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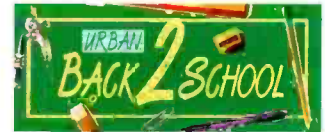


Tim McGraw's "Live Like You Were Dying" makes history as it becomes the first song ever to remain at No. 1 on the R&R Country chart for 10 consecutive weeks. McGraw's new album, also titled *Live Like You Were Dying*, was released Aug. 24.



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SEPTEMBER 10, 2004



### Urban's Education

It's time to go *Back 2 School*, as R&R Urban Editor Dana Hall speaks with several veteran teachers and some freshman rising stars who are programming Urban radio. The textbook for the format starts on Page 1.

# COMING THIS FALL....

"ESCUCHA ATENTO",  
LAURA PAUSINI's 1st single,  
to hit the airways September 13.  
Her album "ESCUCHA"  
in stores October 26.



## LAURA PAUSINI



"PASOS DE GIGANTE",  
BACILO's 1st single  
Their Album "SIN VERGÜENZA"  
in stores September 28.



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MEET THE HOLLYWOOD HEADHUNTER

If you've ever thought of moving onward and upward, read R&R's exclusive interview with Brad Marks, known as the "Hollywood Headhunter," in this week's Management/Marketing/Sales section. Brad Marks International places top executives across a variety of entertainment and media industries, and Marks explains how his company works and describes ways to prepare yourself for a better gig. Also: Renowned permission-marketing guru and author Seth Godin talks with R&R about his motivational new book, *Free Prize Inside*.

Page 9

PTA MOMS ON AC RADIO

AC Editor Julie Kertes conducted an informal focus group with PTA moms to learn their likes and dislikes about radio. She then talked to McVay Media's Daniel Anstendig about what the moms had to say.

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NUMBER ONES

- CHR/POP**
  - ASHLEE SIMPSON *Pieces Of Me (Geffen)*
- CHR/RHYTHMIC**
  - TERROR SQUAD *Lean Back (Universal)*
- URBAN**
  - CIARA /PETEY PABLO *Goodies (LaFace/Zomba)*
- URBAN AC**
  - PRINCE *Call My Name (Columbia)*
- GOSPEL**
  - KIERRA SHEARD *You Don't Know (EMI Gospel)*
- COUNTRY**
  - TIM MCGRAW *Live Like You Were Dying (Curb)*
- AC**
  - MARTINA MCBRIDE *This One's For The Girls (RCA)*
- HOT AC**
  - HOOBASTANK *The Reason (Island/IDJMG)*
- SMOOTH JAZZ**
  - GEORGE BENSON *Sottly, As In A... (GRP/VMG)*
- ROCK**
  - THREE DAYS GRACE *Just Like You (Jive/Zomba)*
- ACTIVE ROCK**
  - BREAKING BENJAMIN *So Cold (Hollywood)*
- ALTERNATIVE**
  - LINKIN PARK *Breaking The Habit (Warner Bros.)*
- TRIPLE A**
  - R.E.M. *Leaving New York (Warner Bros.)*
- CHRISTIAN AC**
  - JEREMY CAMP *Walk By Faith (BEC)*
- CHRISTIAN CHR**
  - BARLOWGIRL *Never Alone (Fervent)*
- CHRISTIAN ROCK**
  - JEREMY CAMP *Stay (BEC)*
- CHRISTIAN INSPO**
  - STEVEN C. CHAPMAN *All Things New (Sparrow/EMI CMG)*
- SPANISH CONTEMPORARY**
  - ALEKS SYNTEK... *Duele El Amor (EMI Latin)*
- TEJANO**
  - PESADO *Ojala Que Te Mueras (Warner M.L.)*
- REGIONAL MEXICAN**
  - GRUPO MONTEZ DE... *Lastima Es Mi Mujer (Disa)*
- TROPICAL**
  - MARC ANTHONY *Valio La Pena (Sony Discos)*



### The art of teaching

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

With school back in session across most of the country, I thought this would be a good time to take the Urban format *Back 2 School* as well.

In this special we spotlight "The Freshman Five," the next generation of PDs who are helping the Urban format evolve into one of the top music formats in radio, and, in "Back 2 Basics," revisit good

old-fashioned programming strategies that should never go out of style.

First, though, we recognize and praise those format veterans who have made an impact on the careers of freshman programmers and, ultimately, the future of the format.

#### Passing On The Knowledge

It's hard enough just doing your job as a PD—managing a staff, choosing music, implementing

See Page 35

Radio Revenue Declines 3% In July  
Local sales up 1%, but nat'l dollars plunge 15%

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

The dog days of summer continued in the world of radio sales during July. Although local radio revenue was up a modest 1% for July over the same period a year ago, national dollars plummeted 15% compared to July 2003 — the worst monthly drop-off since December 2001 — leading to an overall lag of 3% in combined sales year-to-year.

July marked the first time since last December that a particular month's total revenue has not exceeded the same month of the previous year.

Year-to-date, local sales were ahead 4% for the first seven months compared to 2003 — the fourth consecutive month in which local business remained 4% above last year. National business was down 2%,

the first time national's been in the red for the year since January. Overall, radio was still up 2% for the January-July period, but that's the lowest point since January's 1% uptick and well below March-April's 4% annual growth pace.

Shortly after these figures were issued last week Merrill Lynch analyst Laraine Mancini lowered her Q3, Q4 and 2004 radio ad revenue forecasts due to weak national spending trends in July and August and an overall slowdown in September business (see story, Page 4).

However, RAB President/CEO Gary Fries is more optimistic. He said, "While radio's rebound has been slower than anticipated, all indicators point to a healthy recovery by year-end 2004. Radio's wide range of advertising categories and its strength in the local marketplace are sustaining the medium."

How Triple A Listeners Hear And Buy Music

A music- and radio-listener study conducted by SBR Creative Media

As we were brainstorming for this year's Triple A Summit, John Bradley and Dave Rahn, co-Presidents of SBR Creative Media in Boulder, CO, came up with the concept of doing an online survey specifically targeted to Triple A listeners. The goal was to get a general idea of where this diverse group of fans stands on a variety of subjects.



Rahn Bradley

The music and media landscape has changed dramatically over the past few years with the advent of Internet streaming, iPods and other

MP3 players, satellite radio and other new and different ways for listeners to obtain music for their personal use.

See Page 69

Appeals Court: FCC May Enact Revised Radio-Ownership Rules

Arbitron-based market definition will proceed

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

The U.S. Court of Appeals for the Third Circuit on Sept. 3 granted an FCC request seeking permission to enact many of the revised radio-ownership rules the commission adopted back in June 2003. The rules have been held up in court and on Capitol Hill virtually since their introduction, but the court's decision last week cleared the way for potentially sweeping changes in how radio stations are bought and sold.

Chief among the new rules to be enacted are the FCC's controversial Arbitron-based radio-market-definition rules, which replace the service-contour-based method that's been used for decades. Under the new rules, the commission will rely on Arbitron data, instead of the stations' service contours, to determine which stations serve particular markets.

The court also OK'd a new rule that includes noncommercial stations when calculating how many stations serve a market and

FCC See Page 23

### Mexican radio and music: A dominant force

By Jackie Madrigal  
R&R Latin Formats Editor  
jmadrigal@radioandrecords.com

Once again we are celebrating Mexican music, artists and radio as Mexico celebrates its independence on Sept. 16. The growth of Latin music in the U.S. is impressive, but even more astonishing is the growth of Spanish-language radio, with the Regional Mexican format leading the way.

As we join in the Mexican independence celebration, we take a look at how a

strong understanding of Mexican music is a factor that will determine if the genre continues to produce high sales numbers or becomes stagnant. We explore the birth of a new music genre, called regional urban. What is it, where is it headed, and does it have a future, considering that it doesn't yet have radio's support?

We begin, however, by talking to Univision Radio Los Angeles VP/GM Thomas

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## Franklin Tapped As VP/Urban Promo At J/Arista

J/Arista Records has named Randy Franklin VP/Urban Promotion. Previously President of his own consulting firm, RF Entertainment, Franklin has also served as Sr. VP/Promotion of Loud Records, VP/Promotion at Epic Records and VP/Urban Promotion for the now-defunct 550 Music.



Franklin

"Randy will be a tremendous asset to the company, bringing many years of experience and great relationships with radio to

J/Arista," said J/Arista Sr. VP/Urban Promotion Ken Wilson, to whom Franklin reports. "He has an amazing track record, and it's a pleasure to have Randy on board."

Franklin said, "I'm excited at the opportunity to be a part of the phenomenal success that [BMG North America Chairman/CEO] Clive Davis, [BMG North America President/COO] Charles Goldstuck, Ken Wilson and J/Arista Records have achieved."

## DiLoreto Becomes CC RVP/Tampa Also serves as Market Manager for Tampa cluster

Clear Channel/Tampa VP/GM Dan DiLoreto has been promoted to Regional VP of the company's Tampa Trading Zone, as well as Market Manager for its Tampa cluster.

In addition to his duties overseeing Tampa's AC WMTX, Classic Rock WTBT and Active Rock WXTB, DiLoreto picks up responsibilities for Urban WBTP, Sports WDAE, News/Talk WFLA and CHR/Pop WFLZ. In his new position DiLoreto will also oversee all elements of the company's clusters in Sarasota,

Punta Gorda, Venice and Ft. Myers, FL.

DiLoreto's promotion comes on the heels of Clear Channel/Tampa Market Manager and WBTP, WDAE, WFLA & WFLZ GM Dave Reinhart's exit from the cluster. Reinhart will remain involved with the company as a consultant to assist with the transition.

"Over the past year Dan has demonstrated the innovation, knowledge and expertise to take

**DILORETO** ▶ See Page 23

## Clendening Rejoins KIRO/Seattle News/Talk vet will also program Entercom's KTTH

Entercom has named veteran News/Talk radio programmer Tom Clendening PD of KIRO & KTTH/Seattle, effective Sept. 16. He will succeed Kris Olinger, who exited the stations in July to program Clear Channel/Denver's trio of News/Talk outlets — KOA, KHOW & KKZN.

The move marks a return to KIRO for Clendening, who programmed the News/Talker from 1994-98. He'll report directly to

KIRO & KTTH Station Manager Ken Berry.

"Tom is a great programmer," Berry said. "We welcome him back to 710 KIRO, where he had an extraordinary track record of success in the News/Talk format."

Among the contributions Clendening made during his last tour of duty at the station was hiring Dori Monson and Mike Webb — now Seattle Talk radio mainstays — and

**CLDENING** ▶ See Page 23

## Clanton Moves To KTSA PD Post

Infinity Broadcasting has named KIKK-AM/Houston OM/morning host Brent Clanton to the newly created position of PD at co-owned News/Talker KTSA/San Antonio. Clanton will report to Infinity/San Antonio OM John Cook, who had been overseeing day-to-day programming at KTSA but will now focus his attention on Rock clustermate KSFX-FM.



Clanton

Clanton spent five years at KIKK-AM, where he oversaw the launch of the station's original Business and Financial News format, its

recent transition to Hot Talk and the debut of Howard Stern in the market. A Houston native, Clanton previously spent 10 years at crosstown KODA.

Asked about making the move from his hometown to San Antonio and the challenges he'll face in his new position, Clanton told R&R, "It is truly a thrill to be associated with South Texas' first radio station, KTSA. The pool of talent here is deep, and the enthusiasm is electric. We're ready to write the next page in 550 AM's rich heritage."



**INSIDE, WHERE EVERYONE'S SPECIAL!** Country music stars Gretchen Wilson and Big & Rich, along with CMT personality Katie Cook, announced nominations for the 38th annual CMA Awards during the live special CMT Insider: CMA Special Edition. Seen here taking a break from the show are (l-r) Cook, Big & Rich's Big Kenny, CMT Sr. VP/GM Brian Phillips, Wilson and Big & Rich's John Rich.

## Mack New TVT VP/Urban

TVT Records has appointed Marvyn Mack VP/Urban Promotion. Mack will be based in the label's Los Angeles office, but he will report to New York-based VP/Crossover Promotion Joey Carvello.

TVT Records President Steve Gottlieb said, "We have been especially gratified by Urban radio making smashes out of Lil Jon, 213 and, now, Pitbull. Having another successful, seasoned radio professional join the TVT family is overwhelming."

Mack's experience includes stints as VP/Promotion at Geffen Rec-

ords, Hollywood Records and Liquid 8 Records.

"I am thrilled to have Marvyn on board, leading the charge at Urban radio," Carvello said. "His extensive experience, popularity and no-nonsense approach will be instrumental in taking TVT's profile and success to the next level."

In other TVT news, National Director/Urban Promotion Kevin "Chixo" Gibbs has returned to Dallas to be with his family. Gibbs retains his national duties and adds Southwest regional responsibilities.

## Acampora Heads Programming For 17-Station Styles Media

Following its recent agreement to purchase KZAB/Los Angeles and KZBA/Riverside, Styles Media Group has tapped its programming consultant, Anthony Acampora, as Chief Programming Officer, effective Sept. 15. Based in Los Angeles, Acampora will oversee programming for Styles Media's 17 radio stations, including KZAB and KZBA. Acampora spent 13 years at

R&R, where he most recently served as Director/Charts. He's also a partner in MusiCrunch, a music-industry data-analysis firm.

"The opportunity to do something like this is a dream come true," Acampora told R&R. "Styles has done so well with its 15 other properties, in Riverside, Florida, Alabama and Georgia. But when

**ACAMPORA** ▶ See Page 23

## Kidd Named Mix/Baltimore PD

Jason Kidd has been named PD of Infinity's Hot AC WWMX (Mix 106.5)/Baltimore. Kidd replaces Steve Monk, who exited last week.

A Maryland native, Kidd was PD of Infinity's KQBT/Austin until its flip in July to FM Talk. Kidd's other programming experience includes stints at WKST/Pittsburgh and WWHT/Syracuse. His radio career comes full circle with his return to Baltimore: He started in radio as an intern at WBSB/Annapolis, MD in 1989.

"Jason wins wherever he goes, and we're excited to have his pas-

sion and enthusiasm back in Baltimore," Infinity/Baltimore VP/Programming Dave LaBrozzi told R&R. "This is his hometown, and we're excited to have him on this team. He's going to be great for the radio station."

Kidd told R&R, "The opportunity to program a radio station in my hometown is the ultimate thrill, and I'm looking forward to working with a great team here. The chance to be reunited with Dave LaBrozzi, with whom I worked in Pittsburgh, and also to work with Market Manager Bob Phillips is like working with the Dream Team."



Kidd

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## Arbitron Resets Media Services Executive Tier

In a move Arbitron said will help it "respond to changing customer needs," the ratings firm has realigned its U.S. Media Services organization by integrating all marketing and sales under single executives. Former Arbitron Radio Sr. VP/GM Scott Musgrave has become U.S. Media Services Sr. VP/Marketing, while former Arbitron Sr. VP/Advertising, Agency & Cable Services Carol Hanley has assumed the post of U.S. Media Services Sr. VP/Sales.

"Our customers are demanding greater accountability throughout the buy-sell process," said Arbitron President/U.S. Media Services Owen Charlebois, to whom Musgrave and Hanley report. "To provide that, we must employ a new, holistic approach to connect the dots between the buyer and seller."

"This new organization will help Arbitron provide a more integrated set of services, to the benefit of all our customers, many of whom are focused on more than a single medium. As our customers build integrated organizations that include many media, and as the industry discusses the possibility of embracing a single-source, multimedia measurement system, Arbitron needs to be organized to support that transition."

Based in New York, Musgrave

**ARBITRON** ▶ See Page 23

# Analyst Reduces Industry Forecast

Another says radio 'hit bottom' in July

By Joe Howard  
R&R Washington Bureau  
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After the RAB reported on Sept. 2 that overall radio revenue declined 3% in July (see story, Page 1), one Wall Street analyst lowered her forecast for the industry. But another analyst said he believes the industry has hit its low point and should soon start showing signs of life.

On Sept. 3 Merrill Lynch's Laraine Mancini lowered her Q3, Q4 and 2004 radio ad revenue forecasts due to weak national spending trends in July and August and an overall slowdown in September business. In a report, Mancini said she believes stagnant economic data is quelling local businesses' spending on advertising. As a result, she reduced her Q3 growth estimate from 1.4% to 0.4%, cut her Q4 forecast from 7.7% to 5.7% and reduced her 2004 growth estimate from 3.8% to 3%.

Mancini said, "Although the end of the Olympics should bring the return of some national advertising dollars that waited out the event and both

President Bush and Sen. Kerry have indicated plans to spend heavily on their final campaign push, beginning after Labor Day, underlying ad trends remain anemic."

Mancini also noted that, although radio is typically a secondary medium for political spending, Urban-focused and Spanish-language broadcasters may benefit, because those audiences are being targeted in the presidential election.

## Radio 'Hits Bottom'

Wachovia Securities analyst Jim Boyle believes the radio industry "hit bottom" in July, when a 3% revenue decline was the low mark for 2004. He

predicted that the radio business will steadily improve during the remainder of the year.

In a report issued Tuesday, Boyle said, "We believe this should signal the bottom, as August is slightly positive and September is stronger than August." He predicted that the industry will show increased signs of recovery in Q4, when dollars from the presidential candidates' coffers will land in radio stations' pockets. "The election advertising should be dramatic, squeezing inventory for TV and causing a spillover effect into radio," he said.

Meanwhile, Boyle blamed radio's financial struggles mostly on the industry itself. He said, "The ongoing weakness in the radio sector is caused by the lack of pricing power, as the largest groups continue to offer discounted ad rates to grab whatever available ad dollars exist."

## BUSINESS BRIEFS

### WMG Launches Development Program, Hires Two

In a memo obtained by R&R, Warner Music Group Chairman/CEO Lyor Cohen announced the formation of a new "incubator system" that, he said, will help the label group "develop the independent music executives and artists of tomorrow, with the ultimate goal of identifying promising new artists who have the potential to be superstars at our own labels and [creating] long-term relationships with the country's most pioneering entrepreneurs." The program will focus mainly on rock and urban artists.

Temple Crown Records founder and former Fat Beats Records President and Profile Records GM Fred Feldman is coming on board to lead the rock push, working with Alternative Distribution Alliance President Andy Allen. Todd Moscovitz, who spent three years at Violator Management and has served as GM of Def Jam Records, joins WMG to head up the urban initiative, which will be known as "Asylum." Moscovitz will work with Ron Spaulding, who joined WEA in 2003 and was most recently WEA's Sr. VP/Sales. Feldman, Allen and Moscovitz report to WEA Corp. President John Esposito.

### Arbitron Reissues Wilkes Barre Spring Ratings

Arbitron this week reissued the spring '04 ratings for Wilkes Barre, following a visit by Clear Channel/Wilkes Barre OM Jim Rising

Continued on Page 6

# Border Gets Friendly With Amigo

Merger yields eight Lone Star stations

By Adam Jacobsen  
R&R Radio Editor  
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Border Media Partners last week expanded its presence in Texas by acquiring 100% of the stock of Amigo Broadcasting for \$70 million.

As a result, the company led by President and co-founder Tom Castro will become the new owner of KHHL, KOKE & KXXS/Austin, KXEB/Dallas, KLNT & KNEX/Laredo and KWOW/Waco, TX. Additionally, BMP will take over Amigo's LMA with Border Broadcasters' KQUR and obtain an option to purchase the station. The transaction is expected to close in Q4; Media Venture Partners represented Amigo's controlling shareholders in the sale.

In an interview with R&R, Castro said the transaction falls in line with BMP's focus on reaching Hispanics in the Southwestern U.S. "This is the biggest deal we've ever done, by a factor of three," he said. "This puts us in three markets, adding Dallas, Austin and Waco, TX to our roster. We've spent \$240 million in the first 24 months of operations on building our company. We like the radio business, we like Texas, and we obviously like the Hispanic market."

Additionally, Castro said his company doesn't plan on making changes to the newly acquired stations' management or air talent. "Amigo has excellent managers and employees, and we look forward to incorporating them into our team, a practice we have followed with our previous acquisitions," he said. "We like to tweak formats."

Castro said the addition of KXEB/Dallas to the company's roster gives BMP an opportunity to emulate Lotus' Spanish Talk KWKW/Los Angeles, which, like KXEB, is a single AM property in a market full of Spanish-language radio stations.

"KWKW is a standalone AM that has been there for 25 years," Castro said. "They still generate lots of cash flow and audience. In a market that size, there is room for a guy to do local business and compete on a local level. We will do the same here."

Castro also talked up BMP's potential in Austin, which is poised to become one of the company's biggest markets. "We will have a deal next week for additional stations in Austin, making us the top player in the market," he said.

"Austin is one-third Hispanic, and only 7%-8% of the radio ad dollars go there. Univision Radio has a standalone in Austin, with one FM. When we're all done, we will have seven stations in Austin. It's one of the top 10 fastest-growing markets in the U.S., with the Hispanic population growing faster than the general market. This gives us a lot of regional muscle."

Castro is also excited about gaining a foothold in Waco, where BMP now has the opportunity to build a cluster, and about forming a station group in Laredo, where the company has increased sales at KBDR by 100% since acquiring it from Sendero Multimedia in 2003.

Amigo's Amarillo and Corpus Christi, TX stations, meanwhile, are being transferred to a newly created company, Tejas Broadcasting, which is controlled by Amigo principals Jim Anderson and Chuck Brooks. Those stations are KBZD, KQFX & KTNZ/Amarillo, KLTG & KOUL/Corpus Christi, KGRW/Friona, KLHB/Odem and KMJR/Portland, TX.



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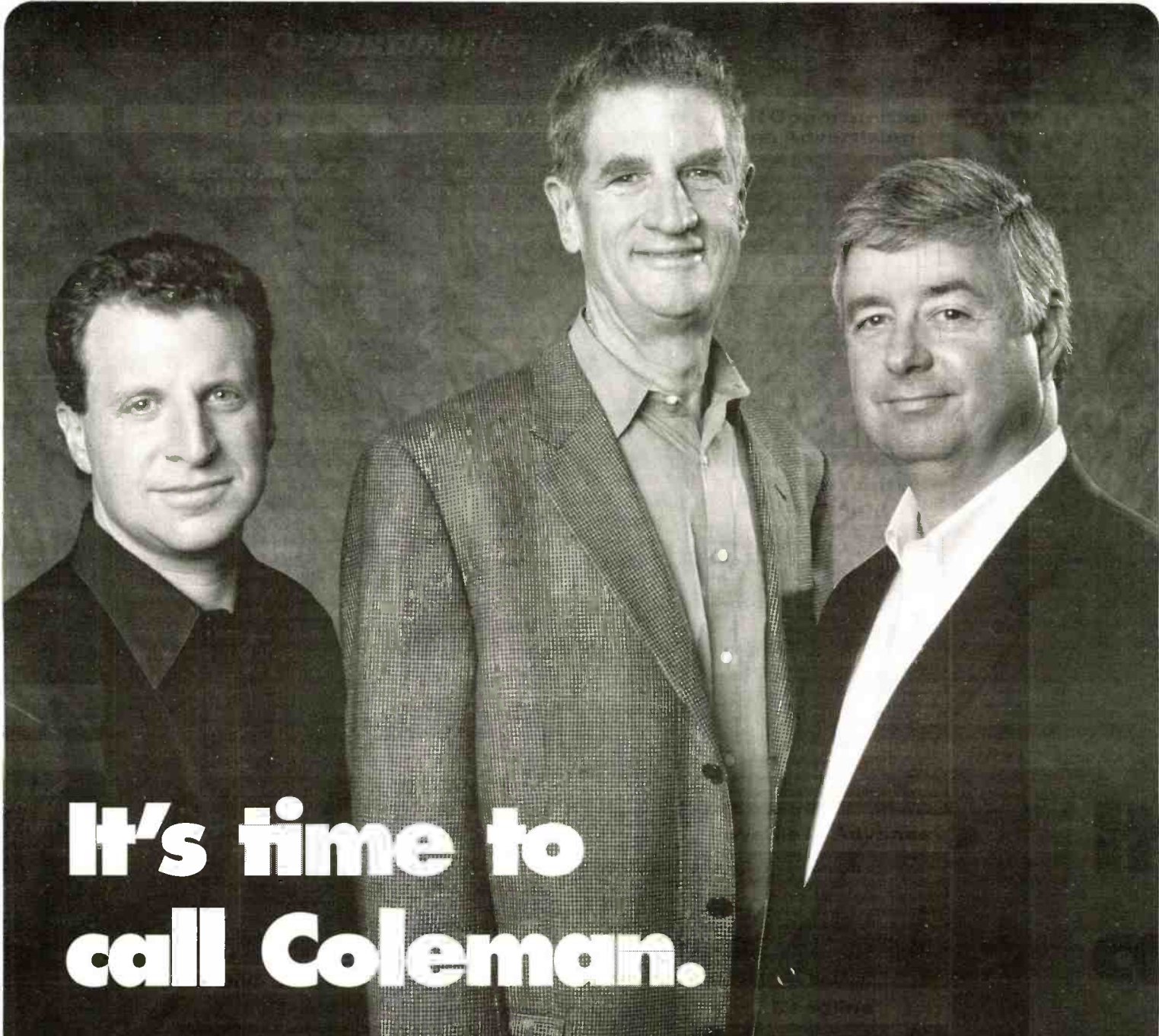
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# Centennial Returns With Roanoke, VA Deal

Shaw expects to retain Beasley role

Four years after selling its six stations in two markets to Beasley Broadcast Group, Centennial Broadcasting and its owner, industry veteran Allen Shaw, have returned to radio ownership.

The reincarnated Centennial, of which Shaw serves as President/CEO, on Tuesday agreed to purchase Oldies simulcast WZZU-FM/Lynchburg and WZZI-FM/Vinton, VA — class A properties that serve the Roanoke, VA market — from Travis Media for \$4.15 million. J. Davis has taken on the role of COO for Centennial and will directly supervise the stations. Frank Boyle & Associates brokered the deal.

Shaw is an experienced radio executive who rose to prominence in the late 1960s as President of ABC's FM stations. In fact, it was Shaw who gave famed radio programmer and consultant Lee Abrams his first programming role, at WRIF/Boston.

In the 1990s, after a stint as COO at Beasley Broadcast Group, Shaw became President/CEO of Crescent Communications. In 1997 he formed Centennial, which would come to

own and operate a trio in Las Vegas, another three stations in New Orleans, and WOSN/Vero Beach, FL.

WOSN was sold to Treasure and Space Coast Radio in June 2000. Shaw eventually exited station ownership in February 2001, after Beasley closed on the purchase of Centennial's New Orleans and Las Vegas clusters. At the time Shaw rejoined Beasley as Vice Chairman/COO. His planned role was to handle acquisitions, but the terrorist attacks of Sept. 11, 2001 changed the company's growth plan.

"The events of 9/11 really put a recession in place and reduced radio growth," Shaw told R&R. "The result was Beasley's selling its New Orleans cluster in order to pay down some senior debt. My role did not develop as was originally intended."

Shaw does not plan to leave Beasley now that Centennial has re-emerged as a station owner, but he

said Beasley's board of directors was set to make a final decision on his future with the company at a meeting on Sept. 10.

"It was not my intention to leave, but I had talked to [Beasley owner] George Beasley about small-market ownership on the side," said Shaw. "I just needed some additional challenges, and Centennial's rebirth will see the company operate on a much smaller scale than the old Centennial. I really don't want to leave Beasley. As long as there is no conflict, I see no reason why I can't do both."

Shaw added that WZZI & WZZU will keep their Oldies simulcast and said he foresees Centennial's purchasing additional properties close to his Winston Salem, NC home, and even expanding in Roanoke, should the opportunity present itself.

"There's an element to ownership that's different than working for a company," Shaw said. "I have an entrepreneurial spirit that I learned from George Beasley. Ownership is exciting and inspirational."

— Adam Jacobson

## BUSINESS BRIEFS

Continued from Page 4

to Arbitron's Columbia, MD headquarters. In a notice distributed by Arbitron to stations in the market, the ratings company explained, "Diary entries reflecting listening to [Clear Channel's CHR/Pop] WRKZ in the last week of the spring survey, in some instances, were inappropriately credited to [Shamrock Classic Rocker] WEZX. These entries were a variation of WKRZ's call letters, some of which were accompanied by entries of WEZX's station name, 'Rock 107.' Although the Rock 107 entries were appropriately credited to WEZX, the call-letter entries should have been credited to WKRZ."

Rising said, "I have to give Arbitron full credit. They were very helpful and receptive, and they responded very quickly. We are pleased that they did the right thing." Revised ratings results became available via Maximiser on Tuesday. Shamrock Communications Radio COO Jim Loftus told R&R after the reissue that "very little has changed." His company's WEZX moved to No. 4 12+ while WKRZ moved to No. 3, with a 7.7. In the earlier results, WKRZ and WEZX tied for No. 3 12+, with a 7.2. Loftus also pointed out that neither station's rank changed in the 24-54 demo: WEZX remained No. 1, with an 11.4 share, while WKRZ stayed at No. 4, with an 8.9 share.

Continued on Page 12

## TRANSACTIONS AT A GLANCE

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

- KSEK-FM/Girard and KSEK-AM/Pittsburg, KS \$700,000
- WABG-AM/Greenwood, MS Undisclosed
- KESY-FM/Cuba, MO \$400,000
- WDOX-FM/North Cape May (Atlantic City), NJ \$700,000
- KCBZ-FM/Cannon Beach, OR \$240,000
- WZXX-FM/Lawrenceburg, TN \$85,000
- WTRB-AM/Ripley, TN \$265,000
- KTNZ-AM & KBZD-FM/Amarillo; KQFX-FM/Borger (Amarillo); KLTG-FM/Corpus Christi; KGRW-FM/Friona; KLHB-FM/Odem; KMJR-FM/Portland; and KOUL-FM/Sinton (Corpus Christi), TX Undisclosed
- WZZU-FM/Lynchburg and WZZI-FM/Vinton (Roanoke-Lynchburg), VA \$4.15 million

Full transaction listings, posted daily, can be found at [www.radioandrecords.com](http://www.radioandrecords.com).

## DEAL OF THE WEEK

- KWOW-FM/Clifton (Waco); KXEB-AM/Frisco (Dallas); KLNT-AM, KNEX-FM & KQUR-FM/Laredo; KHHL-FM/Leander; KXXS-FM/Marble Falls; and KOKE-AM/Pflugerville (Austin), TX  
PRICE: \$70 million  
TERMS: Sale of stock  
BUYER: Border Media Partners, headed by President/CEO Thomas Castro. Phone: 713-827-1059. It owns 13 other stations throughout Texas.  
SELLER (except KQUR-FM): Amigo Broadcasting LP, headed by CEO James Anderson. Phone: 972-692-3310  
SELLER of KQUR: Border Broadcasters Inc., headed by President Willis Harpole. Phone: 830-816-2895  
BROKER: Media Venture Partners

## 2004 DEALS TO DATE

|                               |  |
|-------------------------------|--|
| Dollars to Date:              | <b>\$1,472,321,483</b><br>(Last Year: \$2,324,652,267) |
| Dollars This Quarter:         | <b>\$500,515,640</b><br>(Last Year: \$197,043,088)     |
| Stations Traded This Year:    | <b>630</b><br>(Last Year: 883)                         |
| Stations Traded This Quarter: | <b>179</b><br>(Last Year: 190)                         |

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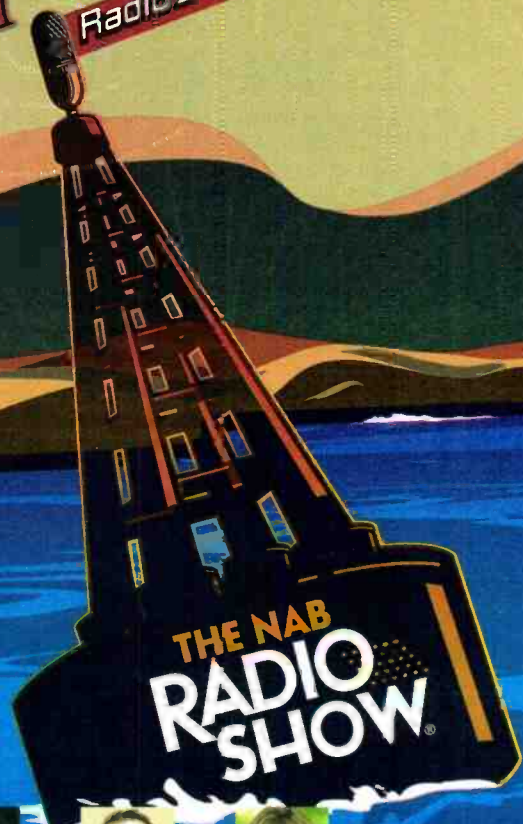
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# Charting Radio's Future



Wednesday / October 6

## Programming Executive Super Session

Moderator:



**Erica Farber**

Radio & Records

Programming Executives:



**John Cickey**

Cumulus Media



**David Gleason**

Univision Radio



**Tom Owens**

Clear Channel Communications



**Pat Paxton**

Entercom Communications



**Mary Catherine Sneed**

Radio One

**Navigating  
 New Waters  
 Together**

Thursday / October 7

## FCC Breakfast

Event sponsored by:



**Jonathan Adelstein**

FCC Commissioner



**Kevin Martin**

FCC Commissioner

Thursday / October 7

## Group Executive Session

Group Executives include:



**Judy Ellis**

Citadel Communications Corporation



**David Field**

Entercom Communications, Inc.



**Chesley Maddox-Dorsey**

Access.1 Communications



**Mark Mays**

Clear Channel Worldwide



**Peter Smyth**

Greater Media Inc.



**Jay Mitchell**

Small Market Radio Newsletter



**Tom Taylor**

Inside Radio

Event sponsored by:



Thursday / October 7

## NAB Marconi Radio Awards Reception, Dinner & Show

Hosted by:

**Bob & Tom**



The Bob & Tom Show  
 Premiere Radio Networks

Friday / October 8

## Breakfast with Charlie Cook

Political Analyst



Event sponsored by:



Friday / October 8

## Radio Luncheon

NAB National Radio Award Recipient:

**Clarke Brown**

Jefferson-Pilot Communications



Event sponsored by:



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[www.americanradiohistory.com](http://www.americanradiohistory.com)



# Meet Brad Marks, The 'Hollywood Headhunter'

## America's top media recruiter offers job seekers valuable guidance

Combine the talents of a personal manager, a confidante and a career-development director, and you get an executive recruiter. If you're ever in the market for a new job or are trying to hire a top player, one company you will want to keep in your Rolodex or BlackBerry is Brad Marks International, regarded as America's leading executive-search firm for radio, television, film studios, satellite, theme parks, new media, ad agencies, cable and music companies.

A former network- and syndicated-TV executive producer, Brad Marks International President Brad Marks, dubbed by the *Los Angeles Times* the "Hollywood headhunter," has been known for 22 years for his ability to find the right people for entertainment-industry jobs at the highest levels. Credited with creating the Laker Girls and the national collegiate cheerleading championships, Marks helped lead the original syndication for *The Mickey Mouse Club*, *Zorro*, *Secret Agent*, *The Prisoner* and many other famous programs.

At any given time, Brad Marks International's team of six specialist recruiters will be conducting original research and drawing on the company's 75,000-resume database to identify candidates for up to 30 positions typically paying at least \$125,000 a year. Each year the firm will place 50 to 75 people in senior-level jobs, 20 to 40 more at businesses on retainer, and many others, sometimes involving the entire staffing of new companies.

Asked how prospective candidates should approach his firm for consideration, Marks says, "The first thing to do is communicate to us by e-mail and send their resume. Next, they should inquire about our company by visiting our website."

Because many top jobs are never advertised or posted with a recruiter, Marks says, "The best way to find a job is to network around. By the time you read in the trades about people leaving jobs, it may be too late, so you really need to be on top of the scene, staying in contact with people without giving away, if you're employed, the fact that you're thinking about making a change."

Marks also advises, "It's not com-

fortable to do, but to find a better or different opportunity, you have to know yourself really well. Go off someplace where you'll be undisturbed for a day or two and put together a personal balance sheet on yourself. You needn't share it with anybody, but prepare an objective list of your assets and liabilities.

**"Companies post job descriptions creating bionic human beings on paper."**

"Then the trick is to camouflage the liabilities and emphasize the assets in many ways as possible. That means doing a thorough examination of your accomplishments and remembering where you screwed up. You'll be amazed what you learn about yourself."

Marks serves as a board member for many companies, giving him a firsthand sense of their objectives and strategies, and that enables him to make the best talent recommendations. He says, "The reason these folks want that type of relationship with me is the benefit they get of my advice in helping them structure their vertical alignments."

"Understanding company culture is a big part of what we do. There is no formula for determining the right fit for a particular job with a particular candidate. It's gut instinct and knowledge of the culture. When we

discuss candidates internally, we share as much as possible about that company's management style."

### Preparing For Change

Marks says that a lot of people sell products and services better than they sell themselves, so his company offers a special in-person career-guidance service that he personally conducts (for approximately \$500 per session). The sessions teach people how to maximize their potential in the job marketplace.

Marks says, "We show people how to research and target employers and how to conduct themselves in the interviews, explain compensation expectations, point out the hot — and cold — buttons for that particular company and share details of the organization's culture and even the personality of the individual interviewing them. We get right down to the details wherever we can to help, but we do not represent them as talent agents."

"Companies post job descriptions creating bionic human beings on paper, but that's not how you get the job. In many cases the most qualified individual is not necessarily the one who is the smartest, but rather the one with very good credentials who has studied the company to make sure their personality and business chemistry fit in with that culture."

"And with the eclectic requirements of business today, an executive's ability to transfer skills to other industries is going to make him or her much more valuable. That's where I think the biggest growth opportunities lie in the current and coming job market."

Brad Marks can be reached at Brad Marks International, 150233 Ventura Blvd., PH-16, Sherman Oaks, CA 91403; phone: 818-382-6300; or via [www.bradmarks.com](http://www.bradmarks.com). His Internet radio program The Hollywood Headhunter can be heard on [www.worldtalkradio.com](http://www.worldtalkradio.com) from 11am-noon ET on Thursdays. You can reach the company's Managing Director, Michael Cassara, at [michael@bradmaks.com](mailto:michael@bradmaks.com).

# Where's Your Free Prize?

Want to motivate yourself? Read *Free Prize Inside* by Seth Godin, a former Yahoo! executive and the author credited with the concept of permission marketing. His new book shows how to create value-added elements that transcend your main business (e.g., it's the fortune, not the fortune cookie.) Among many lessons, *Free Prize Inside* also shows how to earn the freedom to test new ideas. R&R caught up with Godin recently to talk about radio.

R&R: How should creative people deal with control-freak bosses?

SG: The usual whining I hear is, "I want to do something really cool, but my boss won't let me." What that's really shorthand for is, "My boss won't let me do an unproven innovation and take responsibility for it himself if it fails." We must create a discussion among bosses and employees that says, "The best way for us to fail is to do what we did yesterday." That didn't used to be true, but it's true now. But being on the edge and remarkable doesn't have trouble coexisting with an idea that says, "We're not willing to bet the company every two weeks."

PDs believe the stakes are too high to let the air personality pick what to play. I think it's pretty easy to articulate that the stakes are too high *not* to let the personality pick what to play. Not all the time, not in drivetime, but if there isn't a model to evolve what the radio station is doing, then the station, by definition, will do what it did yesterday, and its competition will eat it.

R&R: Is satellite radio what you call a "purple cow" — a new, remarkable and distinctive way of running an established business?

SG: It isn't yet because it's too hard to talk about, but it's about to be. If you have satellite in your car, every time someone else gets in your car, you have a whole conversation about it. You don't talk about it at work, you talk about it in your car. As more people put it in their cars, more conversations will take place — it's sort of self-fueling.

When I was growing up, WGR/Buffalo gave you \$500 if they spotted your car with a WGR bumper sticker. That promotion worked beautifully, because in order to enter, you had to tell other people what station you were listening to. They

turned a private experience into a public one. That doesn't mean it will work today, because it's been done too many times to be interesting. But the point is that if you make something where talking about it is built in, then people will talk about it.

R&R: How can terrestrial radio put a free prize inside?

SG: Today, with an iPod, you can hear any song you want anytime you want, so it's not going to be the selection of the songs that gets people talking about a radio station. Nor is it going to be whether it had more or fewer commercials — sooner or later you gotta pay the bills.

So the free prize is not the thing stations think it is. People in radio think that folks listen because either A) they like a certain selection of music, or B) they were annoyed by certain commercials or turned on by other ones. But when people talk about radio and switch stations, it's because there's something else going on that's worth talking about.

In every station that's grown quickly, it's something different. If you want to grow, the challenge is to find the next free prize. Maybe it's a station that focuses on high school students, who really do talk about radio stations, and that does things that cause them to talk about it.

R&R: Why did you write this book?

SG: I'm an optimist about the potential of people to dig deep and do stuff that's worth doing. If I have a mission, it's to get people to step back from that fear and realize that they are the single best resource for their organization to do things no one thought they could do. Successful people are not smarter than you and me. They just figured out that if they could persuade themselves to do something that sounds scary, more often than not they're glad they did it.





# Hey, It's A CD With A DVD On The Back!

CD-DVDs are on their way to market at last

There's been talk around the industry of "hybrid" CD-DVDs — that is, a CD with a DVD on the back or, if you're in the video industry, a DVD with a CD on the back — for the last couple of years. At R&R Convention 2003's digital-media panel, EMI Sr. VP/Digital Distribution Ted Cohen held up a hybrid disc and predicted they'd be available in the next few months — but it hasn't quite worked out that way.

The idea of hybrid CD-DVDs is that they'll help save the physical-media side of the recorded-music industry and lend a hand to the brick-and-mortar retailers by capitalizing on the popularity of the DVD format. While music is just bits and bytes to a lot of young people these days, video content is still very much associated with physical media, so there is probably something to this theory, at least until digital video on demand gets rolling.

Right now the CD-DVD hybrid is on its way for real. Under the name DualDisc — more about that later — the discs were quietly tested earlier this year in about a dozen markets, with participation from all the major labels and product from artists including Linkin Park and David Bowie. The sales results were so encouraging for the \$19 discs (cheaper than two-disc CD-DVD sets, which run about \$22) that all four majors are now committed to bringing DualDiscs to market later this year.

## What You Get

The test-marketed discs included music videos, interviews, concert and backstage clips and other video content, depending on the artist and label. The discs from everybody but Sony also included a high-quality DVD Audio version of the audio content, and DVD Audio will be part of the package when the discs eventually get to market.

There's a small but steadily growing market for high-quality audio discs in DVD Audio and the rival Super Audio CD format — to which Sony has historically been committed — but marketing has so far depended on persuading people who may have already bought the same audio content on vinyl, cassette and CD to buy it yet again. Giving consumers a chance to hear top-quality DVD Audio tracks on the hybrids may per-

suade more buyers to look into DVD Audio and SACD product and give some help to another of the disc formats the music biz still depends on.

**"What we could say about this is that DVD Plus has an uphill battle. They're trying to disturb the status quo, and the status quo right now has them on the outs."**

The hybrid CD-DVD discs, after some technological fiddling, now fall within the official specs for DVD thickness at about 1.48 millimeters, and the CD side should play in almost any CD player or computer. A computer or DVD player can handle the DVD side, and a DVD Audio-compatible player will let you hear the high-quality tracks.

Philips, which certifies that CDs that fit its specs are indeed CDs and can carry the compact-disc logo, still has some reservations about the hybrids, but the equivalent on the video side, the DVD Forum, has approved the DualDisc format, and the discs are on their way to market at last: The four major labels and independent 5.1 Entertainment unveiled the format for retailers at the NARM on Aug. 25.

Everybody was duly enthusiastic about the launch. Sony BMG CEO

Andrew Lack said, "DualDisc represents a dramatic expansion of the music entertainment experience. By combining video, surround sound and web connectivity in a single disc, we are presenting our artists with a broader palette to express their creative vision while at the same time giving consumers what they told us they want — greater value driven by unique content that brings them closer to the artist. We're confident that this groundbreaking new initiative will help to re-energize traditional music retail."

They're expecting to get the discs in stores in October, but there is a potential holdup, by the name of DVD Plus.

## So What's The Problem?

Early last month, just as news of the test-marketed DualDiscs was becoming public, German company DVD Plus yelled foul, saying it had an agreement that hybrid discs would carry its own DVD Plus logo. The company says that back in 2000, WEA, Warner Music's CD manufacturing and distribution branch, made a deal to put the DVD Plus logo on any hybrid discs it produced.

But last year WEA sold its manufacturing business to a Canadian company, Cinram, and Cinram is now making DualDiscs — not DVD Plus discs. DVD Plus U.S. President Phil Carlson told reporters last month, "They're hijacking our technology," but Cinram told audiophile magazine *High Fidelity Review*, "There are no patent issues that prevent Cinram from manufacturing DualDiscs for its customers."

DVD Plus just got a patent on the hybrid-disc technology in Germany and has applied for a patent in the U.S. Could its complaints ultimately delay the rollout of the DualDisc or lead to later litigation? No lawsuits have been filed, but I asked patent attorney Bruce Sunstein of the law firm of Bromberg & Sunstein what he thinks about the issue.

Sunstein says, "I guess the first thing to say is that patents are national in scope, essentially. So if I have a patent in, say, Germany, I cannot do anything about it if somebody else in, say, Canada or the U.S. is doing something that's not patented there. Patents give somebody the right to

## Microsoft Tests 'Local' Radio Feature

When Microsoft launched the beta of its MSN Music Store last week, part of the package was a new service called MSN Radio (<http://beta.radio.msn.com>). MSN Radio is an aggregation of U.S. and international broadcast and Net-only streams in various categories, and it offers a free trial of MSN's \$4.99-per-month Radio Plus service.

The beta also includes a "Local Stations" category, which is not, as one might think, a collection of broadcast streams, but rather 957 Microsoft-programmed webcasts that are presented as being "like" the broadcast stations in various cities, but "with fewer ads, no DJ chatter and less repetition." For example, the listings for New York include stations called "Like 92.3 FM," described as "WXRK K Rock 92.3 FM Radio," and "Like 106.7 FM," described as "WLTW 106.7 Lite FM." Each "local" stream's listing also includes a top 20 playlist.

prevent another person from making, using or selling what's patented, but only in the country where the patent is in force."

But there's another issue in this case: DVD Plus says it had a contract with WEA to have the DVD Plus logo appear on its products. Sunstein observes, "The use of logos in connection with technological formats or innovations is something that's been around this business quite a bit. One of the early ones was Philips, with the compact cassette. That was the trademark that Philips let people use as long as they conformed to Philips' requirements for sound recordings. And we find the same thing now with the CD format, and it's still our friends Philips.

"Now, with DVD Plus, we've got somebody who wants to have their own trademark usage for this format. So, contractually, somebody who has a trademark can say, 'Do it my way, or you don't get to use that trademark,' but the trademark itself doesn't have that much leverage. I mean, if I decide I don't care about DVD Plus and I don't want to put it on, I can say I'm not gonna do it."

**"Usually the beef in trademarks is that somebody is using a trademark without permission, instead of refusing to use it. So this is an unusual situation."**

About the contract dispute, he says, "I suppose, when you have a contractual dispute of this nature, there can be a lot that depends on the actual course of dealings between the parties. It would not be impossible, for example, that the DVD manufacturer had a technology transfer, they did get technology from the company, and maybe they paid for it.

"And maybe they agreed, partly in exchange for the grant of that technology, that they would use DVD

Plus' trademark. They might have agreed to that, and it would be a matter for proof, if there was a lawsuit, that that's what the deal was and that the deal is being violated. One of the things that's problematic, though, is that usually the beef in trademarks is that somebody is using a trademark without permission, instead of refusing to use it. So this is an unusual situation."

As far as the dispute's possibly holding up the sale of DualDiscs, Sunstein says, "To get an injunction in patent-land is very difficult. It's uncommon. So let's assume DVD Plus gets a U.S. patent, and they sue the DualDisc people. They're in Canada, so they might sue them for importing to the U.S.

"So they could get sued in the U.S. for infringing the U.S. patent, but to get an injunction in a situation like that is typically quite difficult. And, at that point, since there was an existing course of conduct between the parties, it may still boil down to a contractual dispute at bottom.

"Maybe what we could say about this is that DVD Plus has an uphill battle. It's trying to disturb the status quo, and the status quo right now has them on the outs. And since they're trying to disturb the status quo, that's going to require some heavy lifting. Whether they succeed in that is up for grabs, but it's unlikely they'll succeed quickly. That's what I can say, based on what I've seen so far."

## It Comes Down To The Contract

Sunstein continues, "The leverage could change if patents came out or if there was some element in the relationship where it could easily be shown that this company was required to use DVD Plus' trademark. But it strikes me as an uphill battle, and definitely one to watch.

"Anyway, I think that DVD Plus' success will depend on what they can show in terms of the contractual relations of the parties, and that's stuff that we're not going to figure out by looking at news releases; it's going to be highly factual. I suppose the thing to watch is if anybody is quoting detailed discussions or specific documentary arrangements that have existed between those companies. If that comes out, then, OK, maybe there's going to be some exposure. But until then, I think Cinram may find it pretty comfortable."

**Morris-Capers Joins Vanguard/Welk As Nat'l Dir./Promo**

Patty Morris-Capers has joined Vanguard Records/Welk Music



Morris-Capers

Group as National Director/Promotion. Based out of the company's Nashville office, Morris-Capers is responsible for implementing radio campaigns for Vanguard and Sugar Hill Records artists at Hot AC, AC and CHR/Pop.

Welk Music Group President/GM Kevin Welk said, "With the continued growth of Welk Music Group, it is important to the company's vision that we add people to our team with a shared dedication, experience and commitment to artist development. Patty has all those qualities and more. We look forward to making an impact through her relationships and great music."

Morris-Capers was previously Lost Highway Records' VP/Promotion. She has also served as National Promotion Director/Adult Formats for Island Def Jam and Promotion Coordinator, Field Operations Director and New York Regional Director/Promotion for Virgin Records.

"It's an honor to join the Vanguard Records/Welk Music Group family," Morris-Capers said. "Kevin Welk's unique vision of artist development has proven to be the formula for attracting a tremendous roster of new and established artists, and [Welk Music Group VP/Promotion & Marketing] Art Phillips' experience, tenacity and love of music inspire everyone around him. I am truly blessed to be here."

**Richmond Gets Talk WTOX As WLEE Goes Adult Standards**

Locally owned 4M Communications has launched its fifth radio station in Richmond with the debut of Talk WTOX. The new station airs at 1480 kHz, a frequency that has been dark for the past several years.

Most of the talk shows that previously aired on 4M clustermate WLEE have moved to the new station as WLEE has flipped to "Unforgettable 990," an Adult Standards format featuring Richmond radio legend Floyd Henderson in morning drive and the nationally syndicated Music of Your Life format throughout the rest of the day.

WTOX's lineup of mostly syndicated talk hosts includes ABC Radio Networks' Sean Hannity, Talk Radio Network's Laura Ingraham

WTOX - See Page 23

**WWMG/Charlotte Flips To Rhythmic**

Clear Channel's Oldies WWMG (Magic 96.1)/Charlotte on Sept. 2 flipped to CHR/Rhythmic as "96.1 The Beat." Nick Allen, who had been programming WWMG and AC clustermate WLYT (Lite 102.9), will now focus solely on WLYT.

"We haven't announced a PD for The Beat yet, but we will be doing so in the coming days," WWMG GM Morgan Bohannon told R&R.

Meanwhile, Jim Shafer, formerly half of the Shafer & Eggman morning show on WWMG, has moved to afternoons at WLYT, and former WWMG morning newscaster Liz Luke is now handling news duties for the Clear Channel/Charlotte cluster. Radio homes are currently being sought for The Eggman and WWMG afternoon host Boomer.

**Maguire Named PD At WPHH/Hartford**

Veteran programmer Mychal Maguire has joined Clear Channel's Urban WPHH (Power 104.1)/Hartford as PD. He replaces Nicole S., who exited late last month. Maguire was most recently PD of Clear Channel's Urban WSSP (Power 94.1)/Charleston, SC.

Prior to Charleston, Maguire spent more than 10 years at Clear Channel's KIIZ (Z92.3)/Killeen, TX, where he was PD and morning host. During his 20-year career in broadcasting he's also programmed in Louisiana.

"It's been almost a year since the launch of Power," WPHH GM Manuel Rodriguez told R&R. "In that time we've brought [air personalities] Star & Buc Wild and Wendy Williams to the station, and now Mychal Maguire. Mychal will bring to us the attitude and spirit we need to drive this station to the ratings it deserves."

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## Records

• **CASSANDRA MEYER** is named National Director/Radio Promotions at Native Language Music. She was previously Promotions Coordinator.

## National Radio

• **WESTWOOD ONE** on Sept. 11-12 presents *The Beastie Boys: Back and On Tour*, a one-hour special featuring

## CHRONICLE

## CONDOLENCES

'60s pop singer Joe Barry, 65, Aug. 31.

performances and interviews. For more information, contact Roy Dvorkin at 212-641-2040.

## EXECUTIVE ACTION

## Stewart Set As Island Def Jam VP/A&amp;R

The Island Def Jam Music Group has named Shaker Stewart VP/A&R. In his new position Stewart will seek out, acquire and develop new talent for the record-label conglomerate, in addition to creatively overseeing recording projects and soliciting producers and repertoire on behalf of IDJMG's artists. Stewart will be based in Atlanta and New York and will report directly to IDJMG Chairman Antonio "L.A." Reid.

"I have had the pleasure of working with Shaker for many years and have witnessed firsthand his talent not only in A&R, but as a true music executive," Reid said. "As Shaker joins IDJ, I am even more confident of the company's future success."

Stewart previously spent five years as Hitco Publishing Sr. VP/GM and was concurrently an A&R consultant to LaFace Records. He's also served as an A&R consultant to Arista Records since 2000.



Stewart



**MASE GETS WIRED IN PHILLY** As part of his tour to reintroduce himself to the music world, rapper Mase stopped by WRDW (Wired 96.5) Philadelphia, where he proved he really does wear his sunglasses the majority of the time. Seen here are (l-r) Wired Asst. Promotion Director Monica Bersani and Asst. PD/MD Angel Garcia; Mase; and Wired PD Chuck Tisa, Promotion Coordinator Nicky D and Promotion Director Rob Zilla.

## BUSINESS BRIEFS

Continued from Page 6

## Fisher Communications Launches Fundraising Effort

Fisher Communications, the parent company of Fisher Broadcasting, has begun a \$150 million private placement of senior notes in order to pay down existing debt and settle sales transactions tied to Fisher's ownership of Safeco Corp. stock. Fisher also said it expects to enter into a new \$20 million senior secured credit facility on the closing of the note sale. Fisher Broadcasting owns 24 stations in the Pacific Northwest.

## Sirius Tops 600,000 Subscribers

Sirius Satellite Radio said this week that it has reached 600,000 subscribers, thanks to the 64,000 new customers it attracted in August — a new one-month high. Sirius President/CEO Joe Clayton said, "Beginning in September, we expect even greater subscriber growth, thanks in part to our new retailing partnerships with Radio Shack, Dish Network, Wal-Mart, Advance Auto Parts and other dealers to be announced. The Chrysler Corp., along with our other OEM partners, will also contribute a significant number of subscribers, thanks to their 2005 model-year factory programs."

In other news, Sirius and rival XM Satellite Radio are both employing a novel marketing strategy: They're placing advertisements on the heavily trafficked website for WXRK/New York-based syndicated morning host Howard Stern. Both satcasters have banners at [www.howardstern.com](http://www.howardstern.com), with XM taking a straightforward, informational approach and Sirius tempting Stern fans with promises of uncensored programming and a seven-day free trial. Stern has been vocal about his frustrations with terrestrial radio and the FCC and has loudly touted the benefits of the uncensored world of satellite radio, even threatening to make the jump to satellite when his contract with Infinity expires in 16 months.

In other news, Audi is now offering XM and Sirius as factory-installed options on its A8 and TT models. The automaker already offers Sirius as a factory- or dealer-installed option on its A4, S4 and A6 models, while A8s can be retrofitted with the service. XM is offered for dealer installation in those and other Audi models.

## Radio One Declares Dividend

Radio One's board of directors has declared a cash dividend on the company's 6.5% convertible preferred securities and its 6.5% 144A convertible preferred securities. The dividend is payable Oct. 15 to shareholders of record as of Sept. 15.

## NAB Hires General Counsel

The NAB has hired former FCC General Counsel Jane Mago as General Counsel, replacing Jack Goodman, who has exited. Mago will report to NAB Exec. VP/Legal & Regulatory Affairs Marsha MacBride, who was Chief of Staff to FCC Chairman Michael Powell before joining the NAB. A 26-year FCC veteran, Mago is Chief of the commission's Office of Strategic Planning and Policy Analysis. NAB President/CEO Eddie Fritts said, "Jane Mago's well-recognized expertise in communications law and administrative procedures will be an important asset to the NAB. Her distinguished FCC career and vast understanding of mass-media policy issues will serve the interests of local, over-the-air broadcasters exceedingly well." Mago's first day at the NAB will be Oct. 4; FCC Enforcement Bureau Deputy Chief Linda Blair will serve as acting Chief of the Office of Strategic Planning and Policy Analysis after Mago's departure.

## Museum Of Broadcast Communications Names Board Members

ABC News *Nightline* correspondent Chris Bury and former Dick Clark Productions Sr. VP Al Schwartz — the longtime producer and director of the *American Music Awards* and *Golden Globe Awards* — are among the new members elected to the Chicago-based Museum of Broadcast Communications' board of directors. Other new board members include TV studio builder Paul Roston, insurance executive John Harney and attorneys David Ruder and Seth Traxler.

## BCFM Names 2004-2005 Board

The Broadcast Cable Financial Management Association has re-elected Susquehanna Radio Sr. VP/Controller Joe Barlek Chairman and re-upped Radio One VP/Finance Leslie Hartmann as Vice Chairman.

Continued on Page 23

## MANAGER'S MINUTE

## Your Free, Weekly E-Mail

- Study Summaries from BIA, Center for Media Research, E-Marketer, Interep, Katz, The Media Audit, NAB and more.
- Management and Sales ideas from Sylvia Allen, Dave Anthony, John Lund, Irwin Pollack, Walter Sabo and many others.
- Research insights from Larry Rosin, Gerry Boehme, Mike Henry, Bill Moyes, Mark Ramsey, Rick Torcasso and many others.
- Industry event calendar update

If You've Got 60 Seconds,  
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### ROCK

Gary Susalis  
NICKELBACK Because Of You

### PROGRESSIVE

Liz Opoka  
R.E.M. Leaving New York  
DIOO Sand In My Shoes  
OAMIEH RICE The Blower's Daughter

### AMERICANA

Liz Opoka  
DRIVE-BY TRUCKERS Carl Perkins' Cadillac  
KITTY GRITTY DIRT BANG Walkin' In The...  
MINDY SMITH Train Song  
JILL SOBULE I Saw A Cop



866-MVTUNES  
21,000 movie theaters

This week's Move Tunes is frozen.

### WEST

1. REBA McENTIRE Somebody
2. BRANDY Talk About Our Love
3. TIM MCGRAW Live Like You Were Dying
4. RAY CHARLES /NORAH JONES Here We Go Again
5. BURKE RONEY Wendy

### MIDWEST

1. REBA McENTIRE Somebody
2. VAN HALEN It's About Time
3. TIM MCGRAW Live Like You Were Dying
4. BRANDY Talk About Our Love
5. KATIE MELUA Closest Thing To Crazy

### SOUTHWEST

1. REBA McENTIRE Somebody
2. BRANDY Talk About Our Love
3. TIM MCGRAW Live Like You Were Dying
4. VAN HALEN It's About Time
5. STEVE CORDOBE That's All

### NORTHEAST

1. REBA McENTIRE Somebody
2. BRANDY Talk About Our Love
3. BURKE RONEY Wendy
4. TIM MCGRAW Live Like You Were Dying
5. ECHOBELLY Get Me Through The Good Times

### SOUTHEAST

1. REBA McENTIRE Somebody
2. TIM MCGRAW Live Like You Were Dying
3. BURKE RONEY Wendy
4. ECHOBELLY Get Me Through The Good Times
5. STEVE CORDOBE That's All

Live365 is the largest Internet radio network, with thousands of stations in a wide variety of formats. Programmed by true music tastemakers from around the globe, Live365 offers an enthusiastic audience for established and up-and-coming artists alike. In a world of consolidated playlists, Live365 charts the tastes and preferences of today's most vibrant music community. Tracks with the most plays during the seven days ended Sept. 6, 2004 are listed below.

**LIVE 365.COM**

Travis Storch • 866-365-HITS

Top Rap/Hip Hop  
NELLY /JAEHEIM My Place  
CIARA /PETEY PABLO Goodies  
USHER Burn  
LLOYD BANKS On Fire  
ALICIA KEYS If I Ain't Got You

Top Latin  
PAULINA RUBIO Algo Tienes  
PEPE AGUILAR Miedo  
ALEKS SYMTEK QUETO... Duele El Amor  
ANDY & LUCAS Tanto La Queria  
KALIMBA No Me Quiero Enamorar

Top World  
BEENIE MAN King Of The Dancehall  
NATASHA BEINGFIELD These Words  
RUSLANA Wild Dance  
OESPINA VANDI Opa Opa  
OBIE BERMUDEZ Antes

## SIRIUS

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

Steve Blatter

### Alt Nation

Rich McLaughlin  
MY CHEMICAL ROMANCE I'm Not OK (I Promise)  
HEAD AUTOMATIC Brooklyn Is Burning

### The Pulse

Haneen Arafat  
MARTINA McBRIDE In My Daughter's Eyes

### Sirius Hits 1

Kid Kelly  
NELLY /CHRISTINA AGUILERA Tin Ya Head Back  
KILLERS Somebody Told Me  
JOSS STONE You Had Me  
SEETHER Broken  
VANESSA CARLTON White Houses  
AKON /STYLES P. Locked Up

### New Country

Al Skop  
REBA McENTIRE He Gets That From Me

### Octane

Jose Mangin  
MARILYN MANSON Personal Jesus  
KENNY WAYNE SHEPHERD Alive

### Spectrum

Gary Schoenwetter  
CHRISTINE McVIE Friend  
JOSEPH ARTHUR Can't Exist  
RILO KILEY It's A Hit  
SIMPLE KID Staring At The Sun

### Tropical

Gino Reyes  
GRUPO NICHE Ni Como Amiga  
NG2 Si La Vez

### Sirius Blues

Pat St. John  
OMAR & THE HOWLERS Boogie Man  
OR. JOHN The Monkey

## DMX MUSIC

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

### CHR/POP

Jack Patterson  
ASHLEE SIMPSON Shadow  
USHER My Boo

### CHR/RHYTHMIC

Mark "In The Dark" Shands  
ANTHONY DAVID GA Peach  
RUPEE Tempted To Touch  
WESTSIDE STORY 1/50 CENT The Game

### URBAN

Jack Patterson  
FABOLOUS Breathe  
MANNIE FRESH Real Big

### ALTERNATIVE

Dave Sloan  
USED Take It Away  
DOWNS Fall Behind Me  
SCISSOR SISTERS Laura

### INTERNATIONAL HITS

Mark "In The Dark" Shands  
WILL TO POWER Spirit In The Bottle  
WIN MARCINAK Too Sty

### RHYTHMIC DANCE

Danielle Ruysschaert  
ROZALLA Alright  
ANGIE STONE I Wanna Thank Ya  
DAVE ARMSTRONG Make Your Move  
MYNT /KIM SOZZI How Did You Know?  
SODA CLUB Go Go Crazy (Love To Infinity Mix)  
ROYAL GIGGOLS California Dreaming  
LAWRENCE WELK You Are My Sunshine...  
MORLY You Never Know (Morjac Mix)

### RAP/HIP-HOP

Mark "In The Dark" Shands  
GAME 1/50 CENT Westside Story  
TRILLVILLE Some Cut



| Artist/Title                             | Total Plays |
|--|-------------|
| JOJD Leave (Get Out)                     | 83          |
| JESSE McCARTNEY Beautiful Soul           | 80          |
| ASHLEE SIMPSON Pieces Of Me              | 78          |
| HILARY DUFF Come Clean                   | 77          |
| HILARY & HAYLIE DUFF Our Lips Are Sealed | 77          |
| RAVEN Supernatural                       | 76          |
| CHEETAH GIRLS Cinderella                 | 74          |
| JESSE McCARTNEY Good Life                | 72          |
| STEVIE BROCK 3 Is A Magic Number         | 57          |
| AVRIL LAVIGNE My Happy Ending            | 48          |
| HILARY DUFF Fly                          | 36          |
| KELLY CLARKSON Breakaway                 | 32          |
| STEVIE BROCK All For Love                | 32          |
| YELLOWCARD Ocean Avenue                  | 31          |
| MICHELLE BRANCH Are You Happy Now?       | 31          |
| LINDSAY LOHAN Drama Queen (That Girl)    | 30          |
| HILARY DUFF Why Not                      | 30          |
| HOBBASTANK The Reason                    | 30          |
| BLACK EYED PEAS Let's Get It Started     | 29          |
| SMASH MOUTH I'm A Believer               | 29          |

POWERED BY  
MEDIABASE

Playlist for the week of Aug. 31-Sept. 6.

## AOL Radio@Network

Ron Nenni 415-934-2790

### Top Alternative

Robert Benjamin  
CROSSFADE Cold  
MODEST MOUSE Ocean Breathes Salty

### Fresh 100

Mark Hamilton  
USHER & ALICIA KEYS My Boo

### Top Country

Lawrence Kay  
LEANN RIMES Nothin' 'Bout Love Makes Sense  
T. TRUITT WJ. WELLENKAMP What Say You

### Smooth Jazz

Stan Dunn  
MINDI ABAIR Come As You Are  
PETER WHITE How Does It Feel?



Ken Moultrie • 800-426-9082

### Active Rock

Steve Young/Kristopher Jones  
KILLSWITCH ENGAGE End Of Heartache  
MARILYN MANSON Personal Jesus

### Heritage Rock

Steve Young/Kristopher Jones  
VELVET REVOLVER Fall To Pieces

### Soft AC

Mike Bettelli/Teresa Cook  
MARTINA McBRIDE In My Daughter's Eyes

### Mainstream AC

Mike Bettelli/Teresa Cook  
HALL & OATES I'll Be Around

### The Dave Wingert Show

Mike Bettelli/Teresa Cook  
HALL & OATES I'll Be Around

### Marie And Friends

Mike Bettelli/Teresa Cook  
HALL & OATES I'll Be Around

### The Alan Kabel Show — Mainstream AC

Steve Young/Teresa Cook  
HALL & OATES I'll Be Around

### The Alan Kabel Show — Hot AC

Steve Young/John Fowikes  
JOHN MAYER Daughters  
RYAN CABRERA On The Way Down

### Mainstream Country

Hank Aaron  
BLAKE SHELTON Some Beach  
RESTLESS HEART Feel My Way To You

### New Country

Hank Aaron  
SHANIA TWAIN /BILLY CURRINGTON Party For Two

### Lia

Ken Moultrie/Hank Aaron  
GARY ALLAN Nothing On But The Radio  
MONTGOMERY GENTRY You Do Your Thing  
JIMMY WAYNE You Are

### Danny Wright

Ken Moultrie/Hank Aaron  
GARRYL WORLEY Awful, Beautiful Life  
BLAKE SHELTON Some Beach  
MONTGOMERY GENTRY You Do Your Thing

### 24 HOUR FORMATS

Jon Holiday • 303-784-8700

### Adult Hit Radio

Jon Holiday  
SEETHER /AMY LEE Broken  
JOHN MAYER Daughters

### Adult Contemporary

Rick Brady  
ALICIA KEYS If I Ain't Got You

### U.S. Country

Penny Mitchell  
SHANIA TWAIN /BILLY CURRINGTON Party For Two

### GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700  
EMERSON DRIVE November  
BRITTANY WELLS From Harm's Way



Charlie Cook • 661-294-9000

### Soft AC

Andy Fuller  
CLAY AIKEN I Will Carry You

### Mainstream Country

David Felker  
SHANIA TWAIN /BILLY CURRINGTON Party For Two

### Hot Country

Jim Hays  
SHANIA TWAIN /BILLY CURRINGTON Party For Two

### Young & Verna

David Felker  
SHANIA TWAIN /BILLY CURRINGTON Party For Two  
LEANN RIMES Nothin' 'Bout Love Makes Sense



### Country Today

John Glenn  
EMERSON DRIVE November  
CLAY WALKER Jesus Was A Country Boy  
LEANN RIMES Nothin' 'Bout Love Makes Sense

### AC Active

Dave Hunter  
DURAN DURAN (Reach Up For The) Sunrise

### Alternative Now!

Chris Reeves • 402-952-7600  
NICKELBACK Because Of You  
SUM 41 We're All To Blame



Jay Frank • 310-526-4247

### Audio

BJORK Oceania  
SHEDAISY Come Home Soon

### Video

BJORK Oceania  
GUERILLA BLACK Compton  
I-20 /LUOACIS & BONE CRUSHER Break Bread  
JOSS STONE You Had Me  
LAMB OF GOD Laid To Rest  
LENNY KRAVITZ /JAY-Z Storm  
LIL WYTTIE I Sho Will  
LLOYD Hey Young Girl  
LOWESTAR Mr. Mom  
MANNIE FRESH Real Big  
MARILYN MANSON Personal Jesus  
OUTKAST Prototype  
TOBY KEITH Stays In Mexico  
YOUNG BUCK Shorty Wanna Ride

« musicsnippet.com »

Tony Lamptey • 866-552-9118

### Hip-Hop

GAME Westside Story  
CASSIDY Make You Stream

### R&B

JOHN LEGEND Used To Love You  
K-OS The Love Song

72 million households

Plays

|  |   |
|--|---|
| BEASTIE BOYS Triple Trouble            | 7 |
| MAROON 5 She Will Be Loved             | 6 |
| HOUSTON I Like That                    | 6 |
| AVRIL LAVIGNE My Happy Ending          | 6 |
| LIL FLIP Sunshine                      | 6 |
| CIARA I/PETEY PABLO Goodies            | 6 |
| JADAKISS Why                           | 6 |
| KILLERS Somebody Told Me               | 6 |
| NELLY I/JAHEIM My Place                | 5 |
| RYAN CABREIRA On The Way Down          | 5 |
| BLACK EYED PEAS Let's Get It Started   | 5 |
| LL COOL J Headsprung                   | 5 |
| T.I. Let's Get Away                    | 4 |
| AKON I/STYLES P. Locked Up             | 3 |
| LIL SCRAPPY No Problem                 | 3 |
| GREEN DAY American Idiot               | 3 |
| YOUNG BUCC Let Me In                   | 3 |
| NEW FOUND GLORY All Downhill From Here | 8 |

Video playlist for the week of Aug. 31-Sept. 6.

David Cohn  
General Manager

2

|  |    |
|--|----|
| TERROR SQUAD I/FAT JOE & REMY Lean Back  | 30 |
| NELLY I/JAHEIM My Place                  | 28 |
| LIL FLIP Sunshine                        | 28 |
| T.I. Let's Get Away                      | 25 |
| LL COOL J Headsprung                     | 25 |
| KANYE WEST Jesus Walks                   | 25 |
| JADAKISS Why                             | 24 |
| CIARA I/PETEY PABLO All Falls Down       | 24 |
| TWISTA I/R. KELLY So Sexy                | 22 |
| GREEN DAY American Idiot                 | 20 |
| LINKIN PARK Breaking The Habit           | 17 |
| BEASTIE BOYS Triple Trouble              | 17 |
| KILLERS Somebody Told Me                 | 17 |
| YELLOWCARD Ocean Avenue                  | 16 |
| BREAKING BENJAMIN So Cold                | 16 |
| JUVENILE, WACKO & SKIP Nolia Clap        | 15 |
| TAKING BACK SUNDAY A Decade Under The... | 14 |
| LOSTPROPHETS Wake Up (Make A Move)       | 14 |
| SECRET MACHINES Nowhere Again            | 14 |
| HOOBASTANK Same Direction                | 14 |

Video playlist for the week of Aug. 31-Sept. 6.

75 million households

Rick Krim  
Exec. VP

ADDS

|                              |
|------------------------------|
| GREEN DAY American Idiot     |
| SEETHER I/AMY LEE Broken     |
| VANESSA CARLTON White Houses |

|                                      |
|--------------------------------------|
| KEANE Somewhere Only We Know         |
| BLACK EYED PEAS Let's Get It Started |
| AVRIL LAVIGNE My Happy Ending        |
| MAROON 5 She Will Be Loved           |
| BOWLING FOR SOUP 1985                |
| JOSS STONE You Had Me                |
| SWITCHFOOT Dare You To Move          |
| VELVET REVOLVER Fall To Pieces       |
| GRETCHEN WILSON Redneck Woman        |
| ALTER BRIDGE Open Your Eyes          |
| JAMIE CULLUM All At Sea              |
| JAMIE CULLUM Twentysomething         |
| JAMIE CULLUM Frontin'                |
| GAVIN DEGRAW I Don't Want To Be      |
| FINGER ELEVEN One Thing              |
| KILLERS Somebody Told Me             |
| MODEST MOUSE Float On                |
| ALANIS MORISSETTE Eight Easy Steps   |
| JILL SCOTT Golden                    |
| ASHLEY SIMPSON Pieces Of Me          |

Video playlist for the week of Sept. 6-13.

Lori Parkerson  
202-380-4425

BPM (XM 81)  
Blake Lawrence

|   |
|---|
| BRAO CARTER Morning Always Comes Too Soon |
| PEYTON A Higher Place                     |
| N.E.R.D. She Wants To Move                |

Squizz (XM 48)  
Charlie Logan

|             |
|-------------|
| CINDER Lush |
| DRGY Vague  |

U-POP (XM 29)  
Zach Overking

|                 |
|-----------------|
| KASABIAN L.S.F. |
|-----------------|

MUSE Butterflies And Hurricanes

FRANZ FERDINAND Michael

GOLDIE LOOKIN' CHAIN Guns Don't Kill People...

DESPINA VANDI Opa Opa

REAL JAZZ (XM 70)  
Maxx Myrick

|                              |
|------------------------------|
| JEAN-MICHEL PILC Follow Me   |
| VINCENT HERRING The New Hang |
| ODN BRADEN Mr. Wizard        |

X COUNTRY (XM12)  
Jessie Scott

|                              |
|------------------------------|
| BURRITO DELUXE Memphis Money |
| KEVIN MONTGOMERY Meirose     |

XM CAFÉ (XM45)  
Bill Evans

|                                 |
|---------------------------------|
| MARK KNOPFLER Shangri-La        |
| ELVIS COSTELLO The Delivery Man |
| LOW MILLIONS Ex-Girlfriends     |

XMLM (XM42)  
Ward Cleaver

|                                |
|--------------------------------|
| LAMB OF GOD Ashes Of The Wake  |
| MASTODON Leviathan             |
| DEAD TO FALL Villainy & Virtue |
| MINOR TIMES Making Enemies     |

Please Send Your Photos

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

Please include the names and titles of all pictured and send pics to R&R, c/o Mike Trias:

mtrias@radioandrecords.com

CMT

COUNTRY MUSIC TELEVISION

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

ADDS

No new video adds

TOP 20

|  | Plays | TW | LW |
|--|-------|----|----|
| ALAN JACKSON Too Much Of A Good Thing... | 31    | 31 |    |
| TERRI CLARK Girls Lie Too                | 30    | 30 |    |
| LOS LONELY BOYS Heaven                   | 29    | 31 |    |
| MARTINA MCBRIDE How Far                  | 29    | 31 |    |
| B. PAISLEY I/A.KRAUSS Whiskey Lullaby    | 29    | 30 |    |
| GRETCHEN WILSON Here For The Party       | 28    | 32 |    |
| J. BUFFETT I/C. BLACK Hey Good Lookin'   | 28    | 31 |    |
| KENNY CHESNEY I Go Back                  | 28    | 31 |    |
| TOBY KEITH Stays In Mexico               | 28    | 25 |    |
| TIM MCGRAW Live Like You Were Dying      | 27    | 32 |    |
| BIG & RICH Save A Horse, Ride A Cowboy   | 27    | 31 |    |
| SARA EVANS Sucs In The Bucket            | 26    | 32 |    |
| RASCAL FLATTS My Worst Fear              | 25    | 27 |    |
| LONESTAR Mr. Mom                         | 25    | 16 |    |
| SHELLY FAIRCHILD You Don't Lie Here...   | 15    | 0  |    |
| TRACE ADKINS Rough & Ready               | 14    | 31 |    |
| DIERKS BENTLEY How Am I Doin'            | 14    | 12 |    |
| WARREN BROTHERS Sell A Lot Of Beer       | 14    | 11 |    |
| MONTGOMERY GENTRY You Do Your Thing      | 13    | 12 |    |
| JOE NICHOLS If Nobody Believed In You    | 12    | 14 |    |

Airplay as monitored by Mediabase 24/7  
Between Aug. 31-Sept. 6



Jim Murphy, VP/Programming  
28.5 million households

ADDS

EMERSON DRIVE November  
BRITTANY WELLS From Harm's Way

TOP 20

|  |
|--|
| TRACE ADKINS Rough & Ready                 |
| BIG & RICH Save A Horse, Ride A Cowboy     |
| ALAN JACKSON Too Much Of A Good Thing      |
| GRETCHEN WILSON Here For The Party         |
| TIM MCGRAW Live Like You Were Dying        |
| SARA EVANS Sucs In The Bucket              |
| BLAKE SHELTON Some Beach                   |
| B. PAISLEY I/A.KRAUSS Whiskey Lullaby      |
| TOBY KEITH Stays In Mexico                 |
| JULIE ROBERTS Sreak Down Here              |
| DIERKS BENTLEY How Am I Doln'              |
| MONTGOMERY GENTRY You Do Your Thing        |
| TRICK PONY The Bride                       |
| RASCAL FLATTS Feets Like Today             |
| SHEDAISY Come Home Soon                    |
| BLUE COUNTY That's Cool                    |
| CLEDUS T. JUDD I Love NASCAR               |
| TRACY LAWRENCE It's All How You Look At It |
| TRAVIS TRITT The Girl's Gone Wild          |
| TRENT WILLMON Dixie Rose Deluxe's          |

Information current as of Sept. 10.

POLLSTAR  
CONCERT PULSE

| Pos. | Artist             | Avg. Gross (in 000s) |
|------|--------------------|----------------------|
| 1    | MADONNA            | \$5,578.1            |
| 2    | PRINCE             | \$1,721.1            |
| 3    | DAVE MATTHEWS BAND | \$1,234.7            |
| 4    | SIMON & GARFUNKEL  | \$1,170.5            |
| 5    | ERIC CLAPTON       | \$980.5              |
| 6    | VAN HALEN          | \$933.8              |
| 7    | SHANIA TWAIN       | \$893.3              |
| 8    | OZZFEST 2004       | \$838.9              |
| 9    | DEAD               | \$812.2              |
| 10   | STING              | \$805.8              |
| 11   | USHER              | \$732.0              |
| 12   | KENNY CHESNEY      | \$718.3              |
| 13   | NO DOUBT/BLINK-182 | \$693.3              |
| 14   | FLEETWOOD MAC      | \$648.3              |
| 15   | LINKIN PARK        | \$597.4              |

Among this week's new tours:

BAD RELIGION  
GREEN DAY  
JIM BRICKMAN  
SARAH BRIGHTMAN  
SLIPKNOT

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

TELEVISION

Friday, 9/10

• Chicago, On-Air With Ryan Seacrest (check local listings for time and channel).

• Nick Lachey, Live With Regis & Kelly (check local listings for time and channel).

• Jason Mraz, The Ellen DeGeneres Show (check local listings for time and channel).

• Ozomatli, Jimmy Kimmel Live (ABC, check local listings for time).



Scissor Sisters

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

• Gavin DeGraw, Late Late Show With Craig Kilborn (CBS, check local listings for time).

• The Fever, Last Call With Carson Daly (NBC, check local listings for time).

Saturday, 9/11

• Rosanne Cash, Kris Kristofferson, Rick Rubin and others are interviewed on Controversy: Johnny Cash vs. Music Row, part of CMT's weekend commemoration of the one-year anniversary of the death of the Man in Black (8pm ET/PT).

Monday, 9/13

• Ashlee Simpson, Ryan Seacrest

• Tim McGraw, The View (ABC, check local listings for time).

• Flogging Molly, Jimmy Kimmel.  
• Jamie Cullum, Conan O'Brien.  
• Sugarcult, Craig Kilborn.  
• Big Bad Voodoo Daddy, Carson Daly.

Tuesday, 9/14

• The Marley Brothers, Ryan Seacrest.  
• Jill Scott, Ellen DeGeneres.



Tears For Fears

• Tears For Fears, The Tonight Show With Jay Leno (NBC, check local listings for time).

• Jill Scott, Jimmy Kimmel.  
• Crossfade, Conan O'Brien.  
• Alice Cooper, Craig Kilborn.  
• Sahara Hotnights, Carson Daly.

Wednesday, 9/15

• Jojo, Ryan Seacrest.  
• Talib Kweli, Jimmy Kimmel.  
• Lil Flip, Carson Daly.

Thursday, 9/16

• Clint Black, Ryan Seacrest.  
• Anita Baker, Ellen DeGeneres.  
• Drive-By Truckers, Conan O'Brien.  
• Saliva, Craig Kilborn.  
• Ambulance Ltd., Carson Daly.  
— Julie Gidlow

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 1 million songs from all five major label groups and hundreds of independents. Here's a snapshot of the top-selling downloads on Tuesday, Sept. 7, 2004.

1. BOWLING FOR SOUP 1985
2. BLACK EYED PEAS Let's Get It Started (Spike Mix)
3. KELLY CLARKSON Breakaway
4. MAROON 5 She Will Be Loved
5. CIARA I/PETEY PABLO Goodies
6. USHER I/LUDACRIS & LIL JON Yeah!
7. AVRIL LAVIGNE My Happy Ending
8. TERROR SQUAD Lean Back
9. FRANZ FERDINAND Take Me Out
10. NELLY My Place

Top 10 Albums

1. RAY CHARLES Genius Loves Company
2. BJORK Medulla
3. JILL SCOTT Beautifully Human: Words & Sounds, Vol. 2
4. JOHN MAYER As/Is: Philadelphia, PA/Hartford, CT
5. MAROON 5 Songs About Jane
6. CLAY AIKEN The Way/Solitaire (EP)
7. VARIOUS ARTISTS Spider-Man 2 ST
8. BLACK EYED PEAS Elephunk
9. BEN FOLDS Super D (EP)
10. TEARS FOR FEARS iTunes Originals





# Flying Blind

## Political correctness vs. safety in the post-9/11 world

Anybody who has flown on a commercial airline since Sept. 11, 2001 has experienced the lasting impact of that infamous day's terrorist attacks — long waits in security lines, increased flight delays and that wariness you feel while discreetly sizing up your fellow travelers for signs of sweaty palms or fuses protruding from their Nikes.

Welcome to the reality of air travel in America in the post-9/11 world. In the past three years even the savviest of business travelers have learned that the old days of showing up 15 or 20 minutes before a flight and still making it are gone forever. Air travel today means accepting the fact that arriving at least an hour ahead of any flight is pretty much mandatory, and even that might not be enough time to clear security during the busiest hours at most major airports.

Like most of us, attorney-turned-WPHT/Philadelphia morning host Michael Smerconish had learned to accept increased airline security. He didn't even question it much when his 8-year-old son was pulled out of line

for secondary screening as the family boarded a flight to Florida for vacation in April of this year.



Michael Smerconish

He was a bit surprised when Michael Jr. was singled out again on their return flight, but he wrote it off as business as usual when traveling today.

A few weeks after that incident, while monitoring the 9/11 Commission hearings on TV, Smerconish heard a question posed to National Security Director Condoleezza Rice that would ultimately result in the publication of his just released book, *Flying Blind: How Political Correctness Continues to Compromise Safety Post 9/11* (Running Press).

Smerconish was stunned when Rice was asked, "Were you aware that it was the policy to fine airlines if they have more than two young

Arab males in secondary questioning, because that's discriminatory?" Rice replied that she was not, in fact, aware of such a policy.

In the weeks following that exchange Smerconish used his daily radio show to fuel discussion, ask questions and seek answers about the state of airline security in America today. What he learned was that, in his view, America has some serious flaws in its airport security sys-

**"I didn't write the book with a profit motive, I wrote it to change the policy. I think reading this book can be a vehicle of change for this problem."**

**"What I found is a conscious decision by our government to turn a blind eye toward the commonalities of the 19 9/11 hijackers that continues to this day, even though the enemy that we face continues to look like them."**

tem, and only significant policy changes will fix the problems.

I caught up with Smerconish last week to chat about his new book and the ongoing development of his now 1-year-old WPHT morning show.

*R&R: Tell us a bit about your early political career before you moved to the radio business full-time.*

MS: I had some remarkable political experiences as a Young Republican while I was still in college. That led to my being called on frequently to be a "talking head" on a lot of local and cable TV and radio shows. After I graduated from law school I continued to be politically active while spending two years in the real estate business before, at the age of 29, I was appointed by President George H.W. Bush to a sub-cabinet-level position in his administration. I oversaw the Department of Housing and Urban Development in five states plus Washington, DC. Jack Kemp was my boss.

*R&R: How did that lofty connection come about?*

MS: When I arrived as a freshman at Lehigh University in Pennsylvania, all full of piss and vinegar for Ronald Reagan and George Bush, I mistakenly thought there would be others there like me. I founded a club I called the Lehigh University Youth for Reagan-Bush but had a

very rough go of it trying to get anyone on campus interested.

I remember that I organized a keg party to attract people to come and sign up for the club, but I happened to schedule it on the same night that the Philadelphia Phillies won the baseball championship that year. I was literally the only person in that room, surrounded by three kegs of beer. That sort of summed up my efforts.

My big break came two weeks before the election, when then-Vice President Bush came to Pennsylvania to tour the Bethlehem Steel plant. I got a phone call from one of his advance staff people asking if I was the guy who was president of the Lehigh University Reagan-Bush club. I thought it was a prank, but I learned that it wasn't. What they wanted was for me to provide bodies for Bush's visit.

I recruited everyone in my dorm, regardless of party affiliation, and that was the start of a relationship with George Bush, the father. So I guess you could say that my career began with a keg party that was a bust.

*R&R: Why the transition from politics to radio?*

MS: I really enjoyed the opportunities I had to be on the other side of the microphone as a commentator.

Continued on Page 17

## America Has Changed – Our Commitment to You Hasn't



ABC's Ann Compton

ABC's Gil Gross

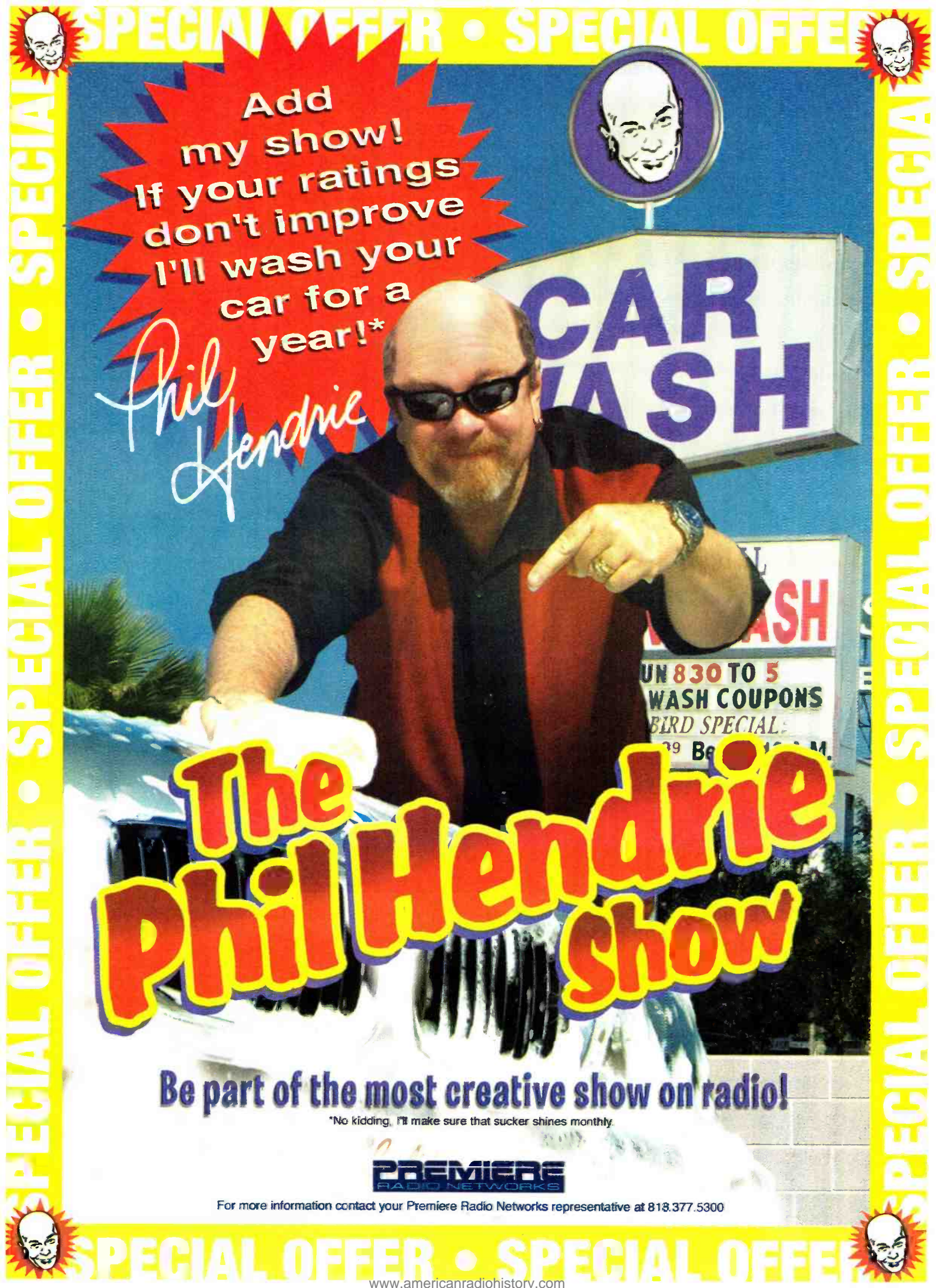
ABC's Aaron Katersky

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**Flying Blind**

Continued from Page 15

Frankly, the ego aspects of it were also a large part of the attraction for me. I loved having the opportunity to offer my opinions on political positions, because I've been a political junkie forever.

Initially, I was a lawyer who had a part-time job as a talk host, but, in the back of my mind, I always hoped that eventually I would become a talk show host who happened to be a lawyer. That opportunity came in the spring of 2002, when the people here at WPHT asked if I would consider moving from being a fill-in and weekend guy to taking over the 3-6pm slot following Rush Limbaugh. I knew then it was time to make the move.

**R&R:** How has your second big transition, from afternoons to mornings last year, worked out for you?

**MS:** The best advice I got was from longtime morning man Don Cannon. Don, who recently retired, was doing mornings on Oldies 98 [WOGL/Philadelphia] when I first moved into the morning show at WPHT. That first week, I ran into him in the men's room, and he said to me, "Every guy who has ever done mornings will tell you about their formula for how to handle sleeping, and I can tell you that none of them work."

He was right — doing mornings

is just plain disruptive to the human body. Getting up at 2:30am isn't normal, so that's been the hardest transition. I try to get a nap in early in the afternoon so that, by the time my kids come home, I'm not wiped out.

The pace of doing mornings vs. afternoons is remarkably different. When I did three hours in afternoons I enjoyed developing issues and discussing them in detail. Mornings don't lend themselves to that kind of show. I look at mornings as having 12 segments to fill instead of three hours. Three good issues could carry an afternoon show, but in mornings I need at least 12.

Fortunately, I do a pretty fast-paced show in any daypart. I speak fast and move fast — that's just the way I am. You better have a cup of coffee in you before you turn that dial to me, because I'm raring to go.

**R&R:** What do you hope listeners take away from your program?

**MS:** Hopefully, they're better informed but also had a couple of laughs. Also, probably to my own detriment, I'm always willing to listen to an opposite point of view. I'm not cut from that cloth that says you've got to be mean to people, hang up on those you disagree with and only present one side of the issue. My politics are right-of-center, and I think people know what they're going to get when they listen to me. I don't profess to have all the answers, but I do profess to be well read.

**"When my 8-year-old son was pulled out for secondary screening on a family vacation trip not once, but twice, I just cursed bin Laden under my breath and chalked it up to the small price we have to pay in the war on terror."**



**WHO'S LEFT, WHO'S RIGHT?** Mile High City residents are taking note of this timely election-season billboard, one of several in a series of signs focused on current events in a new outdoor ad campaign recently launched by Clear Channel News/Talker KOA/Denver.

**R&R:** How hot has the current presidential campaign been for your show?

**MS:** There is a high interest level from listeners about this campaign, and I'm lucky to be in Philadelphia at this time, the biggest city in an important state. Pennsylvania is a swing state, and the suburban aspects of my audience are something that is very important to the president. That means we get a lot of attention from the White House and also a lot of good guests.

**R&R:** How did the current book project evolve so quickly?

**MS:** I didn't set out to write a book. When my 8-year-old son was pulled out for secondary screening on a family vacation trip not once, but twice, I just cursed bin Laden under my breath and chalked it up to the small price we have to pay in the war on terror.

But when I watched the 9/11 hearings on television and saw commission member John Lehman ask Condoleezza Rice that question about screening procedures, it started me down the road of questioning why we are looking at 8-year-old kids and 85-year-old grandmothers instead of looking for those who resemble the 9/11 hijackers.

I doggedly pursued that single question, and it led me in many different directions. The radio show was a great vehicle to get good guests to speak about the issue, and

many of those conversations are what turned out to be the book.

When I started I was just interested in pursuing the conversation because I felt it was a topic of interest to my audience. I don't really know when I decided to put it all together and call it a book. I also think that reading the book will give you a pretty good idea of the kind of give-and-take we have every day on my show.

**R&R:** Just how naive are we in our approach to airline security after 9/11?

**MS:** What I found is a conscious decision by our government to turn a blind eye toward the commonalities of the 199/11 hijackers that continues to this day, even though the enemy that we face continues to look like them. I don't know that I have a unique perspective on it, but I have put the questions out there in print and have talked on the radio about what a lot of people have wondered about to themselves but are afraid to say.

**R&R:** How do you respond to the charge that you are advocating an intolerant, or even racist, point of view?

**MS:** I have heard that, but not a lot. My response is to say that when guys who look like Thurston Howell III begin hijacking airplanes and flying them into buildings, I'll re-evaluate my position. But we're not there.

**R&R:** What can the average Joe do to voice his concern about this issue?

**MS:** Buy the book. Keep in mind

that I will not make a single penny from it. Every nickel that I have been paid will go to a 9/11 charity, and any money I might make from the book in the future will continue to do so. In fact, I figure that it is going to cost me about \$25,000 personally, when all is said and done. I didn't write the book with a profit motive, I wrote it to change the policy. I think reading this book can be a vehicle of change for this problem.

**R&R:** So where do you go from here with it?

**MS:** The book ends with me going to Washington, where I testified before the Senate Aviation Appropriations Committee in June. I think I have taken it about as far as one person can take it. I have a morning show in a major city, and I have written about it in a column I do for a major metropolitan newspaper, the *Philadelphia Inquirer*. I'm hoping that by making it a major topic of discussion on my show and by writing the book, they can be the vehicles that bring about a change of policy.

Most of the people I interviewed — including many important figures, like Rudy Giuliani and John McCain — agree with me about this. Even the Transportation Safety Authority representative I spoke with said, "We simply carry out the desires of the Congress." There's a lot of sentiment out there to fix this problem. It just takes a little bit of marshaling, and that's what I'm hoping I can do.

# TALK STARS

Jones Radio Networks salutes Neal Boortz and Clark Howard.

They're both nominated for the  
**Marconi Radio Award for  
Network/Syndicated Personality of the Year.**

Good Luck in San Diego on October 7th!





## A Hurricane Virgin No Longer

As we speak, we're off the air — again." That's **ST** correspondent **Chris Shebel**, PD of **WRMF/West Palm Beach**, with his exclusive **Frances** post-game wrap-up. "We actually stayed on the air for the entire storm," he says. "It was only afterward that we started having generator issues up at the tower site. First, the thing ran out of gas; then, at 4am Tuesday morning, the regulator or something on the generator conked out. We're now waiting for a replacement generator to be delivered."

While observing radio silence, Shebel shares his firsthand impressions of **Frances**: "Hurricanes are amazing things to see. It takes days of preparation and building fear, and then, when they arrive, you quickly realize that you are totally helpless in the hands of nature. During the peak of the storm on Saturday night I stood outside and watched trees almost come out of the ground as the winds hit 105 mph — and that was a *mild* one, only a Category 2. It is very scary, but amazing."

"I really saw the power of radio during and after that storm. So much of our metro is still without power, so radio is their only link. I also saw how ill-prepared TV people are when the picture goes away and they're forced to try and describe

what they're seeing. Now the crazy people are coming out, and the frustrations are building as the possibility of no power for a week is getting on people's nerves.



May not be actual *Frances*.

There are also long lines for gas — when it can be found.

"Right now we're still without phones in the office, so I guess the sales folks will have to take another day off, but our programming kids will be on the job. Cell phone service is very spotty, but things will get better every day — provided Hurricane Ivan decides to go somewhere else...."

### Bakersfield Spared By Hurricane Frances

The persistent rumors turned to reality in Bakersfield, as Clear Channel got busy flipping formats and, in the process, jettisons a set of classic call letters. The action began Sept. 3, when **CHR/Rhythmic KKXX** packed up 26 years of **CHR** heritage and flipped to Country as **KBKO**, "The Big 96.5." Seconds later **AC KKDJ** played flush the format and is now simulcasting **KDFO-AM's** "La Preciosa" Spanish Oldies format.

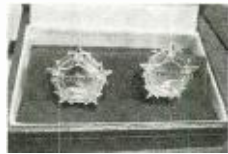
**Kenn McCloud**, who had been PD of **KKXX** and **KKDJ**, is now PD of **KBKO**. His former **KKDJ** morning co-host, **Barbie**, will co-host mornings on **KBKO** using her real name, **Larae Nelson**, with **JP Shane**, a production pro who relocates from Salt Lake City. McCloud will do middays, followed by **Karen Garcia** from nearby **KJUG/Tulare, CA**. **Sammy Cruise** will handle nights, voicetracked from **KBQI/Albuquerque**.

But wait — there's more going on in the cluster! Active Rocker **KRAB** also makes some major moves, dropping long-time syndicated morning guys **Mark & Brian** in favor of two dudes known simply as **Meathead & Desi**, who used to work with **KRAB** OM **Steve King** when he programmed **Alternative WXSR/Tallahassee, FL**. **Danny Spanks** remains PD of **KRAB**, which market observers perceive to be moving musically back toward a more balanced diet of active rock and alternative hits.

In a related story, former **KKXX** Asst. PD/midday talent **Lauren Michaels** has been hired by **Dave Shakes** as PD of **Results Radio**-operated **CHR/Rhythmic KSRT (Jammin' 107.1)** Santa Rosa, CA.

### Trump's Sleeves Now Flapping In The Breeze

No slouch in the self-promotion department, some guy named **Donald Trump** recently paid a visit to the multitasking



**Gene & Julie**, morning team on **WLTM/Atlanta** and afternoon duo on **KIOI/San Francisco**. While shamelessly plugging season two of *The Apprentice*, Trump handed **G&J** some heavy trinkets to blow out: a

pair of his very own, subtle, unassuming, heavily jeweled "TRUMP" cufflinks to auction off on eBay, with proceeds benefiting his favorite charity, Operation Smile. Said **Gene** of Trump's visit, "The Donald gave us stock tips, and we gave him marriage advice. It was a mutual lovefest."

### The Programming Dept.

• **Cumulus Corporate Format Director/Country Bob Raleigh** has stepped down from the post he has held since June 1998. **Alan Furst**, who holds the same title and has been working with half of the company's Country outlets, will now assume programming oversight for the stations Raleigh covered. Raleigh has reportedly been offered the opportunity to remain with **Cumulus** in another capacity.

• After a decade at the helm of **Clear Channel Active Rocker KBPI/Denver**, PD **Bob Richards** will exit at the end of his contract, which expires Nov. 30. Until then, he will remain in the house as he considers other opportunities within **Clear Channel**. In the meantime, he can be reached at 303-713-8215 or [bobrichards@clearchannel.com](mailto:bobrichards@clearchannel.com).



Shaken, not stirred.

• Former **WNEW/New York** Asst. PD **Rick Martini** crosses the hall to clusterbuddy **Oldies WCBS-FM** in a similar capacity. Seconds later **Jeff Mazzei** was named **WCBS MD**.

• After 8 1/2 years as MD/midday host of **WWWW/Charlottesville, VA**, **Kym McKay** is named PD of **Classic Rock simulcast WWRE & WWRT/Winchester, VA**.

• **WDCG (G105)/Raleigh** PD **Rick Schmidt** wastes little time hiring a new Asst. PD/afternoon talent: Say hello to **Randi West**, who currently does mornings at **CC** sister **WVMX (Mix 94.1)/Cincinnati** and arrives in **Raleigh** on Oct. 4.

• **WFBC (B93.7)/Greenville, SC** PD **Nikki Nite** hires former **WBZZ/Pittsburgh MD/afternoon jock Kobe** as Asst. PD/MD/afternoon talent. **Nite** extends her penchant for hiring one-named dudes by inking **Dino** of **KCLD/St. Cloud, MN** for nights.

• **Salem KBIQ/Colorado Springs** PD **Steve Etheridge** is upped to **Director/Programming** for **KBIQ, KGFT** and **KZNT-AM** as cluster OM **Paris Foxworthy** exits. **KBIQ** afternoon driver **Jack Hamilton** takes **Foxworthy's** MD duties.

### Quick Hits

• After we broadly (pardon the pun) hinted that **RuPaul** would resurface at **WNEW/New York**, it's now official, as PD **Frankie Blue** announced he's inked **Ru** as morning show co-host with **Rick Stacy**, who recently moved from afternoons. The move reunites **RuPaul** with **Blue**, who was his PD at crosstown **WKTU** when **Ru** co-hosted mornings from 1996-98.

• **WAAF/Boston** Marketing Director **Jim Sheehan** is suddenly available. **Sheehan** is an **Active Rock** marketing and promotions pro whose previous experience includes **KSJO/San Jose**; **KUFO/Portland, OR**; and **KRZR/Fresno**. He can be reached at 617-283-0666 or [jamiearl@yahoo.com](mailto:jamiearl@yahoo.com).

## RR Timeline

### 1 YEAR AGO

- **Jeff Dashev** promoted to President of the **Interop Sales Division**.
- **Ray Kalusa** named PD at **KSPN/Los Angeles**; **Erik Braverman** becomes **Operations Director** for **KABC-AM/Los Angeles**.
- **RIAA** files first P2P lawsuits against 261 file-traders.
- **Warren Zevon** dies of lung cancer. He was 56.



Jeff Dashev

### 5 YEARS AGO

- **CBS, Viacom** unite for largest media merger in history.
- **Arbitron** study shows **Internet streaming** growth tapering off.
- **Richard Sanders** promoted to **President** of **V2 North America**.

### 10 YEARS AGO

- **Tom Calderone** becomes **Jacobs Media consultant** for "The Edge" national **Alternative** format.
- **Bobby Shaw** named **VP/Dance Music & Crossover Promotion** at **MCA Records**.
- **John Curb** named **Dir./National Promotion** for **Curb Music Co.**



John Curb

### 15 YEARS AGO

- **Andy Schuon** named PD of **KROQ/Los Angeles**.
- **Dino Barbis** and **Stu Cohen** named **VP/Promotion, AC and CHR**, respectively, for **Warner Bros**.
- **Irving Azoff** announces his resignation as **Chairman** of the **MCA Music Entertainment Group**; **Al Teller** promoted to **Chairman**.

### 20 YEARS AGO

- **Bob Griffith** named **GM** of **KFI & KOST/Los Angeles**.
- **Dan O'Toole** named PD of **WKQX/Chicago**.
- **John Betancourt** named **Sr. VP/Promotion** at **PolyGram**.



Bob Griffith

### 25 YEARS AGO

- **Bobby Rich** named PD of **KHTZ/Los Angeles**.
- **Ed DeJoy** named **Division VP/Pop A&R**, and **Bud Dain** named **Division VP/Pop A&R West Coast** for **RCA Records**.

### 30 YEARS AGO

- **KIQQ (K100)/Los Angeles** jock **Billy Pearl** hired away by **KHJ/Los Angeles**.
- **KEZM/Los Angeles** changes call letters to **KLVE**, "K-Love."

• **KDJE/Little Rock** PD **Ken Wall** hires **Keith Kramer** — the "Kramer" half of the former team of **Kramer & Twitch** — to do mornings. He replaces **Corey & Jay**, who recently moved to clusterbuddy **KMJX** after **Tommy Smith** left. **Wall**, flush with excitement, promotes **KDJE** night dude **Marty** to **MD**.

• **Sweeping personnel changes** hit the usually placid **Entercom/Milwaukee** cluster: **Michael Knight** and **Rahny Taylor** of *Knight in the Morning* on **WXSS (103.7 Kiss FM)** cross the hall for the same shift on sister **WMTX**, replacing **Dan Weber**, who exits along with **Kiss** morning co-host **Ginger Jordan** and **WMTX** afternoon personality **Mark Richards**. **Knight** and **Taylor** join remaining **WMTX** morning member **Jane Matenaer**. **WMTX** morning show producer **Michael Clemens** slides over to new **AM Sports** outlet **WEMP**.

Continued on Page 20

IMPACTING  
SEPT 13 & 14

Jesse  
McCartney

# BEAUTIFUL SOUL

"It's beautiful. We loved it on the first listen. It's a HIT."

Diana Laird & Hitman Sam, **WATS**

"Jesse is a star with a voice to match! BEAUTIFUL SOUL is a mid tempo pop SMASH that makes girls think they might actually have a shot at him. We love it!"

Narcissa D. and Mike Peavater, **ESKC**

"We think Jesse could be the next Justin Timberlake and KISS 108 wants to be a part of it! IT'S AN ADD THIS WEEK!"

Kid David Corey & Cadillac Jack, **WEEKS**

"What? A good Pop record by a MALE artist? Thank you! 'BEAUTIFUL SOUL' was a five-night winner here, even beating Ashley and JoJo!"

Christopher S. and Steve Simed, **KOND**

"'BEAUTIFUL SOUL' is a one-listen, infectious, GREAT 'Pop' song! This one's a no brainer. Watch out world - he's gonna be Big!! Wait, he already is!!!"

Berry Dixon & Jim Lawson, **WFMJ**

"This kid is AMAZING! He already has an enormous following from his TV show 'SUMMERLAND' and is sure to be a player in our world... I'm so proud of my little brother!!!"

Jeff McCartney, **KJHT**

"He's already built a brand with equity, the song is the icing on the cake. Pop Radio needs more Stars!"

Chris Edge, **WISN**

"Jesse's on-air acoustic performance was one of the best we have ever had. That, with the amount of requests, emails and kids in the parking lot made 'BEAUTIFUL SOUL' go into immediate rotation!!!"

Dauey Morris & Tony Bristol, **WPSD**

"'BEAUTIFUL SOUL' is perfect pop! We gave it a couple of test spins on KRQ and got HUGE PHONES."

Ken Carr, **WQDR**

"I played 'BEAUTIFUL SOUL' for my 23-year-old morning show producer and she was singing it after the first listen! Jesse has it all... the appeal, the talent and the sound! An out of the box add for WLKT."

Wes McCain, **WLKT**

"'SUMMERLAND' is #1 Females 13-34."

— Variety

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Produced by Adam Wetts, Andy Dodd and Greg Wells.  
Vocals produced by Ginger McCartney and Sherry Kondor

Continued from Page 18

Kiss night jock **Van "The Man" McNeil** and weekender **Tony Zamboni** will temporarily cover mornings on Kiss.

- **KIMN** (Mix 100.3)/Denver night host **Tuna** exits. PD Ron Harrell is looking for a replacement.



New, dolphin-safe Mix.

- After 7 1/2 years of running Jefferson-Pilot's successful syndicated **Bob & Sheri** show, **WOZN** (98-7 The Zone)/Greensboro decides to take it local in the morning — hence, the hiring of morning vet **Jeff Wicker**, who debuted Sept. 6. **ST** speculates that it's just a matter of time before Bob &

Sheri resurface somewhere in the Greensboro market. [Cue the jaws theme....]

- New York radio fixture **Al Bandiero** has been named

the permanent host of **WCTU**/New York's Sunday-night dance party, **Studio 54 Clubhouse**. Bandiero was a big part of the New York radio scene in '80s, working at the original "92KTU," **WQHT** (Hot 97) and the late **WXLO** (99X), among others.

- Morning maniac **Pete McMurray** exits **ABC Active Rocker WZZN/Chicago**.

- **KCCW** (K103)/Portland, OR morning fixture **Craig Walker** — anchor of the market's No. 1 morning show for the past 20 years — will announce his retirement, effective Jan. 14, 2005. "Craig has been in the market for 36 years and is the only morning show K103 has ever had," says Clear Channel/Oregon RVPP **Tony Coles**, who is now looking for Walker's replacement.

- Entercom **CHR/Pop WEZB** (B97)/New Orleans afternoon dude **Danny Cruz** exits to follow his wife to Nashville. Midday talent **Cheryl Robichaux** segues to afternoons, while morning personality **Tierza Simmons** will also voicetrack middays. "We've also hired **Will The Thrill** — formerly of **WKXJ/Chattanooga, TN** — for nights beginning Sept. 20, and we'll also be announcing our new morning host shortly," B97 OM/PD **Mike Kaplan** says ominously.

- Across the street at **Citadel AC WCKW** (Lite 92.3)/New Orleans morning duo **Bo & Beth** exit. OM **Mike Florentino** wastes no time moving Asst. PD/MD/afternoon guy **Jim Hanzo** into an extended morning shift and midday dude **Robb Holloway** to afternoons.

### Formats You'll Flip Over

- On Sept. 7, **CC CHR/Pop WBFA** (B101.3)/Columbus, GA flipped to Urban, proudly unfurling the potentially unwieldy positioner "101.3 The Beat, Columbus, GA's new No. 1 for hip-hop & R&B." The all-powerful and mysterious "**DJ Controller**" has been named PD of The Beat. Former **WBFA** PD/afternoon talent **Wes Carroll** exits, along with night jock **Chris Click** and morning show producer **Dan Masters**.

- New **Cumulus Hot AC WZAT** (Z102)/Savannah, GA PD **Brian Rickman** flips the station back to its **CHR/Pop** roots: On Sept. 3 the station was relaunched with Rickman handling afternoons. **Matt & Senae** will do mornings, and **Jason Cage** will do nights. Rickman has middays wide open — send MP3s to [brian.rickman@cumulus.com](mailto:brian.rickman@cumulus.com).

A concerted effort is afoot to score St. Louis radio icon **Sheldon "Shelley" Grafman**, founder of the legendary

**KSHE 95**, posthumous induction into the prestigious **St. Louis Walk of Fame**. The movement picked up some serious steam



Shelley Grafman

recently during **KSHE's** 37-year reunion. Leading the charge is **Ron Stevens**, CEO of **All Star Radio Networks**, who's joined by, among other notables, **Universal Records** Chairman/CEO **Doug Morris**, **Emmis** Chairman/President/CEO **Jeff Smulyan** and **MVP Entertainment** President **Sam Kaiser**. **KSHE** has a webpage supporting the movement at [www.kshe95.com/shelleygrafman](http://www.kshe95.com/shelleygrafman), as well as an e-mail address for supporters to make

their feelings known: [shelleykshe95@aol.com](mailto:shelleykshe95@aol.com). The snail-mail address for letters is **Movement/Walk of Fame** for **Shelley Grafman**, P.O. Box 21554, St. Louis, MO 63132-0554.

**Norman Knight**, founder of **Knight Quality Stations**, will be honored Sept. 14 as the recipient of the **Broadcasters' Foundation Chairman's Award**. Knight will receive this giant award during the annual **Broadcasters' Foundation Board of Directors Dinner** at the **American Yacht Club** in **Rye, NY**.

### Condolences

Our thoughts and prayers are with **KUCD/Honolulu PD Jamie Hyatt**, whose father, **Jim Hyatt**, lost his long battle with cancer on August 28. Hyatt is on leave with his family in Oregon until Sept. 13.

### Talk Topics

- **Fox News Radio's Tony Snow** will be the keynoter at the **NAB Radio Show Luncheon** on Oct. 8 in **San Diego**. The luncheon will also honor **Jefferson-Pilot Radio Division** President **Clarke Brown** with this year's **National Radio Award**.

- Former **WBBM-AM/Chicago** reporter **Richard Cantu** and **KOA/Denver** newsman **Alex Stone** are the newest members of **ABC's** radio news team.

## TELEVISION

Due to the **Labor Day Weekend**, Nielsen television ratings were not available at press time. TV ratings will return next week.

## FILMS

### BOX OFFICE TOTALS

September 3-6

| Title/Distributor                                       | Weekend \$ To Date | Weekend \$ To Date |
|---|--------------------|--------------------|
| 1 <b>Hero</b> (Miramax)                                 | \$11.51            | \$35.23            |
| 2 <b>Without A Paddle</b> (Paramount)                   | \$9.01             | \$39.85            |
| 3 <b>Anacondas: The Hunt For The...</b> (Sony)          | \$8.00             | \$23.86            |
| 4 <b>Paparazzi</b> (Fox)*                               | \$7.85             | \$7.85             |
| 5 <b>The Princess Diaries 2: Royal...</b> (Buena Vista) | \$7.53             | \$85.50            |
| 6 <b>Wicker Park</b> (MGM/UA)*                          | \$6.81             | \$6.81             |
| 7 <b>Collateral</b> (DreamWorks)                        | \$6.48             | \$88.89            |
| 8 <b>Vanity Fair</b> (Focus)*                           | \$6.26             | \$7.40             |
| 9 <b>The Cookout</b> (Lions Gate)*                      | \$6.21             | \$6.21             |
| 10 <b>The Bourne Supremacy</b> (Universal)              | \$5.31             | \$164.76           |

\* First week in release

All figures in millions Source: Nielsen EDI

Note: Figures reflect a three-day weekend.

**COMING ATTRACTIONS:** This week's openers include **Resident Evil: Apocalypse**, starring recording artist **Milla Jovovich**. The film's **Roadrunner** soundtrack sports **Slipknot's** "Vermilion," **The Cure's** "Us or Them," **Lacuna Coil's** "Swamped," **The Used's** "Just a Little," **Thrice's** "Under a Killing Moon," **Massive Attack's** "Future Proof," **Cold's** acoustic version of "End the World," **A Perfect Circle's** "The Outsider (Renholder Mix)," **Rob Zombie's** "Girl on Fire (Resident Renholder Mix)" and **Deftones'** cover of **Duran Duran's** "The Chauffeur." Cuts by **Killswitch Engage** ("The End of Heartache"), **Rammstein** ("Mein Teil"), **DevilDriver** ("Digging Up the Corpses"), **Cradle Of Filth** ("Nymphetamine"), **CKY** ("Escape From Hellview"), **H.I.M.** ("Join Me"), **Demon Hunter** ("My Heartstrings Come Undone") and **36 Crazyfists** ("Bloodwork") complete the ST.

— Julie Gidlow

# Santa Baby

By **Joan Javits, Tony Springer & Phil Springer**

Recorded by:

- **Eartha Kitt**
- **Kylie Minogue**
- **Rev. Run and the Christmas All Stars**
- **Macy Gray**
- **Madonna**

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

one of the world's best loved Christmas songs.

## THE INDUSTRY'S NO. 1 RETAIL CHART September 10, 2004

| LW | TW | ARTIST                    | ALBUM                            | LABEL                 | POWERINDEX | CHANGE |
|----|----|---------------------------|----------------------------------|-----------------------|------------|--------|
| 1  | 1  | TIM MCGRAW                | Live Like You Were Dying         | Curb                  | 224,749    | -70%   |
| -  | 2  | JILL SCOTT                | Beautifully Human...Vol.2        | Hidden Beach/Epic     | 188,830    | -      |
| -  | 3  | RAY CHARLES               | Genius Loves Company             | Concord               | 186,494    | -      |
| -  | 4  | LL COOL J                 | Definition                       | Def Jam/IDJMG         | 180,091    | -      |
| 5  | 5  | NOW VOL. 16               | Various                          | UTV                   | 159,926    | -13%   |
| 2  | 6  | R. KELLY                  | Happy People/U Saved Me          | Jive/Zomba            | 120,893    | -71%   |
| 6  | 7  | ASHLEE SIMPSON            | Autobiography                    | Geffen                | 114,042    | -13%   |
| 3  | 8  | YOUNG BUCK                | Straight Outta Ca\$hville        | G Unit/Interscope     | 105,578    | -62%   |
| 4  | 9  | MASE                      | Welcome Back                     | Bad Boy/Universal     | 80,332     | -60%   |
| -  | 10 | INSANE CLOWN POSSE        | Hell's Pit                       | Psychopathic          | 74,430     | -      |
| 8  | 11 | USHER                     | Confessions                      | LaFace/Zomba          | 68,863     | -1%    |
| 7  | 12 | MAROON 5                  | Songs About Jane                 | Dctone/JJRMG          | 65,902     | -6%    |
| 12 | 13 | GRETCHEN WILSON           | Here For The Party               | Epic                  | 54,740     | -1%    |
| -  | 14 | PAPA ROACH                | Getting Away With Murder         | DreamWorks            | 54,033     | -      |
| -  | 15 | BJORK                     | Medulla                          | Atlantic              | 53,684     | -      |
| 9  | 16 | BIG & RICH                | Horse Of A Different Color       | Warner Bros.          | 52,637     | -19%   |
| 13 | 17 | AVRIL LAVIGNE             | Under My Skin                    | Arista/RMG            | 51,341     | -6%    |
| 17 | 18 | LOS LONELY BOYS           | Los Lonely Boys                  | Epic                  | 47,446     | +2%    |
| 10 | 19 | JIMMY BUFFETT             | License To Chill                 | RCA                   | 43,100     | -25%   |
| -  | 20 | LAMB OF GOD               | Ashes Of The Wake                | Epic                  | 42,073     | -      |
| 19 | 21 | BLACK EYED PEAS           | Elephunk                         | A&M/Interscope        | 41,722     | +7%    |
| 16 | 22 | RYAN CABRERA              | Take It All Away                 | E.V.L.A./Atlantic     | 39,698     | -15%   |
| 23 | 23 | GARDEN STATE              | Soundtrack                       | Epic                  | 38,547     | +14%   |
| 11 | 24 | 213                       | The Hard Way                     | TVT                   | 36,503     | -36%   |
| 18 | 25 | SHYNE                     | Godfather Buried Alive           | Def Jam/IDJMG         | 36,356     | -14%   |
| 29 | 26 | AKON                      | Trouble                          | SRC/Universal         | 35,887     | +17%   |
| 45 | 27 | KANYE WEST                | College Dropout                  | Roc-A-Fella/IDJMG     | 34,295     | +36%   |
| 36 | 28 | YELLOWCARD                | Ocean Avenue                     | Capitol               | 34,108     | +16%   |
| 21 | 29 | LLOYD BANKS               | The Hunger For More              | G Unit/Interscope     | 34,055     | -3%    |
| 37 | 30 | ALICIA KEYS               | The Diary Of Alicia Keys         | J/RMG                 | 33,565     | +18%   |
| 14 | 31 | PITBULL                   | M.I.A.M.I.                       | TVT                   | 33,211     | -33%   |
| -  | 32 | RESIDENT EVIL: APOCALYPSE | Soundtrack                       | Roadrunner/IDJMG      | 32,996     | -      |
| 32 | 33 | GUNS N'ROSES              | Greatest Hits                    | Geffen                | 32,647     | +9%    |
| 24 | 34 | BRAD PAISLEY              | Mud On The Tires                 | Arista                | 32,591     | -3%    |
| 26 | 35 | VELVET REVOLVER           | Contraband                       | RCA/RMG               | 31,924     | -1%    |
| 20 | 36 | SWITCHFOOT                | Beautiful Letdown                | Columbia              | 31,723     | -10%   |
| 34 | 37 | LINKIN PARK               | Meteora                          | Warner Bros.          | 31,385     | +6%    |
| 25 | 38 | MODEST MOUSE              | Good News For People Who Love... | Epic                  | 31,218     | -4%    |
| -  | 39 | PASSION OF CHRIST...      | Various                          | Wind-up               | 30,335     | -      |
| 31 | 40 | KILLERS                   | Hot Fuss                         | Island/IDJMG          | 30,289     | 0%     |
| 40 | 41 | JOJO                      | Jojo                             | BlackGround/Universal | 30,107     | +9%    |
| 30 | 42 | ALTER BRIDGE              | One Day Remains                  | Wind-up               | 28,161     | -8%    |
| 39 | 43 | BREAKING BENJAMIN         | We Are Not Alone                 | Hollywood             | 27,718     | 0%     |
| 33 | 44 | PRINCESS DIARIES 2        | Soundtrack                       | Walt Disney           | 27,360     | -8%    |
| 41 | 45 | HOOBASTANK                | The Reason                       | Island/IDJMG          | 26,990     | -2%    |
| 35 | 46 | KENNY CHESNEY             | When The Sun Goes Down           | BNA                   | 26,692     | -10%   |
| 46 | 47 | JESSICA SIMPSON           | In This Skin                     | Columbia              | 24,632     | -2%    |
| 49 | 48 | FRANZ FERDINAND           | Franz Ferdinand                  | Epic                  | 24,493     | -1%    |
| -  | 49 | TERRI CLARK               | Greatest Hits                    | Mercury               | 24,098     | -      |
| 48 | 50 | EVANESCENCE               | Fallen                           | Wind-up               | 24,006     | -4%    |

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### ON ALBUMS

#### Hats Off To Scott, Ray, LL Cool J

Curb's Tim McGraw is still living large at No. 1, but he's got company, as Hidden Beach/Epic's Jill Scott (No. 2), Concord's Ray Charles (No. 3) and Def Jam/IDJMG's LL Cool J (No. 4) debut in this week's top five.

The posthumous Charles al-



Tim McGraw

bum of duets with the likes of Norah Jones, Willie Nelson, Elton John, Natalie Cole and James Taylor is a surprise, with total sales of more than 186,000. Industry sources say the 4,000 Starbucks stores nationwide carrying the album through the Hear Music imprint could be responsible for up to 40,000 of the total.

Psychopathic's psychopathic rap rock duo Insane Clown Posse are the other top 10 newcomers, as their separate releases combine to finish at No. 10.

The rest of the top 10 includes UTV's *Now Vol. 16* (No. 5), Jive/Zomba's R. Kelly (No. 6), Geffen's Ashlee Simpson (No. 7), G-Unit/Interscope's Young Buck (No. 8) and Bad Boy/Universal's Mase (No. 9).

Other chart newcomers include DreamWorks' Papa Roach (No. 14), Elektra Entertain-



Jill Scott

ville's Terri Clark (No. 49).

Double-digit increases are registered by Roc-A-Fella/IDJMG's Kanye West (No. 45-27, +36%), J's Alicia Keys (No. 37-30, +18%), SRC/Universal's Akon (No. 29-26, +17%), Capitol's Yellowcard (No. 36-28, +16%) and Epic's Gar-

den State soundtrack (No. 23, +14%).

It would appear that West, Keys and Yellowcard are all showing spikes from their performances on the MTV Video Music Awards.

Next week:

It's all about Arista Nashville's Alan Jackson, who appears ready to displace fellow country superstar McGraw at the top of the chart.



Ray Charles



## Full Force

The record labels are heading into the fall season in full force as they go for adds with everything but the kitchen sink next week. Here are just a few of the highlights.

"I just wanted to go in and make a record and not worry about what genre it would be," says **Ashlee Simpson** about her debut, *Autobiography*. "I went in to have a good time, and I did. It's a rock record with a cool edge to it. It's the first time people are getting to hear what I sound like." Judging by the reception both in stores and on the Pop charts, fans have taken a liking to Simpson's John Shanks-produced CD. She's still riding high at No. 1 with "Pieces of Me," and next week she is officially Going for Adds with the followup track, "Shadow." The song, which may be a reflection of her thoughts about growing up in the shadow of her sister and fellow pop queen, Jessica Simpson, is already climbing the Pop charts, reaching No. 38\* this week. Ashlee Simpson will be performing "Shadow" on *Regis & Kelly* on Sept. 21 and on *The Tonight Show With Jay Leno* on Sept. 22.



Ashlee Simpson

**Brad Paisley** has been in love with music ever since he received his first guitar at 8 years old, and he has done whatever it takes to pursue his dreams ever since. He had his first public performance, in church, at 10 years old; began writing his own songs at 12; and formed The C-Notes with his 50-year-old guitar teacher, Clarence "Hank" Goddard, and two of Goddard's buddies while in his teenage years. The Glen Dale, WV native has come a long way since then, and next week he continues his journey as he presents "Mud on the Tires" to Country, the title track from his platinum third CD. Paisley has been nominated for five awards at the 38th annual CMA Awards, taking place Nov. 9 and airing on CBS. He and labelmate Sara Evans also recorded a track for the just-released collection of songs inspired by the film *The Passion of the Christ*.

Mike Szuter, C.J. Szuter, Charlie Smaldino and Rob Kely, otherwise known as the Las Vegas-based rock outfit **Magna-Fi**, knew that one of the smartest things they could do while pursuing their musical careers was to keep their day jobs. Then again, who wouldn't want to play the evil pirate captain in Treasure Island Resort's pirate show, as Smaldino did? The band's dreams of success are becoming reality, thanks in part to Aezra, which released their album *Burn Out the Stars* earlier this year. Magna-Fi don't just



Magna-Fi

draw their material from subjects like love lost and found and introspection, they also find inspiration in other places. "Seconds, Minutes, Hours" was influenced by an episode of the classic TV series *The Twilight Zone*, while "Down in It," which is Going for Adds at Rock and Active Rock, drew its inspiration from the conflict in Vietnam and World War II. Says Smaldino, "It's exhilarating to know that *Burn Out the Stars* is finally getting its due. With our music, it's like we're raising our children. Now, it's like we're sending them off to college — it's great!"

The **Donnas** (none of whom is actually named Donna) started out in 1993 while in eighth grade under the name Screen, which was soon changed to Ragady Anne. After a stint as The Electrocutes, the four female rockers settled on their current moniker. Next week they are Going for Adds at Rock, Active Rock and Alternative with "Fall Behind Me," the first track from their forthcoming album *Gold Medal*.



The Donnas

# R&R Going For Adds

Week Of 9/14/04

## CHR/POP

ARON **f**STYLES P. Locked Up (SRC/Universal)  
ASHLEE SIMPSON Shadow (Geffen)  
JESSE McCARTNEY Beautiful Soul (Hollywood)  
RACHEL FULLER Eat Me (Universal)  
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)

## CHR/RHYTHMIC

BODY HEADBANGERS **f**YOUNGBLOODZ  
I Smoke, I Drank (Universal)  
CISE DIGGA Pump Ya Brakes (Enterprise)  
DIA Oh Yeah! (Sotti)  
JA RULE **f**R. KELLY & ASHANTI Wonderful (Murder Inc./DJJMG)  
LIL WAYNE Go DJ (Cash Money/Universal)  
MONK I Call Your Name (G.L.O.W./Mr. Records/Street Pride)  
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)  
YOUNG BUCK Shorty Wanna Ride (Interscope)

## URBAN

4MULA1 Gotta Roll (Sobe)  
BODY HEADBANGERS **f**YOUNGBLOODZ  
I Smoke, I Drank (Universal)  
CHINGY Balla Baby (DTP/Capitol)  
CISE DIGGA Pump Ya Brakes (Enterprise)  
DIA Oh Yeah! (Sotti)  
J-KWON You & Me (So So Def/Zomba)  
JA RULE **f**R. KELLY & ASHANTI Wonderful (Murder Inc./DJJMG)  
KARIZZ It's OK (Manchild Entertainment)  
LIL WAYNE Go DJ (Cash Money/Universal)  
MISS B Bottle Action (LaFace/Zomba)  
MONK I Call Your Name (G.L.O.W./Mr. Records/Street Pride)  
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)  
YOUNG BUCK Shorty Wanna Ride (Interscope)

## URBAN AC

CARLTON BLOUNT Acting Like You Are Free (Magnatar)  
KARIZZ It's OK (Manchild)  
USHER **f**ALICIA KEYS My Boo (LaFace/Zomba)

## COUNTRY

BRAD PAISLEY Mud On The Tires (Arista)  
JAY TETER Football, Beer And You (Quarterback)

## AC

ANITA BAKER You're My Everything (Blue Note/EMC)  
KENNY LOGGINS Alive 'N' Kickin' (All The Best!)  
SIMPLY RED Home (SimplyRed.com)  
TIM MCGRAW Live Like You Were Dying (Curb)  
WILSON PHILLIPS Get Together (Columbia)

## HOT AC

MARC BROUSSARD Where You Are (Island/DJMG)  
RACHEL FULLER Eat Me (Universal)  
SWITCHFOOT Dare You To Move (Red Ink/Columbia)

## SMOOTH JAZZ

BLAKE AARON Infatuation (215)  
CHRISTIAN MOSTERT Stephanie (Rhombus)  
DAVE KOZ Let It Free (Capitol)  
FATBURGER Work To Do (Shanachie)  
FOURPLAY Fields Of Gold (RCA Victor)  
G-FIRE **f**INELLY & WHITFIELD LFO (Boosweet)  
JUEWETTE BOSTICK Eisi 'N Me (Bostick)  
MARTIN CAMPBELL Piccolo Odyssey (www.martincampbell.com.au)  
RICHARD SMITH Whatz Up? (A440)

## ROCK

DONNAS Fall Behind Me (Lookout!/Atlantic)  
MAGNA-FI Down In It (Aezra)  
SUBMERSED Hollow (Wind-up)

## ACTIVE ROCK

DONNAS Fall Behind Me (Lookout!/Atlantic)  
MAGNA-FI Down In It (Aezra)  
SKILLET Open Wounds (Ardent/Lava)  
SUBMERSED Hollow (Wind-up)

## ALTERNATIVE

DOGS DIE IN HOT CARS I Love You 'Cause I Have To (V2)  
DONNAS Fall Behind Me (Lookout!/Atlantic)  
JIMMY EAT WORLD Pain (Interscope)  
RAZORLIGHT Golden Touch (Universal)  
SUBMERSED Hollow (Wind-up)

## TRIPLE A

ADAM MARSLAND Love X 10 (How Dare You) (Karma Frog)  
ALBERT CUMMINGS Come Up For Air (Blind Pig)  
BILL PERRY Another Man (Blind Pig)  
BLUE NILE I Would Never (Sanctuary/SRG)  
CANTINERO Make Me An Offer (Artemis)  
ELLIS HOOKS Uncomplicated (Artemis)  
ELVIS COSTELLO Monkey To Man (Lost Highway)  
FASTBALL Airstream (Rykodisc)  
HIGH DIALS Fields In Glass (Rainbow Quartz)  
JIM WHITE **f**AIMEE MANN Static On The Radio (V2)  
JOSEPH ARTHUR Can't Exist (Vector)  
KEATON SIMONS Currently (Maverick/Reprise)  
KEB' MO' Get Together (Okeh/Epic)  
MARK KNOPFLER Boom, Like That (Warner Bros.)  
PAUL WESTERBERG As Far As I Know (Vagrant)  
WAXWINGS Steady As Starlight (Rainbow Quartz)  
EARLIMART Treble & Tremble (Palm)  
JAKE BRENNAN Love And Bombs (Yep Roc)  
NATHAN Jinsonweed (Nettwerk)  
NELL BRYDEN Nell Bryden (157)

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.





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A Perry Capital Corporation

FCC

Continued from Page 1

approved a rule that includes stations operated under joint sales agreements in a group owner's station count in a market. A rule stipulating that companies that own clusters that violate the new limits may sell those clusters intact only to minority-controlled buyers — or else break up the cluster — can also now take effect.

While the court on June 24 upheld many of the FCC's June 2003 media-ownership rules, including all of those in the FCC's appeal, it remanded for further review the commission's numerical station-ownership limits. At the time the court ruled that enactment of the new rules should be delayed until the numerical-limit review was completed, but the FCC successfully argued that, since the court found no fault with the other new rules, they should be cleared to take effect.

WTOX

Continued from Page 11

and Westwood One's Don Imus and Bill O'Reilly. Evenings and weekends will feature still-to-be-named local talk shows that will focus on issues of interest to Richmond-area listeners. WTOX will air hourly updates from NBC

While there are no details yet on how the FCC will proceed, FCC spokesman David Fiske told R&R that, for all practical purposes, the new rules are now in effect. "This decision upheld those rules," Fiske said, adding that the FCC will likely issue a public notice to clarify how it will handle the transition. Fiske pointed out that new forms reflecting the rule changes have already been approved for FCC use.

The court decision may not sit well with the NAB, which had argued that the contour-based method should be retained. NAB Director/Media Relations Jeffrey Yorke told R&R that the group's lawyers are reviewing the decision.

Meanwhile, the court denied Tribune Co.'s request that the stay on the commission's cross-media rules be lifted. The rules were stayed pending the FCC's review of its numerical ownership limits.

Acampora

Continued from Page 3

you grow up in Los Angeles and then get to program here, it is the opportunity of a lifetime. I want to thank Tom DiBacco, Don McCoy and Kim Styles at Styles Media for this opportunity, as well as R&R Publisher/CEO Erica Farber and former R&R Sr. VPs Tony Novia and Kevin McCabe for helping me reach this point."

Arbitron

Continued from Page 3

will spearhead the Media Services unit's marketing initiatives, including radio station and group marketing, advertiser and agency marketing, product management and development and customer service and support. Operating from Chicago, Hanley will lead the sales efforts for all of U.S. Media, including local and group radio stations, national radio services, local and group agencies and cable.

Clendening

Continued from Page 3

moving KIRO's *Dave Ross Show* to its current 9am-noon time slot.

Clendening spent the past 3 1/2 years with Jones Radio Networks in Seattle, where he served first as Director/Talk Programming and most recently as a consultant to the network's sales and affiliate-relations departments. His News/Talk radio resume also includes stints at KTRH/Houston, WBAL/Baltimore and WTAE/Pittsburgh.

DiLoreto

Continued from Page 3

the Tampa trading area to the next level," Clear Channel Sr. VP/Southeast Region Jay Meyers said. "It's very important in this 'less is more' environment to be creative in serving listeners and advertisers. I have no doubt Dan will elevate the playing field for all those around him."

DiLoreto told R&R, "I'm really excited about the new responsibilities and the opportunity, and I'm looking forward to making a contribution to the success of the Trading Zone."



**THE KING WOULD BE PROUD** Sirius recently launched *Elvis Radio*, a 24-hour-a-day channel featuring nothing but all things Elvis. Celebrating the launch, which was done at Graceland in Memphis, are (l-r) Sirius Director/Country Programming Scott Lindy, personalities Bill Rock and Steve Christopher and VP/Programming Steve Blatter and Elvis Presley Enterprises President/CEO Jack Soden.

BUSINESS BRIEFS

Continued from Page 12

Hartmann will chair the group's 2005 conference. Additionally, Regent Communications Sr. VP/CFO Tony Vasconcellos was re-elected Treasurer for the BCFM. New board members who have been elected for three-year terms include Emmis Exec. VP/CFO Walter Berger and Jefferson-Pilot Communications VP/Finance Laura James. Returning board members include Saga Communications CFO Sam Bush, Univision CFO Jeff Hinson, Tribune Broadcasting VP/Strategy & Administration Gina Mazzaferri and Greater Media VP/CFO Ed Nolan.

AWRT SoCal Chapter Sets New Officers, Board

The Southern California chapter of American Women in Radio and Television has appointed KLLY/Bakersfield morning host Desiree Vanderwal President for 2004-05. She has been on the AWRT SoCal chapter's board for three years and joins newly appointed First VP Nanci Saper, who will oversee programming and chapter events; Second VP Shelley Lee, overseeing membership; Corresponding Secretary Nancy Beer; and Treasurer Joselyn Arman. In addition to the officers, eight directors were elected to the chapter's board, including Sylvia Guerra, who will oversee career advancement and diversity initiatives; Vicki Conner-Medina, who will supervise the chapter's mentorship programs; and April Hong, who becomes Director-at-Large.



# In The City 2004

## U.K. talent showcased for the world

This is a solid year for U.K. repertoire and its ability to gain traction in the American marketplace. Increasingly strong radio and retail support for such artists as Joss Stone, Franz Ferdinand, The Cure, The Darkness, Lostprophets, Morrissey and Muse, plus growing momentum for newcomers Jem, Keane, Snow Patrol and Jamie Cullum, are reinvigorating the appetite for U.K.-based talent.

There is more stateside A&R, publisher and management interest in emerging groups from the other side of the Atlantic than there has been for nearly a decade. Last week's Reading and Leeds Festivals were attended by A&R executives from the U.S., European and Australasian territories—it was one of the strongest talent-scout showings in years. There's certainly a new musical wave emerging from the U.K., and the consensus appears to be that the trend is here to stay.

In the City, one of Europe's most prolific music and media forums, will take place Sept. 17-21 in Manchester, England. Hundreds of primarily U.K.-based acts (alternative, rock and urban) will showcase in more than 50 venues across this historic English city, which has made a name for itself in football (soccer) and has been a hotbed for the discovery of musical legends, including Oasis and The Stone Roses.

In the City will also profile key executives from the U.K. and international A&R, publishing, music-press, multimedia, producer radio, management and concert-booking and promoter worlds at its many panels and forums.

Some of the acts expected to capture strong A&R presence at their showcases this year include The Brand, Change Nothing, Figure 5, Mainline, People In Planes, Primary, The Radio, The Pioneers and The Traces. In the past, In the City helped garner early exposure for such artists as Coldplay, The Darkness, Elastica and Stereophonics before their international success.

The In the City conference was launched back in 1992 and has become an appointment event for A&R, publishers, managers, unsigned artists and music lovers and tastemakers from the U.S. and other foreign markets. If you'd like additional information on In the City, check the website: [www.inthecity.co.uk](http://www.inthecity.co.uk).



### Fresh Talent Developments

Nashville-based producer and promoter Marcie Cardwell announces the formation of MAC Presents, an independent talent-purchasing and event-sponsorship entity. Cardwell is the founder of MAD Booking, which produces a number of summer concert-related events and backed this year's Virgin College Megatour, headlined by The Firm's Michelle Branch. MAC Presents will focus its efforts on talent buying for festivals and special events.

**There is more stateside A&R, publisher and management interest in emerging groups from the other side of the Atlantic than there has been for nearly a decade.**

Managing Director Panos Theofanellis exits Warner Music Greece. He also steps down as President of IFPI (the international equivalent of the RIAA) in Greece. No replacement is in sight for Panos' Warner Music position.

Interscope Records and UMG announce that the eagerly anticipated new full-length from Eminem

will be released during the fourth quarter, adding to the slew of superstar acts impacting retail this Christmas. This revises an earlier plan to release the Eminem CD in the first quarter of 2005.

Leading South African independent DG Records says it will set up label operations in the U.S., focusing on African pop and urban music. Label founder David Gresham says, "The new venture will be called Afro Pulse and will have descriptions for its various subgenres, which will focus on pop music from townships, as well as urban music from similar townships on the African continent."

Gresham visits the U.S. next month to meet with distributors. Afro Pulse will focus its promotion and marketing efforts on Triple A, noncommercial radio and commercial-radio specialty shows that focus on international music.

Nominees for this year's New Zealand Music Awards include the amazing and critically acclaimed rapper Scribe (available for signing and licensing in North America), who received nine nominations. Scribe was followed by kiwi alternative act Good Shirt and pop artist Brooke Fraser, who received six nominations each. Winners of this event will be announced at the NZ Music Awards on Sept. 22 at the Aotea Centre in Auckland.

Platinum-selling Australian rock act Powderfinger sign with Artemis Records Chairman/CEO Danny Goldberg in New York. The Brisbane quintet were signed to Universal Records in the States in 2001 and scored a top 20 Alternative single with "My Happiness."

The first in a series of movies based on C.S. Lewis' Chronicles of Narnia novels has begun filming in New Zealand. These films will be of epic proportion, a la *The Lord of the Rings*. The first is *The Lion, The Witch & The Wardrobe*, a joint venture between Walden Media and Disney, scheduled for stateside release in fall 2005.

While the composer for the film is John Williams, there is a strong rumor of an internationally renowned female pop artist performing the theme song—discussions are underway. On the case for Walden Media is music supervisor extraordinaire Lindsay Fellows.

## Pete Murray

### BREAKTHROUGH ARTIST FILE

**Country:** Australia  
**Label:** Sony BMG Australia  
**Signed by:** Denis Handlin  
**A&R:** Stu McCullough  
**Manager:** Justin Sanford  
**Agent:** Harbour Agency  
**Album:** *Feeler*  
**Producers:** Paul McKercher; Pete Murray  
**Recorded at:** Sing Sing Studios, Melbourne, Australia  
**Single:** "So Beautiful"  
**Other tracks:** "Bail Me Out" "Feeler"  
**Website:** [www.petemurray.com](http://www.petemurray.com)  
**Formats:** Alternative, Triple A, Hot AC, CHR/Pop  
**Sales:** Nearly 340,000 in Australia; just released in the U.K. and Germany

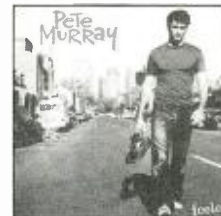
### The Scoop

Pete Murray is a former rugby player who was discovered when he submitted his demo in a talent competition hosted by Triple M Radio in Sydney. His emotionally charged lyrics and radiant melodies moved the judges so much that they awarded him first place. Murray subsequently landed a record deal with Sony Music Australia and has soared to meteoric success in Australia and New Zealand.

"Pete was brought to my attention by one of my A&R people. When I saw him perform at a showcase, I was totally blown away," says Sony Music Entertainment Chairman/CEO, Australia & New Zealand Denis Handlin.

Pete Murray's solo debut, *Feeler*, has sold nearly 340,000 copies in Australia, equivalent to unit sales of more than 9 million in the United States. "So Beautiful" reached No. 1 on Australian airplay and sales charts. No release is currently planned for the U.S.

Murray, who is influenced by such icons as Neil Young, Bob Dylan and Nick Drake, is prepared to take the U.S. market by storm. "So Beautiful" has multiformat appeal and is destined to become a classic.



After helping with the Kevin Lyttle and Rupee projects, Atlantic Records Manager/A&R Andrew Feigenbaum jumps into a Caribbean-flavored soundtrack for the upcoming Pierce Brosnan-Salma Hayek blockbuster *After the Sunset*. Feigenbaum is also A&R'ing the Marion Raven album, due next year.

### Sound Bites

- Unsigned Los Angeles alternative act Mighty Six Ninety are capturing widespread support from commercial Alternative specialty shows across the U.S., attracting A&R and publisher interest. Mighty Six Ninety are now managed by Jon Goldwater; legal is Richard Gabel.
- U.K. independent Champion Records adds Ellie Marshall to its London staff. Marshall reports to label founder Mel Medallie, best known for signing Dido, Faithless, Will Smith, Kristine W and Robin S before their worldwide success.

- Moir/Marie producer manager Alissa Razansky adds producer-mixer-engineer Phil EK (Modest Mouse, The Shins, Built To Spill) to its roster.
- Interscope A&R exec Luke Wood is A&R'ing Manchester, England-based rock outfit Nine Black

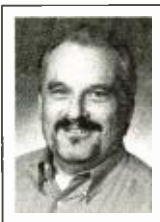
Alps. The band is recording in Los Angeles. Early listens indicate NBA's debut major-label full-length has the makings of massive international success.

- Attorney-manager Larry Jacobson and former Maverick VP/A&R Berko Webber team up to form a new management company, World Audience.

- Multiplatinum Australian act The John Butler Trio are set to release a new album, *Sunrise Over Sea*, in the U.S. in 2005 via Lava Records. Atlantic Records Group Chairman/CEO Jason Flom and Director/A&R Gregg Nadel inked the threesome earlier this summer.

- Influential Danish dance label Big-Star (licensee of Media Records Nordic, CAOZ and F&W) changes locations. New contact is Oliver Zähringer, Amagerbrogade 131 (1st), 2300 Copenhagen S, Denmark; phone is 011-45-36-16-69-00.

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# Music Testing That Gets Results

## Is your station looking at 'what the party wants to hear' or your listeners' actual preferences?

Music testing has come a long way, baby, and that's a good thing, since it can have a huge impact on a station's ratings and bottom line. Still, many stations are stuck in the old ways of doing things. When will PDs at these stations wake up and smell the coffee?

Old and new methods of music testing can best be compared to listening to music at a party vs. driving alone in your car. When you go to a party, you hear your host's favorite music — some you like and some you don't. You go with the flow, though, and listen to what others are getting into, even though you may not enjoy every song.

When you're driving in your car by yourself with nothing but the radio to entertain you, what do you listen to? Your favorite music, of course. While in your car, at the office or at home, where you are more likely to listen to the radio, you quickly pick the station playing your favorite songs and steer clear of those that are not.

Auditorium music testing is like going to your friend's party and listening to his music. It may not be your favorite, but instead of com-

plaining, you conform to fit in. Old-fashioned methods of auditorium-style music testing capitalize on this "party mentality," corraling large groups of people into a hotel ballroom where music is blasted over a loudspeaker and testing is influenced by the group.

The party "guests" are often regularly paid attendees who know each other because they have met several times in the last few months at other focus groups and product-testing events in the area. It's a nice way to add another income to the family, and it pays better than most jobs out there.

Unfortunately, the party is pretty boring. Most of these people really don't like music — especially the music they are playing in the auditorium. But, while filling in the black dots on the form can get really tedious, it's only three hours, and the money is good.



Gary Gorton

By Gary Gorton

### Break The Mold

Many PDs still rely on these old-fashioned tests and expect them to help improve ratings, even though the participants are not always accurately screened as good representatives of the target audience and may just be going with the flow instead of giving their true opinions.

Other PDs, however, are breaking the mold of stale testing methodologies and obtaining better results because of new technologies that also make their jobs easier. Participants are called at random to ensure that they are truly listeners of a given station and like the music played there. Using a state-of-the-art system for scoring music, they are allowed to take the test whenever it's convenient — a win/win situation for everyone.

What should PDs who want to make a change in their station's music testing look for? Smart PDs know that better testing means increased ratings, and they seek out solutions that contain the following.

Strong methods of screening to target the station's main audience and full access to that information. Successful music testing is only as good as the information and opinions that go into it, yet many PDs have no idea what's in the sausage, so to speak, because traditional testing companies often do not give them access to information on the identities of participants.

PDs need to make sure their music decisions are based on opinions from qualified attendees instead of a room filled with bodies. A good music-testing company will allow you to select specific characteristics for the audience you want to target and, afterward, provide you with details of the individuals who took your test. That way you'll know that you are making good decisions based on solid information. Some companies even let PDs monitor the testing via a live webcam stream.

Interactive testing that re-creates the real-life radio-listening environment. As mentioned, hotel-ballroom auditorium music testing is more like being at a party than like an ac-

Many PDs and their stations still rely on old-fashioned auditorium tests and expect them to help improve ratings, even though participants are not always accurately screened as good representatives of the target audience.

tual listening experience. New testing methods, like one-on-one touch-screen testing, more accurately simulate the intimate real-world radio-listening environment.

Participants can take tests in centrally located facilities at a time that works best for them. They can also rate songs using everyday terminology selected by the PD, like "loved it," "hated it," etc., instead of using an esoteric number scale or dial.

Take it a step further. Why not capitalize on music testing to learn even more about your target audience? Innovative new testing methods give PDs the ability to get feedback on potential station commercials, jingles, morning shows, etc., not just music. They also let PDs ask perceptual questions based on how respondents scored songs.

For example, interactive systems may determine that, based on the respondent's past 15 composite scores, he or she liked another station's music better and may then pose questions about the competitive station's air talent or the commercials it runs to get more on why the respondent feels that way.

### Getting Personal

The next time you are listening to the radio in your car or at a party, think about what a difference the listening environment makes. As a PD or station manager, wouldn't you rather use a testing method that more accurately emulates real life?

Interactive, touch-screen testing creates a whole new way of thinking that goes beyond the technology to take testing to a much more personal level. After all, music testing is supposed to be about understanding the individual preferences of your listeners, right?

Maybe the next time you are invited to a party you will bring along your favorite music and ask the host to allow you to play what you want to hear. That would be cool. Try taking that music to the auditorium at the local Ramada on Wednesday night from 7-10pm and see if they let you give your music a play.

Gary Gorton is head of sales and marketing for ComQuest, a company with more than 10 years experience in music testing. ComQuest's solutions are used by more than 80 stations worldwide. He can be reached at ggorton@comquestmusictesting.com.

Many PDs have no idea what's in the sausage, so to speak, because traditional testing companies often do not give them access to information on the identities of participants.

Each test-taker gets a random song order so the same songs don't fall at the end of every test, when boredom can set in and affect scores. Every button on the phone, key-stroke on the keyboard or touch on the screen is instantly captured and registered as a part of the results.

A variety of reports to measure results. Access to reports and the ability to sort the data included in them is critical if PDs are to make smart decisions about song selection and ratings. A good testing company should provide a variety of reporting formats and allow information to be accessed in real time via the web or e-mail or through Excel files, CD-ROM, hard copies, etc.

The ability to sort information by categories such as familiarity, median, burn, dislike scores, rank positions and quintile counts and then customize the data can make it easier to get to the heart of the information. Color pie charts and bar graphs help you visualize demo, gender and overall comparisons between songs and enhance decisionmaking.



**A WOMAN'S TOUCH** Clear Channel's WDCG (G105)/Raleigh's No Girls Allowed Club was invaded by Vanessa Carlton, who was promoting her new single, "White Houses." We're pretty sure the boys let her into the building without hazing her too much, but rumor has it she was bombarded with water balloons as she left. Seen here are (l-r) G105 night guy Brody, Carlton, G105 PD Rick Schmidt and departing Asst. PD Chase.

### 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

September 10, 2004

POWERED BY  
MEDIABASE

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)  | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (000) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|--|-------------|-----------|----------------------|----------------|---------------------|
| 1         | 1         | ASHLEE SIMPSON Pieces Of Me (Geffen)                                     | 8402        | -125      | 695436               | 16             | 120/0               |
| 3         | 2         | MAROON 5 She Will Be Loved (Octone/J/RMG)                                | 7443        | +154      | 591935               | 11             | 121/0               |
| 5         | 3         | AVRIL LAVIGNE My Happy Ending (Arista/RMG)                               | 6684        | +417      | 541182               | 11             | 121/0               |
| 2         | 4         | JOJO Leave (Get Out) (BlackGround/Universal)                             | 6557        | -763      | 467789               | 22             | 119/0               |
| 8         | 5         | BLACK EYED PEAS Let's Get It Started (A&M/Interscope)                    | 5570        | +549      | 466206               | 12             | 119/0               |
| 4         | 6         | CHRISTINA MILIAN Dip It Low (Island/IDJMG)                               | 5505        | -765      | 371757               | 21             | 116/0               |
| 6         | 7         | NINA SKY Move Ya Body (Next Plateau/Universal)                           | 5138        | -568      | 389854               | 15             | 111/0               |
| 7         | 8         | KEVIN LYTTLE Turn Me On (Atlantic)                                       | 4978        | -589      | 469145               | 16             | 118/0               |
| 12        | 9         | RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)                         | 4934        | +449      | 396024               | 13             | 117/0               |
| 13        | 10        | LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)                            | 4811        | +483      | 364463               | 9              | 106/0               |
| 9         | 11        | ALICIA KEYS If I Ain't Got You (J/RMG)                                   | 4698        | -201      | 350239               | 18             | 116/0               |
| 10        | 12        | NELLY My Place (Derrty/Fo' Reel/Universal)                               | 4658        | -60       | 276826               | 8              | 114/0               |
| 14        | 13        | HOUSTON F/CHINGY & NATE DOGG I Like That (Capitol)                       | 4417        | +115      | 326164               | 9              | 106/0               |
| 11        | 14        | HOOBASTANK The Reason (Island/IDJMG)                                     | 4174        | -333      | 339214               | 28             | 121/0               |
| 18        | 15        | LINKIN PARK Breaking The Habit (Warner Bros.)                            | 3812        | +413      | 272075               | 7              | 112/0               |
| 15        | 16        | JUVENILE Slow Motion (Cash Money/Universal)                              | 3735        | -540      | 223141               | 11             | 91/0                |
| 21        | 17        | CIARA f/PETEY PABLO Goodies (LaFace/Zomba)                               | 3623        | +953      | 272081               | 7              | 101/6               |
| 17        | 18        | FINGER ELEVEN One Thing (Wind-up)  | 3579        | +71       | 231808               | 16             | 101/2               |
| 16        | 19        | SWITCHFOOT Meant To Live (Red Ink/Columbia)                              | 3243        | -510      | 232882               | 35             | 113/0               |
| 19        | 20        | USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)                          | 3192        | -29       | 233689               | 33             | 110/0               |
| 22        | 21        | KELLY CLARKSON Breakaway (Hollywood)                                     | 2995        | +391      | 227956               | 7              | 96/1                |
| 25        | 22        | TERROR SQUAD Lean Back (Universal)                                       | 2908        | +422      | 243384               | 6              | 74/8                |
| 23        | 23        | BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)                            | 2861        | +291      | 147616               | 6              | 109/3               |
| 28        | 24        | SEETHER f/AMY LEE Broken (Wind-up)                                       | 2543        | +484      | 161675               | 5              | 92/7                |
| 27        | 25        | SWITCHFOOT Dare You To Move (Red Ink/Columbia)                           | 2343        | +259      | 140324               | 6              | 100/1               |
| 24        | 26        | LOS LONELY BOYS Heaven (Or/Epic)   | 2282        | -214      | 139623               | 20             | 103/0               |
| 20        | 27        | USHER Confessions Part 2 (LaFace/Zomba)                                  | 2166        | -736      | 134671               | 17             | 110/0               |
| 38        | 28        | C. AGUILERA f/M. ELLIOTT Car Wash (DreamWorks/Geffen/Interscope)         | 2096        | +812      | 181405               | 2              | 98/15               |
| 33        | 29        | HILARY DUFF Fly (Buena Vista/Hollywood)                                  | 1692        | +201      | 96941                | 4              | 93/1                |
| 26        | 30        | D12 How Come (Shady/Interscope)  | 1635        | -500      | 114530               | 13             | 105/0               |
| 31        | 31        | DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)                   | 1578        | +66       | 60576                | 6              | 88/0                |
| 29        | 32        | MODEST MOUSE Float On (Epic)   | 1526        | -147      | 55228                | 9              | 80/0                |
| 36        | 33        | LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)                    | 1482        | +68       | 87675                | 7              | 56/0                |
| 32        | 34        | PETEY PABLO Freek-A-Leek (Jive/Zomba)                                    | 1403        | -97       | 85328                | 19             | 92/0                |
| 39        | 35        | FRANZ FERDINAND Take Me Out (Domino/Epic)                                | 1349        | +65       | 60735                | 5              | 77/0                |
| 35        | 36        | BRITNEY SPEARS Everytime (Jive/Zomba)                                    | 1277        | -154      | 84613                | 19             | 105/0               |
| 42        | 37        | NITTY Nasty Girl (Rost Rum/Universal)                                    | 1263        | +240      | 93089                | 4              | 41/1                |
| 45        | 38        | ASHLEE SIMPSON Shadow (Geffen)   | 1252        | +367      | 140842               | 2              | 89/32               |
| Debut     | 39        | USHER f/ALICIA KEYS My Boo (LaFace/Zomba)                                | 1224        | +703      | 98096                | 1              | 87/14               |
| 30        | 40        | NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)                  | 1183        | -347      | 60730                | 15             | 94/0                |
| 41        | 41        | SKYE SWEETNAM Tangled Up in Me (Capitol)                                 | 1170        | +141      | 32470                | 4              | 77/1                |
| 47        | 42        | VANESSA CARLTON White Houses (A&M/Interscope)                            | 1009        | +161      | 67643                | 3              | 73/4                |
| 43        | 43        | TOBY LIGHTMAN Real Love (Lava)   | 969         | -18       | 41000                | 5              | 68/0                |
| 48        | 44        | KILLERS Somebody Told Me (Island/IDJMG)                                  | 929         | +155      | 31101                | 3              | 69/3                |
| 40        | 45        | COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)                  | 849         | -335      | 45471                | 11             | 50/0                |
| Debut     | 46        | NELLY f/CHRISTINA AGUILERA Tilt Ya Head Back (Derrty/Fo' Reel/Universal) | 824         | +666      | 104567               | 1              | 42/28               |
| 34        | 47        | BRITNEY SPEARS Outrageous (Jive/Zomba)                                   | 794         | -686      | 36455                | 8              | 97/0                |
| 37        | 48        | KIMBERLEY LOCKE Wrong (Curb/Reprise)                                     | 780         | -528      | 26624                | 9              | 73/0                |
| 50        | 49        | MONICA U Should've Known Better (J/RMG)                                  | 742         | +188      | 22556                | 3              | 53/2                |
| 49        | 50        | PITBULL f/LIL' JON Culo (TVT)  | 724         | +16       | 60959                | 4              | 31/0                |

121 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 8/29-9/4. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

### Most Added®

www.rradds.com

| ARTIST TITLE LABEL(S)   | ADDS |
|---|------|
| JOJO Baby It's You (BlackGround/Universal)                        | 61   |
| ASHLEE SIMPSON Shadow (Geffen)                                    | 32   |
| NELLY f/C. AGUILERA Tilt Ya Head Back (Derrty/Fo' Reel/Universal) | 28   |
| YELLOWCARD Only One (Capitol)                                     | 16   |
| C. AGUILERA f/M. ELLIOTT Car... (DreamWorks/Geffen/Interscope)    | 15   |
| USHER f/ALICIA KEYS My Boo (LaFace/Zomba)                         | 14   |
| MIS-TEEO One Night Stand (Reprise)                                | 10   |
| THREE DAYS GRACE Just Like You (Jive/Zomba)                       | 10   |
| C. MILIAN f/J. BUDDEN Whatever U Want (Def Soul/IDJMG)            | 10   |
| GOOD CHARLOTTE Predictable (Epic)                                 | 9    |

### Most Increased Plays

| ARTIST TITLE LABEL(S)   | TOTAL PLAY INCREASE |
|---|---------------------|
| CIARA f/PETEY PABLO Goodies (LaFace/Zomba)                        | +953                |
| C. AGUILERA f/M. ELLIOTT Car... (DreamWorks/Geffen/Interscope)    | +812                |
| USHER f/ALICIA KEYS My Boo (LaFace/Zomba)                         | +703                |
| NELLY f/C. AGUILERA Tilt Ya Head Back (Derrty/Fo' Reel/Universal) | +666                |
| BLACK EYED PEAS Let's Get It Started (A&M/Interscope)             | +549                |
| SEETHER f/AMY LEE Broken (Wind-up)                                | +484                |
| LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)                     | +483                |
| RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)                  | +449                |
| TERROR SQUAD Lean Back (Universal)                                | +422                |
| AVRIL LAVIGNE My Happy Ending (Arista/RMG)                        | +417                |

### New & Active

**GOOD CHARLOTTE Predictable (Epic)**  
Total Plays: 721, Total Stations: 58, Adds: 9

**AKON f/STYLES P. Locked Up (SRC/Universal)**  
Total Plays: 580, Total Stations: 16, Adds: 4

**MIS-TEEO One Night Stand (Reprise)**  
Total Plays: 541, Total Stations: 53, Adds: 10

**J-KWON You & Me (So So Def/Zomba)**  
Total Plays: 455, Total Stations: 14, Adds: 3

**GAVIN DEGRAW I Don't Want To Be (J/RMG)**  
Total Plays: 395, Total Stations: 30, Adds: 6

**TWISTA Overnight Celebrity (Atlantic)**  
Total Plays: 387, Total Stations: 24, Adds: 0

**BUSTED What I Go To School For (Universal)**  
Total Plays: 357, Total Stations: 38, Adds: 3

**JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)**  
Total Plays: 328, Total Stations: 12, Adds: 0

**JOSS STONE You Had Me (S-Curve/EMC)**  
Total Plays: 315, Total Stations: 35, Adds: 4

**JOJO Baby It's You (BlackGround/Universal)**  
Total Plays: 277, Total Stations: 64, Adds: 61

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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September 10, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)  | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (W) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|--|-------------|-----------|--------------------|----------------|---------------------|
| 2         | 1         | MAROON 5 She Will Be Loved (Octone/J/RMG)                      | 3724        | +82       | 69378              | 11             | 60/0                |
| 1         | 2         | ASHLEE SIMPSON Pieces Of Me (Geffen)                           | 3695        | -73       | 70101              | 15             | 60/0                |
| 6         | 3         | AVRIL LAVIGNE My Happy Ending (Arista/RMG)                     | 3275        | +367      | 61182              | 12             | 58/0                |
| 3         | 4         | JOJO Leave (Get Out) (BlackGround/Universal)                   | 2968        | -220      | 56443              | 21             | 53/0                |
| 8         | 5         | BLACK EYED PEAS Let's Get It Started (A&M/Interscope)          | 2752        | +282      | 49992              | 12             | 58/1                |
| 4         | 6         | NINA SKY Move Ya Body (Next Plateau/Universal)                 | 2751        | -255      | 47672              | 13             | 55/0                |
| 7         | 7         | CHRISTINA MILIAN Dip It Low (Island/IDJMG)                     | 2702        | -197      | 50090              | 22             | 55/0                |
| 5         | 8         | KEVIN LYTTLE Turn Me On (Atlantic)                             | 2692        | -269      | 51307              | 16             | 54/0                |
| 9         | 9         | NELLY My Place (Derrty/Fo' Reel/Universal)                     | 2487        | +229      | 47573              | 8              | 57/0                |
| 11        | 10        | RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)               | 2384        | +200      | 43916              | 10             | 58/0                |
| 10        | 11        | ALICIA KEYS If I Ain't Got You (J/RMG)                         | 2136        | -97       | 36542              | 17             | 50/0                |
| 12        | 12        | FINGER ELEVEN One Thing (Wind-up)                              | 2012        | +87       | 35601              | 15             | 53/0                |
| 16        | 13        | LINKIN PARK Breaking The Habit (Warner Bros.)                  | 1789        | +172      | 33396              | 6              | 52/2                |
| 17        | 14        | HOUSTON HICHING & NATE DOGG I Like That (Capitol)              | 1750        | +142      | 31647              | 8              | 50/2                |
| 19        | 15        | BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)                  | 1707        | +233      | 30759              | 6              | 51/1                |
| 13        | 16        | HOOBASTANK The Reason (Island/IDJMG)                           | 1643        | -212      | 31362              | 28             | 45/0                |
| 20        | 17        | LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)                  | 1584        | +166      | 30186              | 7              | 46/3                |
| 21        | 18        | SEETHER f/AMY LEE Broken (Wind-up)                             | 1556        | +289      | 27418              | 7              | 55/3                |
| 18        | 19        | SWITCHFOOT Meant To Live (Red Ink/Columbia)                    | 1438        | -155      | 30044              | 33             | 39/0                |
| 15        | 20        | JUVENILE Slow Motion (Cash Money/Universal)                    | 1401        | -296      | 26222              | 9              | 43/0                |
| 22        | 21        | KELLY CLARKSON Breakaway (Hollywood)                           | 1365        | +195      | 26017              | 7              | 45/2                |
| 14        | 22        | USHER Confessions Part 2 (LaFace/Zomba)                        | 1288        | -442      | 23256              | 14             | 39/0                |
| 25        | 23        | CIARA f/PETEY PABLO Goodies (LaFace/Zomba)                     | 1225        | +347      | 23468              | 6              | 48/7                |
| 26        | 24        | SWITCHFOOT Dare You To Move (Red Ink/Columbia)                 | 1052        | +225      | 19851              | 5              | 45/4                |
| 23        | 25        | LOS LONELY BOYS Heaven (Or/Epic)                               | 952         | -174      | 19146              | 20             | 27/0                |
| 29        | 26        | TERROR SQUAD Lean Back (Universal)                             | 806         | +133      | 16234              | 4              | 37/4                |
| 34        | 27        | HILARY DUFF Fly (Buena Vista/Hollywood)                        | 799         | +227      | 13614              | 3              | 39/8                |
| 24        | 28        | NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)        | 735         | -192      | 15075              | 15             | 24/0                |
| 44        | 29        | C. AGUILERA f/M. ELLIOTT Car... (DreamWorks/Geffen/Interscope) | 720         | +421      | 11843              | 2              | 42/12               |
| 36        | 30        | MODEST MOUSE Float On (Epic)                                   | 609         | +70       | 12059              | 5              | 25/0                |
| 35        | 31        | DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)          | 609         | +39       | 11058              | 6              | 34/0                |
| 30        | 32        | USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)                | 602         | -63       | 11695              | 33             | 24/1                |
| 32        | 33        | FRICKIN' A Trend (Toucan Cove/Alert Entertainment)             | 601         | -14       | 11577              | 9              | 17/0                |
| Debut     | 34        | ASHLEE SIMPSON Shadow (Geffen)                                 | 590         | +385      | 9404               | 1              | 39/12               |
| 40        | 35        | LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)          | 540         | +122      | 8878               | 4              | 26/1                |
| 33        | 36        | COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)        | 524         | -68       | 11819              | 13             | 17/0                |
| 28        | 37        | KIMBERLEY LOCKE Wrong (Curb/Reprise)                           | 510         | -237      | 8714               | 10             | 24/0                |
| 31        | 38        | BRITNEY SPEARS Everytime (Jive/Zomba)                          | 508         | -147      | 10609              | 19             | 15/1                |
| 39        | 39        | FEEL She Makes Makeup Look Good (Curb)                         | 500         | +25       | 8818               | 6              | 18/1                |
| 43        | 40        | VANESSA CARLTON White Houses (A&M/Interscope)                  | 483         | +144      | 9541               | 3              | 32/2                |
| 27        | 41        | BRITNEY SPEARS Outrageous (Jive/Zomba)                         | 473         | -340      | 7282               | 8              | 16/0                |
| 37        | 42        | BROOKE HOGAN Everything To Me (Transcontinental/4)             | 456         | -75       | 8215               | 9              | 24/0                |
| Debut     | 43        | NITTY Nasty Girl (Rost Rum/Universal)                          | 398         | +152      | 7936               | 1              | 23/3                |
| Debut     | 44        | USHER f/ALICIA KEYS My Boo (LaFace/Zomba)                      | 375         | +236      | 6332               | 1              | 34/10               |
| 38        | 45        | D12 How Come (Shady/Interscope)                                | 323         | -193      | 6716               | 13             | 15/0                |
| 48        | 46        | FRANZ FERDINAND Take Me Out (Domino/Epic)                      | 322         | +61       | 5617               | 2              | 17/1                |
| 41        | 47        | LEVEL Ride (Rock Quarry)                                       | 320         | -70       | 5248               | 11             | 9/0                 |
| 50        | 48        | SKYE SWEETNAM Tangled Up In Me (Capitol)                       | 297         | +47       | 4227               | 3              | 17/0                |
| 47        | 49        | BURKE RONEY Wendy (R World/Ryko)                               | 295         | +27       | 4291               | 3              | 10/0                |
| 49        | 50        | TOM KAFAFIAN Can't Change Me (Great Escape)                    | 293         | +39       | 3950               | 2              | 9/0                 |

60 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 8/29 - Saturday 9/4.  
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## Most Added\*

www.rindicator.com

| ARTIST TITLE LABEL(S)  | ADDS |
|--|------|
| NELLY f/C. AGUILERA Tit Ya Head Back (Derrty/Fo' Reel/Universal) | 19   |
| JOJO Baby It's You (BlackGround/Universal)                       | 15   |
| C. AGUILERA f/M. ELLIOTT Car... (DreamWorks/Geffen/Interscope)   | 12   |
| ASHLEE SIMPSON Shadow (Geffen)                                   | 12   |
| USHER f/ALICIA KEYS My Boo (LaFace/Zomba)                        | 10   |
| HILARY DUFF Fly (Buena Vista/Hollywood)                          | 8    |
| CIARA f/PETEY PABLO Goodies (LaFace/Zomba)                       | 7    |
| SWITCHFOOT Dare You To Move (Red Ink/Columbia)                   | 4    |
| TERROR SQUAD Lean Back (Universal)                               | 4    |
| KILLERS Somebody Told Me (Island/IDJMG)                          | 4    |
| AKON f/STYLES P. Locked Up (SRC/Universal)                       | 4    |
| C. MILIAN f/J. BUODEN Whatever U Want (Def Soul/IDJMG)           | 4    |
| SEETHER f/AMY LEE Broken (Wind-up)                               | 3    |
| LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)                    | 3    |
| NITTY Nasty Girl (Rost Rum/Universal)                            | 3    |

## Most Increased Plays

| ARTIST TITLE LABEL(S)  | TOTAL PLAY INCREASE |
|--|---------------------|
| C. AGUILERA f/M. ELLIOTT Car... (DreamWorks/Geffen/Interscope)   | +421                |
| ASHLEE SIMPSON Shadow (Geffen)                                   | +385                |
| AVRIL LAVIGNE My Happy Ending (Arista/RMG)                       | +367                |
| CIARA f/PETEY PABLO Goodies (LaFace/Zomba)                       | +347                |
| SEETHER f/AMY LEE Broken (Wind-up)                               | +289                |
| BLACK EYED PEAS Let's Get It Started (A&M/Interscope)            | +282                |
| USHER f/ALICIA KEYS My Boo (LaFace/Zomba)                        | +236                |
| BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)                    | +233                |
| NELLY My Place (Derrty/Fo' Reel/Universal)                       | +229                |
| HILARY DUFF Fly (Buena Vista/Hollywood)                          | +227                |
| SWITCHFOOT Dare You To Move (Red Ink/Columbia)                   | +225                |
| RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)                 | +200                |
| KELLY CLARKSON Breakaway (Hollywood)                             | +195                |
| NELLY f/C. AGUILERA Tit Ya Head Back (Derrty/Fo' Reel/Universal) | +180                |
| LINKIN PARK Breaking The Habit (Warner Bros.)                    | +172                |
| LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)                    | +166                |
| NITTY Nasty Girl (Rost Rum/Universal)                            | +152                |
| VANESSA CARLTON White Houses (A&M/Interscope)                    | +144                |
| HOUSTON HICHING & NATE DOGG I Like That (Capitol)                | +142                |
| TERROR SQUAD Lean Back (Universal)                               | +133                |
| LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)            | +122                |
| GOOD CHARLOTTE Predictable (Epic)                                | +121                |
| JOSS STONE You Had Me (S-Curve/EMC)                              | +93                 |
| FINGER ELEVEN One Thing (Wind-up)                                | +87                 |
| MAROON 5 She Will Be Loved (Octone/J/RMG)                        | +82                 |
| MODEST MOUSE Float On (Epic)                                     | +70                 |
| KILLERS Somebody Told Me (Island/IDJMG)                          | +65                 |
| MIS-TEEQ One Night Stand (Reprise)                               | +65                 |
| FRANZ FERDINAND Take Me Out (Domino/Epic)                        | +61                 |
| JOJO Baby It's You (BlackGround/Universal)                       | +57                 |

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12 + For The Week Ending 9/10/04

| Artist Title (Label)                                  | TW   | LW   | Famil. | Burn | W 12-17 | W 18-24 | W 25-34 |
|---|------|------|--------|------|---------|---------|---------|
| KELLY CLARKSON Breakaway (Hollywood)                  | 4.30 | 4.28 | 82%    | 6%   | 4.54    | 4.17    | 4.15    |
| RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)      | 4.28 | 4.12 | 82%    | 9%   | 4.49    | 4.47    | 3.97    |
| MAROON 5 She Will Be Loved (Octone/J/RMG)             | 4.23 | 4.28 | 98%    | 18%  | 4.44    | 4.29    | 3.81    |
| AVRIL LAVIGNE My Happy Ending (Arista/RMG)            | 4.08 | 4.11 | 98%    | 24%  | 4.32    | 3.99    | 3.99    |
| ASHLEE SIMPSON Pieces Of Me (Geffen)                  | 4.04 | 4.06 | 99%    | 33%  | 4.28    | 4.07    | 3.96    |
| BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)         | 4.03 | 3.95 | 66%    | 7%   | 4.49    | 3.82    | 3.74    |
| LINKIN PARK Breaking The Habit (Warner Bros.)         | 3.93 | 3.95 | 85%    | 19%  | 3.95    | 3.92    | 4.00    |
| HOOBASTANK The Reason (Island/IDJMG)                  | 3.90 | 3.91 | 99%    | 50%  | 3.56    | 3.89    | 4.12    |
| FINGER ELEVEN One Thing (Wind-up)                     | 3.88 | 3.93 | 77%    | 20%  | 3.93    | 3.84    | 3.70    |
| BLACK EYED PEAS Let's Get It Started (A&M/Interscope) | 3.83 | 3.94 | 96%    | 30%  | 3.73    | 3.83    | 3.89    |
| SWITCHFOOT Meant To Live (Red Ink/Columbia)           | 3.81 | 3.92 | 94%    | 41%  | 3.79    | 3.78    | 3.60    |
| USHER #LUDACRIS & LIL' JON Yeah (LaFace/Zomba)        | 3.79 | 3.89 | 98%    | 52%  | 3.60    | 3.82    | 4.07    |
| JOJO Leave (Get Out) (BlackGround/Universal)          | 3.76 | 3.95 | 97%    | 44%  | 3.63    | 3.68    | 3.70    |
| NICKELBACK Feelin' Way Too... (Roadrunner/IDJMG)      | 3.64 | 3.67 | 75%    | 22%  | 3.78    | 3.36    | 3.53    |
| BRITNEY SPEARS Everytime (Jive/Zomba)                 | 3.54 | 3.65 | 98%    | 48%  | 3.61    | 3.44    | 3.62    |
| ALICIA KEYS If I Ain't Got You (J/RMG)                | 3.52 | 3.56 | 95%    | 38%  | 3.55    | 3.37    | 3.41    |
| USHER Confessions Part 2 (LaFace/Zomba)               | 3.51 | 3.58 | 93%    | 48%  | 3.77    | 3.51    | 3.30    |
| CHRISTINA MILIAN Dip It Low (Island/IDJMG)            | 3.47 | 3.57 | 94%    | 46%  | 3.43    | 3.30    | 3.55    |
| NELLY My Place (Derrty/Fo' Reel/Universal)            | 3.46 | 3.61 | 78%    | 24%  | 3.61    | 3.38    | 3.43    |
| D12 How Come (Shady/Interscope)                       | 3.40 | 3.59 | 94%    | 42%  | 3.36    | 3.45    | 3.64    |
| LOS LONELY BOYS Heaven (Or/Epic)                      | 3.38 | 3.40 | 92%    | 41%  | 3.19    | 3.29    | 3.42    |
| BRITNEY SPEARS Outrageous (Jive/Zomba)                | 3.37 | 3.48 | 87%    | 30%  | 3.51    | 3.28    | 3.23    |
| HOUSTON #CHINGY & NATE DOGG I Like That (Capitol)     | 3.37 | 3.47 | 83%    | 29%  | 3.63    | 3.17    | 3.62    |
| LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)         | 3.30 | 3.50 | 79%    | 29%  | 3.37    | 3.02    | 3.48    |
| CIARA #PETEY PABLO Goodies (LaFace/Zomba)             | 3.27 | -    | 54%    | 20%  | 3.38    | 3.09    | 3.29    |
| NINA SKY Move Ya Body (Next Plateau/Universal)        | 3.26 | 3.51 | 92%    | 51%  | 3.03    | 3.19    | 3.51    |
| KEVIN LYTTLE Turn Me On (Atlantic)                    | 3.19 | 3.38 | 91%    | 48%  | 2.92    | 3.19    | 3.35    |
| JUVENILE Slow Motion (Cash Money/Universal)           | 3.18 | 3.20 | 85%    | 43%  | 3.21    | 3.13    | 3.34    |
| TERROR SQUAD Lean Back (Universal)                    | 3.10 | -    | 73%    | 30%  | 3.22    | 3.18    | 3.24    |

Total sample size is 421 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

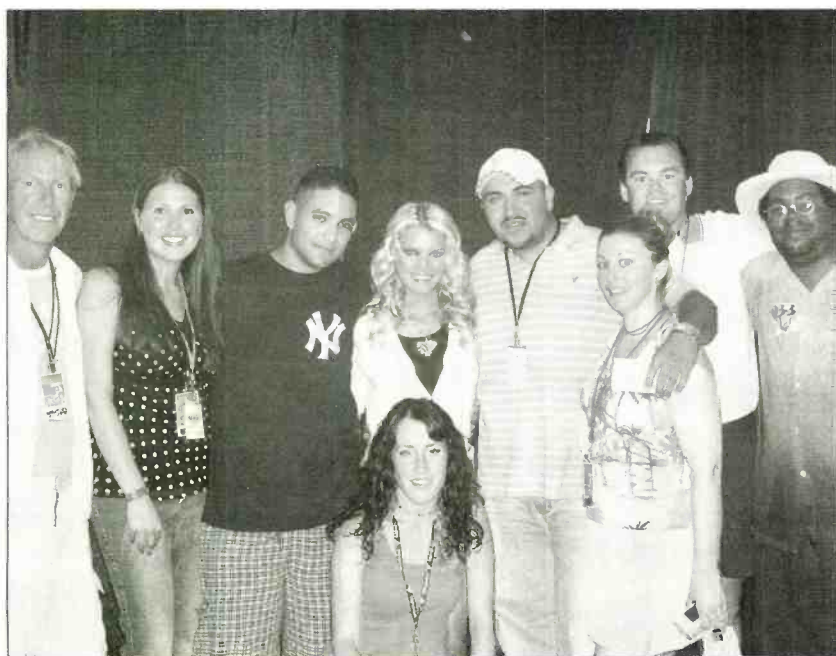


**CHR/POP TOP 30**

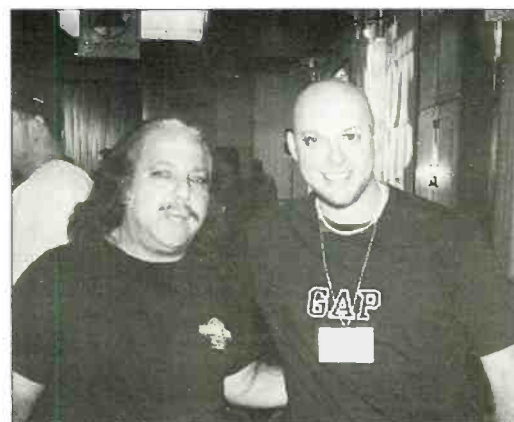


| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                                 | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|---|-------------|-----------|----------------|----------------|
| 2         | 1         | BLACK EYED PEAS Let's Get It Started (A&M/Interscope) | 470         | -1        | 11             | 4/0            |
| 1         | 2         | JOJO Leave (Get Out) (BlackGround/Universal)          | 425         | -65       | 13             | 4/0            |
| 3         | 3         | AVRIL LAVIGNE My Happy Ending (Arista/RMG)            | 414         | -19       | 13             | 5/0            |
| 4         | 4         | NELLY My Place (Derrty/Fo' Reel/Universal)            | 375         | -9        | 6              | 4/0            |
| 9         | 5         | K-OS Crabbuckit (Astralwerks/Virgin)                  | 360         | +37       | 5              | 6/0            |
| 6         | 6         | KESHIA CHANTE Does He... (Vik/BMG Music Canada)       | 350         | +2        | 10             | 4/0            |
| 5         | 7         | NINA SKY Move Ya Body (Next Plateau/Universal)        | 339         | -10       | 15             | 6/0            |
| 7         | 8         | MAROON 5 She Will Be Loved (Octone/J/RMG)             | 336         | -11       | 6              | 3/0            |
| 11        | 9         | LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)         | 331         | +25       | 6              | 2/0            |
| 8         | 10        | ASHLEE SIMPSON Pieces Of Me (Geffen)                  | 331         | -4        | 9              | 3/0            |
| 13        | 11        | LINKIN PARK Breaking The Habit (Warner Bros.)         | 317         | +34       | 5              | 3/0            |
| 10        | 12        | CHRISTINA MILIAN Dip It Low (Island/IDJMG)            | 306         | -13       | 17             | 5/0            |
| 12        | 13        | JUVENILE Slow Motion (Cash Money/Universal)           | 286         | -19       | 8              | 2/0            |
| 14        | 4         | KEVIN LYTTLE Turn Me On (Atlantic)                    | 277         | +3        | 9              | 5/0            |
| 21        | 5         | BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)         | 257         | +59       | 3              | 1/0            |
| 16        | 6         | TERROR SQUAD Lean Back (Universal)                    | 257         | +13       | 8              | 2/1            |
| 15        | 7         | HOUSTON #CHINGY & NATE DOGG I Like That (Capitol)     | 257         | +2        | 9              | 3/0            |
| 20        | 8         | CIARA #PETEY PABLO Goodies (LaFace/Zomba)             | 254         | +54       | 4              | 3/2            |
| 17        | 9         | SEETHER #JAMY LEE Broken (Wind-up)                    | 226         | 0         | 15             | 2/0            |
| 22        | 20        | HOOBASTANK The Reason (Island/IDJMG)                  | 203         | +5        | 22             | 7/0            |
| Debut     | 21        | RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)      | 195         | +69       | 1              | 3/1            |
| 19        | 22        | USHER Confessions Part 2 (LaFace/Zomba)               | 179         | -35       | 14             | 4/0            |
| 18        | 23        | BRITNEY SPEARS Outrageous (Jive/Zomba)                | 173         | -41       | 5              | 4/0            |
| 24        | 24        | FEFE DOBSON Don't Go (Girls & Boys) (Island/IDJMG)    | 151         | -30       | 14             | 4/0            |
| Debut     | 25        | KELLY CLARKSON Breakaway (Hollywood)                  | 147         | +24       | 1              | 3/0            |
| 23        | 26        | ALICIA KEYS If I Ain't Got You (J/RMG)                | 147         | -39       | 8              | 3/0            |
| Debut     | 27        | USHER #ALICIA KEYS My Boo (LaFace/Zomba)              | 136         | +71       | 1              | 0/0            |
| 27        | 28        | BEYONCE' Naughty Girl (Columbia)                      | 132         | -21       | 22             | 8/0            |
| 26        | 29        | MIS-TEEQ Scandalous (Reprise)                         | 131         | -23       | 17             | 1/0            |
| 28        | 30        | SOULDECISION Cadillac Dress (Independent)             | 121         | -27       | 11             | 3/0            |

14 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/29-9/4. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♦ Indicates Cancun. © 2004, R&R, Inc.



**MORE JESSICA!** We're responding to the cry for more of the lovely Mrs. Lachey, so here's a shot taken when she stopped by KKOB-FM/Albuquerque to do a show. Seen here are (l-r) KKOB morning hosts John and Rebecca. Promotional Asst. Dean and afternoon goddess Leah Black (kneeling); Simpson; and KKOB night guy Bad Boy Carlos D, midday personality Andrea Bongiorno, Asst. PD/Promotions Director Mark Anderson and weekend Big Worm.

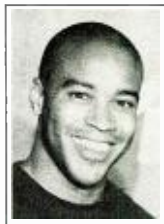


**TAKING NOTES?** WJMX/Florence, SC PD/MD/morning guy Scotty G (r) shows the real reason he showed up at Morning Show Boot Camp last month in Los Angeles — he wanted to meet Ron Jeremy.

**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





# Doing Away With Overnight Spins?

## What purpose do they serve?

When I got my start in radio and was working the overnight shift, I would get some of the weirdest phone calls. But, on the flip side, I also played some of the hottest new music, music I wouldn't hear on the station in any other dayparts. Since I was new to radio, I didn't quite understand why we played those records at those hours and not during the day, when most of our audience tuned in, especially since I had friends who complained that the station I worked for didn't play enough new music.

When I moved up to Music Director at the station, I learned that the reason we played all that new music late at night when nobody was listening was because we didn't have the space to play it in regular rotation. My PD said that when space became available, these records would be placed in a better rotation, allowing more of our listeners to hear them.

Being new to the MD position, I didn't question that notion. However, as I became more experienced, I found out that if a programmer didn't have prime-time space available for a record, the label would urge him to add the record anyway, starting it in overnights. Some records did move into other dayparts, but others remained in overnights, never getting into a better rotation. Why? Because, most of the time, these records were added as a favor to the label or to get some sort of promotional support.

With many PDs still playing new music in overnights, I wondered how important it is to the record companies to get spins in that time slot, when only a small percentage of the station's audience is listening. To get some answers, I gathered J Records VP/Rhythm & Crossover Promotion Michael Williams, KZZP (104.7 Kiss FM)/Phoenix PD Mark Medina, Atlantic Records Sr. VP/Pop & Crossover Promotion John McMann and WBBM-FM (89.6)/Chicago Asst. PD/MD Erik Bradley for a roundtable addressing the importance of overnight spins and the benefits they bring.

**R&R:** Do you believe in dayparting some songs?

**JM:** I believe in spinning records 24 hours a day. Clearly, though, overnights don't sell many units. The only

listeners are cabbies, drug addicts, insomniacs and overnight jocks. In major markets the midnight-2am slot has fairly significant listenership from the 18-34 crowds, and 5-6am gets the early risers on their way to work in the morning. But 3-5am is a joke. I know — I did overnights back in the day.

**MM:** I don't feel that overnight spins are effective in general. In some of the bigger cities where you've got more night life, more businesses that operate all night long or just bigger populations that naturally lend themselves to more available audience at that time, it may be more beneficial, but I certainly don't think you can make hits there.

We don't really use an overnight category at Kiss. We have a very small "spike" category, but it's generally used for stuff that we really want to get on but don't have a slot for. We'll use it for fill songs if we're running early or have to adjust music around mix shows, etc.

**MW:** I definitely believe in overnight spins, especially at Rhythmic, for two reasons. One, the format targets young demos that are out partying and listening to stations late at night. This offers a great opportunity to introduce them to some hot new hip-hop music. It's just like being in the clubs, like an extension of the clubs.

Two, it allows you to develop records spinwise that may not be generating great phones but will ultimately become huge callout records. If you don't keep your record in a positive spin growth pattern, you will ultimately not have the opportunity to

deliver a real hit. Overnight spins helped me break the Cassidy single "Hotel" and Alicia Keys' "If I Ain't Got You."

**EB:** We don't believe in dayparting songs. Why even play a song on the air if you are going to bury it in such a limited daypart? It makes no sense. If we believe enough to play a song on our station, we want it to have a chance to succeed.

**R&R:** Are radio stations that spin records in overnights helping to break those records?

**JM:** The radio stations are as aware as the labels that the audience is so small that nothing is broken in overnights. It's generally the place for records that were favors or were added for a promotion.

That's not to say that such spins are not welcome as a way to open the door. We've had records incubate in overnights until a slot opened up and then seen hits develop. But nothing breaks in overnights. The phrase a promotion person cringes over is "We're not getting anything on it" when the songs is sitting in overnights. You will never get anything on a record in overnights other than a phone call from the label.

**MM:** Stations that spin records in overnights are not helping to break those records. However, possession is nine-tenths of the law, so sometimes just getting a record on can be a good start for a label. If a record is in overnights, many times it has a little bit of an edge if a full-time slot opens up, as opposed to something that's not even on the air yet.

**MW:** Stations that spin records in overnights are definitely helping to break those records. Like I said before, they are still reaching that part of the audience that is out and active. Overnight spins allow programmers to open up and play new music that can explode into big hits.

**EB:** Stations that spin records in overnights are not helping to break them. The only good that it does is to keep up the national chart profile of a single. If you really want to break a record, commit to it by playing it

around the clock, where it can actually have a chance to be heard by your listeners, and be patient if you really believe that it will come through for your station.

**R&R:** Who benefits the most from overnight spins, the record label or the radio station?

**JM:** It depends on your perspective. The label isn't mad if those extra 10 overnight spins saved a bullet or got a record to chart. The stations aren't mad if an add into overnights in a major market got them MTV VMA tickets or some other over-the-top promotion from a label willing to do that. There is definitely a quid pro quo going on.

**MM:** The record labels benefit most from overnight spins. I don't think there are any benefits to the stations. They aren't driving the audience, etc. Overnight listening is a matter of circumstance and situation. Those people aren't up because they want to be. It's work, studying, up with the baby, can't sleep, etc.

**MW:** Both the labels and the station benefit from overnight spins — the label because of spin-growth opportunities, and radio because of the music-breaking potential.

**EB:** Labels obviously benefit most from overnight spins. They help their chart numbers, which, at the end of the day, are important to the perceived life of a project. As for the future of the song, though, if it stays in overnights, it will never fully have an opportunity to perform.

**R&R:** From a chart perspective, does accurately counting overnight spins show what new records are breaking through?

**JM:** Overnights are just another part of the 24-hour day when it comes to scheduling music. Overnights are 25% of the day. It's when the percentage of spins in overnights starts approaching 40%-50% that it's out of whack. A much better judge of what's breaking through is the spin increase on a record. Even the chart moves don't tell you as much as that. If I'm a PD looking at two records, and one is 30-29\*, +358 spins, and the other is 37-31\*, +109 spins, I know where I'd put my money.

**MM:** It's all relative. As long as the standard measure is consistent across the board, it doesn't matter. How you read and process the data would obviously change according to daypart, but as long as it's consistent, I don't think it matters. Anytime I look at a chart now, I sort of mentally factor out overnights anyway. I also factor in or out, depending on the song, region.

If it's a Latin or hip-hop record that's flying up the chart, I know it's probably being driven by the West Coast and Southwest pretty exclusively. I also know that with limited regional airplay like that, it will only have a certain potential on the chart, and I'll factor that in.

When I look at the Pop chart, I see certain records performing very well

nationally. Then, when I look deeper, I see they're being driven by many smaller stations that are in totally different competitive situations than some of the bigger stations. There's nothing wrong with that, but, from a chart standpoint, it can be deceiving.

**MW:** Counting overnight spins shows what records are breaking. I've had several records break out of overnight as No. 1 most requested songs and move into full rotation. This, again, is the perfect place to be loose and take risks on records.

**EB:** In a perfect world, there would be two separate charts — one from 6am-midnight and another from midnight-6am.

**R&R:** Which do you think are better, spin charts or audience-based charts?

**JM:** In terms of selling records, there is absolutely no comparison. I want to be ranked higher on the audience chart. When Kevin Lyttle started breaking at both Pop and Rhythmic, and Z100 [WHTZ] and Hot 97 [WQHT] in New York, B96 [WBBM] and Kiss [WKSC] in Chicago and Power [WPOW] and Y100 [WHYI] in Miami were all pounding it before the secondary markets caught up, we were ranked top 20 in audience and in the mid-30s in spins at both formats. That was fine by us.

Kevin's top 10 album debut was the result we hoped for. The spin chart is great for vanity at the end of the year, in terms of label share by format. Our main goal is to have our audience rank always be ahead of our spin rank at least a couple of positions. We look at both very closely.

**MM:** You have to be careful as a radio station not to get caught up in watching — or listening to hype about — national charts in general. I'd rather create my own charts from a group of stations similar to mine that I trust and respect. A spin-based chart would probably be better though. Eighty spins are 80 spins anywhere in America. It means a song is working at your station, and you're powering it.

I can look at that and get useful information. If a station in New York gets a certain amount of cume and drives the audience numbers up and thus increases chart position based on audience, how is that a relevant measure for a Bakersfield station? I think spins are the way to go. Even if you remove overnight spins, it's still all relative.

**MW:** Without shooting myself in the foot, both charts have their merits. When building a new artist or song, your No. 1 focus is spin growth and chart moves. That's when the spin chart is most important. In measuring the overall success and getting a true indication of how big a record you have, the audience chart wins. You can't master one without the other.

**EB:** I'd love to see both, because that would really show what songs are being spun, and major-market stations with huge cume will have more of an impact. It's mind-boggling that one spin in New York weighs the same as one spin in a small market.



Michael Williams



John McMann



Mark Medina



Erik Bradley



# CHR/RHYTHMIC TOP 50

POWERED BY  
MEDIABASE

September 10, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)   | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (M) | WEEKS ON CHART | TOTAL STATIONS ADDS |
|-----------|-----------|---|-------------|-----------|--------------------|----------------|---------------------|
| 1         | 1         | TERROR SQUAD Lean Back (Universal)                                      | 7040        | -112      | 719151             | 13             | 86/0                |
| 2         | 2         | CIARA #PETEY PABLO Goodies (LaFace/Zomba)                               | 7033        | -9        | 716962             | 14             | 90/1                |
| 3         | 3         | LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)                           | 5894        | -463      | 577845             | 16             | 85/0                |
| 4         | 4         | NELLY My Place (Derrty/Fo' Reel/Universal)                              | 5391        | +202      | 462416             | 8              | 87/0                |
| 5         | 5         | JUVENILE Slow Motion (Cash Money/Universal)                             | 4152        | -555      | 464626             | 21             | 85/0                |
| 9         | 6         | LL COOL J Headsprung (Def Jam/IDJMG)                                    | 4151        | +391      | 392561             | 10             | 86/0                |
| 6         | 7         | CHRISTINA MILIAN Dip It Low (Island/IDJMG)                              | 4071        | -73       | 389561             | 25             | 75/0                |
| 8         | 8         | KEVIN LYTTLE Turn Me On (Atlantic)                                      | 3795        | -246      | 336777             | 20             | 76/0                |
| 11        | 9         | AKON #STYLES P. Locked Up (SRC/Universal)                               | 3698        | +592      | 407966             | 20             | 73/2                |
| 7         | 10        | HOUSTON #CHINGY & NATE DOGG I Like That (Capitol)                       | 3469        | -658      | 326111             | 17             | 81/0                |
| 22        | 11        | USHER #ALICIA KEYS My Boo (LaFace/Zomba)                                | 2992        | +1246     | 292945             | 3              | 88/0                |
| 13        | 12        | JADAKISS #ANTHONY HAMILTON Why (Ruff Ryders/Interscope)                 | 2967        | +235      | 371319             | 10             | 73/1                |
| 10        | 13        | LLOYD #ASHANTI Southside (Murder Inc./Def Jam/IDJMG)                    | 2841        | -692      | 186337             | 18             | 76/0                |
| 12        | 14        | NINA SKY Move Ya Body (Next Plateau/Universal)                          | 2568        | -424      | 235909             | 22             | 72/0                |
| 16        | 15        | T.I. Let's Get Away (Grand Hustle/Anti/Atlantic)                        | 2324        | +204      | 186688             | 12             | 71/1                |
| 14        | 16        | USHER Confessions Part 2 (LaFace/Zomba)                                 | 2262        | -340      | 211941             | 22             | 51/0                |
| 18        | 17        | J-KWON You & Me (So So Def/Zomba)                                       | 2131        | +213      | 126263             | 7              | 70/2                |
| 21        | 18        | MASE Breathe, Stretch, Shake (Bad Boy/Universal)                        | 2051        | +288      | 217796             | 5              | 73/2                |
| 15        | 19        | YOUNG BUCK Let Me In (Interscope)                                       | 1855        | -604      | 162149             | 11             | 76/0                |
| 24        | 20        | ALICIA KEYS Diary (J/RMG)   | 1832        | +130      | 229121             | 8              | 71/4                |
| 19        | 21        | KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)                              | 1725        | -188      | 252915             | 20             | 74/0                |
| 23        | 22        | MONICA U Should've Known Better (J/RMG)                                 | 1703        | -9        | 147657             | 13             | 67/0                |
| 27        | 23        | LIL SCRAPPY No Problem (BME/Reprise)                                    | 1540        | +137      | 193813             | 9              | 59/1                |
| 26        | 24        | PITBULL Back Up (TVT)   | 1408        | -29       | 73136              | 10             | 48/0                |
| 20        | 25        | TWISTA #R. KELLY So Sexy (Atlantic)                                     | 1326        | -551      | 143372             | 12             | 70/0                |
| 25        | 26        | LLOYD BANKS On Fire (Interscope)  | 1293        | -252      | 106971             | 19             | 80/0                |
| 28        | 27        | 213 Groupie Luv (TVT)   | 1278        | +120      | 135757             | 7              | 48/0                |
| 31        | 28        | LLOYD BANKS I'm So Fly (Interscope)                                     | 1258        | +189      | 67414              | 4              | 63/2                |
| 39        | 29        | TRICK DADDY Let's Go (Slip-N-Slide/Anti/Atlantic)                       | 1219        | +516      | 118566             | 2              | 45/18               |
| 29        | 30        | SHAWNNA #LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)                   | 1203        | +46       | 101878             | 8              | 57/1                |
| 32        | 31        | NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)                       | 1112        | +97       | 126551             | 3              | 54/1                |
| 35        | 32        | YONNI #YING YANG TWINS In Da Club (BlackGround/Universal)               | 1020        | +227      | 55637              | 3              | 49/3                |
| 37        | 33        | N.O.R.E. #NINA SKY & DADDY YANKEE Oye Mi Canto (Def Jam/IDJMG)          | 954         | +179      | 154309             | 4              | 22/7                |
| 30        | 34        | AMANDA PEREZ #ILAYDIE BONE Dedicate (Powerhouse/Virgin)                 | 941         | -140      | 43864              | 7              | 44/0                |
| 36        | 35        | GUERILLA BLACK #BEEMIE MAN Compton (Virgin)                             | 858         | +75       | 54932              | 6              | 49/1                |
| 45        | 36        | CHINGY Balla Baby (DTP/Capitol)   | 845         | +313      | 65007              | 2              | 10/3                |
| 34        | 37        | JUVENILE #WACKO & SKIP Nolia Clap (Rap-A-Lot)                           | 768         | -38       | 112339             | 9              | 30/3                |
| 33        | 38        | PETEY PABLO #RASHEEDA Vibrate (Jive/Zomba)                              | 744         | -188      | 43659              | 10             | 47/0                |
| 42        | 39        | SILKK THE SHOCKER #MASTER P We Like Dem Girls (New No Limit/Koch)       | 733         | +58       | 45939              | 5              | 37/0                |
| 44        | 40        | RUPEE Tempted To Touch (Atlantic)                                       | 681         | +127      | 69011              | 3              | 39/3                |
| 49        | 41        | XZIBIT Muthaf**ka (Loud/Columbia)                                       | 650         | +228      | 56236              | 2              | 39/3                |
| 43        | 42        | FRANKIE J. #PAUL WALL On The Floor (Columbia)                           | 532         | -96       | 24686              | 7              | 21/0                |
| Debut     | 43        | GAME #50 CENT Westside Story (Interscope)                               | 500         | +273      | 73157              | 1              | 12/3                |
| Debut     | 44        | FABOLOUS Breathe (Atlantic)   | 499         | +295      | 70577              | 1              | 55/7                |
| Debut     | 45        | SNOOP DOGG Drop It Like It's Hot (Star Trak)                            | 466         | +287      | 83250              | 1              | 10/5                |
| 40        | 46        | D12 How Come (Shady/Interscope)   | 458         | -241      | 46559              | 13             | 40/0                |
| 46        | 47        | SHYNE #ASHANTI Jimmy Choo (Gangland/Def Jam/IDJMG)                      | 425         | -5        | 62098              | 3              | 23/0                |
| 38        | 48        | SLUM VILLAGE Selfish (Barak/Capitol)                                    | 415         | -317      | 28770              | 10             | 42/0                |
| Debut     | 49        | NELLY #CHRISTINA AGUILERA Tilt Ya Head Back (Derrty/Fo' Reel/Universal) | 410         | +333      | 33473              | 1              | 7/3                 |
| 47        | 50        | LIL' EDDIE #MARIO WINANS I Don't Think I Ever (Yellowcity/Big3)         | 409         | -18       | 15460              | 4              | 32/0                |

92 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 8/29-9/4. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added\*

www.rradds.com

| ARTIST TITLE LABEL(S)                                       | ADDS |
|---|------|
| LL COOL J Hush (Def Jam/IDJMG)                              | 47   |
| JOJO Baby It's You (BlackGround/Universal)                  | 26   |
| TRICK DADDY Let's Go (Slip-N-Slide/Anti/Atlantic)           | 18   |
| JOHN LEGEND Used To Love You (Columbia)                     | 14   |
| YDUNG ROME Freaky (T.U.G./Universal)                        | 9    |
| YOUNG BUCK Shorty Wanna Ride (Interscope)                   | 8    |
| LIL' ROMEO #NICK CANNON My Cinderella (New No Limit)        | 8    |
| FABOLOUS Breathe (Atlantic)                                 | 7    |
| N.O.R.E. #NINA SKY & DADDY YANKEE Oye Mi... (Def Jam/IDJMG) | 7    |

## Most Increased Plays

| ARTIST TITLE LABEL(S)  | TOTAL PLAY INCREASE |
|--|---------------------|
| USHER #ALICIA KEYS My Boo (LaFace/Zomba)                         | +1246               |
| AKON #STYLES P. Locked Up (SRC/Universal)                        | +592                |
| TRICK DADDY Let's Go (Slip-N-Slide/Anti/Atlantic)                | +516                |
| LL COOL J Headsprung (Def Jam/IDJMG)                             | +391                |
| NELLY #C. AGUILERA Tilt Ya Head Back (Derrty/Fo' Reel/Universal) | +333                |
| CHINGY Balla Baby (DTP/Capitol)                                  | +313                |
| FABOLOUS Breathe (Atlantic)                                      | +295                |
| MASE Breathe, Stretch, Shake (Bad Boy/Universal)                 | +288                |
| SNOOP DOGG Drop It Like It's Hot (Star Trak)                     | +287                |
| GAME #50 CENT Westside Story (Interscope)                        | +273                |

## New & Active

|   |  |
|---|--|
| BLACK EYED PEAS Let's Get It Started (A&M/Interscope) | Total Plays: 406, Total Stations: 17, Adds: 0  |
| MOBB DEEP Real Gangstaz (Violator/Zomba)              | Total Plays: 405, Total Stations: 24, Adds: 6  |
| D.O.D. #KANYE WEST Higher (Legion)                    | Total Plays: 389, Total Stations: 29, Adds: 2  |
| LL COOL J Hush (Def Jam/IDJMG)                        | Total Plays: 351, Total Stations: 49, Adds: 47 |
| LLOYD Hey Young Girl (Murder Inc./Def Jam/IDJMG)      | Total Plays: 319, Total Stations: 24, Adds: 2  |
| MITTY Nasty Girl (Rost Rum/Universal)                 | Total Plays: 295, Total Stations: 11, Adds: 0  |
| PITBULL Dammit Men (TVT)                              | Total Plays: 287, Total Stations: 11, Adds: 1  |
| I-20 #LUDACRIS Break Bread (DTP/Capitol)              | Total Plays: 272, Total Stations: 20, Adds: 1  |
| JOJO Baby It's You (BlackGround/Universal)            | Total Plays: 268, Total Stations: 30, Adds: 26 |
| BEEMIE MAN King Of The Oancehall (Virgin)             | Total Plays: 254, Total Stations: 15, Adds: 1  |

Songs ranked by total plays

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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September 10, 2004

RANK ARTIST TITLE LABEL

- 1 **TERROR SQUAD** f/**FAT JOE** Lean Back (Universal)
- 2 **CIARA** f/**PETEY PABLO** Goodies (LaFace/Zomba)
- 3 **LL COOL J** Headsprung (Def Jam/IDJMG)
- 4 **MASE** Breathe, Stretch, Shake (Bad Boy/Universal)
- 5 **LIL' FLIP** Sunshine (Sucka Free/Loud/Columbia)
- 6 **AKON** f/**STYLES P** Locked Up (SRC/Universal)
- 7 **JADAKISS** f/**A. HAMILTON** Why (Interscope)
- 8 **JUVENILE** Slow Motion (Cash Money/Universal)
- 9 **NELLY** f/**JAHEIM** My Place (Derrty/Fo' Reel/Universal)
- 10 **LIL SCRAPPY** No Problem (BME/Reprise)
- 11 **CHRISTINA MILIAN** Dip It Low (Island/IDJMG)
- 12 **SNOOP DOGG** Drop It Like It's Hot (Star Trak)
- 13 **JUVENILE** f/**WACKO & SLIP** Nolia Clap (Rap-A-Lot)
- 14 **KEVIN LYTTLE** Turn Me On (Atlantic)
- 15 **YOUNG BUCK** Let Me In (Interscope)
- 16 **NELLY** Flap Your Wings (Derrty/Fo' Reel/Universal)
- 17 **T.I.** Let's Get Away (Grand Hustle/Atlantic)
- 18 **TRICK DADDY** Let's Go (Slip-N-Slide/Atlantic)
- 19 **HOUSTON** f/**CHINGY & NATE DOGG** I Like That (Capitol)
- 20 **KANYE WEST** Jesus Walks (Roc-A-Fella/IDJMG)
- 21 **GAME** f/**50 CENT** Westside Story (Interscope)
- 22 **LLOYD BANKS** On Fire (Interscope)
- 23 **XZIBIT** Muthaf\*\*ka (Loud/Columbia)
- 24 **N.O.R.E.** f/**NINA SKY & TEGO** Oye Mi Canto (Def Jam/IDJMG)
- 25 **213** Groupie Love (TVT)
- 26 **MOBB DEEP** Real Gangstaz (Violator/Zomba)
- 27 **SILKK THE SHOCKER** f/**MASTER P** We Like Dem Girls (New No Limit/Koch)
- 28 **USHER** f/**ALICIA KEYS** My Boo (LaFace/Zomba)
- 29 **FABOLOUS** Breathe (Atlantic)
- 30 **PITBULL** Dammit Man (TVT)

Monitored airplay data supplied by Mediabase Research, a division of  
Premiere Radio Networks. Songs ranked by total plays for the airplay week of  
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## PHAT MIX SIX

- SNOOP DOGG** Drop It Like It's Hot (Star Trak)  
**GAME** f/**50 CENT** Westside Story (G Unit/Interscope)  
**RUPEE** Tempted To Touch (Atlantic)  
**MOBB DEEP** f/**LIL JON** Real Gangstaz (Violator/Zomba)  
**TERROR SQUAD** Take Me Home (SRC/Universal)  
**FABOLOUS** Breathe (Atlantic)



**LEGEND VISITS TUCSON** John Legend, one of the newest artists on the Sony roster, made a stop in Tucson recently to visit the KOHT studios to promote his new single, "Used to Love You." Pictured here (l-r) are KOHT PD R Dub, Legend and Sony's Mike Lieberman.



**THE HOGANS LAY THE SMACKDOWN** Recording artist Brooke Hogan and her dad, wrestler Hulk Hogan, recently stopped by Sirius to visit with the crew of The Beat (Channel 66). Pictured here showing off those pearly whites are (l-r) The Beat's "Leisure Suit" Larry; Brooke Hogan; Sirius Director/Programming, Hip-Hop & Dance Geronimo; Hulk Hogan; and Sirius Format Manager/Dance "Good Time" Marcus.



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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 9/10/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists songs like 'I Like That' by Houston, 'My Place' by Nelly, etc.

Total sample size is 415 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

HEAD RUSH

ARTIST: Christina Aguilera

By MIKE TRIAS/Associate Editor



Although she didn't really tour this summer, and her album Stripped is just about done offering singles to radio, Christina Aguilera has managed to keep herself in the public eye lately.

Aguilera's version of the disco classic is slightly faster than the original and a bit updated. Missy Elliott's rap and a few changes on the instrumental here and there give "Car Wash" a new polish for '04.

Aguilera has also kept herself busy through various campaigns to get out the vote. Ads depicting Aguilera with her mouth laced shut next to the words "Only you can silence yourself" have run nationally for the Declare Yourself campaign.

Reporters

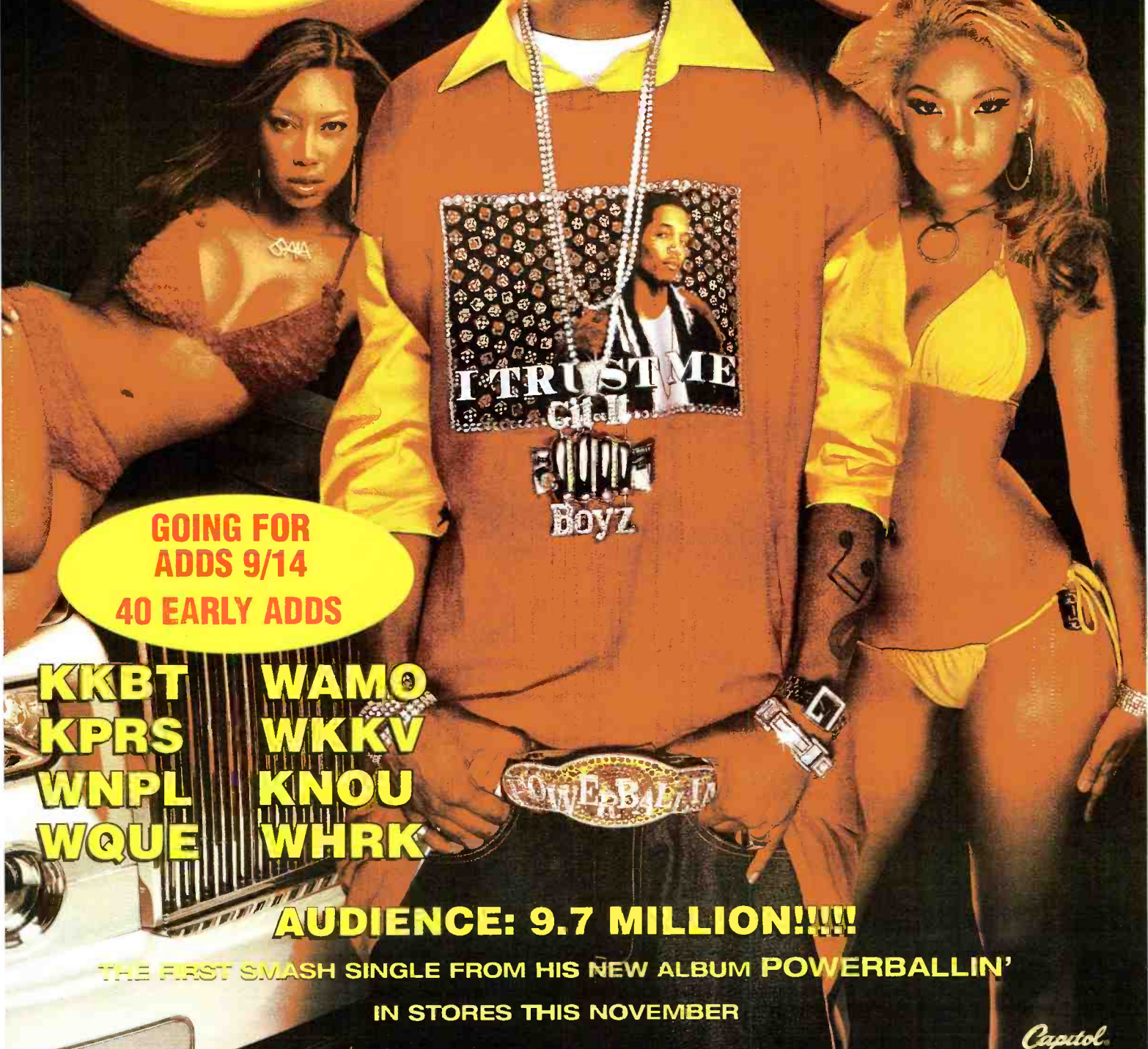
Stations and their adds listed alphabetically by market

Large table listing radio stations across various markets and their corresponding song adds. Includes markets like Chicago, Dallas, Denver, etc.

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# URBAN BACK 2 SCHOOL



Continued from Page 1

promotions and marketing strategies, dealing with management meetings and budget concerns — but there are some programmers who go above and beyond their professional responsibilities to help the next generation of radio talent become better programmers.

These teachers come from large and small markets alike and range from heroes of years past to current programmers. Here are some of the educators who have touched the careers of many of today's rising radio superstars.

## TERRI AVERY

OM, WPES, WBAV & WGIV/CHARLOTTE



Terri Avery

**"Worry about nothing, pray about anything, thank God for everything."**

After almost 25 years in the radio industry, Terri Avery has learned from some of the best and taught some of the best. She paved the way for women to be taken seriously as programmers in Urban radio, having had success in major markets like Dallas, Houston and Washington, DC.

Avery's career has taken her to many different places in and out of radio. She was VP/Programming for Radio One when it owned stations in just two markets, and she has had a label gig. Through it all she has not only been recognized and applauded professionally, she's also been a mentor to many.

**Mentors:** "Michael Spears, Sonny Taylor and Bobby Jay. One of the things they passed on to me was to never lose your passion for radio. Once you lose that, you need to get out. In this day and age of corporate mumbo jumbo, I believe you can still have fun in radio, and that's what keeps my passion alive."

"Being on the programming side, we also have a great deal of room to be creative. In fact, we have to be creative. That is what keeps you alive and rejuvenated. You might have to take a break every once in a while, as I did in the past. For some that's a vacation, for others it's a year or two off from radio. But if the passion runs through your blood, you will be back in radio before you know it."

**Students:** "'Hurricane' Dave Smith, Sonny Andre, Carla Boatner, Al Irvin, Lamonda Williams. Sometimes I draw a blank because there have been so many people who would call me or ask for advice. Many of those people are now doing very well in their careers. I hope that I have had some small impact on that."

"It's also possible that you may have an impact on someone and not even know it. You may say something on a convention panel or in a trade article that makes an impression on someone. I remember years ago at a convention Lamonda Williams cornered me, Elroy Smith and Tony Gray to ask us to critique her demo. She was very frustrated because she would send it out and get no response from programmers. That's when she was just starting out. We gave her some feedback, and now she tells me that advice has always stayed with her."

"The quality I look for in potential programmers is dedication to their craft and their station. I don't find too many people who are truly dedicated to radio anymore. They're not keeping up with the technology or research. When I find someone who is hungry for that kind of knowledge, I know they are dedicated. When I see someone working till 10pm, I know they realize that this is not and never will be a nine-to-five job."

**Philosophy:** "One of the things I was taught by my mentors is that radio is about customer service. It's that old-school style of programming. Be in tune with your listeners. Always ask what they want and how to make the station better. You have research that does this, but there's also that old-fashioned research — I call it 'in your face' research — when you meet people in the streets, at events at the clubs or in a restaurant. If you bring your kids to school, ask the other kids' mothers what they think of the station. That is true customer service. It's a programming philosophy that should never go out of style."

## TERRY BASE

OM, WWWZ, WMGL & WXTG/CHARLESTON, SC;  
URBAN FORMAT CAPTAIN, CITADEL



Terry Base

Base has worked in and programmed a variety of formats, from Urban and Urban AC to Gospel and Rock. In fact, his first job, in 1987, was at a Rock station in his hometown of Charleston, SC. In the early '90s Base went to Memphis as PD of KJMS and later launched Rhythmic KXHT in that market. He returned home to Charleston in 1998 to program WWWZ and later became Cluster OM. His leadership abilities soon led him to the role of Citadel Format Captain, working with all of the company's Urban and Urban AC properties.

**Mentors:** "Floyd Blackwell, Melvin Jones, Don Alan, Earl Boston. My first on-air gig was at a Rock station, and Earl basically saved me. He brought me over to work at the Urban station, and the rest is history. Earl was one of those relentless programmers, a workaholic. I learned to have that same kind of dedication. Melvin was a wonderful person, dynamic both on-air and off. He was an Urban and Gospel pioneer. And Floyd was the person who took me under his wing very early on. All of them taught me to be self-motivated. They also shared with me their experience which is knowledge you can't buy."

**Students:** "Rick Party, D-Rock Williams, Stephanie Williams. I was lucky to be involved with the early careers of people like Rick, but you could see that he was going to be a star no matter what."

"I feel like I have a few potential programmers on my staff now. The only problem is, I don't want them to leave. Tessa Spencer, who is part of my morning team, has strong programming instincts that come naturally to her. I think she would make a great PD, even though she's never held that title before. TK Jones is another promising talent. Watch out for her in three to five years. And I could easily mention three or four more."

"I've noticed over the years that a lot of PDs are afraid to empower their staff. But I believe that if you have a team of programmers working for you, your station can only win. At my stations, everyone is deputized, and they learn how to be leaders. When I look for people for my staff, I look for those who are responsible and professional. Those two ingredients, along with passion, are what make a great PD."

**Philosophy:** "A lot of programmers today don't take the time to teach, so many jocks and aspiring PDs don't have the fundamentals down. It's not bad to let them make their own mistakes. I certainly did, and I learned from them. But, at the same time, we have

Continued on Page 36

Dana Hall



# URBAN BACK 2 SCHOOL



Continued from Page 35

to give them some direction, some guidelines, and the only way to do that is to share our knowledge and experience, as my mentors did with me.

"I also hope that we still have the freedom to try new ideas. I know that radio is more corporate now and that this is not our money to gamble with, but you can be creative and take chances while still making sound decisions. I try to instill that in my staff."

## PHILLIP MARCH

PD, WHRP/HUNTSVILLE, AL



Phillip March

**"Success is the reward for hard work and sacrifices."**

March started in radio in Louisville in 1984 at WJYL, doing nights and handling music. His career would take him to KATZ/St. Louis and, later, his first programming job, at WFXE/Columbus, GA. March spent nine years at WFXE, taking the station to No. 1 and keeping it there for most of his tenure.

WIZF/Cincinnati was his next programming job, and then he had a two-year hiatus. When Cumulus came calling, March joined WMNX/Wilmington, NC as PD. Seeing his success there, Cumulus asked March to launch WHRP/Huntsville, AL earlier this year. The station has already surpassed heritage WEUP in the market.

**Mentors:** "Paul Porter, Jay Dixon, Mark Coleman, Cy Young. When I was at Emerson College in Boston, we had a group of students who were very passionate about being in radio. People like Paul Porter and Jay Dixon helped to teach me about radio. The person who really took me under his wing, though, was Mark Coleman. Later, when I got into professional radio in Louisville, I had four PDs in five years — Vernon Wells, Jim Williams, Maurice Harrod and Tony Fields. I tried to take the best from each of them and adapt it to my own style.

"Later, in St. Louis, Brian Anthony taught me a great deal as well. But it was really Cy Young, now in Raleigh, whom I feel I've been able to go to and ask for advice. I've never actually worked for him, although he did offer me a job once, but he's one of those programmers I can call at any time. We share ideas and help each other."

**Students:** "Terri Thomas, Chris Coleman, Long John, B Paiz, Art Thomason, Al Irvin, Bill Black, Jo Jo McToy. They all have a passion for radio, and they have

**"In this day and age of corporate mumbo jumbo, I believe you can still have fun in radio, and that's what keeps my passion alive."**

Terri Avery

persistence. Most of them started as music directors. I used to say about my first programming job, 'I was a damn good MD.' I definitely think that's where your education starts to become a great PD.

"I remember once when I was being considered for a job at a Rock station in Louisville. The PD was introducing me around the station, and he told me a story about the afternoon guy. The PD said, 'When I was an intern at my first station, this guy was the biggest DJ in Cincinnati. I would have done anything just to get him a cup of coffee. Fifteen years later, I'm a PD, and he comes to me looking for a job. I will always remember him taking me under his wing, so I will always do what I can to help him.'

"What occurred to me as he was telling this story was that black men don't do this. And that's wrong. We need to reach down and help the next guy coming up. That's what I've always tried to do."

**Philosophy:** "Someone once told me that being a PD is like managing a baseball team. You have to know your talent and what each of them can bring to the table. What are each team player's strengths? Who can steal? Who can catch? Who is the best pitcher? Once you know what everybody's strengths are, you can

**"Being a PD is all about managing a team and managing individuals. How do you use each person's strengths and weaknesses to make a better team?"**

Phillip March

put them in the right place to make your team stronger as a whole. Being a PD is all about managing a team and managing individuals. How do you use each person's strengths and weaknesses to make a better team?"

## 'HURRICANE' DAVE SMITH

OM, WHBX, WWLD, WBZE, WJLF & WHBT/TALLAHASSEE, FL



'Hurricane' Dave Smith

**"Always put God first, then family, and, finally, your job."**

Smith began in radio in 1981 in Wheeling, WV, not far from his hometown. He spent the first 11 years of his career in CHR/Pop. It wasn't until he won a contest looking for the Best DJ in America that was held by Michael Spears at KKDA/Dallas that he was introduced to Urban radio.

Smith won the contest and went on to work at KMJQ/Houston; WBLK/Buffalo; WAMO/Pittsburgh; WOWI/Norfolk; WHBX/Tallahassee, FL; WIIZ/Cincinnati; and WENZ/Cleveland. Last year he returned to Tallahassee, overseeing Cumulus' Urban stations as OM.

**Mentors:** "Jim Snowden, Jerry Boulding, Michael Spears, Mike Stratford. Jim Snowden was really responsible for getting me my first programming gig, at WBLK. He used to tell me that he could see that I would one day be a great PD. I didn't understand

what he saw in me, but I suspect it was probably the fact that I was so passionate about radio. I lived it 24-7. I would be at every event the station had, whether I was required to or not. I would go to one club event from 10pm-1am, get something to eat, then go to the after-hours events.

"I wanted to learn everything there was to learn about programming. If you were working on the music log, I wanted to understand Selector. If you were editing on a new machine in production, I had to learn how to use it. It was just a natural desire to learn."

**Students:** "Terri Thomas, Malcolm Ennis, Ed The World Famous. I am extremely proud of Terry. She is probably my No. 1 student. She is a truly gifted and naturally talented programmer. Malcolm is one of those young cats who came to me looking for an internship. Even though I told him I didn't have anything, he was persistent. He said he would do anything — get me coffee, whatever. I sent him over to the promotions office, and they made him an intern. He ended up becoming my Promotions and Marketing Director within a few years. He's now in sales in Cincinnati.

"I really look for dedication to see if someone has the potential to be in radio for the long haul. Today those people are few and far between. When you find young talent who want to know everything from the smallest details to the politics of the industry, they are the ones with true dedication."

**Philosophy:** "One of the things I learned early on is the value of having an open-door policy as a PD. What I mean by that is that anyone at the station, from jocks to managers to secretaries to interns, can come in and talk to me about their thoughts on the station. I've programmed nine stations, and we made every one of them No. 1 or kept them at No. 1. I think that's due, in part, to my open-door policy. You have to listen to people and hear what they say. You get a different perspective. Don't believe that your way is the only way."

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## URBAN BACK 2 SCHOOL

## THE FRESHMAN FIVE

URBAN'S RISING PROGRAMMING STARS

**W**ho are Urban's rising stars in programming? After speaking with the format's teachers — the programmers who have made an impact on the careers of so many in the industry — we narrowed this year's list of Most Promising Freshmen to five PDs who have had impressive success in the short period of time they've been PDs and who have moved up quickly at their respective companies. These programmers have earned respect and kudos from their staffs and the music industry, and now R&R is giving them props as well.

**BO MONEY**

PD, WQBT (94.1 THE BEAT)/SAVANNAH, GA



Bo Money

**"If you wake up in the morning and you say to yourself, 'I don't want to go to work,' it's time to change your job."**

Money, a Chicago native, started in radio in St. Louis in 1997 as an intern in the marketing department at Clear Channel's KMJM (Majic 104.9). Money says he quickly became the station's "utility guy." "Every cluster has one guy who basically does a little of everything," he says. "I became that guy."

"I started in marketing and worked my way over to promotions. I then started to help [cluster OM] Chuck Atkins and [KATZ-FM PD] Eric Mychaels as a programming assistant. I earned an airshift on the weekends and, eventually, was asked to be the fill-in producer for Doc Wynter's *Quiet Storm* program when DJ Kut went on tour with Nelly."

"By the time I left there I had worked with the PDs, the GM, the marketing department, promotions and sales. I had learned a little bit of everything in every department and in every format, which helped prepare me for a job as a PD."

In the fall of 2001 Clear Channel launched WQBT/Savannah, GA and asked Money to take his first PD job. "While it might seem like I got to be a PD quick, it was actually after a year and a half of intense training with Chuck and Doc," Money says. He cites those two as his most influential mentors, along with Mychaels, now OM for Clear Channel's Norfolk Urban cluster. He also mentions Joe Black, the marketing director he first interned for.

"In St. Louis we had an incredible team — DeJa Vu, Tiffany Greene, Dwight Stone," Money says. "All of us have now moved on to bigger roles in the company. While we were all peers at the time, we also learned from each other. I feel like I can call any of them and talk about programming or promotions ideas."

"Savannah was definitely my first big break. I knew when I was in St. Louis that I might not have been the best air talent, but I was creative, and I took that and ran with it. My strongest suit is promotions and marketing a station. Because of that, I would have to say that my greatest accomplishment so far has been to take a station that was No. 14 in Savannah, bring it up to the top four and keep it there. We did this through the promotions we've brought to the station, things like the Platinum Hoodie Awards, which I borrowed from St. Louis, as well as our Miracle on May Street event, which collects toys for needy children."

"I've learned a lot over the years, one thing being that you can't necessarily change radio, but you can change *with* radio. Keeping that in mind, in the long term I'd like to eventually work my way up to a regional programming role, like Chuck or Nate Bell. They have a home base but work with stations in multiple formats and markets."

**LONG JOHN**

FORMER PD, KMJJ/SHREVEPORT, LA



Long John

As a board op for KYOK-AM in his hometown of Houston, Long John knew it was just a matter of time before he got his first big break on the air. In 1991 the station flipped to Rhythmic, and he was given afternoons. He proved himself there, and the company moved him over to do nights on KMJQ/Houston, during that station's battle with then-competitor KBXX (the stations have been clustermates since the mid-'90s).

"I was also working in production with Bill Travis, but I had to decide if I wanted to continue to pursue radio or finish college," Long John says. "I chose to finish college and went to Tuskegee University to earn my B.S. in marketing. While I was in school I got a part-time on-air job at WFXE (Foxy 105)/Columbus, GA, and I knew I wanted to be back in radio."

Once he graduated, Long John was offered a job doing nights at WENN/Birmingham. He spent the next few years honing his on-air skills and learning programming at WBHJ/Birmingham and KBXX. "My first big break in programming came in 1999, when Chris Reynolds hired me as MD for WTLZ/Saginaw, MI," Long John says. "I worked there two years, then Cumulus sold the station to Wilkes, and I stayed on as PD, working with consultant Alan Sneed."

"In 2002 Cumulus' [Director/Urban Programming] Ken Johnson offered me a job programming a station they launched, WZBN/Albany, GA, and I accepted. Within a year they offered me the PD gig here at KMJJ." As went to press, Long John announced that he had accepted the PD job at KSOC/Dallas.

"Looking back, I would have to give credit to several people who were my mentors," Long John says. "Hurricane Dave, who was the night jock in Houston when I was growing up. He initially inspired me to be a jock. Over the years I've watched and learned from his programming style, as well as from Jay Michael. I love the way those guys program so aggressively. Then there was Phillip March, my PD at WFXE, Chris at WTLZ, Alan Sneed and, now, Ken. Chris and Ken taught me how to be a better manager."

"Initially, I wanted to be a superstar jock like Greg Street or Rick Party. But as I grew, every PD I worked for singled me out and took me under his wing to teach me about programming. That's when the real desire kicked in to program."

"I would have to say that I am most proud of the work I've done here at KMJJ. We've turned the station around in a short period of time, winning every demo in the market since I've been PD. I'm also proud of launching WZBN. It was the first time I was ever involved in building a station from the ground up. There I learned how to market from the perspective of being the new guy on the street and being very aggressive about it. I took that approach and applied it to KMJJ when I arrived here, even though it was the heritage station. We had to start from scratch."

"My education in marketing taught me how to constantly brand the station. Not one CD or pair of tickets leaves this station without having the KMJJ call letters stamped on it so winners know where they got it. They see those call letters every time they pop the CD in their player or when they go to a show. I learned that from Bobbie Jefferson, who was the Marketing Director in Houston when I was there."

**JEFF 'UZI D' ANDERSON**

PD, WZFX (FOXY 99)/FAYETTEVILLE, NC

In 1994, Anderson started as an intern at WZFX (Foxy 99)/Fayetteville, NC, not realizing at the time that he would one day return to program the top-rated station. "I was in college, and I was given a shot to do weekends on Foxy and later became the night show producer for D. Cherie," he says.

**"The reality of radio is not reality."**

Continued on Page 40





# Congratulations to **R&R's** Urban Special Edition



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The Freshman 5 (J Tweezy/WEMX, Jeff Anderson/WZFX)*

*What do the following radio stations have in common?*

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KPRS (KANSAS CITY)  
KNOU (New Orleans, LA)  
WBLK (Buffalo, NY)  
KVSP (Oklahoma City)  
WIKS (Greenville, SC)  
KJMM (Tulsa, OK)  
KBLR (Omaha, NE)  
WEMX (BATON ROUGE, LA)  
KIPR (LITTLE ROCK, AK)  
WWWZ (Charleston, SC)  
KRRQ (LAFAYETTE, LA)  
WBTF (Lexington, KY)  
WQHH (Lansing, MI)  
WJMI (JACKSON, MS)  
WRJH (Jackson, MS)  
WZFX (Fayetteville, NC)  
WTLZ (Saninaw, MI)  
KBTT (SHREVEPORT, LA)  
KDKS (SHREVEPORT, LA)  
WJZD (GULFPORT/BILOXI, MS)

KEDG (ALEXANDRIA, LA)  
KBCE (ALEXANDRIA, LA)  
WMSU (Columbus, MS)  
KJMZ (Lawton, OK)  
WFXM (MACON, GA)

**URBAN AC STATIONS:**

WSRB (CHICAGO, IL)  
WGPR (DETROIT, MI)  
KVGs (Las Vegas, NV)  
KRMP (Oklahoma City)  
WIMX (Toledo, OH)  
KQXL (BATON ROUGE, LA)  
KOKY (LITTLE ROCK, AK)  
WMGL (Charleston, SC)  
WLXC (COLUMBIA, SC)  
WWDM (COLUMBIA, SC)  
KNEK (LAFAYETTE, LA)  
WKXI (JACKSON, MS)  
WJXN (Jackson MS)  
WUKS (Fayetteville, SC)  
KKRX (Lawton, OK)

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# URBAN BACK 2 SCHOOL

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Anderson eventually worked his way up to hosting that show himself, in 1996. "I held down nights for three years, making a name for myself, and left when I was offered a job as Product Director at

WJMH/Greensboro," he says. "Alvin Stowe and Brian Douglas gave me a big break at the time, because I was just 24. Giving me responsibility over the station's production was a major risk for them, but it was a blessing for me and was the main mold for my programming journey, because I got a chance to sit and talk to Brian and listen to his philosophy on programming and radio. He is definitely on top of his game.

"Coming off the air and becoming a production director showed me all aspects of radio. I worked with sales and promotions, which really opened up my viewpoint."

When Anderson was called back to Foxy 99 in 2002 to be PD, he was ready. "The key things to do in order to be ready to program are to ask as many questions as possible and to be open to learning from those who have experience," he says. "I learned from Brian and consultant Jerry Clifton. They are my mentors, along with D. Cherie.

"They taught me about patience. Don't just take a job to get out of the situation you are in. If you believe in your talent, the right opportunity will eventually present itself. "I've been lucky to have such strong influences in my career. Because of them, I have the ability to pass on knowledge to other young people in radio. That's what I am most proud of to this day. Teaching is a great accomplishment, being able to instill the desire to work together in my staff. We wouldn't be as successful as we are at Foxy if it weren't for teamwork.

"At the same time, I think they respect me, because even though I'm not that much older than they are, I've been able to accomplish a great deal thus far in my career. It would be a challenge for anyone to be a successful PD if they didn't have their staff's respect. Remember, you can learn something from almost anybody, even if they are younger and less experienced than you are."

Anderson says he still holds on to his early dreams of being a consultant or even one day owning his own station. "It's not impossible," he says. "We've seen other programmers achieve those goals. Even though the industry has changed, if you're willing to change with it and adapt, anything is possible.

"In the next few years I see myself programming in a major market. For now, though, I am content with making Foxy No.1 over and over again."

## J TWEETZ

PD, WEMX/BATON ROUGE

J Tweetz got his first taste of commercial radio as overnight jock and board operator at Urban KBCE/Alexandria, LA in 1992. He soon was cutting his on-air teeth at crosstown CHR/Pop KQIV and later ended up at WFME/Baton Rouge. In 1996 he decided to leave radio temporarily to finish college, but before he could get through a year of classes, radio came calling again, and Tweetz joined the newly launched WEMX/Baton Rouge.

"Al Jai Wallace was the PD, and he asked me to do overnights," Tweetz says. "Within six months the night jock was suspended, and I filled in. That led to me getting the gig full-time."

Tweetz remained at WEMX until 2001 but felt his room to grow at the station was limited. "I had been No. 1 in nights, but there was no place to move up to," he says. "I was approached by a new station in Natchez, MS, to become PD. It was a nice setup, so I accepted. In six months the station went from No. 4 to No. 1 in its market. That was a huge accomplishment, since we had stations bleeding in from Baton Rouge, Alexandria, LA; and Jackson, MS."



Jeff 'Uzi D' Anderson

**"Perfection is the goal; excellence will be accepted."**

"I got a call from the GM of KTHT/Houston, which was a Rhythmic station owned by Cox. He asked me to do nights, which I handled from 2002-2003. Unfortunately, the station flipped formats. At the same time WEMX was in need of a PD, and I signed the deal before I did my last show on KTHT."

Since Tweetz's return, he and the staff have taken the station back to No. 1 from fourth, where it had fallen in the past few years. "My mentors taught me to stick to the basics of programming — people like the KQIV morning team, Ace and TJ.

"I would have to say that Al Jai was my biggest supporter though. He taught me to believe in myself. He taught me to really know the station, that you have to know your market and get out and meet the listeners. He also taught me how to conduct myself when we're No. 1, and that if you're not No. 1, act like you are. Always claim ownership of your brand in the market.

"I think my biggest accomplishment thus far has been forcing the competition in Baton Rouge — WJNH — out of the format. I also take pride in the fact that many of the part-time personalities who started with me have moved on to bigger things.

"I was lucky that I got into radio at the tail end of the old-school way of doing things, before corporate radio took over. I have some insight and schooling from the vets that these new jocks don't have. I try to pass on that knowledge. One of the things I try to tell my jocks is that we don't wait for the heat, we bring the heat to the streets.

"On a larger scale, I'd like to be the PD who figures out how to bridge the gap between Urban and Urban AC. The Urban format loses so many of its classic artists, or we narrow our playlists to exclude sounds like neo-soul and old-school hip-hop. I'd like to be the PD who successfully brings all those elements together on a station."

## TERRI THOMAS

PD, WIZF/CINCINNATI

Thomas started her professional radio career in 1990 as midday host at WFXE (Foxy 105)/Columbus, GA, under PD Phillip March. She worked her way up to Programming Assistant before leaving in 1998 to take on Asst. PD/MD and midday duties at WHBX/Tallahassee, FL with PD "Hurricane" Dave Smith.

Thomas rejoined March at WIZF/Cincinnati in 1999, also as Asst. PD/MD and midday personality, and March left the station, Smith came on board as the new PD. In 2002, after Smith was relocated within Radio One, Thomas earned her first PD stripes, at WIZF/Cincinnati, where she is currently.

Thomas says she had some big breaks very early in her quest to become a radio personality. "I actually started at my high school radio station in Winchester, MA," she says. "By 14 I had my own show, and I had my first professional job offer before I was 15. I went to Emerson College, where the college station, WERS/Boston, was very well known. I was given an on-air slot as a freshman. It's because of those breaks that I realized that not only did I have a passion for radio, but I also had enough promise to make it a career."

Thomas has had a number of influences and mentors during her career. "Early on it was Sonny Joe White, PD of CHR/Pop WXKS/Boston. I was an intern for Dale Dorman [then-afternoon jock], and Sonny would spend time talking to me about programming. The one thing I will always remember him telling me is how difficult it is to be a PD and a personality simultaneously.

"While in college I would send my aircheck tapes to Phillip in Columbus every month, and he would coach me. He eventually gave me my first real job on the radio. From the moment I walked in the door he was preparing me to become a PD. He was the type of mentor who had expectations of excellence from his staff, and he led by example.

"Later, when I went to WHBX, Hurricane Dave polished me and got me to the next level when I was ready. He showed me team-building skills. He was great at motivating his staff and getting them all on the same page."

Thomas says her goals in radio are to grow and adapt, because the business is always changing. "I want to be someone who always brings something to the table, so I have to constantly evolve my skills," she says. "I also want to continue to mentor other young, aspiring PDs and personalities in radio. I was fortunate to have had so many people take me under their wings and teach me, and now it is my responsibility to pass on the knowledge. It's about karma. Some folks in radio are insecure about sharing their knowledge, but we can't be."



Terri Thomas

**"It is your responsibility to pass on what you learn from others to the next generation."**



J Tweetz

**"Push and pray until something happens."**

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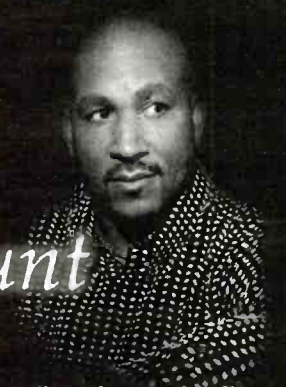
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## URBAN BACK 2 SCHOOL



# BACK 2 BASICS

## THE READING, WRITING AND ARITHMETIC OF RADIO

**G**rowing up, most of us learned the three R's in elementary school — reading, writing and arithmetic (we realize now that they weren't actually three R's, but it made it easier to remember). We can look at radio programming with the same perspective. There are basic rules of good programming that never change, despite all the changes in our industry.

I polled programmers around the country, asking what these basic rules are and why they're so important to the success of a winning station. Get out your notebook and pen; here's what they had to say.

Skip Dillard, PD of recently launched KBTB (Power 92.7)/San Francisco, stresses that the No. 1 basic rule for jocks is preparation. "I think a lot of mistakes you hear are the result of a lack of preparation," he says.

"Radio is constantly moving forward. You can't just go with the flow and expect things to sound tight. Preparation starts before you go on the air. Prepare by doing your homework on any topics you plan to discuss, and prepare by reading over all the information you are given, whether it's details on a promotion or a giveaway.

"The second basic rule would have to be follow-through. Always be where you are supposed to be, on time. If a program director assigns you to do production or to be at an event, he expects you to follow through with your assignment. There are no ifs or buts about it.

"The last rule is dedication. A lot of times in radio today you find people who have their own agendas and personal goals. I understand that. You should have personal goals. But remember, in order for the station to win, you have to play as a team. As a jock, you're paid for your services to the station; you're not paid to make yourself a star. You are there to enhance the radio station as a whole.

"If you're a dedicated jock, that's always top-of-mind. If all you are worried about is how much you'll get paid to do a remote or that another jock is getting

**"Jocks are there to enhance the radio station as a whole. If you're a dedicated jock, that's always top-of-mind."**

**Skip Dillard**

more remotes than you, you're not a team player. In the end, if the station wins, it's likely that you will win individually as well."

### Understanding The Flow

Terry Base, Citadel's Urban Format Captain and OM of the company's Charleston, SC cluster, says the basic skills you need in programming and as an on-air talent are proficiency in music-scheduling systems, strong production skills and leadership abilities.

"I look at a radio station as one big promo that is 24 hours long," he says. "How your station flows determines how people will listen to and respond to your station. So the first two skills — music-scheduling and production skills — are very important.

"The last quality, leadership abilities, is the skill you have to have if you want to grow in the industry and move up in your company. Not only do you need this quality in order to be recognized and promoted, but you also have to have it in order to lead your team to success.

"Too many programmers today try to lead by fear. They're not necessarily leaders. Instead, they're dictators, motivating their staff out of fear of losing their jobs rather than motivating them by bringing them into their vision."

Gerald McSwain, PD of Cumulus' WYNN/Florence, SC, stresses community involvement and great promotions as basic elements that every station must have to win, acknowledging that, in recent years, "Community involvement has not been stressed as much, because radio has become more corporate and focused on the bottom line."

He adds that the right music and a strong sense of teamwork are also key. "While I have yet to hear the perfect station, there are some stations that have held on to these basics throughout the years," he says. "They are WVEE (V103)/At-

**"I look at a radio station as one big promo that is 24 hours long. How your station flows determines how people will listen to and respond to your station."**

**Terry Base**

lanta, KPRS/Kansas City, WRKS/New York, WOWI/Norfolk and KPWR/Los Angeles. I would also have to mention the former WENN/Birmingham, which was solid. There was also a small AM outlet in Myrtle Beach, SC that I worked at in the early '90s, WBIG."

Beyond the basics, McSwain says there are other elements that make a station stand out from the cookie-cutter sound of much of radio today. "Some of the extras that make a station unique are creative imaging and stationality," he says. "You're playing the same music as your competitor, so what's the variable that will differentiate your station from the competition? It's creative personalities who know the basics and work with your staging."

### Endless Clutter

Tom Calococci, OM of Radio One's Houston cluster, including Rhythmic KBXX and Urban AC KMJQ, cites awareness, preparation and focus as the basics he looks for in his staff.

He instructs his airstaff to keep it up, tight and bright. "This helps keep things moving in this day and age of long stopsets and seemingly endless clutter," he says. He advises that talents never forget the age-old rule of one thought per break. "We're throwing too much at our listeners," he says. "Do we really have to do shout-outs in every break?"

Calococci continues, "We've gotten looser with our formatics in an effort to develop talent. What's been happening is that we've been letting the talent loose,

**"We're throwing too much at our listeners. Do we really have to do shout-outs in every break?"**

**Tom Calococci**

hoping for the next Mancow or Big Boy. While that sometimes works, we lose sight of real, effective talent development and teaching the basic fundamentals of radio."

Calococci believes that we need to teach personalities about the science of programming — things like research (callout, perceptual studies, etc.), Arbitron and the sales and revenue game. "Once they have a handle on this stuff, keep reminding them about it every day," he says. "However, this should be counterbalanced with a solid approach to the show-biz aspect of the DJ's show."

# R&R URBAN TOP 50

September 10, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                                    | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-----------|---------------------|----------------|----------------------|
| 2         | 1         | CIARA f/PETEY PABLO Goodies (LaFace/Zomba)               | 4059        | +285      | 570860              | 11             | 72/0                 |
| 1         | 2         | TERROR SQUAD Lean Back (Universal)                       | 3785        | -213      | 470978              | 13             | 62/0                 |
| 4         | 3         | JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope) | 3524        | +28       | 396784              | 12             | 69/0                 |
| 6         | 4         | NELLY My Place (Derty/Fo' Reel/Universal)                | 3202        | +100      | 430269              | 8              | 72/0                 |
| 5         | 5         | ALICIA KEYS Diary (J/RMG)                                | 3190        | -112      | 447307              | 16             | 69/0                 |
| 3         | 6         | LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)            | 3154        | -359      | 372067              | 14             | 56/0                 |
| 8         | 7         | LL COOL J Headsprung (Def Jam/IDJMG)                     | 2455        | +29       | 262357              | 10             | 69/0                 |
| 12        | 8         | AKON f/STYLES P. Locked Up (SRC/Universal)               | 2369        | +260      | 311637              | 10             | 35/0                 |
| 7         | 9         | TWISTA f/R. KELLY So Sexy (Atlantic)                     | 2243        | -287      | 240210              | 15             | 67/0                 |
| 13        | 10        | LIL SCRAPPY No Problem (BME/Reprise)                     | 2097        | -8        | 218250              | 15             | 64/1                 |
| 11        | 11        | KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)               | 1944        | -200      | 281399              | 23             | 70/0                 |
| 9         | 12        | JUVENILE Slow Motion (Cash Money/Universal)              | 1941        | -241      | 237419              | 30             | 24/0                 |
| 10        | 13        | T.I. Let's Get Away (Grand Hustle/Atlantic)              | 1877        | -278      | 197280              | 15             | 65/0                 |
| 17        | 14        | ANTHONY HAMILTON Charlene (So So Def/Zomba)              | 1782        | +239      | 197449              | 9              | 60/1                 |
| 15        | 15        | USHER Confessions Part 2 (LaFace/Zomba)                  | 1672        | -93       | 203405              | 22             | 5/0                  |
| 14        | 16        | YOUNG BUCK Let Me In (Interscope)                        | 1645        | -339      | 166336              | 12             | 66/0                 |
| 32        | 17        | USHER f/ALICIA KEYS My Boo (LaFace/Zomba)                | 1557        | +746      | 208780              | 2              | 70/1                 |
| 19        | 18        | MASE Breathe, Stretch, Shake (Bad Boy/Universal)         | 1479        | +225      | 179603              | 4              | 56/0                 |
| 18        | 19        | NELLY Flap Your Wings (Derty/Fo' Reel/Universal)         | 1459        | +159      | 181803              | 4              | 66/0                 |
| 21        | 20        | JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot)           | 1381        | +192      | 154196              | 9              | 12/0                 |
| 20        | 21        | CHRISTINA MILIAN Dip It Low (Island/IDJMG)               | 1214        | +1        | 149335              | 10             | 31/0                 |
| 23        | 22        | GUERRILLA BLACK f/BEENIE MAN Compton (Virgin)            | 1155        | +89       | 93147               | 7              | 57/1                 |
| 26        | 23        | CRIME MOB Knuck If You Buck (BME/Warner Bros./Reprise)   | 1140        | +150      | 94505               | 11             | 41/0                 |
| 29        | 24        | LLOYD BANKS I'm So Fly (Interscope)                      | 1085        | +159      | 113786              | 5              | 64/0                 |
| 22        | 25        | R. KELLY U Saved Me (Live/Zomba)                         | 1056        | -89       | 176443              | 13             | 58/0                 |
| 25        | 26        | BRANDY Who Is She 2 U (Atlantic)                         | 1021        | +29       | 95973               | 6              | 55/0                 |
| 31        | 27        | DEM FRANCHISE BOYZ White Teez (Universal)                | 1001        | +109      | 113262              | 6              | 38/0                 |
| 28        | 28        | MR. MAGIC I Smoke, I Drink (Independent)                 | 965         | +15       | 66644               | 7              | 2/0                  |
| 24        | 29        | LLOYD BANKS On Fire (Interscope)                         | 910         | -147      | 122519              | 19             | 65/0                 |
| 33        | 30        | SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)   | 833         | +64       | 109411              | 6              | 48/0                 |
| 39        | 31        | NEW EDITION Hot 2 Nite (Bad Boy/Universal)               | 744         | +189      | 90414               | 9              | 39/0                 |
| 27        | 32        | LENNY KRAVITZ f/JAY-Z Storm (Virgin)                     | 742         | -228      | 43993               | 8              | 45/0                 |
| 49        | 33        | LIL' WAYNE Go DJ (Cash Money/Universal)                  | 733         | +307      | 87640               | 2              | 1/0                  |
| 30        | 34        | LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)    | 685         | -215      | 71665               | 18             | 54/0                 |
| 36        | 35        | LLOYD Hey Young Girl (Murder Inc./Def Jam/IDJMG)         | 636         | +25       | 44597               | 2              | 52/0                 |
| 34        | 36        | HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)       | 621         | -129      | 74341               | 15             | 47/0                 |
| Debut     | 37        | MANNIE FRESH Real Big (Cash Money/Universal)             | 585         | +236      | 43292               | 1              | 43/2                 |
| Debut     | 38        | JOHN LEGEND Used To Love You (Columbia)                  | 574         | +219      | 51732               | 1              | 53/4                 |
| 35        | 39        | LIL' WAYNE Bring It Back (Cash Money/Universal)          | 562         | -54       | 52006               | 20             | 25/0                 |
| 41        | 40        | SHYNE f/ASHANTI Jimmy Choo (Gangland/Def Jam/IDJMG)      | 540         | -3        | 41252               | 3              | 50/0                 |
| 45        | 41        | MOBB DEEP Real Gangstaz (Violator/Zomba)                 | 506         | +54       | 57863               | 2              | 47/3                 |
| 42        | 42        | URBAN MYSTIC Where Were You? (Sobe)                      | 505         | -21       | 28730               | 5              | 30/1                 |
| 40        | 43        | D.O.D. f/KANYE WEST Higher (Legion)                      | 496         | -59       | 42513               | 7              | 33/0                 |
| 46        | 44        | BEENIE MAN King Of The Dancehall (Virgin)                | 472         | +24       | 93528               | 3              | 30/2                 |
| 38        | 45        | KEVIN LYTTLE Turn Me On (Atlantic)                       | 454         | -112      | 85423               | 13             | 21/0                 |
| 43        | 46        | YING YANG TWINS Whats Happnin! (TVT)                     | 447         | -47       | 46616               | 17             | 34/0                 |
| 48        | 47        | O'RYAN Take It Slow (Universal)                          | 443         | +4        | 26972               | 3              | 34/1                 |
| Debut     | 48        | FABOLOUS Breathe (Atlantic)                              | 441         | +276      | 36360               | 1              | 53/1                 |
| 44        | 49        | JARVIS Radio (So So Def/Zomba)                           | 434         | -31       | 26489               | 3              | 46/5                 |
| 37        | 50        | JILL SCOTT Golden (Hidden Beach/Epic)                    | 424         | -171      | 34389               | 9              | 34/0                 |

72 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/29-9/4. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added\*

www.rradds.com

| ARTIST TITLE LABEL(S)                                 | ADDS |
|---|------|
| LL COOL J Hush (Def Jam/IDJMG)                        | 55   |
| CHINGY Balla Baby (DTP/Capitol)                       | 31   |
| YOUNG ROME Freaky (T.U.G./Universal)                  | 28   |
| LETOYA U Got What I Need (Capitol)                    | 23   |
| LIL' ROMED f/NICK CANNON My Cinderella (New No Limit) | 21   |
| TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)          | 7    |
| XZIBIT Muthaf**ka (Loud/Columbia)                     | 6    |
| JARVIS Radio (So So Def/Zomba)                        | 5    |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                            | TOTAL PLAY INCREASE |
|--|---------------------|
| USHER f/ALICIA KEYS My Boo (LaFace/Zomba)        | +746                |
| LIL' WAYNE Go DJ (Cash Money/Universal)          | +307                |
| SNOOP DOGG Drop It Like It's Hot (Star Trak)     | +294                |
| CIARA f/PETEY PABLO Goodies (LaFace/Zomba)       | +285                |
| FABOLOUS Breathe (Atlantic)                      | +276                |
| AKON f/STYLES P. Locked Up (SRC/Universal)       | +260                |
| ANTHONY HAMILTON Charlene (So So Def/Zomba)      | +239                |
| MANNIE FRESH Real Big (Cash Money/Universal)     | +236                |
| MASE Breathe, Stretch, Shake (Bad Boy/Universal) | +225                |
| JOHN LEGEND Used To Love You (Columbia)          | +219                |

## New & Active

B.G. I Want It (Choppa City/Koch)

Total Plays: 366, Total Stations: 14, Adds: 0

LL COOL J Hush (Def Jam/IDJMG)

Total Plays: 364, Total Stations: 65, Adds: 55

SHAWN KANE Girl, I Wonder (J/RMG)

Total Plays: 336, Total Stations: 30, Adds: 2

I-20 f/LUDACRIS Break Bread (DTP/Capitol)

Total Plays: 324, Total Stations: 32, Adds: 0

RUPEE Tempted To Touch (Atlantic)

Total Plays: 320, Total Stations: 25, Adds: 1

213 Groupie Luv (TVT)

Total Plays: 293, Total Stations: 24, Adds: 1

TRILLVILLE f/PASTOR TROY Get Some Crunk... (BME/Warner Bros.)

Total Plays: 285, Total Stations: 34, Adds: 0

8-BALL &amp; MJG Straight Cadillac Pimpin' (Bad Boy/Universal)

Total Plays: 269, Total Stations: 33, Adds: 4

N2U Issues (Virgin)

Total Plays: 258, Total Stations: 38, Adds: 4

KEYSHIA COLE I Changed My Mind (Geffen/Interscope)

Total Plays: 249, Total Stations: 42, Adds: 1

Songs ranked by total plays

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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RateTheMusic.com

America's Best Testing Urban Songs 12+ For The Week Ending 9/10/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, Pers. 12-17, Pers. 18-24, Pers. 25-34. Lists top 50 songs including Terror Squad, Ciara, Lil' Flip, Nelly, Juvenile, Houston, JadaKiss, Akon, Usher, LL Cool J, T.I., Lloyd Banks, Mase, Christina Milian, Kanye West, Twista, Monica, Alicia Keys, Young Buck, Lloyd, Lil Scrappy, Anthony Hamilton, Nelly, Juvenile, Brandy, and Lenny Kravitz.

Total sample size is 382 respondents. Total average favorability estimates are based on a scale of 1-5. (1=disklike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

GOSPEL Top 30

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 gospel songs including Kierra Sheard, Fred Hammond, Israel And..., Williams Brothers, Jimmy Hicks, New Birth Total..., Toney Make Me Over, R. Kelly, Dorothy Norwood, Deandre Patterson, Stephen Hurd, Toney Kirk Franklin, Keith Wonderboy Johnson, Kevin Davidson, J. Moss, Jeff Majors, 7 Sons Of Soul, Ty Tribbett, Karen Clark-Sheard, Eddie Bradford, Deitrick Haddon, L. Spencer Smith & Testament, Kirk Waulum, Glendale Baptist..., Joe Pace, Dottie Peoples, Ricky Dillard, and Lashell Griffin.

33 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 8/29 - Saturday 9/4. © 2004 Radio & Records.

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

Reporters

Stations and their adds listed alphabetically by market

Grid of reporter names and their station affiliations across various markets. Includes names like WZLX/Albany, GA; WYZZ/Charlotte, NC; WFLA/Tampa, FL; etc.

POWERED BY MEDIABASE logo and text: 100 Total Reporters, 72 Total Monitored, 28 Total Indicator. Did Not Report, Playlist Frozen (4): Music Choice R&B-Hip Hop/Appletan, WI Music Choice Rap/Appletan, WI WJX/Albany, GA XM Raw/Appletan, WI

## URBAN AC TOP 30

September 10, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)  | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|--|-------------|-----------|---------------------|----------------|---------------------|
| 1         | 1         | PRINCE Call My Name (Columbia)                                       | 1365        | -80       | 133261              | 17             | 45/0                |
| 2         | 2         | ANITA BAKER You're My Everything (Blue Note/EMC)                     | 1262        | -152      | 135383              | 11             | 49/0                |
| 3         | 3         | ALICIA KEYS Diary (J/RMG)  | 1261        | +22       | 128883              | 14             | 43/0                |
| 4         | 4         | LUTHER VANDROSS Think About You (J/RMG)                              | 1048        | -57       | 127494              | 42             | 48/0                |
| 5         | 5         | TEENA MARIE Still In Love (Cash Money/Universal)                     | 1029        | +59       | 114247              | 29             | 47/0                |
| 6         | 6         | JILL SCOTT Golden (Hidden Beach/Epic)                                | 917         | -8        | 99921               | 13             | 44/0                |
| 7         | 7         | BRIAN MCKNIGHT What We Do Here (Motown)                              | 826         | -51       | 75890               | 11             | 45/0                |
| 8         | 8         | ALICIA KEYS If I Ain't Got You (J/RMG)                               | 825         | -34       | 87177               | 28             | 44/0                |
| 10        | 9         | R. KELLY U Saved Me (Jive/Zomba)                                     | 765         | +50       | 67916               | 12             | 39/0                |
| 9         | 10        | R. KELLY Happy People (Jive/Zomba)                                   | 716         | -49       | 80675               | 25             | 21/0                |
| 13        | 11        | BOYZ II MEN What You Won't Do For Love (MSM/Koch)                    | 614         | +30       | 57379               | 9              | 38/0                |
| 12        | 12        | KEM Love Calls (Motown/Universal)                                    | 596         | -20       | 51937               | 83             | 37/0                |
| 11        | 13        | PATTI LABELLE New Day (Def Soul/IDJMG)                               | 550         | -71       | 73795               | 25             | 37/0                |
| 14        | 14        | BONEY JAMES f/BIBAL Better With Time (Warner Bros.)                  | 548         | +36       | 42512               | 10             | 31/0                |
| 16        | 15        | TAMYRA GRAY Raindrops Will Fall (19/Sobe)                            | 539         | +76       | 38772               | 7              | 39/1                |
| 17        | 16        | PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/IDJMG)          | 448         | +35       | 53625               | 6              | 44/2                |
| 18        | 17        | MONICA U Should've Known Better (J/RMG)                              | 395         | +19       | 23139               | 20             | 22/0                |
| 19        | 18        | LUTHER VANDROSS WJ BEYONCE' The Closer I Get To You (J/RMG)          | 351         | +1        | 30342               | 19             | 33/0                |
| 20        | 19        | VAN HUNT Down Here In Hell (With You) (Capitol)                      | 327         | +33       | 20264               | 9              | 29/0                |
| 22        | 20        | ANGIE STONE U-Haul (J/RMG)   | 263         | +2        | 20270               | 4              | 23/2                |
| 25        | 21        | AMEL LARRIEUX For Real (Bliss Life)                                  | 257         | +31       | 42372               | 3              | 9/0                 |
| 21        | 22        | LASHELL GRIFFIN Free (Epic)  | 252         | -18       | 13714               | 18             | 21/0                |
| Debut     | 23        | T. MARIE f/G. LEVERT A Rose By Any Other Name (Cash Money/Universal) | 239         | +145      | 16139               | 1              | 30/2                |
| 26        | 24        | TAMIA Still (Atlantic)   | 225         | -1        | 17291               | 4              | 20/0                |
| 24        | 25        | WILL DOWNING Rhythm Of U & Me (GRP/VMG)                              | 220         | -29       | 19494               | 13             | 19/0                |
| 27        | 26        | FANTASIA I Believe (J/RMG)   | 204         | -17       | 14136               | 9              | 16/0                |
| 23        | 27        | JANET JACKSON R&B Junkie (Virgin)                                    | 200         | -52       | 9924                | 10             | 20/0                |
| Debut     | 28        | NORMAN BROWN I Might (Warner Bros.)                                  | 178         | +57       | 14422               | 1              | 25/4                |
| --        | 29        | USHER Confessions Part 2 (LaFace/Zomba)                              | 174         | +29       | 38528               | 5              | 2/0                 |
| Debut     | 30        | LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)               | 165         | +20       | 12469               | 1              | 19/0                |

51 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/29-9/4. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New &amp; Active

REGINA BELLE For The Love Of You (Peak)

Total Plays: 149, Total Stations: 19, Adds: 1

GEORGE BENSON Irreplaceable (GRP/VMG)

Total Plays: 138, Total Stations: 13, Adds: 0

JEFF MAJORS Pray (Music One)

Total Plays: 134, Total Stations: 11, Adds: 0

STEPHANIE MILLS Healing Time (JMI/Lightyear)

Total Plays: 120, Total Stations: 8, Adds: 0

THEO Chemistry (TWP)

Total Plays: 102, Total Stations: 6, Adds: 0

JOSS STONE Spoiled (S-Curve/EMC)

Total Plays: 85, Total Stations: 16, Adds: 2

RAPHAEL SAADIQ Rifle Love (Pookie/Navarre)

Total Plays: 83, Total Stations: 14, Adds: 4

ST. GEORGE Let's Get Together (Unity)

Total Plays: 77, Total Stations: 9, Adds: 1

URBAN MYSTIC Where Were You? (Sobe)

Total Plays: 43, Total Stations: 9, Adds: 8

UNWRAPPED VOL. 3 Doo Wop (That Thing) (Hidden Beach)

Total Plays: 41, Total Stations: 6, Adds: 1

Songs ranked by total plays

## Most Added\*

www.rradds.com

| ARTIST TITLE LABEL(S)   | ADDS |
|---|------|
| URBAN MYSTIC Where Were You? (Sobe)                           | 8    |
| NORMAN BROWN I Might (Warner Bros.)                           | 4    |
| RAPHAEL SAADIQ Rifle Love (Pookie/Navarre)                    | 4    |
| PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/IDJMG)   | 2    |
| T. MARIE f/G. LEVERT A Rose By Any... (Cash Money/Universal)  | 2    |
| ANGIE STONE U-Haul (J/RMG)                                    | 2    |
| JOSS STONE Spoiled (S-Curve/EMC)                              | 2    |
| AMERICA COMING TOGETHER Wake Up Everybody (Bungalo/Universal) | 2    |

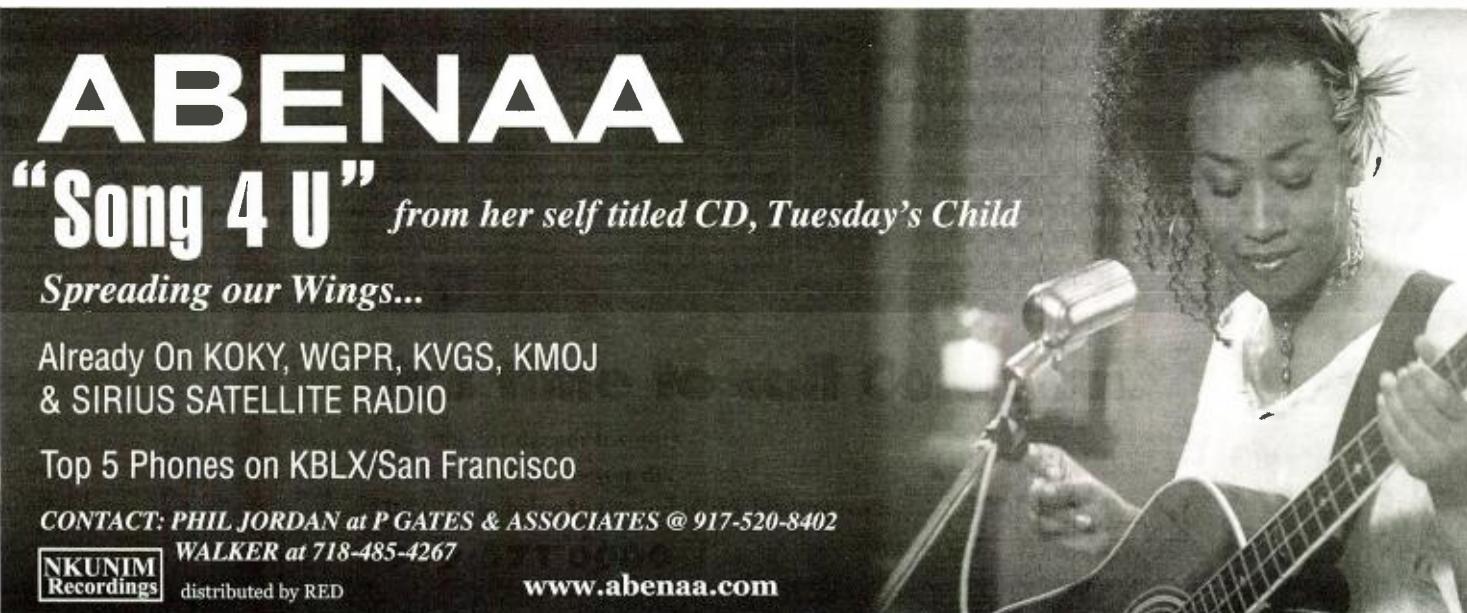
## Most Increased Plays

| ARTIST TITLE LABEL(S)  | TOTAL PLAY INCREASE |
|--|---------------------|
| T. MARIE f/G. LEVERT A Rose By Any... (Cash Money/Universal) | +145                |
| SMOKIE NORFUL I Need You Now (EMI Gospel)                    | +80                 |
| JOSS STONE Spoiled (S-Curve/EMC)                             | +80                 |
| TAMYRA GRAY Raindrops Will Fall (19/Sobe)                    | +76                 |
| JANEIM Put That Woman First (Divine Mill/Warner Bros.)       | +72                 |
| TEENA MARIE Still In Love (Cash Money/Universal)             | +59                 |
| NORMAN BROWN I Might (Warner Bros.)                          | +57                 |
| R. KELLY U Saved Me (Jive/Zomba)                             | +50                 |
| TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)        | +39                 |
| B2K Bump That (Epic)   | +38                 |

## Most Played Recurrents

| ARTIST TITLE LABEL(S)                       | TOTAL PLAYS |
|---|-------------|
| SMOKIE NORFUL I Need You Now (EMI Gospel)   | 448         |
| USHER Burn (LaFace/Zomba)                   | 421         |
| ANTHONY HAMILTON Charlene (So So Def/Zomba) | 328         |
| AVANT Don't Take Your Love Away (Geffen)    | 316         |
| HEATHER HEADLEY I Wish I Wasn't (RCA/RMG)   | 275         |
| RUBEN STUDDARD Sorry 2004 (J/RMG)           | 269         |
| ALICIA KEYS You Don't Know My Name (J/RMG)  | 269         |
| MUSIQ Whoknows (Def Soul/IDJMG)             | 269         |
| OUTKAST The Way You Move (LaFace/Zomba)     | 233         |
| BEYONCE' Me, Myself And I (Columbia)        | 228         |

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).



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# Do Me A Favor — Read This

## Peoria personality fulfills favors weekly

**I**t started as your standard radio bit — a lot of phone interaction and a nice, pleasant way to connect with listeners. Innocuous enough. It probably had more impact on listeners than on the air personality who did it. In fact, when he changed jobs he didn't even use the bit on his new morning show. Then a tornado took everything he owned, and the bit became personal. And he understood how important it was to give.

WFYR/Peoria, IL morning personality Rick Stephenson and morning partner Julie Ryan debuted Do Me a Favor Friday when the pair did mornings at KRMD/Shreveport, LA in the mid-'90s. Stephenson put it on the shelf when he left KRMD for Phoenix in 1997. He returned to Shreveport for another three-year stint, and then it was on to Regent's WFYR in October 2001.

### A Helping Hand

Just before Mother's Day 2002, a tornado ripped through Peoria, completely destroying the apartment complex in which Stephenson lived. He lost everything. But listeners began to come to his rescue. One was going through the wreckage and found a teddy bear Stephenson had given to his daughter — one of her most prized possessions. Stephenson said the listener reacted as if he had struck gold when he found the bear, he was so happy.

As Stephenson put the pieces of that part of his life back together, he began to realize how much he appreciated the helping hand he'd re-

ceived. He also realized the full impact that Do Me a Favor Friday had on people who were really in need of help.

"When I lost everything, I was amazed at all the people who came to my aid," Stephenson says. "People told me, 'You do so much for us every morning, we'll do anything we can do for you.' I was so touched not only by the people who helped, but by how important little things had all of a sudden become. I know how I felt when people helped me, and I wanted to have that neat feeling of helping people in big and little ways."

As Stephenson began to understand how important it was to lend a helping hand, he also more fully understood the impact that doing even the smallest of favors had on his listeners. A couple months after the tornado, he introduced Do Me a Favor Friday to Peoria.

### Fun And Service-Oriented

Do Me a Favor Friday is exactly what it sounds like. People call in, e-mail or post on the website the favor they need. Stephenson takes the

calls or reads the requests on the air. The requests range from passing along the particulars of an upcoming benefit to taking disabled teens to the mall to life-saving flights.

Recalling the start of Do Me a Favor Friday, Stephenson says, "We just wanted to create something that was fun and service-oriented. We didn't have any money at all — there was no budget. It's like a stunt, but with a purpose."

But it wasn't the big, expensive favors that drove Do Me a Favor Friday. For Stephenson, it was about getting involved with people. Indeed, even today many of the favors involve Stephenson giving his own time.

"It was actually designed that way," Stephenson says. "I knew I couldn't buy this or that for people, but I knew I had the time to do this or that for them." He has gone out and mowed lawns for shut-ins and dug fence-post holes for a woman who had everything needed to build a fence — just no holes.

### The First Favor

Stephenson's first Peoria request for a favor came from a young man afflicted with cerebral palsy. He asked Stephenson to take him on a date. "At first I wondered if he wanted to go on a date with me," Stephenson says with a laugh. "But he really wanted me to take him and his girlfriend to the mall."

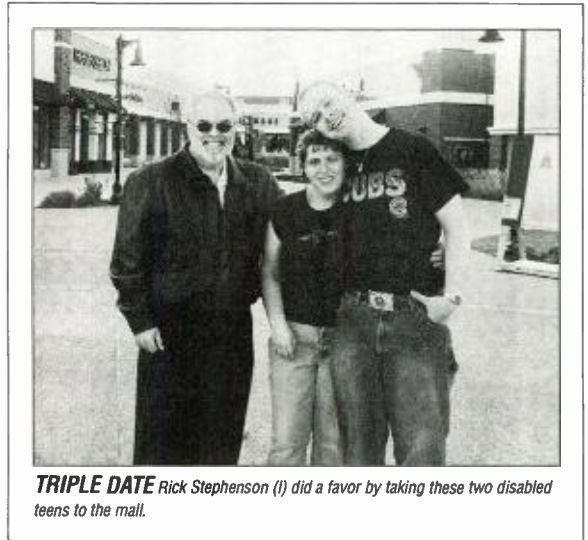
Stephenson made plans to pick up the man's girlfriend from an assisted-living facility and take the two of them to Grand Prairie Mall to go shopping. Not only did Stephenson give them a lift, he also gave up five hours of his Friday night to be at the mall with the young couple.

Stephenson says that because this was the first favor, it set the tone for what Do Me a Favor Friday would become.

There was another turning point during that first favor: The manager of the Grand Prairie Mall was listening the morning the young man called, and he phoned Stephenson not only to say "Bring 'em over," but also to contribute gift certificates to a number of stores in the shopping center.

### Listener Involvement

The contributions from local businesses continued when a man called



**TRIPLE DATE** Rick Stephenson (l) did a favor by taking these two disabled teens to the mall.

seeking fishing poles for his stepsons. "My first thought was, 'How much can a fishing pole be? Maybe I can buy him a couple,'" Stephenson says.

"But the more he talked, the more I could tell how much he loved his stepkids. Having been in that situation, I knew how tough it was to be a stepparent. The more he talked about a tough couple of years, the more I thought how neat it would be to get him a couple of poles."

**"I know how I felt when people helped me, and I wanted to have that neat feeling of helping people in big and little ways."**

Stephenson had pretty much decided to buy the poles himself when a listener called and offered to pick up the tab. The manager of Galyans, a sporting goods chain, then called to chip in with tackle boxes and other gear.

"You would have thought we had given the stepdad something really huge," Stephenson says. "He went absolutely nuts on the air. It felt so good."

Another example of a local business joining in without being asked is the stereo shop that donated a \$1,700 sound system to a marine whose truck was broken into a few days before he went to basic training.

Stephenson notes that some of the most rewarding solutions to listener requests come when he has no clue how to respond. "Sometimes

things come up, and I don't know where to start," he says. "But I know others do, so I put the requests on the air. Callers not only know how to help, they're also really eager to get involved."

Such was the case a few months ago when Stephenson got a call from the distraught mother of a 7-week-old girl diagnosed with an inoperable brain tumor. She said she had the ability to get a second opinion from a renowned hospital in the field, but it was in Boston, and the family had no way to get there. Of course, time was of the essence.

Stumped for a solution, Stephenson put her story on the air. Within 20 minutes a listener told him of a local organization called Lifeline Pilots, and he had them hooked up to take the girl to Boston. Surgeons in Boston decided the tumor was operable, and the little girl is now alive and well and back in Peoria.

### Helping Is Contagious

Stephenson is over the top with the feeling he gets from Do Me a Favor Friday. "It's such a great opportunity to give back to the people who listen," he says. "And it's contagious. I'm constantly approached by people who say they want to get involved and help out others."

"You can tell we're making a difference, and not just with the folks we help. People tell me they love hearing the stories because it makes them appreciate how lucky they are in their own lives."

"When you stop to listen to people's stories, you realize how important the call is they are making. It takes courage to make those calls. As you get into them, you're compelled to figure out what you can do to help. When things are going great, it's easy to take lots of things for granted. But you forget how important even the little things are."

"I know what it's like to need — and get — help. It's such a great feeling to help people. It's the coolest thing. I don't know if I could have appreciated it as much if it weren't for the tornado."



**AWARD-WINNING FAVORITE** WFYR/Peoria, IL morning personality and Do Me a Favor Friday founder Rick Stephenson holds his two Illinois Broadcasters' Association Morning Personality of the Year trophies.





**CHUCK ALY**  
caly@radioandrecords.com

# CMA Noms: New Stars, Few Surprises

## Female artists rebound from weak '03 showing

During its early '90s heyday, country music featured a broad spectrum of artists with a wide variety of styles. If this year's CMA Award nominations are any indication, the genre may be returning to that big-tent approach. Superstars like Alan Jackson and Toby Keith may set the pace, but the prominence of artists like Gretchen Wilson, Alison Krauss and Big & Rich, plus a promising Horizon Award slate, offers music fans a variety of country flavors from which to choose.

The CMA Awards are billed as "Country's Biggest Night," and the organization's Exec. Director, Ed Benson, dubbed last week's nominees announcement "Country's Biggest Morning." Due to the demands of mass media, however, what is typically an important industry gathering was split this year into three separate announcements in two cities.

Kris Kristofferson joined CBS's *The Early Show* host Hannah Storm in New York to read four categories of nominees, Big & Rich and Gretchen Wilson joined CMT's Katie Cook at the cable network's Nashville studios to read the remainder, and Dierks Bentley announced the Broadcast Award nominees at the Country Music Hall of Fame and Museum.

### It's An Honor

Jackson had the most nominations, seven, including Entertainer of the Year. He was joined in that category by Keith, who racked up six



**DIRTY TRICK** Kris Kristofferson helped CBS's *The Early Show* host Hannah Storm read this year's CMA Awards nominees in New York, then was surprised to learn of his induction into the Country Music Hall of Fame.

nod. Wilson, Krauss and Kenny Chesney each received five. Krauss received her third consecutive Female Vocalist nod, while Reba McEntire returned after a nine-year hiatus from the category. Keith Urban received his first Male Vocalist nomination.



**Gretchen Wilson**

Omissions are always controversial, and the absence of superstars Tim McGraw and Shania Twain from the Male and Female Vocalist categories was the most apparent this year. McGraw was nominated for Entertainer and Single of the Year, while Twain, despite her stature and continuing participation at the awards, was shut out.

Overall, the nominations offered few surprises, though country's women rebounded from last year's male-dominated slate. In 2003 only four of the 50 non-gender-specific nominations went to female artists. This year that figure climbed to 11, powered largely by Wilson and Krauss.

The surprises came in this year's Country Music Hall of Fame inductees. Kristofferson, in New York under the pretense of announcing this year's nominees, was surprised on-air by Storm with news of his induction. "What a dirty trick," an obviously emotional Kristofferson said. "I feel a whole lot better now than I did a few minutes ago."

Longtime industry stalwart Jim Foglesong arrived at the Hall and Museum under the guise of having breakfast with former CMA Exec. Director Jo Walker-Meador. After reading the CMA Broadcast Award nominees, Horizon nominee Dierks Bentley mentioned a music-business course he had taken from Foglesong, then shocked the former executive with news of his induction.

### And The Nominees Are...

This year's awards telecast is

scheduled for Tuesday, Nov. 9, on CBS. Here's the full slate of nominees:

**Entertainer:** Brooks & Dunn, Kenny Chesney, Alan Jackson, Toby Keith, Tim McGraw

**Female Vocalist:** Terri Clark, Sara Evans, Alison Krauss, Martina McBride, Reba McEntire

**Male Vocalist:** Kenny Chesney, Alan Jackson, Toby Keith, George Strait, Keith Urban

**Horizon:** Dierks Bentley, Big & Rich, Julie Roberts, Josh Turner, Gretchen Wilson

**Vocal Group:** Alabama, Diamond Rio, Lonestar, Rascal Flatts, Trick Pony

**Vocal Duo:** Big & Rich, Blue County, Brooks & Dunn, Montgomery Gentry, The Warren Brothers

**Single:** "I Love This Bar," Toby Keith; "Live Like You Were Dying," Tim McGraw; "Redneck Woman," Gretchen Wilson; "Remember When," Alan Jackson; "Whiskey Lullaby," Brad Paisley featuring Alison Krauss

**Musician:** Matt Chamberlain, drums; Kenny Greenberg, electric guitar; Dann Huff, guitar; Larry Paxton, bass; Brent Rowan, guitar

**Album:** *Here for the Party*, Gretchen Wilson; *Mud on the Tires*, Brad Paisley; *Red Dirt Road*, Brooks & Dunn; *Shock 'N' Y' All*, Toby Keith; *When the Sun Goes Down*, Kenny Chesney

**Video:** "I Love This Bar," Toby Keith, Michael Salomon; "It's Five O'Clock Somewhere," Alan Jackson and Jimmy Buffett, Trey Fanjoy; "Redneck Woman," Gretchen Wilson, David Hogan; "Remember When," Alan Jackson, Trey Fanjoy; "Whiskey Lullaby," Brad Paisley and Alison Krauss, Rick Schroder

**Musical Event:** "Creepin' In," Norah Jones and Dolly Parton; "Hey Good Lookin'," Jimmy Buffett, Clint Black, Kenny Chesney, Alan Jackson, Toby Keith and George Strait; "How's the World Treating You," James Taylor and Alison Krauss; "When the Sun Goes Down," Kenny Chesney and Uncle Kracker; "Whiskey Lullaby," Brad Paisley and Alison Krauss

**Song:** "Live Like You Were Dying," Tim Nichols/Craig Wiseman; "Long Black Train," Josh Turner; "Redneck Woman," Gretchen Wilson/John Rich; "Remember When," Alan Jackson; "Whiskey Lullaby," Bill Anderson/Jon Randall

# Brad Cotter

## NEW ARTIST FACT FILE

**Label:** Epic  
**Single:** "Can't Tell Me Nothin'"  
**Album:** *Patient Man*  
**Producer:** Rick Giles, Steve Bogard  
**Hometown:** Auburn, AL  
**Favorite Sports Team:** Auburn Tigers, "War Eagle!"  
**Birthdate:** Sept. 29

**Influences:** "Percy Sledge, Otis Redding, Marvin Gaye, Willie Nelson, Ronnie Milsap. A lot of R&B, a lot of country."

**Play It Again:** "Cassettes were the big thing when I was growing up, and I wore a bunch of them out. I probably went through more copies of Boston's first record than anything else."

**The Big Plunge:** "One day, coming home from high school, I was in the car with my dad, and he offered to get me a job at the Uniroyal/Goodrich plant where he had worked for 36 years. He said, 'I'll just warn you, son, if you go to work there, that's where you're going to be. Unless something drastic changes, you'll retire there just like your dad here.'"

"I said, 'You know, Dad, I just want to make music. Whether I make a dollar a day or a million dollars a day, I just want to get paid for doing what I love for a living.' I started doing that at age 19. I've had odd jobs to pay the bills, but music's been my focus since then. I've stuck with it through the good and bad — and would not recommend it to anyone."

**Hitting Big:** "You can never really relax. I can't say that I feel like I've made it. I know I'm getting my shot. I've got a record out on the shelves, and radio has the opportunity to play it if they want. But I don't know how it feels to say, 'I've made it.'"

**Worst Job:** "That's a tossup between being a tree surgeon one summer and being a mortician's assistant for three months. That was actually a career move. I was going to be in the funeral business, sing and play piano for the services and bury them too. Full-service funerals. It didn't work out. Obviously."

**Through The Looking Glass:** "The words *reality* and *TV* should never be in the same sentence. If people only knew that we shot upward of 80 hours of video each week just to get a minute-and-a-half interview segment for *Nashville Star*, they would really be shocked. They would probably watch it in a different way. They say it's not scripted. Well, we didn't learn lines, but we knew when we sat down in front of a camera for three hours what they wanted to get from us."

**Five-Minute Life Story:** "I grew up on a cattle farm in a small town. My earliest memories are of riding around in a pickup truck with my granddaddy. His favorite thing to do in the early morning and late afternoon was to ride around and check each and every cow while listening to country music on the AM radio."

"I started singing gospel music when I was 12, and that petered out at the age of 17. I fooled around in college a little bit, chased girls for a couple years, then committed to the music thing at age 19. I moved to Nashville at 25 and have been writing for several different publishers since then. I had a couple songs cut and a few highlights here and there."

"*Nashville Star* was kind of a desperation move when you're 33 and have been passed on by every label in town eight times. It was almost time to pack it up and call the artist part of it quits. I was still going to play music and still make a living in some capacity, but I was probably going to look more at the writer side of the business. And then my life changed in three months."



**Brad Cotter**



**BIG BREAKFAST** Former label executive Jim Foglesong reacts to the announcement that he will be inducted into the Country Music Hall of Fame.

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)   | TOTAL POINTS | ± POINTS | TOTAL PLAYS | ± PLAYS | TOT. AUD. (00) | ± AUD. (00) | WEEKS ON | TOTAL ADDS |
|-----------|-----------|---|--------------|----------|-------------|---------|----------------|-------------|----------|------------|
| 1         | 1         | TIM MCGRAW Live Like You Were Dying (Curb)                        | 12825        | -511     | 4566        | -216    | 450714         | -16914      | 16       | 113/0      |
| 2         | 2         | TERRI CLARK Girls Lie Too (Mercury)                               | 12099        | 1        | 4359        | -46     | 407627         | 5415        | 22       | 112/0      |
| 3         | 3         | KEITH URBAN Days Go By (Capitol)                                  | 12055        | 16       | 4366        | +59     | 415700         | 3346        | 12       | 113/0      |
| 6         | 4         | GRETCHEN WILSON Here For The Party (Epic)                         | 10282        | 911      | 3649        | +304    | 343138         | 17017       | 14       | 113/0      |
| 5         | 5         | ANDY GRIGGS She Thinks She Needs Me (RCA)                         | 9768         | 268      | 3541        | +94     | 326412         | 12541       | 28       | 113/0      |
| 7         | 6         | SARA EVANS Suds In The Bucket (RCA)                               | 9452         | 256      | 3363        | +165    | 326685         | 8303        | 20       | 113/1      |
| 8         | 7         | GEORGE STRAIT I Hate Everything (MCA)                             | 8960         | 580      | 3246        | +283    | 302340         | 19956       | 10       | 112/0      |
| 10        | 8         | ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)    | 8604         | 411      | 3173        | +118    | 291058         | 17512       | 13       | 112/0      |
| 4         | 9         | BRAD PAISLEY / ALISON KRAUSS Whiskey Lullaby (Arista)             | 8034         | -2037    | 2864        | -622    | 261581         | -71521      | 23       | 113/0      |
| 11        | 10        | TOBY KEITH Stays In Mexico (DreamWorks)                           | 7920         | 280      | 2774        | +112    | 264225         | 7099        | 6        | 113/1      |
| 14        | 11        | PHIL VASSAR In A Real Love (Arista)                               | 7377         | 792      | 2577        | +222    | 251011         | 30428       | 19       | 110/2      |
| 12        | 12        | RASCAL FLATTS Feels Like Today (Lyric Street)                     | 7103         | 160      | 2535        | +100    | 234278         | 10074       | 13       | 113/0      |
| 13        | 13        | BROOKS & DUNN That's What It's All About (Arista)                 | 7100         | 428      | 2561        | +168    | 232032         | 15749       | 11       | 112/0      |
| 9         | 14        | BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)             | 7076         | -1166    | 2510        | -397    | 214535         | -41866      | 22       | 110/0      |
| 15        | 15        | JOE NICHOLS If Nobody Believed In You (Universal South)           | 6847         | 653      | 2561        | +232    | 222603         | 21808       | 24       | 112/1      |
| 16        | 16        | TRACE ADKINS Rough & Ready (Capitol)                              | 5478         | 400      | 2114        | +178    | 165039         | 6621        | 20       | 105/1      |
| 18        | 17        | GARY ALLAN Nothing On But The Radio (MCA)                         | 5311         | 657      | 1834        | +189    | 170085         | 26173       | 13       | 108/3      |
| 21        | 18        | LONESTAR Mr. Mom (BNA)  | 5310         | 857      | 1855        | +298    | 169573         | 25861       | 9        | 103/0      |
| 17        | 19        | JULIE ROBERTS Break Down Here (Mercury)                           | 5020         | 152      | 1889        | +66     | 151453         | -5313       | 27       | 103/1      |
| 20        | 20        | DIERKS BENTLEY How Am I Doin' (Capitol)                           | 5000         | 519      | 1859        | +205    | 160398         | 25884       | 17       | 103/2      |
| 19        | 21        | JIMMY WAYNE You Are (DreamWorks)                                  | 4666         | 175      | 1731        | +55     | 144122         | 6803        | 21       | 100/1      |
| 22        | 22        | SHEDAISY Come Home Soon (Lyric Street)                            | 3443         | 382      | 1322        | +152    | 105606         | 12087       | 10       | 97/3       |
| 23        | 23        | DARRYL WORLEY Awful, Beautiful Life (DreamWorks)                  | 3009         | 475      | 1038        | +180    | 89697          | 13329       | 10       | 87/12      |
| 24        | 24        | BLUE COUNTY That's Cool (Asylum/Curb)                             | 2816         | 447      | 1118        | +155    | 76237          | 5391        | 15       | 90/0       |
| 26        | 25        | BLAKE SHELTON Some Beach (Warner Bros.)                           | 2642         | 493      | 997         | +123    | 79421          | 15050       | 6        | 84/9       |
| 25        | 26        | MONTGOMERY GENTRY You Do Your Thing (Columbia)                    | 2497         | 169      | 1016        | +77     | 74319          | 6932        | 8        | 88/2       |
| Breaker   | 27        | KENNY CHESNEY The Woman With You (BNA)                            | 2494         | 1204     | 882         | +423    | 84928          | 39176       | 2        | 78/24      |
| 27        | 28        | CRAIG MORGAN Look At Us (BBR)                                     | 2064         | 20       | 884         | +23     | 60436          | 3220        | 20       | 79/1       |
| 28        | 29        | TRICK PONY The Bride (Asylum/Curb)                                | 1935         | 135      | 797         | +60     | 49145          | 915         | 11       | 70/1       |
| 29        | 30        | STEVE HOLY Put Your Best Dress On (Curb)                          | 1876         | 135      | 743         | +58     | 51720          | 874         | 16       | 71/1       |
| 31        | 31        | RESTLESS HEART Feel My Way To You (Koch)                          | 1873         | 218      | 691         | +62     | 56873          | 10350       | 8        | 61/2       |
| Debut     | 32        | SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury)          | 1756         | 1756     | 454         | +454    | 73379          | 73379       | 1        | 33/33      |
| 30        | 33        | CLAY WALKER Jesus Was A Country Boy (RCA)                         | 1730         | 32       | 665         | +1      | 47191          | 6052        | 9        | 67/1       |
| 33        | 34        | SUGARLAND Baby Girl (Mercury)                                     | 1488         | 257      | 567         | +105    | 38388          | 5968        | 7        | 56/3       |
| 44        | 35        | TRAVIS TRITT / JOHN MELLENCAMP What Say You (Columbia)            | 1384         | 781      | 563         | +375    | 41456          | 24202       | 2        | 45/8       |
| 34        | 36        | KATRINA ELAM No End In Sight (Universal South)                    | 1260         | 73       | 505         | +25     | 31337          | 1921        | 8        | 65/2       |
| 36        | 37        | J. BUFFETT / M. MCBRIDE Trip Around The Sun (RCA/Mailboat)        | 1210         | 276      | 352         | +99     | 43615          | 8956        | 3        | 51/14      |
| 37        | 38        | REBA MCENTIRE He Gets That From Me (MCA)                          | 1180         | 315      | 431         | +143    | 34034          | 7099        | 3        | 58/8       |
| 35        | 39        | PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury) | 1152         | 180      | 349         | +75     | 36813          | 4560        | 4        | 38/4       |
| 38        | 40        | LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)          | 1055         | 191      | 366         | +82     | 34595          | 9674        | 2        | 54/15      |
| 40        | 41        | MARK CHESNUTT The Lord Loves The Drinkin' Man (Vivaton)           | 1005         | 183      | 389         | +68     | 20429          | 3110        | 9        | 42/2       |
| 39        | 42        | TRENT WILLMON Dixie Rose Deluxe's... (Columbia)                   | 997          | 170      | 440         | +69     | 19096          | 1143        | 5        | 58/5       |
| 41        | 43        | JENKINS Getaway Car (Capitol)                                     | 670          | -33      | 236         | -6      | 17182          | 214         | 4        | 49/6       |
| 46        | 44        | LOS LDNELY BOYS Heaven (Dr/Epic)                                  | 669          | 162      | 255         | +89     | 21486          | 6244        | 4        | 10/0       |
| Debut     | 45        | JOSH GRACIN Nothin' To Lose (Lyric Street)                        | 582          | 246      | 190         | +80     | 14091          | 4588        | 1        | 27/15      |
| Debut     | 46        | BILLY DEAN Let Them Be Little (Curb)                              | 548          | 145      | 239         | +67     | 14886          | 3400        | 1        | 32/6       |
| 47        | 47        | CATHERINE BRITT The Upside Of Being Down (RCA)                    | 536          | 60       | 223         | +15     | 11400          | 1315        | 3        | 41/1       |
| 42        | 48        | TIM MCGRAW Back When (Curb)                                       | 482          | -208     | 116         | -87     | 18187          | -3577       | 2        | 12/6       |
| Debut     | 49        | EMERSON DRIVE November (DreamWorks)                               | 479          | 152      | 232         | +68     | 10468          | 2390        | 1        | 29/3       |
| 50        | 50        | TRENT WILLMON The Good Life (Columbia)                            | 429          | 14       | 61          | +3      | 15975          | 508         | 6        | 0/0        |

113 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 8/29-9/4. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added\*

| ARTIST TITLE LABEL(S)                                      | ADDS |
|--|------|
| SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury)   | 33   |
| KENNY CHESNEY The Woman With You (BNA)                     | 24   |
| CAROLINA RAIN I Ain't Scared (Equity Music Group)          | 20   |
| LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)   | 15   |
| JOSH GRACIN Nothin' To Lose (Lyric Street)                 | 15   |
| J. BUFFETT / M. MCBRIDE Trip Around The Sun (RCA/Mailboat) | 14   |
| DARRYL WORLEY Awful, Beautiful Life (DreamWorks)           | 12   |
| BLAKE SHELTON Some Beach (Warner Bros.)                    | 9    |
| RACHEL PROCTOR Where I Belong (BNA)                        | 9    |

## Most Increased Points

| ARTIST TITLE LABEL(S)                                    | TOTAL POINT INCREASE |
|--|----------------------|
| SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury) | +1756                |
| KENNY CHESNEY The Woman With You (BNA)                   | +1204                |
| GRETCHEN WILSON Here For The Party (Epic)                | +911                 |
| LONESTAR Mr. Mom (BNA)                                   | +857                 |
| PHIL VASSAR In A Real Love (Arista)                      | +792                 |
| TRAVIS TRITT / JOHN MELLENCAMP What Say You (Columbia)   | +781                 |
| GARY ALLAN Nothing On But The Radio (MCA)                | +657                 |
| JOE NICHOLS If Nobody Believed In You (Universal South)  | +653                 |
| GEORGE STRAIT I Hate Everything (MCA)                    | +580                 |
| DIERKS BENTLEY How Am I Doin' (Capitol)                  | +519                 |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                                    | TOTAL PLAY INCREASE |
|--|---------------------|
| SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury) | +454                |
| KENNY CHESNEY The Woman With You (BNA)                   | +423                |
| TRAVIS TRITT / JOHN MELLENCAMP What Say You (Columbia)   | +375                |
| GRETCHEN WILSON Here For The Party (Epic)                | +304                |
| LONESTAR Mr. Mom (BNA)                                   | +298                |
| GEORGE STRAIT I Hate Everything (MCA)                    | +283                |
| JOE NICHOLS If Nobody Believed In You (Universal South)  | +232                |
| PHIL VASSAR In A Real Love (Arista)                      | +222                |
| DIERKS BENTLEY How Am I Doin' (Capitol)                  | +205                |
| GARY ALLAN Nothing On But The Radio (MCA)                | +189                |

## Breakers

**KENNY CHESNEY**  
The Woman With You (BNA)  
24 Adds • Moves 32-27

Songs ranked by total plays

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).



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| 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         | KEITH URBAN Days Go By (Capitol)                                  | 5739         | 148      | 4400        | +81     | 137730         | 3636        | 12       | 113/0      |
| 1         | 2         | TERRI CLARK Girls Lie Too (Mercury)                               | 5412         | -193     | 4212        | -119    | 131623         | -1770       | 21       | 110/0      |
| 5         | 3         | ANDY GRIGGS She Thinks She Needs Me (RCA)                         | 5106         | 194      | 3960        | +133    | 120854         | 4378        | 27       | 111/0      |
| 6         | 4         | SARA EVANS Suds In The Bucket (RCA)                               | 5060         | 422      | 3873        | +289    | 118822         | 10456       | 20       | 112/0      |
| 3         | 5         | TIM MCGRAW Live Like You Were Dying (Curb)                        | 5016         | -336     | 3737        | -310    | 122452         | -7302       | 16       | 102/0      |
| 4         | 6         | ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)    | 5011         | 90       | 3861        | +79     | 119122         | 2226        | 13       | 112/0      |
| 7         | 7         | GRETCHEN WILSON Here For The Party (Epic)                         | 4966         | 468      | 3829        | +311    | 118072         | 11991       | 13       | 112/1      |
| 9         | 8         | GEORGE STRAIT I Hate Everything (MCA)                             | 4545         | 344      | 3498        | +238    | 106528         | 7882        | 10       | 112/1      |
| 10        | 9         | TOBY KEITH Stays In Mexico (DreamWorks)                           | 3806         | 292      | 2925        | +208    | 89036          | 6697        | 6        | 113/1      |
| 11        | 10        | RASCAL FLATTS Feels Like Today (Lyric Street)                     | 3694         | 221      | 2828        | +148    | 86926          | 4673        | 13       | 112/0      |
| 12        | 11        | BROOKS & DUNN That's What It's All About (Arista)                 | 3573         | 113      | 2747        | +78     | 85731          | 3214        | 11       | 108/0      |
| 15        | 12        | JOE NICHOLS If Nobody Believed In You (Universal South)           | 3410         | 168      | 2675        | +102    | 80279          | 4724        | 25       | 102/1      |
| 16        | 13        | TRACE ADKINS Rough & Ready (Capitol)                              | 3359         | 155      | 2546        | +112    | 80276          | 3954        | 23       | 107/1      |
| 17        | 14        | PHIL VASSAR In A Real Love (Arista)                               | 3313         | 218      | 2529        | +143    | 78733          | 4371        | 20       | 108/1      |
| 18        | 15        | GARY ALLAN Nothing On But The Radio (MCA)                         | 3125         | 230      | 2413        | +170    | 71941          | 4522        | 13       | 111/2      |
| 21        | 16        | LONESTAR Mr. Mom (BNA)  | 2901         | 372      | 2201        | +255    | 70217          | 9927        | 9        | 108/0      |
| 19        | 17        | JULIE ROBERTS Break Down Here (Mercury)                           | 2719         | 82       | 2091        | +29     | 63674          | 2591        | 28       | 96/0       |
| 14        | 18        | BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)             | 2678         | -627     | 2085        | -509    | 67466          | -10678      | 19       | 86/0       |
| 20        | 19        | JIMMY WAYNE You Are (DreamWorks)                                  | 2658         | 70       | 2033        | +33     | 61889          | 1660        | 25       | 100/3      |
| 22        | 20        | DIERKS BENTLEY How Am I Doin' (Capitol)                           | 2621         | 164      | 2051        | +126    | 61036          | 4578        | 18       | 102/5      |
| 13        | 21        | JOSH GRACIN I Want To Live (Lyric Street)                         | 2435         | -936     | 1740        | -766    | 61138          | -21922      | 26       | 84/0       |
| 23        | 22        | SHEDAISY Come Home Soon (Lyric Street)                            | 2309         | 338      | 1765        | +239    | 53695          | 7700        | 10       | 103/3      |
| 24        | 23        | BLAKE SHELTON Some Beach (Warner Bros.)                           | 1994         | 414      | 1541        | +309    | 45476          | 8617        | 6        | 97/9       |
| 26        | 24        | DARRYL WORLEY Awful, Beautiful Life (DreamWorks)                  | 1779         | 234      | 1410        | +170    | 40785          | 6201        | 10       | 90/4       |
| 28        | 25        | KENNY CHESNEY The Woman With You (BNA)                            | 1738         | 649      | 1402        | +490    | 38330          | 15071       | 3        | 91/20      |
| 25        | 26        | MONTGOMERY GENTRY You Do Your Thing (Columbia)                    | 1719         | 151      | 1351        | +125    | 40396          | 3349        | 9        | 89/3       |
| 27        | 27        | BLUE COUNTY That's Cool (Asylum/Curb)                             | 1342         | 170      | 1075        | +117    | 29998          | 3653        | 15       | 72/3       |
| 30        | 28        | TRICK PONY The Bride (Asylum/Curb)                                | 1159         | 128      | 910         | +92     | 26166          | 2423        | 11       | 69/2       |
| 29        | 29        | CRAIG MORGAN Look At Us (BBR)                                     | 1082         | 5        | 823         | +7      | 25537          | 25          | 21       | 58/1       |
| 31        | 30        | STEVE HOLY Put Your Best Dress On (Curb)                          | 924          | 72       | 723         | +52     | 22131          | 983         | 15       | 54/3       |
| 32        | 31        | RESTLESS HEART Feel My Way To You (Koch)                          | 922          | 82       | 716         | +60     | 21741          | 1627        | 9        | 51/3       |
| 33        | 32        | SUGARLAND Baby Girl (Mercury)                                     | 853          | 98       | 680         | +78     | 17497          | 2984        | 8        | 50/1       |
| 37        | 33        | J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)        | 843          | 249      | 656         | +182    | 20618          | 5883        | 3        | 57/7       |
| 38        | 34        | REBA MCENTIRE He Gets That From Me (MCA)                          | 819          | 265      | 679         | +204    | 18143          | 6159        | 3        | 57/7       |
| 34        | 35        | MARK CHESNUTT The Lord Loves The Drinkin' Man (Vivaton)           | 784          | 104      | 616         | +46     | 17808          | 2951        | 10       | 55/4       |
| 36        | 36        | CLAY WALKER Jesus Was A Country Boy (RCA)                         | 703          | 107      | 549         | +73     | 16025          | 2809        | 8        | 48/4       |
| 35        | 37        | EMERSON DRIVE November (DreamWorks)                               | 692          | 78       | 553         | +69     | 16548          | 1972        | 4        | 51/3       |
| 40        | 38        | PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury) | 684          | 189      | 540         | +120    | 13574          | 3969        | 3        | 44/7       |
| 39        | 39        | KATRINA ELAM No End In Sight (Universal South)                    | 587          | 87       | 483         | +57     | 12254          | 1827        | 7        | 42/1       |
| Debut     | 40        | SHANIA TWAIN w/ BILLY CURRINGTON Party For Two (Mercury)          | 493          | 493      | 368         | +368    | 11185          | 11185       | 1        | 29/29      |
| Debut     | 41        | TRAVIS TRITT f/JOHN MELLENCAMP What Say You (Columbia)            | 488          | 343      | 364         | +247    | 11998          | 8831        | 1        | 34/15      |
| 42        | 42        | KEITH BRYANT Ridin' With The Legend (Lofton Creek)                | 477          | 14       | 408         | +18     | 9778           | -163        | 10       | 26/0       |
| 47        | 43        | LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)          | 404          | 176      | 339         | +154    | 8994           | 3666        | 2        | 39/22      |
| 46        | 44        | JENKINS Getaway Car (Capitol)                                     | 395          | 60       | 316         | +53     | 8773           | 1369        | 4        | 34/8       |
| 43        | 45        | CATHERINE BRITT The Upside Of Being Down (RCA)                    | 392          | 12       | 299         | +7      | 9012           | 372         | 4        | 29/0       |
| 45        | 46        | TRENT WILLMON Dixie Rose Deluxe's... (Columbia)                   | 383          | 44       | 296         | +25     | 9546           | 1524        | 4        | 27/1       |
| 41        | 47        | DIAMOND RID Can't You Tell (Arista)                               | 377          | -95      | 307         | -80     | 8259           | -2422       | 6        | 29/0       |
| 44        | 48        | NDTORIOUS CHERRY BOMBS It's Hard To Kiss... (Universal South)     | 321          | -54      | 277         | -43     | 7254           | -793        | 8        | 16/0       |
| 49        | 49        | JOSH GRACIN Nothin' To Lose (Lyric Street)                        | 309          | 108      | 250         | +92     | 7031           | 2818        | 2        | 28/9       |
| Debut     | 50        | BRAD PAISLEY Mud On The Tires (Arista)                            | 235          | 143      | 186         | +118    | 5586           | 3592        | 1        | 18/13      |

113 Country reporters. Songs ranked by total plays for the airplay week of Sunday 8/29 - Saturday 9/4.  
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## Most Added\*

www.rindicator.com

| ARTIST TITLE LABEL(S)                                    | AOS |
|--|-----|
| SHANIA TWAIN w/ BILLY CURRINGTON Party For Two (Mercury) | 29  |
| LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb) | 22  |
| KENNY CHESNEY The Woman With You (BNA)                   | 20  |
| TRAVIS TRITT f/JOHN MELLENCAMP What Say You (Columbia)   | 15  |
| BRAD PAISLEY Mud On The Tires (Arista)                   | 13  |
| BLAKE SHELTON Some Beach (Warner Bros.)                  | 9   |
| JOSH GRACIN Nothin' To Lose (Lyric Street)               | 9   |
| JENKINS Getaway Car (Capitol)                            | 8   |

## Most Increased Points

| ARTIST TITLE LABEL(S)                                    | TOTAL POINT INCREASE |
|--|----------------------|
| KENNY CHESNEY The Woman With You (BNA)                   | +649                 |
| SHANIA TWAIN w/ BILLY CURRINGTON Party For Two (Mercury) | +493                 |
| GRETCHEN WILSON Here For The Party (Epic)                | +468                 |
| SARA EVANS Suds In The Bucket (RCA)                      | +422                 |
| BLAKE SHELTON Some Beach (Warner Bros.)                  | +414                 |
| LONESTAR Mr. Mom (BNA)                                   | +372                 |
| GEORGE STRAIT I Hate Everything (MCA)                    | +344                 |
| TRAVIS TRITT f/JOHN MELLENCAMP What Say You (Columbia)   | +343                 |
| SHEDAISY Come Home Soon (Lyric Street)                   | +338                 |
| TOBY KEITH Stays In Mexico (DreamWorks)                  | +292                 |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                                    | TOTAL PLAY INCREASE |
|--|---------------------|
| KENNY CHESNEY The Woman With You (BNA)                   | +490                |
| SHANIA TWAIN w/ BILLY CURRINGTON Party For Two (Mercury) | +368                |
| GRETCHEN WILSON Here For The Party (Epic)                | +311                |
| BLAKE SHELTON Some Beach (Warner Bros.)                  | +309                |
| SARA EVANS Suds In The Bucket (RCA)                      | +289                |
| LONESTAR Mr. Mom (BNA)                                   | +255                |
| TRAVIS TRITT f/JOHN MELLENCAMP What Say You (Columbia)   | +247                |
| SHEDAISY Come Home Soon (Lyric Street)                   | +239                |
| GEORGE STRAIT I Hate Everything (MCA)                    | +238                |
| TOBY KEITH Stays In Mexico (DreamWorks)                  | +208                |

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 10, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of September 1-7.

| ARTIST Title (Label)  | LIKE A LOT | TOTAL POSITIVE | NEUTRAL | FAMILIARITY | DISLIKE | BURN  |
|---|------------|----------------|---------|-------------|---------|-------|
| TIM MCGRAW Live Like You Were Dying (Curb)                        | 51.0%      | 79.8%          | 12.5%   | 98.0%       | 4.0%    | 1.8%  |
| BRAO PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)             | 49.8%      | 76.8%          | 11.5%   | 96.8%       | 5.0%    | 3.5%  |
| ANDY GRIGGS She Thinks She Needs Me (RCA)                         | 47.3%      | 82.5%          | 14.0%   | 99.3%       | 1.5%    | 1.3%  |
| ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)    | 37.0%      | 71.0%          | 18.0%   | 96.0%       | 6.0%    | 1.0%  |
| JOE NICHOLS If Nobody Believed In You (Universal South)           | 35.8%      | 66.0%          | 20.3%   | 96.3%       | 7.0%    | 3.0%  |
| GARY ALLAN Nothing On But The Radio (MCA)                         | 35.0%      | 71.5%          | 16.3%   | 94.5%       | 6.0%    | 0.8%  |
| BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)             | 33.3%      | 58.3%          | 15.0%   | 94.5%       | 10.3%   | 11.0% |
| SARA EVANS Suds In The Bucket (RCA)                               | 33.0%      | 73.0%          | 16.0%   | 95.3%       | 4.3%    | 2.0%  |
| GRETCHEN WILSON Here For The Party (Epic)                         | 32.5%      | 56.5%          | 19.3%   | 95.8%       | 14.5%   | 5.5%  |
| PHIL VASSAR In A Real Love (Arista)                               | 32.0%      | 73.0%          | 18.0%   | 95.8%       | 3.5%    | 1.3%  |
| TERRI CLARK Girls Lie Too (Mercury)                               | 31.8%      | 68.0%          | 19.8%   | 97.3%       | 6.3%    | 3.3%  |
| JULIE ROBERTS Break Down Here (Mercury)                           | 29.3%      | 63.5%          | 21.3%   | 96.0%       | 9.3%    | 2.0%  |
| KEITH URBAN Days Go By (Capitol)                                  | 26.3%      | 68.3%          | 19.0%   | 93.0%       | 5.5%    | 0.3%  |
| JIMMY WAYNE You Are (DreamWorks)                                  | 26.0%      | 56.0%          | 23.8%   | 90.8%       | 8.5%    | 2.5%  |
| GEORGE STRAIT I Hate Everything (MCA)                             | 24.3%      | 64.8%          | 22.3%   | 94.5%       | 5.3%    | 2.3%  |
| TRACE ADKINS Rough & Ready (Capitol)                              | 23.5%      | 55.3%          | 22.3%   | 92.8%       | 11.8%   | 3.5%  |
| DIERKS BENTLEY How Am I Doin' (Capitol)                           | 19.5%      | 48.0%          | 27.0%   | 86.8%       | 9.3%    | 2.5%  |
| TOBY KEITH Stays In Mexico (DreamWorks)                           | 18.5%      | 50.8%          | 27.0%   | 86.5%       | 7.0%    | 1.8%  |
| BROOKS & DUNN That's What It's All About (Arista)                 | 17.3%      | 59.5%          | 24.8%   | 90.5%       | 4.3%    | 2.0%  |
| BLUE COUNTY That's Cool (Asylum/Curb)                             | 14.0%      | 53.5%          | 28.5%   | 87.5%       | 4.5%    | 1.0%  |
| LONESTAR Mr. Mom (BNA)  | 13.0%      | 41.8%          | 21.0%   | 75.3%       | 9.8%    | 2.8%  |
| RASCAL FLATTS Feels Like Today (Lyric Street)                     | 12.8%      | 46.0%          | 30.3%   | 89.0%       | 11.0%   | 1.8%  |
| MONTGOMERY GENTRY You Do Your Thing (Columbia)                    | 12.5%      | 40.8%          | 25.0%   | 81.0%       | 12.3%   | 3.0%  |
| CLAY WALKER Jesus Was A Country Boy (RCA)                         | 12.3%      | 40.5%          | 25.3%   | 75.5%       | 7.8%    | 2.0%  |
| BLAKE SHELTON Some Beach (Warner Bros.)                           | 12.3%      | 48.8%          | 16.8%   | 74.3%       | 6.8%    | 2.0%  |
| KENNY CHESNEY The Woman With You (BNA)                            | 11.5%      | 48.0%          | 26.0%   | 80.5%       | 4.5%    | 2.0%  |
| SMEDAISY Come Home Soon (Lyric Street)                            | 11.5%      | 38.8%          | 21.3%   | 74.0%       | 10.0%   | 4.0%  |
| CRAIG MORGAN Look At Us (BBR)                                     | 11.3%      | 49.5%          | 24.3%   | 78.8%       | 3.0%    | 2.0%  |
| KATRINA ELAM No End In Sight (Universal South)                    | 10.5%      | 45.0%          | 25.3%   | 77.0%       | 6.5%    | 0.3%  |
| PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury) | 10.0%      | 41.5%          | 18.5%   | 66.5%       | 4.0%    | 2.5%  |
| TRICK PONY The Bride (Asylum/Curb)                                | 8.3%       | 32.3%          | 27.5%   | 78.5%       | 14.8%   | 4.0%  |
| DARRYL WORLEY Awful, Beautiful Life (DreamWorks)                  | 8.3%       | 36.0%          | 23.5%   | 68.5%       | 7.0%    | 2.0%  |
| SUGARLAND Baby Girl (Mercury)                                     | 7.8%       | 33.3%          | 27.3%   | 71.8%       | 8.0%    | 2.8%  |
| STEVE HOLY Put Your Best Dress On (Curb)                          | 7.5%       | 37.0%          | 26.5%   | 74.5%       | 8.3%    | 2.8%  |
| RESTLESS HEART Feel My Way To You (Koch)                          | 5.5%       | 32.0%          | 27.0%   | 69.8%       | 9.3%    | 1.5%  |

## CALLOUT AMERICA® HOT SCORES

**Password of the Week:** Garrison.  
**Question of the Week:** Do you think country artists should use their celebrity to publicly support a political candidate? Do you agree with the statement "It's OK for entertainers to speak out about political candidates during a live concert performance"?

**Total**  
No, artists should not use their celebrity to publicly support a political candidate: 69%  
Strongly disagree: 49%  
Somewhat disagree: 12%  
On the fence: 20%  
Somewhat agree: 9%  
Strongly agree: 10%

**P1**  
No, artists should not use their celebrity to publicly support a political candidate: 69%  
Strongly disagree: 48%  
Somewhat disagree: 10%  
On the fence: 22%  
Somewhat agree: 8%  
Strongly agree: 12%

**P2**  
No, artists should not use their celebrity to publicly support a political candidate: 68%  
Strongly disagree: 51%  
Somewhat disagree: 13%  
On the fence: 15%  
Somewhat agree: 17%  
Strongly agree: 4%

**Male**  
No, artists should not use their celebrity to publicly support a political candidate: 68%  
Strongly disagree: 40%  
Somewhat disagree: 16%  
On the fence: 25%  
Somewhat agree: 10%  
Strongly agree: 9%

**Female**  
No, artists should not use their celebrity to publicly support a political candidate: 70%  
Strongly disagree: 56%  
Somewhat disagree: 9%  
On the fence: 16%  
Somewhat agree: 9%  
Strongly agree: 10%

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..

## What Brad Paisley's voicemail message says

**Lia knows.** She has a direct line to Country's biggest artists. Lia brings your station the stars, their music, and their lives.

**Lia brings your station the Stars**  
Monday-Saturday, Seven to Midnight.

**800.426.9082**



jonesradio.com

*Lia*  
COUNTRY'S BEST TO HIGHEST QUALITY



America's Best Testing Country Songs  
12+ For The Week Ending 9/10/04

| Artist Title (Label)                                    | TW   | LW   | Famil. | Burn | Per. 25-54 | W 25-54 | M 25-54 |
|---|------|------|--------|------|------------|---------|---------|
| TIM MCGRAW Live Like You Were Dying (Curb)              | 4.50 | 4.46 | 99%    | 26%  | 4.53       | 4.61    | 4.47    |
| GARY ALLAN Nothing On But The Radio (MCA)               | 4.25 | 4.25 | 83%    | 8%   | 4.25       | 4.32    | 4.20    |
| BRAD PAISLEY w/ALISON KRAUSS Whiskey Lullaby (Arista)   | 4.23 | 4.16 | 99%    | 27%  | 4.23       | 4.30    | 4.18    |
| KEITH URBAN Days Go By (Capitol)                        | 4.22 | 4.18 | 95%    | 17%  | 4.19       | 4.24    | 4.15    |
| JOSH GRACIN I Want To Live (Lyric Street)               | 4.21 | 4.08 | 94%    | 20%  | 4.20       | 4.29    | 4.14    |
| ANDY GRIGGS She Thinks She Needs Me (RCA)               | 4.20 | 4.16 | 97%    | 17%  | 4.20       | 4.34    | 4.10    |
| SARA EVANS Suds In The Bucket (RCA)                     | 4.18 | 4.17 | 96%    | 18%  | 4.18       | 4.09    | 4.26    |
| DIERKS BENTLEY How Am I Doin' (Capitol)                 | 4.17 | 4.07 | 86%    | 12%  | 4.17       | 4.31    | 4.06    |
| JOE NICHOLS If Nobody Believed In You (Universal South) | 4.16 | 4.01 | 93%    | 20%  | 4.26       | 4.36    | 4.17    |
| TERRI CLARK Girls Lie Too (Mercury)                     | 4.12 | 4.04 | 99%    | 28%  | 4.15       | 4.23    | 4.09    |
| TRACE AOKINS Rough & Ready (Capitol)                    | 4.07 | 4.07 | 94%    | 19%  | 4.08       | 4.09    | 4.07    |
| JIMMY WAYNE You Are (DreamWorks)                        | 4.06 | 4.04 | 75%    | 13%  | 4.06       | 4.23    | 3.95    |
| GEORGE STRAIT I Hate Everything (MCA)                   | 4.05 | 4.10 | 93%    | 18%  | 4.10       | 4.21    | 4.01    |
| BROOKS & DUNN That's What It's All About (Arista)       | 4.00 | 4.02 | 89%    | 13%  | 4.02       | 4.03    | 4.01    |
| PHIL VASSAR In A Real Love (Arista)                     | 3.99 | 4.03 | 87%    | 18%  | 3.97       | 4.07    | 3.89    |
| CRAIG MORGAN Look At Us (BBR)                           | 3.95 | -    | 65%    | 8%   | 3.94       | 4.00    | 3.90    |
| DARRYL WORLEY Awful, Beautiful Life (DreamWorks)        | 3.93 | 3.96 | 50%    | 7%   | 3.90       | 3.89    | 3.92    |
| GRETCHEN WILSON Here For The Party (Epic)               | 3.91 | 3.90 | 97%    | 29%  | 3.95       | 3.84    | 4.05    |
| ALAN JACKSON Too Much Of A Good Thing... (Arista)       | 3.91 | 3.87 | 95%    | 23%  | 4.06       | 4.18    | 3.97    |
| RASCAL FLATTS Feels Like Today (Lyric Street)           | 3.91 | 3.86 | 88%    | 18%  | 3.87       | 3.96    | 3.80    |
| MONTGOMERY GENTRY You Do Your Thing (Columbia)          | 3.91 | -    | 68%    | 9%   | 3.92       | 3.86    | 3.97    |
| LONESTAR Mr. Mom (BNA)                                  | 3.90 | 3.95 | 73%    | 11%  | 3.92       | 4.10    | 3.81    |
| SHEDAISY Come Home Soon (Lyric Street)                  | 3.87 | 3.89 | 66%    | 11%  | 3.87       | 4.00    | 3.78    |
| BLUE COUNTY That's Cool (Asylum/Curb)                   | 3.81 | 3.90 | 50%    | 7%   | 3.80       | 3.99    | 3.69    |
| JULIE ROBERTS Break Down Here (Mercury)                 | 3.77 | 3.92 | 91%    | 30%  | 3.80       | 3.82    | 3.79    |
| TRAVIS TRITT The Girl's Gone Wild (Columbia)            | 3.76 | 3.79 | 88%    | 21%  | 3.78       | 3.72    | 3.83    |
| TRICK PONY The Bride (Asylum/Curb)                      | 3.74 | -    | 58%    | 12%  | 3.78       | 3.83    | 3.74    |
| TOBY KEITH Stays In Mexico (DreamWorks)                 | 3.66 | 3.80 | 90%    | 21%  | 3.66       | 3.69    | 3.64    |

Total sample size is 456 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

## R&R CANADA COUNTRY TOP 30

POWERED BY  
MEDIABASE

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                                 | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|---|-------------|-----------|----------------|----------------|
| 1         | 1         | TIM MCGRAW Live Like You Were Dying (Curb)            | 611         | +3        | 14             | 10/0           |
| 3         | 2         | KEITH URBAN Days Go By (Capitol)                      | 582         | -3        | 10             | 8/0            |
| 2         | 3         | TERRI CLARK Girls Lie Too (Mercury)                   | 567         | -26       | 19             | 10/0           |
| 5         | 4         | SARA EVANS Suds In The Bucket (RCA)                   | 547         | +46       | 12             | 10/0           |
| 6         | 5         | ALAN JACKSON Too Much Of A Good Thing... (Arista)     | 501         | +2        | 11             | 10/0           |
| 7         | 6         | GRETCHEN WILSON Here For The Party (Epic)             | 500         | +5        | 8              | 7/0            |
| 9         | 7         | DOC WALKER North Dakota Boy (Open Road/Universal)     | 440         | -7        | 13             | 9/0            |
| 4         | 8         | KENNY CHESNEY I Go Back (BNA)                         | 431         | -112      | 16             | 11/0           |
| 12        | 9         | BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.) | 406         | -7        | 11             | 6/0            |
| 13        | 10        | GEORGE STRAIT I Hate Everything (MCA)                 | 402         | +12       | 8              | 7/0            |
| 16        | 11        | GORD BAMFORD Heroes (Independent)                     | 397         | +24       | 11             | 4/0            |
| 15        | 12        | BROOKS & DUNN That's What It's All About (Arista)     | 384         | +10       | 7              | 7/0            |
| 10        | 13        | JOSH GRACIN I Want To Live (Lyric Street)             | 384         | -30       | 13             | 5/0            |
| 18        | 14        | LONESTAR Mr. Mom (BNA)                                | 381         | +29       | 4              | 9/0            |
| 8         | 15        | CARDLYN DAWN JOHNSON Die Of A Broken... (Arista)      | 376         | -86       | 17             | 11/0           |
| 11        | 16        | JASON MCCOY I Feel A... (Open Road/Universal)         | 374         | -39       | 16             | 9/0            |
| 17        | 17        | DERIC RUTTAN I Saved Everything (Lyric Street)        | 360         | +4        | 9              | 9/0            |
| 19        | 18        | LISA BROKOP Wildflower (Asylum/Curb)                  | 357         | +7        | 12             | 8/0            |
| 27        | 19        | TOBY KEITH Stays In Mexico (DreamWorks)               | 334         | +77       | 3              | 7/0            |
| 21        | 20        | GARY ALLAN Nothing On But The Radio (MCA)             | 330         | +39       | 5              | 6/1            |
| 22        | 21        | GIL GRAND Never Comin' Down (Spin)                    | 307         | +24       | 4              | 6/0            |
| 26        | 22        | PHIL VASSAR In A Real Love (Arista)                   | 285         | +27       | 2              | 5/0            |
| 23        | 23        | ANDY GRIGGS She Thinks She Needs Me (RCA)             | 280         | -2        | 6              | 6/0            |
| 25        | 24        | RASCAL FLATTS Feels Like Today (Lyric Street)         | 277         | +3        | 6              | 6/0            |
| 28        | 25        | SEAN HOGAN Catalina Sunrise (Barnstorm)               | 273         | +25       | 2              | 7/1            |
| 14        | 26        | B. PAISLEY w/ALISON KRAUSS Whiskey Lullaby (Arista)   | 273         | -111      | 20             | 10/0           |
| 24        | 27        | WILKINSONS Little Girl (Open Road/Universal)          | 271         | -7        | 4              | 6/0            |
| Debut     | 28        | PAUL BRANDT Convoy (Orange/Universal)                 | 267         | +138      | 1              | 5/1            |
| 20        | 29        | PAUL BRANDT Leavin' (Orange/Universal)                | 224         | -96       | 15             | 9/0            |
| 30        | 30        | REBA MCENTIRE Somebody (MCA)                          | 213         | -4        | 6              | 9/0            |

20 Canadian Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/29-9/4. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♣ Indicates Cancun. © 2004, R&R, Inc.

## COUNTRY FLASHBACK

- 1 YEAR AGO**
  - No. 1: "It's Five O'Clock Somewhere" — A. Jackson w/ J. Buffett
- 5 YEARS AGO**
  - No. 1: "You Had Me From Hello" — Kenny Chesney
- 10 YEARS AGO**
  - No. 1: "XXX's & 000's" — Trisha Yearwood
- 15 YEARS AGO**
  - No. 1: "Let Me Tell You About Love" — The Judds
- 20 YEARS AGO**
  - No. 1: "Everyday" — Oak Ridge Boys
- 25 YEARS AGO**
  - No. 1: "I May Never Get To Heaven" — Conway Twitty
- 30 YEARS AGO**
  - No. 1: "Please Don't Tell Me" — Ronnie Milsap

## New & Active

- JOE DIFFIE If I Could Only Bring You Back (BBR)  
Total Plays: 149, Total Stations: 26, Adds: 4
- OSTY DRAKE I Am The Working Man (Warner Bros.)  
Total Plays: 94, Total Stations: 26, Adds: 5
- RACHEL PROCTOR Where I Belong (BNA)  
Total Plays: 70, Total Stations: 25, Adds: 9
- WARREN BROTHERS Sell A Lot Of Beer (429)  
Total Plays: 58, Total Stations: 11, Adds: 2
- GEORGE CANYON I'll Never Do Better Than You (Universal South)  
Total Plays: 48, Total Stations: 12, Adds: 2
- CAROLINA RAIN I Ain't Scared (Equity Music Group)  
Total Plays: 29, Total Stations: 20, Adds: 20

## 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: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067  
Email: kberman@radioandrecords.com

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., KEAN/Abilene, TX; WJON/Biloxi, MS; WYGY/Cincinnati, OH) with their respective owners, formats, and advertising agencies.

POWERED BY MEDIABASE Monitored Reporters 226 Total Reporters 113 Total Monitored 113 Total Indicator



# Back-To-School Night

## PTA moms talk about AC and Hot AC radio

I recently asked a group of PTA moms for their thoughts on radio and how it fits into their busy lives. There is no scientific credibility to my makeshift focus group, but I thought it would be a lot of fun and might help satisfy my desire to learn what female listeners really want. I asked McVay Media VP/Adult Formats Daniel Anstandig to comment on the women's remarks and tell us more about that useful programming tool, the focus group.

"At McVay Media, we sometimes initiate focus groups at radio stations to better understand the people we're targeting in the market," Anstandig says. "We gather at a hotel conference room or other venue and offer refreshments to a carefully screened sample of target listeners while we hold a general discussion about life and, secondarily, how radio fits into the participants' lives.

"Focus groups are an exceptional conduit for learning about the nuances of your target listener. Often, we will even use focus groups as a preliminary step to a perceptual study or market survey, as that can assist us in finding general perceptions that may exist about radio or other entertainment in the market.

"Focus groups have small samples and variable results. While they should never be used as the sole form of research for a radio station's strategy and big-picture game plan, they can help you pinpoint specific items for inquiry or inclusion in a larger market study or strategic examination of the market."

### Meet The Moms

Many of the dozen or so moms I spoke to share similar opinions on radio. All are women between the ages of 30 and 49, are AC and/or Hot AC listeners, listen in the car while transporting children and listen to their favorite stations primarily for the music. I chose four moms to represent the group. Short profiles of the moms are followed by some of their comments, with Anstandig's observations on each.

**Siobhan Tennison**, Redwood City, CA. Age: 35. Siobhan is a mother of three who listens to Hot AC. Her favorite artists are Cake, Red Hot Chili Peppers, Seal, John Mayer, Maroon 5 and Gavin DeGraw.

She says she listens to radio because it puts her in a good mood, and she enjoys listening to a good morning show. Siobhan listens mainly in the morning and all through the afternoon.

**Lisa Audy**, Los Gatos, CA. Age: 39. Lisa is a mother of two who listens to AC, Hot AC and Triple A radio. Her favorite artists are Dave Matthews, Foo Fighters, Seal, Norah Jones, Dido and Coldplay. She also has a soft spot for heritage artists from her childhood, like The Beatles, Elton John, Dire Straits and Tom Petty. Radio and music are a huge part of her life. She listens at various times during the day, but almost never at night. She says, "Right now I only listen to the radio while driving. If I had a good sound system at home, I would listen more."

**Debbi Chastain**, Alameda, CA. Age: 46. Debbi works full-time and has a 6 1/2-year-old son. She listens to AC radio and likes The Eagles, Eric Clapton, Sting, John Mayer and Aerosmith. Debbi listens to the radio in her car throughout the day while she's on the job as an outside sales rep. She likes to keep current with today's new music.

**Carol Fitzgerald**, Foster City, CA. Age: 39. Carol's husband is a sports announcer who travels much of the year, and Carol is constantly on the go, maintaining a household and caring for her children, ages 10, 6 and 4, on her own. She listens to AC, Hot AC and News/Talk. She has recently become an XM Satellite Radio listener and says, "When listening to XM, I channel surf between Kiss, Mix, Top 20 and

'80s and '90s, because there is not one station that really features all of my favorite artists." Her favorites include Sheryl Crow, Dido, Norah Jones, Sarah McLachlan, Maroon 5, Evanescence, Madonna, Avril Lavigne, Justin Timberlake, Kelly Clarkson, Five For Fighting, Shania Twain, Los Lonely Boys and John Mayer.

### The Comments

**Tennison:** *I would listen to radio more if there were fewer commercials.*

**DA:** Commercial spotlight is more topical than ever right now with the advent of Clear Channel's "Less Is More" initiative and similar maneuvers by other major broadcasters. There is a challenge now for us as broadcasters to keep commercial stopset lengths under control. Moreover, quantity and quality of commercials are important in retaining listeners.

**Audy:** *It bothers me when I hear a song that I like but I don't know who the artist is. I wait for the DJ to announce it, but they never do.*

**DA:** It's mentioned in focus groups and proven in full-market perceptual studies: Artist names and titles of songs continue to register as some of the most important information on your station. While we'd like to think that most of the music we play on AC is familiar by title and artist to the majority of our audience, our listeners simply can't identify music the same way we can as radio junkies.

There are several perceived advantages to verbally identifying the songs you play. First, the listeners' need to know titles and artist information is served. Second, depending on the number of titles you backsell in a particular break, listeners may perceive that you play more music than the competition that does not announce titles. Another advantage to identifying



Lisa Audy



Daniel Anstandig



Debbi Chastain

**Fitzgerald:** *I don't want my children to hear something that's inappropriate on the radio that might make me feel uncomfortable in terms of song content or what's being discussed.*

**DA:** A station that's safe for the family is clearly a benefit for AC partisans. "Family-oriented" and "clean programs" are phrases often overheard in focus groups with listeners of this type. Certainly, safe has different connotations and standards in different formats. Boundaries about what's "safe" or "unsafe" should be clearly defined by the program director and supported by the general manager.

**Chastain:** *Short, sweet, funny and to-the-point information from DJs is the best, with no excess chatter, especially when giving the traffic reports.*

**DA:** Listeners should feel that you have the elements and music



**BACKSTAGE WITH BACHARACH** Burt Bacharach met with JK Promotion's Jon Konjoyan and NARAS Publications Director David Konjoyan after a recent Los Angeles concert. Seen here (l-r) are Jon Konjoyan, Bacharach and David Konjoyan.

your titles and artists on the air: they want as soon as they tune in to ownership of the music you play. If you are scheduling the music on your station well, announcing three or more songs you've just played may give listeners a sample of your music. It's a verbal description of a sample quarter-hour. New listeners may then understand your station vs. the others in the market faster.

**Chastain:** *I enjoy radio most when I can sing along. I sing along in the office and in the car with my son.*

**DA:** This comment lends some insight into the way AC and Hot AC stations may be used or one perceived benefit that is consequential to the highly familiar music we play. Comments like this should be reflected in promos and sweepers that sell station benefits. Example: "We play songs you can sing along to in the office [clip of woman singing along with office noise in the background] ... in the car with the kids [clip of woman singing with kids in the car] ... or in the shower [clip of woman's singing echoing over waster sound effect]. The songs you know and love!"

**Fitzgerald:** *I don't want my children to hear something that's inappropriate on the radio that might make me feel uncomfortable in terms of song content or what's being discussed.*

**DA:** A station that's safe for the family is clearly a benefit for AC partisans. "Family-oriented" and "clean programs" are phrases often overheard in focus groups with listeners of this type. Certainly, safe has different connotations and standards in different formats. Boundaries about what's "safe" or "unsafe" should be clearly defined by the program director and supported by the general manager.

**Chastain:** *Short, sweet, funny and to-the-point information from DJs is the best, with no excess chatter, especially when giving the traffic reports.*

**DA:** Listeners should feel that you have the elements and music



Carol Fitzgerald

hear them. That builds consistent and repeated listening. When the traffic bed starts, the expectation is that traffic is coming on the air. Get to the traffic and skip the extraneous chatter.

### Learn What You Learned

In closing, Anstandig says, "Following each focus group, it helps to sit down with the moderator, consultant or other programming authority and review the tape of the session, making notes on the key findings. Find three to five things that you learned from that particular session. What came up that you would like to explore further in research?"

**"Focus groups are an exceptional conduit for learning about the nuances of your target listener."**

Daniel Anstandig

"Some questions to ask yourself as you listen to any listener comments: Was the sample what you needed it to be, or are there certain comments or people that should have been discharged? What did you learn about the usage habits of your listeners? Did they talk about using your station in a way that you didn't expect or in a way that you don't currently tout on the air? Did listeners give you insights into their day that might be well reflected and received in a promo that identifies with their lifestyle? Did anyone make a statement about a competitor's position in the market that you weren't expecting?"

| LAST WEEK    | THIS WEEK | ARTIST TITLE LABEL(S)   | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|--------------|-----------|---|-------------|-----------|---------------------|----------------|----------------------|
| 2            | 1         | MARTINA MCBRIDE This One's For The Girls (RCA)                      | 1925        | -75       | 179119              | 34             | 108/0                |
| 1            | 2         | FIVE FOR FIGHTING 100 Years (Aware/Columbia)                        | 1924        | -143      | 192130              | 36             | 109/0                |
| 4            | 3         | DIDO White Flag (Arista/RMG)  | 1837        | +32       | 165462              | 48             | 99/0                 |
| 3            | 4         | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)           | 1814        | -59       | 157667              | 48             | 104/0                |
| 8            | 5         | LOS LONELY BOYS Heaven (Or/Epic)                                    | 1673        | +88       | 191175              | 14             | 85/1                 |
| 5            | 6         | MAROON 5 This Love (Octone/J/RMG)                                   | 1663        | -41       | 197151              | 20             | 85/1                 |
| 6            | 7         | MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)             | 1603        | -26       | 146042              | 44             | 101/0                |
| 7            | 8         | SEAL Love's Divine (Warner Bros.)                                   | 1580        | -40       | 146704              | 32             | 103/0                |
| 9            | 9         | KIMBERLEY LOCKE 8th World Wonder (Curb)                             | 1499        | +8        | 91770               | 23             | 100/3                |
| 11           | 10        | MERCYME Here With Me (INO/Curb)                                     | 1230        | +94       | 61176               | 21             | 86/1                 |
| 12           | 11        | JOSH GROBAN You Raise Me Up (143/Reprise)                           | 1151        | +77       | 99683               | 45             | 104/0                |
| 10           | 12        | LIONEL RICHIE Just For You (Island/IDJMG)                           | 1141        | -60       | 88581               | 26             | 95/0                 |
| 14           | 13        | KEITH URBAN You'll Think Of Me (Capitol)                            | 1122        | +260      | 81984               | 16             | 92/1                 |
| 13           | 14        | 3 DOORS DOWN Here Without You (Republic/Universal)                  | 956         | +4        | 102055              | 37             | 63/0                 |
| 15           | 15        | JOSH GROBAN Remember When It Rained (143/Reprise)                   | 876         | +41       | 69365               | 7              | 80/0                 |
| 16           | 16        | LEANN RIMES f/IRONA KEATING Last Thing On My Mind (Curb)            | 775         | +19       | 34794               | 13             | 85/2                 |
| 17           | 17        | SEALS & CROFTS Summer Breeze '04 (Warner Bros.)                     | 567         | -161      | 69202               | 13             | 49/0                 |
| 19           | 18        | CHERIE Older Than My Years (Lava)                                   | 549         | +11       | 32898               | 8              | 73/4                 |
| 20           | 19        | HOOBASTANK The Reason (Island/IDJMG)                                | 481         | -14       | 56449               | 12             | 32/3                 |
| 22           | 20        | ALICIA KEYS If I Ain't Got You (J/RMG)                              | 478         | +76       | 56639               | 4              | 57/5                 |
| 21           | 21        | CELINE DION You And I (Epic)  | 396         | -103      | 39349               | 15             | 41/0                 |
| 25           | 22        | CLAY AIKEN I Will Carry You (RCA/RMG)                               | 368         | +46       | 18124               | 4              | 50/3                 |
| 28           | 23        | MARTINA MCBRIDE In My Daughter's Eyes (RCA)                         | 346         | +99       | 47292               | 2              | 39/13                |
| 23           | 24        | JEFF TIMMONS Whisper That Way (SLG/Rising Phoenix)                  | 329         | -61       | 10542               | 5              | 47/2                 |
| 27           | 25        | NEWSONG f/NATALIE GRANT When God Made You (Reunion)                 | 280         | +21       | 7409                | 2              | 41/0                 |
| 24           | 26        | JIM BRICKMAN f/MARK SCHULTZ 'Til I See You Again (Windham Hill/RMG) | 274         | -83       | 15642               | 17             | 48/0                 |
| 26           | 27        | COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)             | 272         | -3        | 31308               | 7              | 16/0                 |
| <b>Debut</b> | 28        | HALL & OATES I'll Be Around (U-Watch)                               | 261         | +188      | 43403               | 1              | 53/13                |
| <b>Debut</b> | 29        | SEAL Get It Together (Warner Bros.)                                 | 211         | +2        | 29409               | 1              | 36/3                 |
| <b>Debut</b> | 30        | ELTON JOHN Answer In The Sky (Universal)                            | 208         | +192      | 21072               | 1              | 65/22                |

118 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 8/29-9/4. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 5 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AOH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

**KELLY CLARKSON** Breakaway (Hollywood)  
Total Plays: 192, Total Stations: 16, Adds: 2

**BRUCE HORNSBY** Gonna Be Some Changes Made (Columbia)  
Total Plays: 174, Total Stations: 26, Adds: 0

**DIANA KRALL** Narrow Daylight (GRP/VMG)  
Total Plays: 160, Total Stations: 33, Adds: 2

**KATRINA CARLSON** Drive (Kataphonic)  
Total Plays: 117, Total Stations: 28, Adds: 5

**DARYL HALL** She's Gone (Rhythm & Groove/Liquid 8)  
Total Plays: 109, Total Stations: 23, Adds: 2

**CHRISTINE MCIVIE** Friend (Koch)  
Total Plays: 88, Total Stations: 24, Adds: 4

**RAY CHARLES f/ELTON JOHN** Sorry Seems To Be The Hardest Word (Concord)  
Total Plays: 84, Total Stations: 17, Adds: 1

**PHIL COLLINS** Don't Let Him Steal Your Heart Away (Atlantic)  
Total Plays: 57, Total Stations: 50, Adds: 48

**ANGEL** Love Is (Midax/ADA/WMG)  
Total Plays: 45, Total Stations: 14, Adds: 3

Songs ranked by total plays

## Most Added®

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| ARTIST TITLE LABEL(S)                                       | ADDS |
|---|------|
| PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic) | 48   |
| ELTON JOHN Answer In The Sky (Universal)                    | 22   |
| HALL & OATES I'll Be Around (U-Watch)                       | 13   |
| MARTINA MCBRIDE In My Daughter's Eyes (RCA)                 | 13   |
| ALICIA KEYS If I Ain't Got You (J/RMG)                      | 5    |
| KATRINA CARLSON Drive (Kataphonic)                          | 5    |
| CHERIE Older Than My Years (Lava)                           | 4    |
| CHRISTINE MCIVIE Friend (Koch)                              | 4    |
| JIMMY BUFFETT Back To The Island (RCA/Mailboat)             | 4    |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                                   | TOTAL PLAY INCREASE |
|---|---------------------|
| KEITH URBAN You'll Think Of Me (Capitol)                | +260                |
| ELTON JOHN Answer In The Sky (Universal)                | +192                |
| HALL & OATES I'll Be Around (U-Watch)                   | +188                |
| HALL & OATES Do It For Love (BMG Latin)                 | +126                |
| CELINE DION A New Day Has Come (Epic)                   | +124                |
| VANESSA CARLTON A Thousand Miles (A&M/Interscope)       | +116                |
| JOSH GROBAN To Where You Are (143/Reprise)              | +115                |
| MARTINA MCBRIDE In My Daughter's Eyes (RCA)             | +99                 |
| DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG) | +95                 |
| MERCYME Here With Me (INO/Curb)                         | +94                 |

## Recurrents

| ARTIST TITLE LABEL(S)                                   | TOTAL PLAYS |
|---|-------------|
| UNCLE KRACKER f/OOBBIE GRAY Drift Away (Lava)           | 1223        |
| SHANIA TWAIN Forever And For Always (Mercury/IDJMG)     | 1193        |
| MATCHBOX TWENTY Unwell (Atlantic)                       | 1067        |
| TRAIN Calling All Angels (Columbia)                     | 1036        |
| SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG) | 893         |
| VANESSA CARLTON A Thousand Miles (A&M/Interscope)       | 873         |
| COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)      | 821         |
| LUTHER VANDROSS Dance With My Father (J/RMG)            | 761         |
| SHERYL CROW Soak Up The Sun (A&M/Interscope)            | 758         |
| CHRISTINA AGUILERA Beautiful (RCA/RMG)                  | 709         |
| LONESTAR I'm Already There (BNA)                        | 694         |
| TRAIN Drops Of Jupiter (Tell Me) (Columbia)             | 663         |

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).



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September 10, 2004



America's Best Testing AC Songs 12 + For The Week Ending 9/10/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 25-54, W 25-34, W 35-54. Lists top AC songs like 'This Love' by Maroon 5 and 'You And I' by Celine Dion.

Total sample size is 276 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.



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top AC songs in Canada like 'This Love' by Maroon 5 and 'You And I' by Celine Dion.

24 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/29-9/4.

Reporters

Stations and their adds listed alphabetically by market

Large grid of market abbreviations and station lists, such as WYJB/Albany, NY and WBBQ/Bridgeport, CT.



Monitored Reporters 139 Total Reporters 118 Total Monitored 21 Total Indicator Did Not Report, Playlist Frozen (5): KDAT/Cedar Rapids, IA KEZA/Fayetteville, AR KOOL/Tyler, TX WAFY/Frederick, MD WLWX/Utica, NY

## ON THE RECORD

With

**Michael Storm**  
PD/morning show host,  
KPSI/Palm Springs



At KPSI/Palm Springs we're so pleased to have been added to R&R's Hot AC Indicator panel. I think we're still on the CHR/Rhythmic mailing lists, and we would like to be put on the correct ones so we can receive Hot AC product on a regular basis. Our address is 2100 Tahquitz Canyon, Palm Springs, CA 92262. ● We're currently running the Storm Watch 2004 contest in mornings in anticipation of the arrival of my and my wife's first baby. We know it's a girl, and she's due Oct. 3. Listeners are to guess the exact date and time of her birth, and the winner will receive a three-day Carnival cruise and baby furniture. ● Coming up in the fall we've got the Mix Dream Makeover, which is not only a physical makeover, but also a lifestyle makeover providing a vacation, cooking lessons, computer classes and other personal-growth-related prizes. ● As for music, we lean pop because there's no true CHR in Palm Springs. Artists who are working for us are Ashlee Simpson, Gavin DeGraw, Finger Eleven, John Mayer, Kelly Clarkson and Ryan Cabrera. Thank God for the Ashlee Simpson record — it's new music *and* an actual hit!

**A**t AC, Martina McBride's "This One's for the Girls" (RCA) goes to No. 1, Five For Fighting's "100 Years" (Aware/Columbia) takes a break and moves to No. 2, and Dido's "White Flag" (Arista/RMG) is No. 3 ... **Los Lonely Boys'** "Heaven" (Or/Epic) breaks into the top five, up from No. 8 last week with +88 plays ... Most increased goes to **Keith Urban's** "You'll Think of Me" (Capitol), with +260 ... Strong debuts for **Elton John's** "Answer in the Sky" (Universal) and **Hall & Oates'** "I'll Be Around" (U-Watch), charting at 30 and 28, respectively ... Another record-breaking week for adds at AC! Congratulations to everyone at Atlantic on **Phil Collins'** "Don't Let Him Steal Your Heart Away," which receives 47 adds. And it's another good week for last week's record-breaker, Elton John, who gets 21 ... Same top three at Hot AC: **Hoobastank's** "The Reason" (Island/IDJMG) is No. 1, **Los Lonely Boys'** "Heaven" (Or/Epic) is No. 2, and **Counting Crows'** "Accidentally in Love" (DreamWorks/Geffen) sits at No. 3 ... **Maroon 5's** "She Will Be Loved" and "This Love" (Octone/J/RMG) are Nos. 4 and 5, respectively, and "She Will Be Loved" is flying up the charts with +233 plays ... **John Mayer's** "Daughters" goes 25-19 with +268 plays, and **Avril Lavigne's** "My Happy Ending" (Arista/RMG) goes 15-11 on +216 plays ... Debuts at Hot AC are **Duran Duran's** "(Reach Up for the) Sunrise" (Epic), at No. 33; **Linkin Park's** "Breaking the Habit" (Warner Bros.), at No. 39; and **Lenny Kravitz's** "Lady" (Virgin), at No. 40. Duran Duran are Most Added for the second week in a row, with 15 adds, while John Mayer's "Daughters" and Dido's "Sand on My Shoes" (Arista/RMG) each get 10.

### AC/Hot AC

## ON THE RADIO

— Julie Kertes, AC/Hot AC Editor

## artistactivity

ARTIST: **Jem**

LABEL: **ATO/RCA/RMG**

By **JULIE KERTES/AC/HOT AC EDITOR**



One rarely comes across an artist who has seen all sides of the music industry. ATO recording artist Jem has done everything from club and festival promotion to being a DJ agent to launching an independent label. Oh, and did I mention this Wales native has a law degree from Sussex University?

In 1999 Jem, who has been writing music since she was 13, decided to step out from behind the scenes and begin working on a demo. She landed in London, where she worked with several noteworthy writer-producers, like Guy Sigsworth (Bjork, Frou Frou), Geology and, most recently, Yoad Nevo. Her song "Nothing Fails" is the collaborative effort of Sigsworth, Jem and Madonna, and is featured on Madonna's *American Life* album.

When I read about how Jem landed her record deal with Dave Matthews' label, ATO, I appreciated hard-core music people like KCRW (89.9/Los Angeles' Nic Harcourt even more. The musically passionate MD and host of the nationally acclaimed *Morning Becomes Eclectic* happened upon "Finally Woken" from Jem's demo and added it to the list of gems on his playlist. ATO A&R executive and KCRW listener Bruce Flohr heard it and struck a deal, and now Jem has gloriously entered the world of Hot AC. Thank you, Nic. See how this works? Radio people can be proactive and find artists for their formats!

The single "They" from Jem's CD, *Finally Woken*, was New & Active at Hot AC at press time. This project is starting on the West Coast, with strong airplay support from stations like KYSR/Los Angeles; KLLC/San Francisco; KPLZ/Seattle;

KMXB/Las Vegas; KALZ/Fresno; KLLY/Bakersfield; and KOSO/Modesto, CA.

KLLC PD John Peake says, "Jem has the perfect sound for today, and our listeners agree. 'They' remains one of our most requested." Asst. PD/MD Jayn says, "We love this track! Huge phones and great initial research."

KOSO MD Donna Miller tells R&R, "They" has pulled phones from the very first time we played it and is now our No. 1 most requested song. I'm a huge fan of the entire album and feel certain Jem will have multiple hits."

"They" has a haunting melody that combines a catchy chorus with layers of slick production elements and instrumentation. If Dido works for your radio station (and where *doesn't* Dido work?), then this record can be a great addition to your playlist. A chorus of children's voices adds so much color to the song, and the cold end leaves you wanting more. "24" also displays Jem's haunting and compelling style, with a string section that leaves an indelible imprint in one's memory. *Finally Woken* is one of those CDs that is rock-solid all the way through.

Jem has also captured the attention of the media. She's been featured on VH1 and MTV; her song "Just a Ride" has been heard on HBO's award-winning show *6 Feet Under*; and she made a special appearance on *The O.C.* last spring, singing Paul McCartney's "Maybe I'm Amazed" during a wedding scene. She is opening on select Dave Matthews dates, and the list just keeps growing. I hope we see a lot more of Jem in the future.

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# R&R HOT AC TOP 40

September 10, 2004

POWERED BY  
MEDIABASE

| LAST WEEK    | THIS WEEK | ARTIST TITLE LABEL(S)  | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|--------------|-----------|--|-------------|-----------|---------------------|----------------|----------------------|
| 1            | 1         | HOOBASTANK The Reason (Island/IDJMG)   | 3755        | +11       | 254084              | 29             | 97/2                 |
| 2            | 2         | LOS LONELY BOYS Heaven (Or/Epic)   | 3496        | -78       | 235953              | 25             | 96/2                 |
| 3            | 3         | COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)                      | 3315        | -115      | 222802              | 18             | 97/2                 |
| 5            | 4         | MAROON 5 She Will Be Loved (Octone/JRMG)                                     | 3287        | +233      | 210912              | 11             | 95/2                 |
| 4            | 5         | MAROON 5 This Love (Octone/JRMG)   | 2952        | -171      | 223773              | 35             | 96/2                 |
| 6            | 6         | FINGER ELEVEN One Thing (Wind-up)  | 2921        | +33       | 169090              | 18             | 88/2                 |
| 7            | 7         | 3 DOORS DOWN Away From The Sun (Republic/Universal)                          | 2604        | +8        | 130202              | 30             | 77/2                 |
| 9            | 8         | ASHLEE SIMPSON Pieces Of Me (Geffen)   | 2499        | +166      | 162997              | 6              | 87/2                 |
| 10           | 9         | GAVIN DEGRAW I Don't Want To Be (JRMG)                                       | 2293        | -15       | 118329              | 25             | 82/2                 |
| 8            | 10        | SWITCHFOOT Meant To Live (Red Ink/Columbia)                                  | 2197        | -151      | 125837              | 23             | 78/2                 |
| 15           | 11        | AVRIL LAVIGNE My Happy Ending (Arista/RMG)                                   | 1828        | +216      | 107994              | 7              | 82/4                 |
| 14           | 12        | NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)                      | 1717        | +23       | 82363               | 14             | 72/1                 |
| 12           | 13        | NICKELBACK Someday (Roadrunner/IDJMG)  | 1689        | -123      | 130496              | 50             | 78/2                 |
| 11           | 14        | 311 Love Song (Volcano/Zomba)  | 1544        | -337      | 91287               | 21             | 72/1                 |
| 13           | 15        | TRAIN Ordinary (Columbia)  | 1412        | -315      | 59977               | 14             | 68/1                 |
| 16           | 16        | SARAH MCLACHLAN World On Fire (Arista/RMG)                                   | 1306        | +99       | 64982               | 7              | 70/5                 |
| 17           | 17        | BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)                                | 1176        | +159      | 51883               | 6              | 55/3                 |
| 20           | 18        | RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)                             | 1043        | +170      | 59250               | 6              | 58/7                 |
| 25           | 19        | JOHN MAYER Daughters (Aware/Columbia)  | 980         | +268      | 68667               | 3              | 61/10                |
| 22           | 20        | SEETHER fIAMY LEE Broken (Wind-up)   | 970         | +123      | 35908               | 8              | 51/4                 |
| 21           | 21        | AVION Seven Days Without You (Columbia)                                      | 951         | +78       | 31000               | 14             | 45/2                 |
| 19           | 22        | RICHARD MARX When You're Gone (Manhattan/EMC)                                | 847         | -28       | 37061               | 13             | 52/1                 |
| 23           | 23        | KELLY CLARKSON Breakaway (Hollywood)   | 812         | +30       | 52717               | 5              | 41/0                 |
| 26           | 24        | FIVE FOR FIGHTING The Devil In The Wishing Well (Jane Says) (Aware/Columbia) | 733         | +118      | 22208               | 5              | 50/3                 |
| 18           | 25        | SHERYL CROW Light In Your Eyes (A&M/Interscope)                              | 718         | -271      | 53676               | 19             | 49/2                 |
| 24           | 26        | SCISSOR SISTERS Take Your Mama (Universal)                                   | 690         | -39       | 33203               | 12             | 36/1                 |
| 27           | 27        | ALANIS MORISSETTE Eight Easy Steps (Maverick/Reprise)                        | 573         | +45       | 19716               | 4              | 44/1                 |
| 30           | 28        | KILLERS Somebody Told Me (Island/IDJMG)                                      | 537         | +58       | 16542               | 4              | 35/2                 |
| 28           | 29        | HOWIE DAY Collide (Epic)   | 519         | +2        | 25139               | 4              | 33/4                 |
| 29           | 30        | MARTINA MCBRIDE This One's For The Girls (RCA)                               | 451         | -36       | 29028               | 13             | 20/0                 |
| 32           | 31        | DIANA ANAID Last Thing (Five Crowns Music)                                   | 433         | +54       | 12690               | 5              | 29/2                 |
| 33           | 32        | JOJO Leave (Get Out) (BlackGround/Universal)                                 | 376         | +23       | 15176               | 3              | 10/0                 |
| <i>Debut</i> | 33        | DURAN DURAN (Reach Up For The) Sunrise (Epic)                                | 354         | +150      | 25428               | 1              | 39/15                |
| 31           | 34        | BLINK-182 I Miss You (Geffen)  | 352         | -46       | 15679               | 17             | 8/0                  |
| 39           | 35        | BONNIE MCKEE Somebody (Reprise)  | 318         | +73       | 8911                | 2              | 24/0                 |
| 38           | 36        | TEARS FOR FEARS Call Me Mellow (Universal Music Entertainment)               | 315         | +65       | 8627                | 2              | 29/1                 |
| 34           | 37        | PAT MCGEE BAND Beautiful Ways (Warner Bros.)                                 | 311         | +26       | 17902               | 8              | 11/0                 |
| 37           | 38        | INGRAM HILL Will I Ever Make It Home (Hollywood)                             | 308         | +55       | 7834                | 2              | 25/2                 |
| <i>Debut</i> | 39        | LINKIN PARK Breaking The Habit (Warner Bros.)                                | 296         | +99       | 18716               | 1              | 14/1                 |
| <i>Debut</i> | 40        | LENNY KRAVITZ Lady (Virgin)  | 264         | +124      | 11612               | 1              | 32/9                 |

## Most Added®

www.rradds.com

| ARTIST TITLE LABEL(S)                            | ADDS |
|--|------|
| DURAN DURAN (Reach Up For The) Sunrise (Epic)    | 15   |
| DIDO Sand In My Shoes (Arista/RMG)               | 12   |
| JOHN MAYER Daughters (Aware/Columbia)            | 10   |
| LENNY KRAVITZ Lady (Virgin)                      | 9    |
| VANESSA CARLTON White Houses (A&M/Interscope)    | 8    |
| RYAN CABRERA On The Way Down (E.V.L.A./Atlantic) | 7    |
| SARAH MCLACHLAN World On Fire (Arista/RMG)       | 5    |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                            | TOTAL PLAY INCREASE |
|--|---------------------|
| JOHN MAYER Daughters (Aware/Columbia)            | +268                |
| MAROON 5 She Will Be Loved (Octone/JRMG)         | +233                |
| AVRIL LAVIGNE My Happy Ending (Arista/RMG)       | +216                |
| RYAN CABRERA On The Way Down (E.V.L.A./Atlantic) | +170                |
| ASHLEE SIMPSON Pieces Of Me (Geffen)             | +166                |
| BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)    | +159                |
| DURAN DURAN (Reach Up For The) Sunrise (Epic)    | +150                |
| LENNY KRAVITZ Lady (Virgin)                      | +124                |
| VANESSA CARLTON White Houses (A&M/Interscope)    | +124                |
| SEETHER fIAMY LEE Broken (Wind-up)               | +123                |

## New & Active

|  |  |
|--|--|
| DIDO Sand In My Shoes (Arista/RMG)             | Total Plays: 255, Total Stations: 38, Adds: 12 |
| SWITCHFOOT Dare You To Move (Red Ink/Columbia) | Total Plays: 254, Total Stations: 12, Adds: 1  |
| VANESSA CARLTON White Houses (A&M/Interscope)  | Total Plays: 227, Total Stations: 29, Adds: 8  |
| LOS LONELY BOYS More Than Love (Or/Epic)       | Total Plays: 216, Total Stations: 26, Adds: 4  |
| JEM They (ATO/RCA/RMG)                         | Total Plays: 209, Total Stations: 14, Adds: 1  |
| SEAL Get It Together (Warner Bros.)            | Total Plays: 172, Total Stations: 17, Adds: 0  |
| JOHN MELLENCAMP Walk Tall (Island/IDJMG)       | Total Plays: 107, Total Stations: 15, Adds: 1  |

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

99 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/29-9/4. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

**Saturday Night at the 80s with Todd Pettengill**

For a good time call  
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212-735-1700

abc RADIO NETWORKS  
america listens to abc

RateTheMusic.com

America's Best Testing Hot AC Songs 12+ For The Week Ending 9/10/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, 18-34, 18-24, 25-34. Lists top songs like 'She Will Be Loved' by Maroon 5.

Total sample size is 409 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much).



HOT AC TOP 30

POWERED BY MEDIABASE

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top Canadian songs like 'She Will Be Loved' by Maroon 5.

23 Canadian Hot AC Reports. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

Reporters

Stations and their ads listed alphabetically by market

Large table listing radio stations and their advertising spots across various markets like Akron, Albany, Albuquerque, etc.

POWERED BY MEDIABASE

\*Monitored Reporters

114 Total Reporters

99 Total Monitored

Did Not Report, Playlist Frozen (4): KEHK/Eugene, OR; KMXS/Anchorage, AK; KRZU/Santa Barbara, CA; WDAQ/Danbury, CT



**CAROL ARCHER**  
 carcher@radioandrecords.com

**PART TWO OF A THREE-PART SERIES**

**Spring '04, The Demos**

Last week we looked at 12+ numbers for the past year. This time we take a look at the format's 25-54 and 35-64 ranks across the last four books, as well as how each station fared from winter 2004 to spring 2004, which was, in a word — with several highly notable exceptions — poorly. One thing is certain: The spring book was an anomaly, one we will explore in detail two weeks from now in this series' conclusion in the Sept. 24 issue. Don't miss it!

**Persons 25-54**

| Calls/City               | Summer '03 | Fall '03 | Winter '04 | Spring '04 | % Share Chg. W/ '04-Sp '04 |
|--------------------------|------------|----------|------------|------------|----------------------------|
| WQCD/New York            | 8t         | 8t       | 10t        | 8t         | 0%                         |
| KTWV/Los Angeles         | 7t         | 7        | 2t         | 6          | -10%                       |
| WNUA/Chicago             | 6          | 4        | 9          | 12         | -14%                       |
| KKSF/San Francisco       | 4          | 12t      | 9          | 12t        | -7%                        |
| KOAI/Dallas              | 7          | 10t      | 9t         | 15         | -17%                       |
| WJZ/Philadelphia         | 3          | 8        | 4          | 6          | -10%                       |
| KHJZ/Houston             | 11         | 8        | 9          | 14         | -15%                       |
| WJZW/Washington          | 4          | 8        | 3          | 10         | -41%                       |
| WVMV/Detroit             | 3t         | 5        | 8t         | 5          | +5%                        |
| WJZZ/Atlanta             | 8t         | 9t       | 13         | 9          | -3%                        |
| WLVE/Miami               | 7          | 7        | 10         | 7          | +10%                       |
| KWJZ/Seattle             | 4t         | 7        | 6          | 8          | -15%                       |
| KYOT/Phoenix             | 8          | 11       | 9t         | 7t         | +10%                       |
| KJZL/Minneapolis         | 7          | 13       | 10         | 10         | +5%                        |
| KIFM/San Diego           | 5          | 7        | 3t         | 3          | +2%                        |
| WSMJ/Baltimore           | —          | 7        | 8          | 4t         | +19%                       |
| WSSM/St. Louis           | 13         | 7        | 13         | 13         | +9%                        |
| WSJT/Tampa               | 9t         | 6t       | 3          | 4          | +4%                        |
| KJCD/Denver              | 9          | 9        | 7          | 11         | -24%                       |
| WNWV/Cleveland           | 7          | 7        | 8          | 8          | +4%                        |
| KSSJ/Sacramento          | 4          | 5        | 4          | 7t         | -14%                       |
| KBZN/Salt Lake City      | 18t        | 17       | 15t        | 17         | -12%                       |
| WJZ/Milwaukee            | 13         | 12       | 12         | 12         | -9%                        |
| WJZA & WJZK/Columbus, OH | 19         | 15       | 15t        | 15t        | +16%                       |
| WLOQ/Orlando             | 11         | 12       | 7t         | 13t        | -26%                       |
| KOAS/Las Vegas           | 16         | 18       | 19         | 19         | -22%                       |
| WYJZ/Indianapolis        | 16         | 15t      | 13         | 14         | -12%                       |
| WJZN/Memphis             | 12t        | 14       | 14         | 16         | -11%                       |
| WJZL & WJZO/Louisville   | 13         | 12       | 14         | 13         | +58%                       |
| WJZV/Richmond            | 12t        | 13       | 15         | 15         | +6%                        |
| WZMR/Albany, NY          | 12         | 15t      | 18t        | 13t        | +50%                       |
| KEZL/Fresno              | 12         | 12t      | 4t         | 14         | -45%                       |
| KSMJ/Bakersfield         | 7          | 14t      | 18         | 16         | +15%                       |
| KSKX/Colorado Springs    | 14t        | 12       | 15         | 12t        | +41%                       |

**Persons 35-64**

| Calls/City          | Summer '03 | Fall '03 | Winter '04 | Spring '04 | % Share Chg. W/ '04-Sp '04 |
|---------------------|------------|----------|------------|------------|----------------------------|
| WQCD/New York       | 5          | 5        | 6          | 7          | -2%                        |
| KTWV/Los Angeles    | 2          | 2        | 1          | 2          | -5%                        |
| WNUA/Chicago        | 6          | 2        | 3          | 5          | -12%                       |
| KKSF/San Francisco  | 3          | 6        | 4          | 6          | -2%                        |
| KOAI/Dallas         | 2t         | 6t       | 4          | 7          | -25%                       |
| WJZ/Philadelphia    | 3          | 5t       | 5          | 5          | -3%                        |
| KHJZ/Houston        | 6          | 4        | 4          | 9          | -24%                       |
| WJZW/Washington     | 3          | 3        | 2          | 9t         | -39%                       |
| WVMV/Detroit        | 2          | 5        | 5t         | 6          | +8%                        |
| WJZZ/Atlanta        | 7t         | 9        | 7          | 10t        | -13%                       |
| WLVE/Miami          | 3          | 5        | 4          | 4          | 0%                         |
| KWJZ/Seattle        | 5          | 4        | 5          | 6t         | +2%                        |
| KYOT/Phoenix        | 3          | 5t       | 2          | 2          | -2%                        |
| KJZL/Minneapolis    | 7          | 10       | 8          | 6t         | +18%                       |
| KIFM/San Diego      | 1          | 3        | 2          | 1          | +8%                        |
| WSMJ/Baltimore      | —          | 6        | 6          | 3          | +29%                       |
| WSSM/St. Louis      | 7t         | 5        | 11         | 6t         | +34%                       |
| WSJT/Tampa          | 4          | 5        | 3          | 4          | -4%                        |
| KJCD/Denver         | 7          | 8        | 5t         | 7          | -10%                       |
| WNWV/Cleveland      | 7          | 6        | 6t         | 7          | -3%                        |
| KSSJ/Sacramento     | 5          | 2        | 3          | 2t         | -14%                       |
| KBZN/Salt Lake City | 10t        | 11       | 9t         | 9          | -24%                       |
| WJZ/Milwaukee       | 10         | 10       | 10t        | 10         | +3%                        |

**Smooth Jazz Remains Strong**

Despite a soft spring '04 book, the Smooth Jazz format continues to be viable and healthy at a time when all formats are down, except Urban, Latin and News/Talk. Take a good look at the data contained on this page, and be sure to follow up with the discussion about SJ's spring book that follows here in two weeks.

The following Format Trends Report covers AQH share estimates (reported in hundreds — 00) for persons 25-54.

| Format            | Sp '99-Wi '00 | Sp '00-Wi '01 | Sp '01-Wi '02 | Sp '02-Wi '03 | Sp '03-Wi '04 |
|-------------------|---------------|---------------|---------------|---------------|---------------|
| AC                | 18.0          | 17.3          | 17.0          | 16.9          | 16.1          |
| Alternative       | 5.2           | 5.1           | .2            | 5.4           | 5.1           |
| CHR               | 9.0           | 9.2           | 9.3           | 9.4           | 8.9           |
| Classical         | 1.1           | 1.3           | 0.9           | 0.9           | 0.8           |
| Country           | 9.4           | 8.9           | 8.6           | 8.4           | 8.6           |
| Adult Standards   | 0.9           | 0.9           | 0.6           | 0.5           | 0.5           |
| Smooth Jazz       | 3.2           | 3.3           | 3.3           | 3.3           | 3.3           |
| News/Talk         | 12.9          | 13.6          | 14.0          | 14.0          | 14.3          |
| Oldies            | 10.2          | 9.9           | 9.3           | 8.1           | 8.3           |
| Christian         | 2.2           | 2.4           | 6             | 2.9           | 3.0           |
| Remaining Formats | 0.4           | 0.5           | 0.4           | 0.3           | 0.3           |
| Rock              | 12.5          | 2.3           | 12.0          | 11.9          | 11.2          |
| Latin             | 7.6           | 7.5           | 8.0           | 9.1           | 9.8           |
| Urban             | .6            | 7.9           | 9.0           | 9.2           | 10.2          |

Ties are noted with a (t). © Arbitron; may not be quoted or reproduced without prior written permission from Arbitron. All data is Monday-Sunday, 6am-midnight.

The following Format Trends Report covers AQH share estimates (reported in hundreds — 00) for persons 35-64.

| Format            | Sp '99-Wi '00 | Sp '00-Wi '01 | Sp '01-Wi '02 | Sp '02-Wi '03 | Sp '03-Wi '04 |
|-------------------|---------------|---------------|---------------|---------------|---------------|
| AC                | 17.4          | 16.9          | 17.0          | 17.1          | 16.2          |
| Alternative       | 3.0           | 2.9           | 3.0           | 3.2           | 3.2           |
| CHR               | 5.6           | 5.8           | 5.7           | 5.6           | 5.2           |
| Classical         | 1.8           | 2.1           | 1.6           | 1.5           | 1.4           |
| Country           | 10.5          | 10.1          | 9.9           | 9.7           | 9.7           |
| Adult Standards   | 2.3           | 2.1           | 1.6           | 1.3           | 1.2           |
| Smooth Jazz       | 4.1           | 4.2           | 4.3           | 4.3           | 4.4           |
| News/Talk         | 17.6          | 18.0          | 18.5          | 18.5          | 18.7          |
| Oldies            | 12.6          | 12.2          | 11.5          | 10.4          | 10.8          |
| Christian         | 2.7           | 2.9           | 3.0           | 3.4           | 3.4           |
| Remaining Formats | 0.4           | 0.5           | 0.4           | 0.3           | 0.3           |
| Rock              | 9.3           | 9.5           | 9.5           | 9.8           | 9.3           |
| Latin             | 6.6           | 6.4           | 6.6           | 7.1           | 7.6           |
| Urban             | 6.2           | 6.5           | 7.6           | 7.9           | 8.8           |

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**Persons 35-64 (cont.)**

| Calls/City               | Summer '03 | Fall '03 | Winter '04 | Spring '04 | % Share Chg. W/ '04-Sp '04 |
|--------------------------|------------|----------|------------|------------|----------------------------|
| WJZA & WJZK/Columbus, OH | 16         | 12       | 11         | 10         | -7%                        |
| WLOQ/Orlando             | 9t         | 10       | 5          | 8t         | -22%                       |
| KOAS/Las Vegas           | 12         | 15       | 13         | 16         | -22%                       |
| WYJZ/Indianapolis        | 14t        | 8        | 9          | -11%       |                            |
| WJZN/Memphis             | 13         | 12       | 9          | 9          | -13%                       |
| WJZL & WJZO/Louisville   | 9          | 6        | 12         | 7          | +46%                       |
| WJZV/Richmond            | 8          | 9        | 12         | 13t        | -5%                        |
| WZMR/Albany, NY          | 8t         | 12       | 10         | 9t         | +4%                        |
| KEZL/Fresno              | 3t         | 5t       | 2          | 6          | -46%                       |
| KSMJ/Bakersfield         | 5          | 3t       | 11t        | 9          | +38%                       |
| KSKX/Colorado Springs    | 9          | 8t       | 13         | 10         | +75%                       |

Ties are noted with a t. © Arbitron Co. 2004



**BETTER THAN BEING NO. 1** Wedding bells rang for KIFM/San Diego Asst. PD/MD Kelly Cole (r) and longtime swain Mike ("Big Mike") Humphreys, who were married recently at Las Vegas' historic Little Chapel of the West. (There were no go-go dancers in attendance.) The Smooth Jazz family wishes the happy couple a gloriously happy life together.

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)  | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE ('06) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-----------|----------------------|----------------|----------------------|
| 1         | 1         | GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)          | 864         | -12       | 116561               | 15             | 39/0                 |
| 2         | 2         | BONEY JAMES Here She Comes (Warner Bros.)                        | 790         | -19       | 93482                | 13             | 39/1                 |
| 4         | 3         | MICHAEL LINGTON Show Me (Rendezvous)                             | 770         | +7        | 100521               | 22             | 38/0                 |
| 5         | 4         | GERALD ALBRIGHT To The Max (GRP/VMG)                             | 733         | +39       | 88540                | 17             | 39/1                 |
| 3         | 5         | MARCANTOINE Mediterraneo (Rendezvous)                            | 732         | -34       | 93519                | 29             | 35/0                 |
| 6         | 6         | DAVE KOZ All I See Is You (Capitol)                              | 626         | -36       | 79172                | 28             | 39/0                 |
| 7         | 7         | ANITA BAKER You're My Everything (Blue Note/EMC)                 | 586         | +15       | 70240                | 10             | 37/1                 |
| 11        | 8         | JOYCE COOLING Expression (Narada)                                | 488         | +26       | 54757                | 26             | 37/0                 |
| 8         | 9         | EUGE GROOVE Livin' Large (Narada)                                | 480         | -76       | 56082                | 31             | 37/0                 |
| 9         | 10        | PAUL TAYLOR Steppin' Out (Peak)                                  | 478         | -9        | 63375                | 32             | 38/0                 |
| 12        | 11        | WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)             | 472         | +39       | 45797                | 12             | 34/0                 |
| 10        | 12        | SEAL Love's Divine (Warner Bros.)                                | 428         | -43       | 35392                | 17             | 30/0                 |
| 13        | 13        | CHRIS BOTTI Back Into My Heart (Columbia)                        | 427         | +9        | 57817                | 18             | 38/2                 |
| 14        | 14        | PAUL JACKSON, JR. Walkin' (Blue Note/EMC)                        | 383         | -18       | 41537                | 18             | 34/2                 |
| 17        | 15        | RICHARD ELLIOT Your Secret Love (GRP/VMG)                        | 369         | +19       | 42435                | 7              | 31/1                 |
| 16        | 16        | MARION MEADOWS Sweet Grapes (Heads Up)                           | 364         | +8        | 33076                | 10             | 30/0                 |
| 19        | 17        | NORMAN BROWN Up 'N' At 'Em (Warner Bros.)                        | 348         | +72       | 37303                | 6              | 32/1                 |
| 18        | 18        | TIM BOWMAN Summer Groove (Liquid 8)                              | 331         | +29       | 30229                | 5              | 31/2                 |
| 20        | 19        | NICK COLIONNE It's Been Too Long (3 Keys Music)                  | 291         | +24       | 47230                | 11             | 28/2                 |
| 22        | 20        | RAMSEY LEWIS TRIO The In Crowd (Narada)                          | 270         | +20       | 36616                | 15             | 24/1                 |
| 23        | 21        | KIM WATERS In Deep (Shanachie)                                   | 250         | +10       | 18094                | 9              | 27/3                 |
| 21        | 22        | PATTI LABELLE New Day (Def Soul/IDJMG)                           | 240         | -16       | 17674                | 12             | 19/2                 |
| 26        | 23        | SOUL BALLET Cream (215)  | 226         | +63       | 34127                | 3              | 22/3                 |
| 24        | 24        | GLADYS KNIGHT HEDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid) | 201         | -14       | 9863                 | 13             | 15/0                 |
| 25        | 25        | RENEE OLSTEAD A Love That Will Last (143/Reprise)                | 194         | +23       | 16925                | 7              | 17/3                 |
| 27        | 26        | MINDI ABAIR Come As You Are (GRP/VMG)                            | 184         | +30       | 33427                | 2              | 21/6                 |
| 30        | 27        | STEVE OLIVER Chips & Salsa (Koch)                                | 152         | +35       | 7613                 | 3              | 14/2                 |
| 29        | 28        | PETER WHITE How Does It Feel (Columbia)                          | 140         | +21       | 28100                | 2              | 16/3                 |
| Debut     | 29        | PIECES OF A DREAM It's Go Time (Heads Up)                        | 127         | +17       | 11688                | 1              | 14/1                 |
| Debut     | 30        | CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)                  | 117         | +29       | 4040                 | 1              | 12/1                 |

39 Smooth Jazz reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/29-9/4. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter -hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

**THA' HOT CLUB** I'm Gonna Love You Just A Little More Baby (Shanachie)  
Total Plays: 115, Total Stations: 11, Adds: 1

**PAUL BROWN** Moment By Moment (GRP/VMG)  
Total Plays: 114, Total Stations: 12, Adds: 3

**GREG ADAMS** Firefly (215)  
Total Plays: 80, Total Stations: 10, Adds: 2

**AL JARREAU** Cold Duck (GRP/VMG)  
Total Plays: 80, Total Stations: 5, Adds: 0

**HALL & OATES** Love TKO (U-Watch)  
Total Plays: 77, Total Stations: 13, Adds: 7

**FOURPLAY** Play Around It (RCA Victor)  
Total Plays: 73, Total Stations: 6, Adds: 0

**EVERETTE HARP** Can You Hear Me (A440)  
Total Plays: 69, Total Stations: 9, Adds: 1

**ALICIA KEYS** If I Ain't Got You (J/RMG)  
Total Plays: 66, Total Stations: 4, Adds: 1

**MICHAEL MCDONALD** Ain't Nothing Like The Real Thing (Motown)  
Total Plays: 61, Total Stations: 7, Adds: 0

**RAFE GOMEZ** Icy (Tommy Boy)  
Total Plays: 61, Total Stations: 7, Adds: 2

Songs ranked by total plays

## Most Added\*

www.rradds.com

| ARTIST TITLE LABEL(S)                             | ADDS |
|---|------|
| HALL & OATES Love TKO (U-Watch)                   | 7    |
| MINDI ABAIR Come As You Are (GRP/VMG)             | 6    |
| KIM WATERS In Deep (Shanachie)                    | 3    |
| SOUL BALLET Cream (215)                           | 3    |
| RENEE OLSTEAD A Love That Will Last (143/Reprise) | 3    |
| PETER WHITE How Does It Feel (Columbia)           | 3    |
| PAUL BROWN Moment By Moment (GRP/VMG)             | 3    |
| FOURPLAY Fields Of Gold (RCA Victor)              | 3    |
| DAVE KOZ Let It Free (Capitol)                    | 3    |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                                | TOTAL PLAY INCREASE |
|--|---------------------|
| NORMAN BROWN Up 'N' At 'Em (Warner Bros.)            | +72                 |
| SOUL BALLET Cream (215)                              | +63                 |
| HALL & OATES Love TKO (U-Watch)                      | +63                 |
| GERALD ALBRIGHT To The Max (GRP/VMG)                 | +39                 |
| WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous) | +39                 |
| STEVE OLIVER Chips & Salsa (Koch)                    | +35                 |
| GREG ADAMS Firefly (215)                             | +35                 |
| MINDI ABAIR Come As You Are (GRP/VMG)                | +30                 |

## Most Played Recurrents

| ARTIST TITLE LABEL(S)                                  | TOTAL PLAYS |
|--|-------------|
| PAUL BROWN 24/7 (GRP/VMG)                              | 330         |
| DAN SIEGEL In Your Eyes (Native Language)              | 328         |
| DIANA KRALL Temptation (GRP/VMG)                       | 301         |
| PETER WHITE Talkin' Bout Love (Columbia)               | 266         |
| RICK BRAUN Daddy-O (Warner Bros.)                      | 261         |
| PRAFUL Sigh (Rendezvous)                               | 251         |
| B. CULBERTSON f/n. BROWN Come On Up (Warner Bros.)     | 249         |
| HIL ST. SOUL For The Love Of You (Shanachie)           | 248         |
| RICHARD SMITH Sing A Song (A440)                       | 244         |
| L. VANDROSS W/ BEYONCÉ The Closer I Get To You (J/RMG) | 239         |
| KIM WATERS The Ride (Shanachie)                        | 217         |
| RICHARD ELLIOT Sly (GRP/VMG)                           | 215         |
| STEVE COLE Everyday (Warner Bros.)                     | 213         |
| JAZZMASTERS Puerto Bonus (Trippin' 'N' Rhythm)         | 210         |
| NAJEE Eye 2 Eye (N-Coded)                              | 210         |

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| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)   | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|---|-------------|-----------|---------------------|----------------|----------------------|
| 1         | 1         | BONEY JAMES Here She Comes (Warner Bros.)                         | 233         | -25       | 1183                | 12             | 15/0                 |
| 2         | 2         | GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)           | 211         | +4        | 1008                | 14             | 14/0                 |
| 3         | 3         | GERALD ALBRIGHT To The Max (GRP/VMG)                              | 196         | +20       | 774                 | 17             | 14/0                 |
| 5         | 4         | WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)              | 173         | +4        | 755                 | 10             | 15/0                 |
| 4         | 5         | EVERETTE HARP Can You Hear Me (A440)                              | 170         | -1        | 818                 | 13             | 16/0                 |
| 8         | 6         | MICHAEL LINGTON Show Me (Rendezvous)                              | 160         | +5        | 495                 | 20             | 12/0                 |
| 6         | 7         | FOURPLAY Play Around It (RCA Victor)                              | 158         | -5        | 958                 | 12             | 12/0                 |
| 10        | 8         | STEVE OLIVER Chips & Salsa (Koch)                                 | 154         | +13       | 712                 | 7              | 15/0                 |
| 9         | 9         | ANITA BAKER You're My Everything (Blue Note/EMC)                  | 152         | -1        | 881                 | 9              | 14/0                 |
| 7         | 10        | KIM WATERS In Deep (Shanachie)                                    | 147         | -13       | 791                 | 12             | 14/0                 |
| 12        | 11        | TIM BOWMAN Summer Groove (Liquid B)                               | 135         | +4        | 486                 | 4              | 13/0                 |
| 11        | 12        | RAMSEY LEWIS TRIO The In Crowd (Narada)                           | 134         | -3        | 513                 | 13             | 12/0                 |
| 13        | 13        | RICHARD ELLIOT Your Secret Love (GRP/VMG)                         | 131         | +6        | 530                 | 6              | 11/0                 |
| 15        | 14        | NORMAN BROWN Up 'N' At 'Em (Warner Bros.)                         | 122         | +2        | 470                 | 6              | 11/0                 |
| 21        | 15        | MARC ANTOINE Mediterraneo (Rendezvous)                            | 116         | +14       | 549                 | 29             | 8/0                  |
| 14        | 16        | DAVID BENOIT / RUSS FREEMAN Palmetto Park (Peak/Concord)          | 116         | -6        | 555                 | 10             | 11/0                 |
| 17        | 17        | JOYCE COOLING Expression (Narada)                                 | 113         | -4        | 581                 | 26             | 13/0                 |
| 18        | 18        | CHRIS BOTTI Back Into My Heart (Columbia)                         | 109         | -5        | 584                 | 19             | 12/0                 |
| 19        | 19        | DAVE KOZ All I See Is You (Capitol)                               | 108         | -5        | 287                 | 28             | 10/0                 |
| 20        | 20        | AL JARREAU Cold Duck (GRP/VMG)                                    | 105         | -1        | 454                 | 8              | 11/0                 |
| 16        | 21        | GLADYS KNIGHT / EDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid) | 104         | -13       | 791                 | 11             | 10/0                 |
| 23        | 22        | SOUL BALLET Cream (215)   | 101         | +6        | 368                 | 4              | 11/1                 |
| 22        | 23        | MARION MEADOWS Sweet Grapes (Heads Up)                            | 95          | -5        | 661                 | 10             | 10/0                 |
| 26        | 24        | ERIC MARIENTHAL Secrets (Peak)                                    | 93          | +6        | 520                 | 8              | 8/0                  |
| 24        | 25        | SHADES OF SOUL ft. JEFF LORBER w/ CHRIS BOTTI Gazpacho (Narada)   | 90          | 0         | 417                 | 6              | 9/0                  |
| 25        | 26        | DIANA KRALL Temptation (GRP/VMG)                                  | 85          | -2        | 430                 | 24             | 7/0                  |
| 28        | 27        | PAUL TAYLOR Steppin' Out (Peak)                                   | 84          | +2        | 264                 | 27             | 6/0                  |
| Debu      | 28        | RAFE GOMEZ Icy (Tommy Boy)  | 82          | +20       | 249                 | 1              | 10/2                 |
| 29        | 29        | EUGE GROOVE Livin' Large (Narada)                                 | 82          | +1        | 405                 | 31             | 6/0                  |
| Debu      | 30        | MINDI ABAIR Come As You Are (GRP/VMG)                             | 79          | +22       | 249                 | 1              | 10/3                 |

17 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 8/29 - Saturday 9/4.  
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## Most Added\*

www.rindicator.com

| ARTIST TITLE LABEL(S)                         | ADDS |
|---|------|
| FOURPLAY Fields Of Gold (RCA Victor)          | 4    |
| MINDI ABAIR Come As You Are (GRP/VMG)         | 3    |
| HALL & OATES Love TKO (U-Watch)               | 3    |
| RAFE GOMEZ Icy (Tommy Boy)                    | 2    |
| GRADY NICHOLS Tuesday Morning (Compendia)     | 2    |
| JEFF KASHIWA Peace Of Mind (Native Language)  | 2    |
| GARRY GOIN Don't Ask My Neighbors (Compendia) | 2    |
| ERIC ESSIX Sweet Tea (Essential)              | 2    |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                               | TOTAL PLAY INCREASE |
|---|---------------------|
| GARRY GOIN Don't Ask My Neighbors (Compendia)       | +25                 |
| MINDI ABAIR Come As You Are (GRP/VMG)               | +22                 |
| GERALD ALBRIGHT To The Max (GRP/VMG)                | +20                 |
| RAFE GOMEZ Icy (Tommy Boy)                          | +20                 |
| FOURPLAY Fields Of Gold (RCA Victor)                | +18                 |
| HOUSE OF URBAN GROOVES The House Of Urban... (Peak) | +16                 |
| JEFF KASHIWA Peace Of Mind (Native Language)        | +15                 |
| GRADY NICHOLS Tuesday Morning (Compendia)           | +14                 |
| MARC ANTOINE Mediterraneo (Rendezvous)              | +14                 |
| ERIC ESSIX Sweet Tea (Essential)                    | +14                 |

## Most Played Recurrents

| ARTIST TITLE LABEL(S)                        | TOTAL PLAYS |
|--|-------------|
| HIL ST. SDUL For The Love Of You (Shanachie) | 83          |
| PAUL BROWN 24/7 (GRP/VMG)                    | 65          |
| PETE BELASCO Deeper (Compendia)              | 54          |
| GRADY NICHOLS Alright (Compendia)            | 43          |
| RICHARD SMITH Sing A Song (A440)             | 42          |
| NICK COLIONNE High Flyin' (3 Keys Music)     | 37          |
| ALKEMX Time To Lounge (Rendezvous)           | 33          |
| NAJEE Eye 2 Eye (N-Coded)                    | 32          |
| CHRIS BOTTI Indian Summer (Columbia)         | 29          |
| KIM WATERS The Ride (Shanachie)              | 27          |
| STEVE COLE Everyday (Warner Bros.)           | 26          |
| RICHARD ELLIOT Sly (GRP/VMG)                 | 25          |

## Reporters

### Stations and their adds listed alphabetically by market

|   |   |   |  |   |  |
|---|---|---|--|---|--|
| WZMR/Albany, NY<br>OM/PD: Kevin Callahan<br>MD: Julie Feiner<br>No Adds   | WNWV/Cleveland, OH*<br>OM/PD: Bernie Kimble<br>DAVE KOZ<br>EUGE GROOVE  | WOTO/Hartford, CT<br>PD/M/D: Stewart Stone<br>8 LUTHER VANDROSS<br>9 STREETWIZE<br>1 RAY CHARLES / JUDITH MATHES  | KSBW/Los Angeles, CA<br>OM/PD: Terry Wedel<br>MD: Susan Ramsey<br>1 SOUL BALLET  | Sirius Jazz Cafe/Network<br>PD: Teresa Kincaid<br>MD: Rick Lohrey<br>17 LARRY CARLTON   | KSSJ/Sacramento, CA*<br>PD/M/D: Les Hansen<br>1 MIKE ABAR  |
| KNK/Anchorage, AK<br>OM/PD: Aaron Wallender<br>No Adds  | KSKX/Colorado Springs, CO*<br>PD: Steve Hibbard<br>MD: Laurie Coble   | KHJZ/Houston, TX*<br>PD: Marvin Todd<br>AP/M/D: Greg Morgan<br>6 PATI LABELLE<br>1 TIM BOWMAN   | KTWV/Los Angeles, CA*<br>PD: Paul Goldstein<br>AP/M/D: Samantha Pascual<br>No Adds   | XM Multicolors/Network<br>#2/M/D: Shirrita Colton<br>No Adds  | OM/PD: Dan Jasso<br>1 RENE OSTEAD<br>1 FOURPLAY<br>EVERETTE HARP   |
| Music Choice Smooth Jazz/Appleton, WI<br>APD: Will Kinnally<br>MD: Gary Sessals<br>No Adds  | WJZA/Columbus, OH*<br>PD/M/D: Bill Harman<br>FOURPLAY<br>DAVID LANC<br>HALL & OATES   | KPVU/Houston, TX<br>PD/M/D: Charles Porter<br>15 GARRY GOIN<br>19 PATRICK YANCELL<br>10 SHADES OF SOUL<br>10 GARDNER<br>10 BLAKE AARON<br>10 TONY COX<br>10 JAMES YARBAS<br>10 BONEY JAMES<br>10 FOURPLAY | WJZ/Louisville, KY*<br>PD/M/D: Gator Glass<br>APD: Ron Fisher<br>KIM WATERS  | WQCD/New York, NY*<br>PD: Blake Lawrence<br>20 GERALD ALBRIGHT<br>17 RICHARD ELLIOT<br>16 GREG ADAMS<br>No Adds   | KIFM/San Diego, CA*<br>OM: John Dimick<br>PD: Mike Vazquez<br>AP/M/D: Kelly Cole<br>No Adds  |
| WJZZ/Atlanta, GA*<br>PD/M/D: Dave Kash<br>PIECES OF A DREAM<br>BOY 2 MEN<br>MINDI ABAIR   | KOAI/Dallas, TX*<br>OM/PD: Kurt Johnson<br>MD: Marc Seisler<br>SOUL BALLET  | KJCO/Denver, CO*<br>PD/M/D: Michael Fischer<br>7 GREG ADAMS<br>KIM WATERS   | WJZ/Memphis, TN*<br>PD/M/D: Norm Miller<br>No Adds   | WLOQ/Orlando, FL*<br>PD/M/D: Brian Morgan<br>No Adds  | KKSF/San Francisco, CA*<br>MD: Tom Jones<br>1 RICHARD ELLIOT<br>2 MINDI ABAIR  |
| WOJZ/Atlantic City, NJ*<br>No Adds  | KJZZ/Detroit, MI*<br>OM/PD: Tom Sleaker<br>MD: Sandy Kovsch<br>No Adds  | WYJZ/Indianapolis, IN*<br>OM/PD: Carl Frye<br>10 NORMAN BROWN<br>TIM BOWMAN   | WLVE/Miami, FL*<br>OM: Bob Thorne<br>PD/M/D: FRAY MANN<br>J & CO.  | WJZZ/Philadelphia, PA*<br>PD: Michael Tezz<br>MD: Frank Childs<br>1 DAVE KOZ<br>HALL & OATES  | KJZY/Santa Rosa, CA*<br>PD: Gordon Ziel<br>AP/M/D: Bob Singleton<br>1 RICHARD ELLIOT   |
| KSMJ/Bakersfield, CA*<br>OM/PD: Chris Townsend<br>APD: Nick Nevak<br>1 HALL & OATES   | WVNV/Detroit, MI*<br>OM/PD: Tom Sleaker<br>MD: Sandy Kovsch<br>No Adds  | KJLU/Jefferson City, MO<br>PD/M/D: Dan Turner<br>TIM BOWMAN<br>FOURPLAY<br>CHINO CHINOCO<br>JEFF KASHIWA  | WJZ/Milwaukee, WI*<br>PD: Bob Wood<br>MD: Steve Scott<br>No Adds   | WJZZ/Phoenix, AZ*<br>PD: Shava Holly<br>AP/M/D: Angie Hanks<br>No Adds  | KJZJ/Seattle, WA*<br>PD: Carol Handley<br>MD: Diana Reso<br>11 MINDI ABAIR   |
| WSMJ/Baltimore, MO*<br>PD/M/D: Lori Lewis<br>7 STEVE COLE   | KEZL/Fresno, CA*<br>OM: E. Curtis Johnson<br>PD/M/D: J. Weidenheimer<br>PETER WHITE<br>RENE OSTEAD                                | KJAS/Las Vegas, NV*<br>PD/M/D: Erik Foxe<br>No Adds   | KRVB/Modesto, CA*<br>OM/M/D: Doug Weir<br>PD: Jim Bryan<br>No Adds   | KJZS/Reno, NV*<br>OM: Bob Broche<br>PD/M/D: Robert Dees<br>PAUL JACKSON, JR<br>DAVE KOZ<br>NICK COLIONNE<br>THOMAS HAY<br>CHRIS BOTTI<br>GARY GROOVE<br>RENE OSTEAD<br>RAFE GOMEZ | WSSM/St. Louis, MO*<br>PD: Steve Whitt<br>7 STEVE COLE<br>1 STEVE OLIVER   |
| WVSLU/Birmingham, AL<br>PD/M/D: Andy Parrish<br>10 ERIC ESSIX<br>10 RAFE GOMEZ<br>10 BILL O'CONNELL<br>10 MIKE ABAR<br>10 JEFF KASHIWA<br>10 GRADY NICHOLS<br>10 GARRY GOIN<br>Note: See www.radioandrecords.com for complete list. | WRRR/Ft. Myers, FL*<br>OM: Steve Amari<br>PD: Joe Turner<br>MD: Randi Bachman<br>1 KIM WATERS                                     | KUAP/Little Rock, AR<br>PD/M/D: Michael Williams<br>5 DEE LUCAS<br>4 J.J.<br>3 GARY W. MARK WHITEFIELD<br>3 GERALD ALBRIGHT<br>4 MIKE ABAR<br>4 FOURPLAY<br>3 RICHARD SMITH<br>2 TERRELL                  | WFSK/Nashville, TN<br>MD: Chris Moschler<br>9 GARY TAYLOR / OWELL DOWNING & SCOTTY SCOTT<br>7 HALL & OATES<br>4 MICHAEL<br>4 FOURPLAY<br>2 JILL SCOTT<br>3 RHONDA SMITH<br>2 TERRELL | WJZ/Phoenix, AZ*<br>PD: Steve Holly<br>AP/M/D: Angie Hanks<br>No Adds   | WS-Tampa, FL*<br>PD: Russ Blake<br>MD: Kelly Curtis<br>PETER WHITE<br>BROWN<br>SOUL BALLET<br>MINDI ABAIR<br>CHINO CHINOCO<br>HALL & OATES |
| WNUA/Chicago, IL*<br>OM: Bob Keane<br>PD: Steve Siles<br>MD: Michael La Drosse<br>PAUL JACKSON JR<br>HALL & OATES   | WBSZ/Ft. Walton Beach, FL<br>PD: Mark Carter<br>MD: Mark Edwards<br>8 RAFE GOMEZ<br>10 MIKE ABAR<br>GRADY NICHOLS<br>HALL & OATES |   |  | WJZ/Richmond, VA*<br>PD: Reid Seider<br>No Adds   | WVAB/Huntsville, AL<br>WVAS/Montgomery, AL   |

POWERED BY  
MEDIABASE

\*Monitored Reporters

56 Total Reporters

39 Total Monitored

17 Total Indicator

Did Not Report,  
Playlist Frozen (5):  
DMX Jazz Vocal Blend/  
Network  
DMX Smooth Jazz/Network  
WEAB/Baltimore, MD  
WJAB/Huntsville, AL  
WVAS/Montgomery, AL

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# Austin City Limits

30 years old and counting

Created by then-KLRN-TV (now KLRU)/Austin PD Bill Arhos, the pioneering live-music show *Austin City Limits* grew out of the city's progressive country music scene. The pilot episode, filmed in October 1974, featured Willie Nelson and made its nationwide debut on PBS stations in 1975. Since then, *ACL* has showcased almost 700 artists from all genres, including rock, roots, blues and jazz, and it has even featured a little bit of Latin and urban music.

*Austin City Limits* celebrates its 30th anniversary with the season premiere on Oct. 2, featuring the legendary John Fogerty. This season the show will continue its tradition of featuring up-and-coming talent, including Damien Rice, Jamie Cullum, Robert Randolph And The Family Band and Joss Stone.

This year's *Austin City Limits Music Festival* will take place at the city's Zilker Park on Sept. 17-19. An artist village and vendors will complement the eight stages and more than 130 musical performers — and a full three-day pass is just \$80.

Terry Lickona has been *ACL*'s producer for 27 of its 30 years. Since the show is a public-television series, Lickona wears many hats: He works with the director and the lighting and audio crews, hires staff and works on the budget, among other things. But most important, Lickona picks the talent and books them. I recently had a chance to chat with Lickona about what makes the show tick.

**"We love what we do. We get to meet and work with some of the most talented people in the world."**

**R&R:** How do you decide who will appear on *ACL*?

**TL:** I try to keep my eyes and ears open to what's happening out there musically. I try to come up with a good music mix each year — sort of like a musical stew. We don't lean too far in any one direction. It's not a just country show, rock show or roots show. I try to look for artists who have something original to express with their music, whether it's their songwriting, their singing, their virtuoso abilities on a particular instrument or just a unique and original style.

**R&R:** Is there any type of music you won't showcase?

**TL:** Right now, I would say no. One genre we have not really delved into much at this point is urban music, but I am open to that. We don't have any hip-hop booked for this year, although some of the stuff that Ozomatli do falls into that category. With urban music, we're going to have to be careful because of language issues, content and so forth, but I would like to think that *ACL* could be a home for any type of music that fits my main criterion: originality. We're not interested in any cover bands, one-shot wonders, plastic pop queens or anything of that sort.

**R&R:** Are there artists who have not yet done the show whom you're hoping to get?

**TL:** I've got a wish list, and it seems to get a little smaller each year. I've always said that patience, persistence and perseverance will pay off eventually, and they usually do. At the top of that list would be Bruce Springsteen and Bob Dylan. I've been working it for years, and I don't intend to give up. Hopefully, we'll get them on the show

when they've got something new to offer, and when they're ready.

Beyond those guys, on the more modern front, Dave Matthews Band have never done the show. It's mainly logistics and scheduling. Dave is a big fan of the show, and we're already talking to their management about doing the show next year.

Looking at some of the new stuff that's out there, I would love to do shows with bands like Modest Mouse, Rufus Wainwright, The

**"Overall, the show has taken a giant leap forward. At the same time, none of this is going to detract from the essence of the show, and that's always been and will be the music."**

Strokes, Dashboard Confessional, Radiohead, Coldplay — I'm just going down my list of favorites from today's scene.

**R&R:** Does the diversity of acts cause difficulties in marketing *ACL*?

**TL:** I would be dishonest if I said no, because it is a challenge. But we're meeting that challenge pretty well, and we're trying to come up with clever new ways to do even better. I believe that one of the best ways to market a show as eclectic as ours is to try to target the fan base of the artists, whether it's through fan websites or music magazines or select marketing in specific cities where that music might be strong.

But we can't deny that having so many different styles of music may confuse people sometimes. Some

**"I try to look for artists who have something original to express with their music, whether it's their songwriting, their singing, their virtuoso abilities on a particular instrument or just a unique and original style."**

people may tune in and think, "I don't like this music at all," and the next week they'll tune back and say, "Wow! This is great! I've never heard of this gal. This is incredible!"

Though marketing is a challenge, one thing that has been instrumental to the longevity of *ACL* is that our show has established itself as a very artist-friendly program. A lot of artists really don't enjoy doing television, but we try to stage our shows like a real live concert. The audience comes into the studio, and the artists get onstage and run through their show. We don't stop them unless they want to stop and do something over again.

The vibe is very laid-back and low-key, and, with our input, we let the artists basically pick what songs they want us to use on the edited show. That kind of artistic freedom is kind of rare in most TV these days. It's just one reason why artists like Sheryl Crow — who's doing a show this year — consider *ACL* to be their favorite show to do.

Also, *ACL* is where you get to see and hear artists do more than just one song. The great thing about PBS is that it's commercial-free, so you can tune in and see a performance and it's nonstop. That makes it feel much more like an up-close-and-personal concert experience and helps set our show apart.

**R&R:** Do you have any special plans for this anniversary season?

**TL:** For the first time in our 30-year history we are shooting all of our shows in the high-definition wide-screen format. We are also mixing all the shows in surround sound and upgrading the look of the show with lighting. Overall, the show has taken a giant leap forward. At the same time, none of this is going to detract from the essence of the show, and that's always been and will be the music.

One milestone for us is that we're shifting gears musically. The show has always been evolving, and that's why we've survived. But this year I think we've kind of kicked it into high gear. We're being a little more experimental, a little more adventurous on the musical front in terms of our talent bookings. We've got The Pixies, Damien Rice, The Polyphonic Spree, Ozomatli, Elvis Costello, The Flaming Lips, The Shins, Bright Eyes, Wilco. There are other acts I

haven't mentioned, but those are the best examples of some of the new things we are doing.

Also, probably since the invention of the VCR, we have been getting calls from people begging for copies of shows from our library. Now, with the advent of the DVD — which is the perfect format for music on video, period — I'm almost kind of glad that we waited this long. New West Records will release the CDs and DVDs from our show's archives.

**R&R:** I hear that this year's *Austin City Limits Music Festival* will have an estimated attendance of 200,000.

**TL:** We're real pleased, considering all of the press and talk about the bleak summer concert season. I think it's great news, and it says something about our festival that we're looking at a potential sellout next month.

The festival has brought a new dimension to the TV show, and this year there's another leap worth mentioning: We're going to be on the ground at the festival shooting some of the acts. I can't say which ones will be included in the series when it airs this fall, but we are definitely going to present part of the festival on-air as part of our anniversary season.

**R&R:** What has made you stick with *ACL* for all these years?

**TL:** A lot of us started working on the show when we were in our 20s, and a lot of us are still here. In many ways it's like a really happy time warp. We love what we do. We get to meet and work with some of the most talented people in the world. We get to hear all of this great music, new music and legendary music, and we get to put it on our stage, capture it on camera and present it to millions of people in their living rooms around the country and beyond. There's really a huge satisfaction that comes from doing what we do.

## TALK BACK TO R&R!

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

Call me at 310-788-1668

or e-mail:

cmaxwell@radioandrecords.com



# R&R ROCK TOP 30

September 10, 2004

POWERED BY  
MEDIABASE

| LAST WEEK    | THIS WEEK | ARTIST TITLE LABEL(S)                                   | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|--------------|-----------|---|-------------|-----------|---------------------|----------------|----------------------|
| 1            | 1         | THREE DAYS GRACE Just Like You (Live/Zomba)             | 660         | -8        | 31290               | 20             | 28/0                 |
| 4            | 2         | ALTER BRIDGE Open Your Eyes (Wind-up)                   | 575         | +28       | 22268               | 11             | 27/0                 |
| 3            | 3         | SHINEDOWN Simple Man (Atlantic)                         | 574         | -11       | 21106               | 13             | 27/0                 |
| 2            | 4         | VELVET REVOLVER Slither (RCA/RMG)                       | 520         | -71       | 26953               | 21             | 27/0                 |
| 8            | 5         | VELVET REVOLVER Fall To Pieces (RCA/RMG)                | 507         | +106      | 21578               | 6              | 27/0                 |
| 5            | 6         | LINKIN PARK Breaking The Habit (Warner Bros.)           | 506         | +27       | 23123               | 12             | 21/1                 |
| 6            | 7         | NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG) | 408         | -65       | 24350               | 19             | 23/0                 |
| 10           | 8         | JET Rollover D.J. (Atlantic)                            | 398         | +45       | 13606               | 10             | 24/0                 |
| 7            | 9         | JET Cold Hard Bitch (Atlantic)                          | 358         | -50       | 23353               | 31             | 24/0                 |
| 9            | 10        | SALIVA Survival Of The Sickest (Island/IDJMG)           | 357         | -3        | 13225               | 12             | 20/0                 |
| 12           | 11        | CROSSFADE Cold (Columbia)                               | 324         | +27       | 10033               | 18             | 19/0                 |
| 13           | 12        | BREAKING BENJAMIN So Cold (Hollywood)                   | 307         | +14       | 9603                | 14             | 16/0                 |
| 11           | 13        | PAPA RDACH Getting Away With Murder (Geffen)            | 294         | +7        | 10592               | 8              | 18/0                 |
| 15           | 14        | GREEN DAY American Idiot (Reprise)                      | 286         | +28       | 13937               | 4              | 19/0                 |
| 16           | 15        | GODSMACK f/DRDPBOX Touche (Republic/Universal)          | 275         | +21       | 10109               | 7              | 24/3                 |
| 14           | 16        | SLIPKNOT Duality (Roadrunner/IDJMG)                     | 274         | -6        | 12212               | 18             | 14/0                 |
| 20           | 17        | KENNY WAYNE SHEPHERD Alive (Reprise)                    | 249         | +46       | 9776                | 3              | 19/1                 |
| 18           | 18        | SILVERTIDE Ain't Comin' Home (J/RMG)                    | 241         | +42       | 7062                | 4              | 23/1                 |
| 19           | 19        | CHEVELLE Vitamin R (Leading Us Along) (Epic)            | 238         | +28       | 8022                | 5              | 19/1                 |
| 17           | 20        | SEETHER f/AMY LEE Broken (Wind-up)                      | 218         | -34       | 12399               | 19             | 13/0                 |
| 22           | 21        | VAN HALEN Up For Breakfast (Warner Bros.)               | 187         | +13       | 5767                | 4              | 16/0                 |
| 21           | 22        | TESLA Words Can't Explain (Sanctuary/SRG)               | 183         | -12       | 6329                | 9              | 14/0                 |
| 23           | 23        | FUTURE LEADERS OF THE WORLD Let Me Out (Epic)           | 155         | -7        | 4157                | 8              | 15/1                 |
| 26           | 24        | A PERFECT CIRCLE Blue (Virgin)                          | 127         | +25       | 2966                | 3              | 10/1                 |
| <b>Debut</b> | 25        | KORN Word Up (Epic)                                     | 106         | +36       | 1422                | 1              | 8/1                  |
| 24           | 26        | METALLICA Some Kind Of Monster (Elektra/Warner Bros.)   | 94          | -42       | 2584                | 9              | 17/0                 |
| 25           | 27        | SWITCHFOOT Meant To Live (Red Ink/Columbia)             | 92          | -27       | 3913                | 7              | 2/0                  |
| -            | 28        | LOSTPROPHETS Wake Up (Make A Move) (Columbia)           | 90          | +4        | 2261                | 3              | 7/1                  |
| 27           | 29        | EARSHOT Wait (Warner Bros.)                             | 88          | -14       | 2541                | 16             | 10/0                 |
| <b>Debut</b> | 30        | MEGADETH Die Dead Enough (Sanctuary/SRG)                | 87          | +6        | 1042                | 1              | 11/1                 |

## Most Added\*

www.rroads.com

| ARTIST TITLE LABEL(S)                          | ADDS |
|--|------|
| NICKELBACK Because Of You (Roadrunner/IDJMG)   | 11   |
| GODSMACK f/DRDPBOX Touche (Republic/Universal) | 3    |
| DROWNING POOL Love And War (Wind-up)           | 2    |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                        | TOTAL PLAY INCREASE |
|--|---------------------|
| VELVET REVOLVER Fall To Pieces (RCA/RMG)     | +106                |
| KENNY WAYNE SHEPHERD Alive (Reprise)         | +46                 |
| JET Rollover D.J. (Atlantic)                 | +45                 |
| SILVERTIDE Ain't Comin' Home (J/RMG)         | +42                 |
| KORN Word Up (Epic)                          | +36                 |
| NICKELBACK Because Of You (Roadrunner/IDJMG) | +32                 |
| ALTER BRIDGE Open Your Eyes (Wind-up)        | +28                 |
| GREEN DAY American Idiot (Reprise)           | +28                 |
| CHEVELLE Vitamin R (Leading Us Along) (Epic) | +28                 |

## Most Played Recurrents

| ARTIST TITLE LABEL(S)                                       | TOTAL PLAYS |
|---|-------------|
| AUDIOSLAVE I Am The Highway (Interscope/Epic)               | 224         |
| NICKELBACK Figured You Out (Roadrunner/IDJMG)               | 192         |
| SHINEDOWN 45 (Atlantic)                                     | 183         |
| THREE DAYS GRACE (I Hate) Everything About You (Live/Zomba) | 175         |
| TRAPT Headstrong (Warner Bros.)                             | 172         |
| LINKIN PARK Lying From You (Warner Bros.)                   | 165         |
| JET Are You Gonna Be My Girl (Atlantic)                     | 160         |
| AUDIOSLAVE Like A Stone (Interscope/Epic)                   | 159         |
| GODSMACK Re-Align (Republic/Universal)                      | 147         |
| AUDIOSLAVE Show Me How To Live (Interscope/Epic)            | 134         |

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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 8/29-9/4. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

- DROWNING POOL** Love And War (Wind-up)  
Total Plays: 75, Total Stations: 12, Adds: 2
- THORNLEY** So Far So Good (Roadrunner/IDJMG)  
Total Plays: 54, Total Stations: 4, Adds: 0
- SKINDRED** Nobody (Lava)  
Total Plays: 51, Total Stations: 5, Adds: 0
- NICKELBACK** Because Of You (Roadrunner/IDJMG)  
Total Plays: 39, Total Stations: 13, Adds: 11
- HELMET** See You Dead (Interscope)  
Total Plays: 39, Total Stations: 4, Adds: 0

- PILLAR** Bring Me Down (Flicker/EMI CMG/Virgin)  
Total Plays: 39, Total Stations: 3, Adds: 0
- BLACK LABEL SOCIETY** House Of Doom (Spitfire)  
Total Plays: 38, Total Stations: 4, Adds: 0
- MARILYN MANSON** Personal Jesus (Nothing/Interscope)  
Total Plays: 33, Total Stations: 3, Adds: 1
- DAMAGEPLAN** Pride (Elektra/Atlantic)  
Total Plays: 31, Total Stations: 4, Adds: 0
- FALL AS WELL** Lazy Eye (Universal)  
Total Plays: 29, Total Stations: 3, Adds: 0

Songs ranked by total plays

## Reporters

| KZRR/Albuquerque, NM*  | WBUF/Buffalo, NY*  | WMTT/Elmira, NY   | KFZX/Odessa, TX  | KUFO/Portland, OR*  | KBFR/Salt Lake City, UT*   | KBZS/Wichita Falls, TX | WWFX/Worcester, MA* |
|--|--|---|--|---|--|------------------------|---------------------|
| <p>DR: Bill Gray<br/>PR: Bob Williams<br/>AP: Josh Chisler<br/>GODSMACK VERONIK</p> <p>WZZQ/Allentown, PA*</p> <p>DR: Bob Williams<br/>PR: Chris L'Vo<br/>No Adds</p> <p>KWHL/Anchorage, AK</p> <p>DR: Neil Stewart<br/>No Adds</p> <p>WTOS/Augusta, ME</p> <p>DR: Steve Smith<br/>AP: Chris Peah<br/>No Adds</p> <p>KLBJ/Austin, TX*</p> <p>DR: Paul Cantel<br/>AP: Linda Love<br/>No Adds</p> <p>KOQJ/Baton Rouge, LA*</p> <p>DR: Jeff Jennings<br/>PR: Jay Barva<br/>No Adds</p> <p>KIOC/Beaumont, TX*</p> <p>DR: Mike Smith<br/>AP: INDIANO FOOT GUNCH<br/>3 CHEVELLE<br/>7 KORN<br/>BUCKE BROTHERS<br/>NICKELBACK</p> | <p>WBUR/Buffalo, NY*</p> <p>DR: Steve Harris<br/>PR: Joe Russo<br/>1 LINN PARK</p> <p>WRQK/Canton, OH*</p> <p>DR: Sami Holt<br/>PR: Bob Anderson<br/>NICKELBACK</p> <p>WPXC/Cape Cod, MA</p> <p>DR: Steve Harris<br/>PR: Suzanne Tomasi<br/>AP: James Gallagher<br/>NICKELBACK<br/>VAN HALEN</p> <p>WKLC/Charleston, WV</p> <p>DR: Bill Wright<br/>PR: COLLECTIVE SOUL<br/>1 NICKELBACK<br/>SPEEDWAY</p> <p>WEBN/Cincinnati, OH*</p> <p>DR: Jeff Jennings<br/>PR: Rick Taylor<br/>1 MUSIC</p> <p>WMMS/Cleveland, OH*</p> <p>DR: Jeff Jennings<br/>PR: KERRY WAYNE SHEPHERD</p> <p>KNCN/Corpus Christi, TX*</p> <p>DR: Mike Smith<br/>PR: Steve Houston<br/>2 MARILYN MANSON<br/>NICKELBACK</p> <p>KLAD/EI Paso, TX*</p> <p>DR: Courtney Hubert<br/>PR: Steve Houston<br/>DROWNING POOL<br/>FUTURE LEADERS OF THE WORLD</p> | <p>WRWC/Fayetteville, NC*</p> <p>DR: Perry Stone<br/>PR: Scott Smith<br/>No Adds</p> <p>WBZT/Greenville, SC*</p> <p>DR: Todd Johnson<br/>PR: Chris Deane<br/>5 DROWNING POOL<br/>NICKELBACK</p> <p>WRVC/Huntington</p> <p>DR: Jay Butler<br/>PR: Steve Houston<br/>2 NICKELBACK<br/>1 KORN</p> <p>WRKR/Kalamazoo, MI</p> <p>DR: Steve Houston<br/>PR: Jay Deaton<br/>No Adds</p> <p>WDHA/Morristown, NJ*</p> <p>DR: Terry Cox<br/>No Adds</p> <p>WXMM/Norfolk, VA*</p> <p>DR: John Shively<br/>PR: Jay Deaton<br/>NICKELBACK<br/>MEGADETH</p> | <p>KCLB/Palm Springs, CA</p> <p>DR: Gary Duffinney<br/>PR: Neil Smith<br/>12 AUDIOSLAVE</p> <p>WWCT/Peoria, IL</p> <p>DR: Steve Harris<br/>PR: FUTURE LEADERS OF THE WORLD<br/>12 GODSMACK LONGRIDGE<br/>13 SILVERTIDE<br/>11 SKIDROW<br/>10 CHEVELLE<br/>9 GREEN DAY<br/>9 SEETHER<br/>8 KERRY WAYNE SHEPHERD<br/>7 DROWNING POOL<br/>7 AUDIOSLAVE<br/>6 SALIVA<br/>5 SALVADORE<br/>5 DISTURBED<br/>5 SEETHER<br/>5 CHEVELLE<br/>5 DANCESCAPE<br/>5 WHITE STRIPES<br/>4 BLACK LABEL SOCIETY<br/>4 GODSMACK<br/>3 THREE DAYS GRACE<br/>3 STARD<br/>3 VELVET REVOLVER<br/>3 NICKELBACK<br/>3 OFFSPRING<br/>4 LINN PARK<br/>4 LINN PARK</p> <p>WMMR/Philadelphia, PA*</p> <p>DR: Bob Williams<br/>PR: Chuck Bonacci<br/>DR: Tom "The Rabbit" Trotter<br/>No Adds</p> <p>KDKB/Phoenix, AZ*</p> <p>DR: Jay Fec<br/>PR: Paul Peterson<br/>No Adds</p> | <p>WHEB/Portsmouth, NH*</p> <p>DR: Alan Jones<br/>PR: Chris "The" Gaudin<br/>No Adds</p> <p>WHJY/Providence, RI*</p> <p>DR: Scott Lambert<br/>PR: Chris Peterson<br/>DR: John Lambert<br/>NICKELBACK</p> <p>WBBB/Raleigh, NC*</p> <p>DR: Jay Smith<br/>1 KOLERS</p> <p>KCAL/Riverside, CA*</p> <p>DR: Steve Houston<br/>PR: Steve Houston<br/>AP: Chris Stewart<br/>13 NICKELBACK<br/>SILVERTIDE</p> <p>WROD/Roanoke, VA*</p> <p>DR: Steve Houston<br/>PR: Holly Krumholz-Tate<br/>No Adds</p> <p>KRXQ/Sacramento, CA*</p> <p>DR: Jay Fec<br/>PR: Paul Peterson<br/>No Adds</p> | <p>KSFX/San Antonio, TX*</p> <p>DR: John Cant<br/>PR: Scott Lamb<br/>No Adds</p> <p>KZOZ/San Luis Obispo, CA</p> <p>DR: Steve Houston<br/>PR: NICKELBACK<br/>1 MAGNA-Fi</p> <p>KTUX/Silverport, LA*</p> <p>DR: Steve Holt<br/>PR: Scott Lamb<br/>10 CINDER BICOTT WELAND<br/>NICKELBACK<br/>GODSMACK #R0P0K</p> <p>WKLT/Traverse City, MI</p> <p>DR: Neil Gray<br/>PR: COLLECTIVE SOUL</p> <p>KMOO/Tulsa, OK*</p> <p>DR: Steve Cant<br/>No Adds</p> <p>KRTQ/Tulsa, OK*</p> <p>DR: Steve Houston<br/>PR: Chris Kelly<br/>NICKELBACK</p> <p>KBRQ/Waco, TX</p> <p>DR: Steve Houston<br/>PR: NICKELBACK<br/>KERRY WAYNE SHEPHERD</p> |                        |                     |

POWERED BY  
MEDIABASE

\*Monitored Reporters

48 Total Reporters

30 Total Monitored

18 Total Indicator

Did Not Report, Playlist Frozen (4):  
KFLY/Eugene, OR  
KZZE/Medford, OR  
WMZK/Wausau, WI  
WXRX/Rockford, IL

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                                     | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|---|-------------|-----------|---------------------|----------------|----------------------|
| 1         | 1         | BREAKING BENJAMIN So Cold (Hollywood)                     | 1853        | +6        | 86154               | 20             | 60/0                 |
| 2         | 2         | LINKIN PARK Breaking The Habit (Warner Bros.)             | 1749        | -61       | 83222               | 13             | 58/0                 |
| 3         | 3         | THREE DAYS GRACE Just Like You (Jive/Zomba)               | 1597        | -104      | 73003               | 23             | 59/0                 |
| 5         | 4         | SALIVA Survival Of The Sickest (Island/IDJMG)             | 1486        | -14       | 75560               | 13             | 59/0                 |
| 8         | 5         | PAPA ROACH Getting Away With Murder (Geffen)              | 1476        | +101      | 70892               | 9              | 60/0                 |
| 6         | 6         | ALTER BRIDGE Open Your Eyes (Wind-up)                     | 1440        | +9        | 71428               | 12             | 59/0                 |
| 4         | 7         | CROSSFADE Cold (Columbia)                                 | 1385        | -161      | 67639               | 32             | 58/0                 |
| 7         | 8         | SHINEOOWN Simple Man (Atlantic)                           | 1282        | -123      | 51147               | 15             | 53/0                 |
| 10        | 9         | VELVET REVOLVER Fall To Pieces (RCA/RMG)                  | 1278        | +112      | 61988               | 7              | 60/2                 |
| 9         | 10        | SLIPKNOT Quality (Roadrunner/IDJMG)                       | 1271        | -87       | 62337               | 21             | 57/0                 |
| 11        | 11        | CHEVELLE Vitamin R (Leading Us Along) (Epic)              | 1169        | +70       | 46190               | 6              | 60/0                 |
| 13        | 12        | FUTURE LEADERS OF THE WORLD Let Me Out (Epic)             | 1126        | +66       | 42108               | 14             | 58/0                 |
| 15        | 13        | GREEN DAY American Idiot (Reprise)                        | 1046        | +62       | 40404               | 5              | 55/0                 |
| 14        | 14        | GODSMACK f(DROPBOX Touche (Republic/Universal)            | 1014        | -7        | 44953               | 8              | 56/0                 |
| 12        | 15        | VELVET REVOLVER Slither (RCA/RMG)                         | 1008        | -90       | 58034               | 22             | 57/0                 |
| 16        | 16        | LOSTPROPHETS Wake Up (Make A Move) (Columbia)             | 861         | +9        | 29368               | 15             | 56/1                 |
| 18        | 17        | A PERFECT CIRCLE Blue (Virgin)                            | 807         | +19       | 25891               | 6              | 57/2                 |
| 20        | 18        | NONPOINT The Truth (Lava)                                 | 744         | +1        | 22057               | 12             | 51/0                 |
| 22        | 19        | KORN Word Up (Epic)                                       | 735         | +113      | 23516               | 4              | 50/3                 |
| 17        | 20        | JET Rollover D.J. (Atlantic)                              | 662         | -172      | 24588               | 10             | 47/0                 |
| 23        | 21        | SILVERTIDE Ain't Comin' Home (J/RMG)                      | 639         | +73       | 25295               | 6              | 51/1                 |
| 19        | 22        | EARSHOT Wait (Warner Bros.)                               | 610         | -166      | 21493               | 19             | 43/0                 |
| 26        | 23        | PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)             | 545         | +66       | 14047               | 11             | 39/1                 |
| 27        | 24        | SKINDREO Nobody (Lava)                                    | 540         | +69       | 12209               | 7              | 48/0                 |
| 30        | 25        | KENNY WAYNE SHEPHERD Alive (Reprise)                      | 504         | +133      | 23320               | 3              | 44/1                 |
| 28        | 26        | THORNLEY Easy Comes (Roadrunner/IDJMG)                    | 463         | +53       | 12321               | 5              | 42/3                 |
| 21        | 27        | HOOBASTANK Same Direction (Island/IDJMG)                  | 462         | -177      | 18074               | 15             | 45/0                 |
| 24        | 28        | METALLICA Some Kind Of Monster (Elektra/Warner Bros.)     | 453         | -95       | 19781               | 11             | 45/0                 |
| 29        | 29        | DROWNING POOL Love And War (Wind-up)                      | 443         | +68       | 11803               | 3              | 41/2                 |
| 25        | 30        | NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)   | 387         | -102      | 18111               | 19             | 33/0                 |
| 31        | 31        | MEGADETH Die Dead Enough (Sanctuary/SRG)                  | 365         | +25       | 12478               | 6              | 34/0                 |
| 32        | 32        | DAMAGEPLAN Pride (Elektra/Atlantic)                       | 352         | +27       | 9456                | 9              | 31/1                 |
| 33        | 33        | HELMET See You Dead (Interscope)                          | 351         | +33       | 8687                | 4              | 38/1                 |
| 34        | 34        | COHEED AND CAMBRIA A Favor House Atlantic (Columbia)      | 302         | +25       | 4576                | 10             | 28/0                 |
| 35        | 35        | KILLSWITCH ENGAGE The End Of Heartache (Roadrunner/IDJMG) | 292         | +31       | 6946                | 4              | 27/0                 |
| 45        | 36        | MARILYN MANSON Personal Jesus (Nothing/Interscope)        | 262         | +143      | 6807                | 2              | 31/6                 |
| 36        | 37        | 12 STONES Far Away (Wind-up)                              | 240         | -2        | 4447                | 6              | 25/2                 |
| 47        | 38        | MUSIC Freedom Fighters (Capitol)                          | 212         | +99       | 3303                | 2              | 26/2                 |
| 39        | 39        | INSTRUCTION Breakdown (Geffen)                            | 204         | +32       | 4674                | 4              | 22/4                 |
| Debut     | 40        | NICKELBACK Because Of You (Roadrunner/IDJMG)              | 158         | +106      | 4446                | 1              | 33/22                |
| 38        | 41        | KID ROCK I Am (Top Dog/Atlantic)                          | 132         | -49       | 5186                | 14             | 12/0                 |
| 43        | 42        | LACUNA COIL Swamped (Century Media)                       | 129         | +1        | 2114                | 9              | 10/0                 |
| 37        | 43        | PUDDLE OF MUDDO Spin You Around (Geffen)                  | 120         | -88       | 3932                | 15             | 18/0                 |
| -         | 44        | DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)    | 119         | +31       | 3825                | 3              | 2/0                  |
| 44        | 45        | VAN HALEN Up For Breakfast (Warner Bros.)                 | 113         | -13       | 1968                | 3              | 11/0                 |
| Debut     | 46        | TANTRIC Hero (Maverick/Reprise)                           | 102         | +49       | 4443                | 1              | 4/2                  |
| Debut     | 47        | KILLERS Somebody Told Me (Island/IDJMG)                   | 100         | +22       | 3172                | 1              | 4/1                  |
| Debut     | 48        | BURDEN BROTHERS Shadow (Kirtland)                         | 99          | +32       | 1142                | 1              | 14/2                 |
| Debut     | 49        | SPIDERBAIT Black Betty (Independent)                      | 95          | +28       | 2779                | 1              | 8/1                  |
| Debut     | 50        | USED Take It Away (Reprise)                               | 93          | +83       | 1632                | 1              | 16/2                 |

60 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 8/29-9/4. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

### Most Added®

www.rradds.com

| ARTIST TITLE LABEL(S)                              | ADDS |
|--|------|
| NICKELBACK Because Of You (Roadrunner/IDJMG)       | 22   |
| MARILYN MANSON Personal Jesus (Nothing/Interscope) | 6    |
| SUM 41 We're All To Blame (Island/IDJMG)           | 5    |
| INSTRUCTION Breakdown (Geffen)                     | 4    |
| COLLECTIVE SOUL Counting The Days (Atlantic)       | 4    |
| KORN Word Up (Epic)                                | 3    |
| THORNLEY Easy Comes (Roadrunner/IDJMG)             | 3    |
| MAGNA-FI Down In It (Aezra)                        | 3    |

### Most Increased Plays

| ARTIST TITLE LABEL(S)                              | TOTAL PLAY INCREASE |
|--|---------------------|
| MARILYN MANSON Personal Jesus (Nothing/Interscope) | +143                |
| KENNY WAYNE SHEPHERD Alive (Reprise)               | +133                |
| KORN Word Up (Epic)                                | +113                |
| VELVET REVOLVER Fall To Pieces (RCA/RMG)           | +112                |
| NICKELBACK Because Of You (Roadrunner/IDJMG)       | +106                |
| PAPA ROACH Getting Away With Murder (Geffen)       | +101                |
| MUSIC Freedom Fighters (Capitol)                   | +99                 |
| USED Take It Away (Reprise)                        | +83                 |
| SUM 41 We're All To Blame (Island/IDJMG)           | +76                 |
| SILVERTIDE Ain't Comin' Home (J/RMG)               | +73                 |

### Most Played Recurrents

| ARTIST TITLE LABEL(S)                                       | TOTAL PLAYS |
|---|-------------|
| SEETHER fJAMY LEE Broken (Wind-up)                          | 549         |
| NICKELBACK Figured You Out (Roadrunner/IDJMG)               | 511         |
| LINKIN PARK Lying From You (Warner Bros.)                   | 499         |
| JET Cold Hard Bitch (Atlantic)                              | 491         |
| THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba) | 486         |
| GODSMACK Re-Align (Republic/Universal)                      | 451         |
| A PERFECT CIRCLE The Outsider (Virgin)                      | 435         |
| SHINEDOWN 45 (Atlantic)                                     | 431         |
| TRAPT Headstrong (Warner Bros.)                             | 388         |
| DROWNING POOL Step Up (Wind-up)                             | 378         |

### New & Active

KILLRADIO Do You Know (Columbia)  
Total Plays: 86, Total Stations: 13, Adds: 1  
SUM 41 We're All To Blame (Island/IDJMG)  
Total Plays: 85, Total Stations: 12, Adds: 5  
FALL AS WELL Lazy Eye (Universal)  
Total Plays: 84, Total Stations: 11, Adds: 1

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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America's Best Testing Active Rock Songs  
12 + For The Week Ending 9/10/04

| Artist Title (Label)                                  | TW   | LW   | Famil. | Burn | M 18-34 | M 18-24 | M 25-34 |
|---|------|------|--------|------|---------|---------|---------|
| BREAKING BENJAMIN So Cold (Hollywood)                 | 4.30 | 4.37 | 90%    | 12%  | 4.24    | 4.35    | 4.13    |
| THREE DAYS GRACE Just Like You (Live/Zomba)           | 4.29 | 4.27 | 98%    | 19%  | 4.07    | 3.85    | 4.30    |
| LINKIN PARK Breaking The Habit (Warner Bros.)         | 4.24 | 4.22 | 98%    | 30%  | 3.97    | 3.98    | 3.96    |
| EARSHOT Wait (Warner Bros.)                           | 4.22 | 4.19 | 71%    | 7%   | 4.24    | 4.25    | 4.24    |
| SLIPKNOT Duakty (Roadrunner/IDJMG)                    | 4.21 | 4.12 | 89%    | 17%  | 4.40    | 4.35    | 4.45    |
| CROSSFADE Cold (Columbia)                             | 4.21 | 4.13 | 80%    | 11%  | 4.00    | 4.04    | 3.95    |
| PAPA ROACH Getting Away With Murder (Geffen)          | 4.17 | 4.16 | 84%    | 8%   | 4.12    | 4.08    | 4.17    |
| LOSTPROPHETS Wake Up (Make A Move) (Columbia)         | 4.09 | 4.04 | 88%    | 14%  | 3.96    | 3.96    | 3.96    |
| VELVET REVOLVER Slither (RCA/RMG)                     | 3.99 | 3.92 | 90%    | 24%  | 3.97    | 3.89    | 4.06    |
| CHEVELLE Vitamin R (Leading Us Along) (Epic)          | 3.99 | 3.97 | 63%    | 6%   | 3.91    | 3.95    | 3.85    |
| PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)         | 3.97 | 3.93 | 51%    | 5%   | 3.86    | 3.82    | 3.91    |
| A PERFECT CIRCLE Blue (Virgin)                        | 3.95 | 3.91 | 54%    | 5%   | 4.01    | 4.10    | 3.91    |
| NONPOINT The Truth (Lava)                             | 3.95 | 3.80 | 49%    | 6%   | 3.93    | 3.81    | 4.06    |
| GODSMACK f!DROPBOX Touche (Republic/Universal)        | 3.92 | 3.95 | 70%    | 11%  | 3.68    | 3.38    | 3.98    |
| HOBBASTANK Same Direction (Island/IDJMG)              | 3.89 | 3.96 | 86%    | 18%  | 3.72    | 3.60    | 3.84    |
| VELVET REVOLVER Fall To Pieces (RCA/RMG)              | 3.88 | 3.83 | 72%    | 13%  | 3.80    | 3.76    | 3.85    |
| KORN Word Up (Epic)                                   | 3.83 | -    | 68%    | 12%  | 3.74    | 3.75    | 3.73    |
| FUTURE LEADERS OF THE WORLD Let Me Out (Epic)         | 3.73 | 3.68 | 59%    | 11%  | 3.76    | 3.77    | 3.76    |
| ALTER BRIDGE Open Your Eyes (Wind-up)                 | 3.72 | 3.61 | 83%    | 20%  | 3.54    | 3.46    | 3.63    |
| SALIVA Survival Of The Sickest (Island/IDJMG)         | 3.71 | 3.77 | 76%    | 17%  | 3.58    | 3.37    | 3.83    |
| GREEN DAY American Idiot (Reprise)                    | 3.70 | 3.83 | 79%    | 15%  | 3.39    | 3.38    | 3.41    |
| SHINEDOWN Simple Man (Atlantic)                       | 3.68 | 3.60 | 77%    | 23%  | 3.65    | 3.63    | 3.66    |
| NICKELBACK Feelin' Way Too... (Roadrunner/IDJMG)      | 3.58 | 3.60 | 92%    | 33%  | 3.24    | 2.85    | 3.70    |
| PUDDLE OF MUDD Spin You Around (Geffen)               | 3.55 | 3.65 | 76%    | 17%  | 3.35    | 3.00    | 3.75    |
| METALLICA Some Kind Of Monster (Elektra/Warner Bros.) | 3.12 | 3.06 | 79%    | 31%  | 3.03    | 2.82    | 3.26    |

Total sample size is 391 respondents. Total average favorability estimates are based on a scale of 1-5, (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



## ROCK TOP 30



| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                                 | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|---|-------------|-----------|----------------|----------------|
| 1         | 1         | KILLERS Somebody Told Me (Island/IDJMG)               | 579         | +16       | 14             | 7/0            |
| 2         | 2         | LINKIN PARK Breaking The Habit (Warner Bros.)         | 498         | -18       | 11             | 7/0            |
| 4         | 3         | TEA PARTY The Writings On The Wall (EMI Music Canada) | 463         | +23       | 6              | 6/0            |
| 5         | 4         | JET Rollover D.J. (Atlantic)                          | 435         | +18       | 7              | 7/0            |
| 9         | 5         | ALTER BRIDGE Open Your Eyes (Wind-up)                 | 427         | +47       | 7              | 4/0            |
| 6         | 6         | GREEN DAY American Idiot (Reprise)                    | 427         | +10       | 5              | 3/0            |
| 3         | 7         | MATTHEW GOOD BAND Alert Status Red (Atlantic)         | 413         | -         | 17             | 6/0            |
| 16        | 8         | VELVET REVOLVER Fall To Pieces (RCA/RMG)              | 330         | +82       | 3              | 6/0            |
| 1         | 9         | FRANZ FERDINAND Take Me Out (Domino/Epic)             | 327         | -         | 10             | 5/0            |
| 7         | 10        | SEETHER I AMY LEE Broken (Wind-up)                    | 325         | -70       | 19             | 9/0            |
| 11        | 11        | WAKING EYES Watch Your Money (Warner Bros.)           | 304         | -1        | 12             | 6/0            |
| 15        | 12        | BRYAN ADAMS Open Road (Universal)                     | 282         | +31       | 4              | 4/0            |
| 12        | 13        | TREWS Tired Of Waiting (Sony Music Canada)            | 278         | -14       | 12             | 2/0            |
| 8         | 14        | VELVET REVOLVER Slither (RCA/RMG)                     | 277         | -109      | 21             | 7/0            |
| 17        | 15        | TRAIN Ordinary (Columbia)                             | 254         | +14       | 6              | 5/0            |
| 18        | 16        | BILLY TALENT River Below (Atlantic)                   | 253         | +13       | 12             | 7/0            |
| 13        | 17        | NICKELBACK Feelin' Way Too... (Roadrunner/IDJMG)      | 246         | -23       | 22             | 20/0           |
| 23        | 18        | THORNLEY Come Again (Roadrunner/IDJMG)                | 225         | +37       | 3              | 5/0            |
| 21        | 19        | TRAGICALLY HIP It Can't Be Nashville... (Zoe/Rounder) | 225         | +20       | 3              | 3/0            |
| 14        | 20        | DASHBOARD... Vindicated (Vagrant/Interscope)          | 221         | -31       | 9              | 3/0            |
| 20        | 21        | STABLO Everybody (Virgin Music Canada)                | 218         | +1        | 10             | 4/0            |
| 22        | 22        | RUSH Summertime Blues (Anthem/Atlantic)               | 172         | -24       | 14             | 6/0            |
| 19        | 23        | TRAGICALLY HIP Vaccination Scar (Zoe/Rounder)         | 170         | -58       | 21             | 6/0            |
| 24        | 24        | R.E.M. Leaving New York (Warner Bros.)                | 156         | +33       | 1              | 4/0            |
| 25        | 25        | PAPA ROACH Getting Away With Murder (Geffen)          | 155         | +38       | 1              | 3/0            |
| 24        | 26        | THORNLEY So Far So Good (Roadrunner/IDJMG)            | 155         | -22       | 22             | 15/0           |
| 27        | 27        | SUM 41 We're All To Blame (Island/IDJMG)              | 144         | +66       | 1              | 5/1            |
| 26        | 28        | JET Cold Hard Bitch (Atlantic)                        | 141         | -30       | 22             | 16/0           |
| 29        | 29        | GODSMACK f!DROPBOX Touche (Republic/Universal)        | 137         | +8        | 1              | 2/0            |
| 25        | 30        | HOBBASTANK The Reason (Island/IDJMG)                  | 134         | -42       | 22             | 16/0           |

26 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/29-9/4. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. \* Indicates Cancan. © 2004, R&R, Inc.

## Reporters

### Stations and their adds listed alphabetically by market

|  |   |   |   |   |   |   |  |  |
|--|---|---|---|---|---|---|--|--|
| <b>KEY/JAbilene, TX</b><br>OMP: James Cameron<br>POUND: Front Pain<br>APC: Chris Medina<br>NICKELBACK<br>SURFBROKS | <b>MYRB/Charleston, SC*</b><br>OMP: Mike Allen<br>COLLECTIVE SOUL<br>NICKELBACK<br>MACKINAC<br>SHINEDOWN    | <b>WRIF/Detroit, MI*</b><br>OMP: Doug Pickett<br>AP/MD: Mark Pennington<br>TEA PARTY  | <b>WXOR/Greenville, NC*</b><br>OMP: Matt Lee<br>NICKELBACK  | <b>WXZZ/Lexington, KY*</b><br>OMP: Robert Lindsey<br>PD: Jerome Fischer<br>APC: Twink<br>NICKELBACK<br>NO ADDS              | <b>KCRW/Minneapolis, MN*</b><br>OMP: Dave Hamilton<br>PD: Wade Linder<br>AP/MD: Paolo<br>NO ADDS                                | <b>KUPD/Phoenix, AZ*</b><br>PD: JJ Jetties<br>MD: Larry McNeese<br>17 HORRIFY<br>10 SQUALL<br>15 SPINLE FOR THE MASSES<br>15 RUMBLE | <b>WRBR/South Bend, IN</b><br>OMP: Ron Sklyer<br>2 CRGT  | <b>WTKR/Tampa, FL*</b><br>OMP: Brad Harris<br>AP/MD: Brian Melvin<br>1 KORN              |
| <b>WDRK/Albany, NY*</b><br>OMP: Phil Walker<br>NO ADDS   | <b>WRXR/Chattanooga, TN*</b><br>OMP: Kris Van Dyle<br>PD: Borer<br>MD: Dale<br>6 INSTRUCTION<br>103PROPHETS | <b>KRRB/Duluth</b><br>OMP: Kris Van Dyle<br>APC: 3-Track<br>NICKELBACK  | <b>WTPP/Greenville, SC*</b><br>OMP: Mark Hesserts<br>MD: Bessie Taylor<br>PD/MD: Mike Holder<br>MODIST HOUSE<br>PD: Mike Holder<br>103PROPHETS<br>103PROPHETS | <b>KOBZ/Lincoln, NE</b><br>OMP: Jim Steel<br>PD: Tim Stanton<br>AP/MD: Steady<br>NICKELBACK<br>MUSIC                        | <b>KMRQ/Modesto, CA*</b><br>OMP: Max Miller<br>PD/MD: Jack Payer<br>APC: Mike Fellers<br>7 WARE VS WAGON<br>NICKELBACK<br>MUSIC | <b>WXLV/Cued Cities, IA*</b><br>OMP: Darren Piers<br>PD/MD: Dave Linder<br>5 SPINNING POOL<br>THORNLEY                              | <b>WLXZ/Springfield, MA*</b><br>PD: Neal Morley<br>MD: Becky Polinsky<br>NO ADDS   | <b>KCRW/Tri-Cities, WA</b><br>OMP: Scott Stealy<br>1 NICKELBACK                          |
| <b>KZRW/Memphis, TN</b><br>PD/MD: Eric Slayter<br>1 MASC   | <b>WZZM/Chicago, IL*</b><br>PD: Bill Egan<br>APC: Steve Levy<br>MD: James VanDuzee<br>NO ADDS               | <b>KMRQ/Eugene, OR</b><br>OMP: Russ Davidson<br>PD: Al Scott<br>NO ADDS   | <b>WQCM/Hagerstown</b><br>OMP: Rick Alexander<br>PD/MD: Mike Holder<br>APC: Sharon Ostin<br>NO ADDS   | <b>WRAT/Rosemeath, NJ*</b><br>OMP: Carl Cost<br>AP/MD: Robyn Lane<br>NICKELBACK   | <b>WKOR/Morgantown, WV</b><br>OMP: Jeff Miller<br>MD: Dave Morlock<br>1 SA SPIN<br>1 FUTURE LEADERS OF THE WORLD<br>MAGNET      | <b>KDOT/Reno, NV*</b><br>OMP: Jim McClain<br>PD/MD: Dave Patterson<br>NICKELBACK  | <b>WADQ/Springfield, MO</b><br>OMP: Brad Hansen<br>PD: Adam Johnson<br>DERMES<br>5 STORIES   | <b>KICT/Wichita, KS*</b><br>OMP: Ron Eric Taylor<br>MD: Rick Thomas<br>WARE VS WAGON     |
| <b>WWWX/Appleton, WI*</b><br>PD/MD: Gary Galt<br>1 ELLERS  | <b>WZZM/Chicago, IL*</b><br>PD: Bill Egan<br>APC: Steve Levy<br>MD: James VanDuzee<br>NO ADDS               | <b>WCBF/Evanville, IN</b><br>PD: Mike Sanders<br>PD: Folley<br>AP/MD: Brock Nick<br>2 KORN<br>1 KILLSWITCH ENGAGE<br>7 SUM 41 | <b>WQXA/Harrisburg, PA*</b><br>PD: Candine DeLorenzo<br>MD: Nicom<br>NO ADDS  | <b>WQZZ/Marysville, WA*</b><br>OMP: Jeff Miller<br>MD: Dave Morlock<br>1 SA SPIN<br>1 FUTURE LEADERS OF THE WORLD<br>MAGNET | <b>WKOZ/Saginaw, MI*</b><br>PD: Jerry Tarantola<br>AP/MD: Meme Lucas<br>NICKELBACK<br>COLLECTIVE SOUL                           | <b>WZBN/Salisbury, MD</b><br>OMP: Sharon Murphy<br>PD/MD: Mike Hunter<br>NICKELBACK<br>103PROPHETS<br>103PROPHETS                   | <b>WADQ/Syracuse, NY*</b><br>OMP: Tom Mitchell<br>PD: Chris Lloyd<br>MD: James Beckley<br>KILLSWITCH<br>SUM 41<br>COLLECTIVE SOUL                        |  |
| <b>WCHZ/Augusta, GA*</b><br>OMP: Harley Drew<br>PD/MD: Chuck Wilkins<br>NO ADDS                                    | <b>KROR/Chico, CA</b><br>OMP: Ron Woodson<br>PD/MD: Dan Sandovi<br>7 SUM 41                                 | <b>WWSB/Fint, MI*</b><br>OMP: Jay Pickett<br>PD: Brian Bland<br>AP/MD: Tony Luffino<br>1 WARE VS WAGON                        | <b>WCCB/Hartford, CT*</b><br>PD: Michele Pizzi<br>AP/MD: Mike Kuebel<br>1 SUM 41<br>NICKELBACK  | <b>WQZZ/Marysville, WA*</b><br>OMP: Jeff Miller<br>MD: Dave Morlock<br>1 SA SPIN<br>1 FUTURE LEADERS OF THE WORLD<br>MAGNET | <b>WKOZ/Saginaw, MI*</b><br>PD: Jerry Tarantola<br>AP/MD: Meme Lucas<br>NICKELBACK<br>COLLECTIVE SOUL                           | <b>WZBN/Salisbury, MD</b><br>OMP: Sharon Murphy<br>PD/MD: Mike Hunter<br>NICKELBACK<br>103PROPHETS<br>103PROPHETS                   | <b>WWSB/Wilkes Barre, PA*</b><br>OMP: Jules Riley<br>PD: Chris Lloyd<br>MD: James Beckley<br>KILLSWITCH<br>SUM 41<br>COLLECTIVE SOUL                     |  |
| <b>KRAR/Bakersfield, CA*</b><br>OMP: Danny Spantz<br>NO ADDS   | <b>KILO/Colorado Springs, CO*</b><br>OMP: Rich Hawk<br>PD/MD: Dave Ross<br>1 MACKINAC<br>NO ADDS            | <b>WWSB/Fint, MI*</b><br>OMP: Jay Pickett<br>PD: Brian Bland<br>AP/MD: Tony Luffino<br>1 WARE VS WAGON                        | <b>WAMX/Huntington</b><br>PD: Paul O'Connell<br>1 LIGHTER VISIONS<br>3 LANE 8 CO<br>1 MASC<br>1 SCARY WAYS SHEPHERD   | <b>WQZZ/Marysville, WA*</b><br>OMP: Jeff Miller<br>MD: Dave Morlock<br>1 SA SPIN<br>1 FUTURE LEADERS OF THE WORLD<br>MAGNET | <b>WKOZ/Saginaw, MI*</b><br>PD: Jerry Tarantola<br>AP/MD: Meme Lucas<br>NICKELBACK<br>COLLECTIVE SOUL                           | <b>WZBN/Salisbury, MD</b><br>OMP: Sharon Murphy<br>PD/MD: Mike Hunter<br>NICKELBACK<br>103PROPHETS<br>103PROPHETS                   | <b>WWDG/Syracuse, NY*</b><br>OMP: Rich Luber<br>PD: Scott Dixon<br>MD: Scott Dixon<br>NO ADDS  |  |
| <b>KRRR/Bakersfield, CA*</b><br>MD: JJ Pivne<br>17 HORRIFY<br>NICKELBACK<br>DROWNING POOL                          | <b>KSBM/Columbia, MO</b><br>OMP: Jack Lamm<br>PD/MD: Brad Savage<br>NO ADDS                                 | <b>KRRR/Fresno, CA*</b><br>OMP: E. Curtis Johnson<br>PD: Rick Padden<br>NO ADDS   | <b>WRTT/Huntsville, AL*</b><br>OMP: Rob Harter<br>PD/MD: Jimmie Wood<br>NICKELBACK<br>WARE VS WAGON   | <b>WGR/Manchester, NH</b><br>MD: Jason "JR" Russell<br>1 NICKELBACK   | <b>WQZZ/Marysville, WA*</b><br>OMP: Jeff Miller<br>MD: Dave Morlock<br>1 SA SPIN<br>1 FUTURE LEADERS OF THE WORLD<br>MAGNET     | <b>KISS/San Antonio, TX*</b><br>PD: Kevin Vargas<br>MD: C.J. Cruz<br>NO ADDS  | <b>KATS/Yakima, WA</b><br>OMP: Paul Hancock<br>NICKELBACK  |  |
| <b>WYYX/Baltimore, MD*</b><br>OMP: Kerry Padeneyer<br>PD: Dave Hill<br>AP/MD: Rob McNeese<br>NO ADDS               | <b>WBYR/F. Wayne, IN*</b><br>PD: Chad Miller<br>2 KORN<br>1 INSTRUCTION<br>NICKELBACK                       | <b>WBYR/F. Wayne, IN*</b><br>PD: Chad Miller<br>2 KORN<br>1 INSTRUCTION<br>NICKELBACK   | <b>WRTT/Huntsville, AL*</b><br>OMP: Rob Harter<br>PD/MD: Jimmie Wood<br>NICKELBACK<br>WARE VS WAGON   | <b>IFRR/O'Fallon, TX*</b><br>PD: Alex Ours<br>MD: Stacey Taylor<br>MAGNET   | <b>WQZZ/Marysville, WA*</b><br>OMP: Jeff Miller<br>MD: Dave Morlock<br>1 SA SPIN<br>1 FUTURE LEADERS OF THE WORLD<br>MAGNET     | <b>KATT/Oklahoma City, OK*</b><br>OMP: Chris Baker<br>MD: John Daniels<br>2 WARE VS WAGON   | <b>WYXX/Panama City, FL</b><br>PD: Keith Allen<br>OMP: Andy Westford<br>MD: Stephanie Bell<br>NICKELBACK<br>1 HOPNOT<br>1 HOPNOT<br>1 SLEEPZ<br>1 SUM 41 | <b>KURO/San Luis Obispo, CA</b><br>OMP: Don Harrison<br>MD: Stephanie Bell<br>NICKELBACK |
| <b>WQPR/Biloxi, MS*</b><br>OMP: Jay Taylor<br>PD: Scott Fox<br>MD: Mitch Cray<br>1 INSTRUCTION                     | <b>KRPX/Corpus Christi, TX*</b><br>OMP: Dave Ross<br>1 NICKELBACK   | <b>WQZZ/Marysville, WA*</b><br>OMP: Jeff Miller<br>MD: Dave Morlock<br>1 SA SPIN<br>1 FUTURE LEADERS OF THE WORLD<br>MAGNET   | <b>KORC/Kansas City, MO*</b><br>PD: Bob Schmitt<br>AP/MD: Dave Fritz<br>9 SALVA   | <b>NDRE/Maricopa, CA</b><br>APC: Hilary Martens<br>MD: Jason LaChance<br>SUM 41<br>FRAMPTON                                 | <b>WQZZ/Marysville, WA*</b><br>OMP: Jeff Miller<br>MD: Dave Morlock<br>1 SA SPIN<br>1 FUTURE LEADERS OF THE WORLD<br>MAGNET     | <b>KISS/San Antonio, TX*</b><br>PD: Kevin Vargas<br>MD: C.J. Cruz<br>NO ADDS  | <b>KQZ/San Diego, CA*</b><br>OMP: John Daniels<br>PD/MD: Shanna Moran-Brown<br>NO ADDS   |  |
| <b>WQGB/Binghamton, NY</b><br>OMP: Jim Free<br>AP/MD: Tim Boland<br>1 NICKELBACK<br>1 PILLAR<br>1 MEGATH           | <b>KBPB/Denver, CO*</b><br>PD: Bob Roberts<br>AP/MD: Willis B<br>1 A PERFECT CIRCLE<br>VELVET REVOLVER      | <b>WQZZ/Marysville, WA*</b><br>OMP: Jeff Miller<br>MD: Dave Morlock<br>1 SA SPIN<br>1 FUTURE LEADERS OF THE WORLD<br>MAGNET   | <b>WQZZ/Marysville, WA*</b><br>OMP: Jeff Miller<br>MD: Dave Morlock<br>1 SA SPIN<br>1 FUTURE LEADERS OF THE WORLD<br>MAGNET                                   | <b>WQZZ/Marysville, WA*</b><br>OMP: Jeff Miller<br>MD: Dave Morlock<br>1 SA SPIN<br>1 FUTURE LEADERS OF THE WORLD<br>MAGNET | <b>WQZZ/Marysville, WA*</b><br>OMP: Jeff Miller<br>MD: Dave Morlock<br>1 SA SPIN<br>1 FUTURE LEADERS OF THE WORLD<br>MAGNET     | <b>KISS/San Antonio, TX*</b><br>PD: Kevin Vargas<br>MD: C.J. Cruz<br>NO ADDS  | <b>KQZ/San Diego, CA*</b><br>OMP: John Daniels<br>PD/MD: Shanna Moran-Brown<br>NO ADDS   |  |
| <b>WAAF/Boston, MA*</b><br>PD: Keith Schaefer<br>MD: Blaine Carter<br>NICKELBACK<br>MEGATH<br>CROBIA               | <b>KAZR/Des Moines, IA*</b><br>OMP: Jen Schaefer<br>PD: Ryan Patrick<br>MD: Andy Hall<br>1 A PERFECT CIRCLE | <b>WQZZ/Marysville, WA*</b><br>OMP: Jeff Miller<br>MD: Dave Morlock<br>1 SA SPIN<br>1 FUTURE LEADERS OF THE WORLD<br>MAGNET   | <b>KOMPA/Las Vegas, NV*</b><br>PD: John Griffin<br>MD: Mike Kibrow<br>103PROPHETS<br>103PROPHETS  | <b>WQZZ/Marysville, WA*</b><br>OMP: Jeff Miller<br>MD: Dave Morlock<br>1 SA SPIN<br>1 FUTURE LEADERS OF THE WORLD<br>MAGNET | <b>WQZZ/Marysville, WA*</b><br>OMP: Jeff Miller<br>MD: Dave Morlock<br>1 SA SPIN<br>1 FUTURE LEADERS OF THE WORLD<br>MAGNET     | <b>KISS/San Antonio, TX*</b><br>PD: Kevin Vargas<br>MD: C.J. Cruz<br>NO ADDS  | <b>KQZ/San Diego, CA*</b><br>OMP: John Daniels<br>PD/MD: Shanna Moran-Brown<br>NO ADDS   |  |

**POWERED BY MEDIABASE**

\* Monitored Reporters  
88 Total Reporters

60 Total Monitored  
28 Total Indicator

Did Not Report, Playlist Frozen (2):  
KFMW/Waterloo, IA  
KLFX/Killeen, TX



## PART ONE OF A TWO-PART SERIES

# Neo Is Not A Format

Are we any closer to understanding this approach to Alternative?

Let me immediately point out, mostly for those of you with the attention span of a fruit fly, that the above headline is actually part of a broader statement about "neo" from consulting firm Jacobs Media, the company that coined the term last year. I wouldn't want you thinking that I'm about to spend a few thousand words bashing an approach to Alternative that might, if executed properly, save it. Far from it. But if neo is going to work, it may be time to address some of the misperceptions about it.

A couple of months ago Jacobs Media wanted to update its clients on the progress of the "neo movement." It had been about six months since the flurry of activity in our format at the end of 2003 that saw some Classic Alternative flips at the same time as some high-profile heritage stations chose to hit the reset button and blow up their current approach to Alternative. All of it got lumped into the neo bag.

If you had been paying attention to any of the 15 billion words that have been written about the subject by me and various other trade scribes over the last six months, I wouldn't be writing this column today. But you didn't, and now I have to aggravate my carpal tunnel syndrome.

First, Classic Alternative is not neo. It is exactly what the name says: a station, much like Classic Rock, that plays only time-tested hits and no currents. In the case of Classic Alternative, it's songs you never heard on mainstream AOR stations in the same period that Classic Rock draws its hits from. Except for, perhaps, U2. And The Cars. And maybe The Pretenders. Oh, and maybe a few other bands that overlapped. But not many. And that's not neo.

**First, Classic Alternative is not neo. It is exactly what the name says: a station, much like Classic Rock, that plays only time-tested hits and no currents.**

Second, if you take away absolutely nothing else from the column this week, try to absorb the following words from Jacobs Media to its clients about neo: "It is not a format, but a set of values."



Dave Beasing

## Everything Zen

Neo can't be described succinctly in one clever phrase. Jacobs Media points out that the neo approach questions many of the traditional ways we interface with our audiences. Instead of programming to listeners, neo integrates the audience into the process. It gives listeners a voice and the ability to make their feelings and ideas known.

Further, the neo attitude assumes that listeners have something to contribute to the product and that, in the process, they will grow more attached to it. Neo rejects some of the standard industry thinking, like "Listeners don't really know what they want."

Neo gives some validity to listeners' oft-expressed complaints about song repetition, predictability and lack of variety while finding a balance that respects the time-honored tenets of successful programming.

This is not normal consultant-speak. Frankly, it's a little creepy. Late-

ly, when I talk to Paul or brother Fred Jacobs or their Alternative brain, Dave Beasing, I feel like I'm listening to David Carradine's lost dialogue from the *Kung Fu* TV series. But it all makes sense, really. It's the kind of radio that used to be practiced in this country before the dreaded "C-word" entered the industry vernacular.

Dave, in fact, has been the Jacobs Media point person for all things neo for the past couple of years (don't forget, one of Jacobs' clients, KBZT/San Diego, has been the long-running lab experiment here), and he can actually un-Zen and return to planet Earth when discussing the phenomenon. "I wish I could send, as consultants have in the past, a format in a box," sighs Dave.

**Jacobs Media points out that the neo approach questions many of the traditional ways we interface with our audiences.**

"I do not have the neo radio FedEx that I can send to the next client or potential client who calls. This is not an easy putt. This requires the local programmers to develop systems for listening to the listeners, then take action based on what the listeners say they want and explain to the listeners that that's why they're taking those actions. That's what neo radio does.

"And as complicated as that might sound, it gets even more complicated, because each market is so different in what listeners say about their priorities: what really matters to them, what type of music you should play, how deep it should be, which of the personalities they're really into, whether

to support local bands and which local bands to support. The local music scenes are different in each market."

## Applying The Principles

It's been a busy year for Dave so far. The success in San Diego prompted those much publicized changes in Seattle; Portland, OR; Atlanta; and other markets. Which, of course, has had the snowball effect of generating even more interest, even in formats other than Alternative. Dave says Jacobs has stations applying the principles of neo radio that have gone far beyond what Alternative is doing — Classic Rock and Active Rock clients, for example.

"Our greatest fear was that people would misinterpret this as being a set of tactics and listen to a station in San Diego or Denver or Seattle and merely apply the tactics from one of those stations in their own market," Dave says. "That's not how neo radio works, unfortunately. We wish it did, because it would be so much easier for us."

Bluntly, neo is not a series of liners that you can steal and throw on the air. Therefore, it isn't something that you ought to dive into rashly. However, it does start with "Hey, our ratings suck! What are we going to do about it?" I asked Dave to give us the neo approach in three different areas: production, on-air delivery and the music.

About production, he says, "The frantic production style of the format circa 1995 was brilliantly executed by many stations at the time, but it's been done. It's over. It's probably being copied on three other stations in your market. Now it's about being very honest, very sincere and self-deprecating. And not a lot of bips, boops, baps, scratches, splashes and explosions. The audience is, frankly, not impressed by that anymore. All they hear is something like the teacher on the *Charlie Brown* cartoons.

"You may think you're delivering this very compelling, exciting message that's highly produced, but what they hear is, 'Explosion, followed by radio station saying things about itself that I don't care about, followed by another explosion.' That is, they just hear 'Blah blah blah, wah-wah, wah-wah.'"

"In fact, there was a situation recently, a focus group, where I played



**PICTURES OF YOU** Curiously, Robert Smith from The Cure found himself in Phoenix recently for no apparent reason. After getting a Big Gulp and a microwave burrito from a 7-Eleven he wandered into KEDJ to ask directions to Los Angeles. PD Marc Young (r) recognized the wayward heritage Alternative hero and got Mr. Smith to pose for a picture.

**"I wish I could send, as consultants have in the past, a format in a box. I do not have the neo radio FedEx that I can send to the next client or potential client who calls."**

Dave Beasing

a very densely produced piece of production that the imaging director at the station was proud of. Talented guy; he'd produced this thing that was 10 seconds long and said something about new music in the middle of it.

"I played it for a room of 13 guys, and one out of 13 told me it was about new music after I played it. And this was in a conference-room setting, where they were really focusing on what they were listening to. The dense production of the past is actually a detriment to getting your message across.

"Going hand in hand with image production is spotlight. KBZT runs 10 units an hour in morning drive and eight units an hour in the other day-parts. It kind of makes one wonder if Clear Channel's recently adopted commercial-reduction policy is a response to some of the neo principles in action or, more to the point, the publicity the neo approach is garnering, since there's not only been national press about neo radio, but also recent surveys suggesting that both listeners and clients are none too happy with 17 or more spots per hour anymore."

*In two weeks: We cover on-air delivery, the music and why Dave Beasing thinks the Alternative format in general is back.*

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)   | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|---|-------------|-----------|---------------------|----------------|----------------------|
| 1         | 1         | LINKIN PARK Breaking The Habit (Warner Bros.)                           | 2457        | -39       | 163457              | 14             | 71/0                 |
| 2         | 2         | GREEN DAY American Idiot (Reprise)                                      | 2343        | +23       | 172510              | 5              | 74/0                 |
| 3         | 3         | THREE DAYS GRACE Just Like You (Live/Zomba)                             | 1942        | -174      | 128629              | 23             | 64/0                 |
| 5         | 4         | KILLERS Somebody Told Me (Island/IDJMG)                                 | 1837        | -7        | 113052              | 18             | 61/0                 |
| 7         | 5         | BREAKING BENJAMIN So Cold (Hollywood)                                   | 1770        | +9        | 104233              | 19             | 60/1                 |
| 6         | 6         | SLIPKNOT Duality (Roadrunner/IDJMG)                                     | 1667        | -101      | 85743               | 21             | 57/0                 |
| 4         | 7         | FRANZ FERDINAND Take Me Out (Domino/Epic)                               | 1667        | -250      | 133756              | 20             | 63/0                 |
| 9         | 8         | CHEVELLE Vitamin R (Leading Us Along) (Epic)                            | 1626        | +56       | 107480              | 6              | 69/0                 |
| 8         | 9         | LOSTPROPHETS Wake Up (Make A Move) (Columbia)                           | 1475        | +40       | 66767               | 14             | 64/0                 |
| 11        | 10        | PAPA ROACH Getting Away With Murder (Geffen)                            | 1377        | +65       | 65091               | 8              | 62/0                 |
| 14        | 11        | VELVET REVOLVER Fall To Pieces (RCA/RMG)                                | 1335        | +75       | 98811               | 8              | 65/1                 |
| 12        | 12        | BEASTIE BOYS Triple Trouble (Capitol)                                   | 1266        | -46       | 66513               | 10             | 70/0                 |
| 13        | 13        | HOOBASTANK Same Direction (Island/IDJMG)                                | 1250        | -22       | 62401               | 9              | 63/1                 |
| 10        | 14        | DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)                   | 1163        | -218      | 71385               | 16             | 58/0                 |
| 15        | 15        | SEETHER f/AMY LEE Broken (Wind-up)                                      | 1055        | -87       | 66610               | 22             | 43/0                 |
| 19        | 16        | COHEED AND CAMBRIA A Favor House Atlantic (Columbia)                    | 1035        | +11       | 57606               | 11             | 61/0                 |
| 17        | 17        | MODEST MOUSE Float On (Epic)  | 1035        | -33       | 98869               | 26             | 57/0                 |
| 18        | 18        | CROSSFADE Cold (Columbia)   | 1033        | -5        | 37181               | 16             | 44/3                 |
| 16        | 19        | VELVET REVOLVER Slither (RCA/RMG)                                       | 1033        | -55       | 94051               | 22             | 55/0                 |
| 20        | 20        | YELLOWCARD Only One (Capitol)   | 1021        | +4        | 49556               | 11             | 55/0                 |
| 28        | 21        | JIMMY EAT WORLD Pain (Interscope)                                       | 1020        | +392      | 80257               | 2              | 64/11                |
| 22        | 22        | TAKING BACK SUNDAY A Decade Under the Influence (Victory)               | 947         | -2        | 51475               | 11             | 54/0                 |
| 23        | 23        | ALTER BRIDGE Open Your Eyes (Wind-up)                                   | 811         | -32       | 32443               | 10             | 39/0                 |
| 25        | 24        | A PERFECT CIRCLE Blue (Virgin)  | 791         | +24       | 28341               | 6              | 47/1                 |
| 27        | 25        | SNOW PATROL Run (A&M/Interscope)  | 729         | +80       | 37015               | 7              | 43/0                 |
| 21        | 26        | JET Rollover O.J. (Atlantic)  | 663         | -339      | 30957               | 10             | 55/0                 |
| 29        | 27        | KORN Word Up (Epic)   | 640         | +45       | 41417               | 5              | 37/1                 |
| 31        | 28        | SKINDRED Nobody (Lava)  | 586         | +55       | 22758               | 6              | 39/1                 |
| 36        | 29        | CAKE No Phone (Columbia)  | 541         | +159      | 22252               | 2              | 42/7                 |
| 34        | 30        | MODEST MOUSE Ocean Breathes Salty (Epic)                                | 537         | +122      | 33609               | 4              | 40/5                 |
| 33        | 31        | FUTURE LEADERS OF THE WORLD Let Me Out (Epic)                           | 500         | +41       | 15154               | 9              | 28/0                 |
| 42        | 32        | SUM 41 We're All To Blame (Island/IDJMG)                                | 467         | +185      | 35410               | 2              | 43/7                 |
| 26        | 33        | STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)            | 464         | -193      | 23378               | 20             | 40/0                 |
| 37        | 34        | MUSE Hysteria (EastWest/Warner Bros.)                                   | 459         | +98       | 14664               | 3              | 38/3                 |
| 46        | 35        | USED Take It Away (Reprise)   | 455         | +203      | 32277               | 2              | 44/6                 |
| 30        | 36        | SALIVA Survival Of The Sickest (Island/IDJMG)                           | 441         | -95       | 14786               | 12             | 25/0                 |
| 38        | 37        | GOOD CHARLOTTE Predictable (Epic)                                       | 436         | +76       | 33255               | 2              | 27/2                 |
| 24        | 38        | HIVES Walk Idiot Walk (Interscope)                                      | 425         | -407      | 13941               | 13             | 41/0                 |
| 32        | 39        | GODSMACK f/DROPBOX Touche (Republic/Universal)                          | 408         | -57       | 16139               | 8              | 31/0                 |
| 35        | 40        | STROKES The End Has No End (RCA/RMG)                                    | 371         | -13       | 12505               | 5              | 32/0                 |
| 40        | 41        | INTERPOL Slow Hands (Matador)   | 349         | +27       | 34846               | 3              | 23/1                 |
| 41        | 42        | BEASTIE BOYS Ch-Check It Out (Capitol)                                  | 308         | -11       | 18654               | 19             | 31/0                 |
| 39        | 43        | NEW FOUND GLORY Failure's Not Flattering (What's Your Problem) (Geffen) | 308         | -15       | 8425                | 5              | 26/0                 |
| Debut     | 44        | MARILYN MANSON Personal Jesus (Nothing/Interscope)                      | 261         | +97       | 24418               | 1              | 16/3                 |
| Debut     | 45        | SOCIAL DISTORTION Reach For The Sky (Time Bomb)                         | 248         | +183      | 41257               | 1              | 19/7                 |
| 43        | 46        | NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)                 | 244         | -30       | 12084               | 17             | 12/0                 |
| Debut     | 47        | SHINEDOWN Simple Man (Atlantic)   | 239         | +58       | 9689                | 1              | 16/4                 |
| 49        | 48        | DENVER HARBOR Picture Perfect Wannabe (Universal)                       | 225         | +13       | 4261                | 2              | 22/0                 |
| 44        | 49        | G. LOVE Astronaut (Brushfire/Universal)                                 | 215         | -40       | 8247                | 8              | 17/1                 |
| 45        | 50        | EARSHOT Wait (Warner Bros.)   | 214         | -40       | 6516                | 17             | 10/0                 |

75 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/29-9/4. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added\*

www.radds.com

| ARTIST TITLE LABEL(S)                           | ADDS |
|---|------|
| JIMMY EAT WORLD Pain (Interscope)               | 11   |
| NICKELBACK Because Of You (Roadrunner/IDJMG)    | 9    |
| SUM 41 We're All To Blame (Island/IDJMG)        | 7    |
| CAKE No Phone (Columbia)                        | 7    |
| SOCIAL DISTORTION Reach For The Sky (Time Bomb) | 7    |
| USED Take It Away (Reprise)                     | 6    |
| EXPLOSION Here I Am (Tarantula/Virgin)          | 6    |
| MODEST MOUSE Ocean Breathes Salty (Epic)        | 5    |
| RIDDLIN' KIDS Stop The World (Awara/Columbia)   | 5    |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                              | TOTAL PLAY INCREASE |
|--|---------------------|
| JIMMY EAT WORLD Pain (Interscope)                  | +392                |
| USED Take It Away (Reprise)                        | +203                |
| SUM 41 We're All To Blame (Island/IDJMG)           | +185                |
| SOCIAL DISTORTION Reach For The Sky (Time Bomb)    | +183                |
| CAKE No Phone (Columbia)                           | +159                |
| MODEST MOUSE Ocean Breathes Salty (Epic)           | +122                |
| MUSIC Freedom Fighters (Capitol)                   | +119                |
| MUSE Hysteria (EastWest/Warner Bros.)              | +98                 |
| MARILYN MANSON Personal Jesus (Nothing/Interscope) | +97                 |
| SNOW PATROL Run (A&M/Interscope)                   | +80                 |

## Most Played Recurrents

| ARTIST TITLE LABEL(S)                          | TOTAL PLAYS |
|--|-------------|
| INCUBUS Talk Shows On Mute (Epic)              | 816         |
| SHINEDOWN 45 (Atlantic)                        | 775         |
| JET Cold Hard Bitch (Atlantic)                 | 744         |
| LINKIN PARK Lying From You (Warner Bros.)      | 626         |
| 311 Love Song (Volcano/Zomba)                  | 622         |
| SWITCHFOOT Meant To Live (Red Ink/Columbia)    | 559         |
| BLINK-182 I Miss You (Geffen)                  | 553         |
| INCUBUS Megalomaniac (Epic)                    | 550         |
| WHITE STRIPES Seven Nation Army (Third Man/V2) | 528         |

## New & Active

MUSIC Freedom Fighters (Capitol)  
Total Plays: 209, Total Stations: 20, Adds: 1  
AUTHORITY ZERO Mexican Radio (Lava)  
Total Plays: 209, Total Stations: 16, Adds: 1  
NONPOINT The Truth (Lava)  
Total Plays: 192, Total Stations: 10, Adds: 0  
SECRET MACHINES Nowhere Again (Reprise)  
Total Plays: 180, Total Stations: 19, Adds: 4  
KEANE Somewhere Only We Know (Interscope)  
Total Plays: 174, Total Stations: 11, Adds: 0  
FEATURES The Way It's Meant To Be (Universal)  
Total Plays: 170, Total Stations: 13, Adds: 0  
PRESIDENTS OF THE UNITED STATES Some... (Independent)  
Total Plays: 162, Total Stations: 13, Adds: 1  
STREETS Dry Your Eyes (Atlantic)  
Total Plays: 148, Total Stations: 10, Adds: 2  
CURE Ait.End (Geffen)  
Total Plays: 146, Total Stations: 16, Adds: 0  
MORRISSEY First Of The Gang To Die (Sanctuary/SRG)  
Total Plays: 140, Total Stations: 12, Adds: 1

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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BY MEDIABASE

America's Best Testing Alternative Songs 12 +  
For The Week Ending 9/10/04

| Artist Title (Label)                                 | TW   | LW   | Familiarity | Burn | Persons 18-34 | Men 18-34 | Women 18-34 |
|--|------|------|-------------|------|---------------|-----------|-------------|
| GREEN DAY American Idiot (Reprise)                   | 4.17 | 4.13 | 86%         | 9%   | 4.04          | 4.07      | 4.00        |
| KILLERS Somebody Told Me (Island/IDJMG)              | 4.15 | 4.09 | 86%         | 16%  | 4.18          | 4.05      | 4.32        |
| TAKING BACK SUNDAY A Decade Under... (Victory)       | 4.10 | 4.15 | 63%         | 8%   | 3.96          | 3.74      | 4.18        |
| BREAKING BENJAMIN So Cold (Hollywood)                | 3.95 | 3.93 | 81%         | 15%  | 3.87          | 3.78      | 3.97        |
| DASHBARD... Vindicated (Vagrant/Interscope)          | 3.91 | 4.00 | 94%         | 28%  | 3.88          | 3.65      | 4.10        |
| YELLOWCARD Only One (Capitol)                        | 3.89 | 4.08 | 83%         | 12%  | 3.79          | 3.65      | 3.91        |
| FRANZ FERDINAND Take Me Out (Domino/Epic)            | 3.82 | 3.88 | 92%         | 30%  | 3.89          | 3.86      | 3.92        |
| LOSTPROPHETS Wake Up (Make A Move) (Columbia)        | 3.81 | 3.92 | 89%         | 19%  | 3.71          | 3.61      | 3.81        |
| THREE DAYS GRACE Just Like You (Live/Zomba)          | 3.80 | 3.94 | 94%         | 32%  | 3.78          | 3.57      | 3.98        |
| STORY OF THE YEAR Anthem Of... (Maverick/Reprise)    | 3.80 | 4.00 | 90%         | 26%  | 3.68          | 3.42      | 3.92        |
| COHEED AND CAMBRIA A Favor House Atlantic (Columbia) | 3.78 | 3.83 | 62%         | 13%  | 3.59          | 3.46      | 3.76        |
| INCUBUS Talk Shows On Mute (Epic)                    | 3.75 | 3.81 | 94%         | 33%  | 3.76          | 3.62      | 3.90        |
| LINKIN PARK Breaking The Habit (Warner Bros.)        | 3.71 | 3.81 | 99%         | 40%  | 3.67          | 3.50      | 3.78        |
| HOOBASTANK Same Direction (Island/IDJMG)             | 3.70 | 3.88 | 85%         | 18%  | 3.58          | 3.46      | 3.70        |
| CHEVELLE Vitamin R (Leading Us Along) (Epic)         | 3.70 | 3.70 | 59%         | 11%  | 3.66          | 3.45      | 3.93        |
| CROSSFADE Cold (Columbia)                            | 3.68 | 3.75 | 61%         | 13%  | 3.55          | 3.48      | 3.67        |
| VELVET REVOLVER Fall To Pieces (RCA/RMG)             | 3.67 | 3.58 | 61%         | 10%  | 3.71          | 3.78      | 3.63        |
| MODEST MOUSE Float On (Epic)                         | 3.65 | 3.72 | 91%         | 34%  | 3.84          | 3.81      | 3.87        |
| VELVET REVOLVER Slither (RCA/RMG)                    | 3.63 | 3.84 | 83%         | 30%  | 3.67          | 3.75      | 3.57        |
| PAPA ROACH Getting Away With Murder (Geffen)         | 3.61 | 3.54 | 68%         | 12%  | 3.51          | 3.43      | 3.61        |
| A PERFECT CIRCLE Blue (Virgin)                       | 3.61 | 3.74 | 42%         | 7%   | 3.58          | 3.46      | 3.75        |
| ALTER BRIDGE Open Your Eyes (Wind-up)                | 3.54 | 3.43 | 72%         | 18%  | 3.39          | 3.43      | 3.34        |
| SEETHER I AMY LEE Broken (Wind-up)                   | 3.53 | 3.57 | 97%         | 40%  | 3.54          | 3.51      | 3.56        |
| SHINEDOWN 45 (Atlantic)                              | 3.51 | 3.58 | 82%         | 29%  | 3.39          | 3.35      | 3.43        |
| JET Rollover D.J. (Atlantic)                         | 3.49 | 3.48 | 84%         | 26%  | 3.42          | 3.34      | 3.51        |
| SLIPKNOT Duality (Roadrunner/IDJMG)                  | 3.46 | 3.34 | 79%         | 25%  | 3.45          | 3.45      | 3.44        |
| HIVES Walk Idiot Walk (Interscope)                   | 3.34 | 3.26 | 71%         | 22%  | 3.19          | 3.25      | 3.12        |
| SALIVA Survival Of The Sickest (Island/IDJMG)        | 3.30 | 3.25 | 63%         | 16%  | 3.13          | 3.02      | 3.25        |

Total sample size is 414 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



**PLAYING THE YELLOWCARD** What do you do in San Diego on your down time? Hang out with the exciting kids at XTRA (91X). That's what Yellowcard did recently instead of going to the donkey show in Tijuana. Pictured here (l-r) are 91X MD Marty Whitney; Yellowcard's Pete Mosley; Capitol's most intelligent and attractive promo expert, Mel Scull; the band's Sean Mackin; 91X PD/OM Jim Richards; and the band's Ryan Key and Ben Harper.

It's hard to believe, but Linkin Park are No. 1 again! ... Green Day move to the No. 2 position, but they are trying harder ... Breaking Benjamin are heading for the top, moving 7-5 this week ... Otherwise, the top 10 is pretty quiet ... Papa Roach go 11-10 ... It's not till we get to the 20s and 30s that things start to heat up ... After only a couple of weeks, Jimmy Eat World go 28-21 ... A Perfect Circle go 25-24 ... Snow Patrol hang in there, 27-25 ... The fabulous "Word Up" from Korn inches up 29-27 ... Sum 41 waste no time in going to No. 32 after only two weeks on the chart ... Keep Your Eye on the Movement: Skindred, Cake, Muse, The Used, Good Charlotte ... New to the Chart This Week: Marilyn Manson, Social Distortion, Shinedown ... Most Added: Jimmy Eat World, Nickelback, Sum 41, Cake, Social Distortion, The Used, The Explosion ... Most Should Be Added: Riddlin' Kids, Social Distortion, Flogging Molly, The Explosion, My Chemical Romance and Breaking Benjamin (15 holdouts — get with it, dudes!).

— Max Talkoff, Alternative Editor



**Reporters**

Stations and their adds listed alphabetically by market

|   |   |  |  |   |   |  |  |   |
|---|---|--|--|---|---|--|--|---|
| <p>WHRL/Albany, NY<br/>DIR: John Cooper<br/>PD: Lisa Blalock<br/>1 NICKELBACK<br/>JIMMY EAT WORLD</p>   | <p>WAVF/Charlotte, SC<br/>PD: Dave Rossi<br/>MD: Steve Coenen<br/>No Adds</p>   | <p>CIMX/Detroit, MI<br/>PD: Barry Brockschaw<br/>APD: Vince Casanova<br/>MD: Matt Fratello<br/>No Adds</p>                                     | <p>WRXZ/Indianapolis, IN<br/>PD: Scott Johnson<br/>MD: Michael Young<br/>No Adds</p>                               | <p>WLUM/Milwaukee, WI<br/>PD: Tommy White<br/>MD: Nancy Newman<br/>2 SHIN-DOWN</p>                    | <p>WOGL/Olando, FL<br/>PD: Bobby Smith<br/>RIDDLIN' KIDS</p>  | <p>KCCX/Riverside, CA<br/>OMD/ PD: Keith Chege<br/>APD/MD: Darv James<br/>No Adds</p>                                  | <p>WXSX/Tallahassee, FL<br/>DIR: Steve Coenen<br/>PD: Dale Platt<br/>APD/MD: Meathead<br/>No Adds</p>                    | <p>WHFS/Washington, DC<br/>PD: Lisa Worden<br/>APD: Lily Cardensen<br/>MD: Pat Ferron<br/>12 LAZY BOY</p>   |
| <p>KTZO/Albuquerque, NM<br/>PD: Scott Southard<br/>MD: Dan Malley<br/>1 NICKELBACK<br/>1 EXPLOSION<br/>1 SOCIAL DISTORTION</p>  | <p>WEND/Charlotte<br/>DIR: Bruce Logan<br/>PD/MD: Jack Daniel<br/>SECRET MACHINES<br/>VELVET REVOLVER<br/>KORN<br/>JIMMY EAT WORLD</p>                      | <p>KHRO/El Paso, TX<br/>DIR: Mike Preston<br/>PD/MD: Jolo Garcia<br/>No Adds</p>   | <p>WPLA/Jacksonville, FL<br/>DIR: Sari Austin<br/>APD/MD: Chad Chumbley<br/>AUTHORITY ZERO<br/>JIMMY EAT WORLD</p> | <p>WHTG/Ronmouth, NJ<br/>PD: Mike Savit<br/>APD/MD: Brian Phillips<br/>9 MUSE</p>                     | <p>WPLY/Philadelphia, PA<br/>PD: Jim McEneaney<br/>MD: Dan Fein<br/>1 SUM 41</p>                              | <p>KWDD/Sacramento, CA<br/>DIR: Cortis Johnson<br/>PD: Ron Sisco<br/>APD: Violet<br/>MD: Marco Collins<br/>No Adds</p> | <p>WSUN/Tampa, FL<br/>DIR: Paul Ciliano<br/>PD: Ron Sisco<br/>APD: Violet<br/>MD: Marco Collins<br/>2 GOOD CHARLOTTE</p> | <p>WWDC/Washington, DC<br/>PD: Joe Benicoccus<br/>MD: Donnie Flynn<br/>5 DONNAS</p>   |
| <p>WNNX/Atlanta, GA<br/>DIR/ PD: Leslie Fram<br/>MD: Jay Hansen<br/>6 MORRISSEY</p>   | <p>WKQX/Chicago, IL<br/>PD: Mike Stern<br/>APD/MD: Steven Jackson<br/>EXPLOSION</p>   | <p>KOMA/Fayetteville, AR<br/>PD/MD: Dave Jackson<br/>12 JIMMY EAT WORLD<br/>14 INCUBUS<br/>12 NICKELBACK<br/>3 SUM 41<br/>2 GOOD CHARLOTTE</p> | <p>WRXZ/Johnson City<br/>MODEST MOUSE<br/>JIMMY EAT WORLD<br/>USED</p>   | <p>WBZZ/Nashville, TN<br/>DIR: Jim Patrick<br/>APD/MD: Russ Schacht<br/>No Adds</p>                   | <p>KZOM/Phoenix, AZ<br/>PD: Steve Stanton<br/>MD: Mirza Lewis<br/>MUSE<br/>MODEST MOUSE</p>                   | <p>KXKR/Salt Lake City, UT<br/>DIR: Alan Blatter<br/>PD: Todd Nelson<br/>MD: Andy Frutkin<br/>3 SOCIAL DISTORTION</p>  | <p>KFMA/Tucson, AZ<br/>PD: Matt Stry<br/>APD/MD: Stephen Kallou<br/>1 INTERPOL</p>                                       | <p>WSPN/Wilmington, NC<br/>PD: Brian Barron<br/>APD/MD: Mike Kennedy<br/>7 COHEED AND CAMBRIA<br/>7 NICKELBACK<br/>7 VELVET REVOLVER<br/>7 SOCIAL DISTORTION<br/>7 JIMMY EAT WORLD<br/>7 LISI</p> |
| <p>WJSE/Atlantic City, NJ<br/>PD: Al Partridge<br/>APD: Scott Reilly<br/>MD: Steven Roggenport<br/>NICKELBACK<br/>SHINEDOWN<br/>SUGARLOLLY<br/>EXPLOSION<br/>GLORIOUS<br/>COLLECTIVE SOUL</p> | <p>WAQZ/Cincinnati, OH<br/>PD/MD: Jeff Vogel<br/>NICKELBACK<br/>SOCIAL DISTORTION</p>   | <p>KFRR/Fresno, CA<br/>PD: Chris Squires<br/>MD: Stevened<br/>No Adds</p>  | <p>WRFZ/Knoxville, TN<br/>PD: Anthony Prohm<br/>NICKELBACK<br/>CAKE</p>  | <p>KKND/New Orleans, LA<br/>DIR: Tony Florentino<br/>PD: Sky<br/>APD: Rick Pericicani<br/>No Adds</p> | <p>WXDX/Pittsburgh, PA<br/>PD: John Meszchies<br/>MD: Vance F<br/>15 MARILYN MANSON<br/>2 JIMMY EAT WORLD</p> | <p>KBZT/San Diego, CA<br/>PD: Garrett Bliskoff<br/>APD/MD: Mike Holleran<br/>No Adds</p>                               | <p>KMYZ/Tulsa, OK<br/>PD: Lynn Barlow<br/>MD: Corbin Pierce<br/>1 MODEST MOUSE<br/>1 RIDDLIN' KIDS</p>                   | <p>WSPN/W Palm Beach, FL<br/>PD: John O'Connell<br/>MD: Bob Rivers<br/>MODEST MOUSE<br/>RIDDLIN' KIDS</p>   |
| <p>KRDZ/Austin, TX<br/>DIR: Jeff Carroll<br/>PD: Michele Lee<br/>MD: Toby Ryan<br/>CAKE<br/>JIMMY EAT WORLD</p>   | <p>WXRQ/Columbia, SC<br/>PD: Dave Stewart<br/>MD: Dave Farr<br/>2 NICKELBACK<br/>EXPLOSION</p>  | <p>WJRX/Fl. Myers, FL<br/>OMD/ PD: John Ruzz<br/>APD: Fitz Howard<br/>MD: Jeff Zito<br/>1 SUM 41<br/>1 USED</p>                                | <p>KFTL/Jalapeño, LA<br/>PD: Scott Purvis<br/>MD: Remy Price<br/>12 JIMMY EAT WORLD<br/>1 USED<br/>1 SKROED</p>    | <p>WXRX/New York, NY<br/>PD: Robert Cross<br/>MD: Mike Peer<br/>No Adds</p>                           | <p>WYCY/Portland, ME<br/>PD: Herb Byr<br/>MD: Brian James<br/>No Adds</p>                                     | <p>KBZT/San Diego, CA<br/>PD: Garrett Bliskoff<br/>APD/MD: Mike Holleran<br/>No Adds</p>                               | <p>KMYS/Tulsa, OK<br/>PD: Lynn Barlow<br/>MD: Corbin Pierce<br/>1 MODEST MOUSE<br/>1 RIDDLIN' KIDS</p>                   | <p>WSPN/W Palm Beach, FL<br/>PD: John O'Connell<br/>MD: Bob Rivers<br/>MODEST MOUSE<br/>RIDDLIN' KIDS</p>   |
| <p>WRAX/Birmingham, AL<br/>PD: Steve Coenen<br/>MD: Mark Lindsey<br/>7 RIDDLIN' KIDS<br/>NICKELBACK</p>   | <p>WWCD/Columbus, OH<br/>DIR: Ready Malloy<br/>PD: Andy Davis<br/>MD: Jack DeVries<br/>CROSSFADE</p>  | <p>WJRX/Fl. Myers, FL<br/>OMD/ PD: John Ruzz<br/>APD: Fitz Howard<br/>MD: Jeff Zito<br/>1 SUM 41<br/>1 USED</p>                                | <p>KFTL/Jalapeño, LA<br/>PD: Scott Purvis<br/>MD: Remy Price<br/>12 JIMMY EAT WORLD<br/>1 USED<br/>1 SKROED</p>    | <p>WXRX/New York, NY<br/>PD: Robert Cross<br/>MD: Mike Peer<br/>No Adds</p>                           | <p>WYCY/Portland, ME<br/>PD: Herb Byr<br/>MD: Brian James<br/>No Adds</p>                                     | <p>KMYS/Tulsa, OK<br/>PD: Lynn Barlow<br/>MD: Corbin Pierce<br/>1 MODEST MOUSE<br/>1 RIDDLIN' KIDS</p>                 | <p>WSPN/W Palm Beach, FL<br/>PD: John O'Connell<br/>MD: Bob Rivers<br/>MODEST MOUSE<br/>RIDDLIN' KIDS</p>                |   |
| <p>KQXR/Boise, ID<br/>PD: Dan McCullo<br/>APD/MD: Steven Strick<br/>No Adds</p>   | <p>KDGE/Dallas, TX<br/>PD: Dana DeBerry<br/>APD/MD: Alan Ago<br/>SECRET MACHINES<br/>CAKE</p>   | <p>WXRQ/Columbia, SC<br/>PD: Dave Stewart<br/>MD: Dave Farr<br/>2 NICKELBACK<br/>EXPLOSION</p>   | <p>KFTL/Jalapeño, LA<br/>PD: Scott Purvis<br/>MD: Remy Price<br/>12 JIMMY EAT WORLD<br/>1 USED<br/>1 SKROED</p>    | <p>WXRX/New York, NY<br/>PD: Robert Cross<br/>MD: Mike Peer<br/>No Adds</p>                           | <p>WYCY/Portland, ME<br/>PD: Herb Byr<br/>MD: Brian James<br/>No Adds</p>                                     | <p>KMYS/Tulsa, OK<br/>PD: Lynn Barlow<br/>MD: Corbin Pierce<br/>1 MODEST MOUSE<br/>1 RIDDLIN' KIDS</p>                 | <p>WSPN/W Palm Beach, FL<br/>PD: John O'Connell<br/>MD: Bob Rivers<br/>MODEST MOUSE<br/>RIDDLIN' KIDS</p>                |   |
| <p>WBCN/Boston, MA<br/>PD: Dave Wellington<br/>APD/MD: Steven Strick<br/>No Adds</p>  | <p>WXEG/Dayton, OH<br/>DIR: Tony Thford<br/>PD: Steve Kramer<br/>MD: Steamer<br/>12 MARILYN MANSON<br/>10 SUM 41<br/>5 HOOBASTANK<br/>6 JIMMY EAT WORLD</p> | <p>WXRQ/Columbia, SC<br/>PD: Dave Stewart<br/>MD: Dave Farr<br/>2 NICKELBACK<br/>EXPLOSION</p>   | <p>KFTL/Jalapeño, LA<br/>PD: Scott Purvis<br/>MD: Remy Price<br/>12 JIMMY EAT WORLD<br/>1 USED<br/>1 SKROED</p>    | <p>WXRX/New York, NY<br/>PD: Robert Cross<br/>MD: Mike Peer<br/>No Adds</p>                           | <p>WYCY/Portland, ME<br/>PD: Herb Byr<br/>MD: Brian James<br/>No Adds</p>                                     | <p>KMYS/Tulsa, OK<br/>PD: Lynn Barlow<br/>MD: Corbin Pierce<br/>1 MODEST MOUSE<br/>1 RIDDLIN' KIDS</p>                 | <p>WSPN/W Palm Beach, FL<br/>PD: John O'Connell<br/>MD: Bob Rivers<br/>MODEST MOUSE<br/>RIDDLIN' KIDS</p>                |   |
| <p>WEDG/Buffalo, NY<br/>PD: Louay Orens<br/>2 NICKELBACK<br/>RIDDLIN' KIDS<br/>CAKE</p>   | <p>KTCL/Denver, CO<br/>PD: Mike O'Connell<br/>APD: Rick Finkle<br/>MD: Hill Janda<br/>MD: Don Johnson<br/>1 SUM 41</p>                                      | <p>WXRQ/Columbia, SC<br/>PD: Dave Stewart<br/>MD: Dave Farr<br/>2 NICKELBACK<br/>EXPLOSION</p>   | <p>KFTL/Jalapeño, LA<br/>PD: Scott Purvis<br/>MD: Remy Price<br/>12 JIMMY EAT WORLD<br/>1 USED<br/>1 SKROED</p>    | <p>WXRX/New York, NY<br/>PD: Robert Cross<br/>MD: Mike Peer<br/>No Adds</p>                           | <p>WYCY/Portland, ME<br/>PD: Herb Byr<br/>MD: Brian James<br/>No Adds</p>                                     | <p>KMYS/Tulsa, OK<br/>PD: Lynn Barlow<br/>MD: Corbin Pierce<br/>1 MODEST MOUSE<br/>1 RIDDLIN' KIDS</p>                 | <p>WSPN/W Palm Beach, FL<br/>PD: John O'Connell<br/>MD: Bob Rivers<br/>MODEST MOUSE<br/>RIDDLIN' KIDS</p>                |   |
| <p>WBTV/Burlington<br/>APD/MD: Matt Green<br/>APD/MD: Kevin Hays<br/>No Adds</p>  | <p>KTCL/Denver, CO<br/>PD: Mike O'Connell<br/>APD: Rick Finkle<br/>MD: Hill Janda<br/>MD: Don Johnson<br/>1 SUM 41</p>                                      | <p>WXRQ/Columbia, SC<br/>PD: Dave Stewart<br/>MD: Dave Farr<br/>2 NICKELBACK<br/>EXPLOSION</p>   | <p>KFTL/Jalapeño, LA<br/>PD: Scott Purvis<br/>MD: Remy Price<br/>12 JIMMY EAT WORLD<br/>1 USED<br/>1 SKROED</p>    | <p>WXRX/New York, NY<br/>PD: Robert Cross<br/>MD: Mike Peer<br/>No Adds</p>                           | <p>WYCY/Portland, ME<br/>PD: Herb Byr<br/>MD: Brian James<br/>No Adds</p>                                     | <p>KMYS/Tulsa, OK<br/>PD: Lynn Barlow<br/>MD: Corbin Pierce<br/>1 MODEST MOUSE<br/>1 RIDDLIN' KIDS</p>                 | <p>WSPN/W Palm Beach, FL<br/>PD: John O'Connell<br/>MD: Bob Rivers<br/>MODEST MOUSE<br/>RIDDLIN' KIDS</p>                |   |

POWERED BY  
MEDIABASE

Monitored Reporters

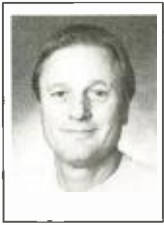
83 Total Reporters

75 Total Monitored

8 Total Indicator

Did Not Report, Playlist Frozen (1):

WEOO/Hagerstown



# How Triple A Listeners Hear And Buy Music

Continued from Page 1

According to Rahn, "Both the radio and record industries have a clear need to understand how these trends are impacting their businesses today and to make some educated guesses about how they will impact business tomorrow."

The online survey was conducted by placing a link on the websites and in the e-mails of 15 Triple A radio stations between June 23 and July 16. The stations were WBOS/Boston; WXRT/Chicago; KBCO/Denver; WTTN/Indianapolis; WOKI/Knoxville; WFPK/Louisville; WMMM/Madison; KTCZ/Minneapolis; WFUV/New York; WXPB/Philadelphia; KINK/Portland, OR; KPRI/San Diego; KFOG/San Francisco; KMTT/Seattle; and WNCS/Burlington, VT. SBR used online-survey tools provided by SuperSurvey.

The surveys were completed by 7,477 respondents between the ages of 18 and 54 representing almost all 50 states. Bradley and Rahn caution, however, that because of the web-based and voluntary nature of the survey, this data is not necessarily representative of the general population, the general radio-listening audience or even the general Triple A-listening audience. Nevertheless, certain important trends can clearly be gleaned from the results.

## The Goals

As mentioned, this survey was conducted for a presentation at the 2004 R&R Triple A Summit. Bradley and Rahn presented the results and moderated a panel consisting of Mark Ramsey from Mercury Research, Julie Muncy from Warner Bros. Records and Haley Jones from KFOG/San Francisco, who discussed the findings.

The things Rahn and Bradley set out to learn in the survey included:

- How satisfied are Triple A listeners with radio?
- What are the music-buying habits of Triple A listeners?
- How much do Triple A listeners listen online?
- How much do Triple A listeners download music (free or paid)?
- What's the impact of music downloading on radio listening? On CD buying?
- What's the impact of iPod/MP3 players on radio listening? On CD buying?



- Are Triple A listeners aware of and interested in satellite radio?

The demographic breakdown of the respondents was as follows: Eight percent (634) were 18-24, 25% (1,871) were 25-34, 34% (2,528) were 35-44, and 33% (2,444) were 45-54. The group skewed a bit on the female side, at 59%. To set a base of understanding, respondents were polled in the following general categories:

Ways they listen to music each week:

|                        |     |
|------------------------|-----|
| FM radio               | 98% |
| CDs purchased          | 96% |
| Mix CDs                | 52% |
| FM on Internet         | 23% |
| MP3s on computer       | 21% |
| Cable channels         | 17% |
| Internet-only channels | 14% |
| iPod/MP3 player        | 13% |
| Other                  | 11% |
| Satellite radio        | 4%  |

Ways they listen to music most each week:

|                   |     |
|-------------------|-----|
| FM radio          | 64% |
| CDs purchased     | 19% |
| FM on Internet    | 4%  |
| Mix CDs           | 3%  |
| iPod/MP3 player   | 2%  |
| Internet channels | 1%  |
| Satellite radio   | 1%  |
| Cable channels    | 0%  |

Which they listen to more:

| Age         | Radio | Other |
|-------------|-------|-------|
| 45-54       | 74%   | 26%   |
| 35-44       | 69%   | 31%   |
| 25-34       | 58%   | 42%   |
| 18-34       | 51%   | 49%   |
| Total group | 67%   | 33%   |

For younger respondents, alternative sources of discovering music, such as the new media options, are gaining popularity. However, when the entire survey group was asked, "How satisfied are you with the music and programming you hear on the FM stations you listen to most?"

over 75% of the respondents gave radio a 7 or higher on a scale of 1-10.

## Buying Music

Next, the survey looked at how the group obtained music. Buying CDs was still the primary method for Triple A listeners, but downloading singles and CDs is gaining momentum.

All the ways they obtain music:

|                      |     |
|----------------------|-----|
| Buy full CDs         | 97% |
| Via friends          | 58% |
| Free file-sharing    | 25% |
| Buy single downloads | 15% |
| Buy CD downloads     | 7%  |
| Other                | 6%  |

To go deeper, when asked the primary way they obtain music, 86% of Triple A listeners said they still buy CDs. All age groups buy CDs as their first choice. As you get into younger demos, though, the percentage drops.

**"As choices have increased, a big question is: Has the radio industry given listeners better and more compelling reasons to still listen to radio?"**

John Bradley

As expected, 18-34s lead the way in free file-sharing, with 23% saying that is how they get music most often.

All the places they buy CDs:

|                 |     |
|-----------------|-----|
| Music store     | 72% |
| Large retailer  | 71% |
| Online retailer | 50% |
| Used store      | 44% |
| Bookstore       | 38% |
| Other           | 10% |
| Paid site       | 8%  |

## SBR Triple A Listener-Survey Findings

One of the key findings of SBR Creative Media's survey of Triple A listeners on radio-listening and music-buying habits is that perhaps radio needs to be as concerned as (or more than) the record industry about listeners who have adopted music downloading and iPods/MP3 players.

Other key findings from the research project:

- Listeners have many more choices for listening to music than existed even a few years ago.
- iPod/MP3 player users (13% of the total survey group) and downloaders (21% of the total) spend far less time listening to music on the radio than the total survey group.
- iPod/MP3 player users and downloaders are more likely to buy CDs than the average.
- Streamers (50% of the total) listen to radio as much as the average listener, not less.
- Large retail stores and traditional record stores are still the top places to buy CDs.
- A significant number of Triple A listeners shop for music online.
- Over half of Triple A listeners buy one or more CDs a month.
- Personally burned mix CDs, like the mix tapes of years past, are a popular way for people to listen to music.
- Satellite radio, while it enjoys high awareness, has a way to go in convincing Triple A radio listeners to subscribe.

*The results are from an online survey of Triple A listeners conducted by SBR Creative Media with 15 Triple A stations from June 23-July 16, 2004. For complete results, visit www.sbrcreative.com.*

Where they are most likely to buy CDs:

|                 |     |
|-----------------|-----|
| Large retailer  | 34% |
| Music store     | 25% |
| Online retailer | 17% |
| Used store      | 9%  |
| Bookstore       | 8%  |
| Other           | 5%  |
| Paid site       | 2%  |

Downloaders by age:

|       |     |
|-------|-----|
| 18-24 | 42% |
| 25-34 | 27% |
| 35-44 | 18% |
| 45-54 | 13% |

But what about downloaders and radio listening? The results indicated that 67% of the total sample listen to radio more than to other sources, while 47% of downloaders listen to radio most — that means more than half use a source of music other than radio.

One conclusion that can be drawn is that although illegal file-sharing is certainly hurting the music industry, both illegal and legal downloading are having a significant impact on radio-listening habits.

What sources of music entertainment are competing with radio? Half of Triple A listeners surveyed are streamers, meaning they have listened to something online in the past month: a local station, a station in another city, an Internet-only channel, a specialty web channel and so on. Of these, 66% said they listen to local FM stations online, and 57% have listened to non-local stations or Internet channels on their computers.

However, unlike the downloaders, streamers are more like the total sample in terms of radio usage, satisfaction and music buying, and they comprise both light and heavy radio users.

Streamers....

- Are typical radio users and CD buyers
- Are as satisfied with radio as the total survey group
- Listen to as much radio as the total survey group

Today there are countless ways to buy music, yet almost 75% of the respondents still go to an actual store to buy CDs. About half have purchased music online. Other questions revealed that 54% of Triple A listeners buy one or more CDs per month and that all age groups buy about the same number of CDs.

Also revealed was that the younger the person, the more likely they were to purchase music at a large retailer such as Best Buy. The older the person, the more likely they were to buy at an online retailer, like Amazon.

## Downloading And Streaming

Of the total survey sample, 52% said they have never downloaded music for free, while 28% said they used to but no longer do.

Why they stopped free downloading:

|                             |     |
|-----------------------------|-----|
| Lawsuits/copyright concerns | 54% |
| No time/lost interest       | 35% |
| Other                       | 21% |
| Legal options now available | 19% |

This survey categorized downloaders as people who paid for music or got it for free off the Internet at least once in a typical month. According to the results, 21% of Triple A listeners are active downloaders. Not surprisingly, the younger they were, the more likely they were to download.

Continued on Page 72

September 10, 2004

| LAST WEEK    | THIS WEEK | ARTIST TITLE LABEL(S)  | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|--------------|-----------|--|-------------|-----------|---------------------|----------------|----------------------|
| 2            | 1         | R.E.M. Leaving New York (Warner Bros.)                                       | 478         | +99       | 25235               | 3              | 25/1                 |
| 1            | 2         | BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)                          | 432         | -17       | 20276               | 9              | 22/0                 |
| 3            | 3         | FINGER ELEVEN One Thing (Wind-up)  | 335         | -32       | 20799               | 11             | 13/0                 |
| 5            | 4         | JOHN MELLENCAMP Walk Tall (Island/IDJMG)                                     | 321         | +3        | 19385               | 3              | 18/0                 |
| 12           | 5         | RACHAEL YAMAGATA Worn Me Down (RCA Victor)                                   | 276         | +11       | 9600                | 12             | 20/0                 |
| 10           | 6         | JAMIE CULLUM All At Sea (Verve/Universal)                                    | 274         | 0         | 8738                | 14             | 18/0                 |
| 6            | 7         | NORAH JONES What Am I To You? (Blue Note/EMC)                                | 271         | -32       | 16468               | 17             | 21/0                 |
| 7            | 8         | BODEANS If It Makes You (Zoe/Rounder)  | 261         | -32       | 13366               | 15             | 19/0                 |
| 4            | 9         | COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)                      | 259         | -81       | 16744               | 19             | 21/0                 |
| 11           | 10        | FINN BROTHERS Won't Give In (Nettwerk)                                       | 258         | -14       | 10781               | 8              | 20/0                 |
| 13           | 11        | JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)                    | 253         | +1        | 15374               | 5              | 18/0                 |
| 9            | 12        | MODEST MOUSE Float On (Epic)   | 245         | -32       | 14076               | 12             | 12/0                 |
| 14           | 13        | MINDY SMITH Come To Jesus (Vanguard)   | 244         | -8        | 15066               | 25             | 21/0                 |
| 15           | 14        | SCISSOR SISTERS Take Your Mama (Universal)                                   | 239         | -8        | 10894               | 10             | 14/0                 |
| 16           | 15        | MAROON 5 She Will Be Loved (Octone/J/RMG)                                    | 218         | -5        | 7895                | 4              | 8/0                  |
| 19           | 16        | CARBON LEAF Life Less Ordinary (Vanguard)                                    | 210         | +29       | 8577                | 4              | 15/0                 |
| 17           | 17        | OZOMATLI (Who Discovered) America? (Concord)                                 | 206         | 0         | 7596                | 9              | 15/0                 |
| 8            | 18        | PHISH The Connection (Atlantic)  | 204         | -77       | 8349                | 15             | 17/0                 |
| 18           | 19        | CROSBY & NASH Lay Me Down (Sanctuary/SRG)                                    | 201         | +5        | 9389                | 7              | 16/0                 |
| 23           | 20        | KEANE Somewhere Only We Know (Interscope)                                    | 160         | +13       | 5065                | 2              | 16/3                 |
| 24           | 21        | THRILLS Not For All The Love In The World (Virgin)                           | 158         | +12       | 4471                | 3              | 15/1                 |
| 21           | 22        | CHRISTINE MCVIE Friend (Koch)  | 156         | -16       | 5851                | 4              | 13/0                 |
| <b>Debut</b> | 23        | CAKE No Phone (Columbia)   | 150         | +52       | 9473                | 1              | 12/0                 |
| 27           | 24        | FIVE FOR FIGHTING The Devil In The Wishing Well (Jane Says) (Aware/Columbia) | 146         | +13       | 3889                | 2              | 11/0                 |
| 26           | 25        | 311 Love Song (Volcano/Zomba)  | 146         | +8        | 6748                | 16             | 7/1                  |
| <b>Debut</b> | 26        | SNOW PATROL Run (A&M/Interscope)   | 144         | +46       | 6526                | 1              | 16/1                 |
| 28           | 27        | GOMEZ Nothing Is Wrong (Hut/Virgin)  | 137         | +4        | 5998                | 4              | 8/0                  |
| <b>Debut</b> | 28        | SARAH MCLACHLAN World On Fire (Arista/RMG)                                   | 127         | +41       | 6610                | 1              | 8/3                  |
| 20           | 29        | SHERYL CROW Light In Your Eyes (A&M/Interscope)                              | 127         | -49       | 3756                | 19             | 14/0                 |
| 22           | 30        | BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)                        | 126         | -23       | 3855                | 13             | 9/0                  |

25 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/29-9/4. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

**CHARLIE MARS** Gather The Horses (V2)  
Total Plays: 121, Total Stations: 11, Adds: 0

**OLD 97'S** New Kid (New West)  
Total Plays: 121, Total Stations: 10, Adds: 0

**K.D. LANG** Helpless (Nonesuch)  
Total Plays: 117, Total Stations: 14, Adds: 0

**STEVE EARLE** The Revolution Starts Now (E-Squared/Artemis)  
Total Plays: 110, Total Stations: 10, Adds: 1

**SIMPLE KID** Staring At The Sun (Vector)  
Total Plays: 107, Total Stations: 12, Adds: 0

**TEARS FOR FEARS** Call Me Mellow (Universal Music Entertainment)  
Total Plays: 107, Total Stations: 10, Adds: 0

**LOW MILLIONS** Eleanor (Manhattan/EMC)  
Total Plays: 102, Total Stations: 14, Adds: 2

**FRANZ FERDINAND** Take Me Out (Domino/Epic)  
Total Plays: 101, Total Stations: 4, Adds: 0

**INDIGO GIRLS** Fill It Up Again (Epic)  
Total Plays: 91, Total Stations: 11, Adds: 0

**KILLERS** Somebody Told Me (Island/IDJMG)  
Total Plays: 91, Total Stations: 3, Adds: 0

Songs ranked by total plays

## Most Added\*

www.radds.com

| ARTIST TITLE LABEL(S)                           | ADDS |
|---|------|
| ELVIS COSTELLO Monkey To Man (Last Highway)     | 7    |
| MARK KNOPFLER Boom, Like That (Warner Bros.)    | 6    |
| MICHAEL FRANTI Yes I Will (iMusic)              | 5    |
| KEANE Somewhere Only We Know (Interscope)       | 3    |
| SARAH MCLACHLAN World On Fire (Arista/RMG)      | 3    |
| PETER CINCOTTI St. Louis Blues (Concord)        | 3    |
| DRIVE-BY TRUCKERS Never Gonna Change (New West) | 3    |
| GOVT MULE Slackjaw Jezebel (ATO/RCA/RMG)        | 3    |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                                  | TOTAL PLAY INCREASE |
|--|---------------------|
| R.E.M. Leaving New York (Warner Bros.)                 | +99                 |
| CAKE No Phone (Columbia)                               | +52                 |
| MARK KNOPFLER Boom, Like That (Warner Bros.)           | +50                 |
| SNOW PATROL Run (A&M/Interscope)                       | +46                 |
| NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada) | +42                 |
| SARAH MCLACHLAN World On Fire (Arista/RMG)             | +41                 |
| KENNY WAYNE SHEPHERD Hey, What Do You Say (Reprise)    | +37                 |
| CARBON LEAF Life Less Ordinary (Vanguard)              | +29                 |
| GAVIN DEGRAW I Don't Want To Be (J/RMG)                | +29                 |
| G. LOVE Waiting (Brushfire/Universal)                  | +27                 |

## Most Played Recurrents

| ARTIST TITLE LABEL(S)                                    | TOTAL PLAYS |
|--|-------------|
| LOS LONELY BOYS Heaven (Or/Epic)                         | 248         |
| D. FRANKENREITER f/J. JOHNSON Free (Brushfire/Universal) | 165         |
| DAVE MATTHEWS Oh (RCA/RMG)                               | 161         |
| NORAH JONES Sunrise (Blue Note/EMC)                      | 138         |
| JET Are You Gonna Be My Girl (Atlantic)                  | 129         |
| LENNY KRAVITZ Where Are We Runnin'? (Virgin)             | 118         |
| DAMIEN RICE Cannonball (Vector/Warner Bros.)             | 107         |
| ALANIS MORISSETTE Everything (Maverick/Reprise)          | 104         |
| COLDPLAY Clocks (Capitol)                                | 97          |
| SARAH MCLACHLAN Fallen (Arista/RMG)                      | 97          |

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)   | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|---|-------------|-----------|---------------------|----------------|---------------------|
| 6         | 1         | R.E.M. Leaving New York (Warner Bros.)                          | 460         | +114      | 5156                | 2              | 33/2                |
| 1         | 2         | FINN BROTHERS Won't Give In (Nettwerk)                          | 449         | -6        | 5405                | 7              | 28/0                |
| 2         | 3         | BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)             | 430         | -4        | 5469                | 9              | 26/2                |
| 5         | 4         | CROSBY & NASH Lay Me Down (Sanctuary/SRG)                       | 370         | +7        | 4886                | 8              | 30/0                |
| 4         | 5         | OLD 97'S New Kid (New West)                                     | 355         | -14       | 3827                | 11             | 26/0                |
| 13        | 6         | JOHN MELLENCAMP Walk Tall (Island/IDJMG)                        | 343         | +52       | 2893                | 3              | 22/0                |
| 8         | 7         | RACHAEL YAMAGATA Worn Me Down (RCA Victor)                      | 316         | 0         | 3538                | 12             | 19/0                |
| 12        | 8         | CHRISTINE MCVIE Friend (Koch)                                   | 307         | +13       | 2377                | 5              | 22/2                |
| 3         | 9         | PHISH The Connection (Atlantic)                                 | 306         | -91       | 2025                | 15             | 20/0                |
| 7         | 10        | GOMEZ Nothing is Wrong (Hut/Virgin)                             | 296         | -31       | 2948                | 9              | 24/0                |
| 16        | 11        | JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)       | 292         | +38       | 3758                | 6              | 23/1                |
| 9         | 12        | JAMIE CULLUM All At Sea (Verve/Universal)                       | 291         | -21       | 1908                | 18             | 15/0                |
| 14        | 13        | STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)       | 288         | +22       | 4918                | 3              | 27/2                |
| 15        | 14        | K.D. LANG Helpless (Nonesuch)                                   | 269         | +7        | 3292                | 6              | 25/0                |
| 10        | 15        | BODEANS If It Makes You (Zoe/Rounder)                           | 265         | -44       | 1184                | 14             | 16/0                |
| 18        | 16        | KEANE Somewhere Only We Know (Interscope)                       | 248         | +16       | 4335                | 8              | 23/1                |
| 11        | 17        | OZOMATLI (Who Discovered) America? (Concord)                    | 246         | -55       | 2293                | 14             | 17/0                |
| 19        | 18        | CARBON LEAF Life Less Ordinary (Vanguard)                       | 211         | -8        | 1916                | 7              | 19/0                |
| 20        | 19        | MODEST MOUSE Float On (Epic)                                    | 201         | +7        | 832                 | 7              | 11/0                |
| 17        | 20        | NORAH JONES What Am I To You? (Blue Note/EMC)                   | 191         | -46       | 2560                | 17             | 14/0                |
| 22        | 21        | DONAVON FRANKENREITER It Don't Matter (Brushfire/Universal)     | 188         | +14       | 1072                | 3              | 14/0                |
| 26        | 22        | SCISSOR SISTERS Take Your Mama (Universal)                      | 182         | +18       | 1913                | 8              | 11/0                |
| 24        | 23        | THRILLS Not For All The Love In The World (Virgin)              | 169         | -2        | 2843                | 3              | 15/0                |
| 25        | 24        | WILCO I'm A Wheel (Nonesuch)                                    | 151         | -17       | 1766                | 8              | 13/0                |
| 27        | 25        | SIMPLE KID Staring At The Sun (Vector)                          | 147         | -11       | 1443                | 5              | 14/1                |
| Debut     | 26        | LOW MILLIONS Eleanor (Manhattan/EMC)                            | 143         | +7        | 1184                | 1              | 12/1                |
| Debut     | 27        | CHARLIE MARS Gather The Horses (V2)                             | 134         | -3        | 866                 | 1              | 12/0                |
| 30        | 28        | DR. JOHN & RANDY NEWMAN I Ate Up The Apple Tree (Blue Note/EMC) | 134         | -7        | 3216                | 3              | 15/0                |
| 29        | 29        | COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)         | 133         | -12       | 560                 | 18             | 8/0                 |
| Debut     | 30        | KENNY WAYNE SHEPHERD Hey, What Do You Say (Reprise)             | 132         | +21       | 929                 | 1              | 12/0                |

35 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 8/29 - Saturday 9/4.  
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## Most Added\*

www.rindicator.com

| ARTIST TITLE LABEL(S)                                  | ADDS |
|--|------|
| ELVIS COSTELLO Monkey To Man (Last Highway)            | 7    |
| MARK KNOPFLER Boom, Like That (Warner Bros.)           | 6    |
| MINDY SMITH Fighting For It All (Vanguard)             | 4    |
| BLUE NILE I Would Never (Sanctuary/SRG)                | 4    |
| RAY LAMONTAGNE Trouble (RCA/RMG)                       | 3    |
| MADELEINE PEYROUX Don't Wait Too Long (Rounder)        | 3    |
| NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada) | 3    |
| MICHAEL FRANTI Yes I Will (iMusic)                     | 3    |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                                     | TOTAL PLAY INCREASE |
|---|---------------------|
| R.E.M. Leaving New York (Warner Bros.)                    | +114                |
| ELVIS COSTELLO Monkey To Man (Last Highway)               | +76                 |
| MARK KNOPFLER Boom, Like That (Warner Bros.)              | +71                 |
| NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)    | +59                 |
| MINDY SMITH Fighting For It All (Vanguard)                | +56                 |
| RAY LAMONTAGNE Trouble (RCA/RMG)                          | +55                 |
| JOHN MELLENCAMP Walk Tall (Island/IDJMG)                  | +52                 |
| MADELEINE PEYROUX Don't Wait Too Long (Rounder)           | +39                 |
| JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen) | +38                 |
| UMPHREY'S MCGEE In The Kitchen (SCL/Fidelity)             | +38                 |

## Syndicated Programming

Added This Week

World Cafe - Dan Reed 215-898-6677

No adds reported this week

Acoustic Cafe - Rob Reinhart 734-761-2043

BEN HARPER AND THE BLIND BOYS OF ALABAMA Well Well Well  
BRUCE HORNSBY Her Garden  
JUDITH OWEN Smoke On The Water  
RAY LAMONTAGNE Trouble  
STEVE EARLE The Gringo's Tale

## Reporters

### Stations and their adds listed alphabetically by market

|   |   |  |   |   |  |   |
|---|---|--|---|---|--|---|
| <p><b>WAPS/Akron, OH</b><br/>                     PD/MD: Bill Graber<br/>                     1 BEN ARTHUR</p> <p><b>KABQ/Albuquerque, NM</b><br/>                     DM: Bill May<br/>                     PD: Phil Mahoney<br/>                     MD: Scott Warmoth<br/>                     7 TODD AND THE MAYTALS W/ERIC CLAPTON<br/>                     CAKE</p> <p><b>KSPN/Aspen, CO</b><br/>                     PD/MD: Sam Schell<br/>                     1 MICHAEL FRANTI<br/>                     1 NEVILLE BROTHERS</p> <p><b>KGSR/Austin, TX*</b><br/>                     DM: Jeff Carroll<br/>                     PD: Jody Donohue<br/>                     APD: Jyl Herdman-Ross<br/>                     MD: Susan Castle<br/>                     3 MARK KNOPFLER<br/>                     4 KEVIN CHAMBERS<br/>                     4 JIM WHITE I AM A MAN<br/>                     3 CHARLIE HOBSON</p> <p><b>WTMD/Baltimore, MD</b><br/>                     APD: Mike "Matthews" Vasilakis<br/>                     No Adds</p> <p><b>KLRR/Bend, OR</b><br/>                     DM/MD: Doug Donohue<br/>                     APD: Dori Donohue<br/>                     WARCOK<br/>                     ELVIS COSTELLO<br/>                     1 LIONEL JONES</p> <p><b>KRVB/Boise, ID*</b><br/>                     DM/MD: Dan McCally<br/>                     LOS UNCLE BOYS<br/>                     1 MICHAEL FRANTI<br/>                     DONOVAN &amp; FRANKIE LITLER</p> <p><b>WBOS/Boston, MA*</b><br/>                     DM: Guss Knight<br/>                     PD: Michelle Williams<br/>                     MD: David Donohue<br/>                     2 KENNY WAYNE SHEPHERD</p> <p><b>KMMS/Bozeman, MT</b><br/>                     DM/MD: Michelle Wolfe<br/>                     No Adds</p> <p><b>WNCS/Burlington*</b><br/>                     PD/MD: Mark Abezzano<br/>                     No Adds</p> <p><b>WNVY/Cape Cod, MA</b><br/>                     PD/MD: Barbara Dacey<br/>                     2 ELVIS COSTELLO<br/>                     1 MICHAEL FRANTI<br/>                     1 LOW MILLIONS</p> | <p><b>WQOD/Chattanooga, TN*</b><br/>                     DM/MD: Danny Howard<br/>                     No Adds</p> <p><b>WXRT/Chicago, IL*</b><br/>                     PD: Helen Winter<br/>                     APD/MD: John Farneda<br/>                     1 GOV'T MULE<br/>                     1 LEMMY KRAMITZ</p> <p><b>KBXR/Columbia, MD</b><br/>                     DM: Jack Lawson<br/>                     APD: Jeff Swetzman<br/>                     LOS UNCLE BOYS<br/>                     DRIVE-BY TRUCKERS</p> <p><b>WCBE/Columbus, OH</b><br/>                     DM: Tammy Allen<br/>                     PD: Don Marshall<br/>                     MD: Maggie Brennan<br/>                     5 JIM WHITE I AM A MAN<br/>                     6 WEST MEXIAN GIRL<br/>                     3 TEGAN &amp; SARAH<br/>                     2 TRISTY CABBES<br/>                     1 BILL FRESSEL<br/>                     1 FRANKIE LITLER<br/>                     3 JIMMY BROWN<br/>                     3 CHESTNUT MONY</p> <p><b>KBCD/Denver, CO*</b><br/>                     PD: Scott Arbough<br/>                     MD: Keefer<br/>                     No Adds</p> <p><b>WDET/Detroit, MI</b><br/>                     PD: Jody Adams<br/>                     MD: Martin Bandyke<br/>                     4 DONOVAN<br/>                     4 ELVIS COSTELLO<br/>                     2 MARK KNOPFLER</p> <p><b>WVOD/Elizabeth City, NC</b><br/>                     PD: Matt Abbott<br/>                     MD: Ted Abbey<br/>                     No Adds</p> <p><b>WNCV/Greenville, SC</b><br/>                     DM: Eitan Pincus<br/>                     PD/MD: Kim Clark<br/>                     APD: Martin Anderson<br/>                     10 TIM BROTHERS<br/>                     5 CLARENCE CL BROWN<br/>                     5 ELVIN ANDERSON SPRINGS<br/>                     3 BILL FRESSEL<br/>                     2 MO'ET<br/>                     1 MARGY SIMPTRA<br/>                     MARGY SIMPTRA<br/>                     HEADQUARTERS<br/>                     HARPNOT CONVENTION<br/>                     AND<br/>                     NODDY MILLER<br/>                     R.E.M.<br/>                     ELVIS COSTELLO</p> <p><b>WTTN/Indianapolis, IN*</b><br/>                     PD: Brad Holtz<br/>                     MD: Laura Duncan<br/>                     3 ELVIS COSTELLO<br/>                     2 DRIVE-BY TRUCKERS<br/>                     STEVE EARLE</p> | <p><b>KMTM/Jackson, WY</b><br/>                     DM: Frank Anderson<br/>                     PD/MD: Mark "Fish" Fishman<br/>                     APD: Mandy Smith<br/>                     1 LEMMY KRAMITZ<br/>                     1 DRIVE-BY TRUCKERS<br/>                     1 MADELEINE PEYROUX</p> <p><b>KTGB/Kansas City, MO</b><br/>                     PD: Jon Hart<br/>                     MD: Bryce Johnson<br/>                     JOE BLU GRANHAM</p> <p><b>KZPL/Kansas City, MO*</b><br/>                     PD: Ted Edwards<br/>                     MD: Steve "Stash" Morlan<br/>                     7 ELVIS COSTELLO<br/>                     5 MARGY SIMPTRA<br/>                     5 NEVILLE BROTHERS<br/>                     4 TEGAN &amp; SARAH<br/>                     1 NEIL YOUNG<br/>                     1 JER CHAPIN</p> <p><b>WOKI/Knoxville, TN*</b><br/>                     PD: Jim Ziegler<br/>                     2 LOW MILLIONS</p> <p><b>WFPK/Louisville, KY</b><br/>                     DM: Brian Conn<br/>                     APD/MD: Stacy Owen<br/>                     MANDY SMITH<br/>                     CHESS ROBINSON<br/>                     RAY LAMONTAGNE<br/>                     BRUCE HORNSBY<br/>                     ELVIS COSTELLO</p> <p><b>WMMM/Madison, WI*</b><br/>                     PD: Tom Teuber<br/>                     MD: Gabby Parsons<br/>                     6 MICHAEL FRANTI<br/>                     KEANE</p> <p><b>KTCZ/Minneapolis, MN*</b><br/>                     PD: Lynne MacLachlan<br/>                     APD/MD: Mike Wolff<br/>                     1 ANVA MALICK</p> <p><b>GWVX/Minneapolis, MN*</b><br/>                     DM: Dave Hamilton<br/>                     PD: Jeff Gattin<br/>                     1 AMBERANCE<br/>                     7 ELVIS COSTELLO</p> <p><b>WZEW/Mobile, AL*</b><br/>                     DM: Tim Camp<br/>                     PD: Jim Mahoney<br/>                     MD: Lee Ann Kazak<br/>                     1 KENNY WAYNE SHEPHERD<br/>                     2 WILCO</p> <p><b>WBJB/Monmouth, NJ</b><br/>                     DM: Tom Brennan<br/>                     PD: Rich Robinson<br/>                     APD: Leo Zaccari<br/>                     MD: Jeff Reape<br/>                     10 BILL DILEY<br/>                     10 GUS CLAYTON<br/>                     1 DRIVE-BY TRUCKERS<br/>                     NEVILLE BROTHERS</p> <p><b>WXP/Philadelphia, PA</b><br/>                     DM/MD: Dan Reed<br/>                     PD: Bruce Warren<br/>                     3 MANDY SMITH<br/>                     JOSEPH ARTHUR</p> | <p><b>KPIG/Monterey, CA</b><br/>                     DM: Frank Capristo<br/>                     PD/MD: Laura Ellen Hopper<br/>                     APD: Alison MacIntyre<br/>                     10 MARK KNOPFLER<br/>                     1 KEB' MO'</p> <p><b>WRLT/Nashville, TN*</b><br/>                     DM/MD: David Hall<br/>                     APD/MD: Ray Keith Coes<br/>                     1 MANDY SMITH<br/>                     LEMMY KRAMITZ<br/>                     RAY LAMONTAGNE<br/>                     PETER CICCIOTTI<br/>                     MARK KNOPFLER</p> <p><b>WEHM/Rosau, NY</b><br/>                     PD: Brian Casanova<br/>                     MD: Lauren Stone<br/>                     No Adds</p> <p><b>DMX Folk Rock/Network</b><br/>                     DM: Leanne Plask<br/>                     MD: Owen Sloan<br/>                     25 BRUCE HORNSBY<br/>                     11 STEVE EARLE<br/>                     10 JEFF BUCKLEY<br/>                     10 MARK KNOPFLER<br/>                     9 RAY LAMONTAGNE<br/>                     WILCO<br/>                     MARY STAPLES</p> <p><b>Music Choice Adult Alternative/Network</b><br/>                     PD: Liz Dykstra<br/>                     22 R.E.M.<br/>                     9 DAMIAN RICE</p> <p><b>Sirius Spectrum/Network</b><br/>                     PD: Gary Schonwetter<br/>                     MD: Rick Lacey<br/>                     7 PAUL DILEY<br/>                     MD: Christine Macie<br/>                     1 JOSEPH ARTHUR<br/>                     8 MANDY SMITH</p> <p><b>XM Cafe/Network</b><br/>                     PD: Bill Evans<br/>                     MD: Brian Chamberlain<br/>                     2 SCHOONIE SYNDROME<br/>                     1 JOSEPH ARTHUR<br/>                     1 BILLIE<br/>                     JOSEPH ARTHUR</p> <p><b>WFUW/New York, NY</b><br/>                     MD: Rita Houston<br/>                     3 MICHAEL FRANTI<br/>                     MARK KNOPFLER<br/>                     1 JIMMY BROWN<br/>                     BUDDY MILLER<br/>                     BRUCE HORNSBY<br/>                     WEST MEXIAN GIRL</p> <p><b>KENZ/Salt Lake City, UT*</b><br/>                     DM/MD: Bruce Jones<br/>                     MD: Karl Bushman<br/>                     10 BILLIE<br/>                     1 HOWLING FOR SOUP<br/>                     JIMMY EAT WORLD</p> | <p><b>MYEP/Pittsburgh, PA</b><br/>                     MD: Mike Sander<br/>                     3 PATY CORRIE<br/>                     JILL SOBULE<br/>                     GOV'T MULE</p> <p><b>WCLZ/Portland, ME</b><br/>                     PD: Herb By<br/>                     MD: Brian James<br/>                     1 LIONEL JONES<br/>                     3 MARK KNOPFLER<br/>                     5 MADELEINE PEYROUX</p> <p><b>KINK/Portland, OR*</b><br/>                     PD: Dennis Constantine<br/>                     MD: Karla Welch<br/>                     14 SARAH MCGILLAN</p> <p><b>WXRV/Portsmouth, NH*</b><br/>                     PD: Dana Marshall<br/>                     3 PETER CICCIOTTI<br/>                     1 MELISSA FERICK<br/>                     3 MICHAEL FRANTI<br/>                     MARK KNOPFLER</p> <p><b>WDSY/Poughkeepsie, NY</b><br/>                     PD: Greg Gattino<br/>                     APD/MD: Robert Stannell<br/>                     MICHAEL FRANTI<br/>                     RAY LAMONTAGNE<br/>                     ELVIS COSTELLO</p> <p><b>KSDY/Rapid City, SD</b><br/>                     PD/MD: Chad Carlson<br/>                     2 CAKE</p> <p><b>KTHX/Reno, NV*</b><br/>                     DM: Rob Brooks<br/>                     PD: Harry Hays<br/>                     APD/MD: Donald Harrell<br/>                     MICHAEL FRANTI<br/>                     DONOVAN<br/>                     10 JIM WHITE I AM A MAN<br/>                     10 JIMMY BROWN<br/>                     1 MARK KNOPFLER<br/>                     1 LEMMY KRAMITZ<br/>                     1 SARAH MCGILLAN<br/>                     1 MANDY SMITH</p> <p><b>WOCM/Salisbury, MD</b><br/>                     PD: Jonna Clandfield<br/>                     10 STEVE EARLE<br/>                     10 BILLIE<br/>                     7 WILCO<br/>                     7 MARGY SIMPTRA<br/>                     5 JIMMY BROWN<br/>                     5 WILCO<br/>                     5 WILCO<br/>                     5 WILCO<br/>                     5 WILCO<br/>                     5 WILCO<br/>                     5 WILCO<br/>                     5 WILCO</p> | <p><b>KPRT/San Diego, CA*</b><br/>                     PD/MD: Dana Shalin<br/>                     9 SARAH MCGILLAN<br/>                     TRILLS<br/>                     ELVIS COSTELLO</p> <p><b>KFOG/San Francisco, CA*</b><br/>                     PD: David Benson<br/>                     APD/MD: Haley Jones<br/>                     3 KEANE<br/>                     3 MARK KNOPFLER<br/>                     2 ELVIS COSTELLO</p> <p><b>KBAD/Santa Fe, NM</b><br/>                     PD: Ira Gardner<br/>                     MD: Dennis Constantine<br/>                     4 BLUE NILE<br/>                     3 TRISTY CABBES<br/>                     6 LOVE<br/>                     BILL FRESSEL</p> <p><b>KTAD/Santa Fe, NM</b><br/>                     DM: Mitch Miller<br/>                     PD: Brad Hochmeyer<br/>                     MD: Paddy Mac<br/>                     7 BLUE NILE<br/>                     6 JIM WHITE I AM A MAN<br/>                     3 BEN ARTHUR</p> <p><b>KRSH/Santa Rosa, CA*</b><br/>                     DM/MD: Doss Kestner<br/>                     APD: Doss Kestner<br/>                     BEN ARTHUR<br/>                     ELVIN ANDERSON<br/>                     MICHAEL FRANTI<br/>                     DRIVE-BY TRUCKERS<br/>                     PETER CICCIOTTI</p> <p><b>WVWV/Savannah, GA</b><br/>                     DM/MD: Bob Neumann<br/>                     PD: Dana Harrell<br/>                     10 MICHAEL FRANTI<br/>                     10 JOHN FOGERTY<br/>                     10 LIONEL JONES<br/>                     1 MARK KNOPFLER<br/>                     1 LEMMY KRAMITZ<br/>                     1 SARAH MCGILLAN<br/>                     1 MANDY SMITH</p> <p><b>WUN/Wilmington, NC</b><br/>                     PD: Mark Keele<br/>                     MD: Jerry Gerard<br/>                     2 TRISTY CABBES</p> | <p><b>KMTT/Seattle, WA*</b><br/>                     DM/MD: Chris Mayz<br/>                     APD/MD: Sharon Stewart<br/>                     1 MARK KNOPFLER<br/>                     1 ELVIS COSTELLO</p> <p><b>WRNX/Springfield, MA*</b><br/>                     PD: Tom Davis<br/>                     APD: Dennis Moorhouse<br/>                     MD: Lisa Williams<br/>                     MICHAEL FRANTI<br/>                     KEANE<br/>                     GOV'T MULE<br/>                     BEYONCE<br/>                     OTHER BROTHERS</p> <p><b>KCLC/St. Louis, MO</b><br/>                     PD: Rick Reinhart<br/>                     MD: Ervin Williams<br/>                     2 SNOW PATROL<br/>                     2 KEANE<br/>                     2 SIMPLE KID</p> <p><b>KWMT/Tucson, AZ*</b><br/>                     DM/MD: Tim Richards<br/>                     MD: Blake Rogers<br/>                     26 R.E.M.<br/>                     5 JIM<br/>                     5 TODD AND THE MAYTALS W/ERIC CLAPTON</p> |
|---|---|--|---|---|--|---|

\*Monitored Reporters

60 Total Reporters

25 Total Monitored

35 Total Indicator

Did Not Report, Playlist Frozen (1):  
WRNR/Baltimore, MD

POWERED BY  
MEDIABASE

**How Triple A Listeners...**

Continued from Page 69

- Buy as much music as the total survey group

Streamers are the largest subset of the surveyed Triple A audience — 50%. A case can be made that radio should be embracing and serving the streaming audience online. Streaming doesn't appear to be hurting radio listening unless a particular station is not available online.

**Satellite And Portable Players**

At this time the Sirius and XM satellite radio services are approaching 3 million subscribers. The companies' awareness campaigns seem to be working, as 76% of Triple A listeners claimed they were aware of satellite radio. Yet only 3% said they have subscribed to XM or Sirius, and only another 3% said they are seriously considering it. In the short term, at least, it seems that Triple A radio needs to be less concerned with satellite radio competition.

However, downloading to a computer and an iPod/MP3 player — which may contain self-programmed music from a collection or from downloads — is clearly growing in popularity. Among the 13% of the total survey group that fell into the subcategory of iPod/MP3 player users, all age groups were represented.

**Listen to an iPod/MP3 player**

|       |     |
|-------|-----|
| 18-24 | 18% |
| 25-34 | 16% |
| 35-44 | 13% |
| 45-54 | 10% |

An important finding in this subgroup is that they listen to radio less than the total survey. Unlike downloaders, only 46% of iPod/MP3 player users listen to FM radio more than "other," while 67% of the total sample fall into that category. In addition, about half of iPod/MP3 player users are downloaders, and about a third of downloaders have an iPod/MP3 player.

As much talk as there is about these new music devices, only 7% of the total survey group have them at this time. That's more than twice as many as have subscribed to a satellite-radio service. As an aside, about half of these players are the actual Apple iPod unit.

How many songs are on your iPod/MP3 player?

|               |     |
|---------------|-----|
| Over 2,000    | 26% |
| 1,000-2,000   | 25% |
| 500-1,000     | 20% |
| 100-500       | 17% |
| Less than 100 | 8%  |

**Summary Points**

You can visit SBR Creative Media's website at [www.sbrcreative.com](http://www.sbrcreative.com) for more details about this revealing survey. As Bradley told me, "I was most impressed by the number of choices people have to listen to and get music — many more choices than there were a decade ago. So, as choices have increased, a big question is: Has the radio industry given listeners better and more compelling reasons to still listen to radio?"

"In many cases, no. I think everyone who saw the study at the R&R Summit was struck by the fact that MP3 users and downloaders listen to radio less than the average Triple A listener. We surveyed people via radio websites and e-mails to radio databases and still found that one-third of these people listen elsewhere for music.

"The radio industry needs to be asking better questions in its own research. Too often radio does research thinking that radio is the only thing that exists in listeners' minds. It's not only about radio with listeners. Radio has got to start surveying people about their listening habits beyond just radio."

Rahn added to Bradley's comments, saying, "The conventional wisdom has been that downloading and iPod/MP3 users are bad for the record industry and of little consequence to the radio industry. I think this study turns that notion on its ear. It shows that downloaders and MP3 users are more active music buyers than other listeners, and it shows that they listen far less to radio than other listeners.

"This idea that downloaders are active music buyers has been shown in other studies, but it's been met with some skepticism from people I talk to in the record business. To me, it makes sense that downloaders are good music consumers.

"The only question not answered here is whether they are buying more music than they used to before they started downloading music. The optimist in me says that the more important music is to people's lives — the easier it is to get music, free or paid — the more opportunities artists and labels have to sell to listeners."

**AAA ARTIST  
OF THE WEEK****ARTIST: Mavis Staples****LABEL: Alligator**

By JOHN SCHOENBERGER / TRIPLE A EDITOR



When you think of gospel music, one of the first acts to come to mind is The Staples Singers. Founded by Roebuck "Pops" Staples in 1950, the act comprised him and his children, including the great Mavis Staples. What gave them so much strength was their dedication to preserving the power and majesty of gospel music while expanding the platform to include socially conscious songs. They were intimately involved with the civil rights movement spearheaded by close friend Martin Luther King Jr.

Through the years Mavis has also stepped out on her own, trying out a variety of genre-bending solo projects with such collaborators as Curtis Mayfield and Prince, each of which expanded her appeal a little bit further. Staples now returns with what may very well be her definitive solo album. *Have a Little Faith* blends aspects of R&B, blues and gospel into a smooth collection of originals and choice covers.

"This album is what I am now," says Staples. "The songs fit each other like a glove. These are the type of songs we sang down through the years — positive songs, informative songs, songs that help people through their lives. I listen to the CD, and I get excited all over again, because I'm telling some very positive and uplifting stories in these songs, and that's what I've always been about — being able to help someone along the way."

With her expressive contralto and flawless phrasing, Staples reminds us that not only are we all connected to a power that is greater than any one of us, we are also connected to one another. Regardless

of one's faith or cultural background, there are certain universal truths that give life meaning.

Produced by veteran studio man Jim Tullio and Staples, the album gives us a collection of songs that are perfect for the troubled world in which we live. There are always horrific things happening in the world, and inhumanity never seems to go away. But things seem more troubling today than they have been in a long time. Leave it to Staples to remind us of what is truly important in life and to reassure us that there are sources of hope and support we can always count on.

Whether it's "Step Into the Light," "Have a Little Faith," "God Is Not Sleeping," "A Dying Man's Plea" or "In Times Like These," Staples focuses us on the positive things in life and reaffirms to anyone who will listen that all people are basically good inside. Indeed, the good in the world far outweighs the evil.

Her hometown paper, *The Chicago Sun-Times*, said it best when it called her "relentlessly classy" and wrote, "Staples has one of the most powerful and distinctive voices that soul or gospel has ever produced. She is well overdue for claiming her place in the pantheon beside Aretha Franklin. *Have a Little Faith* is her strongest set since pairing with Prince. The dozen tracks surge with an earthy sensuality while reaching for heavenly transcendence."

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| LAST WEEK    | THIS WEEK | ARTIST TITLE LABEL(S)   | THIS WEEK PLAYS | +/- PLAYS | CUMULATIVE PLAYS |
|--------------|-----------|---|-----------------|-----------|------------------|
| 2            | 1         | STEVE EARLE <i>The Revolution Starts Now (E-Squared/Artemis)</i>    | 601             | +59       | 2641             |
| 1            | 2         | VARIOUS ARTISTS <i>Por Vida: A Tribute To The Songs... (Dr)</i>     | 549             | -14       | 3377             |
| 3            | 3         | K. KANE & K. WELCH <i>You Can't... (Compass/Dead Reckoning)</i>     | 503             | -22       | 4759             |
| 5            | 4         | NOTORIOUS CHERRY BOMBS <i>The Notorious... (Universal South)</i>    | 502             | -6        | 4939             |
| 4            | 5         | TODD SNIDER <i>East Nashville Skyline (Dh Boy)</i>                  | 498             | -26       | 4264             |
| 6            | 6         | VARIOUS ARTISTS <i>Touch My Heart... (Sugar Hill)</i>               | 479             | -16       | 2198             |
| 15           | 7         | JUNIOR BROWN <i>Down Home Chrome (Telarc)</i>                       | 432             | +133      | 1074             |
| 12           | 8         | TIFT MERRITT <i>Tambourine (Lost Highway)</i>                       | 392             | +69       | 1318             |
| 7            | 9         | DAVE ALVIN <i>Ashgrove (Yep Roc)</i>                                | 386             | -61       | 6122             |
| 10           | 10        | VARIOUS ARTISTS <i>The Unbroken Circle (Dualtone)</i>               | 378             | +39       | 1347             |
| 9            | 11        | OLD 97'S <i>Drag It Up (New West)</i>                               | 333             | -25       | 2814             |
| 8            | 12        | DWIGHT YOAKAM <i>Dwight's Used Records (Koch)</i>                   | 327             | -56       | 4728             |
| 11           | 13        | BILLY JOE SHAVER <i>Billy And The Kid (Compadre)</i>                | 325             | -2        | 1628             |
| 13           | 14        | CRICKETS & THEIR BUDDIES <i>The Crickets... (Sovereign Artists)</i> | 319             | -1        | 2319             |
| 16           | 15        | VARIOUS ARTISTS <i>Beautiful Dreamer... (American Roots)</i>        | 309             | +18       | 1320             |
| 18           | 16        | ELEVEN HUNDRED SPRINGS <i>Bandwagon (Palo Duro)</i>                 | 284             | +6        | 1142             |
| 17           | 17        | DALE WATSON <i>Dreamland (Koch)</i>                                 | 281             | -9        | 6381             |
| 19           | 18        | PAUL THORN <i>Are You With Me? (Back Porch/Virgin)</i>              | 273             | +18       | 1687             |
| 14           | 19        | LORETTA LYNN <i>Van Lear Rose (Interscope)</i>                      | 266             | -43       | 11601            |
| 20           | 20        | MAVIS STAPLES <i>Have A Little Faith (Alligator)</i>                | 254             | +25       | 959              |
| 26           | 21        | NITTY GRITTY DIRT BAND <i>Welcome To Woody Creek (Dualtone)</i>     | 245             | +34       | 694              |
| 21           | 22        | OTIS GIBBS <i>One Day Our Whispers (Benchmark)</i>                  | 231             | +5        | 1827             |
| <b>Debut</b> | 23        | DRIVE BY TRUCKERS <i>The Dirty South (New West)</i>                 | 222             | +30       | 731              |
| 24           | 24        | JAMES TALLEY <i>Journey (Cimarron)</i>                              | 210             | -3        | 2405             |
| 29           | 25        | KATE CAMPBELL <i>The Portable Kate Campbell (Compadre)</i>          | 205             | +9        | 849              |
| 22           | 26        | TERRI HENDRIX <i>The Art Of Removing Wallpaper (Wilory)</i>         | 195             | -29       | 3791             |
| 25           | 27        | LOS LOBOS <i>The Ride (Hollywood)</i>                               | 193             | -19       | 7702             |
| 28           | 28        | TRES CHICAS <i>Sweetwater (Yep Roc)</i>                             | 192             | -10       | 2082             |
| 30           | 29        | MELROYS <i>The Melroys /95 North)</i>                               | 176             | -16       | 1131             |
| 23           | 30        | JIM LAUDERDALE <i>Headed For The Hills (Dualtone)</i>               | 173             | -46       | 7808             |

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](http://www.americanamusic.org). © 2004 Americana Music Association.

## Americana Spotlight

by John Schoenberger

Artist: Billy Joe Shaver

Label: Compadre



Billy Joe Shaver has been kickin' around the business for many years. In the '70s he penned several country hits, and over the decades he has had a number of record deals. Although these occasionally put him in the spotlight, Shaver has usually hovered closer to the shadows. Nevertheless, time and dedication have garnered him an amazing level of respect among his peers. A number of years back Shaver found a new sense of inspiration when he and his son Eddy began to play music together. The two toured regularly and recorded several albums. However, it was no secret among Shaver's friends that Eddy had a problem with drugs, and, sadly, about three years ago he succumbed to their effects. After a period of mourning and soul-searching, Billy Joe decided to revisit the tapes of the album he and his son had been working on at the time of Eddy's death. With a little help from his friends and some painful dedication, Shaver completed the project, *Billy and the Kid*. Produced by Tony Colton, the album offers music that is at the crossroads of honky-tonk and rock. Check out "Fame," "Baptism of Fire" and "If It Don't Kill You."

## Americana News

After being MIA for a bit, Maybelle Carter's guitar is back on permanent display at the Country Music Hall of Fame and Museum, thanks to Murfreesboro, TN philanthropist Bob McLean. His donation allowed the Hall of Fame to write a \$575,000 check for the purchase of the instrument, which is acknowledged as one of the most historically significant in American music ... Mindy Smith will launch her first headlining tour on Oct. 1 in Asheville, NC and visit more than two dozen cities before concluding the tour at the House of Blues in Cleveland on Nov. 21. The tour, presented by House of Blues Entertainment, will feature openers Garrison Starr and Charlie Mars on select dates ... Country music icon Kris Kristofferson and veteran music-industry executive Jim Foglesong are this year's inductees into the Country Music Hall of Fame. Formal induction will take place during the 38th annual CMA Awards on Nov. 9 ... A new Johnny Cash biography, authorized by his family, will arrive in bookstores on Sept. 13. *The Man Called Cash: The Life, Love and Faith of an American Legend*, written by Steve Turner, includes interviews with all of Cash's children and many of his close friends. Kris Kristofferson wrote the foreword ... Universal South/Nashville VP/Promotion Bryan Switzer has exited. No announcement of a replacement has been made yet.

Note: If you have Americana news, please forward it to [jschoenberger@radioandrecords.com](mailto:jschoenberger@radioandrecords.com).

## Most Added\*

| ARTIST TITLE LABEL(S)   | ADDS |
|---|------|
| JUNIOR BROWN <i>Down Home Chrome (Telarc)</i>                   | 9    |
| BURRITO OELUXE <i>The Whole Enchilada (Luna Chica)</i>          | 8    |
| JASON RINGENBERG <i>Empire Builders (Yep Roc)</i>               | 7    |
| CLARENCE GATEMOUTH BROWN <i>Timeless (Hightone)</i>             | 6    |
| MAGGIE BROWN <i>Maggie Brown (Riverwide)</i>                    | 6    |
| NITTY GRITTY DIRT BAND <i>Welcome To Woody Creek (Dualtone)</i> | 6    |
| RAY CHARLES <i>Genius Loves Company (Concord)</i>               | 6    |
| KASEY CHAMBERS <i>Wayward Angel (Warner Bros.)</i>              | 5    |
| CHARLIE ROBISON <i>Good Times (Dualtone)</i>                    | 5    |

# BEAT the ODDS

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Most atrial fibrillation-related strokes could be prevented with anti-coagulation treatments.

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National Stroke Association is launching Beat the Odds, a national awareness campaign urging consumers to ask their doctors about the risks of AF and the importance of treatment.

Get more information on Beat the Odds at [www.stroke.org](http://www.stroke.org). For details on atrial fibrillation visit [www.afadvisor.org](http://www.afadvisor.org)



National Stroke Association



# Not Your Average Studio Session

Steven Curtis Chapman records his 14th project in a new way

Comfort is a great thing, unless it clouds the creative process. Instead of staying in the comfy confines of Nashville or the hills of Tennessee, Steven Curtis Chapman and his producer decided to take the recording process for Chapman's new project, *All Things New*, to a place where they could be inspired. Somehow they wound up in downtown Los Angeles.

Downtown L.A.? Chapman feels that being in inspirational locations helps the creative juices flow during the recording of a new disc, and that was the plan for this album. But God had something different in mind, and Chapman and his team landed at Sunset Sounds Studios in Los Angeles. This week he fills us in on what happened.

**R&R:** As you began the recording process, what were the challenges before you this time around?

**SCC:** When you are a creative person who is always trying to challenge yourself to be relevant and fresh, you don't reinvent yourself so much. You don't change simply for the sake of change. But it wasn't

that, I just felt that this time, with this album and its messages about all things new and constant renewal, we needed to step out of our comfort zone and do things differently.

Contrary to a lot of people's ideas about religion, especially Christianity, it is not an old, stale thing. As a matter of fact, it's really fresh. God is the Creator, and he is still creating. And if anybody ought to have a handle on

that, it should be those of us making Christian music.

**R&R:** How was working with a slate of new musicians you had never recorded with before?

**SCC:** It was a scary thing. Brown Bannister and I have made several records together, and he is one of the

greatest producers in music today. He has a passion for the song like no one else I have ever seen. There is a point where we know what works and we are comfortable with a particular person or studio player.

But we both agreed that if we were going to make this record, we had to change everything else about it. As soon as we saw something familiar, we'd take a detour. We did that with the engineers, the musicians and even the studio. We called Jack Joseph Puig and asked him for some of the players he was excited about. We were trying to find some guys who didn't know my music.

**"I felt that this time, with this album and its messages about all things new and constant renewal, we needed to step out of our comfort zone and do things differently."**

We lined up Chris Chaney, the bass player in Jane's Addiction. I was thinking that was a little different for my music and wondering how he was going to approach it, but he came in and nailed it. He had such a fresh approach. I was kind of nervous, thinking that all these guys would come in and think, "I had the week off; I'm just filling up my time," but they came in with guns blazing and wanted this record to be great just as much as I did.

**R&R:** I understand that you had Jason Wade from Lifeline in the studio, as well as several other people you hadn't planned on.

**SCC:** Yeah, Jason hung out and

**"I really wanted to make sure everybody knew that, for me, this was about making Christian music. It's not like I'm a musician who just happens to be a Christian; I am always hoping to communicate spiritual truth in what I write."**

was involved. Then we were looking for a female background vocalist, and the engineer knew a girl named Kendall Payne from a record he had just done. My eyes got big, and I said I knew Kendall. She came and did some vocals for us. Mac Powell of Third Day was playing at the Greek Theatre in L.A. while I was recording, and I called him up to come over and sing some background vocals.

It was all these cool things coming together. I couldn't have planned it even if I had tried. Trina Shoemaker was the engineer on the tracking. She does all of Sheryl Crow's records and had a real fresh style.

**R&R:** How was that first day in the studio?

**SCC:** Brown and I both went into this praying about who would come into the process. We didn't really know until Day One. We sent the music out to everyone involved, but you never really know if they got a chance to listen to it or not. The first day we went in, I really wanted to make sure everybody knew that, for me, this was about making Christian music. It's not like I'm a musician who just happens to be a Christian; I am always hoping to communicate spiritual truth in what I write.

We went in the first day, and I said, "I want to ask your permission to do something here. It may not be how you normally start a record, but it's real important to me. All these songs are written from the most important place in my life, which is my faith in God and my relationship with God as a Christian. That is what I want to come through in this music. So I want to ask God to bless our time together and to be present in these sessions, and I would like to pray. I would also like to read a verse of scripture that is part of the inspiration for all these songs I have written."

I read about God renewing all things and making all things new, and then I prayed. When I was finished, Trina was crying. She thanked me for praying and said she was really excited about being a part of the project. She was moved about playing a part in something that wasn't just about the artist. It was

about something bigger and more important than that.

I got excited about the whole progression. To have these guys who are world-class players — their names are on songs all up and down the national charts — walk away from this project and say that it was great music — that was incredible.

**R&R:** It sounds like several cool things happened during the recording process. Tell me something that happened that most people wouldn't know about.

**SCC:** One night Matt Scannel, lead singer and writer of all the Vertical Horizon songs, came by the studio. One of the guitar players had called him and told him that he was working on this amazing record. He told him he had to come hear this music and that he would be into it.

So Matt comes in, and I sing a scratch vocal of "Much of You," and he was like, "Man, that's an amazing song!" This from a guy who has written some of the greatest pop songs of the past few years. Near the end of the sessions he comes back to the studio again and hangs out. Here's this guy who is working on movie soundtracks and big records all the time, and he's sitting there listening to and enjoying my music. Wow.

Another cool thing that happened is from the last day, when I got to sit down with Trina and chat. She told me that she had learned more on this project than she had ever learned since she started making records. She thanked us for letting her be a part of it. She felt, spiritually and creatively, that she was walking away as a much better person from playing a part on the record.

**R&R:** Have you heard from any of the players since finishing the record?

**SCC:** We got a call from the production assistant who brought all of the players together. She shared that everyone had called her after the session — and that no one ever does that — and they all told her that it was the most enjoyable project they had been a part of in a long time. They said, "If those guys ever need me again, I would clear my schedule out. I would love to do it again."



Steven Curtis Chapman

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September 10, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                                    | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|--|-------------|-----------|----------------|----------------|
| 1         | 1         | JEREMY CAMP Walk By Faith (BEC)                          | 978         | -18       | 17             | 36/0           |
| 2         | 2         | THIRD DAY I Believe (Essential/PLG)                      | 926         | -16       | 18             | 36/0           |
| 3         | 3         | MERCYME Here With Me (INO/Curb)                          | 897         | +1        | 24             | 38/0           |
| 4         | 4         | TREE63 Blessed Be Your Name (Inpop)                      | 855         | +17       | 31             | 36/0           |
| 5         | 5         | STEVEN CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)   | 831         | -1        | 13             | 35/0           |
| 7         | 6         | BETHANY DILLON All I Need (Sparrow/EMI CMG)              | 799         | +73       | 7              | 31/1           |
| 6         | 7         | CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)       | 755         | -18       | 27             | 37/0           |
| 12        | 8         | SHAWN MCDONALD Gravity (Sparrow/EMI CMG)                 | 624         | +49       | 10             | 28/0           |
| 9         | 9         | KUTLESS Sea Of Faces (BEC)                               | 618         | -23       | 20             | 31/0           |
| 8         | 10        | BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)      | 600         | -46       | 29             | 35/0           |
| 10        | 11        | SELAH You Raise Me Up (Curb)                             | 571         | -51       | 22             | 33/0           |
| 17        | 12        | CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)    | 556         | +98       | 5              | 23/2           |
| 14        | 13        | MATTHEW WEST The End (Sparrow/EMI CMG)                   | 551         | +26       | 14             | 24/0           |
| 11        | 14        | DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG) | 540         | +4        | 20             | 28/0           |
| 16        | 15        | TELECAST The Beauty Of Simplicity (BEC)                  | 510         | +40       | 6              | 19/0           |
| 18        | 16        | MICHAEL W. SMITH Healing Rain (Reunion/PLG)              | 504         | +77       | 3              | 28/2           |
| 13        | 17        | BY THE TREE Beautiful One (Fervent)                      | 504         | +11       | 5              | 17/1           |
| 15        | 18        | ANTHONY EVANS Here's My Life (INO)                       | 470         | -12       | 10             | 24/0           |
| 19        | 19        | WATERMARK The Glory Of Your Name (Rocketown)             | 446         | +38       | 5              | 21/1           |
| 22        | 20        | RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)       | 440         | +55       | 7              | 22/1           |
| 26        | 21        | TREVOR MORGAN Fall Down (BHT)                            | 367         | +62       | 5              | 15/0           |
| 21        | 22        | BARLOWGIRL Never Alone (Fervent)                         | 362         | +9        | 8              | 16/0           |
| 23        | 23        | JEFF DEYO As I Lift You Up (Gotee)                       | 348         | +24       | 8              | 14/1           |
| 20        | 24        | AVALON You Were There (Sparrow/EMI CMG)                  | 337         | -28       | 15             | 19/0           |
| 25        | 25        | DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)         | 336         | -11       | 11             | 13/1           |
| 27        | 26        | BEBO NORMAN Disappear (Essential/PLG)                    | 330         | +26       | 2              | 14/0           |
| 24        | 27        | CHRIS RICE Go Light Your World (Rocketown)               | 282         | -78       | 12             | 13/0           |
| Debu      | 28        | FFH Still The Cross (Essential/PLG)                      | 268         | +37       | 1              | 15/3           |
| Debu      | 29        | NEWSBOYS Presence (Sparrow/EMI CMG)                      | 263         | +129      | 1              | 12/3           |
| 28        | 30        | SWIFT Alive In Love (Flicker)                            | 257         | -5        | 2              | 11/0           |

38 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 8/29-9/4. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

**SHANE & SHANE** He Is Exalted (Inpop)  
Total Plays: 231, Total Stations: 10, Adds: 1

**BIG DADDY WEAVE** Set Me Free (Fervent)  
Total Plays: 224, Total Stations: 10, Adds: 2

**BUILDING 429** Space In Between Us (Word/Curb/Warner Bros.)  
Total Plays: 216, Total Stations: 11, Adds: 1

**TREE63** King (Inpop)  
Total Plays: 200, Total Stations: 10, Adds: 1

**PHILLIPS, CRAIG & DEAN** You Are God Alone (INO)  
Total Plays: 175, Total Stations: 8, Adds: 1

**NICOL SPONBERG** Safe (Curb)  
Total Plays: 136, Total Stations: 7, Adds: 0

**SCOTT RIGGAN** I Love You Lord (Spinning Plates)  
Total Plays: 132, Total Stations: 6, Adds: 0

**MONK & NEAGLE** All I Need (Flicker)  
Total Plays: 121, Total Stations: 7, Adds: 1

**GINNY OWENS** New Song (Rocketown)  
Total Plays: 114, Total Stations: 6, Adds: 1

**AUDIO ADRENALINE** Miracle (ForeFront/EMI CMG)  
Total Plays: 98, Total Stations: 4, Adds: 0

Songs ranked by total plays

## Most Added\*

www.rindicator.com

| ARTIST TITLE LABEL(S)                                 | ADDS |
|---|------|
| POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)  | 8    |
| FFH Still The Cross (Essential/PLG)                   | 3    |
| NEWSBOYS Presence (Sparrow/EMI CMG)                   | 3    |
| MICHAEL W. SMITH Healing Rain (Reunion/PLG)           | 2    |
| CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG) | 2    |
| BIG DADDY WEAVE Set Me Free (Fervent)                 | 2    |
| BIG DISMAL Rainy Day (Lost Keyword)                   | 2    |
| JADON LAVIK Following You (BEC)                       | 2    |
| THIRD DAY You Are Mine (Essential/PLG)                | 2    |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                                 | TOTAL PLAY INCREASE |
|---|---------------------|
| NEWSBOYS Presence (Sparrow/EMI CMG)                   | +129                |
| TAMMY TRENT You're Worthy Of My Praise (Maranatha)    | +99                 |
| CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG) | +98                 |
| MICHAEL W. SMITH Healing Rain (Reunion/PLG)           | +77                 |
| BETHANY DILLON All I Need (Sparrow/EMI CMG)           | +73                 |
| TREVOR MORGAN Fall Down (BHT)                         | +62                 |
| TIM HUGHES Here I Am To Worship (Worship Together)    | +62                 |
| RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)    | +55                 |
| PHILLIPS, CRAIG & DEAN You Are God Alone (INO)        | +55                 |
| SHAWN MCDONALD Gravity (Sparrow/EMI CMG)              | +49                 |

## Christian Activity

by Rick Welke

## Camp-ing Out For Four Weeks

It's four weeks in a row for Jeremy Camp at the No. 1 position on the R&R Christian AC Monitored chart. While Camp is slowly sliding down playlists, it's not real clear who might be the next chart-topper. The next three songs, by Third Day, MercyMe and Tree63, seem to have already reached their peak. Strong singles by Bethany Dillon (7-6, +73) or Shawn McDonald (12-8, +49) could leap up quickly if other songs above them fall as expected.

Chris Tomlin (17-12, +98) bolts up the list this week with his biggest solo radio effort to date. That's after only five weeks on the chart. Impressive.

Other notables include Telecast (16-15, +40), Michael W. Smith (18-16, +77), Rachael Lampa (22-20, +55) and Trevor Morgan (26-21, +62). New-project first singles hit this time around from powerhouse artists FFH (+37) and Newsboys (+129).

## no hype. just HITlist

### Bethany Dillon

"All I Need"



5\* AC Indicator  
6\* AC Monitored  
13\* CHR

### Shawn McDonald

"Gravity"



6\* AC Indicator  
8\* AC Monitored  
4\* CHR

### newsboys

"Presence"



29\* AC Monitored  
30\* AC Indicator  
Most Added at CHR

### Chris Tomlin

"Indescribable"



11\* AC Indicator  
12\* AC Monitored

### Toby Mac

"Gone"



16\* CHR  
17\* Rock



For promotional information on the HITlist contact Jenn Brinn, Andrea Kleid, or Steve Strout at (800) 347-4777 or e-mail radio@mail.emicmg.com



## CHR TOP 30

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                                | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|--|-------------|-----------|----------------|----------------|
| 1         | 1         | BARLOWGIRL Never Alone (Fervent)                     | 1191        | -82       | 22             | 28/0           |
| 2         | 2         | SANCTUS REAL Everything... (Sparrow/EMI CMG)         | 1052        | +27       | 14             | 28/0           |
| 3         | 3         | MERCYME Here With Me (INO/Curb)                      | 887         | -40       | 24             | 24/1           |
| 10        | 4         | SHAWN MCDONALD Gravity (Sparrow/EMI CMG)             | 819         | +110      | 8              | 23/2           |
| 6         | 5         | PAUL WRIGHT You're Beautiful (Gotee)                 | 789         | +46       | 10             | 23/0           |
| 5         | 6         | KUTLESS Sea Of Faces (BEC)                           | 752         | -20       | 26             | 18/0           |
| 4         | 7         | JEREMY CAMP Stay (BEC)                               | 743         | -61       | 15             | 22/0           |
| 8         | 8         | D. CROWDER... Open Skies (Sixsteps/Sparrow/EMI CMG)  | 742         | +11       | 14             | 21/0           |
| 12        | 9         | BY THE TREE Beautiful One (Fervent)                  | 708         | +46       | 9              | 24/0           |
| 11        | 10        | OUT OF EDEN Soldiers (Gotee)                         | 704         | +38       | 8              | 19/0           |
| 9         | 11        | CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)   | 656         | -58       | 25             | 16/0           |
| 7         | 12        | THIRD DAY Come On Back To Me (Essential/PLG)         | 636         | -101      | 22             | 19/1           |
| 15        | 13        | BETHANY DILLON All I Need (Sparrow/EMI CMG)          | 611         | +45       | 6              | 22/1           |
| 13        | 14        | MATTHEW WEST The End (Sparrow/EMI CMG)               | 606         | -3        | 12             | 17/0           |
| 14        | 15        | JADON LAVIK Following You (BEC)                      | 594         | -4        | 13             | 16/0           |
| 20        | 16        | TOBYMAC Gone (ForeFront/EMI CMG)                     | 588         | +134      | 3              | 25/4           |
| 19        | 17        | RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)   | 525         | +63       | 5              | 20/0           |
| 23        | 18        | AUDIO ADRENALINE Miracle (ForeFront/EMI CMG)         | 516         | +84       | 6              | 21/3           |
| 16        | 19        | JARS OF CLAY Sunny Days (Essential/PLG)              | 504         | -45       | 20             | 14/0           |
| 21        | 20        | HAWK NELSON Every Little Thing (Tooth & Nail)        | 496         | +44       | 7              | 14/1           |
| 22        | 21        | SWITCHFOOT Meant To Live (Red Ink/Columbia)          | 488         | +41       | 9              | 10/1           |
| 17        | 22        | PLUMB Taken (Curb)                                   | 467         | -54       | 11             | 18/3           |
| 18        | 23        | STARFIELD Filled With Your Glory (Sparrow/EMI CMG)   | 444         | -34       | 18             | 12/0           |
| 24        | 24        | S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)   | 400         | -16       | 11             | 13/0           |
| 25        | 25        | WARREN BARFIELD Soak It Up (Creative Trust Workshop) | 350         | -39       | 15             | 10/0           |
| (Debut)   | 26        | TREE63 King (Inpop)                                  | 348         | +120      | 1              | 14/3           |
| 29        | 27        | JEREMY CAMP Walk By Faith (BEC)                      | 315         | +53       | 4              | 8/0            |
| 27        | 28        | TAIT God Can You Hear Me (ForeFront/EMI CMG)         | 302         | -11       | 17             | 10/0           |
| 28        | 29        | SARAH KELLY Matter Of Time (Gotee)                   | 291         | -8        | 3              | 9/0            |
| 26        | 30        | JAMES CLAY Franklin Park (Inpop)                     | 278         | -70       | 12             | 10/0           |

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 8/29 - Saturday 9/4.  
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## New & Active

**IAN ESKELIN** Shout (Inpop)  
Total Plays: 265, Total Stations: 13, Adds: 2

**TODD AGNEW** Reached Down (Ardent)  
Total Plays: 262, Total Stations: 11, Adds: 3

**BIG DISMAL** Rainy Day (Last Keyword)  
Total Plays: 257, Total Stations: 13, Adds: 4

**BUILDING 429** Space In Between Us (Word/Curb/Warner Bros.)  
Total Plays: 256, Total Stations: 11, Adds: 1

**NEWSBOYS** Presence (Sparrow/EMI CMG)  
Total Plays: 249, Total Stations: 12, Adds: 4

**DAY OF FIRE** Cornerstone (Essential/PLG)  
Total Plays: 228, Total Stations: 14, Adds: 4

**OVERFLOW** Better Place (Essential/PLG)  
Total Plays: 222, Total Stations: 9, Adds: 2

**EVERLIFE** Evidence (Tovah/SHELTER)  
Total Plays: 209, Total Stations: 11, Adds: 2

**ANTHONY EVANS** You Know My Name (INO)  
Total Plays: 197, Total Stations: 7, Adds: 0

**PILLAR** Rewind (Flicker/EMI CMG)  
Total Plays: 159, Total Stations: 10, Adds: 2

## ROCK TOP 30

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                              | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|--|-------------|-----------|----------------|----------------|
| 2         | 1         | JEREMY CAMP Stay (BEC)                             | 399         | +10       | 15             | 25/0           |
| 1         | 2         | FALLING UP Bittersweet (Tooth & Nail)              | 393         | -5        | 16             | 31/0           |
| 3         | 3         | HAWK NELSON Every Little Thing (Tooth & Nail)      | 358         | -9        | 18             | 24/0           |
| 4         | 4         | SANCTUS REAL Everything... (Sparrow/EMI CMG)       | 329         | -13       | 17             | 26/0           |
| 5         | 5         | THOUSAND FOOT... Faith, Love... (Tooth & Nail/EMC) | 314         | -1        | 8              | 26/1           |
| 9         | 6         | MOURNING SEPTEMBER Glorietta (Floodgate)           | 276         | +16       | 8              | 20/1           |
| 7         | 7         | KUTLESS Not What You See (BEC)                     | 276         | -2        | 11             | 25/1           |
| 10        | 8         | TAIT Reconnecting (ForeFront/EMI CMG)              | 262         | +18       | 9              | 28/3           |
| 6         | 9         | EVERYDAY SUNDAY What Love Is (Flicker)             | 261         | -32       | 17             | 24/4           |
| 8         | 10        | BARLOWGIRL Never Alone (Fervent)                   | 259         | -5        | 20             | 17/0           |
| 11        | 11        | LAST TUESDAY Beat Dependent (DUG)                  | 224         | -1        | 9              | 23/0           |
| 12        | 12        | NUMBER ONE GUN You Fail... (Salvage/Floodgate)     | 199         | -1        | 8              | 15/1           |
| 14        | 13        | KIDS IN THE WAY Phoenix (Flicker)                  | 197         | +9        | 5              | 22/2           |
| 16        | 14        | 12 STONES Far Away (Wind-up)                       | 192         | +11       | 6              | 26/3           |
| 15        | 15        | SKILLET Open Wounds (Ardent/Lava)                  | 187         | +3        | 3              | 23/4           |
| 18        | 16        | KINGSDOWN Dearest Nameless (Independent)           | 177         | +3        | 11             | 20/1           |
| 29        | 17        | TOBYMAC Gone (ForeFront/EMI CMG)                   | 171         | +46       | 2              | 18/5           |
| 19        | 18        | TODD SMITH Alive (Curb)                            | 166         | -2        | 6              | 22/1           |
| 20        | 19        | EOWYN Take Me Away (Independent)                   | 159         | +2        | 11             | 20/1           |
| 26        | 20        | MENDING POINT Embers (Word Of Mouth)               | 146         | +3        | 5              | 10/2           |
| 21        | 21        | OC SUPERTONES We Shall Overcome (Tooth & Nail)     | 145         | -4        | 14             | 16/0           |
| 17        | 22        | DEMON HUNTER My Heartstrings... (Solid State)      | 144         | -34       | 16             | 16/1           |
| 24        | 23        | DAY OF FIRE Cornerstone (Essential/PLG)            | 143         | -1        | 2              | 23/5           |
| 23        | 24        | NATE SALLIE Without You (Curb)                     | 141         | -4        | 4              | 13/1           |
| 28        | 25        | PROJECT 86 Safe Haven (Tooth & Nail)               | 139         | +13       | 6              | 18/1           |
| 25        | 26        | FM STATIC Definitely Maybe (Tooth & Nail)          | 128         | -15       | 2              | 13/3           |
| 30        | 27        | POOR MAN'S RICHES Energy (Word Of Mouth)           | 126         | +3        | 2              | 17/2           |
| 27        | 28        | DEAD POETIC New Medicines (Solid State)            | 122         | -19       | 13             | 9/0            |
| -         | 29        | UNDEROATH Reinventing Your Exit (Independent)      | 120         | +2        | 3              | 5/0            |
| -         | 30        | PIVITPLEX Rosetta Stone (BEC)                      | 120         | -1        | 4              | 18/0           |

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 8/29 - Saturday 9/4.  
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## New & Active

**TREE63** King (Inpop)  
Total Plays: 103, Total Stations: 14, Adds: 0

**FALLOUT** Somewhere In Between (Be3)  
Total Plays: 101, Total Stations: 12, Adds: 4

**EVER STAYS RED** I'll Tell The World (Wrinkle Free)  
Total Plays: 101, Total Stations: 15, Adds: 2

**CASTING CROWNS** American Dream (Beach Street/Reunion/PLG)  
Total Plays: 95, Total Stations: 14, Adds: 1

**GRETCHEN** Fading (Independent)  
Total Plays: 90, Total Stations: 12, Adds: 3

**AUDIO ADRENALINE** Miracle (ForeFront/EMI CMG)  
Total Plays: 86, Total Stations: 11, Adds: 1

**IAN ESKELIN** Shout (Inpop)  
Total Plays: 83, Total Stations: 11, Adds: 0

**APDLOGETIX** Downer Of A Sister (Paradudes)  
Total Plays: 81, Total Stations: 13, Adds: 1

**JADEO THORNS** Lie Awake (Word Of Mouth)  
Total Plays: 81, Total Stations: 9, Adds: 0

**FURTHER SEEMS FOREVER** Hide Nothing (Tooth & Nail)  
Total Plays: 72, Total Stations: 5, Adds: 4

### RULE # 1

"Always treat the customer right, because if you don't, someone else will."

### RULE # 2

Don't forget rule #1.

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**INSPO TOP 20**

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                               | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|---|-------------|-----------|----------------|----------------|
| 1         | 1         | S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)  | 385         | 0         | 12             | 20/0           |
| 3         | 2         | JEREMY CAMP Walk By Faith (BEC)                     | 352         | +7        | 13             | 19/1           |
| 2         | 3         | AVALON You Were There (Sparrow/EMI CMG)             | 336         | -13       | 15             | 20/0           |
| 7         | 4         | WATERMARK The Glory Of Your Name (Rocketown)        | 297         | +22       | 7              | 20/3           |
| 6         | 5         | DESPERATION Beauty Of The Lord (Integrity/Vertical) | 294         | +11       | 7              | 17/0           |
| 5         | 6         | CHRIS RICE Go Light Your World (Rocketown)          | 286         | +1        | 9              | 17/0           |
| 4         | 7         | KELLY MINTER This Is My Offering (Cross Driven)     | 241         | -72       | 16             | 14/0           |
| 8         | 8         | BABBIE MASON Shine The Light (Spring Hill)          | 237         | -11       | 11             | 14/0           |
| 13        | 9         | BEBO NORMAN Disappear (Essential/PLG)               | 231         | +46       | 3              | 17/1           |
| 12        | 10        | FFH Still The Cross (Essential/PLG)                 | 230         | +37       | 3              | 20/3           |
| 10        | 11        | ANTHONY EVANS Here's My Life (INO)                  | 216         | -3        | 6              | 15/2           |
| 16        | 12        | MICHAEL W. SMITH Healing Rain (Reunion/PLG)         | 192         | +20       | 2              | 18/1           |
| 14        | 13        | BIG DADDY WEAVE Heart Cries Holy (Fervent)          | 169         | -16       | 11             | 10/0           |
| 15        | 14        | GREG LONG Fifteen (Christian)                       | 152         | -29       | 8              | 11/0           |
| 11        | 15        | BUILDING 429 Glory Defined (Word/Curb/Warner Bros.) | 151         | -54       | 18             | 10/0           |
| 18        | 16        | DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)    | 150         | +9        | 3              | 10/1           |
| 20        | 17        | FERNANDO ORTEGA Take Heart, My Friend (Curb)        | 143         | +12       | 2              | 13/2           |
| 17        | 18        | DAVID HUFF My Song Of Praise (Christian)            | 143         | 0         | 6              | 8/0            |
| -         | 19        | TREE63 Blessed Be Your Name (Inpop)                 | 129         | +6        | 2              | 7/0            |
| 19        | 20        | DON MOEN Thank You Lord (Integrity/Vertical)        | 126         | -6        | 5              | 8/0            |

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 8/29 - Saturday 9/4.  
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**Rhythmic Specialty Programming**

| RANK | ARTIST TITLE LABEL(S)   |
|------|---|
| 1    | GRITS Hittin' Curves (Gotee)  |
| 2    | KJ-52 Back In The Day (Uprock)  |
| 3    | OUT OF EDEN Soldiers (Gotee)  |
| 4    | JOHN REUBEN Life Is Short (Gotee)                                       |
| 5    | FLYNN Love Is Dead (When) (Illlect)                                     |
| 6    | M.O.C. Blase (Move)   |
| 7    | MARS ILL Planes And Trains (Gotee)                                      |
| 8    | DISCIPLES OF CHRIST (D.O.C.) Antidote (Disciples Of Christ/Throne Room) |
| 9    | PEACE OF MIND We Gon A Make It (BEC)                                    |
| 10   | KIERRA SHEARD You Don't Know (EMI Gospel)                               |

**CHRISTIAN AC TOP 30 INDICATOR**

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                               | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|---|-------------|-----------|----------------|----------------|
| 1         | 1         | S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)  | 964         | -78       | 13             | 31/0           |
| 2         | 2         | JEREMY CAMP Walk By Faith (BEC)                     | 945         | -30       | 16             | 31/0           |
| 3         | 3         | THIRD DAY I Believe (Essential/PLG)                 | 879         | -27       | 17             | 29/0           |
| 4         | 4         | MERCYME Here With Me (INO/Curb)                     | 805         | -66       | 18             | 24/0           |
| 5         | 5         | BETHANY DILLON All I Need (Sparrow/EMI CMG)         | 714         | +32       | 7              | 30/2           |
| 7         | 6         | SHAWN MCDONALD Gravity (Sparrow/EMI CMG)            | 638         | +65       | 7              | 24/0           |
| 8         | 7         | BEBO NORMAN Disappear (Essential/PLG)               | 633         | +20       | 8              | 25/0           |
| 6         | 8         | KUTLESS Sea Of Faces (BEC)                          | 605         | -50       | 18             | 23/0           |
| 10        | 9         | BY THE TREE Beautiful One (Fervent)                 | 590         | +30       | 8              | 27/2           |
| 11        | 10        | ANTHONY EVANS Here's My Life (INO)                  | 570         | +17       | 10             | 24/0           |
| 12        | 11        | C. TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)  | 534         | +25       | 4              | 26/2           |
| 19        | 12        | FFH Still The Cross (Essential/PLG)                 | 509         | +93       | 4              | 24/2           |
| 13        | 13        | AVALON You Were There (Sparrow/EMI CMG)             | 505         | -32       | 15             | 20/0           |
| 23        | 14        | MICHAEL W. SMITH Healing Rain (Reunion/PLG)         | 478         | +97       | 3              | 24/3           |
| 15        | 15        | BARLOWGIRL Never Alone (Fervent)                    | 475         | -47       | 11             | 19/0           |
| 9         | 16        | CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)  | 456         | -83       | 18             | 18/0           |
| 20        | 17        | RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)  | 451         | +60       | 7              | 19/2           |
| 18        | 18        | TREE63 Blessed Be Your Name (Inpop)                 | 449         | -3        | 18             | 14/0           |
| 16        | 19        | CHRIS RICE Go Light Your World (Rocketown)          | 447         | -24       | 10             | 20/1           |
| 27        | 20        | TELECAST The Beauty Of Simplicity (BEC)             | 423         | +67       | 3              | 20/3           |
| 14        | 21        | SELAH You Raise Me Up (Curb)                        | 406         | -79       | 18             | 17/0           |
| 17        | 22        | MATTHEW WEST The End (Sparrow/EMI CMG)              | 394         | -43       | 10             | 16/0           |
| 22        | 23        | BUILDING 429 Glory Defined (Word/Curb/Warner Bros.) | 384         | -32       | 18             | 13/0           |
| 21        | 24        | D. CROWDER... Open Skies (Sixsteps/Sparrow/EMI CMG) | 363         | -54       | 18             | 16/0           |
| 25        | 25        | WATERMARK The Glory Of Your Name (Rocketown)        | 353         | +15       | 5              | 17/0           |
| 30        | 26        | TREVOR MORGAN Fall Down (BHT)                       | 351         | +61       | 6              | 17/1           |
| 29        | 27        | JEFF DEYO As I Lift You Up (Gotee)                  | 348         | +44       | 5              | 15/1           |
| 26        | 28        | DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)    | 308         | -16       | 10             | 14/0           |
| 28        | 29        | PHILLIPS, CRAIG & DEAN You Are God Alone (INO)      | 302         | +62       | 1              | 18/2           |
| 29        | 30        | NEWSBOYS Presence (Sparrow/EMI CMG)                 | 290         | +111      | 1              | 18/4           |

36 AC reporters. Songs ranked by total plays for the airplay week of Sunday 8/29 - Saturday 9/4.  
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**New & Active**

**BUILDING 429** Space In Between Us (Word/Curb/Warner Bros.)  
Total Plays: 255, Total Stations: 16, Adds: 3

**NICOL SPONBERG** Safe (Curb)  
Total Plays: 246, Total Stations: 12, Adds: 1

**SWIFT** Alive In Love (Flicker)  
Total Plays: 224, Total Stations: 11, Adds: 1

**TREE63** King (Inpop)  
Total Plays: 196, Total Stations: 11, Adds: 1

**SHANE & SHANE** He Is Exalted (Inpop)  
Total Plays: 168, Total Stations: 11, Adds: 3

**OVERFLOW** Come Home (Essential/PLG)  
Total Plays: 149, Total Stations: 8, Adds: 1

**GINNY OWENS** New Song (Rocketown)  
Total Plays: 138, Total Stations: 8, Adds: 1

**TODD SMITH** Turn To You (Curb)  
Total Plays: 132, Total Stations: 6, Adds: 0

**CAEDMON'S CALL** There's Only One (Essential/PLG)  
Total Plays: 121, Total Stations: 9, Adds: 5

**BIG DISMAL** Rainy Day (Lost Keyword)  
Total Plays: 113, Total Stations: 6, Adds: 0

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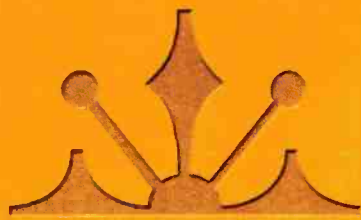
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BALBOA RECORDS







# MEXICO LINDO Y QUERIDO

Continued from Page 1

McSweeney about Spanish-language radio in the giant market of Los Angeles.

## The View From The Top

L.A. is the No. 1 Hispanic market in the United States, and stations there face fierce competition. About 80% of the L.A. audience is Mexican, an audience that is very faithful to the stations it cares about, but Los Angeles stations not only have to fight for an audience that will translate into ratings, but also for one that will show up to station events, since the city hosts many music events during the year. Add to that the fact that L.A. stations have to contend with stations from the nearby markets of Riverside, Ontario and San Diego.

Univision Radio Los Angeles has maintained a leadership role in L.A. with Regional Mexican station KSCA, Contemporary KLVE, Oldies KRCD & KRCV and News/Talk KTNQ. Recently, competing Regional Mexican station KLAX took the No. 1 Spanish-language spot away from Univision, but Univision remains the dominant cluster in the market.

"We're truly blessed," McSweeney says. "We have been the market leader for 30 consecutive books with the most listened-to stations in L.A. That certainly doesn't mean that the landscape hasn't changed in the last three or four years with the influx of a number of new formats, but that's healthy for the market and healthy for the business, and it allows us to superserve our listeners, as well as our clients."

Spanish-language radio's growth around the country has been astonishing. The explosion occurred because the Hispanic population is growing year after year. "Hispanics are family-oriented, and they are a group that has a common tie, which is language," McSweeney says. "What you see in the West, in Texas, in Miami, in New York and in Chicago is a growing population that wants to be addressed in its native language."

In fact, McSweeney points out that it is well documented that Hispanics' recall of advertisements is much higher if they are in Spanish. "Spanish is a common bond," he says. "This is a growing segment, and that's why you see so many new stations. Percentage-wise, Spanish-language formats have been the hottest formats for five years."

## The Test Of Time

The age-old question is whether future generations of Hispanics in the U.S. will be listening to Spanish-language radio. When asked about this, McSweeney replies, "I would say that language is the common bond that brings everyone back to their heritage or home.

Also, in recent years, it has become a lot more popular to be Hispanic, and that's a positive sign.

"Hispanics have now moved into mainstream music, fashion, movies, etc.,

and there are no longer any qualms about saying, 'I'm Mexican.' They are proud to say it."

Since a large portion of the listeners who make Los Angeles the No. 1 market for Spanish-language radio are Mexican, that community's power is unequalled there, and satisfying that audience is an enormous responsibility for any station. "Anytime 80% of the market is Mexican, you want to superserve them," McSweeney says. "We do that with our Regional Mexican station, and we do it with all our stations.

"KLVE that tends to be focused on people who like the romantic variety the format brings; Recuerdo [KRCD & KRCV], which has been a big surprise, is a format that is growing in popularity with music from the '60s, '70s and '80s; and KTNQ serves our listeners with informative talk with Julie Stav and Dr. Isabel.

"But we also don't forget about the 20% of the public that is not Mexican. You'll see in the programming that all our stations have something for everybody."

## Radio's Responsibility

With the kind of competition that stations face in Los Angeles, superserving listeners is essential to their success. "There's a lot of responsibility," McSweeney says. "We're seeing that many of our competitors are running more units to beef up their revenue. We're still set on a limited amount of inventory and delivering the best quality product to our listeners."

McSweeney points out that Univision's Los Angeles stations mirror the interests of the Hispanic community in the market, and the audience responds to those efforts with loyalty. "Listeners have a deep trust in our stations," McSweeney says. "Last May we had the best Cinco De Mayo of the last 12 years. We have also been selling out concert venues with the events we've had.

"Others have tried it, but no one delivers like KSCA's audience. I think it's because of the loyalty that our listeners have to us. They come out in droves to experience a family event, be it a concert or a festival. That's how we give back to our listeners. They feel safe with us."

## Party Time

To celebrate Mexican Independence Day, Univision Radio's Los Angeles stations — KSCA (La Nueva), KLVE (K-Love), KRCD & KRCV (Recuerdo) and KTNQ — will host a festival Sept. 12 at Whittier Narrows Regional Park. A list of artists performing is below.

- |                       |                       |
|-----------------------|-----------------------|
| Ramón Ayala           | La Oreja De Van Gogh  |
| Paquita La Del Barrio | Rogelio Martínez      |
| José José             | Los Astros De Durango |
| Montez De Durango     | Los Pasteles Verdes   |
| Los Razos             | Mariana               |
| Los Horóscopos        |                       |
| Polo Urias            |                       |

This is important, because some Hispanics in the market were afraid of attending public events due to recent raids by immigration officers. "We've never had an incident that I can remember," McSweeney says. "And when you have 150,000 people at an event and there isn't a single incidence of violence or any kind of problem, you're looking at a radio group that respects authority and, more important, having a good time."

McSweeney points out that his stations never mislead their listeners, and that's what has built the audience's trust. "We're very conscious about not overpromising to our audience and clients, but we do overdeliver," he says.

## Programming & Ratings

One significant point about KSCA is that it is programmed by Verónica Nava, a young woman, although the format is largely targeted to men. Nava is battling other strong stations in the market, and the competing morning shows' fight for ratings has made headlines.

"We're very happy to have the most listened-to personality in the country: Piolin," says McSweeney. "He is our future. His show is entertaining and exciting for all ages but mostly targeted to the 18-34, 18-49 audience."

Former KSCA personality Renán Almendárez Coello beat Piolin's numbers after his move to KLAX, but the last trends showed that Piolin is again a morning market leader in many demos. "Piolin tied Renán in the 18-34 demo, and that's remarkable," says McSweeney. "And our other dayparts picked up significantly.

"What we're trying to do is bring a passionate and enjoyable product to our listeners, and it starts with Piolin. We feel good about our recent results and feel we're on the right track."

Speaking of morning shows, much has been written about how Spanish-language morning shows have been getting away with content that, in the general market, would be considered indecent. In the case of Univision's stations, McSweeney says, there is a corporate policy that holds personalities and programmers responsible for the content on the stations.

"We chose to move in the direction we are going in now, where content is extremely important in our decisions regarding personalities," McSweeney says. "Unfortunately, we've noticed that personalities in both English and Spanish radio feel the need to be extreme in order to increase their ratings.

"We ask our DJs to be more creative and to stay within the guidelines of the FCC, and we are very adamant about the quality and content that we give our listeners and clients. We will not steer away from that. We enforce the policy and guidelines that lead to family-friendly radio, and each station adheres to that.

"We force our DJs to be more creative in an entertaining way without going to the level of some of our competitors. Music and entertainment are what we want to bring to L.A., because, after all, it's all about the listener."



Jackie Madridal


  
**MEXICO LINDO Y QUERIDO**

# Understanding Regional Mexican Music

## How to properly work Mexican music

By Miguel Trujillo

As we celebrate Mexican Independence Day and Mexican artists and their music, it's important to first define regional Mexican music. Why the term "regional Mexican"? It all started awhile back with someone probably somewhere on the East Coast who didn't know the incredible diversity of Mexican music. That someone probably couldn't tell the difference between *norteño* and *banda* or a *ranchera* or *grupera* song. It all just sounded "Mexican."

In order to avoid the embarrassment of not knowing how to properly define the different music styles of México, this person coined the term "regional Mexican" which is now used to describe both a genre of music and a radio format.

As we know, though, each of the 32 states that make up Mexico is unique. Although we have customs and traditions that unite us as Mexicans, they are carried out differently depending on what part of the country you are from. Where you are from determines how certain dishes are prepared, the way *piñatas* are constructed, how *quinceañeras* are celebrated and how weddings are observed.

These differences that distinguish state from state and region from region include the music we listen to, which goes back to the original point: You can't throw every single genre and subgenre of Mexican music into the regional Mexican category and expect to get the same results at radio or in the record stores. Mexican music is not just genre, it's a lifestyle.

For example, *norteño* music comes from the northern part of Mexico and encompasses many styles. The music is played differently in Chihuahua than in Monterrey, Sinaloa or Texas. I could spend hours trying to describe every subgenre of *norteño*, but with just a quick glance at the style, one can grasp the complexity. The same thing applies to almost every genre of popular Mexican music.

### The Numbers Game

One of the problems regional Mexican music faces is that many influential people in the music industry see it and its artists merely as numbers — either SoundScan or ratings — not as a culture with different customs. And who wants to be just a number?

It is true that Mexican music is the best-selling genre of Latin music and that Regional Mexican stations usually score the highest ratings, but these numbers don't just happen; they happen because the artists and people behind the music know their craft and are part of the culture.

There are a whole lot of people behind the scenes — musicians, producers, marketing people, promotion people and radio DJs and programmers — and millions and millions of people who consume Mexican music because it's part of their culture.

Although I have been involved in some capacity in all kinds of musical

styles, from pop and rock to merengue and salsa, many years ago I decided to specialize in popular Mexican music, because, aside from being Mexican, I wanted to represent Mexican music in a more dignified way. I wanted the companies I represented or worked for to see this music not only as a big seller, but also to give it the respect it deserves by allocating to it the proper marketing and promotion budgets.

### Music And Culture

Because regional Mexican music has such tight ties to culture, it is essential that the people who work with it understand Mexican idiosyncrasies. This music is a specialty, and we must treat it as such. You wouldn't have a rocker working tropical music or vice versa.

Again, it's all about culture and lifestyle. Every genre of music in every language should be treated with respect. The person working it should have a deep knowledge of that particular genre and its culture.

To make things worse, a lot of people in the industry see Mexican music as being musically inferior when it is really quite complex, representing, as it does, the richness of each and every state in Mexico.

It's clear that Mexican music must be understood and nurtured, and that's where the independent labels come in. In my case, with Mexa Entertainment, after many years of collaborating with music companies as an executive and having totally different views about how this music should be worked, I felt it was time to give my ideas a try.

Starting Mexa — as in *Mexicano* — meant taking a chance, yet the need for something different was there, and it was time for someone to step up to the plate and put their money where their mouth is. There were a lot of opportunities not only to help independent artists and labels, but also to make a profit in a market that was not properly understood or represented.

It was also a time of opportunity, because, for different reasons, many Mexican artists got release letters from their labels and were going to need new homes.

Being independent allows you to work from another standpoint, a place where ideas aren't shot down because they don't fit the current corporate mold. Little did we know that in order to survive piracy in all its forms, face the globalization the Internet brought us and keep our profits at the same level, we would need to expand our business spectrum.

### New Options

The bottom line is that artists are looking for someone who not only makes them feel respected as human beings and artists, but also understands how to market and promote their music to the Mexican community in the U.S., which also involves understanding their cultural needs.

What can the independents do to improve the industry? Many things, from getting a better distribution system to partnering with a major that is willing to put the gloves on and get dirty with you in order to do a good job of marketing your music properly in all different kinds of retail programs to let people know that a new release is available.



Miguel Trujillo

Mexa Entertainment is a company that is 100% dedicated to Mexican music. We wanted as help companies promote their music in a professional way that would be reflected in sales, as well to help individual artists promote their music and be hired to play events or dances. Then there is the management side of Mexa. This department was created to consult artists in all aspects of their careers, from creating a strategy to expand their fan base to negotiating a contract with a record company.

Mexa's third area of expertise is music commerce. This company will fill a great void in the marketplace in the area of distribution. We want to make Mexa Music, which is distributed by Sony Music Norte in a very strategic alliance, the home for all those independent labels and artists that have not been given the opportunity elsewhere.

This company will give them the attention and respect they deserve so they can concentrate on what they do best: making regional Mexican music, which, when marketed properly by people who truly understand it, will result in long-lasting careers.

That's Mexa Entertainment's mission, and we're looking forward to helping many small music companies, to working with artists who have not yet been given a real shot and to marketing and managing established artists to the next level in their careers.

I am proud to be a Mexican. I am proud of the music we make in all the different genres. And I am very proud to be part of the best-selling music styles the U.S.: Mexican music, and regional Mexican music in particular. ¡Qué viva México!

**A TASTE OF MEXICO**

**Green Chilaquiles**

|   |  |
|---|--|
| <b>Ingredients</b><br>12 tortillas<br>12 green tomatoes (tomatillos)<br>2 garlic cloves<br>1 sprig of epazote<br>Serrano chile as desired | Oil<br>Salt<br>1/2 cup of sour cream<br>1/2 cup of queso fresco<br>1 onion, sliced |
|---|--|

**How to prepare:** Cut the tortillas in small pieces and fry them in oil until brown. Drain off the oil and set the tortillas aside. In a blender, blend the tomatoes with the chile and garlic. Fry the mix until it seasons. Add salt and a sprig of epazote, then add three cups of water. When the salsa boils, add the tortillas. Leave them until the sauce dries a bit. Remove from heat. Serve with queso fresco crumbled on top and sour cream as desired.



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**R&R**  
**MEXICO LINDO Y QUERIDO**

# Two Cultures, One Soul

## The story behind regional urban's birth

Regional Urban arose from a need for music that fused two cultures: Mexican and American. This music was created for a new generation of Mexicans who had grown up in the United States and were listening to English-language music but whose ties to their Mexican heritage could not be denied.

These kids speak English and listen to rap, hip-hop and R&B at school and with their friends, but at home they speak Spanish and listen to *norteño*, banda and boleros — if not by choice, then because that's what their parents are listening to.

In every Hispanic household — Mexican, Puerto Rican, Cuban — the music from your native country is with you all your life. It is embedded in you from childhood because you hear it at parties, family gatherings and cookouts — there is no getting away from it. As reggaetón fuses Caribbean sounds with hip-hop and combines Hispanic Caribbean culture with mainstream America, so does regional urban combine Mexican culture with America.

And what was once thought to be a niche genre that appealed only to a small group of Mexicans in California is quickly becoming a cultural phenomenon. The first band to have commercial success with it was Univision Music Group's Akwid, who, to date, have sold over 350,000 copies of their debut album, *Proyecto Akwid*, and over 200,000 copies of their sophomore album, *KOMP 104.9 Radio Compa*.

### The Beginning

"We were lucky that artists like Akwid, Jae-P and others came to us first with their music, looking for a label to support them," says Univision Music Group Sr. VP/Marketing Lupe

**"WE ARE TARGETING KIDS WHO WERE BUYING EMINEM AND 50 CENT RECORDS. THEY ARE NOW BUYING REGIONAL URBAN."**

De La Cruz. "These young guys gave us the opportunity to listen to their music and invest in this new genre. We were sure we had a hit on our hands."

Univision was the first label to release regional urban music, and the gamble has paid off, even with little or no radio support. "We have seen that there is a strong market for this genre, even without radio support," says De La Cruz. "In Akwid's case, we had the good fortune of getting support from KBUA & KBUE/Les Angeles PD Pepe Garza. His stations supported Akwid's first song,

and that created word of mouth in the media, which, all of a sudden, were talking about the movement. But outside L.A. there was almost no radio support for Akwid, and none at all for other UMG releases like Jae-P."

The reason regional urban music has been so successful is that it hits home with the kids who grew up in the United States in Mexican households, speaking two languages, experiencing two different cultures and absorbing two different music styles. This generation, which longed to fit in both worlds, found its identity in regional urban music, because it speaks about their way of life, their struggles and their cultural duality. They no longer wonder which country, which culture, which language or which type of music to embrace. They see now that both cultures can coexist. It is a bilingual and bicultural generation that is a portrait of what America will look like in the future.

### More Than A Fad

"We believe this genre is here to stay," says De La Cruz. "We know that kids look for music that is relevant to their way of life. That's what's great about this music: It touches on the many experiences these kids are going through. That's why we believe that this genre is not a fad and that, with time, it will evolve and continue to focus on issues that are important to young people. Second- and third-generation Hispanics are looking for music that not only entertains them, but is also relevant to their bicultural way of life. Those are the kids buying Akwid and Jae-P's records. They are bilingual and bicultural. "The future of this music lies in the fact that there will always be Hispanic consumers. Now the market has opened up to include second- and third-generation Hispanics, and we are targeting kids who were buying Eminem and 50 Cent records. They are now buying regional urban."

Always last to the party when it comes to new music and taking risks, radio hasn't yet embraced regional urban. Aside from the few stations that supported Akwid's first record, most are taking a wait-and-see attitude. Like Latin rock, the music must survive on its own through word

of mouth and lots of ingenious grass-roots promotions. It is one more style that has been deemed "outsider music" in the Latin World.

UMG, however, didn't wait for radio support. "We learned from other genres, especially American genres, like urban," says De La Cruz. "Their suggestions were that we market regional urban on a street level, and that's what we did. We combined a strong street-marketing strategy with Univision TV, Telefutera and local TV channels, like LATV, that target a young audience. We not only invested in the artists, but also in marketing with street teams and on the Internet through Univision.com and other resources. Through our efforts we got the word out that this product was here."

### Success Without Radio

At a time when the record industry is not doing well and when a Latin record that sells 100,000 copies is considered a major hit, Akwid have surpassed all expectations. Following in their footsteps are other artists, including Jae-P, Flakiss, Crooked Stilo, Bandahood, Chuy Chávez Jr., Azteka, Kinto Sol, Don Abusivo and Pueblo Café. But is the market prepared to support so many releases? "There is enough of a market for everyone," De La Cruz says. "The market will dictate which artists stay and which go. At the end of the day, if there are no sales, the market will not be able to support so many regional urban releases. But we believe that every day we have more second- and third-generation Hispanics who want to consume this music, so the market will handle the many regional urban releases."

Things are looking good, says De La Cruz, because more and more concert promoters, clubs and businesses are seeing the value of regional urban music. "Even corporate America is watching, because they are including this music in their movies, TV shows and commercials," he says. "It all helps to expand the life of regional urban and the impact it has on Hispanic youth."



Akwid



Don Abusivo



Flakiss



Bandahood

### A TASTE OF MEXICO

#### Guacamole

|   |   |
|---|---|
| <p><b>Ingredients</b></p> <ul style="list-style-type: none"> <li>4 ripe avocados</li> <li>2 tomatoes</li> <li>1/2 onion</li> <li>Fresh jalapeño chiles</li> <li>Salt</li> <li>Lime juice</li> </ul> | <p><b>How to prepare:</b> Open the avocados, remove the meat and place in a bowl. Cut the tomatoes, onion and jalapeños in small pieces and mix well with the avocados. Add salt and lime juice as desired.</p> |
|---|---|

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R&R  
MEXICO LINDO Y QUERIDO

# El Cucuy: An Honorary Mexican

An interview with KLAX/Los Angeles' Renán Almendárez Coello

Featuring Renán Almendárez Coello, "El Cucuy," in this celebration of all things Mexican may seem strange, because Almendárez Coello is not from Mexico. He is actually Honduran by birth. But he is considered an honorary Mexican by his audience because his career has flourished on Regional Mexican stations and he is loved by the huge Mexican community in Los Angeles and the other markets where his show is broadcast.

Almendárez Coello's show, *El Cucuy De La Mañana*, is No. 1 in mornings in Los Angeles in the latest Arbitron survey and has helped KLAX (La Raza) go to No. 1 among Spanish-language stations in the market, a feat it had accomplished only twice before in its history.

Who is this person everyone calls El Cucuy? What is he made of, and why does he do so well in the Regional Mexican format? Almendárez Coello spoke exclusively to R&R about this and many other subjects relating to his life and career.

R&R: Although you were not born in Mexico, you are an honorary Mexican, because the Mexican community loves you. How does that feel?

RAC: I feel Mexican. I've always said that I'm very grateful to Mexico. I was born in Honduras. God bless my country, but I speak, eat and make babies like a Mexican. Mexicans have supported me so much. Central and South Americans have supported me, too, but especially Mexicans. I love and admire Mexico and Mexicans. I've always said that, for Latin America, Mexico is the springboard.

We consider Mexico the Hollywood of Latin America, because superstars like Pedro Infante, Javier Solís, Jorge Negrete, José Alfredo Jiménez and Vicente Fernández have all been part of our lives. Mexican cinema has had a lot of influence in Latin America. We call our money pesos in Latin America because of the influence of Mexican movies. Mexico is a great country, and I have admired it since I was a young kid. God bless Mexico.

R&R: Was it difficult to learn Mexican slang?

RAC: Mexican slang, the idioms and *picardía* [saucy wordplay], is so international that we all understand it because of Mexico's reach through its TV, movies and songs. I'm talking about TV shows like *La Carabina De Ambrosio* and *El Chavo Del Ocho* and movies with Biruta Y Capulina and Cantinflas. We've heard those idioms since childhood, and we understood them.

When I arrived in the States I lived with many Mexicans.

I lived in a trailer in Pacoima, CA with Mexicans, and that was the first time I had *nopales* [cactus]. That's where I practiced speaking like a Mexican. Then I married a Mexican woman. At home we only eat Mexican food, which I enjoy very much. All of this has really helped me to be able to communicate with my Mexican audience, but I also take into consideration the other Hispanic

groups, from South and Central America. It's important that all of us who have adopted this nation as our second country be one Latin America under one flag.

R&R: Since you went through what most Hispanic immigrants go through when they come here to look for a better life, you understand the struggles your audience may be going through. Do you tap into that when you're on the air?

RAC: It doesn't only happen when you come to this country. Poverty is an ID card that helped me get inside the hearts of the poorest people, because I know them very well. I'm a member, and I have understood poverty and human pain since I was a child. Poverty and suffering happen worldwide. The trick is to understand it. If there is a will to help inside all of us who have the power to do it, there will be solutions. To me, there are no flags, borders, languages, religions or skin colors. There is only the human race and need, especially the need to laugh. Because when a person laughs, they can beat anything, even poverty and hunger.

R&R: Many people say that some Hispanic radio shows, including yours, are indecent and get away with a lot because of the language barrier. Do you think Spanish-language radio is indecent?

RAC: Some in Hispanic radio have crossed the line, and we all pay for the sins of a few. I've never had any problems with the FCC or anyone else, because I use double entendres. I put the idea in your head, and you decide how to take it. Since I work live, I use a delay to protect us just in case a caller says a bad word, but what I say is all a play on words.

Our language is beautiful. We can say so many things and paint mental pictures with words. That's what people like. I was once asked if I would do a show like mine in English, and I said no, because the language wouldn't allow me to express myself. English is limited, while Spanish is huge, extensive, beautiful and romantic. You can say so many things without using bad words. Making people laugh is a serious thing. If I had had any problems, I wouldn't have been No. 1 for nine years. People like that I put the idea in their heads and they take it the way they want.

R&R: Let's talk about your move from KSCA/Los Angeles to KLAX. There was a lot of controversy when you left KSCA. What happened, and how did you handle the transition?

## A TASTE OF MEXICO

### Flan

#### Ingredients

1/2 cup of sugar

1 1/2 cans of evaporated milk

1 can of sweetened condensed milk

6 eggs

1 tsp. vanilla extract

**How to Prepare:** Preheat the oven to 350°. Place the sugar in a small saucepan and melt it to create a syrup. Immediately place the syrup in a deep cake mold and spread it with a spoon to cover the bottom of the pan. In a blender, combine the eggs, vanilla and both milks. Blend. Pour the mixture into the mold and place the mold into a larger pan filled halfway with water. Place the pans in the oven. Bake for 2 1/2 hours, adding water to the bottom pan as necessary to maintain the same level. Remove the mold from the oven and allow it to cool to room temperature or chill it in the refrigerator. Remove the flan from the mold and place it on a serving dish.



Renán Almendárez Coello

RAC: It was a change for me. If I had planned it, it wouldn't have turned out so well. It was spontaneous. I left that station in defense of my team [*La Tropa Loca*]. I miss my co-workers and the other station, because I was very happy there. I was No. 1, I was there for a very long time, and I did a lot of things. That station is still in my heart, but I changed stations, and I had to keep going. And within three days here, I was No. 1 once again. In the first Arbitron book since my move, I was No. 1, above even general-market stations. That's proof that the public is with me and with *La Tropa Loca*.

Was it hard? Of course it was, emotionally and professionally, because my heart was over there, and I had to move it to another station. Professionally, I put my neck on the line, because it was a big challenge. But if you believe in yourself and know that there is work to do and you have a healthy mind, you accept the challenge.

R&R: All that success must stroke your ego.

RAC: When you say ego, you think of vanity. Ego can be selfishness or narcissism. Either way, I must have a bit of ego, because I look at myself in the mirror a lot. It's a stimulant, but I wouldn't call it ego; I'd call it work. It's a motivation to get up early in the morning, go to work and never give up. I won't let my public down. I'm going to continue to be the way I've always been, because if I change, maybe things will change for me. If it isn't broke, don't fix it.

I use ego to move forward and help my people. I'm happier giving than receiving. It's a plus for my soul when I see that someone who needs a wheelchair gets it and I've helped to make their life easier and make them smile. That's why I feel I can't stop doing what I do. Is that ego? It's more like motivation. I don't think about ratings or money anymore, because my family is financially secure. I think of the people.

R&R: Speaking of helping people, tell me about your foundation.

RAC: The Cucuy Foundation was born almost three years ago because I was always helping people with my own money through other foundations. My manager, Fernando Schiantarelli, suggested starting a foundation, and that's how it all began. We had help from a lot of people, volunteers and the public. One of the things that helped me accept SBS's offer over the many others I had was that they wrote in my contract that they would support my foundation nationally.

I have help centers that offer medical, legal and social assistance for the community here in Los Angeles, and I want to open them nationally. We'll soon do it in all the markets where my show is broadcast. And the great thing is that El Cucuy Foundation is supported by other foundations, and we will support others as well. My dream is that my foundation grows worldwide.

R&R: How do you feel at your new home? Are you still adjusting?

RAC: No, I've adjusted already. As human beings, we have the advantage of being able to adapt easily. I felt at home at this station from the moment I walked in the door because I was mentally prepared, but most of all because they welcomed me with open arms. Everyone was very happy to have me here — Raúl Alarcón Jr., Bill Tanner, María Nava, all the staff. Even the parking attendants were happy to have me here. I had such a welcome that I wanted to do my best. We have a lot of fun here. I hope to have a long career at SBS.

# RADIO Y MÚSICA™ R&R

This Week In Spanish-Language Music

## Latin Grammy Week

Another year, another star-filled Latin Grammy ceremony. In its fifth year, the Latin Grammys honored the best of Latin music during a ceremony hosted by Mexican-American actor George López at the Shrine Auditorium on Sept. 1. Latin and American actors, TV personalities and performers joined the nominees at the ceremony as they waited nervously to see if they would take home the prestigious award.

The big winner of the night was Spanish singer-songwriter Alejandro Sanz, who didn't attend the event. He took the Record of the Year and Song of the Year awards for "No Es Lo Mismo." He also took home Album of the Year and Best Male Pop Vocal Album for *No Es Lo Mismo*, while the album's engineers won for Best Engineered Album.



Alejandro Sanz

Best New Artist went to María Rita, and the Best Female Pop Vocal Album winner was Rosario for *De Mil Colores*. Best Pop Album by a Duo or Group went to Sin Bandera for *De Viaje*, Best Urban Music Album went to Vico C for *En Honor A La Verdad*, Best Rock Solo Album went to Julieta Venegas for *Sí*, Best Rock Album by a Duo or Group went to La Ley for



Café Tacuba

*Libertad*, and Café Tacuba took Best Alternative Music Album for *Cuatro Caminos* and Best Rock Song for "Eres."

Best Salsa Album went to the late Celia Cruz for *Regalo Del Alma*, and Best Merengue Album went to Johnny Ventura for *Sin Desperdicio*. Best Contemporary



Celia Cruz

Tropical Album went to Albita for *Albita Llegó*, Best Traditional Tropical Album went to Bebo Valdés Y Diego El Cigala for *Lágrimas Negras*, and Best Tropical Song went to Sergio George and Fernando Osorio for Celia Cruz's "Rie Y Lloro."

Best Ranchero Album went to Vicente and Alejandro Fernández for *En Vivo Juntos Por Última Vez*, Best Banda Album went to Banda El Recodo for *Por Ti*, Best Grupero Album went to Alicia Villarreal for *Cuando El Corazón Se Cruza*,



Marco A. Solís

Best Tejano Album went to Jimmy González Y Grupo Mazz for *Live En El Valle*, Best Norteño Album went to Los Tigres Del Norte for *Pacto De Sangre*, and Best Regional Mexican Song went to Marco Antonio Solís for "Tu Amor O Tu Desprecio."

Colombian singer-songwriter Soraya took the Best Songwriter Album award for *Soraya*, Javier Limón won for Producer of the Year, and Best Music Video went to Angela Alvarado Rosa for Robi Draco Rosa's "Más Y Más." The complete list of winners is available at [www.grammy.com](http://www.grammy.com).



**OPENING ACT** David Bisbal and Jessica Simpson opened the fifth Latin Grammy ceremony with a stellar performance. They are seen here during rehearsal for the big night.



**CHEERS** Latin Grammy nominees Superlito also stopped by the Johnnie Walker Blue Gentlemen's Suite at the Four Seasons to get a little pampering before the big night.



**STAR TREATMENT** Actors Yancey Arias (l) and Nicholas González stopped by the Johnnie Walker Blue Gentlemen's Suite at the Four Seasons for the star treatment and a few drinks.



**CLEAN CUT** Ozomatli's Asdru Sierra gets a haircut at the Gentlemen's Suite, hosted by Johnnie Walker Blue, prior to the Latin Grammy ceremony.



**CHILLIN'** Waiting for his turn to get pampered at the Johnnie Walker Blue Gentlemen's Suite, Latin Grammy nominee Pablo Montero looks cool and relaxed.

## CONTEMPORARY TOP 25

| THIS WEEK | ARTIST TITLE LABEL(S)                                   | TOTAL POINTS |
|-----------|---|--------------|
| 1         | ALEKS SYNTEK fJANA TORROJA Duele El Amor (EMI Latin)    | 258          |
| 2         | PEPE AGUILAR Miedo (Sony Discos)                        | 239          |
| 3         | KALIMBA No Me Quiero Enamorar (Sony Discos)             | 185          |
| 4         | CARLOS VIVES Como Tú (EMI Latin)                        | 161          |
| 5         | JUANES Nada Valgo Sin Tu Amor (Universal)               | 143          |
| 6         | ANDY & LUCAS Son De Amores (BMG Latin)                  | 138          |
| 7         | PAULINA RUBIO Algo Tienes (Universal)                   | 134          |
| 8         | FRANCO DE VITA fSIN BANDERA Si La Ves (Sony Discos)     | 133          |
| 9         | YAHIR La Locura (Warner M.L.)                           | 115          |
| 10        | MARC ANTHONY Ahora Quién (Sony Discos)                  | 114          |
| 11        | JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)       | 105          |
| 12        | JULIETA VENEGAS Andar Conmigo (BMG Latin)               | 100          |
| 13        | SIN BANDERA Que Lloro (Sony Discos)                     | 96           |
| 14        | HA-ASH Estés En Donde Estés (Sony Discos)               | 94           |
| 15        | JULIETA VENEGAS Lento (BMG Latin)                       | 86           |
| 16        | LOS TEMERARIOS Qué De Raro Tiene (Fonovisa)             | 85           |
| 17        | REYLI BARBA Desde Que Llegaste (Sony Discos)            | 83           |
| 18        | CHAYANNE Sentada Aquí En Mi Alma (Sony Discos)          | 81           |
| 19        | MARCO ANTONIO SOLIS Prefiero Partir (Fonovisa)          | 78           |
| 20        | CHAYANNE Cuidarte El Alma (Sony Discos)                 | 77           |
| 21        | MARIANA Que No Me Faltes Tú (Univision)                 | 75           |
| 22        | ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony Discos) | 74           |
| 23        | FRANCO DE VITA Tú De Qué Vas (Sony Discos)              | 73           |
| 24        | ANGELA MARIA FORERO Fiera Inquieta (Sony Discos)        | 67           |
| 25        | JD NATASHA Lágrimas (EMI Latin)                         | 55           |

Data is compiled from the airplay week of August 29 - September 4, and based on a point system.  
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JOHN Y SU BANDA Algo Grande (Perfect Image)  
KUMBIA KINGS Fuego (EMI Latin)

## TROPICAL TOP 25

| THIS WEEK | ARTIST TITLE LABEL(S)                                | TOTAL POINTS |
|-----------|--|--------------|
| 1         | MARC ANTHONY Valió La Pena (Sony Discos)             | 291          |
| 2         | GILBERTO S. ROSA Sombra Loca (Sony Discos)           | 241          |
| 3         | JUAN LUIS GUERRA Las Avispas (Karen)                 | 223          |
| 4         | GRUPO NICHE Culebra (Sony Discos)                    | 189          |
| 5         | TITO NIEVES Fabricando Fantasías (SGZ Entertainment) | 173          |
| 6         | CARLOS VIVES Como Tú (EMI Latin)                     | 146          |
| 7         | DON OMAR Pobre Diabla (VI Music)                     | 144          |
| 8         | DADDY YANKEE Gasolina (VI Music)                     | 141          |
| 9         | VICTOR MANUELLE Te Propongo (Sony Discos)            | 108          |
| 10        | ANDY & LUCAS Son De Amores (BMG Latin)               | 103          |
| 11        | ELVIS CRESPO 7 Dias (Ole Music)                      | 84           |
| 12        | MARC ANTHONY Ahora Quién (Sony Discos)               | 83           |
| 13        | MELINA LEON Quiero Ser Tuya (Sony Discos)            | 70           |
| 14        | REY RUIZ El Diabla Anda Suelto (Sony Discos)         | 67           |
| 15        | ALEX "EL BIZCOCHITO" Dos Amantes (Sony Discos)       | 62           |
| 16        | AVENTURA Llorar (Premium)                            | 62           |
| 17        | FLORIDO FLORES Necesito Money (Universal)            | 58           |
| 18        | JOSE ALBERTO "EL CANARIO" Hay Amores (Universal)     | 56           |
| 19        | GRAN BANDA Amiga Soledad (DAM Productions)           | 53           |
| 20        | TONNY TUN TUN Dile A El (Karen)                      | 50           |
| 21        | POCHY FAMILIA Y SU COCOBAND Amor De Lejos (Kubaney)  | 48           |
| 22        | NEGROS Mi Reina (Premium)                            | 47           |
| 23        | DOMENIC MARTE Ven Tú (J&N)                           | 45           |
| 24        | LIMI-T 21 Me Acordaré (EMI Latin)                    | 44           |
| 25        | LOS TOROS BAND Si Tú Estuvieras (Universal)          | 43           |

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BAD BOYS Volver A Empezar (Fuentes)  
CHULY fJADASSA Asi Te Gusta (Perfect Image)  
FITO BLANKO Me Voy A Marchar (Perfect Image)  
ILEGALES Como Tú (Perfect Image)  
JOHN Y SU BANDA Algo Grande (Perfect Image)



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**REGIONAL MEXICAN TOP 25**

| THIS WEEK | ARTIST TITLE LABEL(S)  | TOTAL POINTS |
|-----------|--|--------------|
| 1         | GRUPO MONTEZ DE OURANGO Lástima Es Mi Mujer (Disa)             | 374          |
| 2         | LOS TEMERARIOS Qué De Raro Tiene (Fonovisa)                    | 357          |
| 3         | LOS HOROSCOPOS DE DURANGO Dos Locos (Disa)                     | 324          |
| 4         | BANDA EL RECODO Delante De Mí (Fonovisa)                       | 250          |
| 5         | CONJUNTO PRIMAVERA Vuelve Conmigo (Fonovisa)                   | 223          |
| 6         | ALICIA VILLARREAL Soy Tu Mujer (Universal)                     | 219          |
| 7         | PALOMO Miedo (Disa)  | 214          |
| 8         | PATRULLA 81 No Aprendí A Olvidar (Disa)                        | 204          |
| 9         | PESAADO Ojalá Que Te Mueras (Warner M.L.)                      | 197          |
| 10        | BETO Y SUS CANARIDS Está Llorando Mi Corazón (Disa)            | 188          |
| 11        | LOS HURACANES DEL NORTE Te Perdoné Una Vez (Univision)         | 182          |
| 12        | CUISILLOS Suavito (Balboa)                                     | 154          |
| 13        | VICENTE FERNANDEZ La Primera Con Agua (Sony Discos)            | 153          |
| 14        | LOS TIGRES DEL NORTE No Tiene La Culpa El Indio (Fonovisa)     | 143          |
| 15        | MARCO ANTONIO SOLIS Prefiero Partir (Fonovisa)                 | 124          |
| 16        | CONJUNTO ATARDECER Y Las Mariposas (Universal)                 | 123          |
| 17        | BRONCO "EL GIGANTE DE AMERICA" Basta (Fonovisa)                | 117          |
| 18        | TIGRILLOS La Etica (Disa)                                      | 113          |
| 19        | BRAZEROS MUSICAL DE DURANGO Lágrimas Y Lluvia (Disa)           | 112          |
| 20        | LOS HOROSCOPOS DE OURANGO Obsesión (Disa)                      | 106          |
| 21        | KUMBIA KINGS Sabes A Chocolate (EMI Latin)                     | 105          |
| 22        | LUPILLO RIVERA Qué Tal Si Te Compró (Univision)                | 105          |
| 23        | GRACIELA BELTRAN Corazón Encadenado (Univision)                | 101          |
| 24        | COYOTE Y SU BANDA TIERRA SANTA Piquetes De Hormiga (EMI Latin) | 101          |
| 25        | CLIMAX El Za Za Za La Mesa Que Más Aplauda (Balboa)            | 96           |

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**Going For Adds**

FITO BLANKO Me Voy A Marchar (Perfect Image)  
ILEGALES Como Tú (Perfect Image)  
YAHIR La Locura (Warner M.L.)

**TEJANO TOP 25**

| THIS WEEK | ARTIST TITLE LABEL(S)                             | TOTAL POINTS |
|-----------|---|--------------|
| 1         | PESAADO Ojalá Que Te Mueras (Warner M.L.)         | 213          |
| 2         | DUELO Para Sobrevivir (Univision)                 | 171          |
| 3         | KUMBIA KINGS Sabes A Chocolate (EMI Latin)        | 165          |
|           | MICHAEL SALGADO Mi Cielo Gris (Freddie)           | 139          |
| 5         | JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision) | 126          |
| 6         | LA FUERZA Ilusión (Independiente)                 | 13           |
| 7         | ALICIA VILLARREAL Soy Tu Mujer (Universal)        | 100          |
| 8         | SOLIDO Cómo Olvidarte (Freddie)                   | 99           |
| 9         | LA FIEBRE Quiero (Freddie)                        | 88           |
| 10        | LOS PALOMINOS Chufita (Urbana)                    | 79           |
| 11        | SOLIDO Contigo (Freddie)                          | 75           |
| 12        | LOS PALOMINOS Qué Suerte La Mía (Urbana)          | 75           |
| 13        | JOE LOPEZ Esta Vez (EMI Latin)                    | 69           |
| 14        | LA CONQUISTA El Feo (Vene Music)                  | 67           |
| 15        | IMAN Si Me Hubieras Dicho (Univision)             | 64           |
| 16        | SOLIDO Tal Vez (Freddie)                          | 63           |
| 17        | GARY HOBBS Quiero Amarte (AMMX)                   | 61           |
| 18        | LA TROPA F Amor A La Ligera (Freddie)             | 59           |
| 19        | LA MAFIA Tienes Razón (Urbana)                    | 55           |
| 20        | DJ KANE Mía (EMI Latin)                           | 54           |
| 21        | INTOCABLE Si Pudiera (EMI Latin)                  | 54           |
| 22        | TABU Cumbia Pa' Que Baile (JMS)                   | 51           |
| 23        | JAY PEREZ Sabes (La Voice)                        | 50           |
| 24        | CHENTE BARRERA La Misma Intención (Q-Vo)          | 48           |
| 25        | TIGRILLOS La Etica (Disa)                         | 44           |

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**Going For Adds**

FITO BLANKO Me Voy A Marchar (Perfect Image)  
ILEGALES Como Tú (Perfect Image)  
SESI Ya No Serás (Q-Zone)  
YAHIR La Locura (Warner M.L.)

**Rock/Alternative**

| TW | ARTIST Title Label(s)                                 |
|----|---|
| 1  | BERSUIT VERGARABAT Argentinidad Al Palo (Universal)   |
| 2  | CAFE TACUBA Eres (Universal)                          |
| 3  | ALEKS SYNTEK (JANA TORROJA) Duele El Amor (EMI Latin) |
| 4  | ZOE Peace And Love (Sony Discos)                      |
| 5  | JULIETA VENEGAS Lento (BMG Latin)                     |
| 6  | VICENTICO Se Despierta La Ciudad (BMG Latin)          |
| 7  | OZOMATLI Cuando Canto (Concord)                       |
| 8  | VOLUMEN CERD Autos (Warner M.L.)                      |
| 9  | KINKY Presidente (Nettwerk)                           |
| 10 | CONTROL MACHETE El Apostador (Universal)              |
| 11 | BABASONICOS Putita (EMI Latin)                        |
| 12 | ENANITOS VERDES Tu Cárcel (Universal)                 |
| 13 | SUPERLITIO Lo Fi (Cielo Music Group/BMG Latin)        |
| 14 | LUCYBELL Sálvame La Vida (Warner M.L.)                |
| 15 | INSPECTOR Ska Voovie Boobie Baby (Universal)          |

Songs ranked by total number of points. 10 Rock/Alternative reporters.

**Record Pool**

| TW | ARTIST Title Label(s)                                  |
|----|--|
| 1  | PEORO JESUS Miradita Y Meneito (MP)                    |
| 2  | PAULINA RUBIO Perros (Universal)                       |
| 3  | SONORA CARRUSELES Coquetona (Fuentes)                  |
| 4  | MARC ANTHONY Ahora Quién (Sony Discos)                 |
| 5  | FRAGANCIA Ahora Vengo Yo (El Toque Toque) (Latinflava) |
| 6  | CLIMAX El Za Za Za La Mesa Que Más Aplauda (Balboa)    |
| 7  | GRUPO NICHE Culebra (Sony Discos)                      |
| 8  | GILBERTO S. ROSA Sombra Loca (Sony Discos)             |
| 9  | TITO GOMEZ Tierra Bendita De Higuey (MP)               |
| 10 | FULANITO Pégate (Cutting)                              |
| 11 | ANOY & LUCAS Tanto La Quería (BMG Latin)               |
| 12 | MARC ANTHONY Valió La Pena (Sony Discos)               |
| 13 | PUERTO RICAN POWER Si Pero No (J&N)                    |
| 14 | CARLOS VIVES Como Tú (EMI Latin)                       |
| 15 | SON DE CALI Vida Consentida (Univision)                |

Songs ranked by total number of points. 22 Record Pool reporters.

## SOUTH

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To apply contact:  
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WFTL Fort Lauderdale is accepting applications for news anchors and reporters. Send info to wftlj@yaho.com." EOE (9/10)

## EAST

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**CHR/POP**

Table with 2 columns: LW, TW. Lists top 30 CHR/POP songs including Ashlee Simpson, Maroon 5, Avril Lavigne, JoJo, Black Eyed Peas, Christina Milian, Nina Sky, Kevin Lyttle, Ryan Cabrera, Lil' Flip, Alicia Keys, Nelly, Houston, Hoobastank, Linkin Park, Juvenile, Ciara, Finger Eleven, Switchfoot, Usher, Kelly Clarkson, Terror Squad, Bowling For Soup, Seether, Los Lonely Boys, Usher, C. Aguilera, Hilary Duff, D12.

**#1 MOST ADDED**

JOJO Baby It's You (BlackGround/Universal)

**#1 MOST INCREASED PLAYS**

CIARA f/PETEY PABLO Goodies (LaFace/Zomba)

**TOP 5 NEW & ACTIVE**

- GOOD CHARLOTTE Predictable (Epic)
- AKON f/STYLES P. Locked Up (SRC/Universal)
- MIS-TEEO One Night Stand (Reprise)
- J-KWON You & Me (So So Def/Zomba)
- GAVIN DEGRAW I Don't Want To Be (J/RMG)

CHR/POP begins on Page 25.

**CHR/RHYTHMIC**

Table with 2 columns: LW, TW. Lists top 30 CHR/Rhythmic songs including Terror Squad, Ciara, Lil' Flip, Nelly, Juvenile, LL Cool J, Christina Milian, Kevin Lyttle, Akon, Houston, Usher, JadaKiss, Lloyd, Nina Sky, T.I., Usher, J-Kwon, Mase, Young Buck, Alicia Keys, Kanye West, Monica, Lil Scrappy, Pitbull, Twista, Lloyd Banks, 213 Groupie, LloyD, Trick Daddy, Shawanna.

**#1 MOST ADDED**

LL COOL J Hush (Def Jam/DJ/JMG)

**#1 MOST INCREASED PLAYS**

USHER f/ALICIA KEYS My Boo (LaFace/Zomba)

**TOP 5 NEW & ACTIVE**

- BLACK EYED PEAS Let's Get It Started (A&M/Interscope)
- MOBB DEEP Real Gangstaz (Violator/Zomba)
- D.O.D. f/KANYE WEST Higher (Legion)
- LL COOL J Hush (Def Jam/DJ/JMG)
- LLOYD Hey Young Girl (Murder Inc./Def Jam/DJ/JMG)

CHR/RHYTHMIC begins on Page 30.

**URBAN**

Table with 2 columns: LW, TW. Lists top 30 Urban songs including Ciara, Terror Squad, JadaKiss, Nelly, Alicia Keys, Lil' Flip, LL Cool J, Akon, Twista, Lil Scrappy, Kanye West, Juvenile, Anthony Hamilton, Usher, Young Buck, Usher, Mase, Nelly, Juvenile, Guerrilla Black, Crime Mob, Lloyd Banks, R. Kelly, Brandy, Dem Franchise Boyz, Mr. Magic, Lloyd Banks, Shawanna.

**#1 MOST ADDED**

LL COOL J Hush (Def Jam/DJ/JMG)

**#1 MOST INCREASED PLAYS**

USHER f/ALICIA KEYS My Boo (LaFace/Zomba)

**TOP 5 NEW & ACTIVE**

- B.S. I Want It (Choppa City/Koch)
- LL COOL J Hush (Def Jam/DJ/JMG)
- SHAWN KANE Girl, I Wonder (J/RMG)
- I-20 f/LUDACRIS Break Bread (DTP/Capitol)
- RUPEE Tempted To Touch (Atlantic)

URBAN begins on Page 35.

**AC**

Table with 2 columns: LW, TW. Lists top 30 AC songs including Martina McBride, Five For Fighting, Dido, Sheryl Crow, Los Lonely Boys, Maroon 5, Michael McDonald, Seal, Kimberley Locke, MercyMe, Josh Groban, Lionel Richie, Keith Urban, 3 Doors Down, Josh Groban, LeAnn Rimes, Seal & Crofts, Cherie, Hoobastank, Alicia Keys, Celine Dion, Clay Aiken, Martina McBride, Jeff Timmons, Newsong, J. Brickman, Counting Crows, Hall & Oates, Seal, Elton John.

**#1 MOST ADDED**

PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)

**#1 MOST INCREASED PLAYS**

KEITH URBAN You'll Think Of Me (Capitol)

**TOP 5 NEW & ACTIVE**

- KELLY CLARKSON Breakaway (Hollywood)
- BRUCE NORRISBY Some Be Some Changes Made (Columbia)
- DIANA KRALL Narrow Daylight (SRPY/MG)
- KATRINA CARLSON Drive (Kataphonic)
- DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)

AC begins on Page 53.

**HOT AC**

Table with 2 columns: LW, TW. Lists top 30 Hot AC songs including Hoobastank, Los Lonely Boys, Counting Crows, Maroon 5, Finger Eleven, 3 Doors Down, Ashlee Simpson, Gavin Degraw, Switchfoot, Avril Lavigne, Nickelback, 113, Train, Sarah McLachlan, Bowling For Soup, Ryan Cabrera, John Mayer, Seether, Avion, Richard Marx, Kelly Clarkson, Five For Fighting, Sheryl Crow, Scissor Sisters, Alanis Morissette, Killers, Howie Day, Martina McBride.

**#1 MOST ADDED**

DURAN DURAN (Reach Up For The) Sunrise (Epic)

**#1 MOST INCREASED PLAYS**

JOHN MAYER Daughters (A&M/Columbia)

**TOP 5 NEW & ACTIVE**

- DIDO Sand In My Shoes (Arista/RMG)
- SWITCHFOOT Dare You To Move (Red Ink/Columbia)
- VANESSA CARLTON White Houses (A&M/Interscope)
- LOS LONELY BOYS More Than Love (Dr/Epic)
- JEM They (ATO/RCA/RMG)

AC begins on Page 53.

**ROCK**

Table with 2 columns: LW, TW. Lists top 30 Rock songs including Three Days Grace, Alter Bridge, Shinedown, Velvet Revolver, Linkin Park, Nickelback, Jet, JET, Saliva, Crossfade, Breaking Benjamin, Papa Roach, Green Day, Godsmack, Slipknot, Kenny Wayne Shepherd, Silver Tide, Chevelle, Seether, Van Halen, Tesla, Future Leaders Of The World, A Perfect Circle, Korn, Metallica, Switchfoot, Lost Prophets, Earshot, Megadeth.

**#1 MOST ADDED**

NICKELBACK Because Of You (Roadrunner/DJ/JMG)

**#1 MOST INCREASED PLAYS**

VELVET REVOLVER Fall To Pieces (RCA/RMG)

**TOP 5 NEW & ACTIVE**

- DROWNING POOL Love And War (Wind-up)
- THORNLEY So Far So Good (Roadrunner/DJ/JMG)
- SKINDRED Nobody (Lava)
- NICKELBACK Because Of You (Roadrunner/DJ/JMG)
- HELMET They You Dead (Interscope)

ROCK begins on Page 62.

## URBAN AC

| LW | TW |   |
|----|----|---|
| 1  | 1  | PRINCE Call My Name (Columbia)                                      |
| 2  | 2  | ANITA BAKER You're My Everything (Blue Note/EMC)                    |
| 3  | 3  | ALICIA KEYS Diary (J/RMG)   |
| 4  | 4  | LUTHER VANDROSS Think About You (J/RMG)                             |
| 5  | 5  | TEENA MARIE Still In Love (Cash Money/Universal)                    |
| 6  | 6  | JILL SCOTT Golden (Hidden Beach/Epic)                               |
| 7  | 7  | BRIAN MCKNIGHT What We Do Here (Motown)                             |
| 8  | 8  | ALICIA KEYS If I Ain't Got You (J/RMG)                              |
| 9  | 9  | R. KELLY U Saved Me (Jive/Zomba)                                    |
| 10 | 10 | R. KELLY Happy People (Jive/Zomba)                                  |
| 11 | 11 | BOYZ II MEN What You Won't Do For Love (MSM/Koch)                   |
| 12 | 12 | KEM Love Calls (Motown/Universal)                                   |
| 13 | 13 | PATTI LABELLE New Day (Def Soul/IDJMG)                              |
| 14 | 14 | BONEY JAMES #BIBAL Better With Time (Warner Bros.)                  |
| 15 | 15 | TAMYRA GRAY Raindrops Will Fall (19/Sobe)                           |
| 16 | 16 | PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/IDJMG)         |
| 17 | 17 | MONICA U Should've Known Better (J/RMG)                             |
| 18 | 18 | LUTHER VANDROSS W/ BEYONCÉ 'The Closer I Get To You (J/RMG)         |
| 19 | 19 | VAN HUNT Down Here In Hell (With You) (Capitol)                     |
| 20 | 20 | ANGIE STONE U-Haul (J/RMG)  |
| 21 | 21 | AMEL LARRIEUX For Real (Bliss Life)                                 |
| 22 | 22 | LASHELL GRIFFIN Free (Epic)   |
| 23 | 23 | T. MARIE #IG LEVERT A Rose By Any Other Name (Cash Money/Universal) |
| 24 | 24 | TAMIA Still (Atlantic)  |
| 25 | 25 | WILL DDWNING Rhythm Of U & Me (GRP/VMG)                             |
| 26 | 26 | FANTASIA I Believe (J/RMG)  |
| 27 | 27 | JANET JACKSON R&B Junkie (Virgin)                                   |
| 28 | 28 | NORMAN BROWN I Might (Warner Bros.)                                 |
| 29 | 29 | USHER Confessions Part 2 (LaFace/Zomba)                             |
| 30 | 30 | LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)              |

### #1 MOST ADDED

URBAN MYSTIC Where Were You? (Sobe)

### #1 MOST INCREASED PLAYS

TEENA MARIE #IG LEVERT A Rose By Any Other Name (Cash Money/Universal)

### TOP 5 NEW & ACTIVE

- REGINA BELLE For The Love Of You (Peak)
- GEORGE BENSON Irreplaceable (GRP/VMG)
- JEFF MAJORS Pray (Music One)
- STEPHANIE MILLS Healing Time (JMJ/Lightyear)
- THEO Chemistry (TWP)

URBAN begins on Page 35.

## ACTIVE ROCK

| LW | TW |   |
|----|----|---|
| 1  | 1  | BREAKING BENJAMIN So Cold (Hollywood)                   |
| 2  | 2  | LINKIN PARK Breaking The Habit (Warner Bros.)           |
| 3  | 3  | THREE DAYS GRACE Just Like You (Jive/Zomba)             |
| 4  | 4  | SALIVA Survival Of The Sickest (Island/IDJMG)           |
| 5  | 5  | PAPA ROACH Getting Away With Murder (Geffen)            |
| 6  | 6  | ALTER BRIDGE Open Your Eyes (Wind-up)                   |
| 7  | 7  | CROSSFADE Cold (Columbia)                               |
| 8  | 8  | SHINEDOWN Simple Man (Atlantic)                         |
| 9  | 9  | VELVET REVOLVER Fall To Pieces (RCA/RMG)                |
| 10 | 10 | SLIPKNOT Duality (Roadrunner/IDJMG)                     |
| 11 | 11 | CHEVELLE Vitamin R (Leading Us Along) (Epic)            |
| 12 | 12 | FUTURE LEADERS OF THE WORLD Let Me Out (Epic)           |
| 13 | 13 | GREEN DAY American Idiot (Reprise)                      |
| 14 | 14 | GODSMACK #DROPBOX Touche (Republic/Universal)           |
| 15 | 15 | VELVET REVOLVER Slither (RCA/RMG)                       |
| 16 | 16 | LOSTPROPHETS Wake Up (Make A Move) (Columbia)           |
| 17 | 17 | A PERFECT CIRCLE Blue (Virgin)                          |
| 18 | 18 | NONPOINT The Truth (Lava)                               |
| 19 | 19 | KORN Word Up (Epic)                                     |
| 20 | 20 | JET Rollover D.J. (Atlantic)                            |
| 21 | 21 | SILVERTIDE Ain't Comin' Home (J/RMG)                    |
| 22 | 22 | EARSHOT Wait (Warner Bros.)                             |
| 23 | 23 | PILLAR Bring Me Down (Flicker/EMI) CMG/Virgin           |
| 24 | 24 | SKINDRED Nobody (Lava)                                  |
| 25 | 25 | KENNY WAYNE SHEPHERD Alive (Reprise)                    |
| 26 | 26 | THORNLEY Easy Comes (Roadrunner/IDJMG)                  |
| 27 | 27 | HOOBASTANK Same Direction (Island/IDJMG)                |
| 28 | 28 | METALLICA Some Kind Of Monster (Elektra/Warner Bros.)   |
| 29 | 29 | DROWNING POOL Love And War (Wind-up)                    |
| 30 | 30 | NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG) |

### #1 MOST ADDED

NICKELBACK Because Of You (Roadrunner/IDJMG)

### #1 MOST INCREASED PLAYS

MARILYN MANSON Personal Jesus (Nothing/Interscope)

### TOP NEW & ACTIVE

- KILLRADIO Do You Know (Columbia)
- SUM 41 We're All To Blame (Island/IDJMG)
- FALL AS WELL Lazy Eye (Universal)

ROCK begins on Page 62.

## COUNTRY

| LW | TW |  |
|----|----|--|
| 1  | 1  | TIM MCGRAW Live Like You Were Dying (Curb)                     |
| 2  | 2  | TERRI CLARK Girls Lie Too (Mercury)                            |
| 3  | 3  | KEITH URBAN Days Go By (Capitol)                               |
| 4  | 4  | GRETCHEN WILSON Here For The Party (Epic)                      |
| 5  | 5  | ANDY GRIGGS She Thinks She Needs Me (RCA)                      |
| 6  | 6  | SARA EVANS Suds In The Bucket (RCA)                            |
| 7  | 7  | GEORGE STRAIT I Hate Everything (MCA)                          |
| 8  | 8  | ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista) |
| 9  | 9  | BRAD PAISLEY #ALISON KRAUSS Whiskey Lullaby (Arista)           |
| 10 | 10 | TOBY KEITH Stays In Mexico (DreamWorks)                        |
| 11 | 11 | PHIL VASSAR In A Real Love (Arista)                            |
| 12 | 12 | RASCAL FLATTS Feels Like Today (Lyric Street)                  |
| 13 | 13 | BROOKS & DUNN That's What It's All About (Arista)              |
| 14 | 14 | BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)          |
| 15 | 15 | JOE NICHOLS If Nobody Believed In You (Universal South)        |
| 16 | 16 | TRACE ADKINS Rough & Ready (Capitol)                           |
| 17 | 17 | GARY ALLAN Nothing On But The Radio (MCA)                      |
| 18 | 18 | LONESTAR Mr. Mom (BNA)   |
| 19 | 19 | JULIE ROBERTS Break Down Here (Mercury)                        |
| 20 | 20 | DIERKS BENTLEY How Am I Doin' (Capitol)                        |
| 21 | 21 | JIMMY WAYNE You Are (DreamWorks)                               |
| 22 | 22 | SHEDAISY Come Home Again (Lyric Street)                        |
| 23 | 23 | DARRYL WORLEY Awful, Beautiful Life (DreamWorks)               |
| 24 | 24 | BLUE COUNTY That's Cool (Asylum/Curb)                          |
| 25 | 25 | BLAKE SHELTON Some Beach (Warner Bros.)                        |
| 26 | 26 | MDNTGOMERY GENTRY You Do Your Thing (Columbia)                 |
| 27 | 27 | KENNY CHESNEY The Woman With You (BNA)                         |
| 28 | 28 | CRAIG MORGAN Look At Us (BBR)                                  |
| 29 | 29 | TRICK PONY The Bride (Asylum/Curb)                             |
| 30 | 30 | STEVE HOLY Put Your Best Dress On (Curb)                       |

### #1 MOST ADDED

SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury)

### #1 MOST INCREASED PLAYS

SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury)

### TOP 5 NEW & ACTIVE

- JOE DIFFIE If I Could Only Bring You Back (BBR)
- DUSTY DRAKE I Am The Working Man (Warner Bros.)
- RACHEL PROCTOR Where I Belong (BNA)
- WARREN BROTHERS Sell A Lot Of Beer (429)
- GEORGE CANYON I'll Never Do Better Than You (Universal South)

COUNTRY begins on Page 46.

## ALTERNATIVE

| LW | TW |   |
|----|----|---|
| 1  | 1  | LINKIN PARK Breaking The Habit (Warner Bros.)             |
| 2  | 2  | GREEN DAY American Idiot (Reprise)                        |
| 3  | 3  | THREE DAYS GRACE Just Like You (Jive/Zomba)               |
| 4  | 4  | KILLERS Somebody Told Me (Island/IDJMG)                   |
| 5  | 5  | BREAKING BENJAMIN So Cold (Hollywood)                     |
| 6  | 6  | SLIPKNOT Duality (Roadrunner/IDJMG)                       |
| 7  | 7  | FRANZ FERDINAND Take Me Out (Domino/Epic)                 |
| 8  | 8  | CHEVELLE Vitamin R (Leading Us Along) (Epic)              |
| 9  | 9  | LOSTPROPHETS Wake Up (Make A Move) (Columbia)             |
| 10 | 10 | PAPA ROACH Getting Away With Murder (Geffen)              |
| 11 | 11 | VELVET REVOLVER Fall To Pieces (RCA/RMG)                  |
| 12 | 12 | BEASTIE BOYS Triple Trouble (Capitol)                     |
| 13 | 13 | HOOBASTANK Same Direction (Island/IDJMG)                  |
| 14 | 14 | DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)    |
| 15 | 15 | SEETHER #AMY LEE Broken (Wind-up)                         |
| 16 | 16 | COHEAD AND CAMBRIA A Favor House Atlantic (Columbia)      |
| 17 | 17 | MODEST MOUSE Float On (Epic)                              |
| 18 | 18 | CROSSFADE Cold (Columbia)                                 |
| 19 | 19 | VELVET REVOLVER Slither (RCA/RMG)                         |
| 20 | 20 | YELLOWCARD Only One (Capitol)                             |
| 21 | 21 | JIMMY EAT WORLD Pain (Interscope)                         |
| 22 | 22 | TAKING BACK SUNDAY A Decade Under The Influence (Victory) |
| 23 | 23 | ALTER BRIDGE Open Your Eyes (Wind-up)                     |
| 24 | 24 | A PERFECT CIRCLE Blue (Virgin)                            |
| 25 | 25 | SNOW PATROL Run (A&M/Interscope)                          |
| 26 | 26 | JET Rollover D.J. (Atlantic)                              |
| 27 | 27 | KORN Word Up (Epic)                                       |
| 28 | 28 | SKINDRED Nobody (Lava)                                    |
| 29 | 29 | CAKE No Phone (Columbia)                                  |
| 30 | 30 | MODEST MOUSE Ocean Breathes Salty (Epic)                  |

### #1 MOST ADDED

JIMMY EAT WORLD Pain (Interscope)

### #1 MOST INCREASED PLAYS

JIMMY EAT WORLD Pain (Interscope)

### TOP 5 NEW & ACTIVE

- MUSIC Freedom Fighters (Capitol)
- AUTHORITY ZERO Mexican Radio (Lava)
- NONPOINT The Truth (Lava)
- SECRET MACHINES Nowhere Again (Reprise)
- KEANE Somewhere Only We Know (Interscope)

ALTERNATIVE begins on Page 66.

## SMOOTH JAZZ

| LW | TW |  |
|----|----|--|
| 1  | 1  | GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)        |
| 2  | 2  | BONEY JAMES Here She Comes (Warner Bros.)                      |
| 3  | 3  | MICHAEL LINGTON Show Me (Rendezvous)                           |
| 4  | 4  | GERALD ALBRIGHT To The Max (GRP/VMG)                           |
| 5  | 5  | MARC ANTOINE Mediterraneo (Rendezvous)                         |
| 6  | 6  | DAVE KOZ All I See Is You (Capitol)                            |
| 7  | 7  | ANITA BAKER You're My Everything (Blue Note/EMC)               |
| 8  | 8  | JOYCE COOLING Expression (Narada)                              |
| 9  | 9  | EUGE GROOVE Livin' Large (Narada)                              |
| 10 | 10 | PAUL TAYLOR Steppin' Out (Peak)                                |
| 11 | 11 | WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)           |
| 12 | 12 | SEAL Love's Divine (Warner Bros.)                              |
| 13 | 13 | CHRIS BOTTI Back Into My Heart (Columbia)                      |
| 14 | 14 | PAUL JACKSON, JR. Walkin' (Blue Note/EMC)                      |
| 15 | 15 | RICHARD ELLIOT Your Secret Love (GRP/VMG)                      |
| 16 | 16 | MARION MEADOWS Sweet Grapes (Heads Up)                         |
| 17 | 17 | NORMAN BROWN UP 'N' AT 'Em (Warner Bros.)                      |
| 18 | 18 | TIM BOWMAN Summer Groove (Liberty B)                           |
| 19 | 19 | NICK COLIONNE It's Been Too Long (3 Keys Music)                |
| 20 | 20 | RAMSEY LEWIS TRIO The In Crowd (Narada)                        |
| 21 | 21 | KIM WATERS In Deep (Shanachie)                                 |
| 22 | 22 | SOULI LABELLE New Day (Def Soul/IDJMG)                         |
| 23 | 23 | SOUF BALLET Cream (215)  |
| 24 | 24 | GLADYS KNIGHT #DESID ALEJANDRO Feelin' Good (Vackon) (Pyramid) |
| 25 | 25 | RENEE OLSTEAD A Love That Will Last (143/Reprise)              |
| 26 | 26 | MINDI ABAIR Come As You Are (GRP/VMG)                          |
| 27 | 27 | STEVE OLIVER Chips & Salsa (Koch)                              |
| 28 | 28 | PETER WHITE How Does It Feel (Columbia)                        |
| 29 | 29 | PIECES OF A DREAM It's Go Time (Heads Up)                      |
| 30 | 30 | CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)                |

### #1 MOST ADDED

HALL & OATES Love TKO (U-Watch)

### #1 MOST INCREASED PLAYS

NORMAN BROWN UP 'N' AT 'Em (Warner Bros.)

### TOP 5 NEW & ACTIVE

- THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)
- PAUL BROWN Moment By Moment (GRP/VMG)
- GREG ADAMS Firefly (215)
- AL JARREAU Cold Duck (GRP/VMG)
- HALL & OATES Love TKO (U-Watch)

Smooth Jazz begins on Page 59.

## TRIPLE A

| LW | TW |   |
|----|----|---|
| 1  | 1  | R.E.M. Leaving New York (Warner Bros.)                              |
| 2  | 2  | BRUCE HORNBSBY Gonna Be Some Changes Made (Columbia)                |
| 3  | 3  | FINGER ELEVEN One Thing (Wind-up)                                   |
| 4  | 4  | JHNN MELLENCAMP Walk Tall (Island/IDJMG)                            |
| 5  | 5  | RACHAEL YAMAGATA Wom Me Down (RCA Victor)                           |
| 6  | 6  | JAMIE CULLUM All At Sea (Verve/Universal)                           |
| 7  | 7  | NORAH JONES What Am I To You? (Blue Note/EMC)                       |
| 8  | 8  | BODEANS If It Makes You (Zoe/Rounder)                               |
| 9  | 9  | COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)             |
| 10 | 10 | FINN BROTHERS Won't Give In (Network)                               |
| 11 | 11 | JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)           |
| 12 | 12 | MODEST MOUSE Float On (Epic)  |
| 13 | 13 | MINDY SMITH Come To Jesus (Vanguard)                                |
| 14 | 14 | SCISSOR SISTERS Take Your Mama (Universal)                          |
| 15 | 15 | MAROON 5 She Will Be Loved (Octone/J/RMG)                           |
| 16 | 16 | CARBON LEAF Life Less Ordinary (Vanguard)                           |
| 17 | 17 | OZOMATLI (Who Discovered) America? (Concord)                        |
| 18 | 18 | PHISH The Connection (Atlantic)                                     |
| 19 | 19 | CROSBY & NASH Lay Me Down (Sanctuary/SRG)                           |
| 20 | 20 | KEANE Somewhere Only We Know (Interscope)                           |
| 21 | 21 | THRILLS Not For All The Love In The World (Virgin)                  |
| 22 | 22 | CHRISTINE MCVIE Friend (Koch)                                       |
| 23 | 23 | CAKE No Phone (Columbia)  |
| 24 | 24 | FIVE FOR FIGHTING The Devil In The Wishing Well... (Aware/Columbia) |
| 25 | 25 | 311 Love Song (Volcano/Zomba)                                       |
| 26 | 26 | SNOW PATROL Run (A&M/Interscope)                                    |
| 27 | 27 | GOMEZ Nothing Is Wrong (Hut/Virgin)                                 |
| 28 | 28 | SARAH MCLACHLAN World On Fire (Arista/RMG)                          |
| 29 | 29 | SHERYL CROW Light In Your Eyes (A&M/Interscope)                     |
| 30 | 30 | BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)               |

### #1 MOST ADDED

ELVIS COSTELLO Monkey To Man (Lost Highway)

### #1 MOST INCREASED PLAYS

R.E.M. Leaving New York (Warner Bros.)

### TOP 5 NEW & ACTIVE

- CHARLIE MARS Gather The Horses (V2)
- OLD 97'S New Kid (New West)
- K.D. LANG Helpless (Nonesuch)
- STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)
- SIMPLE KID Staring At The Sun (Vektor)

TRIPLE A begins on Page 69.

# Publisher's Profile

By Erica Farber



## JERRY SHARELL

President/CEO, Society of Singers

**J**erry Sharell was born to be in his current job. A singer from an early age, he first got into radio, then moved quickly to the record side, working everywhere from Mercury Records, Main Line Distributors, Asylum Records and Elektra Records to MCA Video Distribution, to name a few. All of this experience prepared him for his greatest challenge: As President and CEO of the Society of Singers, Sharell is now in a position to give back to a business he loves.

**Getting into the business:** "I was a graduate of Kent State University and wanted to be in broadcasting. I got lucky in 1961 and got a job in Beaver Falls, PA as a news guy and a jock at WBZP for \$75 a week. I was at my news desk one day, and the phone rang. It was Tommy LiPuma. He asked if I remembered him. I had hired his band, The DeCaro Brothers, for a couple of fraternity gigs. He was leaving his job in Cleveland with Mercury Records and wanted me to come and talk about it.

"I drove up to Cleveland in nine inches of snow and had a five-minute interview with Tommy and Jack Braytell, who was running the branch. They offered me a job at \$100 a week. I think I got it because I had a great suit — they wanted to know where I got it — I could type, and I could start within the next 10 days. They gave me a box of albums and the Yellow Pages. Tommy said, 'Here's your orientation: These albums have to get played on the radio stations under the W's; and he left. That was my beginning in the record business. In high school and college I worked as a boy singer. Getting through school was a miracle. I didn't have any money."

**Moving to the record side:** "It was something I was meant to do. I loved the fact that I could spend time listening to music, trying to get it played on radio and trying to make stars out of people I never knew. That's what we did. I was probably the second VP/Promotion ever, in 1971 at Buddah Records. In those days there were very few VPs/Promotion. I've done marketing, promotion, publicity and creative services. I even did international for two years."

**Joining the Society of Singers:** "It came to me about three years ago. Morris Diamond asked me to be on the board of directors. I was elected to the board, and a short time after that I was asked to be President and was elected in November 2002. Initially, I was there on a volunteer basis."

**A description of the society:** "It's 20 years old and was started by Ginny Mancini and a lady named Gilda Maiken. Ginny and Gilda were band singers back in the day. Around 1984 they discovered that many of their girlfriends and the guys they knew who sang with the bands were really in trouble. They had no money, no union, no pension, no way of existing. They decided to start this organization. They started it with the mission of providing

emergency financial aid to professional singers in need. Our definition of a professional singer is anyone who's sung professionally for at least five years. That would include singing at the local Holiday Inn on a five-night-a-week basis or doing backups for a big rock band or studio work — all genres of music. It currently has about 2,500 members all over the country. The memberships begin at \$50 and go to as high as you think you want to participate. We have corporate partners as well."

**Long-range plans:** "I've discovered that there are thousands of people in the entertainment business who still don't know about us. My job is to get the brand known. I pretend this is way back in the '60s, when I was a promotion man, but my new goal is to try to get the SOS as big as it can possibly be. Our mission is to make it grow and help more people. We currently help about 250 people a year. Most of the requests that come in are for financial aid primarily directed at housing. We also award scholarships to talented and deserving youngsters who have outstanding vocal skills."

**Biggest challenge:** "Things are not good out there for the foundation business. They're not good for many businesses, particularly in the entertainment area. I have to let more people know about us. I was initially surprised that most people who know me don't know a thing about the SOS, but now I'm used to it. Once you get me started telling the stories, it's so interesting and shocking to most people that the singers have nowhere to go, and they think it is great that we exist and that we're there to help them."

**State of the music industry:** "It's confusing. It's a little scary. If I were in that business, I'd be just as apprehensive as a lot of my friends who are still in the business are. The business I was in as far back as 10 years ago is not the business it is now. The business is desperate to stay alive. The people running these companies have their biggest challenges of all time. Their jobs are bigger than they ever thought they would be, and they're harder than they ever thought they would be. Getting a hit today is nearly a miracle. It takes extreme talent on the record, even bigger talent on a marketing level and a passion that I have seen all these years in this business. I never saw the passion of a promotion person go away, and I've never seen it stronger than it is now."

**State of radio:** "I'm a big fan of radio, but I'm disappointed that there aren't many places to hear new music and, especially, old music. Talk radio is a great business to be in. I have a great deal of fun listening to the News stations. The radio business, although it got bigger, it got narrower, and I wish we had some of the guys running stations who were running them back when I first started. Those were very exciting times, especially on a musical level. These guys gave a damn about what they played. They wanted to make sure that what they played was going to be a hit."

**Most influential individual:** "I had a lot of heroes in my past. There was Eddie Rosenblatt in Cleveland, who gave me my start. Working with Jerry Moss and Bob Fead at A&M was an incredible learning experience. Neil Bogart was one of my brightest mentors. He made me a good and successful promotion man. I was inspired and moved along by the coaxing and teaching of Joe Smith and David Geffen. Recently, one of my heroes was Dave Mount at WEA, who taught me that it is never too late to learn and grow, and certainly never too late to give back to those who don't have much."

**Career highlight:** "I could cite all the records I worked on and the things that turned out to be big hits and the guys who are still around and still make records, like The Eagles, Jackson Browne and people like that. There can't be just one thing. The thing that meant the most to me in my career was my family."

"In 1960 I made a record for Alana Records in Pittsburgh called 'That's My Business' and was invited to perform on the *Clark Race Dance Party* TV show on KDKA. I got to share a dressing room with Sam Cooke, who was also on the show. We spent a couple hours together, and after the show he invited me to be his guest at the Holiday House, where he was performing. During his show Sam introduced me to the sold-out audience and called me one of America's bright new singing talents. I thought I would die right there."

**Career disappointment:** "I was lucky: I only had a couple of setbacks. And, of course, I felt they weren't fair and weren't my fault. But, after I gathered myself and looked around and found new avenues to travel, I discovered something that was the best thing for me. I discovered that my music-business knowledge would be valuable to other businesses. I have become more entrepreneurial than ever before. I produce events for the SOS. I raise funds for it. I just produced a CD for the society with Shawn Amos at Shout! Factory, *Great Voices/Great Songs*. I produced an album by Ronnie Milsap, *Just for a Thrill*, which is coming out Sept. 21. I'm working on the SOS Ella event, which will honor Celine Dion in October in Las Vegas. I've been married to the same woman for 40 years. I've got three great kids, two great grandchildren and a super son-in-law. What else do I want?"

**Something about the SOS that might surprise our readers:** "I wish I had the freedom to show you some of the cases brought to us. They are the saddest of situations — everything from people losing their homes to losing their health to losing their spouses and losing their professions. The one thing I've discovered about these singers is that they don't give up. There are many, many of them who have dusted themselves off. They're now waiting tables and working in department stores. They're looking for their next break, but they need some help. The fact that we've stayed in business 20 years is a miracle, because we don't have a great deal of corporate support."

**Favorite radio format:** "I love a great Jazz station. I love to stay current, and I do that with the countdown shows on weekends."

**Favorite television show:** "60 Minutes and *The Sopranos*."

**Favorite song:** "Everything from 'My Way' by Frank Sinatra to 'It's a Blue World' by The Four Freshmen, 'Earth Angel' by The Penguins and anything by The Eagles and Norah Jones. I love the American songbook. I think Alicia Keys, Babyface and Usher are dynamite, and I totally love OutKast and Maroon 5."

**Favorite book:** "The Godfather and *The DaVinci Code*."

**Favorite movie:** "Casablanca I could watch every night. I never tire of *Goodfellas*, and I think *Cinema Paradiso* was one of the most beautiful movies ever made."

**Favorite restaurant:** "Café Bizou in Sherman Oaks."

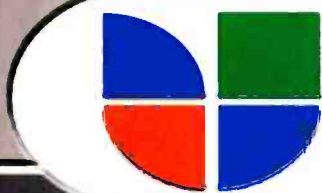
**Beverage of choice:** "I love flavored vodkas — Stoli Vanilla, Stoli Orange. It's like getting high drinking candy."

**Hobbies:** "I read a lot. I play tennis, golf — I'm really a bad golfer. I listen to music, of course. I love going to concerts and clubs, and I enjoy being with my family and my precious, small circle of friends."

**E-mail address:** "jerry@singers.org, or you can just call me at 323-653-7672."

**Advice for records:** "Keep your door wide open. Keep your ears open with young people who know good music from one-time hits. Give appreciation to the people who have studied their art. There are incredible musicians out there who are very deserving of your attention, your time and your effort."

**Advice for radio:** "If I were running a radio station, I would open up my airwaves and my e-mails to what people wanted to hear. The people rule."



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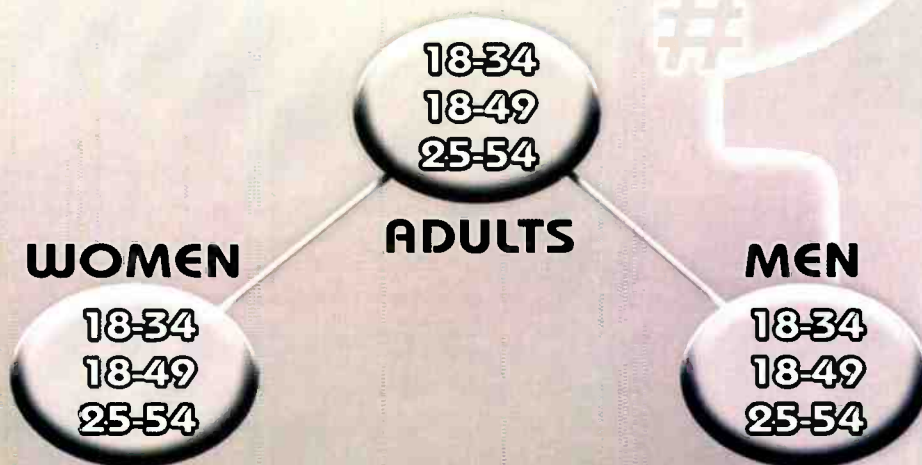
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**RECUERDO**  
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