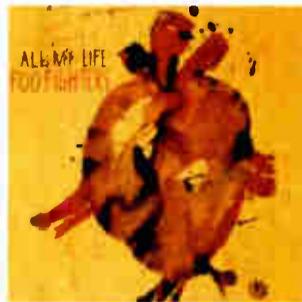


NEWSSTAND PRICE \$6.50

Dave Grohl's Triple Crown

Dave Grohl appears on three top 10 projects at Alternative radio: "All My Life" by The Foo Fighters on RCA, "You Know You're Right" (as a member of Nirvana) on Geffen/Interscope and in a featured role on "No One Knows" by Interscope's Queens Of The Stone Age.



JANUARY 3, 2003

Radio Gets Good Marks

A study commissioned by the NAB has found that public perceptions of local radio remain positive. Most respondents say radio fills a vital role in providing news and information and that listeners generally feel that radio is providing as much musical variety as ever. Story, next page.



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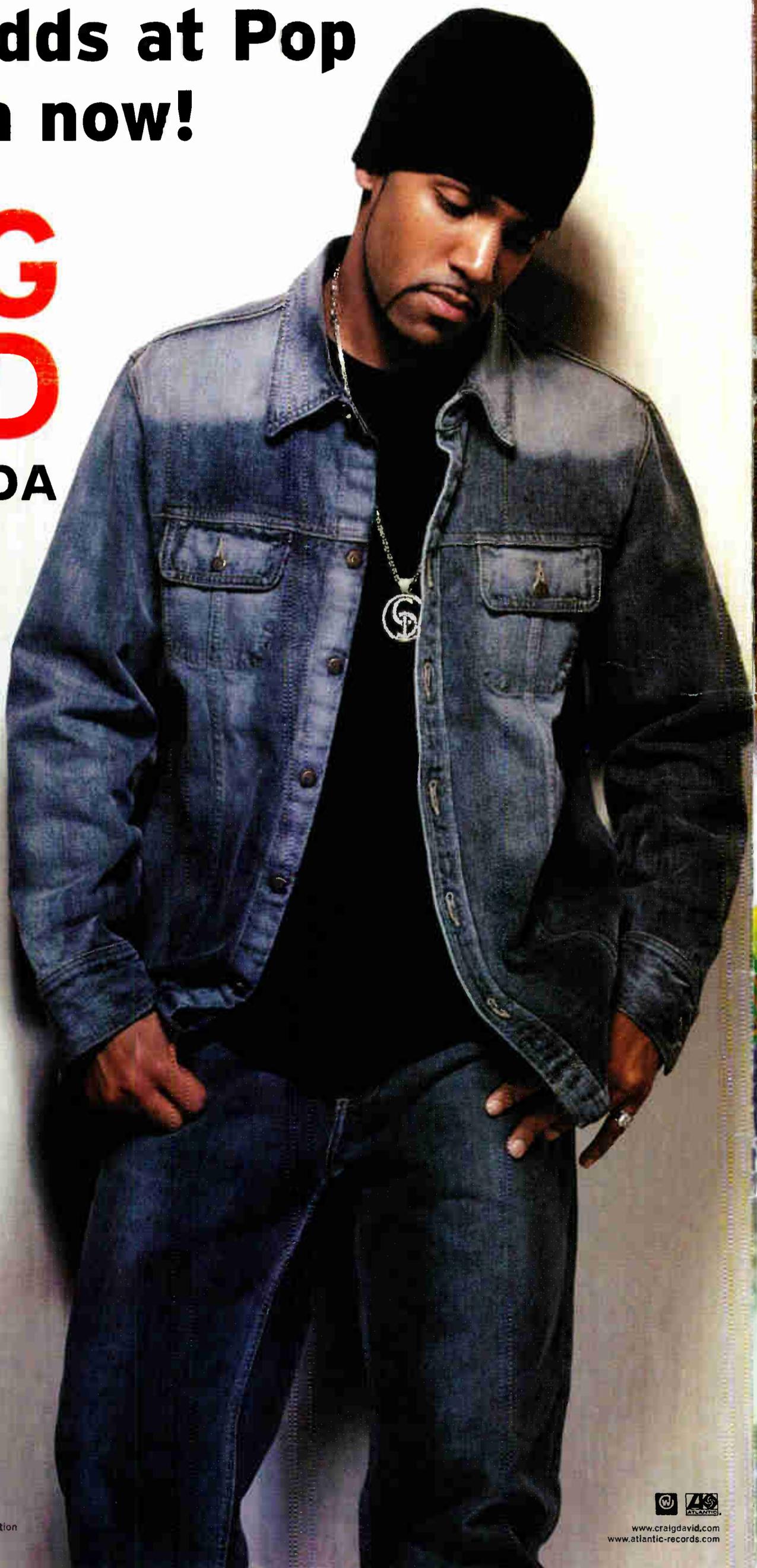
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Mixed by Steve Fitzmaurice

Executive Producers: Colin Lester & Ian McAndrew
Management: Colin Lester & Ian McAndrew for
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JOBS THEME ISSUE

It's become an annual tradition: R&R dedicates its first issue of each year to those in our industry who are changing or upgrading their employment status.

R&R's **Jeff Green** and **Angela King** kick things off with "A GM's Guide to Hiring a PD." The duo gathered opinions from no fewer than nine industry leaders about the qualities to look for when recruiting a programmer for your stations. In some of the other jobs-related columns this week, R&R's **Jim Kerr** looks online for radio job postings, and **Tony Novia** publishes an impressive list of radio and record professionals who are seeking work.

Throughout this issue

WINNING TRENDS FOR 2003



Now that a tumultuous 2002 is behind us, what's in store for the new year? There's no better person to tell us than futurist **John Parikhal**, and this week he lets us in on nine things that consumers will demand in 2003 and that you might be able to supply. John calls on radio to be bold and take chances, but, whatever you do, know your audience and be a step ahead of their reactions. You'll find John's prognostications in this week's Management, Marketing & Sales section.

Pages 9-10

IN THE NEWS

- **XM Satellite Radio** secures \$450 million in financing; broadcaster **Steve Hicks** joins XM board of directors
- **Bill Hurwitz** appointed GM of Milwaukee Radio Alliance
- **Tom "Jammer" Naylor** takes PD chair at KFMS/Las Vegas
- **Bo Matthews** joins WFKS & WPLA/Jacksonville as PD

Page 3

R&R INTRODUCES NEW LOOK FOR '03!

R&R readers will notice a fresh new look throughout the publication, effective this week. With an updated look and style, R&R begins 2003, our 30th year.



NUMBER ONES

SPECIAL NOTE: Due to the recent holidays, this special issue of R&R contains no charts or music pages. All charts and music data will return next week.



Entravision Buys Big City/L.A.

'Viva 107.1' trimulcast fetches \$137 million

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

Christmas came a day early for Entravision Communications. On Dec. 24, 2002, the multimedia corporation received the green light from Big City Radio to acquire Big City's three Southern California FMs in a cash and stock deal valued at about \$137 million.

Specifically, Entravision has agreed to pay Big City \$100 million in cash for KLYY/Arcadia (Los Angeles), KSYY/Fallbrook (Oceanside) and KVVY/Ventura, CA, collectively known as Spanish Contemporary trimulcast "Viva 107.1." Additionally, Entravision will give Big City 3.77 million shares of Entravision common stock, which was valued at \$37 million, based on an average

ENTRAVISION ▶ See Page 16

Is Radio Ready For More Consolidation?

Top industry execs, Wall Street analyst look ahead to next wave

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

For months now, there's been a buzz about a second wave of consolidation in the radio industry that many believe is on the way. As R&R kicks off its 30th year reporting on the ever-changing radio business, we decided to reach out to some of the industry's most trusted sources to hear their thoughts about when — and if — this new wave will crest and to get their insights on what form it might take and which players may participate.



Hogan



Smulyan

Emmis CEO **Jeff Smulyan** is head of a company that's considered an industry bellwether, so his opinion on the issue could be considered an important one. While he told R&R that he thinks another wave of consolidation could occur anytime within the next one to five years, he's not convinced that any of the major radio players are in a hurry to sell out.

"The companies that are remaining are sort of fiercely independent," he told R&R in an exclusive interview. "If you look at the first wave of consolidation, it really was brought about by a lot of financial people who came in the early '90s, bought a lot of assets, rolled

them up and then turned them over for sale. A lot of people who were in this business clearly weren't focused on being in it for the long term. They were very upfront about the fact that they viewed the radio industry as an investment and not as a long-term commitment to the business."

But pointing to Emmis and several other companies he believes are in it for the long haul (he cited Bonneville, Susquehanna, Jefferson-Pilot, Entercom, Greater Media and ABC Radio), Smulyan said, "Most of those companies realize they compete very nicely right now. When the first wave came, I think the consensus was that you couldn't possibly survive if you didn't merge. Then I think they saw they could operate pretty well without doing that."

Radio & Retail

Describing radio consolidation as "an ongoing process," Clear Channel Radio CEO **John Hogan** looked to the past to illustrate his view of the future of the industry, saying that consolidation in the retail industry in the 1980s

CONSOLIDATION ▶ See Page 6

Infinity/L.A. Ups Pohlman To SVP

Reeb adds VP/GM duties at KCBS-FM

By **Carol Archer**
R&R Smooth Jazz Editor
carcher@radioandrecords.com

Infinity Broadcasting has promoted **Tim Pohlman** to Sr.



Pohlman



Reeb

VP/Market Manager in Los Angeles, where the company owns Classic Rock KCBS-FM, News KFVB, Talk KLSX, News KNX, Alternative KROQ, Oldies KRTH and Smooth Jazz KTWV. He will continue as VP/GM of KTWV but will relinquish his role as Director/Sales for the L.A. cluster.

At the same time, **Trip Reeb**, who has been VP/GM at KROQ since 1989, has added VP/GM

POHLMAN ▶ See Page 11

A GM's Guide To Hiring A PD

By **Jeff Green & Angela King**
R&R Staff Writers

With the fall 2002 ratings arriving, many programming positions will begin opening up as some PDs earn the right to advance to better opportunities while, inevitably, others fall victim to changing circumstances. Because the job of hiring a new PD is so important, in this week's jobs theme issue we've asked radio executives and consultants to offer their guidance to those facing the task of recruiting a new programmer.



Sledge

Next to farming, a PD's job probably involves shouldering more different responsibilities than any other occupation.

PDs are managers, coaches, psychologists, mentors, bridge builders, cheerleaders, marketers and battle strategists — they do it all. With that in mind, what should managers be looking for when it's time to hire a new program director?

Aside from a mastery of programming mechanics, the bottom-line PD skill is, frankly, all about the bottom line. "Knowledge of the business and sales side is a large part of a good PD's repertoire," says Clear Channel Regional VP/Programming **Alan Sledge**. "Understanding the business model is critical."

An experienced GM, WDBO/

▶ See Page 10

Survey Says: Consumers Satisfied With Music, News Choices On Radio

By **Ron Rodrigues**
R&R Editor-In-Chief
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A survey commissioned by the NAB has found that the public is generally satisfied with the job local radio stations are doing and believes radio is providing a sufficient variety of music. The study, conducted in mid-December 2002 by Washington, DC polling firm the Mellman Group, also found that a vast majority of listeners feel that radio has filled an important role by providing news and information.

A majority (56%) of the

1,000 respondents say their favorite radio station plays music they like most of the time, with 18% saying their favorite station "always" plays music they like. About 10% of listeners say their favorite station "rarely" plays the music they like, while 3% say their favorite station "never" plays the music they like.

For the most part, listeners are satisfied with the musical variety on radio. Some 29% of respondents believe that radio is actually providing

SURVEY ▶ See Page 3

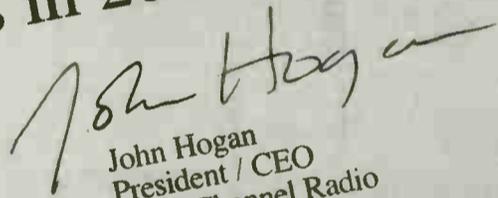
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President / CEO
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XM Secures \$450 Million In Much-Needed Financing

Satcaster meets projections as receiver sales hit 24,000 over holidays; Hicks to join board

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

Sirius Satellite Radio on Oct. 17, 2002 announced a \$1.2 billion recapitalization plan that would help fund the company through mid-2004 — a move that instantly reignited Sirius' battle with XM Satellite Radio and led many on Wall Street to question XM's ability to obtain similar financing.

XM took care of business on Dec. 23, 2002 by securing a \$450 million financing package that includes a significant sale of notes, a modest sale of common shares and a hefty agreement from General Motors to defer or finance up to \$250 million in payments through 2006.

"With this financing package, we believe we have achieved full funding through cash-flow break-even," XM President/CEO Hugh Panero said. VP/Corporate Communications Chance Patterson told

R&R that XM expects break-even cash flow by mid-2004.

The multifaceted funding plan includes the sale of \$185 million in notes, convertible into common stock at a price of \$3.18 per share, to American Honda Motor Co., Hughes Electronics, Hearst Corp., Columbia Capital and Eastbourne Capital Management, among others. Additionally, XM will sell 5.5 million new common shares at \$2.70 apiece to Charles Schwab's U.S. Trust Corp.; the sale of common shares is valued at about \$15 million, Patterson said.

Meanwhile, XM employees can thank General Motors, which is currently factory-installing XM radios in 25 different 2003 vehicle models, for spreading some holiday cheer throughout XM's Washington, DC facilities just in time for Christmas. GM's agreement to defer or finance up to \$250 million

XM ▶ See Page 11



Hicks



On Top Of The World New York Market Radio, an organization that provides research and information on New York radio stations to advertisers and advertising agencies, recently held its 19th annual holiday gala at the World in Times Square. Seen here celebrating another year's success are (l-r) OMD USA's Sharon Friedlander; WBSL & WLIB/New York GM and NYMRAD Chairman Kerner Anderson; OMD's Liz Russo; WABC, WEVD & WQEW/New York's Tim McCarthy; WINS & WNEW/New York's Scott Herman; NYMRAD's Deborah Beagan; and WADO & WCAA/New York's Stephanie McNamara.

Naylor Named PD At KFMS/Las Vegas

Tom "Jammer" Naylor has been named PD of CHR/Pop KFMS (Kiss 101.9)/Las Vegas. He's leaving a similar post at KKSS/Albuquerque to replace longtime Kiss PD Rik McNeil, who has exited.

Naylor previously worked for Clear Channel when he was at KUMX/New Orleans, formerly KHOM, from 1995-98.

"I am absolutely ecstatic to be rejoining the Clear Channel family, and I'm looking forward to getting Kiss fired up," Naylor told R&R. "Hey, if I survived New Orleans, Las Vegas should be a cakewalk."

Back at KKSS — the former Simmons CHR/Pop station that recently reverted to CHR/Rhythmic under new owner Hispanic Broadcasting — Asst. PD Crash, MD Alley and HBC Regional PD J.D. Gonzalez will take care of programming until a replacement for Naylor is named.

Matthews Moves To WFKS & WPLA As PD

Bo Matthews has been tapped as PD of Clear Channel's CHR/Pop WFKS and Alternative WPLA in Jacksonville. Matthews, who will start his new job in the middle of January, will replace WFKS PD Brent McKay and WPLA PD Scott Petibone, who exit.

Matthews is currently PD of Clear Channel's CHR/Rhythmic WBTT and News/Talk WRLR in Ft. Myers. Those stations are searching for his replacement.

"I'm so pumped up about this opportunity," Matthews told R&R. "I'd like to thank Marc Chase, Chris Kampmeier and the management team at Clear Channel/Jacksonville, Gail Austin and David Manning, for having the confidence in me to get the job done."



All I Want For Christmas Is.... KLOS/Los Angeles morning hosts Mark Thompson and Brian Phelps hosted the Mark & Brian 2002 Christmas Show on Dec. 13 at L.A.'s Wilmet Theatre. The show featured a star-studded lineup, including Sammy Hagar and The Waboritas with Michael Anthony, Joan Osborne, Dwight Yoakam, Dave Mason, Carlos Mencia, Toad The Wet Sprocket, Ivan Neville, Soul Connection and Gary Marshall. During the show Thompson (l) and Phelps took some time to interview one of their young fans.

Milwaukee Alliance Ups Hurwitz To GM

Bill Hurwitz has been named GM of the Milwaukee Radio Alliance, which comprises Urban WMCS, Smooth Jazz WJZI and Alternative WLUM and their parent companies, Shamrock Communications and All-Pro Broadcasting. He was most recently NSM for the Alliance.

"After 27 years in the market, it's wonderful to get this chance to work for a great company at these great properties," Hurwitz told R&R. "My first order of business is to get them where they deserve to be."

Hurwitz, who replaces Dan Manella, has also worked for crosstown WLTQ and WISN-AM.



Laughter Is The Best Weapon WQYK/Tampa GM Tom Rivers recently joined Gen. Tommy Franks, head of the U.S. Central Command, and the cast of Analyze That for a special screening of the film for troops stationed at Tampa's MacDill Air Force Base. Seen here smiling for the camera are (l-r) Rivers, Robert De Niro, Franks, Billy Crystal and Kevin Spacey.

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more variety than it did five years ago, while 21% say radio is providing the same amount of variety. About 17% of respondents say radio is providing less variety than it did five years ago. A Mellman Group note stated that these results are consistent across gender, age, income and geographic lines.

More than half (51%) of Americans polled listen to the radio every day for news, sports, weather, traffic and community activities; 70% listen at least several days a week for this information. The rest listen about once a week (8%), tune in "once a month or less" or "a few times a month" (11%) or never turn to the radio for news and other information (8%).

Overall, radio gets high marks from the public. Some two-thirds of respondents (65%) are satisfied with the job their local stations are doing, with 37% "very satisfied." About 13% are "unsatisfied" with local radio, and 6% are "very unsatisfied."

About 78% of those surveyed say local radio plays an important role in providing news and information to their communities, with 37% saying that radio plays a "very important" role in that regard. Of the naysayers, 8% believe that local radio's role is "not too important," while 3% say it's "not important at all."

ABC Goes To Court Over Failed Acquisition

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

Claiming that it has made every attempt to avoid litigation, in November ABC filed suit in the U.S. District Court for the Eastern District of Arkansas, Western Division, alleging that KYFX-FM/Little Rock owner Nameloc Inc. refused to honor a contract to sell the station to ABC for \$2.5 million. In filing the complaint, ABC said it simply wants Nameloc to honor the agreement.

"We regret the necessity of moving forward with the filing of this complaint," ABC said in a state-

ment, "but [Nameloc owner Loretta] House signed an agreement to sell us her station, and we want

to buy it." The statement continued, "Before resorting to the courts, we repeatedly tried to convince her to honor the contract she signed, but she refused. All we are asking is that she live up to her word and let the sale go through."

The sale agreement for KYFX was signed in March 2002. ABC wants the station for its Radio Disney Children's format.

Consolidation

Continued from Page 1

played a significant role in the consolidation of radio.

"During the 1980s, 'Main St. U.S.A.' was transformed from a series of mom-and-pop hardware stores, grocery and drug stores, apparel shops, music stores and small discounters — like the old Five & Ten stores — to a retail base controlled by an oligopoly of out-of-town owners," Hogan said. "Wal-Mart, Home Depot, Meijer, Biggs and a whole host of other one-stop-shopping retailers drove the local bicycle shops, bakeries and specialty stores out of business in city after city.

"That decimated the retail advertising base, which traditionally supported local radio. More importantly, these large chains used national, not local, advertising, leaving radio in dismal shape. The FCC loosened ownership rules when it became apparent that independent radio operators were falling on extremely difficult economic times long before the 1996 Telecom Act.

"As stations began failing, the FCC knew that consolidation was one of the key components to pro-

viding a synergy of scale to radio — a breadth of operations that would allow the licenseholder to operate more efficiently."

Repeating a stance his company has long maintained, Hogan also stated that there is plenty of room for further consolidation in the radio business. "Even today radio is still highly fragmented," he said. "Clear Channel Radio — the country's largest — owns only about 10% of the stations. By other industry standards there is certainly room for further consolidation. Record companies, filmmakers, newspapers and many others are all considerably more consolidated than radio. So, yes, I think consolidation will continue."

Both Hogan and Smulyan agree that any new consolidation will take shape through mergers of existing companies. Saying that there "just aren't enough 'loose' signals in the rated markets to make much difference," Hogan said mergers present the best chance for further consolidation in the top markets.

"In the larger markets, consolidation could come from mergers of medium and smaller group

owners as the majority of stations are already in group-owned clusters," he said. Meanwhile, he thinks there is "room for a lot more wheeling and dealing" in smaller markets.

For his part, Smulyan doesn't foresee a repeat of the change Clear Channel and Infinity made after the '96 Act. "They used their currency to gobble up a lot of people," he said. "It took people who were in the business who were looking to sell, and I'm not sure you have a lot of that left."

Earn A Return

A larger issue, according to CIBC World Markets analyst Jason Helfstein, is what radio companies will do in the long-term once all of the acquisition opportunities have dried up.

"If you are a radio company, what you'd like to do most is buy radio stations," he told R&R. "You'll keep buying radio stations until you can't buy any more radio stations in your target market. Once they can't find good acquisitions, they'll look into selling the company. I think that's just the natural evolution of being a public

CONSOLIDATION ▶ See Page 6

BUSINESS BRIEFS

Analysts See Positive Outlook For Media, WW1, Salem

UBS Warburg's Christopher Dixon said last week that while most media shares are trading at close to fair value, he believes that "few industries are as well positioned [as the media industry] to generate free cash flow should the economy and the market begin to improve." He continued, "As the year winds to an end, we are encouraged by the stable demand for entertainment and information, which should manifest itself in steady cash flows and slowly improving earnings for the media sector at large." Dixon also observed that as November U.S. newspaper pings underscore the basic operating strength of major media franchises, the stage is being set for such companies as Clear Channel Communications and Viacom to "return to premium valuations should the market and the economy recover as we move into 2003."

Merrill Lynch analyst Marc Nabi initiated coverage of Westwood One on Dec. 18, setting a 12-month price objective of \$41, yielding upside potential of 11%. He added that because WW1 derives 45% of its revenue from national advertising — compared to 20%-25% for most radio stations — the company will grow revenue faster than its industry peers. Nabi forecast growth of 7% for WW1 in 2003, compared to 5% for spot radio revenue. "Given Westwood One's improved top line and aggressive stock-buyback program, we feel confident about the company's direction," Nabi said.

Additionally, David L. Babson & Co. Fund Manager Lance James told Bloomberg that he's bullish on Salem Communications, a major component of the Babson Enterprise Fund II. James said he favors Salem because of its ability to weather drops in ad spending: Because the ministries it airs pay slotting fees, Salem has substantial revenue coming in even if advertising slumps. James also likes Salem for its dominance in the top 25 markets and called it "a nice contrarian play" But he warned that investors should still expect some volatility. "It is a media stock," he said, "but it is a safer media stock."

Judge Reverses Ginsburg Jury Decision, Drops Fine

U.S. District Judge Kenneth Ryskamp has struck down the decision of the West Palm Beach jury that found DG Systems Chairman and former Evergreen Media CEO Scott Ginsburg liable for violating federal securities laws by providing insider information to his father and brother about Evergreen's potential acquisitions of EZ Communications and Katz Media Group. The jury made its decision in April 2002, and in July Ryskamp ordered Ginsburg to pay \$1 million in penalties. Ginsburg immediately filed a motion arguing that the jury had based its decision

Continued on Page 6

R&R Stock Index

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

	Change Since				
	1/4/02	12/20/02	12/27/02	1/4/02	12/20/02-12/27/02
R&R Index	238.56	206.86	202.82	-15%	-2%
Dow Industrials	10252.50	8511.32	8,303.78	-19%	-2.4%
S&P 500	1165.27	895.76	875.40	-25%	-2.3%

Radio Ink's Most Influential Women in Radio group (MIW's) is soliciting inquiries from women throughout the radio industry who would like to be mentored for 2003 by this group of 23 dynamic female radio executives.

If you're interested, please write a letter stating why you would like to be mentored by the MIW's, what your experience in radio is to date, where you are presently employed, in what position and any contact info, including your email address.

The MIW's will review every letter and choose three applicants to be mentored by the group for the year 2003. Each mentee will have "all-access" to each of the MIW's throughout the year, as well as several opportunities to meet with them face to face.

Deadline for receipt of letters is February 7, 2003

Letters and any additional information should be emailed to:

Joan E. Gerberding, President
Nassau Media Partners
MIW Spokesperson
Radiojoan@aol.com

For more information on the MIW's, go to: www.RadioMIW.com

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BUSINESS BRIEFS

Continued from Page 4

on speculation, and last month Ryskamp granted the motion, overturned the verdict and canceled the penalties.

The judge said the SEC supplied insufficient evidence to support its case, presenting only telephone and stock-trading records that didn't reveal the content of any phone calls among the Ginsburgs. Scott Ginsburg's brother Mark Ginsburg and father Jordan Ginsburg agreed in April to pay \$4.7 million to settle SEC allegations dating back to 1996 and 1997, when Scott Ginsburg was head of Evergreen. Mark and Jordan Ginsburg, whose settlement did not include any admission of wrongdoing, earned a total of \$1.8 million by trading shares in EZ and Katz, but Ryskamp said Mark Ginsburg could have learned about the potential acquisitions from sources other than his brother. Ryskamp cited a June 1996 *Dallas Morning News* article in which EZ was called an "attractive takeover candidate" and a piece in *Electronic Media* in which an analyst said one of Katz's major shareholders was planning to sell its stake in the group.

Cumulus Won't Hire In-House Label Liaison

A report in the Dec. 17, 2002 *Los Angeles Times* said longtime Jeff McClusky & Associates staffer John Kilgo was set to be named Director/Label Relations for Cumulus Media's CHR/Pop stations, but Cumulus Exec. VP John Dickey told R&R that Kilgo is not becoming a Cumulus employee. Kilgo, who has been Cumulus' rep at JMA for two years, is leaving JMA to form an independent-promotion company that will have Cumulus as a client — after Kilgo's noncompete agreement with JMA expires. Dickey said Kilgo is negotiating a buyout of the noncompete and said it was "more than likely" Cumulus would provide some financial assistance for the buyout, though a final decision on that hadn't been made. Reports of a plan to put Kilgo on the Cumulus payroll were met with much criticism; the *Times* quoted sources who said the news "smacked of payola" and was "sending a shudder through the major labels."

Latest Tribune TV Transaction Financed By Entercom/Denver Deal

You'll recall that at the end of 2001 Tribune Co. sold KEZW, KKHK & KOSI/Denver to Entercom Communications in an unusual swap deal worth \$180 million, under which Tribune was to look for TV properties that Entercom would then buy and spin back to Tribune. Some \$125 million of the deal, for KEZW & KOSI, went toward Tribune's recent acquisition of an Indianapolis TV station, and now the remaining \$55 million, for KKHK, is helping fund Tribune's "tax-deferred asset exchange" for Acme Communications' KWBP-TV/Portland, OR. Tribune is also paying cash for Acme's KPLR-TV/St. Louis. Total price tag on the two Acme stations: \$275 million.

Viacom Stands By Q4, Full-Year Growth Estimates

After its Blockbuster division revised its Q4 2002 expectations downward, Viacom said the amended Blockbuster figures don't affect the overall company's previously announced Q4 forecasts of more than 20% growth in EBITDA, operating income and earnings per share. Viacom also reiterated its full-year 2002 predictions of double-digit growth in EBITDA, operating income and EPS and confirmed that it expects to see revenue growth in the mid-single digits, EBITDA growth in double digits and operating income and EPS growth in the midteens in 2003.

Smith No Longer CC Entertainment COO

Clear Channel Entertainment COO Steve Smith has given up that title but is staying with the company as a consultant, Clear Channel representative Susan Elmore told R&R this week. Elmore also said that New York-based Clear Channel spokesman Howard Schacter has left the company as it moves the entertainment division's public relations activities to Houston. Elmore said the decision to move the PR unit was driven by a year-end review of operations. "As we were looking at the budget," she said, "we looked for ways to reorganize and become more efficient."

Board Changes At Cox, Emmis

David Easterly has retired from Cox Radio's board of directors, reducing the board to eight members. Easterly became a director in July 1996 and served as Chairman of the Board from January 2001-January 2003. Emmis Communications has added former CBS Inc. and CBS Television & Cable President/CEO Peter Lund as the ninth member of its board of directors. Lund joined CBS in 1977 as VP of its AM radio stations and after that served as VP/GM of WCBS-TV/New York and WBBM-TV/Chicago and President of CBS Sports. In related news, the Emmis board declared a 78 cent per-share quarterly dividend for its 6.25% convertible preferred stock, payable Jan. 15 to shareholders of record as of Jan. 2. One share of Emmis preferred stock is convertible to 1.28 shares of Emmis class A common stock.

Coburn Takes Ownership Of Rockline

Bob Coburn, host of the long-running rock 'n' roll interview program *Rockline*, has purchased the rights to the show and the *Rockline* name from Premiere Radio Networks for an undisclosed price. Premiere announced in November 2002 that it would retire *Rockline* at the end of the year. Under the new agreement the show will continue to air from Premiere's Sherman Oaks, CA studios on Mondays and Wednesdays.

Continued on Page 16

Consolidation

Continued from Page 4
company, of being stewards of shareholder value.

"You can't run a company just because you want to run a company; your goal is to maximize shareholder value. And if you can maximize shareholder value by buying additional radio stations, you do that; if you can maximize shareholder value by buying back stock, you do that; and if you can maximize shareholder value by selling to somebody who is going to value you at a level you don't think you can create on your own, you do that."

In the end, Helfstein believes, even those companies that are focused on sticking with radio for the long term can't keep running their stations forever. "What's the point of that?" he asked, pointing out that once companies stop buying stations, the cash flow they'll be generating will have to be spent on some new business or a stock repurchase program or turned into stock dividends.

But no matter what, he said, investors will demand an appreciable return on the money the company generates. "You can't have the money sit there," he said. "You've got to earn a return on it.

And not something like earning a 4% return in the bank. As an investor, you don't want somebody doing that with your money. You can do that yourself."

However, Helfstein is still a big believer in the radio business: "Radio is one of the best businesses in media, and public and private investors know this. I think in a growing economy the public markets will put a premium on radio assets."

Helfstein believes that sort of investor confidence could give rise to some new small radio companies going public to raise money for new acquisitions. He said that during rosy economic times radio

companies have an easier time raising money on the public markets than from private investors, and he noted that there is plenty of demand among institutional investors for the "Regents and Salmes of the world."

"It's a smaller group of investors," he said, "but there's definitely demand out there."

As for the companies that might be the most likely to jump in on a new surge in consolidation, Entercom, Cumulus, Cox and Citadel were all mentioned as likely participants. "David Field at Entercom says they're going to be the third company [to compete with

Clear Channel and Infinity]," Smulyan said, but he also pointed out that, with an IPO from Citadel apparently on the horizon, that company could jump into the next consolidation wave.

Meanwhile, Helfstein said the only reason he could see for companies like Entercom and Cox to merge would be to join forces in acquiring a third group.

No matter what form a new consolidation wave might take, Smulyan may have summed it up best: "It depends on the mind-set of the companies that survive, but anybody that's left could be a buyer or a seller."

TRANSACTIONS AT A GLANCE

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

- KMET-AM/Banning, CA Undisclosed
- KSDO-AM/San Diego, CA \$10 million
- KCUV-AM/Englewood (Denver), CO \$3.32 million
- WSOS-FM/St. Augustine and WKLN-AM/St. Augustine Beach, FL \$4 million
- WEEF-AM/Highland Park (Chicago), IL \$1 million
- WMBD-AM, WWFS-AM, WPBG-FM & WSWT-FM/Peoria, IL \$37 million
- WBLO-FM/Charlestown (Louisville), IN \$2 million
- WWXL-AM/Manchester, KY \$75,000
- WCMP-AM/Pine City, MN \$100,000
- WMGO-FM/Yazoo City, MS \$207,500
- KBTC-AM & KUNQ-FM/Houston, MO \$300,000
- KPWB-AM/FM/Piedmont, MO \$100,000
- KJBB-FM/Watertown, SD \$0
- KFNN-FM/Eatonville (Seattle-Tacoma), WA \$4.5 million
- WEAQ-AM/Chippewa Falls; WDRK-FM/Cornell; WAYY-AM, WAXX-FM & WIAL-FM/Eau Claire; and WECL-FM/Eik Mound (Eau Claire), WI \$18 million
- WFBZ-FM/Trempealeau, WI \$520,000

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

DEAL OF THE WEEK

- **KLYY-FM/Arcadia (Los Angeles), KSYY-FM/Fallbrook (Oceanside) and KVYY-FM/Ventura (Oxnard), CA**

PRICE: \$137 million

TERMS: Asset sale for cash and stock. Entravision is paying Big City Radio \$100 million in cash and is also giving the company 3.77 million shares of Entravision common stock for KLYY, KSYY & KVYY and K252BF, a translator at 98.3 MHz in Temecula, CA that simulcasts KVYY.

BUYER: Entravision, headed by Chairman/CEO Walter Uiloa.

SELLER: Big City Radio, headed by President/CEO Charles Fernandez.

2002 DEALS TO DATE

Dollars to Date: **\$5,399,854,204**
(Last Year: \$3,861,111,228)

Dollars This Quarter: **\$622,912,635**
(Last Year: \$477,629,373)

Stations Traded This Year: **814**
(Last Year: 1,044)

Stations Traded This Quarter: **209**
(Last Year: 170)

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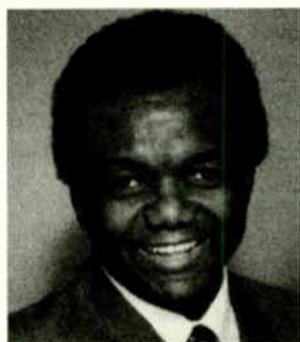


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LARRY ROSIN

SPECIAL FRIDAY LUNCHEON PERFORMANCE by BMI songwriting legend LAMONT DOZIER, of the Holland-Dozier-Holland team responsible for such Motown classics as "Baby Love," "Where Did Our Love Go," "Baby I Need Your Loving," "You Can't Hurry Love," "Reach Out, I'll Be There," "How Sweet It Is (To Be Loved By You)," "Stop! In The Name of Love," "Love Is Like An Itching In My Heart," "Heat Wave," "Nowhere to Run," "Bernadette," and "It's The Same Old Song."



LAMONT DOZIER

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Everything You're Doing Is Wrong!

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COASTER RIDE OF RADIO:
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Are You Ready For Some Creativity?

Nine trends for winning in 2003

2002 was a strange year. Everything seemed to be turned inside out. "Family values" came to mean swearing, fighting and drooling as the entertaining, dysfunctional Osbournes took MTV to new ratings highs. Business legend Jack Welch turned out to be a petty grinder, squeezing retirement perks out of GE even though he's worth \$500 million. An unassuming comedy, *My Big Fat Greek Wedding*, was shot in Canada on a tiny budget and outperformed most of Hollywood's best tries at the box office.

Music sales slid while DVD sales soared. *Inside Radio* went inside Clear Channel. The Sopranos spent less time shaking people down and more time shaking themselves up. Pop divas began to dive, and an unlikely movie hero popped up from the streets of Detroit — a white rapper named Eminem.

A happy, kind-hearted SpongeBob dominated the kids' entertainment, acting as an antidote to the angry, mean-spirited children's comedies of the previous year. Hip-hop lost its voice as faux-ghetto posturing was punctuated by gang-style murders.

Enron flamed out, taking billions of dollars from pension funds, and Enron accountant Arthur Andersen housed the gang of crooks who cooked the books. Clear Channel took a \$15 billion writedown, and Wall Street merely shrugged. AOL Time Warner took a \$54 billion writedown. A bear market started to roar.

The Middle East exploded, with Israelis and Palestinians tearing each other to pieces and suicide bombers praised by the Saudis. Pakistan and India remain in a nuclear standoff.

What was going on? What did all this mean? How can we prepare for 2003? The events of 2002 reinforced some general truths and asked us to find new ways of looking at the world. Based on the events of 2002 and with a focus on emerging or continuing trends, here's what to keep an eye on for 2003.

Nine Trends To Watch

1. Weirdness cuts through. In 2002 it seemed as though we couldn't get enough dysfunction. Anna Nicole Smith's slack-jawed performance on E!'s *Anna Nicole Show* caught everyone's interest — in the same way a car wreck gets our attention. MTV's *Jackass* pushed the

bounds of crazy behavior and generated the inevitable copycat tragedies. *The Osbournes* made everyone feel better about their own dysfunctional families.

By the end of the year Anna Nicole was fading, but the Osbournes were getting stronger. The reason was a simple entertainment truth: Always ground your programming in the basics. If the story doesn't change, the formatics aren't right or the star is one-dimensional, you will fail. In the radio and record businesses, it's important to keep this in mind. If you're working with talent, ask yourself (and them) a simple question: What's keeping them fresh? If you stay focused, weirdness will help you win.

2. Declare war on something. Declare war, and keep threatening, even if you're "wrong," and even if negotiation might get better results. Both President Bush and the RIAA have learned this lesson well. Create an enemy. The media probably won't check the facts. If you repeat your assertion often enough, the media will eventually accept it as truth and then begin trying to explain it to the public. This is an ancient strategy that has been continually reinterpreted — by George Orwell, by World Wrestling Entertainment and by Osama bin Laden.

These days television is dominated by telegenic performers who use effective sound bites to reduce the world to simple terms: black and white, good and evil, us vs. them. In February 2002, when I spoke at the R&R Talk Radio Seminar, I suggested that this "us vs. them" motif would become much stronger throughout the world. It has, and it continues to strengthen.

Of course, war doesn't have to be meant literally. You can piggyback this trend by remembering the past

masters. Steve Dahl declared war with his Disco Destruction at the Loop when *Saturday Night Fever* was the biggest thing in the country. Howard Stern declared war in the early days of his career when he staged mock funerals and threatened to "bury" his competition. Just keep one thing in mind: We live in sensitive times. Your tone will determine whether your war is a big hit or a dud.

3. Lie and deny. This has been around forever, but 2002 saw it taken to a brand-new level. Whether it was Enron, Citibank, Tyco or the head of the FCC, the liars and deniers were everywhere.

Stop making listeners into losers. Make them into winners, and 2003 will be stronger for you.

Media consolidation has resulted in cutbacks in investigative reporting and thoughtful analysis. TV is most people's source for news. When confronted, the accused just repeat their denials or claim to be confused, and, usually, TV grows bored and lets them off the hook.

4. Push the envelope and don't bend. Both Eminem and the makers of the staggeringly violent *Grand Theft Auto* video games understand this one. If you understand your audience, you can take them a long way with smarter, edgier, political-ly incorrect entertainment.

However, you can't compromise or back down when you come under attack. You have to stand your ground. In order to do that you have to be very sure of how your audience feels about you. If you're wrong, you'll get into big trouble. Just ask Opie & Anthony.

Envelope-pushing is going to be a big growth category in 2003. There is so much posturing, phoniness and fluff that the public (from kids to baby boomers) is going to be looking for "real," edgy material. The phenomenal success of *The Sopranos* proved that all year. With its final episode, *The Sopranos* had higher rat-

ings than any of the networks that were still working on the next version of *Survivor*, *The Bachelor* or *Fear Factor*.

And reality shows run the risk of the "enough, already" factor starting to kick in. Cume will drop unless strong stories, more interesting characters and better plot lines are constantly supplied. Once again, it's time to know where the line is, then look over the hill and see what's coming next.

5. Repeat yourself. Say the same thing, over and over. Don't vary it much, just say it in slightly different ways. This makes it easier for the people who like you — and the people who don't. Though you need to freshen the focus of your message periodically, stay "on message" if you want to cut through in this over-communicated world.

But be creative. Don't rely on simple slogans to repeat yourself. Instead, think of how to do it on-air, in promotions and in advertising. Each medium requires a different approach. This means that, more than ever, you'll need smart research, attention-getting creativity and brilliant copy. When you repeat the right message, your target audience is glad to hear it. When you get it wrong, they treat you as a noisy irritant.

6. Give hope to those without advantages. "Advantages," in this case, means rich parents, education, good looks, a nice body and connections. Most people don't have them. Most Americans are overweight and don't feel good about themselves. Hardly anyone looks like a movie star.

Instead of making fun of this radio majority (as much of Pop and Rock radio does), find ways to make them feel better about themselves. Take a look at the box-office success of *My Big Fat Greek Wedding*, where a slightly frumpy plain Jane ends up happily married. Or learn from *Shrek*, where an overweight green ogre finds happiness. Stop making listeners into losers. Make them into winners, and 2003 will be stronger for you.

7. Be funny. The year 2003 is going to be very stressful. The almost-certain war on Iraq will trigger a major global backlash, resulting in increased terrorism and finger-pointing at the United States. Anger will rise as a manifestation of fear, and humor is a release for anger and fear. People are going to want to laugh — a lot.

This is an important time to look at your morning show and count its "laughs per minute." In some markets, humor will become bigger on Talk radio. Jokes will be edgier, and consistently funny performers will win big in television, radio and movies. We may even see the return of comedy CDs or MP3s. It's possible that an Internet comedian will emerge by using new technology to create connections among those

who share the same sense of humor.

8. Be simple. The No. 1 kids' hit *SpongeBob SquarePants* is grounded in the hero's simple optimism. Simplicity is most important when it comes to advertising and marketing your product. If you can hire the right people to make your message simple, you will win.

On the other hand, if you rely on descriptive slogans like "Best music of the '90s and today," you will get lost in the noise and the clutter. As imaging genius Nick Michaels reminds us, there is a big difference between being simple and being dull. He often jokes that if radio wrote Microsoft's advertising, the ads would say, "Software that lets you type."

9. Take chances. The radio business and the recording industry have both stopped taking chances. They want everything to be safe so they can guarantee huge profits without innovation. Yet history shows that approach has never worked.

When you study the success of the constantly self-reinventing MTV, it tries many "crazy" things. Some are total duds (happily forgotten), while others become unexpected successes, like *The Osbournes*. Or look at WDRV (The Drive)/Chicago. It broke every format rule and became a top 25-54 radio station.

Many of the "safe" artists in the recording industry generated less-than-stellar sales last year. The recording industry blames its misfortunes on downloading (which is more of a symptom than a cause) rather than face up to the simple truth that today's executives are all being compensated based on yesterday's economic model. The executives have no incentive to innovate because they won't be paid much during a ramp-up to a new model.

Winning In A Hard Year

This new year is going to be tough, but there are big opportunities. There will be economic and physical pain. And the public will try to sort through it by looking for the things that are funny, offbeat, simple, edgy and just plain weird.

They will want black-and-white scenarios even more. They will want to participate in their own little wars so they can feel like winners rather than losers. It's a great time to be creative and to have a good understanding of the near future. And it's a great time to take chances.

John Parikhal, CEO of Joint Communications, is a global leader in media strategy and implementation. His company specializes in identifying, capturing and keeping audiences. He can be reached at 203-656-4680 or parikhal@aol.com.

A GM's Guide To Hiring A PD

Continued from Page 1

Orlando PD **Kipper McGee** believes candidates should understand that radio is not just show business, but "equal parts show and business." He says, "Anyone who starts asking intelligent questions about Miller Kaplan and the bottom line is going to make an impression." He adds that the interview process should also illuminate any possible discrepancies between the candidate's business values and those of the company.

Shamrock Communications COO **Jim Loftus** also likes hearing PD candidates talk money. He explains, "We all know what drives the bus, and the more questions they ask about sales, power ratios and how we convert ratings into revenue, the better. Are they sales-friendly? I don't mean they should exploit the station for the sake of sales, but if they say no to a sales promotion, will they give the salesperson something to take back to the client?"

"In the end, I want a PD who understands that, although the ratings are important, the real battle is keeping a competitor who comes charging after us from getting at the money in the marketplace while we do a better job of serving the listeners and advertisers."

As Keymarket Communications VP/Programming **Frank Bell** points out, "If the GM loves to add spots at the end of the month to impress his superiors, it's best not to hire a PD who's going to throw a fit every time that happens."

The Lund Consultants' **John Lund** defines a sales-conscious PD as one who works with the sales

team to build revenue and refine raw ideas into workable promotions and campaigns. "They make direct contact with advertisers a positive experience, resulting in revenue-generating ideas," he says.

No Yes Men — Or Women — Need Apply

Prospective PDs will appreciate hearing that executives have a high regard for independent thinkers who are, as Infinity VP/Programming **Eric Logan** says, "innovators and risk-takers — people who consistently challenge the status quo." He continues, "Something that gets overlooked a lot is the importance of a strategic mind. The thought process in how they make decisions is important."



Jim Loftus

Bell is also on the lookout for big-picture thinkers: "The best PDs have a handle on both the content — the day-to-day details of what it takes to make magic come out of the speakers — and the context — a realistic understanding of the role the station plays in listeners' lives and, from a business standpoint, the role the station plays in the market cluster."

Loftus says he wants a PD "who's able to close the door, eyeball the GM or me and vehemently disagree with us." He goes on, "We want someone who can point us back to the original mission and show us where we're going off course or that a decision is of great consequence. The most overrated thing is to have total consensus all the time."

Veteran consultant **Guy Zapo-**

leon agrees. He says, "Look for a person who is tactful but can give good 'B.H.' when it's needed. That's brutal honesty, which is something we really need in this business if we're going to remain a viable medium, especially to people under the age of 24."

Is Experience Overrated?

There's nothing like a proven winner when considering PD candidates — or is there? Albright & O'Malley Country Consulting partner **Jaye Albright** believes that experience is not only overrated, it can be a disadvantage. She says, "Sometimes experience keeps a person locked in to old ways of thinking and doing things, which can be counterproductive at a time of reinvention and creativity."



Jaye Albright

Sledge believes a programmer with motivation and a broad background is more valuable than one with a weighty resume. "Often it's easy to take the safe approach and hire someone with the most experience," he says, "but a candidate with a vast background of experience, such as multiformat exposure, is sometimes overlooked. Desire and the drive to succeed are most important."

Country radio consultant **Joel Raab** says, "Some managers want to hire a marquee player. That's fine if he or she fits what's needed in the mix, but don't overlook someone with incredible talent and drive who may come from a much smaller market but can work up to the new task. Hiring a PD experienced in your own



Guy Zapoleon

format is overrated. Great programmers can be successful at any format if they have the desire. You can learn a new format; you can't learn talent."

Cumulus Regional OM **Tim Roberts** feels that having big call letters on a resume shouldn't be the top consideration: "I don't think major-market experience always means the candidate is qualified. That's a mistake some companies make in hiring."

But KTWV/Los Angeles VP/GM and Infinity/Los Angeles Sr. VP/Market Manager **Tim Pohlman** believes in proven performance and says he seeks people who have tremendous track records. "If they've programmed great stations consistently, those are people I'd take a real hard look at," he says.

In Search Of Leadership

Roberts looks for people who have great leadership skills and the ability to motivate a staff, along with product knowledge. He says, "These days the ability to coach people is ever more important."

Nor does Raab underestimate the need to build station morale. "There are two types of PDs who successfully build ratings and revenue," he says. "One type gets it done by pulling a team together and making ev-

"Don't overlook someone with incredible talent and drive who may come from a much smaller market but can work up to the new task."

— **Joel Raab**

everyone feel great. The other type has a lot of unhappy co-workers. I'd opt for the former."

"I want someone who chooses their battles wisely," Loftus says. "At the end of the day, PDs are going to have good and bad books. How they conduct themselves on either end of that wild-skewing spectrum is sometimes what separates the men and women who are real leaders."

Zapoleon knows all about the importance of perspective. He says, "Working with fewer tools and less marketing money, having to be more cost-conscious and managing the entire audience-building process require a lot more patience from everyone. It's a lot more difficult to get big ratings increases than it was 10 years ago."

"Look for a person who can build a great team of people and inspire creativity in them — a person who doesn't need to be the star but knows how to let his or her people feel like stars. It's time in our business to look for wise radio managers and programmers of the past to mentor the young people with the potential for great radio wisdom. It takes the right questions and the right instincts to interpret those questions and read that prospect in an interview."

Next week: A PD-recruitment checklist to help select the right candidate.

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XM

Continued from Page 3

in payments includes an exchange of approximately \$115 million in fixed payments due to GM for \$89 million of 10% notes due 2009.

The deal also gives XM the option to satisfy up to \$35 million of future payment obligations to GM in stock — at the then-current market rate — instead of cash. Additionally, the financing package includes a \$100 million credit facility due 2009 that XM will use solely for payments to GM. One facet of that arrangement gives GM warrants for 10 million shares of XM stock at \$3.18 per share.

After the financing is completed, GM and its Hughes Electronics and DirecTV satellite-television subsidiaries will own about 20% of XM, an increase from the 15% now owned by the entities. American Honda will own 8.3% of XM, up from 2.3%.

Furthermore, in a separate arrangement that began Dec. 24, 2002, XM will trade all \$325 million of its outstanding 14% notes due 2010 for new 14% notes due 2009.

Panero said the financing plan removes a major roadblock to his company's being valued based on "its marketplace progress, business plan execution and future economic potential — all of which are exceptional." XM expects its funding to begin in February.

Analyst Bashes Deal

Calling the terms and nature of the new financing deal "tantamount to a default," Standard & Poor analyst Steve Wilkinson said the swap of XM's 14% notes due 2010 for notes due 2009 will require noteholders to defer cash interest payments for a period of time, a move considered "a material concession."

Wilkinson also warned that if

the swap isn't approved by the required 90% of noteholders, XM will be precluded from completing two other financing agreements that, he said, are critical to its ability to continue as a going concern.

S&P lowered its corporate credit rating on XM to "CCC-" from "CCC+" and warned that if the exchange offer is completed, the issue rating on the new senior secured notes will be lowered to "D" and the company's corporate credit rating will be lowered to "SD," indicating a selective default.

Wilkinson's comments may not represent a top-of-mind concern for XM as 2003 begins. Although the company has seen its share of layoffs, Patterson said, "We're looking for a big 2003."

XM is also counting on a nice bump in receiver activations now that the 24,000 XM radios that were given as Christmas presents have been unwrapped. The holiday sales pushed the number of units sold by Dec. 31 to XM's year-end 2002 target of 350,000. However, the lag time

for new activations limited the number of active XM subscribers by 2002's end to between 340,000 and 350,000.

XM believes that most of the receivers that were not activated by the end of 2002 will be up and running within the first two weeks of this year, and Patterson said XM is projecting 1.2 million subscribers by the end of 2003.

While XM's financiers arrange for the new financing, a 33-year radio-industry veteran is preparing to join XM's board. Steve Hicks, currently Chairman of Click Radio, joins American Honda's Thomas Elliott in taking directors' chairs on XM's board when the financing transactions close.

Hicks previously served as Vice Chairman/President of AMFM's new-media division and is the co-founder and former President/CEO of SFX Broadcasting. Hicks also launched and ran Capstar Broadcasting after the passage of the Telecommunications Act of 1996.

Additional reporting by Joe Howard.

EXECUTIVE ACTION

Yorke Appointed NAB Dir./Media Relations

Former R&R Washington Bureau Chief and longtime *Washington Post* radio columnist **Jeffrey Yorke** has been named Director/Media Relations for the NAB.

NAB Sr. VP/Communications Dennis Wharton said, "I've known Jeffrey for many years, and I think he will be a big asset to the department in many areas, including media outreach and internal industry communications."

Yorke worked for R&R from 1996-2002. In his new job he replaces Jeff Boebeck, who left the NAB to join the Assn. of Public Television Stations.

"I'm looking forward to representing the NAB and helping to amplify its message," Yorke told R&R. "It's an exciting time to be in the broadcasting industry. It's fraught with exciting challenges and victories."

Pohlman

Continued from Page 1

duties at KCBS. Reeb replaces Bob Moore. Moore remains VP/GM of KLSX but had been overseeing KCBS since Dave Van Dyke exited in mid-2001.

Infinity Radio President/COO John Fullam said of Pohlman, "Tim is an outstanding executive and the logical choice to build on our success and lead our efforts in working together to grow our business. Tim's newly expanded role will al-

low our great lineup of stations to work more effectively together so we can create new and exciting opportunities for our employees and our customers. We will continue to build strong individual station brands and create new ways to sustain our future growth."

Pohlman told R&R, "My work as GM for The Wave and in sales was the springboard to this new position, and I'm extremely excited by the opportunity presented by the realignment. I'm eager to continue working with our outstanding general managers to leverage our assets and expand our business."

Pohlman became VP/GM of KTWV in 1993, when his management duties at KFWB were expanded. Under his leadership The Wave rose to become one of America's 10 top-billing radio stations.

Meanwhile, Reeb tacks on GM duties at "Arrow 93," where Kevin Weatherly — PD for KROQ and Sr. VP/Programming for Infinity — added PD duties last month, replacing Tommy Edwards.

"With Kevin Weatherly assuming the programming duties of KCBS, it was a natural transition for me to take over [as GM]," Reeb told R&R. "It gives me a new challenge, and I'm looking forward to it."

Additional reporting by Jim Kerr.



FINDING GOLD Drive-Thru/MCA artists New Found Glory and MCA staffers recently celebrated the Gold certification of the band's release *Sticks and Stones*. Seen here are (l-r) MCA VP/Sales Mike Regan; New Found Glory bassist Ian Grushka and guitarist Chad Gilbert; MCA Sr. VP/A&R Gary Ashley; New Found Glory singer Jordan Pundik; MCA President Jay Boberg, Sr. VP/Promotion Craig Lambert and Sr. VP/Marketing & Sales Jayne Simon; and New Found Glory drummer Cyrus Bolooki and guitarist Steve Klein.

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Create Your Own Destiny

New book details a success road map for high achievers

As the new year begins, it's only natural for most of us to take stock of where we are in our lives, both personally and careerwise. There's nothing like the view standing at the top of a brand-new year — 365 days of new challenges and unknown opportunities lie ahead of you. It's the perfect time to plan for a new professional destiny.

In that spirit we kick off 2003 with a look at a new book, *Creating Your Own Destiny*, by author, speaker, coach and entrepreneur Patrick Snow. A 20-year student of personal growth and development, Snow is a man on a quest to help you get exactly what you want out of life.



Patrick Snow

"It's time to demand your destiny and get going on the life you see in your mind every day," he says. "Whatever your destiny — more time, more money, better health and the freedom to do what you want — only those who can see the invisible can accomplish the impossible."

Visualize Your Mission

Although it's not a new concept, Snow is a firm believer that having a written mission statement is an essential first step in reaching your personal and professional goals. "You must know what you

want to accomplish before you can begin taking specific steps to make your dreams and destiny a reality," he says.

But that mission must be accompanied by visualization. "Visualization — the ability to see the invisible — gives your mind the ability to chart out your destination in

advance," Snow explains. "It's what allows you to live out your dreams and become fulfilled in life. A lack of visualization steers you down a course that leads to nowhere."

Snow details in his book how he came to this idea and how he used his concept of visualization to change his own life when his lifelong dream of playing pro football disappeared. "At an early age I decided I wanted to play professional football," he recalls. "I was always small for my age, but that didn't stop me."

In fact, Snow played well in high school, resulting in a scholarship to Albion College, where the anxious freshman overtrained and caused a rib injury that was to sideline him forever. "Just like that, my lifetime dream of a pro-football career was over," he says.

Thanks to a philosophy class Snow was taking at the time, he learned that there are bigger things in life than football. "I knew that my career-ending injury wasn't an ending," he says. "It was a beginning. I was now free to go any-

"Once you decide what it is that you really want out of life, your mind will be your only competition."

where, to create a new vision of my life and to do new things."

So the 18-year-old college freshman, who grew up in Michigan and didn't know a soul west of the Mississippi, hopped a Greyhound bus and transferred to the University of Montana. "I didn't know

Top 10 Reasons Why Your Current Job Sucks

In addition to his career as an author, speaker, coach and entrepreneur, Patrick Snow has also worked in the field of corporate sales for over a dozen years. During that time he's spent more than a decade talking to legions of unhappy and disgruntled employees across America. One result of those interviews is this list Snow has compiled of the top 10 reasons people say they're unhappy in their current jobs.

10. Not enough vacation time
9. No tax deductions
8. Unpaid overtime and working weekends
7. Business travel and time away from family
6. Too little pay and no ownership
5. No respect and no job security
4. Hate daily commute
3. "I could be laid off tomorrow"
2. "I work with a bunch of stiffs"
1. "My boss is an idiot"

exactly where I was going, but I was confident that I was moving in the right direction," he says.

The Power Of Goals

Snow says that having courage and directing effort toward changing your life are not enough; you must also set and prioritize your goals. "Goals are not promises, but commitments," he says. "They are not wishes, but visions. The beautiful thing about goals is that you have a choice to build and create your own destiny or to sit back and let life's circumstances determine who it is that you become and what you achieve in life. Simply put, your goals define you."

Once you've set your new goals, Snow says it's time to formulate a game plan, or blueprint, to follow as you navigate the path to success. He's a big advocate of the idea of working smarter, not harder, when it comes to developing your plan.

"Have you ever wondered why the majority of Americans are either dead or broke by age 65?" he asks. "I think the reason so many people end up that way is simply because of poor organization, lack of planning, bad habits and less-than-desirable time management. Most people don't plan on failing; they simply fail to plan. Most people spend more time planning for their vacations than they do for their retirement."

Snow goes on to detail the basics of building a sound financial plan, but it's his "Know for Whom You Work" chapter that is bound to strike a chord with many stressed-out radio executives. In it he reminds readers that there is more to life than the pursuit of wealth.

"As my grandfather used to say, 'Don't spend all of your time making a living so that you fail to make

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Create Your Own Destiny

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a life," Snow recalls. "I challenge you to never forget for whom you really work — your family, your children and yourself."

"As my grandfather used to say, 'Don't spend all of your time making a living so that you fail to make a life.' I challenge you to never forget for whom you really work — your family, your children and yourself."

Executing Your Plan

Over the next few chapters Snow discusses overcoming the challenges and fears that tend to hold us back from pursuing and realizing our dreams and destiny, but he soon returns to the more practical side of things with a call to action for the

plan that you have made for yourself. "Planning is never enough," he says. "At some point a person must act — and act daily — toward achieving his or her goals."

Snow says most people feel they are too busy to take action every day. "All of us have time constraints," he says. "The key is to accept that fact and still move forward even if it is only a little bit each and every day. As Henry Ford said, 'Nothing is particularly hard if you divide it into small jobs.'"

"It doesn't matter how fast you are moving toward your goals; the real key is that you are moving toward your goals steadily, on a daily basis. Over time this daily involvement will add up and produce results. Each daily action, no matter how small, will bring you one step closer to your destiny."

Among the daily steps Snow suggests you take toward reaching your destiny are reviewing your goals, making a phone call or sending an e-mail, reading a section from a motivational book or a book related to your destiny and scheduling time alone to brainstorm new ideas.

"There are many ways to take action every day," he says. "That is critical to your success, because action equals results. As a friend of mine, author Susan Friedmann, says, 'Overnight success takes 10 to 15 years!'"

The Success Secret

While it's impossible to detail everything included in Snow's book on these pages, it is possible to summarize it nicely with what he calls his success secret. In fact, Snow says that if you take nothing else away from his book, this secret is the most important thing to remember.

"Most people don't plan on failing; they simply fail to plan. Most people spend more time planning for their vacations than they do for their retirement."

"Once you decide what it is that you really want out of life, your mind will be your only competition," he says. "When you start to believe and trust in yourself, you will conquer your mind's self-limiting beliefs. Once you have made the decision to conquer all of your self-doubt and have won this battle of the mind, you will accomplish everything that you have ever wanted to accomplish."

"Your mind will have ignited a fire in your heart to execute your plan by taking daily actions in pursuit of your goals. You will become an unstoppable force of power, fully capable of achieving more success and freedom than you could ever have imagined. Once you have done this, you will literally create your own destiny,"

Losing Your Job Without Losing Your Shirt

Accountant **Deborah Fowles** says that smart workers are "prepared without being paranoid" when it comes to the potential of being laid off at work. She offers the following financial planning tips at www.about.com.

- **Determine where you stand financially.** Assess your financial situation before the need arises. Many people avoid making a list of their assets and debts because they're afraid they won't like what they find or believe that they have a good gut feel for their overall financial picture. But ignorance is not bliss and will only hurt you in a time of financial crisis. So, the first step in preparing for a possible loss of income is to prepare a snapshot of your financial situation or a net-worth statement.

- **Get a feel for the stability of your job.** How are your employer's competitors doing? Are they experiencing layoffs? This can be a good indication of the stability of your job. If job layoffs have already occurred where you work, you should have your resume updated and be looking around for possible opportunities that fit your skills.

- **Learn your company's severance policy.** Acquaint yourself with your employer's severance policy now. Do laid-off employees receive severance pay? If so, is it based on years of service or some other criteria? Knowing how much you can expect if you're laid off helps you calculate how much you need in your emergency living-expense fund. Also, educate yourself about whether you'll be allowed to continue your health insurance benefits under COBRA if you lose your job.

- **Establish an emergency fund.** More than ever, in these uncertain times, everyone should have an emergency fund equal to three to six months of expenses. How will you know how much your fund should be unless you know what your monthly expenses are? Here's where a budget comes in handy.

If The Worst Happens

Job loss will be much easier to deal with financially and emotionally if you've prepared for the worst by following the above advice. If the worst does happen, here are additional tips for getting through a period of job loss.

- **If you're fortunate enough to receive severance pay, use it as a bridge to get you through your period of unemployment.** Spend it carefully, paying the most important things first, including rent or mortgage, car payment, electricity, groceries, etc.

- **Apply for unemployment insurance immediately.** By waiting, you may reduce your benefits.

- **Resist the urge to use your credit cards.** Put away that plastic card unless it's absolutely necessary to use it for critically important expenses.

- **Contact your creditors.** Tell them you've lost your job but are actively seeking employment, and request an arrangement that allows you to make token or reduced payments for a limited time.

TALK BACK TO R&R!

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

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BUSINESS BRIEFS

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Donaldson, Powell To Face Off At NAB2003

ABC News stalwart **Sam Donaldson** is scheduled to interview FCC Chairman **Michael Powell** at the April 8 Chairman's Breakfast at NAB2003. That afternoon's "Regulatory Face-Off" panel will feature FCC Commissioners **Kathleen Abernathy**, **Jonathan Adelstein** and **Michael Copps**. Both sessions will provide attendees with a chance to hear from the commission's decisionmakers on crucial issues facing the radio industry. NAB2003 will be held April 5-10 in Las Vegas.

In other NAB2003 news, Vivendi Universal Entertainment and U.S.A. Interactive Chairman/CEO **Barry Diller** will deliver the all-industry opening address on April 7. Diller is a former Chairman/CEO of Paramount Pictures and held the same position at FOX, where he was instrumental in the creation of FOX Broadcasting and ran the company's motion-picture operations. Diller currently serves on the board of directors for the Museum of Television and Radio.

Top Agency Execs Set For RAB2003 Panel

Interop is set to host an RAB2003 panel discussion called "The Agencies Speak Out: Radio's Challenges in the Changing Agency Landscape" on Jan. 31 in New Orleans. The panel will be moderated by Interop West President **Jeff Dashev**, and panelists include Zenith Media Exec. VP **Bonita LeFlore**, Initiative Exec. VP **Kathy Crawford**, Starcom Sr. VP **Kevin Gallagher** and Media Edge Director/Spot & National Radio **Kim Vasey**. The session will cover how agency consolidation is affecting the radio-buying process, how technology is changing the way agencies conduct business, and radio's strengths and challenges in the current media environment. RAB2003 is set for Jan. 30-Feb. 2 in New Orleans.

Bayonne, NJ Makes Bid On WTC Tower Replacement

Commissioners for the city of **Bayonne, NJ** have voted to amend a previously submitted redevelopment plan to include a 2,000-foot broadcast tower on the peninsula at Bayonne Harbor. The tower would replace the antenna lost in the terrorist attacks on the World Trade Center, which stood just across the Hudson River from the proposed tower site. The construction costs would be \$200 million, but the tower would attract an estimated \$4 million a year in city taxes, Bayonne Mayor **Joseph Doria Jr.** said. The Metropolitan Television Alliance is also considering tower proposals from nearby Jersey City, NJ and from the owner of the World Trade Center site. If Bayonne's City Council supports the amended redevelopment plan, the city's planning board will provide its recommendations before the council holds a final vote.

Oklahoma TV's Amber Alert System Sends Wrong Message

A test of the **Oklahoma Public Safety Department's** Amber Alert system on Dec. 29 at 10:45am went off perfectly for radio, but a coding problem led many TV stations at Cox Cablevision's Oklahoma City operation to display a message saying the state was in a civil emergency. Oklahoma conducts semiannual tests of the system, and a Public Safety spokesman said similar coding problems were discovered during tests in April. The spokesman told the *Oklahoman* newspaper that all radio and TV stations and cable companies received a memo about the test and that the erroneous alert was a result of a breakdown in communication.

High-Tech Billboards 'Listen' To Car Radios

Electronic billboards that have the ability to change the ads they display based on the radio stations drivers are listening to will debut in California in just a few weeks. The billboards use a monitoring system to pick up radio waves from up to 90% of passing cars. The system determines what station is being listened to most by drivers, then serves ads based on profiles of that station's typical listeners. According to the *San Francisco Chronicle*, the billboards will debut near malls in the Bay Area within the next few weeks. Billboards in Los Angeles, Sacramento and Roseville, CA will also feature the new system.

Clear Channel To Install Video Ads At New York Subway Stations

The *Wall Street Journal* reported last month that **Clear Channel Outdoor** is close to a deal to install 100 digital TV monitors to run advertising at the entrances to New York City subways. The three-foot by five-foot displays cost about \$45,000 apiece, and Clear Channel Outdoor CEO **Paul Mayer** told the *Journal* that the screens represent "potential growth that is largely untapped at this point."

The Bureaus Launches Worldwide News Service

The **Bureaus**, a Dallas-based group of veteran journalists from all over the world, is set to launch a worldwide radio and Internet news service on Jan. 15. Bureaus spokesman **Pete Combs** told R&R that the service will supply broadcast, print and online news operations with worldwide reach at a "very affordable" price. News outlets will be able to order custom-tailored reports from reporters around the world. Contact Combs at pete.combs@charter.net or 800-877-8721 for details.

Entravision

Continued from Page 1

of Entravision's closing stock price between Dec. 18-23, 2002.

The sale of **KLYY, KSYX & KVVY**, which includes a translator at 98.3 MHz in Temecula, CA that simulcasts KVVY, is the first of what is expected to be a total liquidation of Big City's assets. The company on Nov. 4, 2002 announced that it had retained **Jorgenson Broadcast Brokerage** to market and auction off the company's 12 radio stations. The proceeds from the asset sales would immediately pay the principal and interest on its 11.25% senior discount notes due 2005, which Big City was unable to complete by an extended deadline of Oct. 15, 2002.

"Viva 107.1" represents perhaps the most successful segment of Big City's radio operation. The stations became a formidable competitor in the Los Angeles area to Entravision's own Spanish Contemporary trimulcast, **KSSC & KSSD/Los Angeles** and **KSSE/Riverside**. Now Entravision has silenced the competition. Chairman/CEO **Walter Ulloa** said he'll consolidate Entravision's "Super Estrella" format and that his company's acquisition of **KLYY, KSYX & KVVY** gives Entravision an opportunity to strengthen its market position.

While it is expected that **Super Estrella** will air on 107.1 MHz, it was unclear at press time how **KSSC & KSSD** or **KSSE** will be affected. Entravision will begin operating **Viva 107.1** via a time brokerage agreement prior to closing the Big City deal, which Ulloa said represents an "important strategic step" in broadening Entravision's presence in the Hispanic market. The acquisition, subject to regulatory approval, is expected to close in Q1.

While rumors have surfaced in recent days concerning buyers for Big City's nine remaining properties, an official announcement was still forthcoming at press time. **Jorgenson Broadcast Brokerage's** Mark Jorgenson did not return R&R's calls seeking comment.

Big City's remaining properties are **WWYY/Allentown**; **WDEK, WKIE, WKIF, WXXY & WYXX/Chicago**; **WWZY/Monmouth-Ocean**; **WWXY/Nassau-Suffolk**; and **WYNY/Westchester**. Should the company fail to raise the funds needed to pay the notes due 2005, it will consider "other strategic alternatives" that include filing for bankruptcy.

Big City predecessor **Odyssey Communications** purchased **Viva 107.1** (then-known as **KMAX, KBAX & KAAX**) and **KWIZ/Anaheim, CA** in December 1995 for \$35 million. **KWIZ** was sold to **Lieberman** in September 1996 in an \$11.2 million deal.

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Ex-Clash frontman **Joe Strummer**, 50, Dec. 22.



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Lucky 'Sunny' Avoids Snowy Payout

WSN (Sunny 104.5)/Philadelphia dodged a bullet this Christmas — one that had five zeroes trailing behind it. When the Clear Channel station dropped its regular programming to adopt an all-Christmas format, it promised to give \$100,000 to a member of its Christmas Club should the National Weather Service at Philly's international airport record an inch or more of snowfall on Dec. 24. Little did Sunny know at the time that a huge blizzard would dump as much as *three feet* of snow on parts of the Northeast on Christmas. However, Sunny got lucky: According to the station website, the airport received just three-tenths of an inch of snow on Christmas Eve, as most of the snowy deluge came on the 25th. Ever the good sport, WSNI decided to instead give away a family vacation to Walt Disney World, including airfare, three nights' accommodations and park passes.

And now, WKLS (96Rock)/Atlanta PD Tim Dukes checks in with this heartwarming Christmas story: "I was so touched by the saga of **Dick & Justice**, the former morning guys at KCXX/Riverside, that we decided to adopt them so they'd have food on the table this Christmas and a new job in the new year." As you may remember, the duo had already resigned from KCXX when contract negotiations with WFNX/Boston fell through, leaving them unemployed (**R&R 8/30**). Dukes tells **ST** that they'll begin their new lives as 96Rock's afternoon drive hosts on Jan. 2, replacing Christopher Rude, who exited last month.

Apparently, participating in this season of goodwill toward men is a little harder than previously thought. WNWX/Wilmington, NC air personality **Demond Antonio Wells**, 30, last month was arrested and charged with the murder of 26-year-old **Roncin Sanders**, whom police believe was shot by Wells after the two were seen having an argument in a record store, the *Wilmington Star News* reports. While a witness claims that he saw a third man shoot at both Wells and Sanders before driving off, Wells is still being held on \$500,000 bail in a North Carolina jail.



Sunny PD Brian Check

Fook This!

With a morning show host like Mancow Muller, WKQX (Q101)/Chicago is used to bad press. But the Emmis Alternative usually doesn't expect it for something one of their other personalities did. When Q101 nighttimer **Fook** reported on-air the recent death of Stereolab singer Mary Hansen, who died after being hit by a car while riding a bicycle, he added sound effects of a car crash and commented that the band "sucked anyway." Listeners were less than pleased, and local publicist Kathryn Frazier e-mailed her outrage to her address book of 1,500-plus writers, editors and musicians, thus giving Fook national attention. Q101 PD Tim Richards immediately issued a lengthy and sincere apology. He tells **ST**, "It was a classic case of bad judgment. Fook's abundantly aware of his mistake, and we are very confident that he won't make it again. We've had a meeting with him, and we have handled it within the radio station."

WMXJ (Majic 102.7)/Miami morning host **Rick Shaw** (known in real life as James Harold Hummel) was recently sentenced to six months' probation, six months' license suspension and 50 hours of community service after being charged with driving under the influence.

Santa brought us some format changes for Christmas this year. Among them:

- Citadel's **KKOB/Albuquerque** flipped from '80s to Hot AC as "Today's best music, the new 93-3 'KOB-FM,'" becoming what PD **Kris Abrams** describes as "kind of a Hot AC-CHR/Pop hybrid with a target audience of women 28 to 38 years old. The station's playlist will consist of '80s gold, Hot AC artists and some pop songs that came out six months to a year ago. We're going to take a conservative stance on new music."

- Citadel also flipped Country **KOAZ/Tucson** to Hot AC as "Star 97.5." GM **Todd Lawley** tells **ST** that the station will feature "straight-ahead Hot AC programming with the best of CHR/Pop. No rap, no harder alternative."

R&R Timeline

1 YEAR AGO

- James Kennedy captures Cox Radio's Chairman post.
- Terry Wood welcomed as VP/GM for Infinity/Memphis.

5 YEARS AGO

- Dave Kerr promoted to VP/GM at WKQI/Detroit.
- Joel Folger tapped as PD of KKZN/Dallas.
- Duane Doherty named PD of KDGE/Dallas.

10 YEARS AGO

- Great American elevates WKLS/Atlanta's Tom Connelly and WLWQ/Columbus, OH's Tom Thon to President/GM of their respective stations.
- Chuck Goldmark appointed VP/GM of WSOC/Charlotte.
- Mark Feather lands at KXXR/Kansas City as PD.

15 YEARS AGO

- Maureen Lesourd becomes President/GM of WRQX/Washington.
- Bob Roof raised to GM of WDVE/Pittsburgh.
- Trip Reeb appointed PD of XTRA-FM (91X)/San Diego.



Trip Reeb

20 YEARS AGO

- Stanley Cohan chosen to be GM of WINZ-AM & FM/Miami.
- Al Casey tapped as OM of KOGO & KPRI/San Diego.
- Jay Thomas becomes the morning man of WKTU/New York.



25 YEARS AGO

- Stephen Godofsky becomes PD/MD of WHLI/Nassau-Suffolk.

- Clear Channel/Syracuse split its top-rated Country WBBS & WXBB simulcast and flipped WXBB to Alternative as "New Rock 105, The Dog." New calls WWDG are pending.

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Programming Prognostications

PDs and MDs offer their opinions on the upcoming year

Predicting the future can be risky — just ask TV “psychic” Miss Cleo. Fortunately, I didn’t place any large bets with the following programmers about the upcoming year in music.

With artists like Nelly, Ja Rule, Eminem and Ashanti providing multiple hits in 2002, it’s no surprise that CHR/Rhythmic programmers are hoping for more of the same. “If I had a wish list with only one wish, it’d be to continue with the same formulas that worked in 2002,” says WJMN/Boston MD Chris Tyler.

“This format had a tremendous year. WJMN had a huge year, and it’s because of this music. It’s really passionate, and that’s what I hope continues in 2003. I hope that hip-hop continues to be America’s pop music.”

Jay Michaels, PD at KXMG/Austin, echoes that sentiment and believes that rhythmic records will continue to be a driving force at radio. “We’ll definitely see more great dance records cross over to Top 40 as well,” he says. “Justin Timberlake will be huge, just like he’s been in the past.”

One thing Michaels points out, however, is that a featured artist doesn’t necessarily guarantee a hit. “I think labels are realizing that it’s not a guaranteed hit record when you have a new artist come out with a song that features P. Diddy or Ludacris,” he says.

“Everything that comes out has a featured artist on it, but a lot of labels have put out brand-new artists with mediocre songs featuring Missy Elliott or whoever.”

New Records, Established Artists

Tyler doesn’t see any particular genres or sounds fading out in ‘03, nor does he see a big new trend. “I don’t expect this big explosion, like with teen pop a few years ago or the Latin sound,” he says. “I picture things staying pretty steady.

“The uptempo, mass-appeal hip-hop will continue to thrive. I see reggae getting a little bit bigger, too, some of the stuff like Sean Paul and Beenie Man — not huge, but I see more of that being played.”

As for new releases, Tyler says he’s looking forward to hearing new music from Destiny’s Child and DMX, as well

as the continued growth of Nappy Roots and Nivea. “I’m curious to see if P. Diddy’s going to stay strong in 2003, if he’ll keep finding ways to keep himself in the picture like he did last year,” he says.

“All the big superstars in our format have albums out this year — Eminem, Nelly, Ja Rule — and I wonder if they’re going to be as visible as they were in 2002.”

Michaels is looking forward to the Madonna album and to playing more tracks from the Justin Timberlake and Nelly projects. “For us, this track from Telepopmusik, ‘Breathe,’ is going to be a huge hit record across the board,” he says. “I’m looking forward to hearing new tracks from Britney Spears, who’s made an amazing move by working with Madonna’s producer.”

Pop Till You Drop

For Jon Zellner, OM/PD of CHR/Pop KMXV and AC KSRC/Kansas City, 2002 was a lot like 1992. “In ‘92 most CHR stations were segueing from Kris Kross’ ‘Jump’ to ‘November Rain’ by Guns N’ Roses,” he says. “Country and AC crossovers were big at the time. It seems like now we’re going from Eminem into Puddle Of Mudd, and we’re playing The Dixie Chicks —

it’s almost hauntingly similar.”

While Zellner notes that today’s 28-year-old woman is more likely to be comfortable with rap and rhythmic sounds, he still wishes for a bridge between the format’s musical gaps. “I’d like more songs to bridge the extremes; unfortunately, those records never seem to test,” he says. “I always need something to play between Missy Elliott and Puddle Of Mudd.”

Zellner says that scheduling KSRC’s ‘80s weekends is probably his easiest task. “Duran Duran, Madonna and even the rhythmic-leaning songs like those by Prince and Paula Abdul can play next to anything,” he says. “That’s why Top 40 thrived in the ‘80s; it was accepted by such a vast majority of people.

“Now we run the risk of people outgrowing the Top 40 lifestyle sooner than they should simply because of the product out there. While Missy Elliott’s song is cool, I don’t know of many other top 10 songs where they’re talking about shaving a woman’s cha cha. That’s playing next to ‘She Fucking Hates Me’ — it’s pretty depressing.”

“In 1985, when Top 40s had 12 shares, we were playing Duran Duran into Madonna into Rick Springfield into Prince — major superstars with family-friendly songs. I’ve always said that Top 40 should be a mother-daughter format, and it’s difficult to do that when you’re talking about shaving your cha cha. Even the more intense Prince songs are tame compared to this stuff.”

The Death Of Teen Pop

With artists like Avril Lavigne and Nickelback ruling the roost at Pop this year, is teen pop finally dead? “I said two years ago that it was dead,” Zellner says. “We’ve had airplay success with some of the younger-skewing songs, but I think it’s something to consider on a song-by-song basis.

“Christina Aguilera seems to be doing very well with her song. While that track is doing well in my callout, the audience response is

very polarized. The Justin Timberlakes and Nick Carters do OK with our younger end but do horribly with our upper end. Kansas City probably isn’t the best market to use as an example for the whole country — this is the only market where REO Speedwagon sell out every year.”

For ‘03 Zellner looks forward to the continued momentum of Avril Lavigne, The Dixie Chicks’ crossover and Kid Rock and Sheryl Crow’s “Picture” hitting No. 1. Newer artists he’s confident in include John Mayer and Norah Jones.

Up in Seattle, KBKS PD Mike Preston is looking across the pond for new sounds. “I’m hoping we see more of the interesting dance sounds that are coming from the U.K. and Europe infiltrate in 2003,” he says.

“I’d love to see U.K. artists like Ms. Dynamite, Atomic Kitten — even British hip-hop like Big Brovaz — come through in the new year. I’d also love for Coldplay to become as big here as they are overseas. And besides, Chris Martin of Coldplay is Justin Timberlake’s favorite singer!”

Rap Out, Rock In

At the Active Rock and Alternative formats, rap rock may have run its course, and the garage rock revival may end up back in the garage. “It’d be nice to see rock return — and I don’t mean rap rock or mope rock or the introspective crap rock we’ve been getting for a while,” says Paul Marshall, MD at Active Rocker KRXQ/Sacramento. “Audioslave are going to pave the way. If Audioslave are the trend, then the trend is good.”

“We continue to move a little further away from rap rock,” says Dave Wellington, PD at Alternative KXTE (Extreme)/Las Vegas. “The big question is, what are artists like Limp Bizkit going to come out with? If they come out with the same thing, that may not be pertinent to what radio sounds like nowadays.

“The music continues to evolve, and it’s certainly going into much more of a melodic type of vibe. Hoobastank, Incubus and other records of that nature did incredibly well for us. I’m very optimistic. My gut says there will be a lot of different flavors in the mix, which makes for great Alternative product.”

Susan Groves, PD at Alternative WRAX/Birmingham, is happy to see some of the heaviness lift. “I’m glad that the days of everything needing to be hard seem to be ending,” she says. “We had so much success with artists like John Mayer and Jack

Johnson this year, and Maroon 5 are huge for us right now. Not that Disturbed don’t do well for us; they do, but I see the boundaries opening back up.”

More Female Rockers

One niche that was all the buzz last year in the press was so-called retro rock like The Hives, The Strokes and The Vines. “I don’t think it made the impact that the labels and some of the musicologists wished it would,” Mar-

shall says.

“There isn’t anything The Vines have done that I can’t get by buying a Jam record. Those records have already been done, they’re already out there, and they don’t appeal to the masses. The masses, for better or for worse, gravitate to the most palatable shit they can get. That’s not The Vines.”

“Speaking for WRAX, the whole Vines-Hives thing has never been more than flavor; it hasn’t started a musical revolution,” says Groves. “What’s really on my wish list is more chicks who rock. There’s more to that Aimee Allen CD, and The Donnas have started to catch on here.”

Wellington is also excited about The Donnas. “If you grew up on Kiss, how can you not love this record? It’s straightforward screaming guitar riffs with lots of attitude and great lyrics. It’s a fun sound at a time where that doesn’t hurt. It’s kind of refreshing.”

Among the records Wellington is looking forward to are those from Fuel, Marilyn Manson, Linkin Park, Staind and new artists Pulse Ultra and hometown boys Clockwise.

A Rock Resurgence?

Meanwhile, Marshall is wondering what Metallica are up to. “They’ve been promising us this real balls-out, double-barreled heavy metal record that we’ve been looking for from their past two albums. Hopefully, they’ll deliver that.

“If not, then the future of Rock radio goes in the Tool area. They could be the next Metallica, Pink Floyd or Led Zeppelin. ‘Sober’ could be on the radio 10 years from now. Is there a 10-year record on the radio right now? I don’t think so. Could Audioslave be that? Maybe. If labels

jump on the Audioslave bandwagon and try to grab their version of a great hard rock band, then our format stands at the forefront of a nice resurgence.”

Wellington also predicts the next big trend: “I’m really looking forward to polka acid rock making a comeback. I’m not sure if this is going to be the year for it or not.”



Susan Groves



Jay Michaels



Mike Preston



Jon Zellner

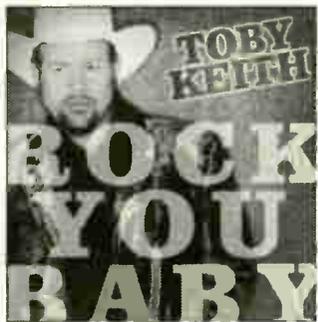


Dave Wellington

Head Start

It's the start of a brand-new year, and labels are already Going for Adds with some of their hottest artists, hoping that their early birds catch the worm. Look for the competition to really heat up in the coming weeks, especially at Rock, Active Rock, Alternative and Triple A. Meanwhile, here's a look at the artists who have a head start on the race to No. 1.

After reaching No. 1 on R&R's Country chart with "Who's Your Daddy," **Toby Keith** rocks in the new year with "Rock You Baby," the third single from his double-Platinum CD *Unleashed*. Keith made his debut performance at the Grand Ole Opry on Dec. 14, and he has also been nominated in both the Favorite Male Country Artist and Favorite Country Album categories for the Jan. 13 American Music Awards.



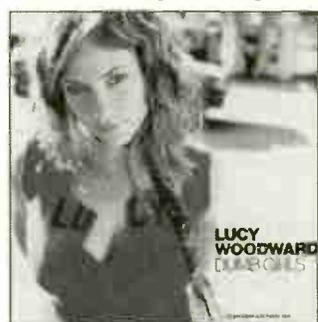
Toby Keith

Keith and **Keith Urban** have more in common than having "Keith" in their names: Urban also recently scored a No. 1 hit on R&R's Country chart, with "Somebody Like You." Next week Urban brings his smash hit to AC and Hot AC, hoping to gain a new audience and conquer more formats.

The **Red Hot Chili Peppers** continue their red hot ways as they introduce "Can't Stop" to Rock, Active Rock, Alternative and Triple A stations next week. The song, the third single from the band's eighth CD, *By the Way*, is already making its presence felt on several of the charts. During the band's holiday break, guitarist John Frusciante spent much of his time in the studio working on his fourth solo effort.

American Hi-Fi hope to have the winning combination at Alternative as they go for adds with "The Art of Losing," the lead single and title track from their forthcoming Feb. 25 release. "Art" was written by American Hi-Fi singer-guitarist-songwriter Stacy Jones, who started the band after playing drums for such acts as Letters To Cleo, Aimee Mann and Veruca Salt.

Next week offers a few poignant titles about relationships in peril, starting with **Justin Timberlake's** "Cry Me a River." The 'N Sync standout's second single is Going for Adds at Urban and was produced by Timbaland, who also appears in the video. Much buzz surrounds the video, which shows Timberlake breaking into his girlfriend's house and filming himself making out with another girl after discovering that his girlfriend has been cheating on him. Timberlake is currently featured on the covers of *Vibe* and *Rolling Stone* and will be presenting an award at the American Music Awards.



Lucy Woodward

Woodward. "You think that everything's going so well, so you fool yourself into thinking your relationship is invincible, like 'He'll never break up with me.' But that's not always how it works out."

Maybe Lucy should have listened to the advice given by **Craig David** on his latest single, "Hidden Agenda." In the song, produced by David's longtime collaborator, Mark Hill, David sings to a girl about how her man is doing her wrong. The midtempo, guitar-driven track arrives at Pop and Rhythmic stations next week.

Finally, **Bon Jovi** are Going for Adds at Pop with "Misunderstood," the latest offering from their album *Bounce*. Bon Jovi appeared on FOX's *America's Party* on New Year's Eve with a pre-taped Australian performance. The band will be performing in Japan throughout January, including a full-length acoustic show in Yokohama on Jan. 19. Touring will resume in the States on Feb. 8 in State College, PA.



Bon Jovi

R&R Going For Adds

Week Of 1/6/03

CHR/POP

- BON JOVI** *Misunderstood (Island/IDJMG)*
- CRAIG DAVID** *Hidden Agenda (Wildstar/Atlantic)*
- FREDDIE T.** *Good Time Fun (Independent)*
- RYAN 5** *One More Day (Independent)*
- THIRD EYE BLIND** *Faster (Elektra/EEG)*

CHR/RHYTHMIC

- CRAIG DAVID** *Hidden Agenda (Wildstar/Atlantic)*

URBAN

- DIRTY** *That's Dirty (Universal)*
- JUSTIN TIMBERLAKE** *Cry Me A River (Jive)*

URBAN AC

No Adds

COUNTRY

- STEVE WARINER** *Snowfall On The Sand (Selectone)*
- TOBY KEITH** *Rock You Baby (DreamWorks)*

AC

- KEITH URBAN** *Somebody Like You (Capitol)*

HOT AC

- KEITH URBAN** *Somebody Like You (Capitol)*
- LUCY WOODWARD** *Dumb Girls (Atlantic)*
- RYAN 5** *One More Day (Independent)*
- THIRD EYE BLIND** *Faster (Elektra)*

SMOOTH JAZZ

- BLAKE AARON/DAVID BENOIT** *One Moment With You (Innervision)*
- GEORGE SHELBY** *Those Eyes (Morpheus)*
- URBAN JAZZ COALITION** *After Dusk (Jazziz)*

ROCK

- OUTSPOKEN** *Farther (Lava)*
- PAUL SHORTINO'S THE CUTT** *Sacred Place (Rock Quarry/Music Works Entertainment)*
- RED HOT CHILI PEPPERS** *Can't Stop (Warner Bros.)*

ACTIVE ROCK

- OUTSPOKEN** *Farther (Lava)*
- PAUL SHORTINO'S THE CUTT** *Sacred Place (Rock Quarry/Music Works Entertainment)*
- RED HOT CHILI PEPPERS** *Can't Stop (Warner Bros.)*

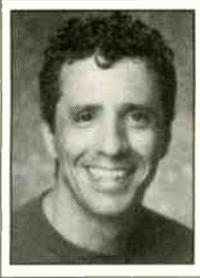
ALTERNATIVE

- AMERICAN HI-FI** *The Art Of Losing (Island/IDJMG)*
- MATTHEW SHIPP** *Equilibrium (Thirsty Ear)*
- RED HOT CHILI PEPPERS** *Can't Stop (Warner Bros.)*
- TREBLE CHARGER** *Hundred Million (Virgin)*

TRIPLE A

- KATERUSBY** *Ten (Compass)*
- RED HOT CHILI PEPPERS** *Can't Stop (Warner Bros.)*
- ROSEY** *Beautiful (Island/IDJMG)*
- SISTER HAZEL** *Your Mistake (Croakin' Poets)*
- TIM EASTON** *Break Your Mother's Heart (New West/Red Ink)*

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.


TONY NOVIA

tnovia@radioandrecords.com

2003: A Year For Growth

Talented professionals available

2002 has been a challenging year for all of us in the industry. While radio has seen a rebound in revenues, consolidation continues to take away a lot of programming and on-air jobs.

As we start the new year, there are a number of extremely talented professionals looking for work. We've listed some of them here. If you happen to have something that might fit one of these employable people, please reach out to them. We've also listed some positions that are available. Hopefully, matches can be made, and the radio industry can start 2003 from a good foundation.

Always keep in mind that your station is only as strong as the people you have working for you. Happy New Year, and best of luck to all those seeking employment.

Pros On The Loose

Kevin Steele: Last gig was mid-days at WSTR (Star 94)/Atlanta. Can be reached at 678-344-4547 or kevinsteale@bellsouth.net.

Rob Ryan: Former MD for KKRZ/Portland, OR with fill duties in afternoons, nights and weekends. Phone: 503-224-8147.

Ted Striker: Former PD of KQAR/Little Rock. Contact him at 405-923-3040 or strikerisland@aol.com.

Rikk Idol: Former night man at KHKS/Dallas. Phone: 469-682-4966.

Diamond Dave: Last at KBTU/Monterey as MD/morning man. Contact him at 831-915-7617 or manonamic@aol.com.

Johnny Coppola: Previously MCA VP/Promotion. He can be reached at 310-709-1993 or ratpackpoet@onebox.com.

Tone E. Fly, Shannan Paul and J.T.: Former morning man, co-host and producer at KHFI/Austin. You can reach them at 512-417-8120 or flyshow@aol.com or check out their demo at www.flyshow.com/demo.

Tom Peace: Asst. PD/MD/mid-days at WRVW/Nashville. Looking to stay in and around Nashville. Contact him at 615-662-2924 or tom.peace@worldnet.att.net.

Tanya Kalayjian: Last gig was as Columbia Records' West Coast-based National Dir./Rhythm-Crossover Promotion. You can find her at 310-600-4293.

Mark Snider: Former VP/Promotion at V2 Records. He can be reached at 516-263-3928 or mark@snidermail.com.

Susannah Tantemsapay: Former assistant to Mark Snider at V2 Records. Can be reached at 646-621-

0692 or sudog007@hotmail.com.

Phillip Nieves: Former Florida rep for Virgin Records. Reach him at 305-823-1290, 305-607-7351 or phil93@aol.com.

Anita Dominguez: Last working in promotions at Artemis Records. Contact her at 323-656-0820 or fruitlet@aol.com.

Nikki: Last gig was co-hosting mornings and doing middays at KFMS/Las Vegas. Reach her at 702-220-8927 or 702-217-0839.

Marvin Mack: Previously VP/Urban & Crossover Promotions for Hollywood Records. You can find him at 310-480-6225 or marvmack2@hotmail.com.

J.J. Quest: Former Atlanta Regional Director/Promotion for Hollywood Records. Phone: 770-446-0555.

Christy Anderson: Former Los Angeles Regional Director/Promotion for Hollywood Records. Phone: 323-667-0594.

Megan Slater: Former Detroit Regional Director/Promotion for Hollywood Records. Phone: 248-547-9184.

Melissa Langer: Former National College Promotion for Hollywood Records. Contact her at 818-623-9877 or tastyviny@aol.com.

Cary Vance: Last working at Virgin Records as VP/Promotion. Reach him at 973-208-7570, 917-971-6338 and cvisadj@aol.com.

Jim Stein: Previously worked as National Director/Pop Promotion at Elektra Records. He can be reached at 310-454-9131 or jim_stein@hotmail.com.

Steve Zap: Former VP/Promotion for Extasy Records. Phone: 818-996-4515 or sonofzap@aol.com.

Ritch Bloom: Former National Director/Promotion for Extasy Records. Contact him at 818-366-3977 or bigbirdrb@aol.com.

William Marion: Former National Director/East Coast Promotion for Extasy Records. Contact him at 646-391-3307 or umarion@aol.com.

Rich Holtzman: Former VP/Marketing for Extasy Records. Contact him at 323-860-0881 or rholtzman@attbi.com.

Erik Baker: Former VP/Promotion & Video for Extasy Records. Contact him at 310-963-7756 or bakereric@sbcglobal.net.

Buddy Scott: Former Clear Channel Nashville-based Regional VP/

Programming. Contact him at buddy.scott@aol.com.

Jack Taddeo: Former Clear Channel Chicago-based Regional VP Programming. Contact him at jtaddeo1@earthlink.net.

Dave Albertson: Former Assistant to VP/Promotion at MCA Records. He can be reached at 917-826-6577.

Famous Amos: Former air talent at WTJM (Jammin' 105)/New York. Contact him at 212-940-0109.

Mike Austin: Previously PD/MD/afternoons at KCHZ/Kansas City. Can be found at 816-471-7690.

Owen Badillo: Handled Promotion Director duties for KJYO/Oklahoma City. Contact him at 405-812-9705.

Tony Banks: Last worked as PD of WHYI (Y100) & WMGE/Miami. Contact him at 954-344-8409.

Always keep in mind that your station is only as strong as the people you have working for you.

Nick Bull: Formerly Sr. Director/Alternative Promotion for London-Sire Records. Can be reached at 805-241-6665.

Mike Butts: Former morning man for WPRO/Providence. Contact him at 401-861-0008.

Rob Carpenter: Previously PD of WERO/Greenville, NC. Contact him at 252-633-0008.

Carson: Formerly did nights for WFLZ/Tampa. Contact him at 813-293-1146.

Joe Caruso: Former morning man at WXSS/Milwaukee. Reach him at 414-963-2007.

Chris Chaos: Last gig was mornings for WYYL/Memphis. Contact him at 901-438-8586.

Julian Chase: Former nights at WWSR/Charleston, WV. He can be reached at 304-776-8363.

Chino: Former Imaging Director/mornings for KKFR/Phoenix. Contact him at 480-753-5007.

Dan Clark: Previous gig was mornings/Creative Director for

KKRZ/Portland, OR. Reach him at 503-635-4834.

Craig Cooper: Former PD of KSYR/Shreveport, LA. Contact him at 615-429-2908.

Gina D.: Last held the MD/mid-day slot at KGGI/Riverside. Reach her at 714-307-7495.

Bruce Da Moose: Former MD/nights for WBTT/Ft. Myers. Contact him at 239-277-1524.

Johnny Dark: Former WFLC/Miami afternoon man. Can be reached at 954-581-0417.

Jeff Donovan: Former PD of WHHY/Montgomery, AL. Contact him at 334-322-9293.

Stacey Dorf: Previously did regional promotion for J Records. Reach her at 310-614-5909.

Jack Douglas: Former OM for WPSK, WBXW, WBRW & WBWR/Blacksburg, WV. Contact him at 540-633-5885.

EZ Street: Handled nights for WPOW/Miami. Reach him at 305-610-9534.

Tony E. Fly: Formerly mornings at KHFI/Austin. Contact him at 512-417-8120.

Lisa Hackman: Former National Director/Promotion for Virgin Records. Contact her at 323-663-9149.

Gerald Hooper: Formerly RCA's Detroit Local. Contact number is 210-771-7224.

Kevin Kertes: Former Epic Records Sr. Director/Adult Promotion. Contact him at 310-967-6569.

Mike Klein: Former VP/Promotion for Gold Circle Records. Contact him at 310-702-4191.

Margaret LoCicero: Previously handled promotion for Transcontinental Records. Reach her at 213-386-2693.

Paco Lopez: Former morning man for WJHM/Orlando. Contact him at 407-302-7074.

Eddie Love: Formerly late-night host on XHTZ/San Diego. Contact him at 619-475-3369.

Michael Luczak: Last was WZJM/Cleveland's OM/PD. Contact number is 216-271-0803.

Tom Maffei: Former Sr. VP/Crossover-Urban Promotions for Capitol Records. Contact him at 323-854-9000.

Bruce "Dr. Maimes" Maiman: Last did mornings for KBTU/Monterey. Contact him at 831-234-8540.

Michael Mann: Previously handled nights for KZQZ/San Francisco. Reach him at 510-262-0992.

J.J. McKay: Former PD of KHKS/Dallas. Contact him at 972-539-2620.

Julian Nieh: Formerly did nights on WWSR/Charleston, WV. Contact him at 703-241-2839.

Alan Oremann: Former Sr. VP/Promotion for Gold Circle Records. Contact him at 626-844-9373.

Tommy Oz: Former Creative Services Director for KRBE/Houston. Reach him at 832-216-5085.

Wild Bill Shakespere: Former MD/Afternoon man for KNEV/Reno, NV. Contact him at 775-424-0551.

Dave Sholin: Former VP/Promotion for Capitol Records. Contact him at 650-359-0505.

Glenn Stacey: Was handling mid-days for WFLY/Albany, NY. Reach him at 469-682-4966.

Ivan Trujillo: Former KZQZ/San Francisco MD. Contact him at 415-420-1585.

Thomas Westfall: Formerly National Alternative Director for Jeff McClusky & Associates. Contact him at 310-838-5838.

Andrew Zepeda: Previously morning man for WWCK/Flint, MI. Reach out to him at 810-621-5586.

CHR's Seeking Quality Talent

• KHKS/Dallas: 6-10pm opening. T&Rs to KHKS, 8235 Douglas Ave. #300, Dallas, TX 75225.

• KKRZ/Portland, OR: Imaging Director needed asap for legendary CHR Z100 (KKRZ)/Portland, OR. Team player and self-motivated individuals are encouraged to apply. Knock us out! Also in need of strong weekend talent. T&Rs to Michael Hayes, Program Director, KKRZ, 4949 SW Macadam Ave., Portland, OR 97201.

• WAEV/Savannah, GA: Program Director. Minimum two years' CHR music director experience. Resume to WAEV, attn: Brad Kelly, 245 Alfred St., Savannah, GA 31408.

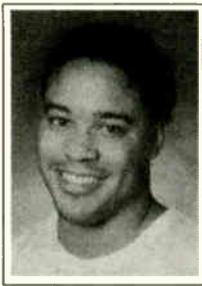
• WXKS/Boston: Part-time announcers needed. T&R to cadillacjack@clearchannel.com.

• Clear Channel Rochester Radio: Production Assistant. Full-time position in production department for seven stations spanning from News/Talk to CHR. Responsibilities include daily-spot and station-image creation. Strong writing skills a must. Knowledge of Cool Edit Pro a plus. E-mail MP3 demo and resume to joelomonaco@clearchannel.com. Clear Channel is an equal opportunity employer.

• KZHT/Salt Lake City: Afternoon drive opening. Are you one of the few diehards left in radio? Are you motivated by that passionate attitude? Then KZHT wants you. Our last afternoon guy just moved on to pm drive in the No. 3 market of Chicago. If you're a highly focused and well-prepped individual with a longing to be part of a winning team, rush off your package to Program Director Jeff McCartney, KZHT, 2801 South Decker Lake Dr., Salt Lake City, UT 84199. Clear Channel Broadcasting of Salt Lake City is an EOE.

• WLDI/West Palm Beach: Nights. Three years' radio experience. Must be able to light up the phones. Tapes and resumes should be sent to WLDI, 3071 Continental Drive, West Palm Beach, FL 33407.

• WNOK/Columbia, SC: MD/nights and a co-host for the mornings with Jonathan Rush. Females and minorities encouraged. T&Rs to 316 Greystone, Columbia, SC 29210.



DONTAY THOMPSON
dthompson@radioandrecords.com

Out Of Work?

R&R lists qualified free agents

As the new year kicks off, one question that seems to be on the minds of many of us is "Will the economy ever improve?" With our country facing war, it doesn't seem that things are going to change anytime soon.

Last year numerous radio and record corporations suffered losses in revenue, which led to cut-backs and the elimination of many jobs. In this jobs theme issue we were supposed to focus on job openings in the radio and music businesses, but when I started looking into the subject, I bugged out on how many people in this industry are out of work and searching for employment.

So, although I will list the few job opportunities that are available, my main focus is to give you a list of some of the qualified free agents out there who are ready for a new challenge. Maybe you'll see the name of someone you've lost contact with and can reach out to him or her with a job opportunity.

Free Agents

Ritch Bloom, former National Director/Promotion, Extasy Records. Contact info: 818-366-3977 or bigbirdrb@aol.com.

Jim Stein, formerly in regional promotion at Elektra Records. Contact info: 310-454-9131 or jim_stein@hotmail.com.

Michael Plen, former Sr.VP/Promotion, Virgin Records. Contact info: 310-457-6928 or mplen@charter.net.

Diamond Dave, former Asst. PD/MD, KBTU/Carmel, CA. Contact info: 831-915-7617 or manonamic@aol.com.

Bari G, former VP/Promotion,

Strictly Rhythm. Contact info: 914-709-9221.

Dave Sholin, former VP/Promotion, Capitol Records. Contact info: yourduke@aol.com.

Johnny Coppola, former VP/Promotion, MCA Records. Contact info: ratpackpoet1@aol.com.

Bruce Da Moose, former Asst. PD/MD, WBTT/Ft. Myers. Contact info: 239-277-1524 or bdmoose@comcast.net.

Tanya Kalayjian, former National Director/Crossover Promotion, Columbia Records. Contact info: 310-600-4293.

Phillip Embuido, former Regional Manager, Motown Records. Contact info: 661-251-4483 or pembuido@socal.rr.com.

Tony "DJ Slomotion" Bartleson, former Asst. PD/MD, KBAT/Odessa, TX. Contact info: 915-363-8896, 915-349-4920 or cxls2000@hotmail.com.

Marvyn Mack, formerly in urban/crossover promotion at Hollywood Records. Contact info: 310-480-6225 or marvmack2@hotmail.com.

Travis Loughran, former PD/MD, KBMB/Sacramento. Contact info: tx195@gateway.net.

Job Opportunities

WJMN (Jam'n 94.5)/Boston is looking for talented individuals to hold down weekend shifts. Please send CDs or tapes and resumes to Chris Tyler, WJMN, 235 Bear Hill Road, Waltham, MA 02451.

KYLD (Wild 94.9)/San Francisco

is seeking its next promotions person extraordinaire. All interested applicants must be street savvy, talented, hungry, energetic, love to meet people, be willing to do almost anything and everything, have experience and want to be part of a top-rated major-market station. Contact Promotions & Street Coordinator Eric "The Latin Kid" at wylderic@aol.com.

Citadel's WILD (98.7)/Knoxville is looking for a program director to take it to the next level. If you have the experience, the work ethic and the creativity, reach out to Mike Hammond at mike.hammond@citcomm.com.

WRCL (Club 93.7)/Flint, MI is searching for a full-time afternoon drive and/or night jock. This position will include promotion or MD responsibilities for qualified individuals. Applicants must possess a strong work ethic and understand the audience. Send your CD and resume to WRCL (Full-Time), Attn: Nathan Reed-PD, 3338 Bristol Road, Burton, MI 48529.

WBTT (105.5 The Beat Jamz)/Ft. Myers is searching for a PD with a minimum of five years' experience and technical skills in Prophet, satellite, production and on-air. Send resumes to Joy Hunton, Clear Channel Radio, 13320 Metro Parkway, Suite 1, Ft. Myers, FL 33912 or joyhunton@clearchannel.com. No calls, please.

Full-time production director needed for small-market cluster. Are you a creative thinker? Can you consistently generate exceptional production? Do you interact well with department heads, sales staff and station clients? Must come willing to work hard and be part of a strong team. Multiple format experience and proficiency with digital systems preferred. E-mail jobs@demersrocks.com with the subject Production Director, or mail packages to Production Director, DeMers Programming, 204 Exton Commons, Exton, PA 19341.

KWNZ/Reno, NV is searching for a night slammer to take over the reins of the biggest night show in the Biggest Little City. You must have great phones and work magic in production. Get your tapes and resumes to Bill Schulz, Director/Programming, 300 East 2nd St., Reno, NV 89501.

What It Takes

To give you some insight into what it takes to land a job in the radio or record industry and, more importantly, keep that job, I reached out to a few industry professionals for their feedback.

Jimmy Steal

VP/Programming, Emmis Communications; PD, KPWR/Los Angeles

To land a job, you must have deep product knowledge and insights about the station so that the people interviewing you immediately sense your value. They should feel like they can't do without you after one meeting. To keep a job, you must realize that your one and only job is to make your boss look good.

Gary Marella

VP/Promotions, Universal Records

Stay focused. Do not forget that your work ethic is what got you where you are. Also, do not lose touch with the radio and record community if you are out of work.

Mark Medina

PD, KZZP/Phoenix

There are a couple of key principles to staying employed in radio today. 1. Accept change, accept that the business model is different today from what it's ever been in radio, and learn the new rules and be ready to play by them. 2. Create the most value for yourself. If you can perform multiple jobs around the radio station (especially if you have an exclusive skill set), you are harder to get rid of. 3. Realize that everyone would love to have your job. There are so few good jobs out there, if you have a premier gig, there are 10 people in line for it. Don't give your company a reason to give it to them.

Lisa Ellis

Sr. VP/Crossover & R&B Promotion, Columbia Records

Work hard, work smart and be honest.

Jay Stevens

VP/Programming, Infinity Broadcasting; PD, WPGC/Washington

In this tough business environment, getting a good job and finding good people can be difficult. Network with people you respect even when you are not looking for a job, because you never know. Be a make-it-happen person. Be known as a person who will do whatever it takes to win and grow in this business. Anything you touch or are involved in needs to be great.

In baseball, the players who get promoted from the minor leagues to the majors are the all-stars, and it's the same in radio. I will take a person with drive, ambition and potential who is a little green over someone with experience who's "been there and done that" any day. Be passionate about what you do, and be aggressive. If you don't wake up every day excited about going to work, maybe this is not the business for you. You have to fight to keep your job every day through your actions and results.

Mark Adams

Director/Programming, Rose City Radio; PD, KXJM/Portland, OR

I'm not sure there's any one thing I could share that would guarantee that you would land a job, but I suppose consistent networking is one of the more useful things you can do while searching for a new job. Get your T&R to the VPs of programming for the company you're looking at and consultants working with a group of stations. These are the people who are generally always looking for somebody for one of their stations.

That said, you increase your odds of success when you specifically target one station at a time. Let that PD know that you want to work for him or her and why you think you'd be a great fit. Speaking personally, I'm not a fan of the generic "Dear Sir" type of cover letter. That doesn't speak well of your work ethic or desire to go to a specific station.

As for keeping your job, I believe the best advice I can give is simply this: Know as much as you can about as many different things as you can so you're as adaptable as you can possibly be. I don't have to tell anyone that our industry continues to change, and I wouldn't expect those changes to slow down in 2003.

One of the ways I've addressed that as a programmer is by working to acquire a rounded, multifaceted background. Having the ability to successfully program different types of stations in different kinds of markets not only make me a better programmer, it allows me to be more flexible should my current situation change.

The same thing applies to anyone and everyone in radio today. The more you can contribute to a station, the greater the likelihood you'll continue to be a part of things should changes come about. The days of being able to be, say, an off-air MD are largely over.



MAKE 'EM CLAP That's what J Records recording artist Busta Rhymes did during a recent performance at the Hard Rock Hotel & Casino in Las Vegas. Later Busta was joined by Justin Timberlake (l) and Pharrell Williams (r) of The Neptunes for his hit single "Pass the Courvoisier."



What's The Next Move?

A programmer gives tips on landing that next gig

Toward the end of each year — or the start of every new year — many radio and record jobs are cut. When this happens, the obvious move is to search for the next opportunity. Lately in this industry those opportunities have been few and far between.

But on the chance that something swings your way, you want to not only be prepared, but also to be the best person for the position. This week WBHK/Birmingham PD Jay Dixon gives some tips for air personalities who are searching for their next gig.

Personality-Plus

Personalities who can multitask and who understand the different aspects of programming stand out, says Dixon. They must not only know how to execute when on the air, but also have a strong grasp of production and be capable of interacting with the station's sales department.

"The industry right now is so revenue-driven," Dixon says. "It's important that I have people who are not only business-minded, but talented as well. I like

people who are not only creative, but also possess business skills."

Listening to tons of airchecks over the years can give programmers a very distinct idea of what they're listening for. "I can hear right away if people are being themselves," Dixon says. "There are jocks who may execute the format perfectly, but I don't know who they are. Then there are those personalities who may be a little rough around the edges, but I can hear their personality right away.

"I look for personalities who communicate with listeners and are very good at interacting with people on the telephone. If a personality talks to a listener and the listener says the talent's name during the phone conversation, that's a good sign that the listener sees the air

talent as a personality, as opposed to a jock."

Understand The Lifestyle

In a job-interview situation there are several things that are important to Dixon. Of course, experience is always a plus, but Dixon wants other specifics. "I want to know what their concept is of the audience, if they understand who the core audience is for the radio station," he says.

"I want to know if they understand the lifestyle of the listeners and know how to reach out to them. In an interview I ask a lot of lifestyle questions — where they like to hang out, the kind of image they have of our listeners. One of

"I like people who have computer skills in addition to being a good personality. Having computer skills means they won't be intimidated by the technology when they get on the air."

the most important factors that a jock interviewing must understand is that the listeners come first.

"I like people who can think creatively and strategically. I want someone who is focused and has some kind of understanding of the business side of radio. In addition to those things, I want someone who definitely understands the importance of good production and good imaging.

"They need to be good communicators, and they must like to brainstorm and challenge my ideas. It's very important that peo-

ple challenge me and challenge my ideas. I look for people I can develop as individuals; I'm not looking to just put someone on the air. I like to groom personalities in their own way, emphasizing their own talent and their own style."

During the course of a week many resumes will cross a PD's desk, and it's important that yours stick out. "I look for diverse experience," Dixon says. "I like people who have computer skills in addition to being a good personality. With the way the operating system is set up in this radio station, having computer skills means they won't be intimidated by the technology when they get on the air.

"Knowing the market is also very important. It's a disadvantage to anyone from outside of the market."

Additional Tips

I'm going to end this column with a few tips of my own. First, make sure you update your resume. When putting it together, keep in mind that PDs only have a few moments to look at it. Make sure you sell yourself, but with only the most pertinent information. Highlight your strengths and make your most applicable skills noticeable at a glance.

When it's time for the interview, there are a few tips to keep in mind. First, you want to look nice. Even though radio is a casual environment, you don't want to roll in like you've slept in your clothes.

You absolutely must be on time. Always allow yourself extra time for things like getting lost or traffic. Make sure you research the station and the market, because the more information you have about the radio station, the better you can sell yourself.

Also, be prepared with extra copies of your resume, references and some paper to take notes. Listen carefully, answer the questions that are asked, and give specific examples of your background. When the interview is over, it's your chance to ask questions. By asking questions you find out valuable information, and it also shows your interest in the job.

"The industry right now is so revenue-driven. It's important that I have people who are not only business-minded, but talented as well."

Finally, you should follow up the interview through e-mail or drop a card in the mail. This is just one more opportunity to remind the PD or GM of all the valuable traits you could bring to the station. You don't want to miss this last chance to market yourself.

TALK BACK TO R&R!

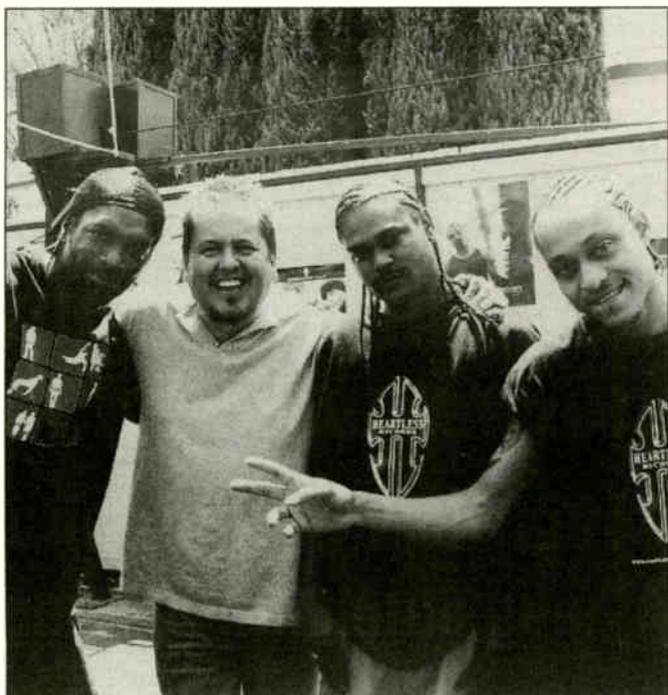
Do you have questions, comments or feedback regarding this column or other issues?

Call me at 310-788-1667 or e-mail:

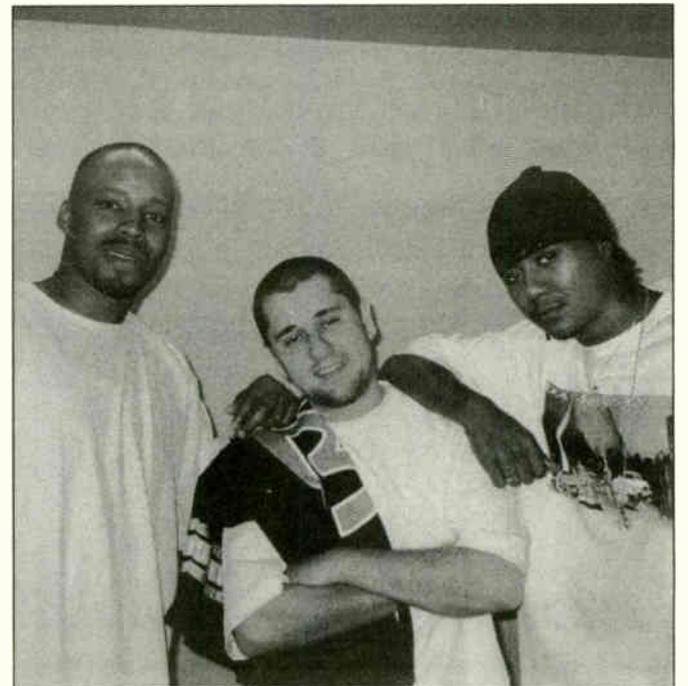
kpowell@radioandrecords.com



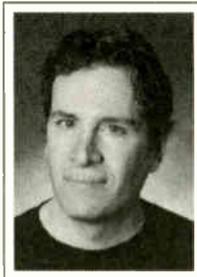
Jay Dixon



RICK & THE CREW Seen here (l-r) are Heartless Records' Bob Matthews, KHHT/Los Angeles MD Rick Nuhn and Heartless Recording Artists Tata and Brando.



WHERE THEY WANNA BE Seen here are (l-r) Warren G, DaMizza and MCA artist Shade Sheist



Welcome To 2003

AC & Hot AC help wanted

Congratulations, and welcome to 2003. I hope this year brings you all the joy and prosperity you've worked toward and deserve. Below, you'll find some available radio opportunities. And if for some reason you haven't heard it yet: Happy new year!

A Few Actual Gigs

Morning Co-Host: A Hot AC in Atlantic City, NJ seeks a morning co-host, preferably female. Interested parties please contact Burke Allen at burke@burnsradio.com, or send your package, in confidence, to Alan Burns & Associates, 11705 Sumacs St., Oakton, VA 22124, Attn.: Burke Allen.

Morning Co-Host: Hot AC KBBK (B107.3)/Lincoln, NE, Lincoln's No. 1 at-work station, has an immediate opening for a morning co-host. Basic responsibilities include morning airshift, show prep, commercial production and opportunities for paid appearances and product endorsements. Beyond the basics, we're looking for candidates who have that "something extra" to contribute to our staff. Do you understand what it takes to become our listeners' best friend? Do you know that show prep is a 24/7 endeavor? Are you ready to be a morning host and not a sidekick?

Up-and-coming air talent, part-timers who can prove they deserve a promotion and veterans who would like to come home to Southeast Nebraska are all welcome. We're looking to replace a market favorite whose pumps will be hard

to fill. Morning experience is preferred, and females are encouraged to apply. Please rush your resume, production samples, ratings history and anything else you have to demonstrate your qualifications to J. Pat Miller, Program Director, KBBK, 4343 O St., Lincoln, NE 68510. Triad Communications is an equal opportunity employer.

Promotions Manager: Marketing Factory Inc., a boutique full-service entertainment and marketing agency in Venice, CA, is seeking an experienced and self-motivated promotions manager. Salary range: \$38,000-\$42,000. The promotions manager position requires a minimum of three years' experience in media promotions/marketing and a working knowledge of the music industry. Responsible for developing, creating, implementing and managing promotions programs and special events for MFI, including music-, arts- and corporate-brand-driven programs.

Duties and skills include negotiating, managing and organizing marketing and promotional programs with radio, television, the Internet and print outlets; creating promotional concepts and brand-

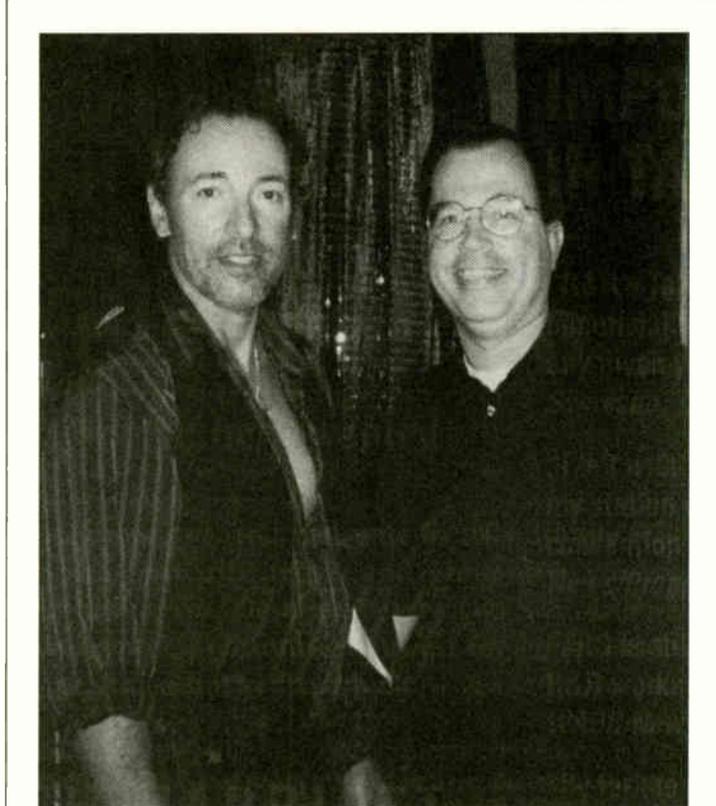
building campaigns; maintaining relationships with media programming, promotions and sales departments; managing contests and giveaways, including implementation and writing letters of agreement, contest rules and affidavits; assisting in all aspects of overall concert-tour promotions, press and marketing; familiarity with the principles of marketing, product launches and promotional strategies; research skills; excellent written and verbal skills; and proofreading skills, including copywriting and editing.

Also requires expert knowledge of MS Office Suite and Internet familiarity; working knowledge of graphic-design software a plus. Interested parties, e-mail your package to resumepromo@marketingfactory.com.

Sales Promotion Director: MyStar Communications/Indianapolis has an opening for a sales promotion director. This is a newly created position (rare these days) within the cluster marketing and promotion department. The sales promotion director is responsible for planning, execution and followup of on-air, website and special-event advertiser-driven promotions and campaigns for a cluster that includes Hot AC WZPL, AC WTPI-FM and News/Talk WXNT. Candidate should be proficient with MS Office Suite, website maintenance and desktop-publishing programs. To apply, submit a resume and pertinent materials to MyStar Communications VP Gary Havens, 9245 N. Meridian St., Suite 300, Indianapolis, IN 46260. No faxes, e-mails or calls, please.

Promotions Assistant: MyStar Communications has an opening for a promotions assistant/remote coordinator. This position within the MyStar Communications marketing and promotion department is responsible for general assistance in the planning, execution and followup of on-air promotions, broadcasts and special events for Hot AC WZPL, AC WTPI-FM and News/Talk WXNT/Indianapolis. In addition, this person will be responsible for coordinating remote broadcasts.

Duties include driving the stations' vehicles to and from remote broadcasts and events. At these remotes, the promotion assistant sets up broadcast equipment and dis-



WHO'S THE BOSS? Couldn't resist printing this one. That's WPLJ/New York & ABC VP/FM Programming Tom Cuddy with his close personal pal, the one and only Bruce Springsteen.

plays, interacts with the public and air personalities and handles tear-down. Weekend and evening work and some moderate lifting are required.

Radio-station promotion experience and familiarity with remote broadcast equipment is highly preferred. Candidates must have a clean driving record. To apply, send a resume to PD Scott Sands, MyStar Communications Corp., 9245 N. Meridian St., Suite 300, Indianapolis, IN 46260, Attn.: Promotion Assistant Position.

PD/Morning Host: Mainstream AC in Jackson, MS seeks combination PD/on-air host. This is an excellent opportunity for an up-and-comer or folks who have been beat up by the "big corporate radio world" and want to work for private, more stable owners. If interested, contact Burke Allen at burke@burnsradio.com or rush your package, in confidence, to Alan Burns & Associates, 11705 Sumacs St., Oakton, VA 22124, Attn.: Burke Allen.

PD/Morning Host: KQMG (Lite 95.3)/Independence, IA (18 miles east of Waterloo) seeks a PD and morning host. Send resume, MP3 and salary requirements to rick@sunny103-5.com. If you have play-by-play experience, computer experience and cool EditPro skills, enjoy doing remotes and like community involvement, this could be the position for you.

Nights: KZZO (The Zone)/Sacramento is looking for a killer night jock. Minimum four years' experience; must possess strong production skills. T&Rs to Ed Lambert, KZZO, 280 Commerce Circle, Sacramento, CA 95815. Equal opportunity employer.

Part-Time: WQSX (Star 93-7)/Boston is looking for possible weekend and swing shift hosts. If you think you've got what it takes to be in Boston, love Boston, have a CHR-style delivery and can relate on-air to the lifestyle of the Star 93-7 listener, send your package to Weekend Warrior Wannabe, Star 93-7 WQSX-FM, 20 Guest St., Third Floor, Brighton, MA 02135. Entercom Communications is an equal opportunity employer. No phone calls or MP3/resume e-mails, please.

Part-Time: WJLQ (Q100)/Pensacola, FL is looking for some killer part-time weekend air talent ASAP. Send your package to Q100, Cumulus Broadcasting, 6565 N. West St., Pensacola, FL 32505, Attn: PD Steve Wall or Asst. PD Blake.

Future Positions

LM Communications, one of America's last great independent broadcasters, is seeking excellent broadcast talent from future stars for possible future on-air openings in our Lexington cluster. If you've got the chops, let me hear you. Send package, including scoped aircheck and resume, to Bill Clary, LM Communications Inc., 1300 Greendale Road, Lexington, KY 40511 or e-mail MP3s to bclary@lmcomm.com. Equal opportunity employer. Male/female, minorities especially encouraged to apply.

TALK BACK TO R&R!

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

Call me at 201-836-9333 or e-mail:

kkelly@radioandrecords.com



GOOD VIBRATIONS Alanis Morissette recently played WTMX/Chicago's *Miracle on State Street IV* concert, benefiting La Rabida Children's Hospital. Seen here (l-r) are WTMX morning co-host Eric Ferguson (of The Eric & Kathy Show) WTMX PD Mary Ellen Kachinske, Reprise VP/Adult Formats Alex Coronfly, Morissette, WTMX Station Manager & WNND/Chicago VP/Programming Barry James and Reprise Midwest Promotion Manager Dave Derkowski.



People Needing People

Who to contact if you're looking for a new job

It's perhaps a sign of the times that this year's Country contribution to R&R's annual jobs issue contains more listings of people looking for new posts than ever before. And, on the flip side, there are fewer "Positions Open" listings than we've ever previously run.

Hopefully, 2003 will see ad revenues and record sales making comebacks and fewer jobs being eliminated. Whatever the environment, we'll continue to make the space available to try to match people with the right jobs.

Radio Positions Open

KBQK/Kansas City PD Mike Kennedy is looking for a night talent with "experience, tons of personality and someone who is not afraid of the phones and a lot of hard work." T&Rs to Kennedy at 4717 Grand Ave., Suite 600, Kansas City, MO 64112.

KHAY/Oxnard-Ventura, CA just lost its midday personality/Promotions Coordinator. T&Rs to PD Mark Hill at 1376 Walter St., Ventura, CA. 93003. EOE/MF.

KKJG/San Luis Obispo, CA is in need of a PD/morning co-host. Packages to GM Kathy Signorelli at KKJG, 3620 Sacramento St., Suite 204, San Luis Obispo, CA 93401.

KNFM/Odessa-Midland, TX has an opening for a morning partner who can also work in promotions. T&Rs to OM John Moesch at 11300 Highway 191, Building 2, Midland, TX 79703 or e-mail your resume with an MP3 to him at jmesh@aol.com.

WBUL-FM/Lexington, KY OM Barry Fox writes: "Clear Channel's No. 1-rated WBUL-FM just lost its morning team to WKHX/Atlanta. Can you keep The Bull's morning drive numbers in double-digits and on top in Lexington, KY, a highly com-

petitive market? Is your show compelling, local and a proven winner?" T&Rs to Fox at Clear Channel/Lexington, 2601 Nicholasville Road, Lexington, KY 40503. No calls.

WGKX/Memphis has a PD opening. Info to Barnstable/Memphis President Tony Yoken at 965 Ridge Lake Blvd., Memphis, TN 38120.

WIBW/Topeka, KS PD Rudy Fernandez needs a hot Production Director. T&Rs to him at 1210 SW Executive Dr., Topeka, KS 66615 or rudy@94country.com.

WKHX/Atlanta has a PD opening. Info to President/GM Victor Sansone at 210 Interstate N Pkwy SE, 6th Floor, Atlanta, GA 30339.

WKML/Fayetteville, NC is looking for a 7pm-midnight personality. Info to PD Andy Brown at WKML, 508 Person St., Fayetteville, NC 28301.

WSM-FM/Nashville PD Kevin O'Neal needs a morning show. T&Rs to 2644 McGavock Pike, Nashville, TN 37214.

Consultant Joel Raab is seeking a programming pro to assist him in all aspects of his consultancy, including music and research. He'd like to find someone who would live in Nashville, but that is not a requirement. Contact him at joelraab@aol.com.

Middle Tennessee State University in Murfreesboro, TN is seeking someone for a tenure-track appointment in its department of recording-industry music business section. Qualifications include a master's degree in a related field, with a doctor-

ate preferred. A demonstrated ability to work as part of a team to accomplish group goals is a necessity. University-level teaching and industry experience preferred. Send a complete resume, curriculum vitae, three current letters of reference and complete university or college transcripts to Cosette Collier, Interim Chair, Department of Recording Industry, Middle Tennessee State University, P.O. Box 21, Murfreesboro, TN 37132.

Radio: Pros On The Loose

Bill Brock, 304-327-7114, billbrockballiet@hotmail.com. Most recently OM for Triad's Bluefield, WV properties.

It's perhaps a sign of the times that this year's Country contribution to R&R's annual jobs issue contains more listings of people looking for new posts than ever before.

Coyote Collins, 585-415-1123, mecoyote@rochester.rr.com. Most recently PD/afternoon for WBEE/Rochester, NY, where he spent 10 years. He also previously programmed and worked an airshift at Classic Rocker WQVR/Rochester, NY.

Jack Douglas, 540-633-5885, jdb1897@hotmail.com. Most recently PD of New River Valley Radio Partners' Country WPSK, Country Oldies WWBU and Classic Rock combo WBRW & WBWR in Blacksburg, VA.

Steve Giutarri, 210-481-6775, steve_giutarri@yahoo.com. The former KCYY & KKYX/San Antonio PD has also previously been Asst. PD of KKQB/Houston and KBUL/Salt Lake City.

Todd Grimstead, 303-766-9385, toddgrim@hotmail.com. The KCKK & KYGO/Denver personality left at year's end due to budget cuts. Before moving to the Mile High City in 1998, he spent 19 years on the air at WPOC/Baltimore.

Dene Hallam, 770-988-8898,

dene@thehallams.com. A programmer for more than 25 years, Dene was most recently OM for WKHX & WYAY/Atlanta. He's also programmed New York's WHN and WKHK, KKQB/Houston, KYCY/San Francisco, WWWW/Detroit, WDSY/Pittsburgh, KBZT/San Diego and KUDL/Kansas City.

Lance Houston, 407-467-0660, radiojock5@aol.com. This 10-year radio vet has PD, MD, on-air and marketing and promotions experience. Most recently doing music research for RateTheMusic.com, he's worked at Tuscaloosa, AL's WACT, WTXT & WZBQ and at WYGC/Gainesville.

Dean James, 817-481-8800, deano@airmail.net. Most recently PD of KSCS/Dallas, James also previously programmed KFKF/Kansas City and WBOS/Boston.

Big Steve Kelly, bskpd@aaahawk.com. Kelly has programmed and been on the air in Detroit, Philadelphia, Richmond, Orlando and Salt Lake City. He's worked in a variety of formats and was most recently OM for Infinity/Memphis.

Kevin King, 704-391-7884, kevin@aol.com. Most recently PD of WKKT/Charlotte, King has also programmed WKHK/Richmond, WRBT/Harrisburg and KDDK/Little Rock.

Dave Lavendar, 520-887-1000, buzz@kiimfm.com. Most recently nights at KIIM/Tucson.

Steve Lee, 818-760-2107, s1949@aol.com. Lee was Director/Marketing for KZLA/Los Angeles for the past two years. He previously held similar posts at WUSN-FM/Chicago, KSAN/San Francisco and Infinity/Kansas City.

Jami Mayberry, 615-885-4450, janimayberry@mail.com. She's been on the air for more than 20 years, the last 12 in Nashville, including WSM-FM and WSIX. For the last 18 months Jami has been a personality on XM Satellite Radio's Hank's Place channel.

Adam Mayfield, 407-295-2806, nashadam123@aol.com. Has worked in marketing and promotion and music programming at Nashville's WAYM-FM, WKDF, WRQQ and WSIX. He's also stopped at WOOZ/Carbondale, IL; WBGL/Champaign, IL; and WGGH-AM/Marion, IL and has promotion experience with major Nashville labels and independent promoters.

Patrick Moon, 312-802-2577, doubleupfarms@yahoo.com. He recently interned for a top-rated Chicago morning show and has been bitten by the radio bug. He wants to be on the air, adding, "I am willing to move anywhere in order to gain the time and experience necessary to move on to bigger and better things." Anybody willing to give him his first shot?

Russ Schell, 314-239-4545, russshell@charter.net. Most recently OM of WRTH-AM & WIL-FM/St. Louis, Schell has also been Station Manager of WGH-FM/Norfolk and OM of WYAI & WYAY/Atlanta and

WKKX/St. Louis. His complete resume is online at <http://russshell.tripod.com>.

Bill Whyte, 615-758-4330, billwhyte@worldnet.att.net. Whyte recently departed mornings at WSM-FM/Nashville after 2 1/2 years. A consummate pro, few morning talents have a list of call letters after their names that can match Whyte's morning show experience: WUBE/Cincinnati, WFMS/Indianapolis and WMIL/Milwaukee.

Music Industry: Positions Sought

Angela Borchetta, 404-814-9752 or 404-441-8417. Prior to her most recent post as Southeast Rep for Nashville's Universal South, she handled pop promotion in that region for RCA/New York.

Tommy Laird, 615-355-3082, cfn.tommy@yahoo.com. The former Monument Promotion Coordinator previously held a similar post at Warner Bros./Nashville.

Tammy Lovett, 615-591-3656, tammyl2020@aol.com. Most recently Audium's Manager/Secondary Promotion, she also worked at SOR, RMG and Marco Promotions.

Shari Reinschriber, 954-450-4388. Recently Lyric Street's Northeast Regional Promo Rep, Reinschriber has also handled regions for Asylum, Virgin and Rising Tide.

Trudie Richardson, 770-947-6810, trudier@aol.com. Most recently Southeast Regional for Audium, she's also promoted for Decca and Atlantic. She also served as Producer for Jones Radio Networks' Nashville Nights.

Jim Roe, 615-516-5214, P.O. Box 128186, Nashville, TN 37203. Most recently, Roe was Sr. Director/National Sales for MCA/Nashville.

Mike Rogers, 615-599-0066, mrpromotion@aol.com. With Sony/Nashville (formerly CBS) since 1988, he spent 12 years in promotion and was most recently Director/National Promotion.

Joe Saul, 615-731-3490, josephsaul720@hotmail.com. A recent MTSU grad, the Ten Ten Music Group intern was just hired on a part-time, though temporary, basis.

Mike Severson, 615-673-6453; mikeseverson@comcast.net. Mike spent over eight years in promotion with MCA/Nashville and Decca.

Audrey Thayer, 615-832-2696, muzicbuzz@yahoo.com. Thayer recently completed an internship in the marketing department at the Grand Ole Opry and is seeking a position in the music-marketing world.

Mark Westcott, 847-565-4289. Westcott was most recently Manager/Midwest Promotion for Epic/Nashville.

Academy of Country Music. The search to replace retiring Exec. Director Fran Boyd begins in earnest as the new year begins. A search committee will be handling the process. Send information to the ACM offices at 4100 West Alameda Ave., Suite 208, Burbank, CA 91505-4151.



HALL OF FAME Wisconsin native George Briner of DreamWorks Records was inducted into Madison's Country Music Hall of Fame this fall. Seen here at the ceremony are (l-r) WWQM/Madison PD Mark Grantin and MD Mel McKenzie, Briner and DreamWorks' Scott Borchetta.

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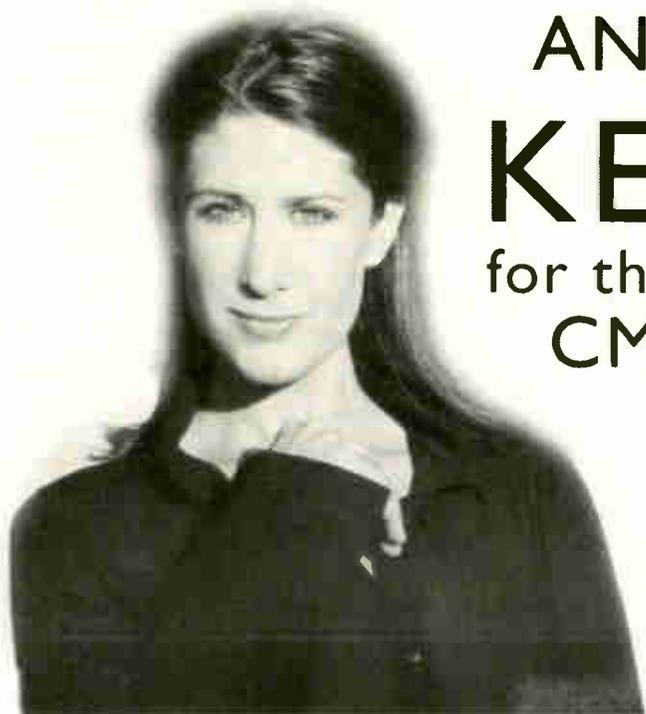


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New Singles For A New Year

There will be plenty of new music for PDs to play in 2003

The Dixie Chicks, Shania Twain, Faith Hill, Tim McGraw — the last quarter of 2002 was a bonanza for Country programmers, and they will continue to reap rewards in the new year as the aforementioned stars release second, third or even fourth singles from their latest projects.

Couple that with new first-quarter music from other country icons, like Willie Nelson, as well as material from up-and-comers, and 2003 looks to be off to a promising start for Country PDs.

Most of the labels on Music Row play their cards close to their vests when it comes to discussing release schedules, as they worry about the competition being privy to their plans. They also don't like to give out information about the releases themselves because those plans can change on a dime. So the information we present this week regarding these projects could be outdated next week.

With that in mind, here's a list of what to expect from some of the major labels for first quarter of 2003.

Warner Bros.: What's Up, Doc?

• **John Michael Montgomery** — "Country Thang" is due out in January. The promotion department at Warner Bros. will be starting the new year with this single from what many are seeing as JMM's strongest effort in years.

• **Trick Pony** — "A Boy Like You" is due out in early spring. The first single from *On a Mission* continues to climb.

• **Blake Shelton** — The next single is TBA but is slated to come out in late March. Shelton's new project, *The Dreamer*, hits store shelves on Feb. 4, and he's got plenty of momentum

from his current hit single, "The Baby," to support it.

• **Faith Hill** — Her single, which is TBA but will be the third from her multi-Platinum *Cry* CD, is due out in late spring.

• **Dusty Drake** — "Too Wet to Plow" is slated for a March release. A songwriter who has had cuts done by Joe Diffie, Mark Chesnutt, Ricochet and Janie Fricke, Drake is making his first foray as an artist by releasing an as-yet-untitled CD this spring. He spent the early part of his adult life as an air-traffic-control supervisor before moving to Nashville.

Warner Bros. Sr. VP/Promotion David Haley says, "He won me over when I sat down with him one-on-one. He's engaging, a family guy with a wife and two children. He's somebody you can relate to. People will walk away saying, 'I really like that guy.'"

Universal South: Hoops Talk

• **Holly Lamar** — "UnKissed" is due out Jan. 27. Lamar spent a good deal of time last year visiting radio stations and getting to know programmers.

• **Dean Miller** — The single is TBA but is slated for a February release.

• **Chad Mullins** — The single is TBA and due out by the end of March. Mullins, a newcomer to the Universal South family, is, Sr. VP/Promotion Bry-

an Switzer says, "a '64" multitalented musician from Ohio — it sounds like I'm introducing a basketball player."

RCA: Many Happy Returns

• **Sara Evans** — Her TBA new single is slated to come out this spring. Evans will be back in 2003 after taking some time off to give birth to her second child.

• **Clay Walker** — The single is TBA and due out in March. This debut project on RCA is Walker's much-anticipated return to the music scene.

• **Aaron Lines** — "Love Changes Everything" is due out this spring. Newcomer Lines is enjoying radio time with his first single, "You Can't Hide Beautiful," which entered the top 10 near the end of 2002. For more on Lines, see the sidebar on this page.

Lost Highway, MCA, Mercury: Willie, Shania And More

• **Willie Nelson with Jon Bon Jovi** — "Always on My Mind" is due out in January.

• **Anthony Smith** — "Half a Man" is slated for a January release.

• **Marcel** — "Tennessee" is due out in February.

• **Shania Twain** — Her next single is due out in March, but the expected third single from *Up!* hasn't been decided upon as yet — no wonder, since the label has 17 cuts to choose from.

• **Gary Allan** — His TBA single is slated for a March release.

• **Vince Gill** — His single is due out in March and is TBA. "Next Big Thing," Gill's first single from his latest album, continues its chart climb.

• **Terri Clark** — Her single, which is TBA, is slated to come out in March. Clark's "I Just Wanna Be Mad" proved her staying power and continues to spend time on the charts.

• **Josh Turner** — His TBA single is due out in April.

Lyric Street: Flatt Out

• **Rascal Flatts** — "Love You Out Loud" is due out in January. This is the second single off their second CD, *Melt*, which has already sold enough copies to qualify for Platinum status.

• **Brian McComas** — The TBA single is due in January. This is the second project from McComas, and Lyric Street Sr. VP/Promotion Kevin Herring says, "The Arkansas native has hooked up with producer Leigh Reynolds — who worked with Kevin Denney — to make a driving country

Outside The Lines

Canadian artist's first U.S. CD hits the streets Jan. 7

Twenty-five-year-old **Aaron Lines** is no stranger to the music business, having released several independent projects in his homeland of Canada over the years, but the differences between the music business in Canada and in the U.S. have been a bit of a wakeup call for him.



Aaron Lines

"The chart is so much different," he says. "The Canadian chart moves faster. Radio works a little differently there. There's not as many stations, and they tend to put songs in medium and heavy rotation faster than stations down here." Those differences can be frustrating, Lines says. "It's human nature to want things to happen as quickly as possible," he explains.

His first U.S. single, "You Can't Hide Beautiful," was released last summer and is just now cracking the top 10, but Lines is enjoying more success than many other first-timers on the chart. He's hoping it continues with his followup, "Love Changes Everything," which is a song he released independently in Canada and that got him his U.S. record deal.

Lines wrote eight of the 11 songs on his latest CD, and he is sometimes asked how he writes such insightful songs at such a young age. "I've run into that a little bit, but I was subjected to more of those kinds of questions when I was 21," he says. "It's a little bit frustrating, but I tell people that experiences don't have to happen to you in order for you to be able to write about them. You can see it in your friends' relationships or your parents'."

With so much going for him, Lines is quick to point out his faults. "I don't think I'm the best self-promoter," he says. "I never wanted to be the center of attention. Getting interviewed and having to talk about yourself is a little awkward. I was talking to [fellow Canadian artist] Paul Brandt about it last night.

"Every e-mail, every interview and every phone call is about you. You're kind of the product at this point. I realize that it's a business and that it's about money as much as it's about music, but you try not to turn into one of those artists people don't like when they go back home."

tempo song that we're 99.9% sure will be a huge hit. The Lyric Street promo staff will be hitting the road in January with the new music and video, and Brian too."

• **Sonya Isaacs** — Her single is due early in the first quarter of 2003 and is TBA.

Epic/Monument: Patty's Back

• **Patty Loveless** — Her next single is TBA and will come out in the first quarter. Loveless scored big with her Christmas CD, *Bluegrass and White Snow*, and she'll quickly follow that success with a new CD.

• **Little Big Town** — The single will come out in the first quarter and is TBA.

• **Brad Martin** — His single is TBA and is slated for first-quarter release.

DreamWorks: Rockin' On

• **Toby Keith** — "Rock You Baby" is due out during the first quarter. The big man shows no signs of slowing the tempo down.

• **Jimmy Wayne** — "Stay Gone" is slated for a first-quarter release.

• **Emerson Drive** — "Only God" is due out during the first quarter.

• Also, expect new music from **Challee Tennison** and **Darryl Worley** in the first three months of the new year.

Curb: Don't Curb Your Enthusiasm

• **Jo Dee Messina** — "Was That My Life" is due out Jan. 20.

• **Tim McGraw** — His next single is TBA but slated to come out in the first quarter. The second single off his new album will follow on the success (and controversy) of "Red Rag Top."

Columbia: Speeding Along

• **Montgomery Gentry** — "Speed" is due out in the first quarter.

• **Travis Tritt** — "Country Ain't Country" is slated for a first-quarter release.

• **Mark Chesnutt** — "I'm in Love With a Married Woman" is due out during the first quarter.

Capitol: Riding In A Bentley

• **Dierks Bentley** — The TBA single is due out in March.

• The label also continues working projects from **Trace Adkins** and **Jennifer Hanson**.

Audium: Make Way For Dwight

• **Dwight Yoakam** — His next single is TBA and has a first-quarter due date. Yoakam recorded throughout the month of December, with Pete Anderson serving as producer.

• **Sammy Kershaw** — "I Want My Money Back" is slated to come out during the first quarter. Kershaw's project, produced by Richard Landis, will be in stores by late March.

• **Rhett Akins** — "In Your Love" is due out in the first quarter.

Arista Cat

• **Brett James** — "After All" is due out in early February. A songwriter who has had over 60 songs cut by a variety of artists, James is taking his shot at recording some of his own material. Among the songs he's written are Martina McBride's "Blessed," Jessica Andrews' "Who I Am," Lonestar's "With Me" and Tim McGraw's "Telluride."



LADY LUCK Robyne Bullion won a trip to Las Vegas from CMT, which not only got her tickets to a Brooks & Dunn show and her name on the marquee at the Las Vegas Hilton, but also a chance to play roulette with the duo — and win \$1,400. Seen here are (l-r) Kix Brooks, Bullion and Ronnie Dunn.



Who Says Women Can't Have It All?

Maria Lopez is a full-time parent ... and an air talent on five different stations

Maria Lopez is a woman for all seasons. She began her radio career nearly 20 years ago, working in the traffic department of then-Beautiful Music KABL/San Francisco. It wasn't long before Lopez, blessed with a heavenly set of pipes, made the transition to airwork at nearby KTID/San Rafael, CA. Lopez was later hired by then-KKSF/San Francisco PD Steve Feinstein to host the station's night show, *Lights Out San Francisco*. Lopez lost the position in late 2001, due to downsizing.

It's been said that hindsight is 20/20. As painful as it was to lose her job, Lopez says now that her exit from KKSF proved to be a blessing in disguise.

Many believe that, in the future, more and more people will work as outside contractors on an assortment of projects rather than hold one full-time job. If that's the case, Maria is already on the vanguard. Today she is not only responsible for overnights at Infinity's eclectic rhythmic-leaning AC KKWV (The Wave)/San Francisco, she also hosts a Sunday-morning show at the station.

Oh, and she also voicetracks on four Smooth Jazz stations. Lopez handles middays at WJZZ/Atlanta, KJCD/Denver and KOAS/Las Vegas and is the host of *Night Sounds* on KJZY/Santa Rosa, CA. If that weren't enough, she's also become a fixture as an on-camera announcer during pledge drives at public television giant KQED/San Francisco.

Striking A Balance

In the real world Lopez is a single mother of a 9-year old daughter and a 16-year-old son and actively involved in their lives. She rises at

and I love looking at their website.

"For Denver, KJCD PD Mike Fischer likes me to do a weather reference whenever I can, so I check that out too. If anything unforeseen happens in the forecast, I get a call so I can update the weather."

The Power Of Prep

Between prep time and recording, Lopez works full-time — and more. "I've had some misconceptions about that myself since the time I

"To take this kind of approach to work, I've had to clear away all my preconceived notions of what a job is."

recorded my show for KKSF," she says. "You have to prepare, because it's not a very good product if you don't know what you're talking about.

"The advantage of being at home is that I can prepare even more effectively, because I don't have travel time. I can care for my family and concentrate on prepping, which really makes me sound like I have a stake in what the shows sound like — and I do.

"My home studio used to be a closet. In it is a small table, which holds KJZY's computer, so I can plug right into their system. Other than that, all it takes is a good microphone, a mixer and my computer, which is set up to record CDs.

"I have a tiny Japanese fountain, too, so if I ever feel like I'm losing my mind, I can soothe myself with the sound of gurgling water. I have

a good Bose radio too. And, I get copies of all the new music I play, so I know how it sounds and what to say when I come out of it.

"The first thing I do in the morning is fire up the computer. If there is any e-mail from Atlanta, I usually have it by 6am. I check to see that all the logs are in for the next day. My daughter is in school by 8:20am. After that, I come home, make a cup of tea and begin my work."

A Blessing In Disguise

Before Lopez hosts her 7am-noon shift on KKWV each Sunday, she tracks several of her night shows for the coming week. "Aside from that, I try to keep my trips into the city down to one a week, because I don't want to do a lot of driving when there is so much to do at home," she says.

"I have the flexibility to come and go as I please. I do the grocery shopping during my noon break. I have to arrange my schedule to work other things — even something as simple as a manicure — into my schedule."

As demanding as Lopez's unconventional setup is, it's also well-suited to her life's circumstances. "My daughter is at an age where she wants me to be the room mother at school, to go to the parties and on all the field trips," she says. "I'm able to do that by shuffling my day around.

"Sometimes I feel that the top of my head is going to come off, but that's all part of being a soccer mom. I had to find a way to accommodate everything. Blessings can come in strange forms. Now I see that getting canned from KKSF was one of the best things that ever happened to me."

No Preconceptions

"To take this kind of approach to work, I've had to clear away all my preconceived notions of what a job

is," Lopez continues. "I worked so long doing one shift plus some production at one radio station that I had to change my entire mindset when that job ended. It took a while — almost a year — to become accustomed to a new way of life.

"The mindset has to be open to complete flexibility. If I do a fill-in shift on KKWV, for example, I may not get home until 9pm, but I can't let that disrupt my schedule. I have to roll with it all."

"Blessings can come in strange forms. Now I see that getting canned from KKSF was one of the best things that ever happened to me."

Lopez says that she stumbled into her current work environment, but she now realizes that she's able to have it all as the proprietor of her own business. "Even though I had a great job before and was bringing home money, I was away from home in the evening and I felt unfulfilled as a parent," she says. "I missed doing all I wanted to as a whole human being, but not anymore. Whatever the drawbacks, they're balanced by the benefits of my new arrangement."



Maria Lopez

6am to get the family ready and out of the house. She drives her daughter to and from school, plus she regularly volunteers in a classroom reading program. Then there are the numerous extracurricular activities, such as music lessons, soccer and basketball.

Given Lopez's rigorous schedule and the professional and personal demands on her time, you may think she is fortunate to have "part-time" work as a voice-tracked host, but there's more to her assignments than meets the eye. Discipline, among other things, is required to undertake such an endeavor, but she says the tradeoff she makes is worth it.

Lopez approaches each assignment differently. She drives to San Francisco to cut the tracks for her overnight show on KKWV; the rest she records in her home studio. Because she must send shows destined for WJZZ by Federal Express, she generally cuts two or more at one time.

The remainder of the shows are recorded the day before they air. She records them on MP3 and sends them directly to the PD or the station's dubber via e-mail for easy loading into the hard drive. The entire process of completing one show takes approximately one hour and 15 minutes.

Lopez spends almost as much time on show prep as she does on her actual job. "Every day I go on the Internet and read the newspapers in each market," she explains. "The *Atlanta Journal* is a great newspaper,



ALL IN A DAY'S WORK Day in and day out, WSJT/Tampa MD Kathy Curtis lives and breathes Smooth Jazz. Here she's making Fourplay's (l-r) Bob James, Nathan East, Larry Carlton and Harvey Mason feel at home after their recent area concert.

TALK BACK TO R&R!

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

Call me at 310-788-1665

or e-mail:

carcher@radioandrecords.com



A Bitchin' Border Patrol Agent

One Rock jock's life after radio is spent protecting the nation's border

Reunions and year-end columns frequently lead me to wonder, "Whatever happened to so-and so?" For this year's jobs theme issue, I thought it would be interesting to highlight someone who has made a career change out of radio.

During a recent conversation with WBYP/Ft. Wayne, IN OM Jim Fox, KLPX's *Area 51* metal show, which is still on the air.

the name Bob Bitchin' came up. I asked whatever became of him, and Fox replied that his former jock is now a Border Patrol agent. So I called Bob Bushell (formerly Bob Bitchin') and asked if he'd share with our readers how he came to make such a radical career switch.

Bushell, a Tucson native, got his first radio job in the early '90s, at Rocker KLPX in his hometown. He started out as Bob Curry, primarily doing nights, and also logged some time with Alternative sister KFMA/Tucson. "During the time I was at KLPX I was also doing part-time work at KUPD/Phoenix on weekends," Bushell says. "Tim Maranville was the PD at KUPD at the time, and he knew Jim Fox, who was then at WMFS/Memphis and needed someone full-time."

Bushell landed the MD/afternoon job at WMFS. He relates, "The whole Bob Bitchin' thing was a nickname. I put it in my imagers when I was at KLPX, and when Jim hired me he flat-out said, 'You're Bob Bitchin'; and that was it. The station was very heavy, so it fit in with the whole attitude thing."

Bushell rose to Asst. PD of WMFS before returning to Tucson in March of '98. He landed a gig with Mediabase, as well as some part-time work back at KLPX. That's when he started



Bob Bushell

A Left Turn

Bushell says he first wanted to be a Border Patrol agent long before his radio career was launched. "But I went to college and came out with a media degree and stumbled into radio, though I really wanted to go into TV," he says. "That's how the whole radio thing

started. My life took a turn, and I went down that path."

Mediabase inadvertently helped Bushell get back on track. He recalls, "The Mediabase job was basically 'name that song.' There was a tune that kept coming up that, for the life of me, I couldn't name. It was driving me batty. It was all rock 'n' roll and a dude singing, and I didn't know what song it was. I finally figured out it was the music bed for a Coast Guard commercial."

Bushell says he thought being in the Coast Guard would be cool, but, living in Tucson, it wouldn't work. Then the wheels began to turn. "I remembered that I had wanted to be Border Patrol a long time ago, so I applied," he says. "It took two years; they climb up your butt with a microscope. There are written tests, oral interviews — it's a very long, involved process."

"After about a year and a half went by I gave up on it, figuring they found something in my background they

didn't like. I admitted that I had inhaled, and, being a radio guy, you lead a crazy life, so I figured they talked to someone who told them I was undesirable."

A New Career

That wasn't the case, however, and one day the government came calling. Having had time to think about it, Bushell had already decided that the one condition under which he would accept the job would be if he could be stationed in Nogales, AZ, an hour south of Tucson. "My life was good, Mediabase was paying me well, I was working at home," he says. "Everything was already great."

As it turns out, Nogales was exactly where he was needed, and Bushell was on his way in his new career. "In November 2001 I went away for five months to the Border Patrol Academy in South Carolina for intensive training," he says. "You have to learn Spanish and all different kinds of law, from criminal and statutory law to immigration law."

"There's also the physical side, which is boot camp, where they treat you like shit and yell at you — that whole deal where they're weeding out the weak candidates. It's like a paramilitary organization."

Bushell survived the experience and is now a Border Patrol agent. He's back home in Tucson and commutes to work every day, where, as he describes it, "I walk around in the desert looking for people who are trying to sneak into the country."

Passing Muster

Bushell details a typical day: "There are different assignments you can get, and they change daily. I'll drive to work and go to the locker room, get my uniform and gear on and go to muster, which is when everybody gathers before we go out and the supervisors tell us what we're doing. You could be doing a patrol on the outskirts of town, in the middle of nowhere, where you'll spend a lot of time hiking and looking for signs of people."

"Or you could get an assignment in downtown Nogales, where you cruise around in your car looking for guys who are jumping the fence downtown, maybe trying to blend into the crowd. You can tell they don't belong by the way they're dressed or by the scared or guilty look on their faces as they're walking around."

Bushell notes that Border Patrol agents typically use four-wheel-drive vehicles, such as the Chevy Tahoe. He describes an incident that occurred on

a recent night, sometime around midnight, out in the desert: "One of our agents came across a full-size pickup with its lights off. They tried to get away and crashed into a pole, disabling the vehicle."

"Nobody was hurt, but this truck was loaded with people. When everyone was gathered, there were 48 aliens who had been packed in this truck. No one tried to run, fortunately."

Border Tales

Frequently, people trying to cross are with their children. "When they try to run away they get separated, so we spend a lot of time looking for kids who have been separated from their families," Bushell says.

"People don't always run. It depends on whether there are a lot of them together and on what their coyote — the smuggler — tells them. He might tell them to run no matter what. Or it might depend on the particular agent who stops them and how the agent is armed. Certain weapons keep the aliens from running."

"It's also a little like radio — it's all about your voice and how you present yourself. If you present yourself like a wuss, they may try to run. If you're the man in charge and they know it, they won't run."

"I listen to a lot of radio now. I've turned into a listener, which is weird."

New Objectivity

Bushell loves being just a radio fan again. "I spend a lot of time in the car, especially working overnights, when I'm usually alone," he says. "I listen to a lot of radio now. I've turned into a listener, which is weird."

"When you're a DJ the PD tells you you're talking too long, you don't have enough phoners, come up with something interesting to talk about, all that stuff. And you think, 'Yeah, good idea; I should really try to do that.'"

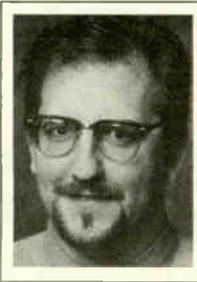
"But now, as a listener, I find myself being entertained by radio, and when I think about it, I'm entertained because the guy is doing that stuff. I'm more objective about it now. I'm more objective about music too. It's neat to be a real listener again; it's a different perspective."

"Like when I first heard the new Audioslave. I knew it was Chris Cornell, but I didn't know anything about the project. When you're in radio, you know well in advance when something new is coming, when it's going for adds, etc."

Bushell is thoroughly enjoying the sense of discovery he has now as a music fan, but he admits there is still a special place in his heart for radio, and he hopes that someday he'll be able to do an occasional airshift, just for fun. "I think I'll be a better jock, because I'll be able to relate as a fan and as a listener," he says.



MAKE UP YOUR MIND! Roadrunner/IDJMG artists Theory Of A Deadman took their "nicest band in the world" demeanor to WNOR/Norfolk and worked the station on their upcoming single "Make Up Your Mind." Shown here (l-r) are Theory's Tyler Connolly and Dean Back; WNOR Asst. PD/MD Tim Parker; Theory's Tim Hart; and the band's fill-in guitarist, Dave.



JIM KERR

jkerr@radioandrecords.com

Limited Opportunities For Online Work

An update on Internet radio job listings

This marks the third year in a row that I've looked at Internet job sites as a resource for prospective radio job applicants. And this is the third year in a row that I've come away disappointed. This would not be so depressing, aside from the fact that if there is one thing that both employers and the unemployed need in this consolidated environment, it is a place to both find good jobs and attract good employees.

Of course, the nature of job sites is that you'll also find plenty of bad jobs and plenty of bad applicants, but in the chaff you will find some wheat — it just takes some effort. However, if their Internet resources are any indication, radio companies don't seem to want to make that effort.

The good news is, that may change. Proposed changes to the EEO rules presently before the FCC would mandate a public posting of jobs for a specified period of time before the job is filled. This may be just the push radio companies need to fully disclose their employment needs. As it is, what the unemployed programmer has to choose from is rather thin. Let's look at how specific companies are doing.

Clearcareers

Last year Clear Channel's employment site at www.clearcareers.com was woefully lacking in programming jobs. With more than 1,100 stations in the company's radio division, there were only 13 programming jobs listed. Of those, six were in marketing and promotions and four were for on-air positions. There were no jobs posted in any of the top 10 markets.

This year I found significantly more jobs. On the other hand, when compared to last year's paltry numbers, even a relatively modest gain looks big. That's exactly what we see here. While the search engine was easy to use and comprehensive, Clear Channel only had 31 posted jobs available in programming. Of those 31 jobs, 16 were in promotions and 10 were on-air. Nine of the 31 jobs were part-time. Needless to say, we aren't looking at a rich vein for job hunters to mine.

One other problem with the Clear Channel job listings is that many of them are months old. One PD position was posted on April 9, 2002! It is quite likely that many of these positions have already been filled.

I had hoped to respond to a couple of the job postings to check on availability, but this revealed another major problem with Clear Channel's

website: It does not give you any information about the station other than the available job and what city the station is located in. You can't even find out the call letters of the station to which you are applying.

When you register on the website to apply for a job online, you give your personal information and complete an online resume. This is then forwarded to the appropriate station. The applicant is almost completely in the dark.

The primary weapons in the arsenal of the job-seeker continue to be the classifieds in the back of R&R and a network of friends who will keep their ears open for available positions.

Infinity Impresses

It is absolutely incredible how much Infinity has improved its digital presence since the merger with Viacom. The influence of Viacom here is undeniable. Today, Infinity has a very easy-to-navigate corporate site with prominent buttons that link the user to its job bank and station sites.

Infinity's job site (found at www.infinityradio.com) is impressive. You can search by keyword, station, market, format and state. I did a keyword search on programming-related terms ("program," "music," "promotions," etc.) and found 65 programming-related jobs available at Infinity stations.

Considering that Infinity owns fewer than 200 stations, it is quite possible that the 65 jobs are a complete

listing of what is available — especially when you consider that the listings included high-profile jobs like a PD opening at Country KILT/Houston.

Browsing jobs on the site is a bit of a pain, since they are listed only by job title. If you want more information, such as the city in which the job is located, you need to click on the job opening to see the detailed listing. The good news is that the detailed listings are truly detailed.

Unlike Clear Channel's site, which has the applicant flying blind, the Infinity site gives you all the pertinent information about each job opening, including the call letters of the station involved and the station's address and contact information. This information varied depending on the listing. Some listings included e-mail information, while others provided a fax number and some just gave an address. None of the jobs I perused allowed job seekers to apply online, however.

Other Company Offerings

Entercom is the country's fifth-largest radio operator and, as I pointed out in the past two years, has one of the best employment sites in the industry. It is extremely comprehensive, with numerous jobs in every one of the markets that Entercom operates in. Anyone looking for a radio job would be well served by checking out the Entercom website at www.entercom.com.

Last year I mentioned that the only downside was that advanced searches weren't possible and that you couldn't browse jobs by type, only by market. This is still the case. Still, I'd trade Entercom's comprehensiveness for a speedy search tool any day.

Last year Cumulus had the dubious honor of having the worst company site for job applicants of all those I'd looked at over the previous two years. This year it narrowly misses getting that title again. The site offers no job listings, but lists five categories (Market Manager, Chief Engineers, Promotions, Programming and Sales) where you can click and get a job description. All five links give you the Cumulus corporate address, a generic job application e-mail address (careeropportunities@cumulus.com) and a fax number.

Cumulus avoids the "worst site" mantle thanks to Citadel Communications. Last year Citadel had a great site that allowed you to search for jobs based on position. Once you found a listing that looked interesting, you

could click on it and get detailed information about the job, including the name of the person you needed to contact for the job and how to contact them.

This year Citadel has done away with all that. A click on the "Employment" link from the Citadel corporate page (www.citadelcommunications.com) directs you to a page with the corporate address and phone numbers and an e-mail address for human resources. There is absolutely nothing to indicate what kind of jobs are available or where they would be. Citadel doesn't even give the vague job descriptions that Cumulus does.

Emmis is a big company with stations in big markets. The only downside for the applicant is that Emmis doesn't have a lot of stations. That said, the company has one of the best employment sites in radio. You can search by job, by state and by keyword. Results are detailed, with all the information any job searcher would need to decide to apply for a job.

Emmis also owns publishing and television interests, and one of the side benefits of its site is that your search may pull in an opening in one of these other media. You never know: Maybe in your job search you'll find something in publishing that strikes your fancy.

Independent Sites

In addition to company-sponsored employment sites, you can also access independent sites that offer job listings. In an ideal world, these sites would compile all the jobs available at other sites and organize them in an easy-to-navigate fashion. Unfortunately, all three radio job banks I examined were a far cry from that ideal.

The first site I looked at was at www.tvandradijobs.com, and it hasn't improved much in the past year. It was easy to find the available jobs on this site, but the organization of those jobs left a lot to be desired. From the opening page, click on "Job Listings." On the next page, click "Radio." This takes you to a list of every job listing for radio available on the site, which numbered 52 the day I accessed it. That's 27 fewer jobs than were listed last year.

The jobs were of every type, from account executives to music directors. This list was certainly not comprehensive, and its content was very uneven. The postings are still written by the individuals offering the jobs. While the

quality of the postings was much better than last year, there were still some items that didn't have correct e-mail addresses and others with a minimal description of what the job entailed.

A slightly improved site was an important one: the National Association of Broadcasters careers page (www.nab.org/bcc). The NAB job site had the most organized job listings of all the ones I looked at. You can search for a job by specific position, category, location, the date the job was posted or a combination of all four.

I did a search for programming-department openings in the entire United States. Last year my search yielded 10 openings, none of which were for PDs or MDs. This year my search yielded 53 openings, of which two were for PDs. This still reveals a dramatic lack of comprehensiveness, but at least the site is moving in the right direction.

Primary Weapons

The last site I looked at last year appears to have sold its domain name or let it lapse. The former site of the Broadcast Executive Directors Association, which had been at www.careerpage.com, is now a German-language career site. A Google search found that the BEDA site had moved to www.careerpage.org.

On this site you can search by department, date of job posting, location or a combination. You can even search by keyword to look for specific openings in a specific location. Unfortunately, as was the case last year, a broad search for programming openings in any state in the U.S. yielded no openings.

Despite all the advances in e-commerce and the dramatic increase in Internet usage, little has changed from last year. In fact, with Citadel taking its job bank offline, things are even worse. As I've said every year since I started doing this research, finding an opening over the Internet should not be considered the bedrock of any job search.

In fact, there are so few job openings posted on the Internet that an online job search cannot be considered anything more than a supplementary tool. Even with all the technological advances and consolidation in the industry, the primary weapons in the arsenal of the job seeker continue to be the classifieds in the back of R&R and a network of friends who will keep their ears open for available positions.



MISFITS AT CHRISTMAS The FNX Network hosted its version of a holiday festival show on Dec. 10, the FNX Misfit Holiday Show. Playing in front of a sold-out crowd were Audiovent and Everclear. Seen here hanging out backstage are FNX MD Kevin Mays, Everclear's Greg Eklund and Art Alexakis, FNX PD/morning show host Cruze and Everclear's Craig Montoya.



On-Air Quality Control

In the modern radio landscape, talent makes the difference

SBR's John Bradley recently introduced me to John Silliman Dodge, and after chatting with Dodge a few times I asked him to write a column for our annual jobs issue. Dodge lives in Seattle and runs the communications firm Silliman Dodge Digital Media Strategy. He consults radio on a variety of issues and conducts communications workshops with broadcasters, businesses and universities all over the U.S. Dodge is also an announcer for Sirius Satellite Radio.

Welcome to the new year, always a good time to consider new possibilities and new ways to engage and to think differently about the way we do our work. You may have a new on-air position in a new market or this may simply be an opportunity to approach your old job with a brand-new attitude. Either way, it's the perfect time for a fresh perspective.

Let's start by taking a look at the art, the craft and the creative science of announcing. But first, let me share a "Light Bulb Moment" with you.

I was visiting a client in San Francisco and listening to a station that used to be one flavor but then morphed into a totally different flavor. Suddenly — which is the way these things happen — I realized that radio could no longer compete on the basis of music alone. That day is over and done.

Today information is so readily available that I can copy your station's playlist and you can copy mine by tomorrow's morning drive. Consider speedy digital downloads, file-sharing, cheap CD burners, web radio, satellite radio, subscription services, new

wireless applications, etc., and it's easy to see that music is turning into a commodity. For younger audiences, radio is nowhere near their primary source for new music.

But don't panic. It's not like we're losing our grip. Or is it?

Talent Makes The Difference

I've spent decades working in performance — playing concerts as a recording artist, working in the studio as a radio production director, coaching talent as a program director and, now, consulting with radio stations, businesses and universities around the country. I'm convinced that the real competitive advantage among stations always comes down to talent.

The unique value that talent adds to our presentation is the only true differentiator left. Relationships are what propel and sustain all businesses. Since enduring relationships with listeners are what build long-term success, announcers take on much greater responsibility than ever before. Are we trained and prepared for that challenge? Some of us are, and

By John Silliman Dodge

many more of us are not.

The old school "that was... time, temp, liner... this is..." style of radio isn't compelling anymore, if it ever truly was. Real people communicating honestly and emotionally with other real people — that's where we're headed. This approach is particularly well suited to the authentic style of Triple A radio.

In the most important ways, however, great announcing is not about radio at all; it's about merging the fundamentals of interpersonal communication with the fundamentals of theater. It involves creative thinking and writing, public-speaking and presentation techniques — even the mechanics of speech.

After we begin to think and perform this way, we can overlay the particular requirements and eccentricities of the radio medium. But first we have to break it down to the basics.

P.R.E.P.

I use a system I call P.R.E.P., which stands for *preparation, rehearsal, editing and performance*. I think it can help make you a better announcer. Let's take a look.

First is preparation. Awareness of and empathy with your audience is the ultimate goal of preparation. You want to know exactly who you are talking to at all times. Go beyond age, sex and ZIP demographics and get to know the values and motivations of your listeners — what the sales team calls the psychographic profile.

Empathy involves taking on their perspective. Put yourself in your listeners' shoes, see through their eyes, listen with their ears, and imagine how they perceive you. The more you understand who they are and what makes them tick, the easier it is to visualize them as unique individuals. That vision puts you closer to the natural, one-on-one, across-the-table conversational sound common to all great communicators.

Second comes rehearsal. Let's debunk the myth of spontaneity right now. Spontaneity is vastly overrated. Not every thought that pops into your head should pop out of your mouth like your brain was some gumball machine. Why? Because, chances are, the first time you say something is not the very best way you could say it.

So take your gem of an idea and polish it to brilliance. Three times is the charm. Before the red light goes on, speak your next break out loud — all the bugs become evident. Speak it

Radio's P.R.E.P. School

John Silliman Dodge uses a system he calls P.R.E.P., which stands for *preparation, rehearsal, editing and performance*. It can help make you a better announcer.

- **Preparation:** Awareness of and empathy with your audience is the ultimate goal of preparation. Put yourself in your listeners' shoes, see through their eyes, listen with their ears, and imagine how they perceive you.

- **Rehearsal:** Spontaneity is vastly overrated. Chances are the first time you say something is not the very best way you could say it. So take your gem of an idea and polish it to brilliance.

- **Editing:** Think before you speak, and choose fewer, more powerful words. Fewer words arranged in a tighter sequence give your ideas bigger impact. Less truly is more.

- **Performance:** Be real. Real people are more believable.

a second time, and the rough edges smooth out, because now you know where you're going. The third time, you go live. You're still delivering your own words, only now they sing.

It's called *planned spontaneity*, and every successful actor and comedian employs this technique. You don't have to run your entire break through the drill, but you should always rehearse the two most important components: your entrance and exit.

Get Real

Then there's editing. Our world is on communication overload. We're supersaturated with e-mail, cell phones, telemarketers during dinner, broadband web and omnipresent radio and TV. So do your listeners a mighty favor: Think before you speak, and choose fewer, more powerful words. Fewer words arranged in a tighter sequence give your ideas bigger impact. Less truly is more.

Finally, there is your performance. I've done quite a bit of voiceover work with ad agencies, and something always happens early in these sessions. The director says, "We don't want you to sound like a DJ." By this he means, "We want you to be a real person, someone the audience will relate to. Real people are believable; DJs aren't." Pretty sobering, huh?

Too often an announcer opens the mike and out pops a caricature — a bad impression of a DJ. He uses tones and phrases he would never use in real life, certainly never with his friends.

This disconnect starts with the illusion that he is all alone in a studio, talking to a vast, anonymous audience. This is where things can break down and threaten intimacy, eye contact, directness, relevance, real-speak and humanity. But there's a way around it.

For years professional athletes have used a technique called *visualization* to prepare for a successful performance, and we can adapt this to our role as announcers. When you visualize for radio, fix one listener in your mind and talk directly to him or her. You remove the artificial tones and cadences, the "DJ-isms," from your speech. You talk exactly like you talk to your close friend in a one-to-one conversation.

In the process you become real. You're allowed to show and share emotions, opinions — all the things that real people do together. This attitude helps listeners adopt you into

their family and circle of friends — right where you want to be.

Remember that you are an actor and that you must get up for your performance. Breathe deeply, use your whole body, and make sure the blood is flowing and the brain is fully engaged before the mike and the mouth are open. Know your direction and your purpose for the break.

To the extent that you can, imagine your monologue as a dialogue. Focus all your energy and content on one person at a time, and use the intimate tone and language with him or her that you use with your best friend. And never break eye contact. Ever.

Think Different

Now that you think differently about your job, it's time for your executives to think differently as well. What if broadcasting were more like other big American industries? We would invest in research and development of new products and services. We would commit to ongoing training so that our people could learn to be more productive and effective.

This isn't frivolous or discretionary spending; some industry CEOs believe that a \$1 increase in R&D translates into a \$2 increase in profit and a \$5 increase in market value over a seven-year period. Even in an economic-disaster year like 2002, research and development budgets were only trimmed by 15%. But sometimes I fear that our industry thinks R&D is a misspelling of an Urban format and not a strategic component of success.

In nature, when a pool isn't fed by a spring or replenished by rain, it evaporates, and the animals that depend on it die. In business, the talent pool is in jeopardy when we fail to budget for development. Great coaches such as Randy Lane, Lorna Ozmon and Valerie Geller have been evangelizing this message for years. They know that success doesn't happen by chance or accident.

Smart broadcasters know that talent development is a product of planning, and they nurture and develop new talent upward through the chain of markets. The best broadcasters know that talent is their magic bullet, the secret weapon that makes all the difference.

If you'd like to learn more, you can contact John Silliman Dodge at 425-562-9895 or sillimandodge@msn.com.



John Silliman Dodge



PAY THE STATION Oops! Did I say that? I meant recording artists Pay The Girl stopped by WTTS/Indianapolis to play an acoustic set on the air. Pictured here are (l-r) Pay The Girl's Dave Harris, WTTS PD Brad Holtz and Pay The Girl's Jason Phelps.



RICK WELKE

rwelke@radioandrecords.com

Need A Job — Get A Job

Matching up people and employment opportunities

I'm sharing job information as we kick off the new year. This week I spotlight some vacancies in the Christian market and profile a few quality people who are looking for new opportunities. Happy hunting!

Get A Job

Here are several radio employment opportunities ripe for the picking.

Station Manager: WAY-FM is expanding into Tallahassee, FL with a brand-new locally staffed full-power station. Competitive salary with generous bonus program and benefits included. No calls, please. Send resume, cover letter and a one-page management philosophy to Dusty Rhodes at dusty@wayfm.com or WAY-FM Media Group, P.O. Box 64500, Colorado Springs, CO 80922.

Marketing/Promotions Director: WMBI/Chicago, Moody Broadcasting's flagship station, is seeking an experienced Marketing/Promotions Director to continue to expand the station's presence in the market. Applicants should have five or more years of medium- to large-market experience with a proven track record in promotions. Strong writing skills, a mature work ethic and strong interpersonal skills are required.

Position is full-time with competitive salary and benefits. Please send a resume to Bruce Everhart at WMBI, 820 N. LaSalle Boulevard, Chicago, IL 60610. For more detailed information, e-mail bruce.everhart@moody.edu or robin.jones@moody.edu.

PD/Morning Show Host: Are you a major-market professional looking for a quieter life for your family? Northern Christian Radio operates three noncomm stations in beautiful Northern Michigan. This is a great area to raise a family, with excellent schools, a family-oriented community and lots of lakes and rivers for the outdoor enthusiast.

Northern Christian Radio is looking for an experienced PD/morning show host with an outstanding work ethic, creativity and passion for Christ. It offers a great team environment and competitive salary and benefits package. Contact GM George Lake at george@ncradio.org for more information, or mail resume to Northern Christian Radio, P.O. Box 695, Gaylord, MI 49734.

PD: Moody's WGNR/Indianapolis is seeking an experienced PD to help the station continue to effectively reach the Central Indiana area with music and programming. Applicants should have 10 or more years of broadcasting experience with a proven track record in programming. On-air skills, a mature work ethic and strong interpersonal skills are all required. The position is full-time, with a competitive salary and benefits. All audition demos and

resumes should be sent to Ray Hashley at WGNR, 2000 W. 53rd St., Anderson, IN 46013.

Need A Job

Here are a few individuals searching for a worthy position and willing to relocate to get it.

Bill Mott: A creative man with 10 years' broadcasting experience, Mott seeks to grow with a farsighted company. He has a genuine passion for the broadcast medium, coupled with a one-on-one approach to the listening audience. His motivation to excel in radio stems from childhood memories of announcers who were much more than "voices on the other end."

Mott is knowledgeable about the Arakis and Cool EditPro programs and the automation process; MD-, DAT- and computer-proficient; and a team player and graduate of Dale Carnegie's Effective Public Speaking and Sales and Marketing Techniques courses.

His experience includes having been News Director at WMLB-AM/Cumming, GA for three years and seven years with WWEV/Cumming-Atlanta, GA. Public forums, open debate and newscasting are just a few of his strengths. His gentle baritone voice and relaxed delivery style are great for afternoons. On-air trivia and artist background information are his specialty.

Mott hosted a three-hour weekly music program featuring Contemporary Christian oldies from 1969-1989, and he is syndication-ready. Demo package available upon request. Contact Bill at mobilbo@aol.com.

James Matthew Rhodes: Rhodes is ambitious, eager and willing to do new things. He started in radio when he was 12. He has been a specialty show announcer for several years and has set up live at clubs, skating rinks, churches and numerous events. Rhodes has promoted and hosted many concerts and has worked in the Youngstown, OH market at Country WICT, Oldies WKTX, Christian AC WEXC and other stations.

He is a whiz at promotions and getting companies to sponsor on-air promotions and giveaways. He has worked with national radio promoters and reported the weekly playlists of two specialty shows. Rhodes is currently GM of a non-music-related business where he has managed employees and been the owner's right-hand man. He is ready to move and to entrench himself in the Christian-music industry. Contact Rhodes at 724-699-7968.

First-Quarter Releases

The first three months of 2003 are jam-packed with new releases from established and new Christian-music artists. We list them here in chronological order. Titles and release dates are subject to change.

January 14

JIM WITTER *Forgiveness* (Curb)

January 21

SEVENTH DAY SLUMBER *Picking Up The Pieces* (Crown)
VARIOUS ARTISTS *Mixdown* (ForeFront)

January 28

FURTHERMORE *She And I* (Tooth & Nail)
STEVEN CURTIS CHAPMAN *All About Love* (Sparrow)
DOGWOOD *Seismic* (Tooth & Nail)
PHILLIPS, CRAIG & DEAN *Let Your Glory Fall* (Sparrow)
EDEN'S BRIDGE *Isle Of Tides* (Spring Hill)
AARON NEVILLE *Believe* (EMI Gospel)
DARWIN HOBBS *Broken* (EMI Gospel)

February 4

JARS OF CLAY *Furthermore: From The Studio — From The Stage* (Essential)
CAEDMON'S CALL *Back Home* (Essential)
VARIOUS ARTISTS *WOW Gospel 2003* (Verity)

February 11

ALI ROGERS *Boxes* (Word/Curb/Warner Bros.)
NATALIE GRANT *Deeper Life* (Curb)
RUSS LEE *The Second Mile* (Christian)
FURTHER SEEMS FOREVER *How To Start A Fire* (Tooth & Nail)
HOLLAND *Photographs & Tidalwaves* (Tooth & Nail)
STEVEN DELOPOULOS *Untitled* (eb & flo)
GLASSBYRD *Open Wide This Window* (Squint/Curb/Warner Bros.)
VARIOUS ARTISTS *Best Of Azusa* (Word/Curb/Warner Bros.)

February 18

TODD AGNEW *Grace Like Rain* (Ardent)
JILL PARR *...Shhh* (Aluminum)

February 25

PLUMB *Beautiful Lumps Of Coal* (Curb)
SWITCHFOOT *The Beautiful Letdown* (Sparrow/Columbia)
SANDI PATTY *Take Hold Of Christ* (Word/Curb/Warner Bros.)
AUDIO ADRENALINE *Worldwide* (ForeFront)
PEACE 586 *Generations* (Uprok)
TERRY MACALMON *Visit Us* (M2.0)
MAE *Destination: Beautiful* (Tooth & Nail)
ANDREW PETERSON *Love And Thunder* (Essential)
SCOTT KRIPPAYNE *It Goes Like This...* (Spring Hill)

March 4

CHARLIE HALL *Untitled* (Sixsteps/Sparrow)
CHRIS RICE *Run The Earth ... Watch The Sky* (Rocketown)
ALATHEA *What Light Is All About* (Rocketown)
SHURMEN STEADFAST *This Battle's For You!* (Vanishing Point)
THIRD DAY *Offerings II — All I Have To Give* (Essential)
DONNIE MCCLURKIN *Donnie McClurkin ... Again* (Verity)

March 11

DEREK WEBB *She Must And Shall Go Free* (INO)
RELIENT K *Two Lefts Don't Make A Right But Three Do* (Gotee)
SONICFLOOD *Cry Holy* (INO)
REBECCA ST. JAMES *Wait For Me — The Best* (ForeFront)
FERNANDO ORTEGA *Hymns Of Worship* (Word/Curb/Warner Bros.)
AVALON *Untitled* (Sparrow)
GHOTI HOOK *R.I.P.* (Tooth & Nail)
MICHAEL CARD *A Fragile Stone* (M2.0)
COOL HAND LUKE *Wake Up O Sleeper* (Floodgate)
POINT OF GRACE *24* (Word/Curb/Warner Bros.)
RADIAL ANGEL *One More Last Time* (Squint/Curb/Warner Bros.)

March 18

JADYN MARIA *Untitled* (Sparrow)
VICKIE WINANS *Bringing It All Together* (Verity)
CHICA *Untitled* (Squint/Curb/Warner Bros.)
DARINS *Untitled* (Spirit-Led)
MXPX *Untitled* (A&M)

March 25

SMALLTOWN POETS *Untitled* (Independent)
STACIE ORRICO *Everything* (ForeFront/Virgin)
AMY GRANT *Simple Things* (Word/Curb/Warner Bros.)
FFH *Free* (Essential)
KATY HUDSON *Untitled* (Island/Def Jam)
JULIANA THEORY *Live 10.13.2001* (Tooth & Nail)
JOY ELECTRIC *The Tick Tock Treasury* (Tooth & Nail)
BRAVE SAINT SATURN *The Light Of Things Hoped For* (Tooth & Nail)
LAST SECOND *Untitled* (Vanishing Point)

PIERCED
the follow-up to their multi-format smash "Ocean Floor"

IMPACTING AC 01.06.03

ALBUM IN STORES 02.25.03

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Switchfoot Ready To Drop Fourth Album

The Beautiful Letdown will be in stores Feb. 25

San Diego-based rockers Switchfoot recently made a rare Nashville appearance, playing the 12th & Porter Playroom to air out songs from their upcoming release *The Beautiful Letdown*. While the band was in town, THE CCM UPDATE sat down with frontman Jon Foreman to get the scoop on the new project.

CCM: When we last spoke, in February 2002, you were still writing for this album. You mentioned then that your favorite tune was a song called "The Beautiful Letdown" — now the album's title track. Is it still your favorite?



Jon Foreman

JF: "The Beautiful Letdown" sums up the idea

of what the album is about. It's about the big and little failures in life each day that force us to seek the higher truth, the eternal aspect of what this life is. "This Is Your Life," the second track, is another one I like because it really sets the tone of the album.

CCM: I've heard you say you're inspired by different authors, and those ideas sometimes translate into your songs. Is there anyone or anything in particular you've been reading that's perhaps made it into your own writing for this album?

JF: This album isn't influenced as much by that as it is by everyday life. I've always been inspired by Soren Kierkegaard, and maybe this record has a lot to do with that. It's the idea of "Who is really living life?" Because you woke up this morning and went to bed tonight, does that mean the day has been lived? Did

you make a conscious effort to live today, did you react to all the stimuli, or did you simply drift through? Or did you respond by saying, "This is the way I'm going to live today"?

For people of all faiths, it's a challenge to really think these things

through and ask the difficult questions. I feel like a lot of times we're giving answers to questions we never really asked, and that's a lot less effective than giving people questions they've never asked, and to which they need to figure out the answers for themselves.

This album is a collection of questions I'm asking myself and coming to my own conclusions about. It's about where I'm finding my hope, faith and redemption daily and trying to express that in song.

CCM: Why did you include "I Dare You to Move" on this album when it appeared on Switchfoot's last album, *Learning to Breathe*?

JF: It's been a favorite of ours for a long time. It seemed to fit with this batch of songs. We wanted to revisit it with a few more electric guitars and different drums. Now that the album is coming out on Columbia

Records [and being released simultaneously on Sparrow Records], there's a whole new audience that hasn't heard Switchfoot before.

CCM: Critics called your last album *inventive and more accessible than anything you'd put out before*. What do you think they'll say this time around?

"This album is a collection of questions I'm asking myself and coming to my own conclusions about. It's about where I'm finding my hope, faith and redemption daily and trying to express that in song."

JF: A lot of bands try to go for a sound, and we've always tried to cater to the song. The song is king. It's never like, "This sound is grunge," or whatever. For us, it's like, "This song needs a trumpet! Let's throw one of those in." In that way, every song has its own genre, so to speak. They fit together nicely. I don't know what the critics will say.

CCM: What kind of tour support will accompany the album?

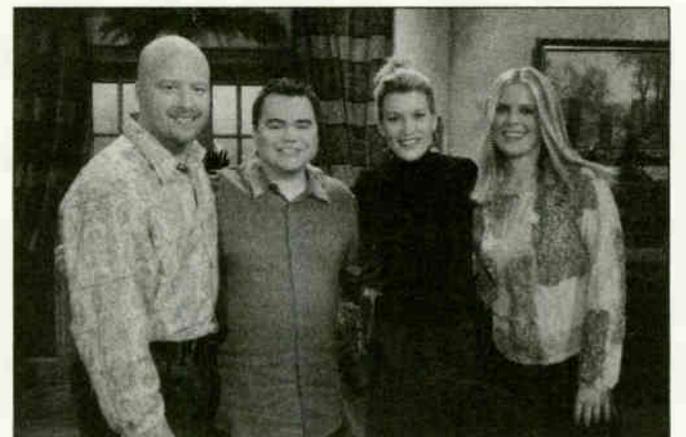
JF: We will be touring, but the details remain to be ironed out. We're also excited to go out and hit radio stations this time around. We're visiting mostly Christian radio. We feel like the mainstream attention is something that will come on board, but we've done this for six years and this is what we're about, so we'll do Christian radio first.



SPREAD THE HOLIDAY CHEER Michael W. Smith wrapped up his second annual Christmastime Tour on Dec. 14 in Columbia, SC. Special guests Point Of Grace and Vertical artist Kara joined Smith for the tour, which featured holiday and worship music. Backstage at Nashville's Gaylord Entertainment Center are (l-r) Kara, Point Of Grace's Heather Payne, Smith and Point Of Grace's Denise Jones, Shelley Breen and Terry Jones.



HOME FOR THE HOLIDAYS Sanctus Real recently co-hosted the Breakfast Club morning show on mainstream CHR/Pop WVKS (Kiss-FM) in the band's hometown of Toledo. Pictured (l-r) in the WVKS studios are Breakfast Club host Denny Schaffer, Kiss news anchor Tricia Courtney, Sanctus Real's Chris Rohman, Breakfast Club producer Fred Lefebvre, Sanctus' Mark Graalman and Matt Hammitt and Kiss phone screener Rob Blausey (a former classmate of the band).



CHRISTMAS CLUB Curb recording artists Selah recently stopped by CBN's Nashville studios to tape a performance of their current single, "Joy," and their own arrangement of "Silent Night" for the Christmas Day broadcast of The 700 Club. Pictured after the taping are (l-r) Selah's Todd Smith and Allan Hall, 700 Club co-host Lisa Ryan and Selah's Nicol Smith. Selah's Christmas recording *Rose of Bethlehem* was released this fall, and the group recently concluded a multicity Christmas tour with special guest Allen Asbury.

WORTH QUOTING

"I just try to make the next year better than the last. I'm not going to try to stay away from sweets or anything!"

— Tyler Burkum, guitarist, Audio Adrenaline



Bill Tanner Speaks Out

SBS's Exec. VP/Programming on the job market and finding new talent

To take a look at what the job market in Spanish-language radio looks like now and will likely look like in 2003, we sought out Bill Tanner, Exec. VP/Programming at Spanish Broadcasting System. During our talk, he spoke about the effects of large mergers, like the one pending between HBC and Univision, how SBS finds talent, the opportunities available in Spanish-language radio and how SBS is preventing payola at its stations.

R&R: What's the job market in Spanish-language radio going to be like in 2003? How will the pending merger of HBC and Univision affect it?

BT: Traditionally, what happens with mergers is that jobs are lost. But we aren't merging. Our stations are always on the lookout for great people. They're the hardest thing to find in the radio business, but the most valuable. I hate to see people lose their jobs in any situation, but if it happens as a result of this or any other merger, I look forward to talking with the people who have been displaced.

I recall sitting at an R&R Convention with Richard Heftel when I was working with HBC, and there were all these heads of companies talking about how wonderful consolidation was going to be. Richard turned to me and said, "A lot of these people are going to be out of jobs." And he was right.

R&R: Is hiring the right people a big part of a company's overall success?

BT: Our Los Angeles stations are leading the company now, and that is directly attributable to the great people we hired two years ago, when Pio Ferro and I came to work at SBS. We continue to find great people all the time. In Los Angeles our general manager has been concentrating on finding great sales talent. The fact that he has found such sales talent is why the numbers in Los Angeles are up hugely for our two stations. That makes my point. It's all about people. Radio is people-intensive.

R&R: Are good salespeople the most sought after employees at a station?

BT: The ability to sell a hot station in Los Angeles is like the ability to print money. Sales jobs at our stations are at a premium because the sales numbers are on an increase. SBS has gone from being a so-so place to work to being a really good place to work. We take care of employees and value them greatly. In every area of the station — whether you're talking

accounting, sales, traffic or programming — good people start popping into my head. Again, that's why the stations are doing better.

R&R: How and where do you find great talent, especially to put on the air?

BT: You look, look and look. You beat the bushes, and you get the word out that you're interested. Many times you find people you think you can train and who will step up to the occasion. It's wonderful if you can find talent that comes prepackaged and ready to put on a station and get big numbers. More likely it's a matter of going out and finding good people.



Bill Tanner

"Sales jobs at our stations are at a premium because the sales numbers are on an increase. SBS has gone from being a so-so place to work to being a really good place to work."

In Los Angeles, particularly, I like the fact that we continue to hire young people who are new to the business, relatively speaking, but have great promise. For example, we just hired Fernando Pérez from Viva. We're very pleased to have him.

R&R: Is radio bringing in more young talent than older talent with old ideas?

BT: That always happens, to a degree. We're not trying to get rid of older people, because we have plenty of them. There are different layers. There are the young men and women — 16-to-18-year-olds — who do everything from answering the phones to running errands. You find out which ones turn out to be outstanding. That's how Fernando got his job some years ago. He was telling me how he came up. Then you have the 20-somethings. They are the ones who keep you motivated, who are constantly thinking of new things, who are trying out new ideas and testing the old assumptions of radio.

Then you have the 30-somethings. These are the people who are the infrastructure of the radio station, by and large, no matter which market you're in. They're the ones who have a lot of experience by this time, and they understand the job to be done and are really professional.

Then you have the managerial classes, which tend to be people in their 40s and 50s who have been through all the ranks and have settled into a position of management where they can contribute what they've learned over the years to the rest of the staff and the organization. When you get someone like that, that's when you know you've got a real jewel, because they can train other people.

R&R: What advice can you give to young talent interested in a career in radio? Does SBS encourage internships?

BT: We highly encourage internships at all our stations. Interested people should contact the promotions or program directors of a station. Many of these people come into the business through the promotion door, so to speak. At all of our radio stations the programming people and the promotions people are always looking for bright, young people interested in a career in broadcasting. When you find someone like that, someone who is trainable but who has his or her own set of good instincts and good ideas — that's what we all live for in this business.

R&R: What do you think about radio professionals in the Latin market receiving lower salaries than their counterparts in the general market?

BT: I can only sweep before my own door. The people at SBS, and particularly in SBS/Los Angeles, are making dramatically higher salaries than they were making one or two years ago. We have a very strong professional class here, many of whom joined us from other radio

stations in Los Angeles, and that doesn't come cheap. As a result, we have a very aggressive weight scale at SBS. Your income is only limited by your ability.

We have so many positions, and we love to promote from within, move people up. That's what you look for. You look for somebody who is really valuable. We find those people, and we put them under contract and mentor them. We try to bring them along and teach them the way we think things should be done. In the process, they also teach us a lot of things about the way things should be done.

R&R: In terms of growth and the job market, how does Spanish-Language radio compare to general-market radio?

BT: What I see happening a lot in the general market is that consolidation is having an effect on talent and programmers. Programmers are running many more stations than they used to run, and talent often gets replaced by voicetracking. At the same time, some of the voicetrackers who are highly valued by big companies wind up making a lot more money. It's either feast or famine.

It's not quite that way in the Spanish-Language world. I don't know about my competitors, but at SBS we use very little voicetracking. We're very people-intensive. Raúl Alarcón, the CEO of our company, never comes to me and wants to know how many stations I've voicetracked; he wants to know if we have the best people on the air and if we are winning in our time slot. That's what he wants to hear.

Our English-language station in San Francisco is DJ-less, but by and large our stations have DJs in all time slots. We take very seriously the responsibility of having stations that have DJs.

R&R: There have been a lot of recent payola scandals. How does SBS prevent this type of situation from happening at its stations?

BT: Personally, I let people know that I hate that sort of reputation and that I'll do anything to avoid it and avoid having our people associated with it. First of all, we put out the word that payola is not welcomed at SBS. In the event that we have a questionable situation, it becomes my and the company's responsibility to go in and investigate it fairly.

Let me assure you that this is something we are all very aware of. We spend a lot of time trying to make sure that everything that we do is honest and backed by research and good, solid judgment. We try to instill those values into our program directors, who are directly responsible for auditing this system. We want to play the right music for our listeners, not music that someone has paid us to play. If we ever do run into that situation, we won't deal kindly with it.

"The people at SBS, and particularly in SBS/Los Angeles, are making dramatically higher salaries than they were making one or two years ago."

R&R: This is an example for other corporations to follow. The Hispanic market is growing, and there's no reason Spanish-Language radio employees shouldn't make the same or better money than people at general-market stations.

BT: I don't know how the impending HBC-Univision merger augers for improved wages for the people at those stations, but at the end of the day they have to put the product on the table. I can only speak for SBS, and we certainly realize that what's on the air has to constantly improve, and that means that the people making the product have to always be improving. I don't think it would be much different at another company, but it is true that when you have a big merger like that, positions get lost.



PRESIDENTIAL COINCIDENCE WIND/Chicago DJ Javier Salas (r) found himself next to former Mexican president Ernesto Zedillo at the airport.

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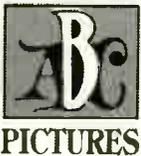


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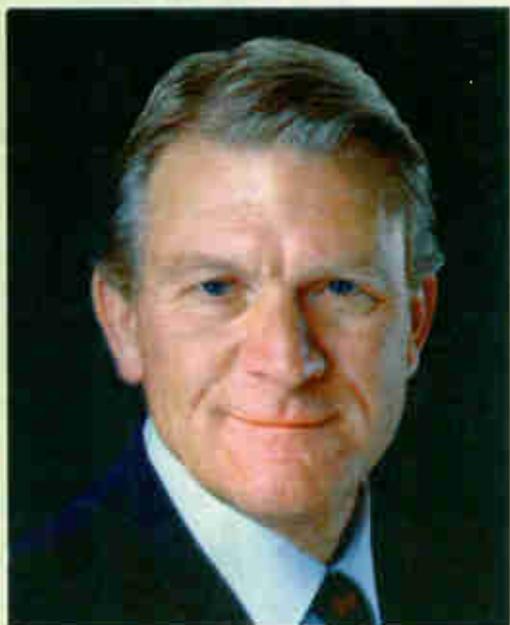
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Publisher's Profile

By Erica Farber



ROSS BIEDERMAN

President, Midwestern Broadcasting Company

Ross Biederman grew up in the business. He is the second-generation owner-operator of Midwestern Broadcasting Co. and has spent the majority of his career working in the company his father founded.

Biederman also takes community participation seriously. In addition to maintaining and growing his broadcast company, he recently entered the real estate business, having developed and built one of Traverse City, MI's most important new buildings, which helped bring added vitality to the city's downtown.

Getting into the business: "It's a family business. My first radio job was when I was 14. I schlepped equipment and did the engineering for remote broadcasts on WTCM/Traverse City. I liked it, and I majored in communications in college. Out of college I went to Petosky, MI, where I started in sales. My family owned the station there. I left in '73 and was involved for about four years in cable television. I got back into radio when the fellow who managed the group here retired. I took his job and have been doing it ever since."

Mission of Midwestern Broadcasting: "We're very community-oriented. The people who work here are very involved in the community. This is not a revolving door. Traverse City is a wonderful place to live and raise children. Our people are happy here. They have good jobs, we reward them well, and they stay. We have nine radio stations. We had television in Traverse City and Sheboygan, WI and cable television in Traverse City. We sold the television and cable and three of our radio properties in '79-'80 so my dad could retire."

"One reason we sold the three radio properties was that the rules at that time prohibited any overlap of stations. If you owned groups within 100 miles of one another, they couldn't overlap. We wanted to increase the power at WTCM. That made it necessary to divest stations in other markets. When the rules changed a few years ago we got back in these markets. With duopolies being permitted, we purchased another AM/FM combo in Traverse City in 1996. We have a CP for another, which I'm hopeful we'll be able to get on the air shortly, in Charlevoix, MI. That'll bring the total to 10."

Long-term goals: "I want to slowly grow the company, focusing in northern Michigan. The smart thing to do is to be as strong as we can in the markets we're in. WTCM went on the air in January 1941, and it was the first station north of Grand Rapids. We've been here a long time, and we have roots. This is our home. We've had people try to buy the company many times. We're not for sale. We're happy."

On the new Radio Center in Traverse City: "We owned the property on the corner for a number of years. We bought it when it was a gas station. It closed, and we

leased it to a number of people, then it was a farmer's market. The city owns a parking lot behind us and wanted to build a parking deck. In order to do that, they needed some of our property. We gave them some of our property, and we get some spots on the deck, which is, as we speak, under construction.

"It's kind of a joint venture. The building will be associated with the deck. It will be attached to the deck so people can walk right into the building. In this climate that's nice in the winter. The building is about 55% leased. I moved in June, and, for all intents and purposes, that's when we were completed. We're still working on trying to lease the other half of the building."

Biggest challenge: "Right now it's to get this huge building leased. I never thought we'd owe the bank that much money. One thing my dad impressed upon me was, pay off the bank. We haven't expanded exponentially like a lot of companies have with a lot of debt. This building represents the biggest thing we've ever done in that regard. Now we're developers in addition to broadcasters. The community wanted to do this. We've owned this real estate for 60 years, and I didn't want to sell. It seemed like selling the family farm, because this is right smack in the middle of downtown Traverse City, on a prime intersection."

"I didn't want someone else to develop it and then have to look at it every day and not like it, so we tried to do something the community is proud of and happy with. We had to spend a few more dollars to do that, but we had a good architect. His mission was to make this building look like it's been here for 100 years. It has to fit into the architecture of the city. Hopefully, when people see the building they'll say, 'That's a nice-looking building.' One thing we do not want them to say is, 'Look at that eyesore.'"

State of the industry: "2001 was a bite in the shorts. Business wasn't so hot, but it's started to come back, and we're doing OK again. That's a very difficult question for me to answer, because even though we have consolidated in this market, the business is the same. We're not voicetracking. We have a full-fledged news department. When we bought WCCW/Traverse City everyone kept their jobs. When we could, we moved them into the new building. The stations are interconnected. There was synergy from both a programming and a sales perspective."

"It helped WCCW to be known as being associated with WTCM and vice versa, but we have independent sales staffs. The major advertisers in the market know the stations are commonly owned, but they compete with each other for the business. Some really exciting technical things have gone on that have made things really interesting. Digital technology and being able to use computers to record commercials — those sorts of things. Fidelity is far greater; the equipment is far more reliable than it ever was. You don't have to wonder every day if the station's going to be off the air or if you're going to hear a cartridge dragging on the air. It's a much cleaner, more professional sound, without doing any more work. You just have to invest a little money in the equipment."

"I've been very active in the Michigan Broadcasters Association. When I go to meetings, I don't see the people I used to see. There aren't very many owner-operators around anymore. I used to have a lot of friends who fell into that category from various cities in Michigan. Now I know some of the people. I'm not saying they're not my friends, but I haven't known them all that long and probably won't know a lot of them, because they're going to get transferred to another market."

On owner-operators being a thing of the past: "There are a few of us hanging on, but it is a vanishing breed. A lot of the hands-on people in management positions are really working for large, publicly traded corporations. It isn't their money they're investing or collecting. They don't have the same vested interest. I

don't care what anybody tells you; even if they're involved to the extent that they own stock in the company they work for, it is not the same. A lot of the romance has gone out of the business for some of these people. It hasn't for us, because we're the same."

Most influential individual: "One is my father, who was very determined. He wouldn't take no for an answer and was very focused. When he got involved in a project, he didn't quit until it was done. He accomplished a great deal that way. Another fellow — and I don't think he even recognizes this — is John Anderson. He was the owner-operator of WCCW many years ago. He sold the station to the people I eventually bought it from. John was a terrific programmer. I learned from talking to him and from listening to his radio station. He had a big-city-sounding station in a very small market. I learned from his treatment of people and his attitude about things. He, too, was very active in the community, very popular, very well-liked — a fine gentleman."

Something about his company that might surprise our readers: "The most important part of this company is the people who work here. I am the last person to ever take these people for granted. They love their work, they're really good at what they do, and they make us successful — it's real simple. We have really good programming people, a terrific sales staff and a good engineering department, and we don't have a lot of weak links here. People stay with us for a long time. That's what drives the company."

Career highlight: "I'm pretty proud of getting this building done. I've never done anything but broadcast before. This is a 40,000-square-foot building, four stories. By Traverse City standards, this is huge. Getting it all to come together and keeping everybody in town happy was something. The microscope was on us because it was very political. There were people who did not want a parking deck; some people don't like tall buildings. We had to do it right and make sure that what we did was not an eyesore, and we accomplished that."

Career disappointment: "I wish tenants were lined up, ready to take space, but the economy isn't quite what it could be, and that's no one's fault. It so happens that at this time, in this market, there are other class A office buildings. We're not the only game in town, so it is competitive."

Favorite radio format: "It changes from time to time. Lately I've been listening to Smooth Jazz."

Favorite television show: "NYPD Blue."

Favorite song: "Georgia on My Mind" by Ray Charles."

Favorite movie: "The Godfather. And I recently saw *The Banger Sisters* and laughed all the way through it."

Favorite book: "Hanta Yo by Ruth Beebe Hill. It's about the Lakota Indians. It's sort of a James Michener book about the Plains Indians. It gives you great insight into American Indians."

Favorite restaurant: "Traverse City has more good restaurants than you can shake a stick at. I'm looking out the window at one of my favorites, La Cuisine Amical, a French restaurant."

Beverage of choice: "Vodka tonic with a twist."

Hobbies: "Downhill skiing, tennis, and I attempt to play golf."

E-mail address: "rossb@wtcmradio.com."

Advice for broadcasters: "Don't forget what makes it all possible: the community you serve. If you're active in the community, it will pay dividends. Broadcasters have a really unique opportunity. What we're all about is leaving the place a little better than we found it. Through community activities and community service, broadcasters have a much better opportunity to do that than 99% of the people I know. Don't let that opportunity pass you by. It also gets you out of the tunnel vision. It opens up your horizons. You learn about other things and meet a lot of other interesting people."

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SEPTEMBER 24, 2004

THE AMERICANA MUSIC ASSOCIATION

Annual Americana Special

R&R presents *Americana: Moving Forward*, an in-depth look at the format and genre coinciding with the fifth annual Americana Music Association Conference and Awards Show, being held this week in Nashville. The story starts on Page 1.

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IMPACTS MONDAY, SEPTEMBER 27TH!

EYE OF THE STORM

Stations in markets prone to natural disasters must be prepared *before* calamity strikes. Urban Editor **Dana Hall** talks to programmers who faced Hurricanes Ivan and Charley, as well as previous hurricanes, to find out what they do before, during and after. She also compiles their specific suggestions in a "Natural Disaster Checklist" to aid programmers in their own preparations.

Page 55

A 25-YEAR HERITAGE

Tom Prestigiacommo has spent 25 years at WMC (FM100)/Memphis in afternoon drive. AC Editor **Julie Kertes** finds that he is still upbeat and extremely popular with listeners and people in the industry, and he is a natural talent and a hard worker. Learn more about this veteran air talent and read what other industry execs have to say about him in this week's AC column.

Page 67

R&R NUMBER ONES

CHR/POP

• MAROON 5 She Will Be Loved (Octone/J/RMG)

CHR/RHYTHMIC

• CIARA f/PETEY PABLO Goodies (LaFace/Zomba)

URBAN

• CIARA f/PETEY PABLO Goodies (LaFace/Zomba)

URBAN AC

• PRINCE Call My Name (Columbia)

GOSPEL

• KIERRA SHEARD You Don't Know (EMI Gospel)

COUNTRY

• KEITH URBAN Days Go By (Capitol)

AC

• LOS LONELY BOYS Heaven (Or/Epic)

HOT AC

• MAROON 5 She Will Be Loved (Octone/J/RMG)

SMOOTH JAZZ

• GEORGE BENSON Softly, As In A Morning... (GRP/VMG)

ROCK

• THREE DAYS GRACE Just Like You (Jive/Zomba)

ACTIVE ROCK

• BREAKING BENJAMIN So Cold (Hollywood)

ALTERNATIVE

• GREEN DAY American Idiot (Reprise)

TRIPLE A

• R.E.M. Leaving New York (Warner Bros.)

CHRISTIAN AC

• JEREMY CAMP Walk By Faith (BEC)

CHRISTIAN CHR

• SANCTUS REAL Everything... (Sparrow/EMI CMG)

CHRISTIAN ROCK

• KUTLESS Not What You See (BEC)

CHRISTIAN INSPO

• STEVEN C. CHAPMAN All Things... (Sparrow/EMI CMG)

SPANISH CONTEMPORARY

• JUANES Nada Valgo Sin Tu Amor (Universal)

TEJANO

• PESADO Ojala Que Te Mueras (Warner M.L.)

REGIONAL MEXICAN

• GRUPO MONTEZ DE... Lastima Es Mi Mujer (Disa)

TROPICAL

• GILBERTO SANTA ROSA Sombra Loca (Sony Discos)



Americana: Moving Forward

The Americana Music Association celebrates the music and the format

By John Schoenberger
R&R Triple A Editor
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One can argue that Americana music has been around for decades, but the creation of a radio format devoted to it, with its own airplay chart, is a relatively recent phenomenon.



Much of this growth has to do with the tireless efforts of the Americana Music Association, which formed in 1999.

The special section in this week's issue is designed as a companion to the fifth annual Americana Music Association Conference, happening at the Nashville Convention Center this weekend. In this special we take a look at the AMA's ac-

complishments and its hopes for the future through the eyes of exiting Exec. Director J.D. May and incoming Exec. Director Jeff Green, as well as exiting AMA President Brad Paul and incoming President Mark Montgomery.

In addition, there are three pages spotlighting some

of the key Americana releases just out or on the horizon, we feature New West President and founder Cameron Strang and the Publisher's Profile, and we give you the most up-to-date list of the Americana stations that report to the Americana airplay chart published each week in R&R and on the AMA website. It all starts on Page 85.

PART ONE OF A TWO-PART SERIES

A View From The Top: Regent's Terry Jacobs

By Joe Howard
R&R Washington Bureau
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In the first part of a two-part Q&A with R&R, Regent Communications Chairman/CEO Terry Jacobs shares his insight on the radio industry's economic health, discusses which of Regent's markets are top performers and which are facing challenges, and reveals his plans for the company's future.



Jacobs

going to end up having a very good year.

Of all the public radio companies, we have been either No. 1 or No. 2 in terms of revenue increases through the first two quarters. I think we've done the best job of increasing cash flow and earnings over the prior year during the first two quarters.

R&R: What are Regent's best markets right now?

TJ: We've got a number of markets that we think are excellent. In the last year or so some of our best-performing markets have been Albany, NY; Ft. Collins, CO; and Peoria, IL. Our top-performing market of the year was Flint, MI, because of what we've been able to do there. We did a signal-power move and some format changes, and they have really taken hold and done very well.

JACOBS ▶ See Page 12

R&R: You are probably tired of this question, but how is the general tone of business? How are pacings?

TJ: I would say that July and August were relatively soft months, but we were actually up over the prior year. I've said this before, but September looks very promising, and we're still optimistic that, as we go through the rest of Q3 and into Q4, we're



When The Smoke Alarm Goes Off, It's Done!

By Kevin Carter
R&R CHR/Pop Editor
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To quote the immortal words of noted gastronome Homer Simpson, "Mmmm ... fooodoooooooooooooooood."

Yes, we're talking about a subject near and dear to all of our hearts, food: the great entertainer, sustainer and equalizer. Regardless of who we are, where we

live or where we work, food is the glue — sometimes literally — that holds us all together.

During my initial conversations when planning this special, it seemed that the subject would almost invariably turn to food at some point — a great restaurant, a recent amazing meal or, most personally of all, a treasured recipe.

See Page 25

Woods Named Sporting News Radio President

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

Longtime broadcast executive Clancy Woods has been named President of Sporting News Radio. Woods replaces Chris Brennan, who exited the Chicago-based 24/7 Sports radio network earlier this year.



Woods

Woods started his broadcast career as GSM at KNSD/Phoenix before moving

WOODS ▶ See Page 10

Wanted: Creativity In Radio Ads Originality is stressed at RAB's 'Client Day'

NEW YORK — Marketers with a keen understanding of how radio advertising can be effective shared with industry leaders during the RAB's "Client Day" their advice on how radio can better serve its advertisers and listeners. They also shared insight on how radio can compete in the ever-changing media landscape.

The daylong event, held Tuesday at the Plaza Hotel, was kicked off by Wendy Parker, Sr. VP/Group Media Director of marketing company Mullen, and Wachovia Sr. VP & Director/Media &

Agency Management Lisa Kowitz.

In her comments, Parker urged the radio industry to take advantage of its creative freedom and flexibility to react to current events. Parker noted that her company was able to create radio spots for client Wachovia within 24 hours of Hurricane Frances' impact in central Florida advising residents which Wachovia locations were open in the wake of the storm.

She also noted that low production costs afford radio

RAB ▶ See Page 22

Alonso Tapped As CC Sr. VP/Hispanic Radio

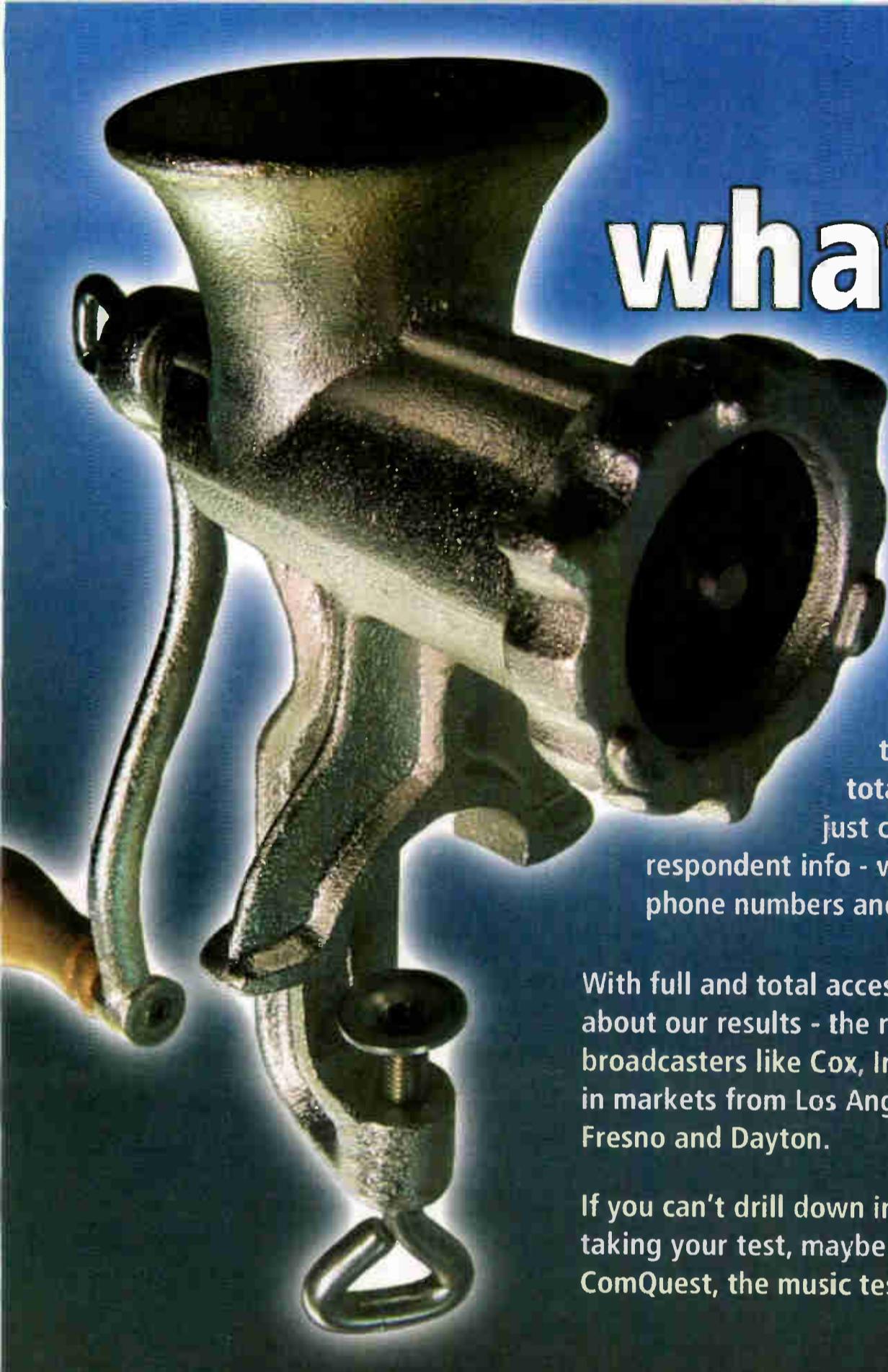
By Jackie Madrigal
R&R Latin Formats Editor
jmadrigal@radioandrecords.com

Clear Channel has tapped radio veteran Alfredo Alonso as Sr. VP/Hispanic Radio. Alonso most recently served as Vice Chairman, President and CEO of Mega Communications. He is credited with creating the "Mega" and "La X" format concepts, and he founded the weekly Spanish-language



Alonso

ALONSO ▶ See Page 11



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Styles Switches KZAB In L.A. To Hip-Hop 'K-Day'

Styles Media officially assumed control of KZAB/Los Angeles and simulcast partner KZBA/Riverside on Monday, flipping KZAB from Tropical to a Rhythmic format that encompasses the genre's 25-year history.

The new station, using the slogan "93.5 K-Day, hip-hop today and back in the day," will incorporate music from such old-school artists as N.W.A., Salt-N-Pepa, Run-DMC, 2Pac and Eric B & Rakim, along with current hip-hop artists

like Jay-Z, 50 Cent, LL Cool J and Snoop Dogg. KZBA is temporarily dark, and its new format is set to debut soon.

KZAB launched with a two-minute documentary featuring Rick Party, who has signed on as the station voice. "This isn't just a brand-new radio station," Party said. "This is a living history of hip-hop."

Styles Media Chief Programming
K-DAY ▶ See Page 10



KRTS/Houston Now Hot AC KROI

Radio One has closed on its acquisition of Classical KRTS/Houston for approximately \$72.5 million in cash, and on Sept. 15, after two hours of silence on the station, launched Hot AC KROI. "The new 92.1 KROI — the '90s and today" is playing such artists as Sheryl Crow, Maroon 5, Matchbox Twenty, Counting Crows, 3 Doors Down and Nickelback.

"This acquisition is a huge win for Radio One," company President/CEO Alfred Liggins III said. "This station represents one of the last high-powered, independently

owned radio stations in the Houston market. We are very excited to be able to enhance our competitive position in one of our, and the radio industry's, largest and best markets."

Consultant Alan Sneed told R&R, "Part of the agreement with former owner Mike Stude was to abandon the Classical format. Radio One chose Hot AC because of the success it has had with WXMA (102.3 The Max)/Louisville, and it keeps us out of the way of our other successful properties in Houston:

KROI ▶ See Page 10

New 'Brew' At WLQ/Milwaukee

After stunting all weekend playing songs with "Air" and "America" in their titles, Clear Channel AC WLQ/Milwaukee pulled a fast one and switched on Monday to an '80s-based Classic Rock format as "97.3 The Brew — Rock of '80s and more," playing on the phrase "rock of ages."

The station aims to attract the 25-54 audience and features artists like Def Leppard, Bon Jovi, John Mellencamp, Pat Benatar, Foreigner, REO Speedwagon, Boston and AC/DC.

The Brew is playing 10,000 songs

in a row commercial-free, starting with Night Ranger's "You Can Still Rock in America." PD Jeff Lynn told R&R, "We will run jockless through song No. 10,000. I'm now looking for an entirely new airstaff that will include a morning team, a middayer and an afternoon host. It's undecided what we'll do in nights."

Air personalities Ellen Stout and Ty Davis have exited. The station will also discontinue running Cindy Spicer, who voicetracked middays, and the syndicated *Delilah* at night.



NORMAN IS KNIGHTED During the Broadcasters' Foundation's annual Board of Directors dinner on Sept. 14, Knight Quality Stations founder Norman Knight was presented with the Broadcasters' Foundation Chairman's Award in recognition of his incredible efforts to help broadcasters in need. Knight currently devotes his time to the Norman Knight Charitable Foundation. Seen here (l-r) are Broadcasters' Foundation Chair Phil Lombardo, Knight and Broadcasters' Foundation President Gordon Hastings.

Radio Shines Amid Ivan's Terror

By Adam Jacobson

R&R Radio Editor
ajacobson@radioandrecords.com

From Alabama's Baldwin County Gulf Coast to the easternmost portions of the Florida Panhandle, thousands of people are still picking up the pieces after Hurricane Ivan roared into the deep South on Sept. 16 with winds of 130 mph.

While Ivan made landfall just east of Mobile, devastating nearby Pensacola, FL, the storm's force was felt throughout Alabama and much of Northwest Florida.

For radio, the experience proved to be stressful, as some stations narrowly escaped being devastated by tornadoes and lashing bands of rain and wind.

More hurricane coverage:
Street Talk, Page 18

Cumulus' WYOK/Mobile was forced off the air by Ivan; PD Ted Striker told R&R that the top two-thirds of his station's tower was lost. Clustermates WBLX & WJLQ and Clear Channel's WKSJ and WPML-TV shared the tower and also had their signals silenced.

IVAN ▶ See Page 10

Smyth Rebuts Article In Barron's

Greater Media CEO Peter Smyth recently sent the following letter to Barron's in response to that publication's Aug. 30 cover story on the radio industry, "Losing the Signal." Smyth challenges the article's assumptions about radio's complacency in the face of technological and demographic changes and outlines his and Greater Media's belief that the power and promise of terrestrial radio are alive and well.

I feel compelled to defend the radio industry against the broad-brush attack in Barron's cover article. Perhaps Wall Street's focus is on the next deal, but that's not where the talented people who work in the radio industry put their energy every day.

There are many radio operators who run our businesses in a responsible and profitable fashion by providing excellent service to both our listeners and our advertisers. Radio is, fundamentally, a local medium serving local, individualized communities and businesses. That is what makes radio such a unique and valuable proposition for advertisers and investors alike.

Contrary to the suggestion in your article, many radio operators both large and small have not been complacent in the face of technological and demographic changes. There are many of us who have been working diligently to improve and even reinvent our medium to meet the challenges of the 21st century.

- Literally hundreds of radio stations are investing significant capital to convert to HD Radio, the industry standard for digital broadcasting. This technology will provide our customers with the absolute best audio quality on their radios. Better than current analog, better than satellite, better than the highest-quality streamed audio. We will also be providing a whole new array of added digital and text services to enhance our product for both the listener and the advertiser.
- Radio operators are actively listening to our audiences daily and responding to their needs. The emergence of new formats such as the Talk format on FM, the new progressive Talk stations, various Hispanic formats



Smyth

SMYTH ▶ See Page 22



HE DOESN'T LOOK A DAY OVER 20 Country Music Association Exec. Director Ed Benson was recently honored for his 25 years of service with the CMA during its board meeting in Nashville. On hand to celebrate Benson's dedication to the organization (and surprise him with a lifetime membership to Nashville's Old Natchez Country Club) were (l-r) CMA Board President Kix Brooks, Benson and Board Chairman Charlie Anderson.

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Jewell Becomes GM At Salem's KKHT & KTEK

Plauche to remain with group 'on assignment'

Thirty-year industry veteran Chuck Jewell has been named GM of Salem Communications' pair of Christian Talk & Teaching AMs in Houston: KKHT (The Word) and KTEK (Praise 1110). He succeeds George Plauche, whom Salem said will stay with the company "on assignment."

Jewell joins Salem from Dane Broadcasting, where he most recently served as GM of WCCL, WGLU, WQKK & WYSN/Johnstown, PA. His other experience includes GM posts with Citadel, Wicks Broadcasting, Midwest Radio and Park Communications.

Salem VP/Operations Rob Adair said, "We are fortunate to have someone with the experience and talent of Chuck Jewell in Houston. His proven ability to grow what has already been established is a matter of record and should serve him well in his new position. It is exciting to have his leadership within Salem's ranks."

Jewell said, "I am excited about this wonderful opportunity for growth and, more important, the opportunity to work with dedicated professionals in a growing, dynamic company like Salem Communications."

Powell: Ownership Rules' Status 'Kind Of Messy'

FCC chief defends end of 'red flag' policy

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

During a Sept. 15 meeting with reporters at FCC headquarters, commission Chairman Michael Powell talked about the challenges that still lie ahead for the FCC's embattled media-ownership rules. At the same time, he defended the decision to terminate the controversial "red flag" policy that had led to long delays for some radio-station sales.

While Powell expressed satisfaction with the recent decision by the Third Circuit Court of Appeals in Philadelphia that granted the FCC authority to enact its new radio-ownership rules, he noted that the commission must weigh carefully whether to seek similar authority with other rules. "We have a lot of challenges on how the [Third Circuit] ruling intersects with rulings from the DC Circuit and the way our rules work when applied," he said.

"We're glad that they did side with us partially, but the commission still

has made no decision about further litigation. We're trying to work through whatever tensions and inconsistencies there are with this ruling, the DC Circuit and the actual applications that we have before us. It's kind of messy."

While the court upheld many of the ownership rules the commission adopted in June 2003, it remanded the numerical ownership limits — which the FCC hadn't changed — for further review.

Powell said the commission could challenge the Third Circuit ruling in

the Supreme Court, but, either way, he doesn't think the matter will be resolved any time soon. "I think it will be a little while, frankly, because it's still a little chaotic," he said. "In some ways, the litigation remains live."

Red Flags Debated

Responding to concerns recently expressed by FCC Commissioner Michael Copps about the commission's abandonment of its old "red flag" concentration analysis, Powell told R&R that Copps' concerns don't take into consideration the FCC's public-interest obligations.

Powell said, "What's important to know is that the commission has flexibility — and we've always had it — regarding what administrative action it's going to take in the application of

POWELL See Page 6

BUSINESS BRIEFS

Clear Channel Raises Millions With Bond Sale

Clear Channel has raised \$75 million through the sale of a series of 10-year notes, Reuters reported this week. CitiGroup Global Markets and Wachovia Securities joint-booked the transaction. Clear Channel increased the bond sale from a planned \$500 million.

In other Clear Channel news, the company is "closely monitoring" a possible \$1.26 billion (700 million U.K. pounds) merger between British broadcasters Capital Radio and GWR, the *Independent* reported this week. Citing industry sources, the newspaper said Clear Channel could bid for the combined Capital-GWR if the deal passes U.K. regulators. News of a possible merger between Capital, which owns top London commercial station 98.5 Capital FM, and GWR, which owns the Classic FM network and several top-rated CHRs surrounding London, surfaced earlier this week, when Capital and GWR acknowledged that discussions were taking place.

Those discussions come as U.K. media giant Emap is putting together a possible takeover bid for Scottish Radio Holdings, which owns a 27% stake in Virgin Radio U.K. A Clear Channel spokesman told the *Independent*, "We believe U.K. radio absolutely needs consolidation. There are too many companies for the size of the market. It would be good for the medium and good for the advertisers. For us, we are going to watch the mating dance with fascination."

Disney To Replace Eisner By Next Summer

Disney stock improved 28 cents, to \$23.41, Tuesday on word that the company expects to announce a new CEO by June 2005 after a search that will include inside and outside candidates. Current CEO Michael Eisner plans to retire in 2006 and told *Forbes*, "I have not asked the board to stay on the board or be Chairman after the end of my contract. My assumption is that I would not continue on the board or as Chairman. I have a full business life ahead of me." Eisner has recommended that Disney President Bob Iger succeed him as CEO.

National Advertisers Target 24-54s

Interep's annual study of spot-radio advertising by demographic found that adults 25-54 was the most targeted demo among national advertisers in 2003, with 42% of advertising directed to those consumers. But in its survey of the nation's top 25 metros, Interep also determined that 15 metros saw declines in national 25-54 spending. Marketers seemed to prefer broader marketing last year: 18-49s were in second place, the target of 22.6% of national advertising, followed by women 25-54.

XM Goes Online With Webcast Initiative

XM Satellite Radio is launching an Internet-based version of its service that will provide online access to XM programming for a monthly fee of \$7.99 — \$2 less than it charges for its satellite

Continued on Page 6

Analyst Halves Industry Forecast For Rest Of '04

Citing "continued sluggishness" in national advertising, combined with late-breaking political advertising, Credit Suisse First Boston analyst Paul Sweeney on Sept. 15 reduced his Q3 radio-industry growth forecast from 3% to 1.5% and lowered his Q4 growth prediction from 4% to 2%. Sweeney also lowered his 2005 growth forecast from 5% to 4%.

"Despite our optimism about some of the forthcoming industry initiatives, such as invoicing and inventory cuts, we are clinging to caution for 2005 at this point," Sweeney said. He added, however, that he believes the industry is "well positioned in the media mix, given its reach, frequency, targeting and cost advantages, to reassert itself."

Over at Lehman Brothers, analyst William Meyers said in a report also issued Sept. 15 that, despite the high hopes many had for the radio industry for this year, several of the factors

that were expected to boost the industry haven't materialized.

After calling 2004 "a year of great disappointment," Meyers said, "Just three short months ago we had forecast radio-industry growth of 5% in 2004." He now forecasts 2.7% industry growth for the year.

Meyers went on, "The industry stood to benefit from robust consumer spending, incremental advertising and easy comparisons. Even with all those revenue drivers, the radio industry managed to disappoint in 2004."

ANALYST See Page 6

POINT A

POINT B

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Just a few months ago the discovery was made in the jungles of Mexico - by a Dr. D Wedge - in a cave guarded by 15 white wolves. The solid gold vault was brought across the border under cover of a moonless night. The tapes have all been retrieved and digitally enhanced so they will sound great on today's radios.

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The Astor Broadcast Group

BUSINESS BRIEFS

Continued from Page 4

service. XM subscribers can sign up for the web-based programming for \$3.99 per month. In a new marketing partnership, beginning in early October, select buyers of Dell Inspiron notebook and Dimension desktop computers will receive a 30-day free trial offer for the XM Radio Online service.

Meanwhile, the FCC has granted XM temporary authority to add 49 more terrestrial repeaters to its existing repeater network. The permission was part of an order in which the FCC extended XM's and rival satcaster Sirius' temporary authority to operate terrestrial repeaters. The commission is still working on final rules for the repeater networks and cautioned that continued operation of the devices is done at the satcasters' own risk.

The FCC issued the extension over the objections of a coalition of wireless service providers that is negotiating with XM and Sirius regarding potential interference concerns. While the wireless companies argued that further operation of the repeaters could damage their negotiating leverage with the satcasters, the FCC ruled that the repeaters' low power output and the public-interest benefits of their continued operation justify the extension.

Emmis Declares Dividend

Emmis Communications has declared a dividend of 78 cents per share on its 6.25% convertible preferred stock. The dividend is payable on Oct. 15 to shareholders of record as of Oct. 1. One share of Emmis' preferred stock is convertible to 1.28 shares of the company's class A common stock.

Davis Returns To Ownership With Prairie Purchase

Don Davis, a former VP/Programming of Hispanic Broadcasting Corp. and a co-founder of Momentum Research, returns to radio ownership as President/CEO of Prairie Communications. Prairie's first acquisition is all 17 stations owned by WPW Broadcasting, for an undisclosed price. WPW owns 11 stations in Illinois, four in Iowa, one in Missouri and one in Wisconsin. WPW owner Wayne Whalen will stay on as a passive majority owner of Prairie.

Arbitron Begins Measurement Of La Crosse, WI

La Crosse, WI will become the latest market to receive twice-yearly ratings data from Arbitron, as Sparta-Tomah Broadcasting signs up as the charter subscriber for La Crosse ratings. Arbitron will

Continued on Page 11



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Rod Arquette
VP News and Programming
KSL Newsradio 1160
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TRANSACTIONS AT A GLANCE

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

- WLMD-FM/Bushnell, WBYS-AM & FM/Canton (Peoria), WLBK-AM/DeKalb, WAIK-AM/Galesburg, WLRB-AM & WKAI-FM/Macomb, WRAM-AM & WMOI-FM/Monmouth, WPWQ-FM/Mount Sterling and WKXQ-FM/Rushville, IL; KCLN-AM & KZEG-FM/Canton and KWPC-AM & KWCC-FM/Muscataine, IA; KWBZ-FM/Monroe City, MO; and WSLD-FM/Whitewater, WI Undisclosed

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

DEAL OF THE WEEK

• WJLR-FM/Seymour, IN

PRICE: \$150,000

TERMS: Asset sale for note

BUYER: Educational Media Foundation, headed by President Richard Jenkins. Phone: 916-251-1600. It owns 108 other stations. This represents its entry into the market.

SELLER: Pieratt Communications Inc., headed by President Marty Pieratt. Phone: 812-346-1927

FREQUENCY: 91.5 MHz

POWER: 50kw at 331 feet

FORMAT: Christian CHR

2004 DEALS TO DATE

Dollars to Date: **\$1,478,786,483**
(Last Year: \$2,324,252,266)

Dollars This Quarter: **\$506,980,640**
(Last Year: \$197,043,087)

Stations Traded This Year: **655**
(Last Year: 881)

Stations Traded This Quarter: **204**
(Last Year: 190)

Powell

Continued from Page 4

its rules. Under the old rule, we had a policy. Under the new rules, there may be policies. In every transaction the commission has to apply the public-interest standard, and that encompasses everything and anything."

Powell also noted that it's too early to say how the FCC will proceed with its radio regulations. "The new rule is basically a week old," he said, referring to the appeals court decision. "I don't want to limit what [the Media Bureau] can do with it or how we can administer it."

Music Drives Broadband Adoption

Commenting on the growth of broadband technology, Powell said the popularity of digital music service

is helping drive the adoption of high-speed Internet service in homes across the country.

"I've read stories about kids who have iTunes who are buying WiFi-enabled Apple laptops just to manage their music," Powell said. "Music has been a big driver of technology, even in the narrowband era."

He also believes that companies that have successfully addressed the legal challenges of digital music are now reaping the rewards. He said, "I think as people saw the business models and the legality of copyright protection, we've seen nothing but an explosion of product and content delivery, with iTunes, RealNetworks and Microsoft networks all debuting major sources that are going to deliver their product over broadband infrastructure."

Analyst

Continued from Page 4

Further, Meyers suggests that political spending may not come through for radio this year. "Industry participants have begun to suggest that political contributions could disappoint," he said. Meyers reduced his Q3 forecast from 2% growth to flat and lowered his Q4 growth forecast from 6% to 4%.

Radio Must 'Repent'

Banc of America Securities analyst Jonathan Jacoby believes the radio industry is adjusting from the massive growth it experienced at the end of the

last decade and predicts modest growth for next year.

"2005 will be the year that radio 'repents' and begins to correct for the excesses of the late '90s," Jacoby said in a report released Sept. 16. "We expect 2005 to grow an anemic 3%-4%." He reduced his expectations for this year, lowering his Q3 growth forecast from 3% to 1.8% and cutting his Q4 forecast from 6.1% to 4.9%.

As for what's keeping the industry from bouncing back, Jacoby pointed to weakness in such core categories as automotive, retail and telecom.

— Joe Howard



Radio Upfront 2005

Continuing R&R's focus on upfront with short-form programs

To help advertising-agency media planners, buyers and corporate marketers capitalize on radio's ability to reach any audience segment, R&R is pleased to continue its coverage of network and syndicated programs that accept advertising, sponsorship or underwriting. The shows, furnished to R&R by major and independent program suppliers, reflect a diverse range of talent and content but are not intended to represent a comprehensive catalog.

This week's listings include short-form programs (10 minutes or less). Shows that are new for 2005, that are debuting this fall or that have been on the air for less than a year are designated with an asterisk. The contact names furnished were given by the program sources as representatives for advertising, sponsorship or underwriting for that program, although some also handle affiliate relations.

Short-Form Programming

Name of Show	Source	Host	Length & Frequency	Target Format	Demo	Contact/Title/ Phone/E-mail
<i>A Minute Wild*</i>	Creative Voice & Media	Tonia King & Karl Meyer	1 minute, weekdays	Various	25-54 adults	Tonia King, Owner, 978-544-3205; tonia@toniaskitchen.com
<i>A Minute With The New York Times*</i>	Bloomberg Radio Networks	Varies	60 seconds, weekdays	General	25-54 adults	Anita Tobias, Sales Manager, 212-318-2201; radionetwork@bloomberg.net
<i>A Moment In Music</i>	Crawford Houston Group	Don Kennedy	5 minutes, weekdays	Adult Standards	35+ adults	Don Kennedy, President, 800-377-0022; don@bigbandjump.com
<i>A Moment Of Inspiration</i>	Superradio Networks	BeBe Winans	1 minute, weekdays	Urban, Urban AC, Gospel	25-54 adults	Susan Love, VP/Ad Sales, Jones MediaAmerica, 212-556-9493; slove@mediamerica.com
<i>Absolute '80s Spotlights</i>	United Stations Radio Networks	Nina Blackwood	4 minutes, weekdays	CHR, AC, Hot AC	25-54 adults	Jim Higgins, EVP/GM, 212-869-1111 x231; jimhiggins@unitedstations.com
<i>ACN Daily Topical Audio</i> (soundbites/song parodies)	American Comedy Network	Station host	:30-2:30, weekdays	Various	25-54, 18-49	Adrienne Munos, Sales Goddess, 203-877-8210; adrienne@americancomedy.com
<i>African Americans Making It Happen</i>	Walt "Baby" Love Productions/Excelsior Radio Networks	Walt "Baby" Love	1 minute, weekdays	Various	12+	Eileen Decker, SVP/National Sales, Dial-Global, 212-967-2888; edecker@dial-global.com
<i>Al Roker's Weather Network*</i>	United Stations Radio Networks	Al Roker	Varies, weekdays	General	25-54 adults	Jim Higgins, EVP/GM, 212-869-1111 x231; jimhiggins@unitedstations.com
<i>Amazing '80s Daily Rewind</i>	MGK Communications	MG Kelly	5 minutes, weekdays	Hot AC, '80s	25-54, 25-49 adults	Eileen Decker, SVP/National Sales, Dial-Global, 212-967-2888; edecker@dial-global.com
<i>America's Most Wanted</i>	Syndicated Solutions	John Walsh	2 minutes, Mondays-Saturdays	News, Talk, adult formats	25-54 adults	Wendy Figliuolo, VP/Strategic Sales, 212-735-1117; wendy.figliuolo@abc.com
<i>America On The Road 2</i>	America On The Road	Mike Anson & Jack Nerad	90 seconds, weekdays	Various	18+ adults	Al Herskovitz, President, 888-781-9025; h-and-h@arq.net
<i>American Spirit</i>	Liberty Broadcasting	Mort Crim	90 seconds, weekdays	Talk	25-54 adults	Marlene Cadillo, Advertising Sales Coordinator, 973-438-8258; marlenecadillo@libertybroadcasting.com
<i>Animal Talk Zoo Zingers</i> (pet tips)	Animal Talk Network	Jamie Flanagan & Mark Honas	:45-:90, weekdays	Various	12+	Jamie Flanagan, Producer/Host, 586-777-5559; jamie@animaltalkradio.com
<i>Audio Journeys</i>	Travel Radio International	Patricia Lawrence	5 minutes, weekly	Talk, News/Talk	12+	Patricia Lawrence, Executive Producer, 877-662-8747; adventures@travelradio.com
<i>Back In The Pits With Rick Anthony</i> (auto racing)*	All Star Radio Networks	Rick Anthony	90 seconds, weekdays	Various	18-49 men	Michael Grafman, COO, 800-765-4080; michaelg@allstarradio.com
<i>Barron's On Investment</i>	Wall Street Journal Radio Network	Patrice Sikora	1 minute, Saturdays	News, Sports	25-54 adults News/Talk,	Nancy Abramson, Director/Affiliate Relations, 212-597-5601; nancy.abramson@dowjones.com
<i>Black History Minute</i>	United Stations Radio Networks	Ann Tripp	1 minute, weekdays	General	25-54 adults	Jim Higgins, EVP/GM, 212-869-1111 x231; jimhiggins@unitedstations.com
<i>Bloomberg Market Minutes</i>	Bloomberg Radio Networks	Varies	1 minute, daily	General	25-54 adults	Anita Tobias, Sales Manager, 212-318-2201; radionetwork@bloomberg.net
<i>Bloomberg Urban Report</i>	Bloomberg Radio Networks	Donna Wilson & Ericson Blakney	1 minute, weekdays	Urban, Urban AC, Gospel	25-54 adults	Anita Tobias, Sales Manager, 212-318-2201; radionetwork@bloomberg.net
<i>Cal Thomas Commentary</i>	Salem Radio Network	Cal Thomas	90 seconds, weekdays	Talk, News/Talk	35-64 adults	Linnæ Young, GM/Salem Radio Reps, 972-402-8800; lyoung@salemreps.com
<i>Chicken Man</i>	Chicago Radio Syndicate	Dick Orkin	2.5 minutes, daily	General	12+	Sandy Orkin, President, 800-621-6949; sandyorkin@crs.com
<i>Cla'ence Up-Date</i> (Young & the Restless update)	Babysitter Productions	Cla'ence	90 seconds, weekdays	Various	18-54 adults, esp. 25-45 women	Brad Sanders, President, 323-731-1793; onthephonewithti@yahoo.com
<i>Classic Country Beat</i>	Radio-Studio Network	Marty Martel	6 minutes, weekly	Classic Country	35+ adults	Steve Warren, President, 800-827-1722; sales@radio-studio.net
<i>CNBC Business Radio</i>	CNBC Business Radio	Ron Insana, Maria Bartiromo, others	1 minute, weekdays, 10x	News, News/Talk	25-54 adults	Peter Kosann, President/Sales, 212-641-2037; peter_kosann@westwoodone.com
<i>CNNRadio</i>	CNNRadio	Varies	2-6 minutes, daily	News, News/Talk	25-54 adults	Peter Kosann, President/Sales, 212-641-2037; peter_kosann@westwoodone.com

*Denotes new program.

Continued on Page 8

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Name of Show	Source	Host	Length & Frequency	Target Format	Demo	Contact/Title/ Phone/E-mail
Connection Moments	Tribal Links	Unhosted	1 minute, weekdays	Talk	25-54 women	Bill Lytle, Principal, 732-356-7035; bill@triballinks.com
Contact Minutes	Sacred Heart Program	Unhosted	1 minute, daily/weekly	News/Talk, AC, Country	25-54 adults	Julia Hart, Project Development Coordinator, 314-533-0321 x12; jhart@sacredheartprogram.org
Country Mailbag	Interview Factory	Various stars	2 minutes, weekdays	Country	25-54 adults	Sandy Benjamin, President, 818-988-2045; interviewfactory@juno.com
Crook & Chase Updates	United Stations Radio Networks	Lorianne Crook & Charlie Chase	3 minutes, weekdays	Country	25-54 adults	Jim Higgins, EVP/GM, 212-869-1111 x231; jimhiggins@unitedstations.com
Daily Money Makeover	Dave Ramsey Show	Dave Ramsey	90 seconds, drive times, weekdays	Various	25-54 adults	Chris Thomas, National Ad Sales, 877-410-3283 x111; chrish@daveramsey.com
Daily Time Warp	MGK Communications	Machine Gun Kelly	5 minutes, weekdays	Oldies	25-54 adults	Eileen Decker, SVP/National Sales, Dial-Global, 212-967-2888; edecker@dial-global.com
Dan Rather Reporting	CBS Radio News	Dan Rather	2 min. 30 sec., weekdays	News, News/Talk	25-54 adults	Peter Kosann, President/Sales, 212-641-2037; peterj_kosann@westwoodone.com
Dave Ross Show	CBS Radio News	Dave Ross	2 minutes, Monday-Saturday	News, News/Talk	25-54 adults	Peter Kosann, President/Sales, 212-641-2037; peterj_kosann@westwoodone.com
Dick Clark's Music Calendar	United Stations Radio Networks	Dick Clark	7 minutes, daily	Oldies	25-54 adults	Jim Higgins, EVP/GM, 212-869-1111 x231; jimhiggins@unitedstations.com
Dow Jones Money Report	Wall Street Journal Radio Network	Varies	1 minute, weekdays	News, 25-54	25-54 adults	Nancy Abramson, Director/Affiliate Relations, 212-597-5601; nancy.abramson@dowjones.com
Earth & Sky Radio Series	Earth & Sky Inc.	Joel Block & Deborah Byrd	90 seconds, daily	Sports General	General	Ryan Britton, Executive Director, 512-477-4441; rbritton@earthsky.org
Empowered U With Dr. Roger Hendrix*	Corkscrew Productions	Dr. Roger Hendrix	1 minute, weekdays	News/Talk	18+ adults	Brad Saul, President, UBC, 312-640-5000 x226; bradsaul@earthlink.net
EXPN Radio (action sports)*	ESPN Radio	Rick Thorne	2 minutes, weekdays	Alternative	12-34 men	Mike Connolly, VP/Ad Sales, 212-735-1747; michael.t.connolly@abc.com
Family Health	Family Health Radio	Dr. Harold C. Thompson III	2.5 minutes, weekdays	Various	35+ adults	Don Bilski, Producer, 740-593-4979; bilski@ohio.edu
Final Lap (NASCAR)*	Kerry Murphey Productions	Kerry Murphey	90 seconds, weekdays	Country, Sports	18+ adults	Jim Higgins, EVP/GM, 212-869-1111 x 231; jimhiggins@unitedstations.com
Fox News Radio Service	Fox News Radio Networks	Varies	1 minute, daily	News, Sports	12+	Jennifer Lingua, Manager/Affiliate Relations, 212-301-3544; jennifer.lingua@foxnews.com
Fresh Grocer	Syndicated Solutions	Tony Tantillo	1 minute, weekdays	Talk, various music formats	25-54 adults	Bob Carey, President, 203-431-0790; bcarey@syndsolutions.com
Groove Blends	United Stations Radio Networks	Rafe Gomez	10 minutes, weekdays	Smooth Jazz	25-54 adults	Jim Higgins, EVP/GM, United Stations, 212-869-1111 x231; jimhiggins@unitedstations.com
Health Power	Tribal Links	Unhosted	1 minute, 10 shows/month	Talk	25-54 adults	Bill Lytle, Principal, 732-356-7035; bill@triballinks.com
Hip Hop Wire	American Urban Radio Networks	Anji Corley	5 minutes, weekdays	CHR/Rhythmic Urban	18-34 adults	Vernon Wright, SVP/Sales, 212-883-2100; vwright@aum.com
Hollywood Scoop	Wheaton Entertainment	Wendy Wheaton	1 minute, weekdays	Urban, Urban AC	18-49 adults	Michelle Jasko, President, Nashville Radio Syndication, 615-673-3450; nashvillradio@bellsouth.net
House Of Blues Breaks	Ben Manilla Productions	Dan Aykroyd as Elwood Blues	5 minutes, weekdays	Various	25-54 adults	Dick Silipigni, Sales Executive, United Stations, 212-869-1111 x278; dicksilipigni@unitedstations.com
Independent Movie Minute	Western Front Radio Networks	Raylene Santos	2 minutes, weekdays	General	18-49 adults	Kevin Hines, Sales Manager, 818-445-0154; kevinhines@westernfrontradio.com
In-Fisherman Radio	In-Fisherman Radio	Steve Hoffman	3 minutes, 6 days/week	Country, News/Talk	25-54 men	Steve Hoffman, Associate Publisher, 218-824-2554; shoffman@in-dashfisherman.com
Intelligence For Your Life Minute	Teshmedia Group	John Tesh	1 minute, weekdays	Various	25-54 adults	Howard F. Price, Representative, Multi-Net Marketing, 800-776-8289; hprice@multinetmarketing.com
Into Tomorrow With Dave Graveline (consumer electronics/technology)	Advanced Radio Network	Dave Graveline	1 minute, weekdays	Various	18+ adults	Dave Graveline, President, 305-824-9000; dave@graveline.com
James Dobson Family Minute	Focus On The Family Broadcasting	Dr. Bill Maier	1 minute, weekdays	General	18+ adults	Brian Neils, Sr. Radio Representative, 719-531-3309; neilsbf@tof.org
Jim Cramer's RealMoney Minute & Market Wrap	WOR Radio Network	Jim Cramer	2 minutes, weekdays	News, news breaks	25+ adults	Amanda Flood, Director/Network Sales, 212-642-4482; aflood@worradionet.com
Joy Grdnic In The Studio*	All Star Radio Networks	Joy Grdnic	90 seconds, weekdays	AC, Soft AC	25-54 women	Michael Grafman, COO, 800-765-4080; michaelg@allstarradio.com
Kim Komando Minute	WestStar TalkRadio Network	Kim Komando	1 minute, weekdays	News/Talk	25-54 adults	Tracey Page, VP/National Sales, 602-381-8200 x209; traceyp@weststar.com
Little Known Facts	Wilbur Entertainment	Chaz Allen	2 min. 30 sec., weekdays	Various	25-54 adults	Eileen Decker, SVP/National Sales, Dial-Global, 212-967-2888; edecker@dial-global.com
Lou Dobbs Financial Report	United Stations Radio Networks	Lou Dobbs	2 minutes, 3x daily, weekdays	General	25-54 adults	Jim Higgins, EVP/GM, 212-869-1111 x231; jimhiggins@unitedstations.com
Lovin' Touch	Dick Summer Communications	Dick Summer	5 minutes, weekdays	AC, Talk	25-54 women	Barbara Franklin, VP/Sales, 610-793-0587; barbara@dicksummer.com
Mackin' Minute*	MannGroup Radio Services	Tariq Nasheed	90 seconds, 6 days/week	CHR/Rhythmic Urban	18-34 adults	Eileen Decker, SVP/National Sales, Dial-Global, 212-967-2888; edecker@dial-global.com
Megabyte Minute	M Masters Corp.	David Radin	1 minute, weekdays	Talk, News/Talk	25+ adults	David Radin, President, 412-531-4270; radin.rr2004@megabyteminute.com
Moments In Black History	Babysitter Productions	Varies	90 seconds, weekdays	General	12-54 demos	Brad Sanders, President, 323-731-1793; onthephonewithti@yahoo.com
Money Pit Minute*	Squeaky Door Productions	Tom Kraeutler & Debby Robinson	1 minute, weekdays	News/Talk, various	25-54 adults	Tom Kraeutler, President, 732-663-1071; show@moneypit.com
NBC Radio News	NBC Radio News	Varies	1 minute, weekdays; special reports	News, News/Talk	25-54 adults	Peter Kosann, President/Sales, 212-641-2037; peterj_kosann@westwoodone.com
New Wave Spotlights	United Stations Radio Networks	Nina Blackwood	7 minutes, weekdays	Rock, Hot AC	25-54 adults	Jim Higgins, EVP/GM, 212-869-1111 x231; jimhiggins@unitedstations.com
News You Care About	Liberty Broadcasting	Mort Crim	5 minutes, weekdays	Talk	25-54 adults	Marlene Cadillo, Advertising Sales Coordinator, 973-438-8258; marlenecadillo@libertybroadcasting.com
Nittany Lion Update	Penn State Sports Marketing	Steve Jones	2.5 minutes, weekdays	Various	18+ adults	Angelo Scialfa, Manager/Regional Sales, 610-617-2563; ascialfa@pennstatesports.com
On The House	On The House Syndication	James & Morris Carey	1 minute, weekdays	General	25-54 adults	Ray Hall, Marketing Coordinator, 925-432-7246 x35; ray@onthehouse.com
Tip Of The Day						
Osgood File	CBS Radio News	Charles Osgood	3 min. 30 sec., 4x daily, weekdays/weekends	News, News/Talk	25-54 adults	Peter Kosann, President/Sales, 212-641-2037; peterj_kosann@westwoodone.com
Paul Harvey News and Comment	ABC Radio Networks	Paul Harvey	5 minutes in AM (Mon.-Fri.), 15 minutes at noon (Mon.-Sat.)	News, Talk, adult formats	25-54 adults	Dennis Glynn, ABC VP/Midwest Radio, Paul Harvey Sales, 312-899-4058; dennis.glynn@abc.com
Plugged-In Magazine (movie review)*	Focus On The Family Broadcasting	Bob Waliszewski	1 minute, weekly	Various	18+	Brian Neils, Sr. Radio Representative, 719-531-3309; neilsbf@tof.org
Pop Quiz	Business TalkRadio Network	Jeff Weber	90 seconds, weekly	Oldies, AC, News/Talk	25-54 adults	Jeff Weber, EVP, 203-422-2800; jweber@businesstalkradio.net
Prescription For Health	Syndicated Solutions	Dr. James Bragman	1 minute, weekdays	Talk, various music formats	25-54 adults	Bob Carey, President, 203-431-0790; bcarey@syndsolutions.com
PRN's Garage Pass	Performance Racing Network	Mark Garrow	5 minutes, weekdays	Country, News/Talk, Sports	25-54 adults	Gerry Hom, Director/Sales, 704-454-4704; ghom@lowesmotorspeedway.com
Problem Solution Lady	Philip Dickerson Productions	Dr. Noel Nelson	90 seconds, weekdays 6am-7pm	News/Talk, Hot AC, AC	18+ adults	Philip Dickerson, President, 214-649-9338; phildickerson@hotmail.com
Putumayo World Music Hour	Big Toe Audio	Dan Storper & Rosalie Howarth	5 minutes, weekdays	Various	25-54 adults	Angela Huffstutler, Sales Exec., Putumayo, 800-995-9588 x262; angela@putumayo.com
Race-Talk (auto racing)	Motor Sports Radio Network	Paul Kaminski	5 minutes, weekly	Sports, Sports/Talk, News/Talk	18+ adults	Paul Kaminski, President, 607-232-2232; motorsportsradio@msrpk.com
Radio Road Test	Motor Sports Radio Network	Paul Kaminski	5 minutes, weekly	News/Talk, Sports, Sports/Talk	18+ adults	Paul Kaminski, President, 607-232-2232; motorsportsradio@msrpk.com
Rock Minute With Allan Handelman*	Allan Handelman Communications	Allan Handelman	1 minute, weekdays	Rock formats	18-49 adults	Allan Handelman, President, 704-596-4718; ahshow@vnet.net
Russell Simmons' Hip Hop Laws of Success	X Radio Networks	Russell Simmons	1 minute, daily	FM Talk Urban	18-49 adults	Eileen Decker, SVP/National Sales, Dial-Global, 212-967-2888; edecker@dial-global.com

*Denotes new program.



PassAlong Is Here, With Sharing Built Right In

New service has incentives to share — and a home on eBay

PassAlong Networks this week debuted a web-based song store offering 99-cent songs and most albums for \$9.99. That's nothing new, and PassAlong's catalog at the moment is a bit on the small side, though it includes material from BMG, Warner, Universal and a flock of indies.

But PassAlong offers some new variations on the user experience, and it has a partner that is, in this highly competitive area of the music industry, almost as interesting as a major label: online-auction monster eBay.

PassAlong has an independent song store up and running at www.passalong.com, but PassAlong Networks is also part of a six-month pilot program through which eBay is venturing, cautiously, into digital downloads.

eBay has long had a strict policy on the kind of downloadable material that can be sold there, and the pilot listings available through its "Digital Downloads" section — including, before PassAlong's debut, just one page with a few obscure self-published tracks and a handful of Warner Music-supplied Green Day ringtones — include a peculiar notice saying *this* download isn't in violation of eBay's downloadable-material policy, but don't try to resell it.

eBay's cautious approach to downloads means that PassAlong is sailing into all-but-uncharted territory on the auction site, and that, in its niche, PassAlong will get what amounts to the first crack at eBay's more than 100 million registered users. Additionally, because the PassAlong store on eBay will be the first major digital song dealer to accept online payment by way of eBay subsidiary PayPal, the store will have a natural appeal to younger consumers who can get PayPal accounts but not credit cards.

The Look

What will eBay users see when they venture into PassAlong? Below the standing eBay Stores banner, a sleek, almost too frills-free blue and white website with an unmistakably

retail look about it. But PassAlong is making itself right at home on eBay by using auctions in its promotional plans. The sample up during the media test was a charity auction to bid on a 15-minute phone conversation with pop goddess Avril Lavigne.

Since this is new territory for eBay and for many consumers — only a small percentage of Americans have ever bought a download — a "Basics" banner and tab tell how PassAlong works, explaining that it really is legal and that the artists are compensated. This section also covers the usage rights for purchased music, and the terms are generous as these things go: 10 CD burns, transfers to five computers and unlimited transfers to up to three different digital-media players.

The brief "About Us" gives some other helpful info for eBayers, including noting that no credit card is required to buy (though you can use one if you want) and that successful PassAlong purchases also generate positive feedback toward that all-important eBay user rating. The store cross-promotes to the full-fledged store at PassAlong, which also accepts PayPal and has the extended features that provide the genuinely innovative part of the PassAlong experience.

The Real Thing

The regular PassAlong store has a similar look but is a bit more polished than the eBay version. All the usual online music-retail buttons are at the top — account status, a shopping cart, a help button, a library button and a PassAlong button that explains the service's real draw (more about that later).

PassAlong is one of a few web-based music stores out there, and it provides a pleasant shopping experience. The search box is centrally lo-

cated and offers searches by artist, album, song or, a PassAlong-specific variation, "Showcase." The searches are quick and the results are accurate and sensibly ordered (not things one can take for granted on these services). Searches are, however, a yes-or-no proposition: If PassAlong doesn't have your artist or album, it has no suggestions to make.

PassAlong has a partner that is, in this highly competitive area of the music industry, almost as interesting as a major label: online-auction monster eBay.

Not offering suggestions seems like a mistake in a couple of ways. Users of these services have come to expect them, and well thought-out suggestions can drive music discovery. Also, a string of "search has returned no matches" messages is bound to be discouraging. I'd also like to see the genre-specific searches out front instead of buried a level down, under "Advanced Search."

Whether searching for songs or just browsing on PassAlong, you'll see little buttons that say "1Pass." Those buttons, next to the songs' buy buttons, represent the first level of what makes PassAlong a little different. Clicking "1Pass" lets anyone wandering through the store "pass," or recommend, a song to anybody else, either by e-mail or instant message. If it's e-mail, the recipient receives a tasteful note with an album-art thumbnail and a link to listen to a 30-second sample of the passed song, while an IM provides a short explanation and a link to the sample.

For users who are more deeply

Opposition To Inducing Infringements Act Grows

A letter signed by dozens of tech companies, lobbying and consumer groups and university associations went last week to Sens. Orrin Hatch and Patrick Leahy, co-sponsors of the Inducing Infringements of Copyright Act, strongly opposing the adjustments to the IICA's language suggested earlier this month by the Copyright Office.

The original language of the IICA would make companies or individuals civilly liable if they "intentionally induce" copyright infringement. The Copyright Office supplied alternative language, but, while the groups praised the agency for its efforts, they're not happy with that version either.

The letter said, "The Copyright Office's most recent approach would create a new form of strict copyright liability for a large class of providers of hardware, software and services used in conjunction with the electronic or physical dissemination of goods, services and information. These companies and institutions could be found liable without regard to their knowledge, intent or relationship to the infringer, simply for providing a product, service, facility or financing."

The signers also complained that the Copyright Office version, like the Hatch-Leahy original, fails to codify the Supreme Court's *Betamax* decision, which said that if a product has substantial noninfringing uses, its manufacturers and distributors are not liable if the product is used to infringe without their knowledge or control. The IICA, which was introduced, according to Hatch, primarily to stop peer-to-peers from profiting off of the infringement committed by their users, has been widely criticized as being so broadly written that it could be disastrous for dozens of unrelated industries and, ultimately, for consumers.

The signers of the letter — among them Yahoo!, Google, Earthlink, Intel, CNET Networks, Radio Shack, the Consumer Electronics Association, the U.S. Telecomm Association, Verizon and lobbying groups Public Knowledge and the Electronic Frontier Foundation — are calling for public hearings on the legislation before it goes to the Senate Judiciary Committee for markup. The RIAA and the Motion Picture Association of America are on record as strongly supporting the IICA.

into PassAlong, there's the PassAlong Manager, which lets those who have bought music suggest songs from their libraries, one at a time or arranged in playlists or showcases.

If a person to whom a song or album is passed decides to buy it, the passer-along gets 10% of the purchase price in the form of points that can be applied toward future PassAlong purchases. That amounts to 10 points per 99-cent song, assuming the passer has already purchased the song through PassAlong. If it's not in his or her library, the reward is two points. But in either case, if the receiver passes the song again and a second-level receiver buys it, the original passer gets another point.

The Points Are The Point

There is another little community feature on PassAlong, "Showcases," which is similar to the custom-playlists function on the iTunes Music Store — except on PassAlong a user must have purchased music before it can appear in his or her showcase, while Apple just requires that the music be available in the store. The PassAlong Showcases are very nice-looking, and if users understand what they are and begin to build them and compete for rankings, these pages may become a real community builder for PassAlong.

But it's those points, which never expire, that will be the real incentive to hang out at PassAlong. Pretty much every digital store out there

charges about a buck a song (Wal-Mart charges 88 cents, but the store is so badly put together that it really is easier to spend the extra cash somewhere else), so fans may figure that they might as well go with the one that offers what amounts to a little cash back.

The buying process is typical of other services, if a little roundabout, but it has a couple of nice details. Songs that are purchased can be downloaded immediately or later, and, this being a web-based system, they can be downloaded to a different computer than the one on which they were purchased. The system also lets users choose their own download location on the hard drive — in fact, you can't download until you pick one — and it puts a reminder of where to find files right at the top of the Library Manager section.

Just a couple of bits of software are required to use PassAlong — a small program that enables the "1Pass" function and a download manager — and both load quickly on a broadband hookup.

PassAlong is a handsome and more-than-respectable entry into the dollar-song-store arena, combining a straightforward approach with some interesting innovations. With the right promotion (a qualification that applies to everybody in this arena whose name isn't spelled Apple Computer) the PassAlong Networks people may really have something here.

WRLX/West Palm Beach Flips To AC

Clear Channel Smooth Jazz WRLX/West Palm Beach flipped to AC on Sept. 17. The station is using the slogan "Soft favorites, the new Classy 92.1."

Classy 92.1 features such artists as Frank Sinatra, Barry Manilow, The Beatles, Neil Diamond, James Taylor, Barbra Streisand and Elton John. "We decided to put on a station that complements our 'oldies' AC [WOLL] and News/Talker [WJNO]," Clear Channel/West Palm Beach Operations Director Dave Denver told R&R. "We want to superserve an audience that's not being served at all in the market, the 50+ active adults who are such a large population in this community."

Jennifer Agostino has been named Asst. PD/MD, while 28-year radio veteran Jim Edwards, formerly of WJNO and most recently PD of WWNC/Asheville, NC, returns to West Palm Beach to do mornings. "Jim's show will focus on his heritage in the marketplace and will get people's days go-

Holbrook Adds PD Duties At WDBO

Steve Holbrook has added PD duties for Cox Radio's News/Talk WDBO/Orlando. Holbrook will continue as OM for the Cox/Orlando cluster and also retain programming duties at the cluster's Urban AC WCFB until a new PD for that station is found. He succeeds Kipper McGee, who exited WDBO last week.

Holbrook has been a fixture on the Orlando radio scene since 1981 and first made his mark on the market as the programming force behind the launch of Country WWKA (K-92 FM) in 1982. In 1985 he was named OM of both WWKA and WDBO. Ten years later, in 1995, Holbrook launched WCFB while also transforming clustermate WPYO from Dance to CHR/Rhythmic.

"I'm very excited about the new challenge of programming a radio station like WDBO," Holbrook told R&R. "In place of hot records, I now have a lineup of hot talk stars talking about hot topics. And the nice part of changing radio stations is that I get to work with the same people I've known at the station, many of them for 20-plus years."

KROI

Continued from Page 3
[Urban AC] KMJQ (Majic) and [CHR/Rhythmic] KBXX (The Box 97.9). The station will remain Hot AC while we evaluate this and other format options."

ing with a familiar voice, great songs and the information they need," said Denver, who is handling Classy's programming duties.

KROI is currently jockless, and a search for a full staff has begun. Radio One/Houston OM Tom Calococi and Sneed are minding the station in the interim.

"WJNO PD Steve Nichol will be doing afternoons, so we've already got pedigree talent assigned to the radio station."

Ivan

Continued from Page 3

"The storm turned east in the night, so most of the damage is in Pensacola, FL, which got hit hard," Striker said.

Clear Channel/Mobile lost a transmitter when 1,000 feet of the tower came crashing down. Meanwhile, Dot Com Plus Triple A WZEW/Mobile fared well throughout the hurricane, sustaining very little damage, although it was forced to use generator power. PD Jim Mahany said his station simulcast a feed from the local CBS-TV affiliate as the storm progressed northward into Alabama.

A few hours to the east, in Panama City, FL, the first U.S. casualty from Hurricane Ivan occurred right down the street from Styles Media's headquarters. "We had tornadoes touch down just about everywhere," Styles Managing Member Tom DiBacco told R&R. "We had a tornado one mile down the road from here. It started over the water, then came ashore and destroyed a building and threw some cars around. This was at 3:30pm or 4pm, when no one was even prepared. The first feeder band from Ivan was just coming through the area."

DiBacco heard debris crashing against the walls of Styles Media's Panama City studios, where he and wife Kim Styles joined WILN PD/afternoon host Keith Allen, morning hosts Lori and Rob and IT Di-

rector Sketch in a marathon broadcast, taking calls from listeners as Sketch struggled to keep the phone lines operating by flashlight.

"Radio shined," DiBacco said. "Clear Channel did a good job here, as they had a similar arrangement with WJHG-TV that we had with WMBB-TV in airing storm coverage over the radio stations."

WSBZ/Destin, FL, located between Pensacola and Panama City, relied on emergency generators at its studio and transmitter sites to get through the hurricane, but it did not sustain major damage. WSBZ owner Mark Carter said 90% of Okaloosa County, where Destin and nearby Ft. Walton Beach are located, was without power on Sept. 17, and a mandatory curfew was in place.

To the north, in Dothan, AL, Ivan's fury was also felt. DiBacco said former WKMX owner Doc Miller helped that station's staff throughout the storm as though he'd never left the operation.

Meanwhile, Cox's Birmingham cluster hit the airwaves with extensive hurricane coverage, even though the city is well inland from the Gulf of Mexico. According to WBHJ/Birmingham PD Mickey Johnson, nearly 100,000 houses in Birmingham were without power after Ivan moved through the metropolitan area.

Additional reporting by Carol Archer, Kevin Carter, Lon Helton, Julie Kertes and John Schoenberger.



JD Balart

American Radio Journal

JD's American Radio Journal captivates listeners with penetrating insights, high profile guests and fascinating interviews. Hosted by veteran TV journalist José Diaz-Balart, American Radio Journal breaks through the clutter of traditional news programming on a wide range of topics.

From politics to culture to the economy, from the global war on terrorism to the drug war plaguing America, JD has the reporter's eye for all sides of the story. He brings to his microphone a skillful blend of insight, energy and wit that entertains, informs, and uplifts people everywhere.

A two time Emmy Award winner, JD is well-known as a television journalist for:

- Miami's NBC Affiliate WTVJ
- "Telemundo" network's national programming
- The original team of "CBS This Morning"

Increase your share of listeners with JD Balart.

JD Balart

Live: Monday-Friday, Noon-2pm ET
Avals: 10-min. local, 6-min. network
Delivery: Satellite



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K-Day

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Officer Anthony Acampora is overseeing the station's launch. He told R&R, "With two strong hip-hop/Urban stations in the market already, we had to reinvent the wheel. With K-Day, we're creating something special. We not only will bring back great hip-hop music that has been missing from the airwaves for years, we also plan to be more aggressive on new music, making

us the outlet for the next generation of hip-hop artists."

Styles Media Regional VP/GM Kimberly Fletcher said, "Over 10% of the market's radio advertising revenue is spent on hip-hop radio stations. Clearly, advertisers see the value in this format."

The station's namesake, the legendary KDAY-AM/Los Angeles, was one of the first stations in the country to embrace hip-hop when the genre was just beginning to blossom in the early '80s. It went off the air on April 17, 1991.

Woods

Continued from Page 1

on to GM positions at WFOX/Atlanta and WHYZ/New York. Most recently he formed and operated the Lobo Media Group, a Phoenix-based advertising and media services company.

Woods' radio resume also includes stints as Regional VP for Infinity Broadcasting's Southwest stations; Exec. VP for AMFM's Phoenix cluster; and VP for Nationwide Communications, where he oversaw stations in Houston, Dallas, Phoenix, Las Vegas, San Diego and Seattle.

Before to moving to a career in radio, Woods, a lifetime sports enthusiast, spent four years as a pitcher for the Chicago White Sox and Los Angeles Dodgers organizations.

"Clancy Woods is our version of the consummate player-coach," Sporting News President/CEO Rick Allen said. "He is straightforward and engaging, a good strategist, a great recruiter of people, a builder of effective brands in the local marketplace and a seasoned radio ad salesman. You're witnessing the start of the Sporting News Radio dynasty."

Radio

• **UNITED STATIONS RADIO NETWORKS** presents a second version of *Racing Rocks!*, a two-hour weekend show hosted by Riki Rachtman that provides news and interviews from the world of NASCAR to Classic Rock listeners. The original Rock version of the show is also available. For more information, contact Kristine Rakowsky at 212-869-1111, ext. 293.

Records

• **EULIS CATHEY** is named Exec. VP/GM of Motema Music. He was most recently VP/Promotion at N-Coded.

CHRONICLE

CONDOLENCES

Grand Ole Opry member **Skeeter Davis**, 72, Sept. 19.
 Ramones co-founder **Johnny Ramone**, 55, Sept. 15.
 Shreveport, LA media mogul and longtime civic leader **Marie Wright**, 87, Sept. 14.

• **LARRY MATTERA** is promoted to Sr. VP/New Media at Island Def Jam Music Group. He was previously VP/New Media.



Mattera

Changes

Records: Walt Disney Records promotes Susan Van Hosen from National Sales Director to VP/Sales ... Warner/Chappell Music names John Reston VP/Global Administration. He most recently worked for Universal Music Publishing in a variety of senior administrative roles

in Latin America, Asia Pacific and Europe.

Industry: Mark Schwartz announces the addition of Valerie Marcus to his entertainment law practice and the renaming of the firm as Schwartz Marcus. Marcus was previously VP/Business & Legal Affairs at RCA Music Group.

FCC ACTIONS

Mancow Critic Challenges Emmis' FCC Settlement

A group led by activist David Smith has asked the FCC to overturn the \$300,000 settlement the agency reached with Emmis over indecency complaints Smith filed against WKQX/Chicago morning host Mancow Muller. The challenge comes after Smith said in an August letter to FCC Chairman Michael Powell that he wouldn't contest the settlement. Emmis said, "We are surprised and disappointed by the challenge. Emmis made a decision to go to the FCC to settle this matter and put it behind us. We have implemented a stringent compliance plan, including training for all on-air and programming employees." The company added, "It is unfortunate that Mr. Smith cannot let the matter go, especially after stating less than a month ago in a letter to Chairman Powell that he wouldn't object to the consent decree."

Alonso

Continued from Page 1

trade publication *Radio Y Musica*, which is now part of the R&R family.

In his new role Alonso will oversee programming strategy and station rollouts as Clear Channel expands its commitment to Spanish-language radio. Under this initiative, the company plans, in the next 12-18 months, to convert 20-25 stations to Spanish-language formats, including Regional Mexican, Tropical and Contemporary. The first station to be launched, on Sept. 16, was Contemporary WWVA & WWVA (Viva)/Atlanta. Clear Channel currently has 18 stations throughout the U.S. carrying Spanish-language formats.

"The Hispanic radio audience remains largely underserved, especially outside the largest markets," Clear Channel Radio CEO John Hogan said. "We have a unique opportunity to participate in this rapidly growing, important sector and

are committed to creating the highest-quality offering in the market. Alfredo helped create Spanish-language radio more than 15 years ago, and his expertise will ensure that we deliver the highest-quality programming for this audience."

Alonso said, "It's a momentous day for the Spanish-language radio industry. While the strides made in serving the Hispanic radio market have been significant, this represents an evolution in Spanish-language radio. My focus will be on identifying opportunities to bring Spanish-language radio formats to all-sized markets, with unique radio stations that are as diverse as the Hispanic market itself.

"I am thrilled to become part of John Hogan's team and look forward to working with Sr. VP/Programming Tom Owens, who has been a driving force behind Clear Channel Radio's Hispanic initiative. Clear Channel Radio has distinguished itself as the premier radio broadcaster and will now establish itself as a leader in Spanish radio."

BUSINESS BRIEFS

Continued from Page 6

start measuring the market in the fall 2004 survey period, and La Crosse will be ranked market No. 222. The market has an estimated 12+ population of 153,600.

Meanwhile, Arbitron has mailed station-name previews to all radio stations being measured in the fall 2004 survey. Stations should verify the information to ensure their names are being recorded properly and review their market competitors' information to make sure the data matches Arbitron guidelines. Station-name changes will be accepted for the fall survey through Dec. 15. Information becomes effective on receipt by Arbitron, and changes cannot be applied retroactively.

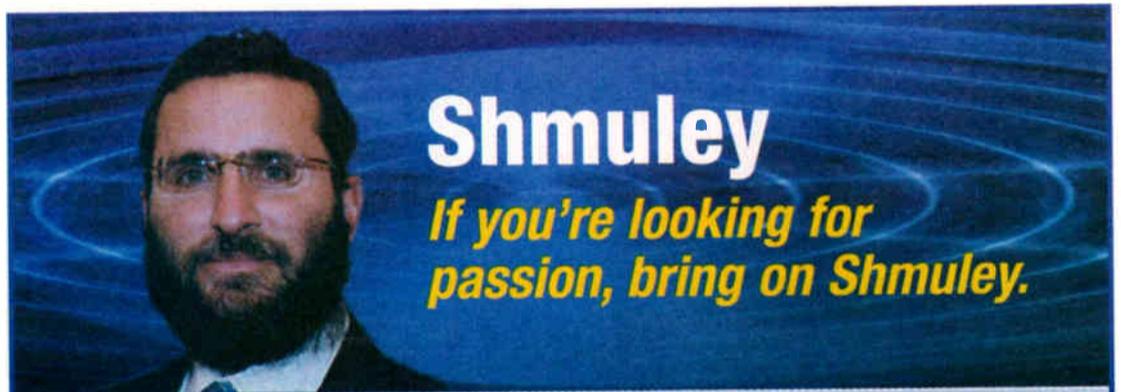
RTNDA's Cochran Warns Congress About Secrecy

Testifying before the House Select Committee for Homeland Security last week, Radio-Television News Directors Association President **Barbara Cochran** told the committee that radio's role in keeping the public informed during national emergencies could be compromised by too much government secrecy. She warned against the chilling effect an environment of secrecy has on the media's ability to perform its watchdog role. "The Freedom of Information Act is being attacked on many fronts," Cochran said. "If journalists are going to be able to keep informing the public, public officials must closely scrutinize new demands for secrecy to see whether they are truly serving the public interest."

In other news, longtime NBC news anchor **Tom Brokaw** will deliver the keynote address at the RTNDA's annual awards dinner, set for Oct. 4 at the Grand Hyatt New York. Brokaw, who will soon step down from his anchor role on the *NBC Nightly News*, has spent 38 years at the network. Also making remarks at the dinner will be *ABC World News Tonight* anchor Peter Jennings and *CBS Evening News* anchor Dan Rather.

Wicks Provides Software To Commonwealth

Under an agreement announced Tuesday, **Wicks Broadcast Solutions** will provide its DeltaFlex 4 Broadcast Management system to all 24 radio stations owned by Glasgow, KY-based **Commonwealth Broadcasting**.



With his new program *Passion!*, **Rabbi Shmuley Boteach** goes after the issues America is most passionate about, raising the volume on politics, family values, race, religion, crime and more. On *Passion!* Shmuley can take on anything with anyone, anytime, anywhere.

- TV and radio guest appearing on programs including *The Today Show*, *Good Morning America*, *Larry King LIVE*, *Scarborough Country* and *O'Reilly Factor*
- Author of 14 best-selling books including *Kosher Sex* and *Why Can't I Fall in Love? A 12-step Program*
- Profiled in *Time Magazine*, *Newsweek*, *The New York Times*, *The London Times*, and *The Washington Post*

Passion! improves everything including audiences!

Passion!

Live: Monday-Friday 2pm-5pm ET
 Avails: 10 minutes local,
 6 minutes network



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Fax : 973.438.1727

Website: libertybroadcasting.com

Jacobs

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R&R: Talk about Albany in particular.

TJ: We do very well there. We have the No. 1-rated station. It's a Country station, WGNA, and it does extremely well for us. We'd love to own another station there. Our two major competitors, Pamal and Clear Channel, have eight stations, and we only have five. We like that market a lot, and we have a great management team there. If we had an opportunity to add to our portfolio of stations there, we would. But we wouldn't buy something just to have another. We'd have to be convinced we could do something with it before we'd buy it.

R&R: Which markets have room for improvement?

TJ: We've let it be known when we've had a challenge in places like Grand Rapids and Lafayette. But I'd say in most of our other markets we're doing pretty well.

R&R: What have been the challenges in Grand Rapids and Lafayette?

TJ: Competition and the economy. In Grand Rapids, for example,

we compete against Clear Channel and Citadel, and in Lafayette we compete against just Citadel. The economy in Grand Rapids has been heavily dominated by office-furniture manufacturers, and that business hasn't been great because of the soft economy. In Lafayette, the economy has been challenged, but we're not sure why. It has just been challenged.

R&R: Regent had 13% same-station broadcast cash flow growth in Q2. In such a challenging advertising environment, how did you accomplish that?

TJ: We've made some good acquisitions. We bought Brill Media out of bankruptcy, we've done some swaps, and we did some add-on acquisitions in a couple of our markets. We've also done an awful lot of work in terms of changing out management and changing some formats.

All of the hard work that we've done over the last couple of years is starting to mature and pay off. That's one of the reasons we've been able to do so well: The investments we've made over the last two years have started to pay dividends for us this year.

R&R: Now that the moves Regent has made over the past two years are working out, what is Regent's current plan for growth?

TJ: We're still looking to make acquisitions that fit our criteria. We think there are opportunities out there in the medium and small markets for us to continue to grow. If you look at our track record, we have been able to make one or two really good acquisitions each year, and we believe there is an opportunity for us to continue to do that. We've been very patient, and we have a very disciplined approach. We're still optimistic that we're going to be able to grow not only through our existing stations, but by making some good, solid acquisitions.

R&R: What does Regent look for when considering a potential acquisition?

TJ: Any time we go into a new market, we want the opportunity to have the No. 1 or No. 2 cluster in terms of revenue and cash flow. We don't like to be at a disadvantage to our competition from a signal-strength standpoint, and we don't want to be in markets that are

too small to attract the right kind of talent, particularly management. So we're pretty careful about where we go.

More important, we don't want to be in a situation where we can't grow the bottom line, so we have a pretty strong rate-of-return target. We don't fool ourselves into thinking we can buy a station at a low multiple and have it automatically go to a higher multiple simply because we own it. If we can't grow the revenue and bottom line to produce a 25% compound annual return over a five-year period, we will walk from the acquisition. Every acquisition we've made to date has met those criteria on the initial upfront evaluation, and many of them have panned out to be far better than that.

R&R: Do those strict criteria make it difficult to find acquisition opportunities?

TJ: We're in 15 markets, and we're No. 1 or No. 2 in almost every one, so we've been able to do it. That's one of the reasons we've been able to grow. We've got criteria, and we stick to them. We won't take a chance on going into a market and buying one station with the hope that someday we can do better. If we don't see an opportunity, we'll avoid that and move on to the next opportunity.

R&R: Does that mean Regent wouldn't be interested in a great deal on an underperforming station or cluster?

TJ: We don't want to have a standalone station in any market. We want to be able to produce a large audience and have the opportunity to have, if not the dominant cluster, then at least be very close to No. 1. But if we think there's an opportunity to improve it, we might take a look. We've bought stations where we've had to do a lot of moving or reconfiguring. We're not afraid to do hard work, but we at least have to believe there's the opportunity to do that before we go into it.

R&R: How is the acquisition market right now? What are you hearing from potential sellers?

TJ: The public has been valuing radio at the lowest multiples we've seen since the early '90s, which automatically affects the ability of a public company like ours to make acquisitions. It's also been a detractor for privately owned companies that are looking for liquidity either through a sale or a merger. They're also reluctant to do anything when the multiples are low.

We all believe that the fundamentals of radio will get better and multiples will come back to something that looks more normal, but I don't think we'll ever see the high-flying bubble multiples that we saw in the late '90s and early 2000s. But I do believe that we'll get back to something that is better than today.

R&R: Are sellers' asking prices too high?

TJ: Sellers just aren't even asking, because they don't like where the pricing is right now.

R&R: When you go into a market, do you enter with a format in mind?

TJ: We always do our homework and try to determine where the opportunities are. We look at the strengths and weaknesses of the competition. Sometimes there is an obvious hole that's not being filled or served well, and sometimes we think that we know how to do a format better than the competition, and we think that we can take the top of the hill away from them. Almost every market has competition, and we're not afraid to compete with the Clear Channels, Citadels and Cumuluses of the world. We think that we hold our own.

R&R: Do you have any formats that you really believe in?

TJ: We like money formats. If you look at our portfolio, the Country format would be the format we have more stations in than any other. That's not necessarily by design; it's simply because of the way we've been able to acquire.

We like the Country format. We've got great expertise from a programming standpoint, and we do very well in almost every market where we have a Country station. We also have AC stations where we do very well, along with Soft AC, Rock and Classic Rock.

We have almost every format, and we generally do pretty well in the formats where we either have the heritage position or have an opportunity in a market. We don't try to be a cookie cutter and do the same format in every market. We go where the opportunities are.

R&R: Are there formats you avoid?

TJ: No. We even have Religious formats in a few markets, because it makes sense there.

R&R: Is there a format that has listeners but doesn't command the dollars it should?

TJ: We have a Classical station in Grand Rapids that has a lot of loyal listeners, but it's tough to get people to spend money on a Classical station.

R&R: Is that due to a perception about listener demographics?

TJ: I think it's a reluctance from advertisers in tough economic times to take a chance on something that's not a mainstream format. But it's a very popular station in Grand Rapids, and every time we've looked at changing the format, the community rises up and begs us not to do it. So we don't. At least we haven't so far.

Next week: Jacobs shares his outlook on the FCC's media-ownership rules and the overall market for station acquisitions, as well as what he thinks of the competitive challenge from satellite radio and digital music.

Beejtar and SHANGRI-LA STUDIO

wish to congratulate our friend
MARK KNOPFLER
on the release of his latest album—

thanks for letting us be a part of it.
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HIT LIST

Seth Neiman
DESTINY'S CHILD Lose My Breath
LINDSAY LOHAN Rumors
SIMPLE PLAN Welcome To My Life
BRITNEY SPEARS My Prerogative
JOSS STONE You Had Me

SOFT ROCK

Seth Neiman
PHIL COLLINS Don't Let Him Steal Your Heart...
ELTON JOHN Answer In The Sky
JEFF TIMMONS Whisper That Way

R&B & HIP-HOP

Damon Williams
DESTINY'S CHILD Lose My Breath
LL COOL J /R.KELLY I'm About To Get Her
KEVIN LYTTLE /M.R. EASY Drive Me Crazy
TWISTA /R.KELLY So Sexy Chapter II
KANYE WEST /EMINEM & MASE Jesus Walks...

RAP

DJ Mecca
DAZ /NATE DOGG Boys In The Hood
LL COOL J Rub My Back
MOS DEF Ghetto Rock
MR. MAGIC I Smoke I Drank (Remix)
NELLY /ALI Down In Da Water

ROCK

Gary Susalis
CANDIRIA Down
COLLECTIVE SOUL Counting The Days
ZACK DE LA ROCHA We Want It All
EXIES Ugly

ALTERNATIVE

Gary Susalis
19 WHEELS (The Best Of) Juliet
AFI Head Like A Hole
CODESEVEN Roped And Tied
DONNAS Fall Behind Me
FEATURES There's A Million Ways To Sing...
GOD LIVES UNDERWATER Tricked
GOLDEN REPUBLIC Great Communicator
JIMMY EAT WORLD Pain
RIDDLIN KIDS Stop The World
STRAYLIGHT RUN Existentialism On Prom Night

TODAY'S COUNTRY

Liz Opoka
LEANN RIMES Nothin' 'Bout Love Makes Sense

PROGRESSIVE

Liz Opoka
ELVIS COSTELLO Monkey To Man
RACHEL FULLER Into My Heart
SUPERGRASS Kiss Of Life

SMOOTH JAZZ

Gary Susalis
BONEY JAMES Pure
JEFF KASHIWA Peace Of Mind
SHADES OF SOUL Shades Of Soul
BIRDS OF A FEATHER Head To Toe

AMERICANA

Liz Opoka
LAURA CANTRELL Cellar Door
RAY HERNDON Grain Of Salt
NOTORIOUS CHERRY BOMBS It's Hard To Kiss...

SIRIUS

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

Alt Nation

Rich McLaughlin
SOCIAL DISTORTION Reach For The Sky
GREEN DAY Extraordinary Girl
GREEN DAY Boulevard Of Broken Dreams
GREEN DAY Are We The Waiting

The Pulse

Haneen Arafat
DURAN DURAN (Reach Up For The) Sunrise
RYAN CABRERA On The Way Down

Sirius Hits 1

Kid Kelly
BRITNEY SPEARS My Prerogative
YELLOWCARD Only One
DESTINY'S CHILD Lose My Breath
DURAN DURAN (Reach Up For The) Sunrise
TRICK DADDY /LIL JON Let's Go
KORN Word Up

Hot Jamz

Geronimo
LIL WAYNE Go DJ
J-KWON You & Me
N.O.R.E. /NINA SKY Oye Mi Canto

New Country

Al Skop
J. BUFFETT /M. McBRIDE Trip Around The Sun
TIM MCGRAW Back When
JOSH GRACIN Nothin' To Lose

Octane

Jose Mangin
SLIPKNOT Vermillion Vol. 3
CANDIRIA Down
ZACK DE LA ROCHA We Want It All
12 STONES Far Away

Spectrum

Gary Schoenwetter
DIEGO SANDRIN Home
DRIVE-BY TRUCKERS Never Gonna Change
GREEN DAY Wake Me Up When September Ends
TIFT MERRITT Good Hearted Man

Hard Attack

Jose Mangin
CONVERGE You Failed Me
NIGHTWISH Once
Jam On
Lenny Bloch
WIDESPREAD PANIC Ball Of Confusion

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10 million homes 180,000 businesses

DMX Hospitality

Joel Oityan

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

JILL SOBULE Cinnamon Park
JOSS STONE Don't Cha Wanna Ride
DIRTY VEGAS Walk Into The Sun
NATASHA BEDINGFIELD These Words
DONAVON FRANKENREITER It Don't Matter
SUPERGRASS Kiss Of Life
LENNY KRAVITZ Lady
DOGS DIE IN HOT CARS I Love You 'Cause I Have To
DAMNWELLS Kiss Catastrophe
ELVIS COSTELLO Monkey To Man

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

CHR/POP

Jack Patterson
DESTINY'S CHILD Lose My Breath
SIMPLE PLAN Welcome To My Life

CHR/RHYTHMIC

Mark "In The Dark" Shands
NELLY Various Tracks
LL COOL J Hush
VARIOUS ARTISTS Wake Up Everybody
DESTINY'S CHILD Lose My Breath

URBAN

Jack Patterson
LALAH HATHAWAY Forever, For Always, For Love
TRICK DADDY Let's Go

ADULT CONTEMPORARY

Jason Shift
KEANE Somewhere Only We Know
JOSS STONE You Had Me

COUNTRY

Leanne Flask
BIG & RICH Holy Water
T. TRITT /J.J. MELLENCAMP What Say You
KEITH URBAN Country Comfort
TRACY LAWRENCE Sawdust On Her Halo
J. BUFFETT /M. McBRIDE Trip Around The Sun

RHYTHMIC DANCE

Danielle Ruysschaert
BRITNEY SPEARS My Prerogative
JUNIOR JACK Stupidisco
DESTINY'S CHILD Lose My Breath
DURAN DURAN (Reach Up) Sunrise...

RAP/HIP-HOP

Mark "In The Dark" Shands
VARIOUS ARTISTS Wake Up Everybody
SLIM Gon' Do What You Do

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. 21, 2004 are listed below.

LIVE 365.COM

Travis Storch • 866-365-HITS

Top Rock
CHEVELLE Vitamin R (Leading Us Along)
PAPA ROACH Getting Away With Murder
FRANZ FERDINAND Take Me Out
JIMMY EAT WORLD Pain
CROSSFADE Cold

Top Blues
GUITAR SHORTY Old School
JOSS STONE Fell In Love With A Boy
ALBERT CUMMINGS Come Up For Air
LOS LOMELY BOYS Heaven
HOLMES BROTHERS We Meet, We Part, We Remember

AOL Radio@Network

Ron Nenni 415-934-2790

Top Alternative

Robert Benjamin
JIMMY EAT WORLD Pain

Fresh 100

Mark Hamilton
LINDSEY LOHAN Rumors

Top Country

Lawrence Kay
SHANIA TWAIN Party For Two
BRAD COTTER I Meant To

Top Jams

Davey D
DJ QUIK This Is What They Think About You
TWISTA /R.KELLY So Sexy Chapter II
LAURYN HILL Passion
YING YANG TWINS Half Time

abc RADIO NETWORKS

Phil Hall • 972-991-9200

ABC AC

Peter Stewart
PHIL COLLINS Don't Let Him Steal Your Heart Away

Country Coast To Coast

Dave Nicholson
SHANIA TWAIN /BILLY CURRINGTON Party For Two

Real Country

Richard Lee
LEANN RIMES Nothin' 'Bout Love Makes Sense



Ken Moultrie • 800-426-9082

Active Rock

Steve Young/Kristopher Jones
NICKELBACK Because Of You
HELMET See You Dead
DAMAGEPLAN Pride
SPIDERBAIT Black Betty

Heritage Rock

Steve Young/Kristopher Jones
JET Rollover D.J.
SILVERTIDE Ain't Coming Home
GODSMACK I/DROPBOX Touche

CHR

Steve Young/John Fowlkes
DESTINY'S CHILD Lose My Breath
LLOYD /ASHANTI Southside

Soft AC

Mike Bettelli/Teresa Cook
ELTON JOHN Answer In The Sky

Mainstream AC

Mike Bettelli/Teresa Cook
ALICIA KEYS II I Ain't Got You

Marie And Friends

Mike Bettelli/Teresa Cook
PHIL COLLINS Don't Let Him Steal Your Heart Away

The Alan Kabel Show — Mainstream AC

Steve Young/Teresa Cook
ALICIA KEYS II I Ain't Got You

Mainstream Country

Hank Aaron
CLAY WALKER Jesus Was A Country Boy

New Country

Hank Aaron
RESTLESS HEART Feel My Way To You

Lia

Ken Moultrie/Hank Aaron
SHANIA TWAIN /BILLY CURRINGTON Party For Two

Danny Wright

Ken Moultrie/Hank Aaron
SHANIA TWAIN /BILLY CURRINGTON Party For Two

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

Jon Holiday
FIVE FOR FIGHTING The Devil In The Wishing Well
DURAN DURAN (Reach Up...) Sunrise

Adult Contemporary

Rick Brady
HALL & OATES I'll Be Around

U.S. Country

Penny Mitchell
LEANN RIMES Nothin' 'Bout Love Makes Sense
BILLY DEAN Let Them Be Little
EMERSON DRIVE November

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
KEITH URBAN Days Go By
KERRY HARVICK Cowgirls

WESTWOOD ONE

Charlie Cook • 661-294-9000

Soft AC

Andy Fuller
HALL & OATES I'll Be Around

Bright AC

Jim Hays
JOHN MELLENCAMP Walk Tall

Mainstream Country

David Felker
TIM MCGRAW Back When
MONTGOMERY GENTRY You Do Your Thing

Hot Country

Jim Hays
BIG & RICH Holy Water
TIM MCGRAW Back When

Young & Verna

David Felker
TIM MCGRAW Back When
BLUE COUNTY That's Cool



Country Today

John Glenn
T. TRITT /J.J. MELLENCAMP What Say You

AC Active

Dave Hunter
DIDD Sand In My Shoes

Alternative Now!

Chris Reeves • 402-952-7600
ZACK DE LA ROCHA We Want It All
HIVES Two Timing Touch And Broken Bones
RIDDLIN KIDS Stop The World



Scott Meyers • 888-548-8637

Nightly Tesh Show

KEITH URBAN You'll Think Of Me

LAUNCH

MUSIC ON YAHOO!

Jay Frank • 310-526-4247

Audio

BLAKE SHELTON Some Beach
BONNIE MCKEE Somebody
INGRAM HILL Will I Ever Make It Home
INTERPOL Slow Hands
JOHN BUTLER TRIO What You Want
KEITH URBAN Days Go By
MY CHEMICAL ROMANCE I'm Not Okay (I Promise)
SENSES FAIL Buried A Lie

« musicsnippet.com »

Tony Lamptey • 866-552-9118

Hip-Hop

SNOOP DOGG Drop It Like It's Hot
CHINGY Balla Baby
LIL WAYNE Go DJ

R&B

DESTINY'S CHILD Lose My Breath
YOUNG ROME Freaky

866-MVTUNES

21,000 movie theaters

This week's Movie Tunes is frozen.

WEST

1. HILARY DUFF Fly
2. JESSE McCARTNEY Beautiful Soul
3. KIMBERLEY LOCKE Wrong
4. KELLY CLARKSON Breakaway
5. RAVEN Backflip

MIDWEST

1. HILARY DUFF Fly
2. JESSE McCARTNEY Beautiful Soul
3. KIMBERLEY LOCKE Wrong
4. BURKE RONEY Wendy
5. TIM MCGRAW Live Like You Were Dying

SOUTHWEST

1. HILARY DUFF Fly
2. KIMBERLEY LOCKE Wrong
3. JESSE McCARTNEY Beautiful Soul
4. KELLY CLARKSON Breakaway
5. REBA McENTIRE Somebody

NORTHEAST

1. HILARY DUFF Fly
2. RAVEN Backflip
3. KELLY CLARKSON Breakaway
4. REGIS PHILBIN It Had To Be You
5. KIMBERLEY LOCKE Wrong

SOUTHEAST

1. HILARY DUFF Fly
2. KEANE Somewhere Only We Know
3. DE SOL Chica De Miami
4. TIM MCGRAW Live Like You Were Dying
5. REBA McENTIRE Somebody



Artist/Title	Total Plays
JOJO Leave (Get Out)	80
RAVEN Backflip	76
CHEETAH GIRLS Cinderella	74
KELLY CLARKSON Breakaway	74
HILARY DUFF Fly	74
ASHLEE SIMPSON Pieces Of Me	73
JESSE McCARTNEY Beautiful Soul	72
JOJO Baby It's You	71
HILARY & HAYLIE DUFF Our Lips...	70
YELLOWCARD Ocean Avenue	31
HILARY DUFF Come Clean	30
BLACK EYED PEAS Let's Get It...	29
STEVIE BROCK 3 Is A Magic Number	29
AVRIL LAVIGNE My Happy Ending	28
STEVIE BROCK All For Love	28
LINDSAY LOHAN Drama Queen...	28
KELLY CLARKSON Miss Independent	27
RAVEN Supernatural	26
JESSE McCARTNEY Good Life	26
HOOBASTANK The Reason	25

Playlist for the week of Sept. 13-20.



72 million households



Plays

RYAN CABRERA On The Way Down	12
CIARA I/PETEY PABLO Goodies	10
BEASTIE BOYS Triple Trouble	10
NELLY I/JAHEIM My Place	10
BLACK EYED PEAS Let's Get It Started	10
LIL FLIP Sunshine	10
GREEN DAY American Idiot	10
MAROON 5 She Will Be Loved	9
KILLERS Somebody Told Me	9
AVRIL LAVIGNE My Happy Ending	9
GODD CHARLDTTE Predictable	8
AKON I/STYLES P. Locked Up	8
LIL SCRAPPY No Problem	7
ASHLEE SIMPSON Shadow	6
JOJD Baby It's You	5
TAKING BACK SUNDAY A Decade Under The Influence	5
NELLY Flap Your Wings	5
HILARY DUFF Fly	4
HOOBASTANK Same Direction	4

Video playlist for the week of Sept. 13-19.



David Cohn
General Manager

2

LIL SCRAPPY No Problem	32
LIL FLIP Sunshine	29
AKON I/STYLES P. Locked Up	28
T.I. Let's Get Away	27
JADAKISS Why	25
NELLY I/JAHEIM My Place	24
CIARA I/PETEY PABLO All Falls Down	24
GREEN DAY American Idiot	24
LL COOL J Headsprung	23
JUVENILE, WACKO & SKIP Nolia Clap	22
GOOD CHARLOTTE Predictable	19
LIL JON & THE EASTSIDE BOYZ Get Low	18
MODEST MOUSE Ocean Breathes Salty	18
HOOBASTANK Same Direction	17
BREAKING BENJAMIN So Cold	17
TAKING BACK SUNDAY A Decade Under The Influence	16
JIM JONES Certified Gangstas	16
SECRET MACHINES Nowhere Again	15
KILLERS Somebody Told Me	14
BEASTIE BOYS Triple Trouble	14

Video playlist for the week of Sept. 13-19.

75 million households



Rick Krim
Exec. VP

ADDS

BRITNEY SPEARS My Prerogative
USHER I/LICIA KEYS My Boo
RYAN CABRERA On The Way Down
FIVE FOR FIGHTING The Devil In The Wishing Well
R.E.M. Leaving New York

JOSS STONE You Had Me
BLACK EYED PEAS Let's Get It Started
AVRIL LAVIGNE My Happy Ending
MAROON 5 She Will Be Loved
BOWLING FOR SOUP 1985
LINKIN PARK Breaking The Habit
NELLY I/JAHEIM My Place
SWITCHFOOT Dare You To Move
VELVET REVOLVER Fall To Pieces
JAMIE CULLUM All At Sea
JAMIE CULLUM Twentysomething
JAMIE CULLUM Frontin'
GAVIN DeGRAW I Don't Want To Be
FINGER ELEVEN One Thing
KEANE Somewhere Only We Know
KILLERS Somebody Told Me
JILL SCOTT Golden
ASHLEE SIMPSON Pieces Of Me
BRITNEY SPEARS My Prerogative
USHER I/LICIA KEYS My Boo

Video playlist for the week of Sept. 20-27.



Lori Parkerson
202-380-4425

20 on 20 (XM 20)

Michelle Boros

DESTINY'S CHILD Lose My Breath
LL COOL J Hush
LINDSAY LDHAN Rumors
KORN Word Up
MIS-TEEQ One Night Stand
JOJD Baby It's You

BPM (XM 81)

Blake Lawrence

DEEP DISH Flashdance
ERIC PRYOZ Call On Me
SIN PLOMO It's You
ARMIN VAN BUUREN Blue Fear 2004
ROBBIE RIVERA Which Way You're Going?
SAFRI DUD Rise

Squizz (XM 48)

Charlie Logan

SEVENDUST Face To Face
ZACK DE LA ROCHA We Want It All
SKILLET Open Wounds

U-POP (XM 29)

Zach Overking

BJORK Oceania
FATBOY SLIM Slashdotdash
SCISSOR SISTERS Mary
MC SOLAAR La Vie Est Belle
PIRATES I/ENYA, SHOLA... You Should Really Know

THE LOFT (XM 50)

Mike Marrone

CROSBY & NASH They Want It All
DRIVE BY TRUCKERS Tomatoes
DRIVE BY TRUCKERS Goddamn Lonely Love
KENNY WHITE The Dirty South
KENNY WHITE Letter From X-Ray
KENNY WHITE Annabel
KINGS OF CONVENIENCE 5 Girls
KINGS OF CONVENIENCE I'd Rather Dance With You
RAY CHARLES I/BONNIE RAITT Do I Ever Cross Your Mind?
RAY CHARLES I/VAN MORRISON Crazy Love
TIFT MERRITT Ain't Looking Closely
TIFT MERRITT Your Love Made A U Turn

WATERCOLORS (XM71)

Trinity

FOURPLAY Fields Of Gold

X COUNTRY (XM12)

Jessie Scott

MARK JUNGERS & WHISTLING MULES One For The Crow

XM CAFÉ (XM45)

Bill Evans

GRAHAM COLTON BAND Drive
ROBBIE ROBERTSON Ladder 49 Soundtrack
A GIRL CALLED EDDY A Girl Called Eddy

XMLM (XM42)

Ward Cleaver

CROWN Crowned Unholy
DRY KILL LOGIC The Dead And Dreaming
SHADOWS FALL The War Within

Please Send Your Photos

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

kberman@radioandrecords.com

CMT

COUNTRY MUSIC TELEVISION

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

ADDS

EMERSON DRIVE November
HANK WILLIAMS Honky Tonk Blues

TOP 20

	Plays	
	TW	LW
TIM MCGRAW Live Like You Were Dying	37	30
GRETCHEN WILSON Here For The Party	37	29
SARA EVANS Suds In The Bucket	36	29
J. BUFFETT I/C. BLACK Hey Good Lookin'	35	29
TDBY KEITH Stays In Mexico	35	26
RASCAL FLATTS My Worst Fear	35	26
TRACE ADKINS Rough & Ready	35	25
ALAN JACKSON Too Much Of A Good Thing...	34	31
KENNY CHESNEY I Go Back	34	30
B. PAISLEY I/A. KRAUSS Whiskey Lullaby	34	29
SHELLY FAIRCHILD You Don't Lie Here...	28	26
BROOKS & DUNN That's What It's All About	27	13
TERRI CLARK Girls Lie Too	23	31
KEITH URBAN Days Go By	23	0
LOS LONELY BOYS Heaven	21	30
BIG & RICH Save A Horse (Ride A Cowboy)	19	30
LEANN RIMES Nothin' 'Bout Love Makes Sense	17	0
TRICK PONY The Bride	16	14
MARTINA MCBRIDE How Far	15	17
CLEDUS T. JUDD I Love NASCAR	15	13

Airplay as monitored by Mediabase 24/7 between Sept. 13-19.



Jim Murphy, VP/Programming
26.5 million households

ADDS

KEITH URBAN Days Go By
KERRY HARVICK Cowgirls

TOP 20

ALAN JACKSON Too Much Of A Good Thing
SARA EVANS Suds In The Bucket
BLAKE SHELTON Some Beach
TOBY KEITH Stays In Mexico
TRACE ADKINS Rough & Ready
JULIE ROBERTS Break Down Here
GRETCHEN WILSON Here For The Party
RASCAL FLATTS Feels Like Today
BIG & RICH Save A Horse (Ride A Cowboy)
OIERKS BENTLEY How Am I Doin'
LDNESTAR Mr. Mom
SHEDAISY Come Home Soon
TRICK PONY The Bride
KATRINA ELAM No End In Sight
BLUE COUNTY That's Cool
MONTGOMERY GENTRY You Do Your Thing
SHELLY FAIRCHILD You Don't Lie Here Anymore
MALIBU STORM Photograph
CLEDUS T. JUDD I Love NASCAR
EMERSON DRIVE November

Information current as of Sept. 24.

POLLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	MADONNA	\$5,580.1
2	PRINCE	\$1,817.1
3	DAVE MATTHEWS BAND	\$1,181.8
4	SIMON & GARFUNKEL	\$1,170.5
5	ERIC CLAPTON	\$979.7
6	VAN HALEN	\$929.9
7	OZZFEST 2004	\$855.4
8	SHANIA TWAIN	\$821.4
9	STING	\$805.8
10	USHER	\$782.9
11	DEAD	\$761.5
12	KENNY CHESNEY	\$720.6
13	FLEETWOOD MAC	\$614.6
14	CHER	\$548.9
15	RUSH	\$544.2

Among this week's new tours:

AVRIL LAVIGNE
BOB DYLAN
CHER
GWAR
H.I.M.

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

TELEVISION

Friday, 9/24

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



Patti Scialfa

• Patti Scialfa, *The Tonight Show With Jay Leno* (NBC, check local listings for time).

• Van Hunt, *Jimmy Kimmel Live* (ABC, check local listings for time).

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

• The Thrills, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

• No Use For A Name, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 9/25

• Justin Timberlake, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 9/27

• Patti Scialfa, *The Ellen DeGeneres Show* (check local listings for time and channel).

• Hilary Duff, *Jay Leno*.

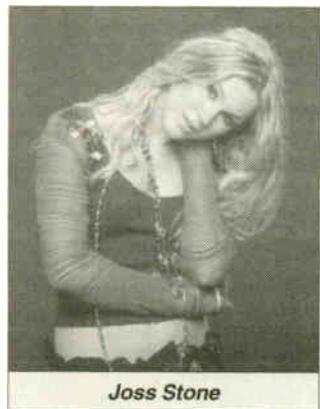
• Queen Latifah, *Late Show With David Letterman* (CBS, check local listings for time).

• The Used, *Jimmy Kimmel*.

• Tears For Fears, *Craig Kilborn*.

Tuesday, 9/28

• Keith Urban, *Ellen DeGeneres*.



Joss Stone

• Joss Stone, *Jay Leno*.

• Tom Waits, *David Letterman*.

• Eve, *Conan O'Brien*.

Wednesday, 9/29

• Scissor Sisters, *Jimmy Kimmel*.

• Wilco, *Conan O'Brien*.

• Joss Stone, *Craig Kilborn*.

Thursday, 9/30

• k.d. lang, *Ellen DeGeneres*.

• Radio personality Al Franken, *Jay Leno*.

• Pearl Jam, *David Letterman*.

• Radio personality Steve Harvey, *Jimmy Kimmel*.

• Crosby, Stills & Nash, *Craig Kilborn*.

— 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. 21, 2004.

Top 10 Songs

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

Top 10 Albums

1. VARIOUS ARTISTS *Garden State ST*
2. GREEN DAY *American Idiot*
3. RAY CHARLES *Genius Loves Company*
4. MAROON 5 *Songs About Jane*
5. PRODIGY *Always Outnumbered, Never Outgunned*
6. YELLOWCARD *Sessions@AOL* (EP)
7. TEARS FOR FEARS *Everybody Loves A Happy Ending*
8. NELLY *Suit*
9. BOWLING FOR SOUP *A Hangover You Don't Deserve*
10. NELLY *Sweet*



Salem Bulks Up

Company expands aggressively in News/Talk

Salem Communications' Salem Radio Network isn't what you would call one of the flashier players in the network-radio business. In fact, you might be surprised to learn that Dallas-based SRN services programming to "1,600 distinct, unduplicated affiliates," according to the company's recently appointed Director/Network Programming, Tom Tradup.

Tradup, a veteran Talk programmer and manager at both local and network radio, credits that growth to the efforts of SRN President Greg Anderson and Salem CEO Ed Atsinger. "Greg likes to say that he and Ed started SRN in 1993 out of the trunk of Greg's car," says Tradup. "Eleven years later SRN is now heard on 1,600 stations."

Asked how he got hooked up with Anderson and Salem, Tradup says, "I got to know Greg as a competitor when I was VP/GM across town at the USA Radio Network, and we always joked that we'd end up working together. He's given me a broad mandate to oversee the development and improvement of SRN's national talk shows and our news network. It's challenging, rewarding work, and I get to interact with some pretty spectacular folks across the country."

The Salem lineup Tradup over-

sees includes a number of already well-known talk hosts, like Bill Bennett, Michael Medved, Dennis Prager, Hugh Hewitt and Mike Gallagher, as well as Christian-market talkers Janet Parshall, Cal Thomas and others. Salem Radio Network News is a 24/7 Washington, DC-based operation that the company describes as "a team of the finest anchors and reporters in Christian journalism, providing on-the-spot coverage of breaking news from around the world."

I recently caught up with Tradup to get a handle on the quiet but consistent expansion of Salem — a company with well-established Talk radio roots in the Christian radio world — into the highly competitive business of general-market network talk. Back in his hometown of Dallas after spending much of the past year in DC helping to launch the network's newest show, *Bill Bennett's Morning in America*, Tradup



Tom Tradup

sounds confident about the future of SRN as a successful long-term player in Talk radio across America.

R&R: How have things changed and evolved with regard to the News/Talk arena since you came on board at Salem just over a year ago?

TT: I started in July 2003 as National PD for our owned-and-operated stations. I got what I call a graduate-level course in how Salem's owned stations operate. That was the beginning of a fresh perspective on how Salem had been looking at its stations. The model for Salem has always been that, in most markets, our GMs operate three radio stations. If we only have one station,

"One thing that I think characterizes the company is that we're patient. We don't expect to go into a market and suddenly become No. 1 in two books."

that is usually our Teaching and Talk format. Our FMs are generally our "Fish" format, a Contemporary Christian music format based on the success of KLTU here in Dallas, and our third station is our conservative News/Talk, which is our newest kid on the block.

R&R: After a career including a run as GM at WLS/Chicago, along with stints at stations in New York; Dallas; Washington, DC; and Kansas City, what's it like working at Salem?

TT: I'm like a kid in a candy store. Salem is growing so rapidly every day. They care about radio, and they care about getting it right. They have shown me over and over again that they are willing to do what it takes to get it right.

I give 100% of the credit for our growth — not only from acquisitions, but also in the News/Talk format — to Ed Atsinger. It was his vision to change many of the underperforming properties that the company owned to News/Talk and to revitalize and strengthen the overall lineup at SRN. Although I may not be the most humble guy in America, I certainly wouldn't take the credit for something I didn't do.



'W' STANDS FOR 'WHAT A PARTY!' KABC/Los Angeles threw a live local listening party so that nearly 1,000 supporters of President George W. Bush could eat, drink and be merry together while listening to their candidate give his acceptance speech during the recent Republican National Convention in New York City.

I was brought in to implement Ed's vision.

R&R: Give us an example of how Salem has begun looking at stations in a new way.

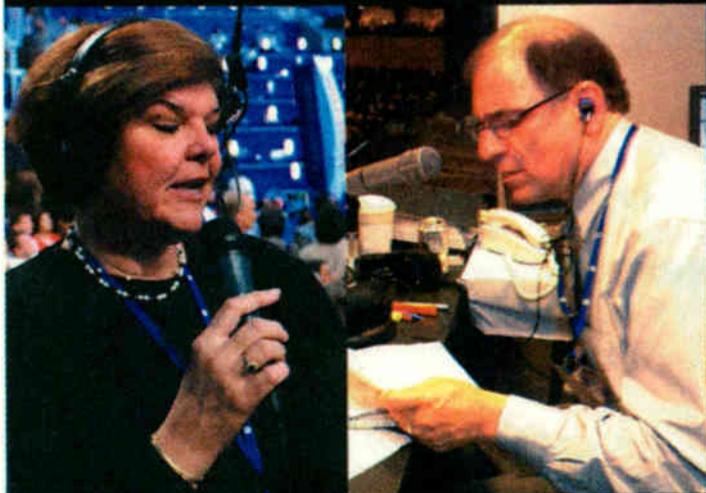
TT: KSKY/Dallas is a terrific example of Salem looking at a property in a different way than it may have previously. We had a Gospel music format that was not a ratings winner but was cash-flowing good money. To pull the plug on a station that is generating income and put News/Talk into a market that already has some terrific stations in the format — WBAP, KRLD and KLIF — is not an obvious decision. It's not a market that most people would say needs a new Talk station.

But we put KSKY on the air the right way. We put marketing muscle behind its launch with our lineup of SRN talent, and today I don't think there is a Salem Radio Network show host who won't tell you that KSKY gets more response to our national shows than practically any other station. It's already doing extremely well.

R&R: You've also just flipped to News/Talk at KLUP/San Antonio, right

Continued on Page 16

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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Salem Bulks Up

Continued from Page 15

in the backyard of Clear Channel News/Talk flagship WOAI and Infinity's KTSA. I take it Salem feels confident in the company's ability to compete with some of the format's big players?

TT: Yes. San Antonio is a market that has some terrific stations, but we don't go into markets with the idea of seeing what format hole isn't filled and then doing whatever that is. We go into a market with the good products that we have developed, and we go into it very aggressively. We are confident in the quality of the people we have on the air and the quality of our people behind the scenes.

I'm thrilled to be working with our just-named National PD, Tyler Cox. He assumed my previous role at all of our owned stations, allowing me to be more hands-on with all of our network personalities and SRN News, which is yet another big part of Salem's operations. We are very confident that Salem is poised for greatness and a lot of exciting days ahead.

Another thing that I think characterizes the company is that we're patient. We don't expect to go into a market and suddenly become No. 1 in two books. We know that over time we have a winning format and that we have the resources and the will to put it on the air, do it right and wait for some success.

R&R: Do you think the Salem stations will need more local talk shows to succeed in the long run?

TT: Not necessarily. Sure, I'm a local radio programmer at heart, and I'd love to have some local shows if they're part of our economic model for the station and if the right person was available. We have looked at some people in a number of our markets, and we may, in fact, go that route as we grow these stations.

I'm reminded of when I was GM at WLS/Chicago, and Rush Limbaugh expanded his daily show from two hours to three hours. We opted not to carry the third hour of the show because we felt we had to remain local if we were going to win against WGN. My then-boss, Norm Schrutt, suggested that we first review the Arbitron, where, from 11am-noon CT, Limbaugh had something like a nine share. From noon-1pm he went up to about a 13 share.

From 1-2pm, our local host — whose name, in the interest of courtesy, I won't mention — dropped back down to around a five share. Norm suggested that if he were a young executive looking to make a good impression on the company and an impact on the bottom line, he might want another 13-share hour to sell instead of a five share. Then he reminded me that it was totally my decision.

As we used to say back in my

days at the University of Alabama, he got the hay down where the goats could get at it, and I learned right then and there that a local show isn't always a better option vs. a good syndicated show.

R&R: How many of the company's stations carry all SRN programming?

TT: We actually have very few stations in the Salem-owned group that carry Salem programming exclusively. We're much more likely to also have shows like Talk Radio Network's Laura Ingraham or Michael Savage, ABC's Sean Hannity and Westwood One's Bill O'Reilly as part of our programming mix. If there is a good radio show out there and it's available to us and fits what we do in a given market, we're happy to take that opportunity.

R&R: You recently took a big chunk of time to ramp up for the launch of Bill Bennett's network show, which debuted earlier this year. Tell us about that experience.

TT: I thought it was one of the most flawless and impressive launches in the history of network radio. First of all, there's Bill, who brings so much of what DC politicians these days like to call "gravitas." We got such a positive buzz after we announced the launch of his show at R&R's Talk Radio Seminar last February.

He's the only radio talk show host in America who has been confirmed three times by the U.S. Senate. I can't think of any other debut of a talk show where the host was profiled in *USA Today* before the show was even officially announced. He brings an awful lot to the picnic every single day.

When we kicked off the show last April it started on about 30 stations, most of which Salem owned. Today Bill's show airs on around 100 stations, most of which Salem does not own. I think the show is an authentic hit, albeit still only in its first six months and still growing and developing. Once again, it's fun to be in-

"We go into a market with the good products that we have developed, and we go into it very aggressively. We are confident in the quality of the people we have on the air and the quality of our people behind the scenes."

involved with a company that wants to win and has the patience and resources to do what we need to do to get there.

R&R: Is the SRN lineup of all conservative talk shows by design?

TT: All of our hosts share the same basic core values, but they run the gamut from A to Z on where they may be on a specific issue. If we put them all together in the same room, you'd get the same kinds of arguments you'd get if you assembled a group of unrelated hosts from 10 different local stations. They all have their own unique perspectives on the issues they discuss, and they certainly don't agree on everything.

For example, look at the recent Republican National Convention. You have George Bush, Dick Cheney and Rick Santorum there, along with Arnold Schwarzenegger, Rudy Giuliani and George Pataki. They would not all agree on some issues, but when it comes to basic issues, like the war on terror, they're all on board. So, yes, I think it's fair to say that there is a commonality that runs through SRN's hosts, but there is no litmus test that somebody has to believe a certain thing or think a certain way.

R&R: What, in your opinion, distinguishes SRN from other network-radio producers?

TT: Again, I think it's really our process of methodically building our news product and talk shows

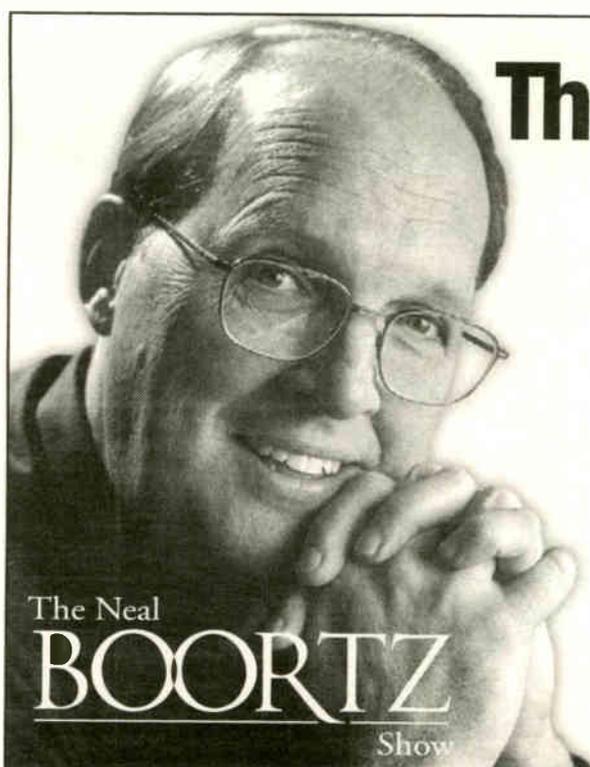
and working to constantly find ways to make all of our programming more user-friendly to stations. I believe that we are the most responsive network in America, bar none, in terms of service to our affiliates and listening to their needs. I have been in the network business, and I've been there on the affiliate-station side of things, and I was often surprised at the myopic view that networks take of people at the local level.

At the end of the day — whether you are dealing with a corporate cluster manager or programmer or the guy who is still a mom-and-pop operation with a couple of stations in a market — it's a relationship business. I don't care how big you are or how much press your national programming generates, if people don't like the food you're serving, they ain't going to buy it.

We try to kill our affiliates with service and kindness. We reach out to them regularly through our affiliate advisory board and have implemented services for them, like our new FTP website, as a direct response to their needs.

By listening to what I like to call "flyover country," we're making Salem more responsive, and that's the name of the game. There are networks out there that are bigger than we are and some that probably always will be. But that's OK. We're not just trying to be the biggest.

"I think it's fair to say that there is a commonality that runs through SRN's programming, but there is no litmus test that somebody has to believe a certain thing or think a certain way."



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WSB Atlanta 10a-1p
A 25-54 9.2 to 10.6 #1
M25-54 13.2 to 14.8 #1

WOKV Jacksonville 10a-1p
A 25-54 6.9 to 10.9 #1
M35-54 10.6 to 18.0 #1

WDBO Orlando 10a-1p
A 25-54 4.0 to 5.2
M35-54 6.5 to 11.2 #1

KRMG Tulsa 9a-12p
A 25-54 6.4 to 6.5 #2
M35-54 12.9 to 9.8 #2

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Rhone Elected Ruler Of Motown

While we're still waiting for the official-looking press release and photo to arrive, we can safely tell you that, after weeks of rumors and speculation, **Sylvia Rhone** has indeed been named President of UMG's Motown Records. Most recently Rhone had spent the better part of a decade as Chairman/CEO of Elektra/EEG before exiting in March. Her previous experience, spanning some 30 years in this industry, includes stints as President/CEO of EastWest Records and Sr. VP/GM of Atlantic Records.

Law & Order: Star & Buc Wild Unit

While the battle continues to rage in a New York District Court between Emmis and Clear Channel over the imminent return of *The Star & Buc Wild Morning Show* to New York's airwaves, Clear Channel pulls an end-around move and an-



Coming soon to a radio near you!

nounces that the guys are coming to mornings in the next-best alternative to New York: Philadelphia, where Star & Buc will take over mornings at CC Urban **WUSL**

(**Power 99**). The move will displace Power's long-running *Dream Team* of Golden Girl, Q-Deezy and S-Dot (may not be their birth names). Star and Buc will continue to do mornings at Urban sister WPHH (Power 104.1)/Hartford. Will other affiliates be named in the coming weeks?

You Say It, You Pay Us, We Play It

In an effort to help flood victims in Western Pennsylvania, the result of recent Tropical Storms Frances and Ivan, Clear Channel/Pittsburgh's **WKST**, **WWSW**, **WDVE** & **WXDX** spent most of Monday collecting money the old-fashioned way: "Pay for Play," no matter how terrible or personally painful a particular song was. The minimum donation per song was \$25, with a ceiling as high as \$1,000, depending on the horrific nature of said song.

Here's a shell-shocked WKST (96.1 Kiss FM) PD **Mark Anderson**: "I'm taking a cigarette break in my office, listening to 'Copacabana' by Barry Manilow — which isn't nearly as disturbing as some of the previous songs I heard us play: 'Here I Go Again' by Whitesnake, 'Love Will Keep Us Together' by The Captain & Tennille, 'Wild Wild West' by Kool Moe Dee into 'The Metro' by Berlin, and 'Eclipse' by Pink Floyd. Please note that, as a career Top 40 person, I didn't even know what 'Eclipse' was until our 96.1 Kiss Morning Freak Show, with Mikey, Big Bob and Leonard, played it at 12:58pm today."

At press time, Kiss listener donations were at \$22,927 and climbing, while total cluster collections exceeded \$50,000.

In Other Disastrous News....

And by disastrous, we mean "fabulous" — Clear Channel raised \$79,175 from its online auction of 45 celebrity-signed guitars on www.stormaid.com. All proceeds will go to the American Red Cross Disaster Relief Fund. Combined with funds raised locally by other Clear Channel stations, like our buddies in Pittsburgh above, CC reports its Clear Channel Cares initiative has raised more than \$740,000 to benefit the victims of Hurricanes Charley, Frances and Ivan.

Worst Nightmare: Caller Nine — In Person!

The bomb squad was called to Infinity Rocker **KSRX** (**K-Rock**)/San Antonio on Sept. 16 after a visitor left a mysterious backpack in the lobby. According to KSRX MD/after-

noon personality **Mark Landis**, a "regular" listener/stalker of questionable mental stability gained entrance to the lobby at 8:30 that morning and demanded to speak with morning personality Kidd Chris. "He said he had a present for him," Landis tells **ST**. When the guy was denied access, he reportedly said something to the effect of "The police are going to have fun with this," dropped the backpack and fled the premises. And then the fun began....

"The police were called and the building was evacuated," says Landis. Then the bomb squad showed up. "All streets leading to the station were blocked off, helicopters hovered overhead, and news crews showed up." Sister KTSA-AM was able to broadcast live from its mobile facility, while K-Rock was left on autopilot.

Shortly thereafter, the mystery backpack was brought outside and detonated — but no bomb was found. Police know the identity of mystery gift-bearer, who has a history of making phone calls to the station and recently set a small fire there. He now faces several charges, including making terrorist threats.

The Programming Dept.

- WNEW/New York Creative Services Director **Bill Schultz** is awarded Asst. PD stripes by PD Frankie Blue, who is more than a little familiar with Schultz's skillz — the two helped relaunch crosstown WKTU in 1996.

- American General Media/Bakersfield names **John Boyle** PD of Active Rocker KRFR, and the station picks up heritage market calls **KKXX**, recently jettisoned by Clear Channel. Boyle is promotions whiz at Infinity's WXTM & WNCX/Cleveland. **Kris Daniels**, formerly of crosstown KUZZ, is named Promotions Director for the AGM/Bakersfield cluster. Most recently she co-hosted the *Max & Kris* morning show at KJIM/Tucson.

- **Steve Casey**, PD/MD of Clear Channel Country KRRV/Alexandria, LA, is upped to OM of the four-station cluster, replacing Scott Bryant, who exits.

- **Dwight Arnold**, former PD of KCXX/Riverside, has been hosting *The Sunday Night Music Meeting* on Mitchell Alternative KMRJ/Palm Springs, CA. Suddenly, he's upped to Asst. PD/MD/Marketing Director/afternoon guy.

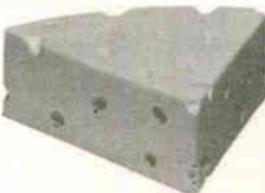
- **Dan McClintock**, former PD of Cumulus Rocker WRRX/Pensacola, FL, is named PD of Cumulus Alternative & Classic Rock combo WRWK & WXKR/Toledo.

- WBLX/Mobile afternoon talent **Al Weedon** nails down his first programming gig: Cumulus Urban sister KMJJ/Shreveport, LA. He replaces Long John, now programming KSOC/Dallas.

- The powers that be at Millennium Hot AC WJLK/Monmouth-Ocean have seen fit to staple color-coded Asst. PD stripes to the sleeve of midday personality **Debbie Mazella**.

- KHOP/Modesto, CA PD Chase Murphy was smart enough to recognize that he needed someone smarter than him to cover his ass on occasion. Voila! Morning co-host **Mad-den** is now sporting some sweet Asst. PD stripes.

Formats You'll Flip Over



Mmmmm ... cheeeeeeeese....

Active Rocker **WWWX/Appleton, WI** morphs into Alternative as "New Rock 96-9 The Fox." The jock lineup remains intact, and The Fox will continue to carry Green Bay Packers football — because this is Cheesehead Country, dammit!

R&R Timeline

1 YEAR AGO

- The FCC approves the HBC-Univision merger.
- **Stella Schwartz** is promoted to PD of KOST/Los Angeles.
- **David Hall** named VP/AM Programming, for Infinity/Los Angeles.

5 YEARS AGO

- **Steve Dinetz** and **Carl Hirsch** team to form NextMedia Group.
- Connoisseur Communications VP **Donald Kidwell** dies of pancreatitis. He was 66.



Carl Hirsch

10 YEARS AGO

- **Charlie Serafin** named VP/GM of KYQY-FM/San Diego.
- **Ray Gmeiner** joins Zoo Entertainment as VP/Rock Promotion.
- KOST/Los Angeles reviews its policy, allowing same-sex dedications on its *Love Songs* show.



Charlie Serafin

15 YEARS AGO

- Classical KFAC/Los Angeles becomes urban-slanted adult Rock KKBT.
- **Tom Birch** leaves Birch/Scarborough to form Opus Media Group.
- The NAB gives out its first Marconi Awards.



Tom Birch

20 YEARS AGO

- The NAB and NRBA merge their radio meetings in Los Angeles, attracting over 5,000.
- **Rick Peters** named VP/Programming of TK Communications.
- TM Communications and **Mike Joseph** agree that TM will market and syndicate Joseph's "Hot Hits" and modern MOR "Comfy" formats.

25 YEARS AGO

- Infinity Records and Petri Pax Records agree to market an album of spiritual songs recorded by **Pope John Paul II**.
- Westinghouse Broadcasting signs letter of intent to purchase Beautiful Music KOAX-FM/Dallas for \$7 million.

30 YEARS AGO

- KLIF/Dallas jock **Linwood Henderson**, a.k.a. "Cousin Linny," is charged with the theft of 37 televisions and stereos.

Quick Hits

- Bay Area radio vet **Christopher Lance**, who's been doing middays at KSII/El Paso for the past two years, returns home to host nights at Infinity Oldies KFRC/San Francisco.

- WXSS/Milwaukee loses Asst. PD/MD/midday princess **PJ** to XM's '90s on 9 channel and afternoon talent **Matt Mitchell** to KZCH/Wichita as Asst. PD/morning personality. Now the good news: PD Brian Kelly hires **B-Dub** for nights from the same shift at WYOK (Hot 104)/Mobile.

- **Meredith Teplitz** is the new morning co-host at Journal Hot AC KZPT (104.1 The Point)/Tucson. The shift has been vacant since Darrin Stone left for WRVQ/Richmond in April. Most recently, Teplitz, who will team up with a mystery dude TBA, co-hosted mornings at KQBT/Austin.

- **Chris Daniel**, who spent the better part of the last 14 years doing mornings at Clear Channel Rocker KRZR/Fresno, crosses the street to host middays at Infinity FM Talker KKDG (105.9 The Edge).

• New PD Brian Rickman keeps tweaking the formula at Cumulus CHR/Pop WZAT/Savannah, GA: **Jason Cage** joins for nights from the same shift at WKMX/Dothan, AL. Seconds later **Kaila Capeheart** is upped from part-time to middays.

• KZFM (Hot Z95)/Corpus Christi, TX OM/PD/afternoon jock **Ed Ocanas** is now morning co-host, teaming up with prodigal son **Danny B**, Z95's former Asst. PD/MD, who returns from a stint at KBBT/San Antonio. Current Z95 Asst. PD/MD/morning co-host **Arlene** slides into middays, Promotions Director **Gino** moves from nights to afternoons, and midday talent **Jayree** goes to nights. Meanwhile, former KZFM morning guy **Bart Allison** crosses the hall to become PD/morning guy at clustermate KKBA.

• WLRS/Louisville inks the syndicated **Lex & Terry** for mornings.

• **Ginny Harman** segues from morning show co-host at All Pro Alternative KCXX (X103-9)/Riverside to Promotion

& Marketing Director/afternoon personality at sister AC KATY in exotic Temecula, CA. Inbound to replace her on *The Brand X Morning Show* is **Jake Weber**, who most recently did mornings at KQWB/Fargo, ND.

• Buckley CHR/Rhythmic KHTN (Hot 104-7)/Modesto, CA PD Rene Roberts teams afternoon jock **Steve Gomez**, night dude **Izzy Real** and part-timer **Alexia** to form *The Flava Show* in mornings. **Vic Duran**, formerly of crosstown KWIN, joins for afternoons/production/imaging, and **Jake De La Rosa** is upped from late-nights to just plain nights.

• WWZZ (Z104)/Washington morning host **Brett Haber** returns to TV as a sportscaster for CBS affiliate WUSA-TV. Z104 PD **Sammy Simpson** now needs a whole new friggin' morning show. Send your stuff to WWZZ, 3400 Idaho St. NW, Washington, DC 20016 or ssimpson@z104radio.com.

Thirty-year radio vet **John Mackin Ade** is inked by Sherri Williams of the Williams Literary Agency as he prepares to publish his third novel, *Serial*. Ade has been a GM in Dallas; Austin; and Panama City, FL, an owner-operator in Florida and South Carolina and a Sr. VP/Sales for Capstar. He's currently working on his fifth novel, *Media Wars*, a fictional tale of a media takeover of the United States.

FILMS

BOX OFFICE TOTALS

September 17-19

Title Distributor	\$ Weekend	\$ To Date
1 <i>Sky Captain &...</i> (Paramount)*	\$15.58	\$15.58
2 <i>Mr. 3000</i> (Buena Vista)*	\$8.67	\$8.67
3 <i>Resident Evil: Apocalypse</i> (Sony)	\$8.65	\$37.03
4 <i>Wimbledon</i> (Universal)*	\$7.11	\$7.11
5 <i>Cellular</i> (New Line)	\$6.79	\$19.70
6 <i>Without A Paddle</i> (Paramount)	\$3.63	\$50.32
7 <i>Hero</i> (Miramax)	\$2.83	\$46.09
8 <i>Napoleon Dynamite</i> (Fox Searchlight)	\$2.28	\$33.34
9 <i>Collateral</i> (DreamWorks)	\$2.26	\$95.97
10 <i>The Princess Diaries...</i> (Buena Vista)	\$1.94	\$91.89

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

COMING ATTRACTIONS: This week's openers include *A Dirty Shame*, starring recording acts **Tracey Ullman** and **Chris Isaak**. The film's **New Line Records** soundtrack contains cuts by **Screamin' Jay Hawkins**, **James Intveld**, **Connie Vannett**, **Slim Harpo**, **David Raksin Orchestra**, **Billy Lee Riley** and more.

Also opening this week is *Shaun of the Dead*, whose soundtrack is available on import from the U.K. and features music by **Queen**, **The Smiths**, **The Specials**, **Grandmaster Flash**, **Ash**, **I Monster** and others.

— **Julie Gidlow**

Dept. Of Love Dept.



A blessed union of souls.

Congrats to WXKS-FM (Kiss 108)/Boston MD **Kid David Corey** on his Sept. 10 wedding to the lovely **Megan Markle**. After a barnburner of a reception — where the entertainment was provided by none other than **Blessid Union Of Souls** — the couple honeymooned in exotic Punta Mita, Mexico.

Talk Topics

• Just your average week at KIRO/Seattle: Talk host **Dave Ross** has succeeded in his bid to become the Democratic nominee for the open U.S. House of Representatives seat for Washington's District 8. Ross will face off against Republican **Dave Reichert** in the Nov. 2 general election. Ross has been off the air since late July due to his run for office.

And then it got weird: KIRO weekender **Brian Maloney** exited, claiming he was fired over comments he made sug-

gesting that *CBS Evening News* anchor **Dan Rather** should retire or be fired over the now-infamous "Memo-Gate." KIRO Station Manager **Ken Berry** downplays that scenario, telling AP that **Maloney's** show was cancelled "because KIRO's broadcasts of the Seattle Seahawks football games significantly reduces our Sunday talk lineup, and we felt the remaining time slots would be better filled by other hosts."

• Despite rumors that *Premiere's* **Rush Limbaugh** might cross the street to Clear Channel's *KNEW/San Francisco* when his deal at *KSFO* expired, ABC Radio's Bay Area conservative Talk outlet has re-upped **Limbaugh** with a new multiyear deal.

• **Tony Bruno** has officially bailed as host of Fox Sports Radio's *Morning Extravaganza* after four years. *Baseball Insider* host **Mark Gubicza** joins co-host **Andrew Siciliano** this week. Expect a permanent co-host announcement soon.

• **Bill Bennett's** *Morning in America*, which launched on April 5, has already reached the century mark: Cumulus' *KRMD/Shreveport, LA* has been inked as affiliate No. 100 for the Salem Radio Network nationally syndicated morning talk show.

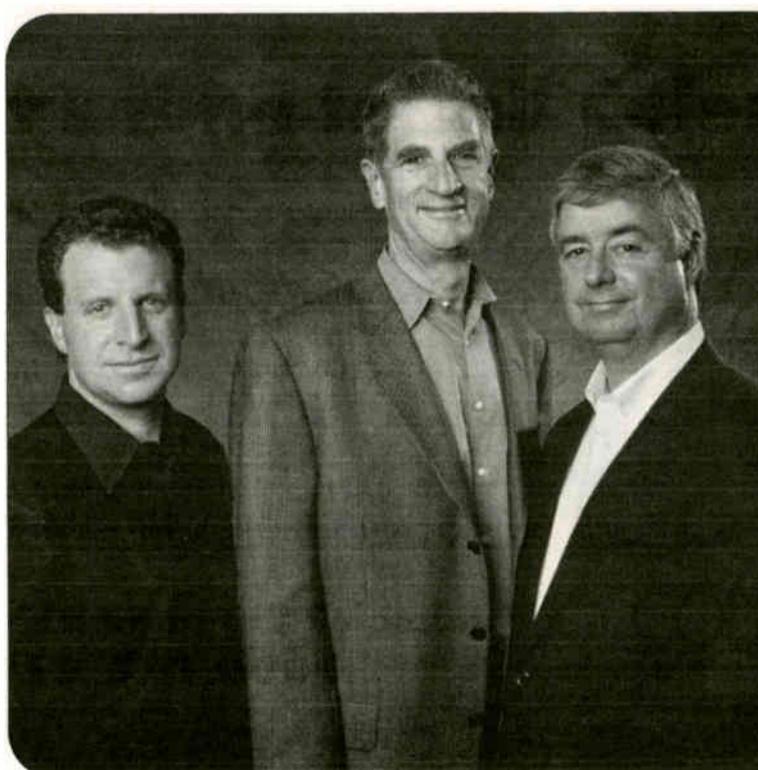
• Entercom's **WROC/Rochester, NY** joins the growing ranks of "progressive" Talk stations. Now billed as "Rochester's Liberal Talk," the station features local anchor **Allan Harris**, Air America's **Al Franken** and **Randi Rhodes**, Jones' **Ed Schultz** and WOR Radio Network's **Lionel**.

TELEVISION

TOP TEN SHOWS Total Audience (105.5 million households)	Sept. 13-19 Adults 18-49
---	-----------------------------

1 <i>CSI</i>	1 <i>The Apprentice 2</i>
2 <i>Survivor: Vanuatu</i>	2 <i>Will & Grace</i>
3 <i>NFL Monday Night Football (Packers vs. Panthers)</i>	3 <i>CSI</i>
4 <i>Will & Grace</i>	(tie) <i>NFL Monday Night Football (Packers vs. Panthers)</i>
5 <i>Without A Trace</i>	(tie) <i>Survivor: Vanuatu</i>
(tie) <i>60 Minutes</i>	6 <i>Joey</i>
7 <i>The Apprentice 2</i>	7 <i>NFL Monday Showcase</i>
8 <i>Joey</i>	8 <i>LAX</i>
(tie) <i>NFL Monday Showcase</i>	(tie) <i>Without A Trace</i>
10 <i>Siegfried & Roy: Miracle</i>	10 <i>Siegfried & Roy: Miracle</i>

Source: Nielsen Media Research



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THE INDUSTRY'S NO. 1 RETAIL CHART September 24, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	NELLY	Suit	Derrty/Fo' Reel/Universal	410,229	—
—	2	NELLY	Sweat	Derrty/Fo' Reel/Universal	360,013	—
2	3	TIM MCGRAW	Live Like You Were Dying	Curb	120,906	-21%
3	4	RAY CHARLES	Genius Loves Company	Concord	114,853	-17%
5	5	NOW VOL. 16	Various	UTV	100,104	-22%
6	6	ASHLEE SIMPSON	Autobiography	Geffen	76,780	-15%
1	7	ALAN JACKSON	What I Do	Arista	71,799	-61%
9	8	MAROON 5	Songs About Jane	Octone/J/RMG	62,429	-9%
12	9	USHER	Confessions	LaFace/Zomba	60,344	-4%
4	10	ANITA BAKER	My Everything	Blue Note/Virgin	58,308	-56%
11	11	R. KELLY	Happy People/U Saved Me	Jive/Zomba	57,105	-12%
10	12	YOUNG BUCK	Straight Outta Ca\$hville	Interscope	56,663	-14%
8	13	JILL SCOTT	Beautifully Human...Vol.2	Hidden Beach/Epic	55,267	-25%
7	14	LL COOL J	Definition	Def Jam/IDJMG	54,117	-31%
14	15	AVRIL LAVIGNE	Under My Skin	Arista/RMG	49,487	+1%
—	16	MEGADETH	The System Has Failed	Sanctuary/SRG	48,519	—
13	17	GRETCHEN WILSON	Here For The Party	Epic	46,400	-16%
15	18	BIG & RICH	Horse Of A Different Color	Warner Bros.	41,036	-13%
17	19	LOS LONELY BOYS	Los Lonely Boys	Epic	37,781	-15%
—	20	FLOGGING MOLLY	Within A Mile Of Home	SideOneDummy	37,755	—
20	21	BLACK EYED PEAS	Elephunk	A&M/Interscope	37,514	-6%
19	22	GARDEN STATE	Soundtrack	Epic	34,289	-15%
16	23	MASE	Welcome Back	Bad Boy/Universal	34,032	-27%
21	24	RYAN CABRERA	Take It All Away	E.V.L.A./Atlantic	33,056	-9%
29	25	VELVET REVOLVER	Contraband	RCA/RMG	30,526	+3%
26	26	KILLERS	Hot Fuss	Island/IDJMG	30,316	0%
34	27	GUNS N'ROSES	Greatest Hits	Geffen	28,494	0%
33	28	YELLOWCARD	Ocean Avenue	Capitol	28,118	-2%
30	29	ALICIA KEYS	The Diary Of Alicia Keys	J/RMG	28,072	-4%
39	30	BREAKING BENJAMIN	We Are Not Alone	Hollywood	27,028	0%
35	31	JOJO	Jojo	BlackGround/Universal	26,802	-6%
36	32	LINKIN PARK	Meteora	Warner Bros.	26,580	-4%
42	33	AKON	Trouble	SRC/Universal	26,165	+3%
38	34	SWITCHFOOT	Beautiful Letdown	Columbia	25,701	-6%
18	35	JIMMY BUFFETT	License To Chill	RCA/Mailboat	25,674	-37%
22	36	PAPA ROACH	Getting Away With Murder	DreamWorks	24,532	-24%
—	37	BOWLING FOR SOUP	A Hangover You Don't Deserve	Jive/Zomba	24,174	—
25	38	LLOYD BANKS	The Hunger For More	G-Unit/Interscope	24,018	-21%
37	39	MODEST MOUSE	Good News For People Who Love...	Epic	23,965	-13%
28	40	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	23,711	-21%
43	41	KENNY CHESNEY	When The Sun Goes Down	BNA	23,454	-4%
—	42	TEARS FOR FEARS	Everybody Loves A Happy Ending	Hip-O	23,413	—
32	43	BRAD PAISLEY	Mud On The Tires	Arista	23,402	-18%
48	44	EVANESCENCE	Fallen	Wind-up	21,822	-6%
41	45	PRINCESS DIARIES 2	Soundtrack	Walt Disney	21,802	-15%
—	46	LIL' WAYNE	The Carter	Universal	20,020	—
31	47	SHYNE	Godfather Buried Alive	Def Jam/IDJMG	19,976	-31%
—	48	PRODIGY	Always Outnumbered, Never Out...	Warner Bros.	19,962	—
44	49	FRANZ FERDINAND	Franz Ferdinand	Epic	19,898	-17%
49	50	HOOBASTANK	The Reason	Island/IDJMG	19,658	-15%

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ON ALBUMS

Nelly's One-Two Punch

You're not seeing double.

Fo' Reel/Universal rapper Nelly takes the top two spots on the HITS album chart this week with *Suit* and *Sweat*. It's the first time the one-two stunt has been



Tim McGraw

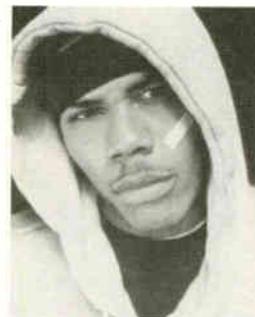
pulled since Guns N' Roses turned the trick with *Use Your Illusion I* and *II* back in September 1991.

The two Nelly albums combine for more than 770,000 in sales. *Suit* is fueled by the hit single "My Place," with Jaheim, while *Sweat* sports "Flap Your Wings" and a duet with Christina Aguilera, "Tilt Ya Head Back."

The rest of the top 10 includes Curb's Tim McGraw (No. 3), Concord's Ray Charles (No. 4), UTV's *Now Vol. 16* (No. 5), Geffen's Ashlee Simpson (No. 6), Arista Nashville's Alan Jackson (No. 7), Octone/J/RMG's Maroon 5 (No. 8), LaFace/Zomba's Usher (No. 9) and

Blue Note's Anita Baker (No. 10).

Aside from Nelly, the top chart newcomer is Sanctuary's Megadeth (No. 16), followed by Side One Dummy's Flogging Molly (No. 20), Jive/Zomba's Bowling For Soup (No. 37), Hip-O's Tears For Fears (No. 42), Universal's Lil Wayne (No. 46) and Maverick's Prodigy (No. 48).



Nelly

The only records to show increases over the previous week are RCA/RMG's Velvet Revolver (No. 29-25, +3%), SRC/Universal's Akon (No. 42-33, +3%) and Arista/RMG's Avril Lavigne (No. 15, +1%).

Next week: Look for Reprise's Green Day to be the big winner among a group that also includes Capitol Nashville's Keith Urban and Epic's Chevelle.



Bowling For Soup



MIKE TRIAS

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The Best Of Both Worlds

It's almost a given these days: If you're a singer, you want to be an actor as well, and vice versa. You can also throw wanting to be an athlete into the mix if you live in the world of hip-hop, but that's a column for another day.

Eminem proved himself in the underground and on the radio and the sales charts. Then he surprised us all by garnering critical acclaim for his acting skills in *8 Mile*. Next week Eminem goes back to what he does best as he returns to radio with "Just Lose It," the first single from his upcoming fourth CD, *Encore*. The album is the followup to his 2002 Grammy-winning *The Eminem Show* and is slated for release Nov. 16. Dr. Dre, the man who introduced Eminem to the mainstream, produced "Just Lose It." "It was an honor to hear the words out of Dre's mouth that he liked my shit," says Eminem. "Growing up, I was one of the biggest fans of N.W.A., from putting on the sunglasses and looking in the mirror and lip-syncing to wanting to be Dr. Dre and Ice Cube. This is the biggest hip-hop producer ever." "Just Lose It" goes for adds at Pop, Rhythmic, Urban and Alternative next week.



Eminem



Minnie Driver

Minnie Driver has won the hearts of moviegoers everywhere, thanks to roles in such films as *Gross Pointe Blank* and *Good Will Hunting*. Next week she officially enters the professional music world as she presents "Everything I've Got in My Pocket" to Triple A. It's the title track from her upcoming debut album, which is due in stores on Oct. 5. The CD was produced by Marc Daurer (Pete Yorn) and includes a cover of Bruce Springsteen's "Hungry Heart." London-born Driver was actually a singer before she became an actress. She began singing in her hometown's jazz clubs as a teenager, and she and her band even had a development deal with Island at the time. "When things with Island dissolved, I began talking with EMI about a solo deal," Driver says. "But just then [the movie] *Circle of Friends* came along and changed everything." When it comes to establishing herself as a singer after being known as an actress, Driver says, "The bar is set pretty low — I'm fully aware of that. There aren't too many actors who've made good records." However, Driver does have a legitimate reason to pursue singing. "I'm doing this because it's something that I always intended to do," she says.

Lindsay Lohan transitions from the big screen to radio as she presents "Rumors" to Pop and Rhythmic, a single that, until recently, was called "Just What It Is." The cut is taken from Lohan's forthcoming yet-to-be-titled album, which is slated for a November release. For her first single, Lohan does what every artist should: sings from personal experience. "Rumors" is about the hardship of being followed by paparazzi and tabloid reporters and dealing with all the talk about her life. Maybe a close examination of the lyrics (or playing the record backward) will reveal details of her relationship with *That '70s Show's* Wilmer Valderrama or her supposed beef with Hilary Duff.



Lindsay Lohan

Though they're not actors, there's a whole lot of suspense and drama surrounding the A Perfect Circle song Going for Adds at Rock, Active Rock and Alternative next week. The TBA single is our first look into *eMOTIVE*, an album of 10 covers and two originals dealing with themes of war, peace, love and greed. The set will appropriately hit stores on Nov. 2, Election Day.

R&R Going For Adds

Week Of 9/27/04

CHR/POP

- DIRTY VEGAS Walk Into The Sun (Capitol)
- EMINEM Just Lose It (Shady/Aftermath/Interscope)
- KEVIN LYTTLE Drive Me Crazy (Atlantic)
- LINDSAY LOHAN Rumors (Universal)

CHR/RHYTHMIC

- EMINEM Just Lose It (Shady/Aftermath/Interscope)
- FLAMBEY f/PETEY PABLO Go Hard (Bright Vision)
- JIN Senorita (Ruff Ryders/Virgin)
- JON B. Lately (ERG/Sanctuary/SRG)
- JUVENILE Bounce Back (Cash Money/Universal)
- LINDSAY LOHAN Rumors (Universal)
- LOROROC Roc Muzik (Skygod)
- OMARION f/BIG BOI Never Gonna Let You Go (She's A Keepa) (Epic)
- OUTKAST Prototype (LaFace/Zomba)
- PITBULL Dammit Man (TVT)
- SNOOP DOGG f/PHARRELL WILLIAMS Drop It Like It's Hot (Doggy Style/Geffen)
- TERROR SQUAD Take Me Home (Universal)

URBAN

- EMINEM Just Lose It (Shady/Aftermath/Interscope)
- FLAMBEY f/PETEY PABLO Go Hard (Bright Vision)
- JON B. Lately (ERG/Sanctuary/SRG)
- JUVENILE Bounce Back (Cash Money/Universal)
- LORDROC Roc Muzik (Skygod)
- OMARION f/BIG BOI Never Gonna Let You Go (She's A Keepa) (Epic)
- OUTKAST Prototype (LaFace/Zomba)
- SNOOP DOGG f/PHARRELL WILLIAMS Drop It Like It's Hot (Doggy Style/Geffen)
- TERROR SQUAD Take Me Home (SRC/Universal)
- YUNG WUN f/DAVID BANNER Walk It, Talk It (J/RMG)

URBAN AC

No adds

COUNTRY

- BRET MICHAELS f/JESSICA ANDREWS All I Ever Needed (B.M.B./Poor Boy)
- CHAD BROCK That Changed Me (BBR)
- DAVID LEE MURPHY Inspiration (Audium)
- JAMIE O'NEAL Trying To Find Atlantis (Capitol)
- SHELLY FAIRCHILD You Don't Lie Here Anymore (Columbia)
- TRACY LAWRENCE Sawdust On Her Halo (DreamWorks)

AC

- JOHN MELLENCAMP Walk Tall (Island/IDJMG)

HOT AC

- 311 Amber (Volcano/Live)
- DIRTY VEGAS Walk Into The Sun (Capitol)
- FROU FROU Let Go (Geffen)
- LOW MILLIONS Eleanor (Manhattan/EMC)

SMOOTH JAZZ

- BRENDA RUSSELL I Know You By Heart (Narada)
- DAVID BENOIT & RUSS FREEMAN Struttin' (Peak/Concord)
- DOC POWELL Let It Be (Heads Up)
- DON GRUSIN She Could Be Mine (Sovereign Artists)
- NORAH JONES Those Sweet Words (Blue Note/EMC)
- NOVECENTO f/STANLEY JORDAN Easy Love (Favored Nations)

ROCK

- A PERFECT CIRCLE TBA (Virgin)
- CANDIRIA Down (Type A)
- EIGHT DAYS GONE Time Of Year (Ragin' Grace/Titan)

ACTIVE ROCK

- A PERFECT CIRCLE TBA (Virgin)
- CANDIRIA Down (Type A)
- EIGHT DAYS GONE Time Of Year (Ragin' Grace/Titan)
- SEVENDUST Face To Face (TVT)

ALTERNATIVE

- A PERFECT CIRCLE TBA (Virgin)
- CANDIRIA Down (Type A)
- DIRTY VEGAS Walk Into The Sun (Capitol)
- EMINEM Just Lose It (Shady/Aftermath/Interscope)
- MY CHEMICAL ROMANCE I'm Not Dkay (I Promise) (Reprise)
- PARIS, TEXAS Bombs Away (New Line)

TRIPLE A

- BETH HART World Without You (Koch)
- BOB SCHNEIDER Cap'n Kirk (Shockorama/Vanguard)
- BRAD JOHNER See Jane Run (Infinity)
- CHARLOTTE MARTIN Every Time It Rains (RCA/RMG)
- HEM Redwing (Waveland)
- MINNIE DRIVER Everything I've Got In My Pocket (Zoe/Rounder)
- NORAH JONES Those Sweet Words (Blue Note/EMC)
- AMY CORREIA Lakeville (Nettwerk)
- CHARANGA CAKEWALK Loteria De La Cumbia Lounge (Triloka/Artemis)
- DEVENDRA BANHART Nino Rojo (Young God/Beggars)
- DOLOREAN Violence In A Snowy Field (Yep Roc)
- KAKI KING Legs To Make Us Longer (Epic)
- NELL BRYDEN Nell Bryden (157)
- PINKEYE D'GEEKO Dry Clothes (Force MP)
- SPLIT LIP RAYFIELD Should Have Seen It Coming (Bloodshot)
- VARIOUS ARTISTS Women Of Latin America (Putumayo)

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.

RAB

Continued from Page 1

broad latitude to get creative with advertising and that spots can easily be localized, and she encouraged radio to embrace its legacy as "theater of the mind" and develop advertising that paints a picture in listeners' minds. In fact, she played excerpts of old-time radio programs that featured performers playing up sponsors' products during their shows, saying the technique may be updated for a modern audience.

While it could cost her company more money, since reduced inventory may drive up rates, Kowitt said that she supports Clear Channel's commercial-inventory-reduction plan. "We applaud what Clear Channel is trying to do in reducing commercial loads to attract more listeners," she said. "We assume it will, we're happy to pay for that, and we encourage others to follow suit."

Shadow Entertainment CEO and former Toys R Us Chief Marketing Officer Warren Kornblum noted that radio sells itself short when it comes to promoting its ability to reach very specific audiences. He used a simple example to portray how radio could better market itself. "If you knew someone I really wanted to meet and told me that you'd introduce me to that person if I bought you a really nice dinner, I'd probably pay for that dinner," he said. "It's about being in a place where your consumer will be and being relevant so your consumer won't shut you down."

Local Advertising On Satellite?

The suggestion elicited groans from some in attendance, but Parker told attendees that Wach-



BREAKFAST WITH GAVIN J/RMG artist Gavin DeGraw dropped by the WPLJ/New York morning show to announce his involvement in the station's *Up Close & Personal Concert Series*. Seen here are (l-r) DeGraw and WPLJ morning crew members Scott Shannon, Todd Pettengill and Patty Steele.

ovia is testing locally focused advertising for XM's and Sirius' market-specific traffic and weather channels. While Parker told R&R that Wachovia is so far her company's only client interested in local ads on the satcasters' nationally available traffic and weather channels, the notion of local ad dollars going to satellite radio could ruffle the feathers of many in the radio industry who believe the satcasters' traffic and weather are muscling in on terrestrial broadcasters' territory.

Parker also urged the radio industry to embrace new technologies as a way to compete in today's media landscape, citing Arbitron's Portable People Meter and Navigauge's in-car audience-measurement device as methods the radio industry could use to better promote itself to advertisers.

Kornblum believes one problem facing both advertisers and station owners is both sides' lack of understanding about the others'

needs, and he implored radio executives to talk with advertisers and learn about their goals before selling them ad time.

"Sit down with core people you respect, and talk about the challenges," he said. "See if there are ways to solve their problems. I think it's time. If radio can find ways to help marketers, I think it has a time of unbridled growth ahead of it. You have a huge opportunity."

Building Brands

Kornblum also underscored the importance of building brands for radio stations, stressing to station owners the need to make a connection with listeners that will keep them coming back. He believes that "emotional branding" is the most effective way to do this, saying that once listeners forge a bond with a station, they will keep coming back. And he insisted that listeners will flee only when the station makes drastic changes.

"If they get to the point where they like what they hear on the air, like you and think of you first, it's not competition that takes them away," Kornblum said. "If you are going to change, do it slowly and with a purpose. You don't want people waking up wondering what they are listening to."

Saga Sr. VP/Operations Warren Lada attended the program and told R&R that his company is already heeding the advice of panelists who believe radio must find new ways to serve advertisers and reach listeners. "We're putting together a broad group of GMs, PDs, sales managers and air talent to look at things we haven't talked about in a long time," Lada said. "We are ready to explore."

Lada noted that while Saga isn't ready to empoly new advertising methods across all of its stations, it is looking at implementing new programs at both Talk and music-formatted stations. "We're going to go the extra mile," Lada said, adding that he was very encouraged by what he heard from advertisers during the program.

— Joe Howard



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A Perry Capital Corporation

Smyth

Continued from Page 3

that have shown enormous growth over the past year and ongoing experiments like "Jack" and "Bob" are clear indicators that we are constantly rethinking and retooling our efforts to appeal to new, locally identified target audiences.

- Local radio stations are significant sources of emergency information, from the traffic jam on the way home to the stellar efforts of radio stations throughout Florida during this violent and unpredictable hurricane season. We are there *with* our listeners, and we are there *for* them. The success of the national and local Amber Alert programs is due in no small part to the efforts of local radio stations, which can interrupt their programming at a moment's notice for the good of the local community.

- In every city and town in our nation, radio stations are some of the most civically involved and active businesses in those communities. Charities benefit from radio's community involvement and promotion, and many times it is the radio station that creates the partnership and publicity between the for-profit and nonprofit worlds.

Radio holds many advantages over other broadcast media and new technologies. It's mobile, and it's everywhere. It's targeted and affordable for advertisers, and — when done well — it's live and local. Throughout its history, radio has capitalized on these advantages to adapt to the changing technology and tastes of America.

So don't toll the death knell for radio just yet. Those of us who work in the industry every day know that the power and the promise of terrestrial radio are alive and well — and available for free at the push of a button.

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



'Love Music: Love Xfm'

London's Xfm is breaking artists and redefining U.K. radio

In today's challenging and competitive radio climate, it's become imperative to differentiate a station from its competitors by implementing distinctive, creative programming and fostering unique promotions. If it all works together, a station can harvest ratings success without compromising the bottom line. But today, satellite radio, Internet radio, digital radio and the lack of domestic artist development are forcing traditional terrestrial broadcasters to become more innovative to meet the formidable challenges.

Xfm is based in London, but it consistently meets the same obstacles most U.S. programmers face. And Xfm also carries the burden of proving that its unique brand of Alternative programming is viable and profitable for a market of 12 million listeners while successfully transplanting its influence and ideology to other markets throughout the U.K. and Europe.

Xfm was launched in 1995 by Chris Parry (former owner of Fiction Records), Sammy Jacobs and a number of other investors. In 1997 the original partners sold the station to the Capital Radio Group, one of England's largest broadcast groups. Xfm faced cries of protest from listeners and others in the industry when it was purchased by Capital. Many were under the impression that the concept and independent spirit of Xfm would succumb to bland, predictable, cookie-cutter corporate programming. But they were wrong.

Xfm, under its new corporate ownership, has both met its obligations to its shareholders and maintained its integrity and its fresh programming stance. Savvy marketing has developed it into a credible radio brand that is accepted by the masses. Most notably, Xfm has retained the passion and respect of its core audience while supporting unsigned and independent artists.

Xfm continues to increase its cume, TSL and AQH. In fact, for the past three years the station has steadily upped its audience reach from around 200,000 listeners to more than 700,000. The chips have been stacked against Xfm by increasingly fierce competition, but the station has evolved and is flourishing both as a credible brand on the street and as a supporter of new music, thanks to the commitment of its ownership, management and staff.

During the past few years Xfm has excelled in providing good radio programming to its London audience and supporting new music via its "Xfm Unsigned" initiative and new-music

shows such as *X-posure*, *All City Show*, *The Remix* and *The Rinse*. The station's on-air positioner, in fact, is "Love Music: Love Xfm."

A&R Worldwide recently spoke with Xfm/London Programme Controller **Andy Ashton** to find out more about what makes Xfm tick.



Andy Ashton

Ashton says, "I've worked in all areas of radio, including production, presentation, music and programming. I started with the GWR Group in the early '90s, producing shows and progressing to head of music at their 2-Ten FM station in Reading, England. In addition, I presented shows for GWR at various stations through the '90s.

"After spending 10 years at GWR, I made the move to the Capital Radio Group and Xfm in 2000, at which time I took on the position as head of music at Xfm, which I held for three years before being promoted to Programme Controller in October of last year."

Like any station, Xfm has a particular target audience, but its appeal is broad. "We appeal right across the range, targeting a male and female audience from 16 to 40," Ashton says. "However, we emphasize a tighter focus of 20-29, with a slight bias toward the male demographic. We have a cume of 701,000 weekly adult listeners — 793,000 total listeners. Our overall Rajar [U.K. equivalent of Arbitron] figures list us at 577,000 weekly adult listeners in London and a total listenership in the market of 650,000."

Xfm's philosophy includes strong commitments to innovative programming and to building a sense of community among the listeners. "We are, first and foremost, about breaking great new music acts from all over the world," Ashton says. "We do this with a total commitment to delivering programming that reflects the excitement around the bands from home and abroad.

"Xfm is all about establishing a community of listeners. We work very

hard to involve and engage that community, both on-air and in our off-air marketing strategies, which includes club nights and the live music events that we deliver on a weekly basis."

U.K. Vs. U.S.

What does Ashton believe is the biggest difference between radio in the U.S. and in the U.K.? "I feel that U.K. Alternative radio is more open-minded and willing to take more chances," Ashton says. "We tend to support unknown acts and often break American acts ahead of their home territory. Examples include The White Stripes, Kings Of Leon, Scissor Sisters and, more recently, The Killers, who are all yet to have the impact in the States that they have had here.

"Equally, we are enjoying a renewed interest in British music, which is getting much stronger, with bands like Coldplay scoring massive support and success stateside. Other Xfm-championed U.K. acts, including The Libertines, Razorlight, Muse, Keane, Franz Ferdinand and Snow Patrol, are set to continue a great time for U.K. acts abroad."

About what gets on the air at Xfm, Ashton says, "We simply look for great songs. If it's great, it's on. We tend to trust our instincts rather than slaving over research. We employ very passionate people who know what they're doing, and we trust them."



Market Challenges

Of course, working in a diverse and cosmopolitan market like London has its challenges. "We are always battling for space in people's lives against stations that have a long history and large marketing budgets," Ashton says. "For the most part, Xfm relies on word of mouth for its momentum. We pride ourselves on unique station promotions, driven mainly out of our multi-Sony Award-winning breakfast show, presented by Christian O'Connell.

"Promotions have included Xfm's Bounty Hunter, which asks audience members to hunt down celebrities and get them on the show. Last time we had over 100 entries in two weeks, with the eventual winner being a lady who managed to get Kiefer Sutherland to call in from Los Angeles."

Recent Xfm/London Playlist

A recent playlist from leading London Alternative Xfm.

- BEASTIE BOYS Triple Trouble
- CONCRETES Seems Fine
- DIRTY VEGAS Walk Into The Sun
- EMBRACE Gravity
- ENGINEERS Come In Out Of The Rain
- GREEN DAY American Idiot
- HIVES Walk Idiot Walk
- IAN BROWN Keep What Ya Got
- JET Cold Hard Bitch
- JIMMY EAT WORLD Pain
- KEANE Bedshaped
- KILLERS All These Things That I've Done
- LIBERTINES Can't Stand Me Now
- LOSTPROPHETS Last Summer
- MARILYN MANSON Personal Jesus
- MORRISSEY First Of The Gang To Die
- MUSE Butterflies & Hurricanes
- MUSIC Freedom Fighters
- ORDINARY BOYS Seaside
- RAZORLIGHT Vice
- RED HOT CHILI PEPPERS Dosed
- R.E.M. Leaving New York
- SCISSOR SISTERS Laura
- SNOW PATROL Spitting Games
- THIRTEEN SENSES Into The Fire
- THRILLS Whatever Happened To Corey Haim?
- TRAVIS Walk Along In The Sun

Xfm also relies on its specialty shows to solidify its brand. Ashton explains, "Xfm's specialist output is, quite simply, a vital breeding ground for our musical identity. The shows are incredibly reactive to shifts in culture and often play a huge part in the process of getting scenes started and bringing them through into general programming. *The Remix* show is credited with igniting the whole bootleg phenomenon that has been very popular over the last two years. Its offshoot, *Live Remix Night* at London's Cargo venue, has been packed ever since.

"John Kennedy's *X-posure* show is an absolute must for those wanting to hear the big crossover successes for the future. John has consistently broken massive alternative hits way ahead of anyone else in the market, including Razorlight, The Libertines, Franz Ferdinand, The White Stripes, The Strokes, Radio 4, The Open, Nine Black Alps and many others. He also hosts an incredibly popular live experience at Camden's Barfly venue in London once a month.

"We have a specialist rock show twice a week presented by Ian Camfield, including our co-produced show with WXRK/New York, *Import: Export*, which has become a must-listen on both sides of the Atlantic, with WXRK scoring big increases in that daypart since the launch of the show."

Unsigned And On The Air

Unsigned artists often get a shot on the air at Xfm. Ashton explains how the station determines who to play: "It really is a case of understanding the station and determining which shows can help and engaging that relationship at a grass-roots level with the

presenter and producers in question. If John Kennedy is excited about your music, then I guarantee you that everyone else in the music industry will sit up and take notice.

"Xfm is one of the few brands that encourages direct contact with its creative types. These are the people shaping the scenes and, ultimately, the sound of the station in the future. We continue to show constant commitment to unsigned music and play unsigned acts every day. Coldplay and Keane both had their earliest support from Xfm, unsigned."

Xfm has a sterling reputation in the industry, and Ashton says it maintains that reputation with "honesty, energy and a genuine open-door policy to support great new music." He continues, "When we play an unknown band 40 times a week and it works and becomes big, it feels great, and the audience does not forget that."

Ashton and Xfm are looking to the future. He says, "I want to see Xfm get to a million listeners across the U.K. We have huge opportunities ahead with the increase in adoption of DAB in this country. We are a national brand on that platform, and we look forward to taking on national rivals on a level playing field. We will give them more than a run for their money."

Reach Andy Ashton at Xfm, 30 Leicester Square, London WC2H 7LA, England; phone: 011-44-207-66-6000; www.xfm.co.uk.

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Continued from Page 1

What surprised me most about this was discovering that, although most of my label friends and the artists featured on the following pages ate quite a few lunches and dinners at fine restaurants across America — it's business, after all — many were closet cooks, spending their precious weekends and vacation time tinkering in the kitchen, redirecting their creativity to create something that was truly personal. After being waited on hand and foot for most of their professional lives, they enjoyed reclaiming the kitchen and gaining control of their own domain.

The recipes that follow are a result of that passion. They say you can tell a lot about a person by the kind of food they prepare and serve with their own hands. It's a small but telling window into an individual's personality. You'll find out just how personal a gesture cooking can be when you read the recipes that the participants in this special have selected from their own files to share with the world.

Myself, I can't really cook for crap. My best excuse is that I don't have the time. That doesn't mean that I've missed too many meals in my lifetime though. Truth is, I'm probably just lazy in my own kitchen. Make no mistake, I love food — hell, I watch *Emeril Live* religiously — but for us can't-do civilians, that's the equivalent of

watching Norm Abram tear apart and reassemble someone's home on *This Old House*: We're riveted by the deceptively simple display of skill. It is in that spirit of couch potato-style voyeurism that I choose to live vicariously through the talents of the people on the following pages.

But that doesn't mean that I'm so lame that I won't share one of my favorite dishes. As you can see from the artwork above, I have

spared no expense to share the true joy of preheating my oven to 400 degrees, carefully removing the plastic shrink wrap (don't forget that cardboard circle!) and sliding my beloved Tombstone into the oven for 12-15 minutes, rotating once to cook evenly. (Top-secret cooking tip: For a crispier crust, place the pizza directly on the center oven rack!)

Before we begin our culinary journey, a word of caution to you Atkins dieters: You won't find very many low-carb dishes here — beware the killer

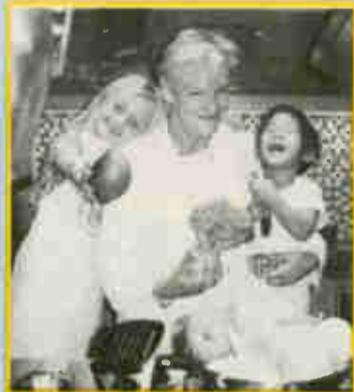
cookies! This is all-American comfort food at its finest. Big thanks and much love to everyone who took the time to embrace this decidedly left-of-center concept for this year's edition of the Extremely Important CHR Special. As always, special thanks go out to my "evil minion," Keith Berman, for his invaluable help and heavy lifting during the production of this special. To paraphrase the late Julia Child, "Come and get it!"



Continued on Page 26



Continued from Page 25



Bernadette, Skip and Miles Bishop

Skip Bishop's Hurricane Charcoaled Duck And Biscuit Dinner

This family recipe was developed and perfected along the beautiful Florida Gulf Coast but can thrive in other climates if prepared lovingly. Note: Practice this one. It's worth getting right!

Ingredients

- One large duck (preferably deceased)
- Five pears, peeled and cut into one-inch squares
- One large vidalia onion, roughly chopped
- Two teaspoons chopped rosemary
- Four oz. liquified concentrated orange juice
- Two oz. old-fashioned molasses
- One tablespoon balsamic vinegar
- One teaspoon minced garlic cloves
- One tablespoon sea salt
- One tablespoon course ground black pepper
- Two oz. olive oil
- Four large homemade biscuits (There are good substitutes in most grocery stores' frozen foods section — don't mistake "dinner rolls" for biscuits!)
- One tablespoon melted butter
- 1/2 teaspoon Dijon mustard



Preparation

1. Remove duck innards and discard. Combine olive oil, salt and pepper and coat the duck completely (including cavity).
2. Combine in a small bowl the onion, pears and rosemary. Fill the cavity of the duck completely with the mixture.
3. Combine orange juice, molasses, balsamic vinegar and garlic for basting.
4. Place grill pan in center of coals to render duck fat and basting drippings. Arrange coals around the drip pan. Keep in mind that this dish takes a full two hours to cook, so continue to add coals to the fire to keep the heat level consistent.
5. Place the duck directly over drip pan on the highest rack level on a well-oiled grill. Baste well, and close grill, repeating the basting every quarter-hour.
6. After two hours remove the stuffing from the duck and cover to serve as a side dish.
7. Carefully carve the crisp skin away and place to the side. Then completely carve the duck in very thin slices and place on a serving platter.
8. Combine duck drippings with butter and Dijon mustard to create a sauce. Cut open hot biscuits, and place the crisp duck skin inside with the sauce.
9. Plate as thinly sliced duck meat, biscuit with skin and stuffing as a side. Drizzle duck meat lightly with remaining sauce. Serves four. Thank me later.

Bouch's 'Buddy Boy' Ribs

(Prepared by Dave Bouchard)

The night before you plan the barbecue, you must rub your ribs, boss! Here are my secret ingredients for my rub mix: One cup of brown sugar, 1/2 cup of paprika, three tablespoons of freshly ground black pepper, 2 1/2 tablespoons of sea salt, two tablespoons of chili powder, 1 1/2 tablespoons of garlic powder, 1/2 tablespoon of onion powder and two teaspoons of cayenne pepper.

Combine all the rub ingredients in a bowl. Rub the ribs with the spice. You can use St. Louis ribs or baby back ribs. Place ribs in plastic bags and refrigerate overnight.

Take the ribs out of the fridge and let sit at room temperature for one hour. Sprinkle more spice on the ribs.

Heat the smoker to 225 degrees. Put the ribs in the smoker. I use hickory smoke chips for the best flavor.

Cook for two hours, then sprinkle with dry rub.

Cook 1 1/4 hours more, then mop on the barbecue sauce of your choice for maximum goinness.

Cook 45 minutes more, then you're done.

Pull the ribs off the grill and let them sit under tinfoil for 20 minutes. You'll know the ribs are done if they're and goeey and sticky.

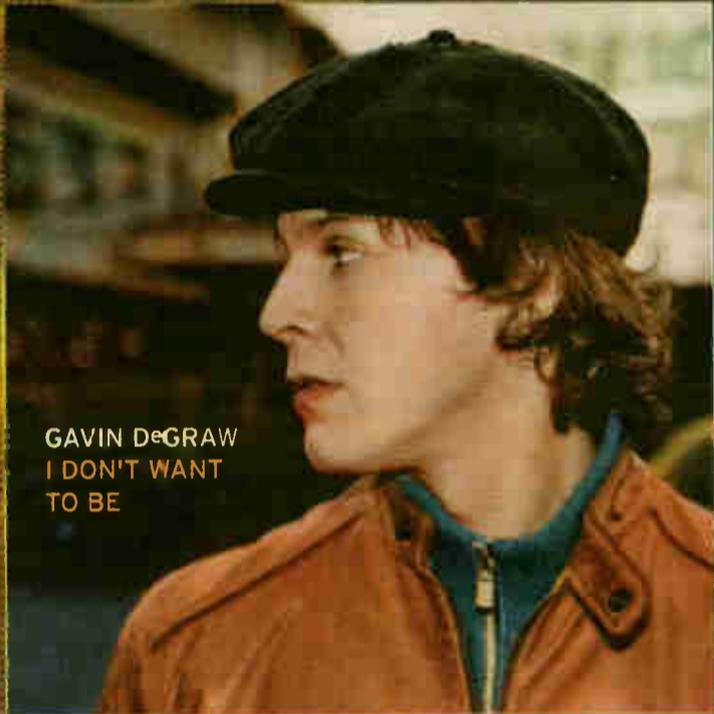
Cut, serve, get everybody a bib, and you're in business.



R&R CHR/Pop Editor Kevin Carter and Dave Bouchard



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Continued from Page 26

Bowling For Soup's Cheesy Whoop-Ass

(Prepared by Jaret Reddick of BFS)

Brown one pound of ground beef. Pour in one can of ranch-style beans, juice and all, and add about 1/3 cup of water, a dash of paprika, a dash of chili power and several dashes of Cholula or other hot sauce, as well as a half cup of salsa. Bring to a boil and cook until water and other liquids are absorbed.

Warm about seven soft taco-sized flour tortillas and fill with the beef mixture. Arrange the filled tortillas in an oven-safe glass pan. Pour on one can of Campbell's fiesta nacho soup and bake for about 30 minutes. The filling also makes great nachos.



Bowling For Soup



Samantha, Jeff and Alexa Bardin



Jeff 'JB' Bardin's Broiled Flounder

Ingredients

- 1/2 cup bread crumbs
- 1/2 cup grated parmesan reggiano cheese
- Two tablespoons melted butter
- Two tablespoons olive oil
- Two tablespoons parsley
- Six flounder filets

Preparation

1. Preheat oven to 375 degrees.
2. Melt the butter and combine with bread crumbs, cheese, olive oil and parsley.
3. Arrange six pieces of filet of flounder on a baking sheet.
4. Sprinkle salt and fresh pepper on the fish.
5. Spoon bread-crum topping on the fish in a thin layer.
6. Bake for 20 minutes until fish is cooked through and top layer has browned.
7. Squeeze fresh lemon over fish and enjoy!

Hilary Duff's Chicken Piccata

Ingredients

- Eight chicken breasts (Of course, I don't eat all eight. I always share with my dogs. And my family too.)
- Two lemons
- One jar of capers (Or two — I love those little green things.)
- 14 oz. of chicken broth
- 1/2 cup of olive oil
- A pinch of pepper
- A pinch of salt
- Three pinches of flour
- One tablespoon of margarine

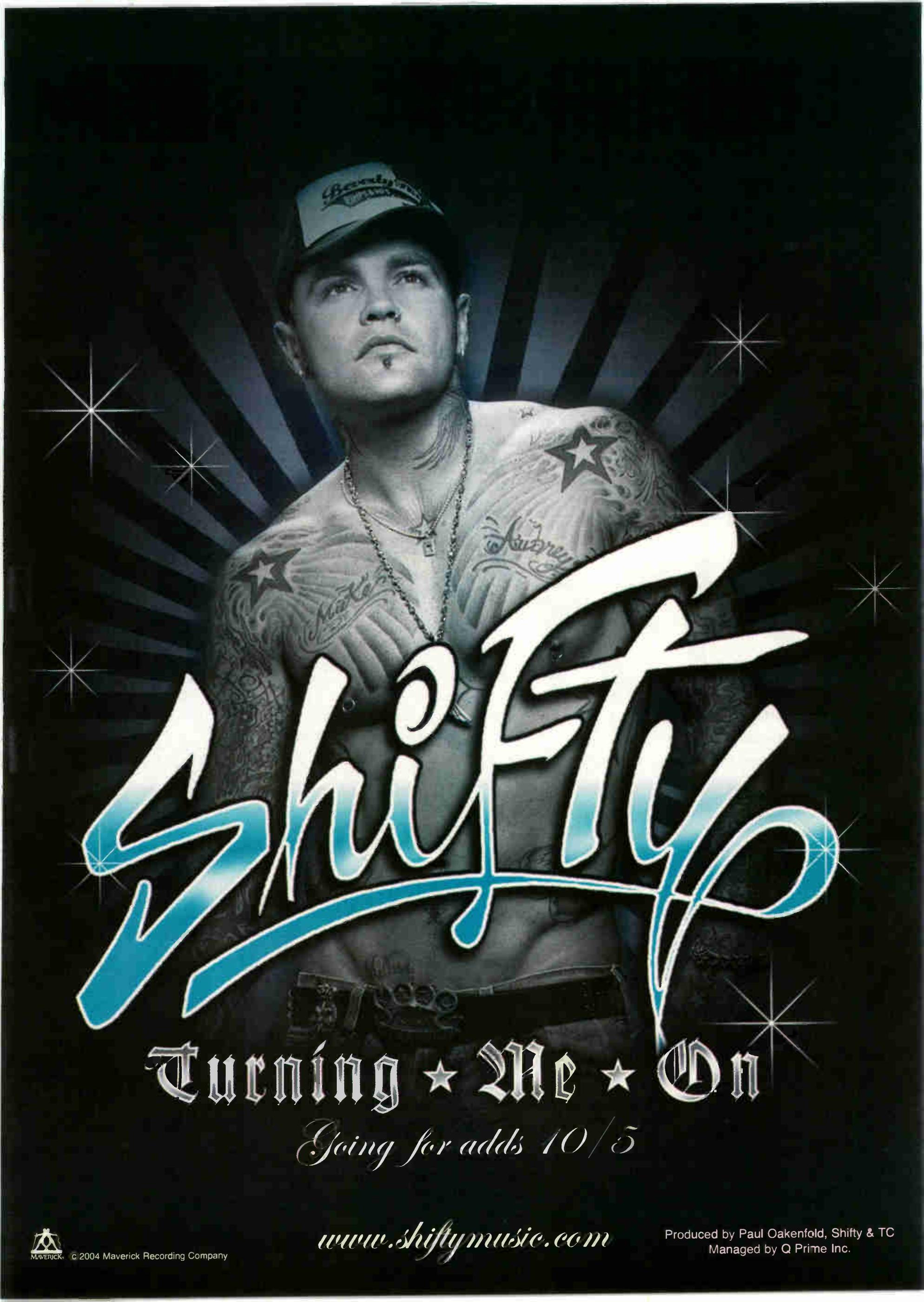
Preparation

Mix flour, pepper and salt in a bowl (try not to make a huge mess with the flour). Flour the chicken and place in a pan with the oil and margarine until chicken is cooked. (Watch out for that oil! When it gets hot, it will jump out of the pan right at you!) Take juices from pan and mix with capers (Mmmmmmmmm...), lemon juice and chicken broth. Stir slowly and heat, then pour over chicken. Eat with steamed rice and vegetables. All good!



Hilary Duff





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Continued from Page 28

Fantasia's Broccoli Cheese Casserole

Ingredients

- One 10 oz. package broccoli
- 1/4 cup melted butter
- 1/2 cup chopped onion
- One cup grated cheddar cheese
- One can cream of mushroom soup
- One can mushrooms
- Two cups stuffing mix
- Salt and pepper to taste

Preparation

1. Preheat oven to 350 degrees.
2. Sauté onion until tender.
3. Combine mushroom soup, mushrooms and cooked onion.
4. Place in casserole dish.
5. Combine stuffing mix and 1/4 cup melted butter with broccoli and add to casserole dish.
6. Top with cheese.
7. Cook for 30 minutes.



Fantasia



Franz Ferdinand

Franz Ferdinand's Duck Egg Salad

Ingredients

- One package baby spinach
- 10 baby potatoes, quartered
- 8 oz. Italian chorizo, diced
- One duck or chicken egg, poached
- Balsamic vinaigrette — equal parts olive oil and balsamic vinegar
- Salt and pepper to taste

Preparation

1. Parboil, slice and fry baby potatoes until brown.
 2. Slice Italian chorizo and throw into pan with potatoes for two minutes.
 3. Mix in baby spinach.
 4. Season with salt and pepper.
 5. Stir.
 6. Pour into Nicoise salad bowl.
 7. Put a poached duck egg, with yolk slightly runny, on top of salad.
 8. Season with salt, pepper and balsamic vinaigrette.
- You now have Duck Egg Salad. The potatoes mixed with the chorizo add a nice flavor to the salad.



JoJo's Easy Apple Crisp

1. Cut four cups of peeled apples into 1/4-inch slices.
2. Place the apple slices in a large bowl. Add one cup frozen blackberries, blueberries or raspberries, one cup granulated sugar, a heaping tablespoon of flour and the juice from one lemon. Stir and spoon into a medium-sized baking dish.
3. In another bowl, stir together one cup flour, two cups quick oats, 2/3 cup granulated sugar, one teaspoon brown sugar, 1/2 teaspoon cinnamon and 1/2 cup melted butter. Mix lightly until

crumbly. Sprinkle topping mixture over apples and berries.

4. Bake in a 325-degree oven. When the fruit juices bubble up through the toppings, it is a clue that the apple crisp is done — about 30 minutes.
5. Serve warm with whipped cream, ice cream or both!



JoJo





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Continued from Page 30



Alicia Keys

Alicia Keys' Sautéed Shrimp With White Sauce

1. Sauté onions and red and yellow bell peppers in olive oil until they are soft and tender.
2. Add raw, cleaned, deveined shrimp. Allow to sauté until shrimp is tender.
3. Add your favorite Alfredo sauce and cook for another five minutes or until shrimp are soft — but not too long, so they're not rubbery.
4. Add seasoning salt, garlic powder, onion powder and pepper to taste and serve over linguine.



Avril Lavigne's Tomato Bruschetta

(Courtesy of the Salt and Pepper Catering Company)

Ingredients

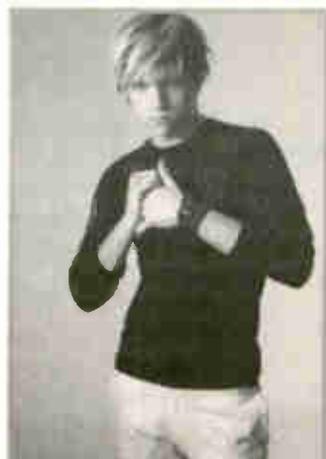
- One demi-baguette, sliced in rounds
- Two vine-ripened tomatoes, diced
- One handful of fresh basil (10-15 leaves)
- Freshly cracked black pepper (to taste)
- Four large cloves of garlic, chopped
- Sea salt (to taste)
- Extra virgin olive oil

Preparation

1. Preheat oven to 400 degrees.
2. In a medium bowl, combine tomatoes, basil, cracked pepper, garlic and sea salt. Set aside. This portion of the recipe can be made a couple hours before serving so that the flavors have time to come together.
3. Just prior to serving, place rounds of baguettes on a baking sheet. Brush each piece with olive oil. Place in oven for four to six minutes to crisp bread; should take on a slightly golden hue. Remove from oven, and top each piece of toasted baguette with tomato mixture.



Avril Lavigne



Jesse McCartney

Jesse McCartney's Grandma's Refrigerator Cookies

(Originally known as Great-Grandma's Icebox Cookies)

Ingredients

- One cup butter at room temperature
- One cup brown sugar
- Two eggs, beaten
- One cup white sugar
- 3 1/2 cups flour
- One tablespoon vanilla
- Two teaspoons baking powder
- One teaspoon salt
- One cup chopped walnuts

Preparation

Cream together the butter and sugars. Add beaten eggs and vanilla. Add flour, salt and baking powder. (After adding about half the flour, I revert to mixing with my hands, as the dough becomes very stiff.) Add the walnuts.

Shape the dough into two long logs, about two inches in diameter. Roll logs in wax paper and put in refrigerator overnight. The next day, slice into cookies about 1/4" thick. Place on cookie sheet and bake at 350 degrees for eight to 10 minutes or until lightly browned. Makes close to 100 cookies.

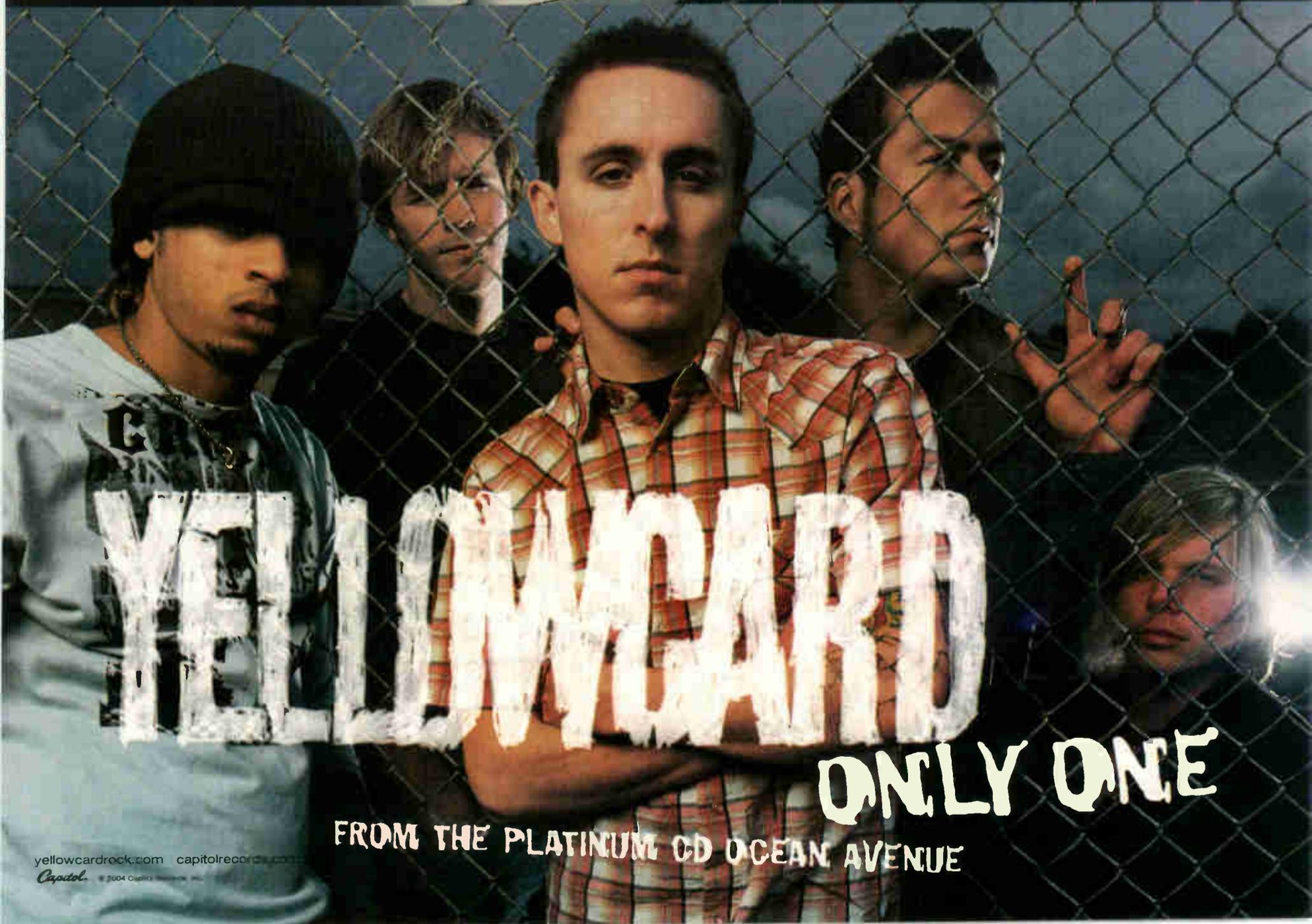
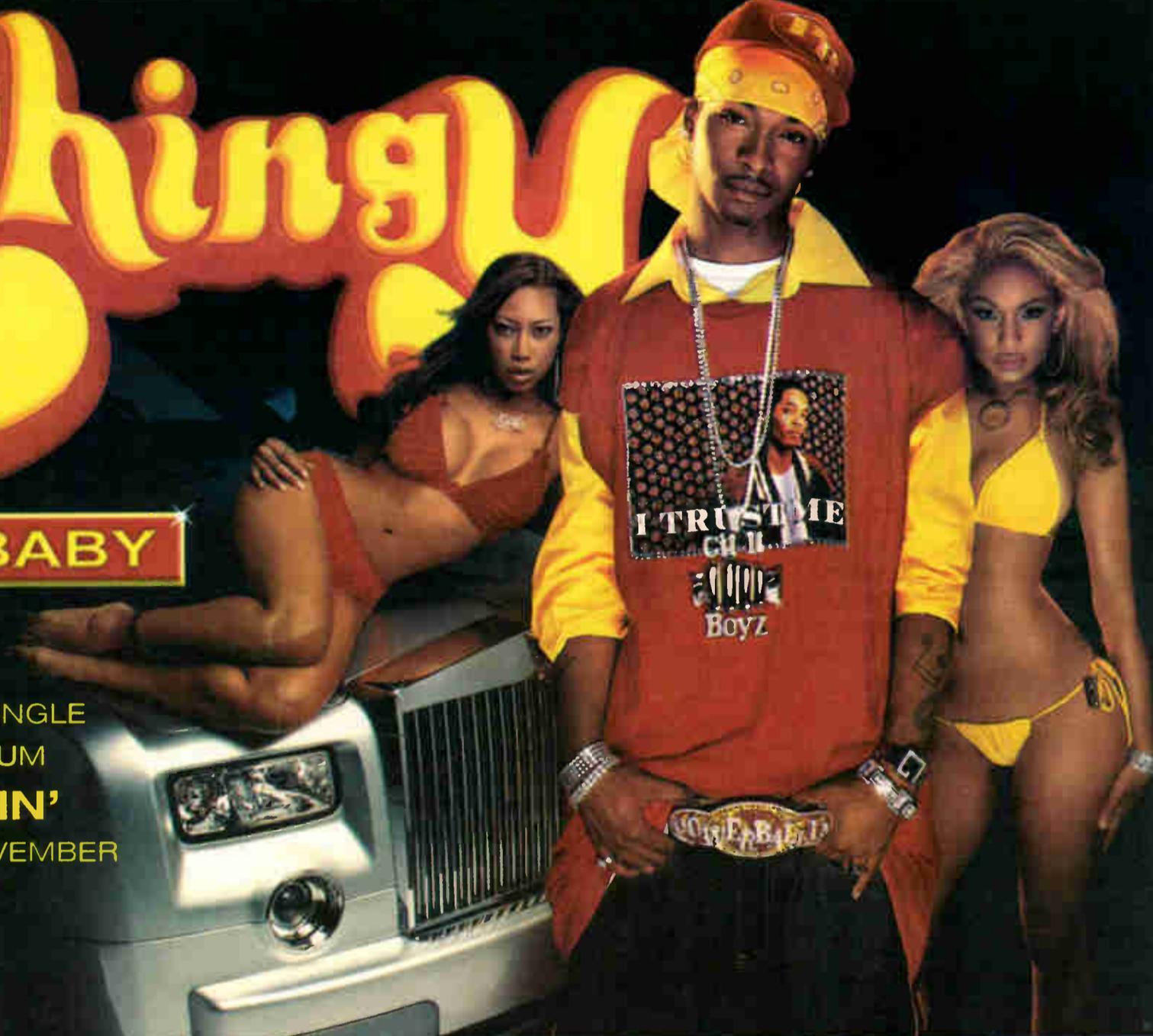


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Continued from Page 32

Ed Green's Swedish Meatballs

Ingredients

Meatballs

Two tablespoons butter, melted
 One Maui onion
 1 1/2 lbs. ground beef
 1 1/2 lbs. ground pork
 One cup unseasoned bread crumbs
 One cup cream
 1/2 teaspoon allspice
 1/2 teaspoon nutmeg
 Fresh ground black pepper
 Two eggs, beaten
 One stick butter, to brown meatballs

Sauce

Four tablespoons flour
 Two cups sour cream
 One cup half and half
 One tablespoon chopped parsley
 1/4 teaspoon allspice

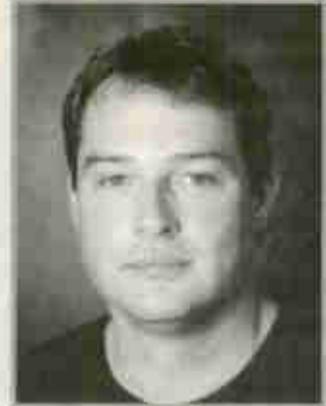
1/4 teaspoon nutmeg
 Fresh ground pepper
 Coarse salt to taste

Preparation

1. Sauté onion in butter over low heat. Don't let it brown. Add sautéed onions to the meat, bread crumbs, cream, seasonings and eggs. Mix together in a large bowl, then shape into two-inch balls (that's right, I said two-inch balls).

2. Brown meatballs in a frying pan with butter. Usually a dozen at a time works best. When cooked, keep warm in a double boiler or casserole dish in oven (not over 200 degrees).

3. To make the sauce, use pan drippings from meat. Flour pan and cook until light brown, stirring constantly. Mix in the sour cream, half and half, allspice, nutmeg and parsley. (Use a whisk — that's right, I said whisk.) Bring this mess to a simmer, then pour over your meatballs. Enjoy.



Ed Green



Lisa Loeb

Lisa Loeb's Almost Like Mom's Peanut Butter Chocolate Treats

(Based on Gail Loeb's recipe)

Ingredients

Two full cups Hain's Graham Crackers (or other Whole Foods Graham Cracker) crumbs. (Crush up the crackers to a fine crumb either by hand or food processor.)
 12 oz. natural peanut butter (no hydrogenated fat or salt added)
 Two sticks butter, softened
 Up to one box powdered sugar
 12 oz. Scharffen Berger or other high-quality chocolate (I prefer bittersweet)

Preparation

1. Melt chocolate over a double boiler until it is totally melted. Stir well while melting.

2. Mix together all of the other ingredients with your mixer (graham cracker crumbs, peanut butter, butter and powdered sugar).

3. Taste the mixture as you add the powdered sugar. When it tastes sweet enough to you, you can stop adding the sugar. My mother prefers the entire box — it *does* taste good.

4. Put this dough in a 9x13-inch pan. Mash the dough into a smooth layer. My mother puts wax paper over the mixture in the pan so that you can really get it flat and smooth.

5. Pour the melted chocolate over the mixture. Spread it with a knife to get the layer even.

6. Refrigerate the mixture uncovered for 30-40 minutes until it hardens. If you leave the mixture in the fridge for too long, take it out and let it soften a bit before you cut it with a sharp knife. If you cut it when it's too cold, the chocolate will crack and the skaters will fall into the lake.

7. Be careful: These are delicious treats. Make sure that you have some friends around to share with, or else a friend to go shopping with. After you've eaten the entire pan by yourself, you'll need a larger clothing size.



Continued on Page 36

Digital Delivery Monday, 9/27 3AM ET (12 Midnight PT) Via Email Blast
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Tuesday 10/5



Management: Goliath Artists



Continued from Page 34

**Lindsay Lohan**

Lindsay Lohan's Oatmeal Chocolate Chip Cookies

Ingredients

3/4 cup butter
 One cup white sugar
 One cup brown sugar
 Two eggs
 One teaspoon vanilla
 Two cups unbleached flour

2 1/2 cups dry oatmeal (thoroughly blended)
 One teaspoon baking soda
 One teaspoon salt
 One teaspoon baking powder
 12 oz. milk chocolate chips (one bag)
 Four to six oz. finely grated chocolate bar
 1 1/2 cups chopped nuts (very optional)

Preparation

The oatmeal should be run through a blender until it is very fine. The chocolate bar that you need to grate is the kind you buy to eat on the way home from the grocery store. Use your favorite, but you will need to buy a pretty big one. Chocolate also grates easier if it is nice and cold.

For the recipe, start out by creaming the butter with the sugars. Add in the eggs and vanilla. Combine the flour, baking soda, salt, baking powder and oatmeal, then mix it into the batter. Thoroughly mix in the grated chocolate bar, then add in the chocolate chips (and nuts, if you like).

Bake at about 375 degrees for roughly 10 minutes, depending on the size of your cookies.

UNIVERSAL
RECORDS

Joe & Camille Riccitelli's Secret Family Meatballs & Sauce

Here's Camille's (secret) family recipe for spaghetti and meatballs. We did not put the actual spaghetti directions in, but those are pretty self-explanatory (you will need about one pound). The amount below will feed a small army.

Ingredients

Sauce

Two 28 oz. cans crushed tomatoes (If available, use one can Contadina crushed with roasted garlic and one with Italian herbs)
 One can diced tomatoes (drain liquid)
 One can tomato paste
 Six garlic cloves, chopped
 1/4 cup chopped fresh flat-leaf parsley
 1/4 cup chopped basil and six leaves
 Two teaspoons each salt and black pepper
 Six teaspoons olive oil

**Joe & Camille Riccitelli**

Preparation

Lightly sauté the garlic in olive oil. Add tomatoes, tomato paste, parsley, basil, salt and pepper. Let simmer for about one hour or until it reaches the desired thickness.

Ingredients

Meatballs

Two pounds (total) chopped meat (veal, beef, pork)
 Four chopped garlic cloves
 1/2 cup each chopped flat-leaf parsley and chopped fresh basil
 1/2 cup grated parmesan or romano cheese
 1/2 cup seasoned bread crumbs
 One teaspoon each salt and black pepper
 One egg

Preparation

Mix together ingredients until blended. Roll into balls. Pan fry in olive oil until outside is lightly crisp, then add to sauce to continue cooking.

Continued on Page 38

Jesse
McCartney

BEAUTIFUL SOUL

"GREAT callout Females 25-30"

– Diana Laird/KHTS
150+ spins to date

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KHOP, WZKL, WIOG, WYVY, WXYK,
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**"Forget all the name artists flooding your playlists,
there's one new star that's about to shine –
Jesse McCartney. 'BEAUTIFUL SOUL' is
already breaking through in the
most competitive time of the year."**

– Jeff McCartney /KZHT

**"Jesse is a star with a voice to match!
'BEAUTIFUL SOUL' is a mid tempo pop
SMASH that makes girls think they
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with him. We love it!"**

– Marcus D. & Mike Preston/WBKS

**"What? A good pop record by a
MALE artist? Thank you!
'BEAUTIFUL SOUL'
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here, even beating
Ashley & JoJo!"**

**– Christopher K. &
Steve Weed/KOND**

Star of WB's Hit TV Show
SUMMERLAND

"#1 Females 13-34."
– Variety



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



Continued from Page 36

Richard Marx's Rocket Fuel

(Prepared with Wayne Isaak of Isaak Entertainment)

There was a time when the idea of a rock 'n' roll singer contributing a recipe to a celebrity cookbook was about as likely as Ted Nugent joining the West Hollywood revival of *La Cage Aux Folles*. It just wasn't going to happen.

But that didn't mean that artists on tour didn't have their favorite dishes, whose immaculate preparation had to be to the letter of that artist's desire. Could be a fried chicken recipe that reminded them of their childhood or an old Italian sauce full of well-guarded secret spices or a very rigid yet satisfying vegetarian spread. The results, be they delicious or simply within the laws of the Department of Health, are no doubt smiled upon by those sharing in the meal.

While I enjoy a great meal as much as anyone, I'm not a chef. My productions take place in the studio, which is connected by a long hallway to my family's kitchen. My wife, Cynthia, is the producer there, and though she's considerably more adept than I am, she'd be the first to admit she's more Julia Roberts than Julia Child.

I do, however, feel like a creator when I enter my favorite place of fueling, "Starbucks: Anywhere USA." With the studied skill of Jerry Seinfeld ordering from the Soup Nazi, I call for the creation of my favorite and vital beverage: the Iced Venti Nonfat Cinnamon Mocha. To leave any word out would veer left or right of the blend that is, well, pretty much just mine. I always order it with a bit more bass resonance in my voice, because, though I'm addicted to it, it's not a very manly sounding drink.

It's nice to have a scone of some sort with such a celebrated "caffeination." It gets my game on.



Richard Marx and friend



EMI Music Collective



Vanessa Carlton

Vanessa Carlton's Morning Oatmeal

Ingredients

- One cup Silk soy milk, vanilla flavor
- 1/2 cup old-fashioned long-cooking oatmeal
- 1 banana, sliced

Preparation

Bring the soy milk to a soft boil on hotel hot plate or other heating element. Add the oatmeal. Cook for five minutes. Cover and let stand for two minutes. Top with banana.



John Strazza's Killer Swordfish

The key to this whole dish is to find a quality location to purchase fish. Place a swordfish filet in a baking pan. Take an entire stick of butter, slice it into thin strips lengthwise, and lay the strips across the top of the filet. Squeeze one full lemon over the filet. Sprinkle with salt, pepper, garlic powder and oregano (the lemon juice will make the seasoning stick to the filet). Cover the entire filet, butter and seasoning with a light coat of Italian seasoned bread crumbs.

Lastly, take white cooking wine, cover the bottle opening with your thumb, and drizzle the wine over the bread crumbs very, very slowly. The key here is to really take your time and let each drop of wine soak in to the bread crumbs; otherwise, you wash off everything you just covered the filet with.

Set the oven at 400 degrees, and bake the fish uncovered for at least 30 minutes.

When the butter melts, it cooks the fish top, and the seasoning sticks to the filet and becomes golden brown. In the bottom of the pan is an incredible broth.

Serve over brown or white rice, and be sure to have the broth get in the rice for the best taste.



John Strazza





ashlee simpson

“shadow”

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From the 3X Platinum debut album **AUTOBIOGRAPHY**

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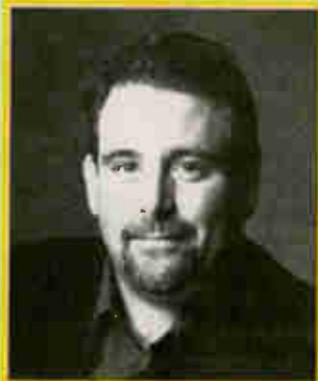


MOTION PICTURE SOUNDTRACK





Continued from Page 38



Tony Smith

Tony Smith's Pork Tenderloin With Orange-Chipotle Sauce

(From Donna Smith)

Ingredients

- 3 1/2 pounds pork tenderloin
- Six cups orange juice
- Two teaspoons salt
- Two tablespoons butter

- Three large shallots, finely chopped
- One cup dry white wine
- 2 3/4 cups low-salt chicken broth
- Two tablespoons chopped fresh cilantro
- One tablespoon chopped fresh chives
- One tablespoon minced canned chipotle chiles

Preparation

Divide pork between two resealable plastic bags. Pour one cup orange juice and one teaspoon salt into each bag. Seal. Turn to coat. Chill at least three hours or overnight.

Melt butter in large saucepan over medium-high heat. Add shallots; sauté until soft but not browned, about two minutes. Add wine; boil until reduced to glaze, about 10 minutes. Add four cups orange juice and broth; boil until reduced to 1 3/4 cups, about 45 minutes. (Can be made one day ahead. Cool, cover and chill. I recommend doing this ahead because it makes a better-tasting sauce.)

Prepare barbecue (medium-high heat). Drain pork, pat dry. Grill to desired doneness, turning often, about 18 minutes for medium. Transfer to work surface, tent with foil, and let stand five minutes.

Meanwhile, bring sauce to simmer. Mix in cilantro, chives and chipotle chiles. Slice pork. Serve with sauce. Makes 10 servings.

- For a side dish, brush carrots, green onions, zucchini strips and asparagus with vinaigrette (our preference is Garlic Expressions Classic Vinaigrette Salad Dressing and Marinade), then grill.
- Also, I serve this meal with mashed sweet potatoes with roasted garlic:

Ingredients

- Two heads garlic
- One tablespoon olive oil
- 4 1/2 pounds red-skinned sweet potatoes, peeled and cut into two-inch chunks
- 1 1/4 cups whole milk
- 3/4 cup whipping cream
- Two tablespoons (1/4 stick) butter

Preparation

Preheat oven to 350 degrees. Cut tops off garlic, place in foil and drizzle with oil. Enclose garlic in foil. Bake until tender, about one hour. Let cool. Squeeze garlic to release from skins.

Cook sweet potatoes in pot of boiling salted water until tender, about 20 minutes. Drain and return to pot. Add milk, cream, butter and roasted garlic. Using electric mixer, beat until smooth. Season with salt and pepper. (Can be made one day ahead. Cover and chill.)

HOLLYWOOD RECORDS

Flea's Polish Favors

(Prepared by Felicia Swerling-Suslow for her husband, Arthur.)

Ingredients

- Two medium eggs
- Two egg yolks
- 1/4 teaspoon salt
- 1/2 cup confectioners' sugar
- Two cups all-purpose flour
- 1/4 cup vodka
- 1/4 cup soft butter
- One pound lard or shortening
- 2/3 cup confectioners' sugar (mixed with powdered vanilla, if you can get it)



Preparation

Beat the eggs and egg yolks with the salt until creamy. Add the 1/2 cup of sugar and beat some more. Add the flour, vodka and butter. Knead the dough for 10 minutes.

Roll out a small portion on a lightly floured board until paper-thin. Cut 1 1/2-inch by six-inch strips. Cut a two-inch-long hole in the middle of each strip, then pass one end of the strip through it.

Heat the lard in a large frying pan. Fry strips on high heat on both sides until golden. Place on tissue paper to cool. Sprinkle with the additional confectioners' sugar through a sieve.

This is a traditional Polish treat for winter parties. Yields three dozen.



Felicia Swerling-Suslow

Continued on Page 43

lose my breath

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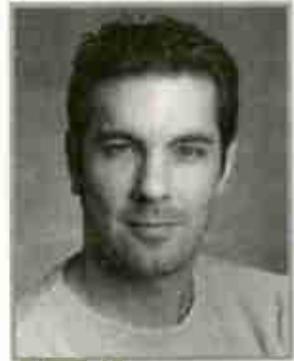
John 'The Horse' McMann's World-Famous 'Guac That Horse Built'

Ingredients

Four avocados
One heaping tablespoon of finely diced red onion



One medium tomato, finely diced
Two tablespoons of chopped cilantro
One small jalapeno, finely diced
(Can you handle it?)
One small squeeze of a fresh lime
Lots of salt and a little pepper (to taste)



John 'The Horse' McMann



Skye Sweetnam

Skye Sweetnam's Secret CSCs (Chocolate Sprinkle Cookies)

Ingredients

Two cups skim milk
Two cups sugar
One cup shortening
Four eggs

Six cups flour
Two teaspoons vanilla extract
Two teaspoons cream of tartar
Two teaspoons each baking soda and powder
2 1/2 cups chocolate sprinkles

Preparation

1. Heat oven to 325 degrees.
2. Mix sugar, eggs, vanilla and shortening until fluffy, then mix in flour, cream of tartar, baking soda and powder. Mix in milk, and then drop in chocolate sprinkles.
3. Put on greased cookie sheets (oversized tablespoon size or larger).
4. Bake at 325 degrees for 12 minutes or until brown.
5. Eat with milk, and you'll write hit songs!

Tommy Nappi's Rigatoni Pomodoro

Things you will need

12-inch frying pan
Large pot
Large bowl
Strainer
One can whole peeled tomatoes with tomato puree and basil
Extra virgin olive oil
Garlic
Onion
Salt
Pepper
Oregano
Basil
Sugar
One pound rigatoni

How to make it

Thinly slice two or three cloves of garlic and about the same amount of onion. Open the tomatoes and slice them into smaller pieces. Heat frying pan over medium heat and coat with olive oil. Throw in garlic and onion and cook for about two minutes until they are almost brown. Throw in the tomatoes. Add some salt, pepper, oregano, basil and, if you like a sweeter sauce, throw in some sugar. Put flame to low and cook for about 20 minutes. The amount of seasoning you add is up to your taste.

Boil water in the large pot. Add pasta and salt. Cook pasta for less than 10 minutes. I like them on the harder side, so I usually take them down before 10 minutes. Drain the pasta and pour into the large bowl. Add sauce. If you like cheese, sprinkle some grated cheese over the pasta.

You can use almost any kind of pasta with this recipe.



Tommy Nappi



Continued on Page 44



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Mario

Mario's Banana-Nut Pancake Special

(As prepared by Michael Williams)

Ingredients

- Two cups pancake mix
- Dash cinnamon
- Two cups walnuts
- Two eggs
- One cup milk

One cup thinly sliced bananas

Directions

1. In a small mixing bowl, mix the pancake mix and cinnamon. In a separate bowl, mix the milk and eggs. Pour the milk mixture into the pancake mix. Stir until blended. Pour in the walnuts and sliced bananas and stir.
2. Lightly spray a nonstick pan with oil. Heat pan. Pour 1/2 a cup of the mixture in and cook until bubbles form around the edge of pancake. Flip and cook for about four minutes. Butter it up, pour on a gang of banana syrup, and enjoy!



Trick Daddy's 'Double DD' Baked Beans

Ingredients

- Three 24 oz. cans of B&M baked beans
- One cup of barbecue sauce
- Four slices of cooked bacon, all chopped up
- One bunch of scallions chopped up reeeeeeeal good
- One shot of Hennessy (more if ya nasty!)
- Salt and pepper



Trick Daddy



Scot Finck enjoying Kevin Carter's patented pizza recipe.

Grandma Santoro's Secret Sauce

(Submitted, with love, by Scot Finck)

This was a trademark recipe of my Great-Grandma Santoro, the Italian matriarch of our family, who lived in Providence. The funny part is that no one ever seemed to know her first name; she was simply "Grandma" to everyone, including her own kids. I can still see her standing there, all 4' 5" of her, 99 years old, winter-white hair in the grandma bun and wearing the grandma support hose.

First, she would roll 100 mini-meatballs and brown them. Then, she went to work on the sauce: a little olive oil, a little garlic and some fresh parsley in a giant pan. (I defy you to find a true Italian sauce recipe that contains actual measurements — that's the "fugazi" sauce, as Al Pacino referred to it in *Donnie Brasco*.) To that, she would add five cans of crushed tomatoes and a can and a half of tomato paste. And then — I swear this is true — we'd wait for the sound: a swelling of saliva in her mouth, her lips would purse and — "ptui" — several tiny grandma droplets, direct from the old country, would fall into the sauce. Trust me, no one would go near it until it simmered for at least eight hours, but when it was finally done, I'm just saying, it was not to be beat!



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"Predictable"



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September 24, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	MAROON 5 She Will Be Loved (Octone/J/RMG)	8171	+420	642896	13	121/0
1	2	ASHLEE SIMPSON Pieces Of Me (Geffen)	7665	-478	611489	18	120/0
3	3	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	7626	+401	592281	13	121/0
5	4	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	6161	+276	494307	14	118/0
6	5	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	5897	+582	469508	15	118/0
7	6	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	5341	+178	409164	11	109/0
4	7	JOJO Leave (Get Out) (BlackGround/Universal)	5069	-942	362991	24	119/0
13	8	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	4929	+620	408525	9	108/1
10	9	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	4595	+1	317312	11	109/1
8	10	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	4521	-455	318525	23	114/0
11	11	ALICIA KEYS If I Ain't Got You (J/RMG)	4393	-78	339421	20	112/0
9	12	NINA SKY Move Ya Body (Next Plateau/Universal)	4156	-532	317028	17	108/0
18	13	KELLY CLARKSON Breakaway (Hollywood)	4069	+687	349027	9	103/6
15	14	LINKIN PARK Breaking The Habit (Warner Bros.)	4047	+163	275122	9	114/1
16	15	FINGER ELEVEN One Thing (Wind-up)	3991	+166	279405	18	105/2
19	16	TERROR SQUAD Lean Back (Universal)	3771	+410	305246	8	83/2
12	17	KEVIN LYTTLE Turn Me On (Atlantic)	3673	-747	318307	18	115/0
14	18	NELLY My Place (Derry/Fo' Reel/Universal)	3525	-718	197051	10	112/0
21	19	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	3439	+285	197550	8	112/0
17	20	HOOBASTANK The Reason (Island/IDJMG)	3428	-388	284535	30	118/0
22	21	SEETHER f/AMY LEE Broken (Wind-up)	3191	+376	215331	7	101/2
20	22	JUVENILE Slow Motion (Cash Money/Universal)	2944	-410	186633	13	90/0
41	23	DESTINY'S CHILD Lose My Breath (Columbia)	2932	+1938	249260	2	119/1
24	24	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	2770	+239	182110	8	105/1
23	25	C. AGUILERA f/M. ELLIOTT Car Wash (DreamWorks/Geffen/Interscope)	2731	+155	170358	4	102/0
25	26	USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	2525	+544	194534	3	101/6
26	27	ASHLEE SIMPSON Shadow (Geffen)	2492	+668	220387	4	113/6
27	28	HILARY DUFF Fly (Buena Vista/Hollywood)	1869	+82	102382	6	96/1
33	29	NELLY f/CHRISTINA AGUILERA Tilt Ya Head Back (Derry/Fo' Reel/Universal)	1837	+510	178072	3	72/5
28	30	DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	1723	+74	70759	8	88/0
30	31	NITTY Nasty Girl (Rostrum/Universal)	1602	+121	120684	6	53/4
32	32	FRANZ FERDINAND Take Me Out (Domino/Epic)	1426	+55	59527	7	83/3
29	33	USHER Confessions Part 2 (LaFace/Zomba)	1402	-144	85210	19	103/0
36	34	VANESSA CARLTON White Houses (A&M/Interscope)	1332	+139	77306	5	90/5
35	35	SKYE SWEETNAM Tangled Up In Me (Capitol)	1296	+88	35761	6	80/0
39	36	KILLERS Somebody Told Me (Island/IDJMG)	1276	+244	43668	5	83/6
48	37	JOJO Baby It's You (BlackGround/Universal)	1224	+535	96329	2	85/5
43	38	GOOD CHARLOTTE Predictable (Epic)	1041	+151	54549	2	75/8
31	39	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	937	-436	53454	9	55/0
42	40	NICKELBACK Feelin' Way Too Oamn Good (Roadrunner/IDJMG)	888	-91	44663	17	76/0
47	41	AKON f/STYLES P. Locked Up (SRC/Universal)	877	+159	62175	2	32/6
46	42	MIS-TEEQ One Night Stand (Reprise)	876	+126	31734	2	61/2
37	43	D12 How Come (Shady/Interscope)	875	-309	51238	15	91/0
Debut	44	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	861	+330	59393	1	54/9
Debut	45	SIMPLE PLAN Welcome To My Life (Lava)	814	+484	75162	1	74/17
45	46	MONICA U Should've Known Better (J/RMG)	782	-10	25075	5	56/0
Debut	47	BRITNEY SPEARS My Prerogative (Jive/Zomba)	767	+767	83397	1	93/93
Debut	48	YELLOWCARD Only One (Capitol)	724	+215	25421	1	58/9
44	49	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	626	-192	37785	13	35/0
40	50	MOEST MOUSE Float On (Epic)	606	-411	25543	11	71/0

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 9/12-9/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

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ARTIST TITLE LABEL(S)	ADDS
BRITNEY SPEARS My Prerogative (Jive/Zomba)	93
C. MILIAN f/J. BUOOEN Whatever U Want (Island/IDJMG)	36
SIMPLE PLAN Welcome To My Life (Lava)	17
LINOSAY LOHAN Rumors (Casablanca/Universal)	17
GAVIN OEGRAW I Don't Want To Be (J/RMG)	16
JESSE MCCARTNEY Beautiful Soul (Hollywood)	12
YELLOWCARD Only One (Capitol)	9
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	9
GOOD CHARLOTTE Predictable (Epic)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DESTINY'S CHILLO Lose My Breath (Columbia)	+1938
BRITNEY SPEARS My Prerogative (Jive/Zomba)	+767
KELLY CLARKSON Breakaway (Hollywood)	+687
ASHLEE SIMPSON Shadow (Geffen)	+668
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+620
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+582
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	+544
JOJO Baby It's You (BlackGround/Universal)	+535
NELLY f/C. AGUILERA Tilt Ya... (Derry/Fo' Reel/Universal)	+510
SIMPLE PLAN Welcome To My Life (Lava)	+484

New & Active

GAVIN OEGRAW I Don't Want To Be (J/RMG) Total Plays: 602, Total Stations: 49, Adds: 16
CHRISTINA MILIAN f/JOE BUOOEN Whatever U Want (Island/IDJMG) Total Plays: 588, Total Stations: 72, Adds: 36
J-KWON You & Me (So So Def/Zomba) Total Plays: 559, Total Stations: 15, Adds: 1
JOSS STONE You Had Me (S-Curve/EMC) Total Plays: 430, Total Stations: 39, Adds: 2
THREE DAYS GRACE Just Like You (Jive/Zomba) Total Plays: 407, Total Stations: 49, Adds: 5
BUSTED What I Go To School For (Universal) Total Plays: 402, Total Stations: 38, Adds: 1
JAOAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope) Total Plays: 388, Total Stations: 12, Adds: 0
CROSSFADE Cold (Columbia) Total Plays: 370, Total Stations: 41, Adds: 2
JOHN MAYER Daughters (Aware/Columbia) Total Plays: 196, Total Stations: 15, Adds: 3
LL COOL J Hush (Def Jam/IDJMG) Total Plays: 165, Total Stations: 13, Adds: 6

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September 24, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MAROON 5 She Will Be Loved (Octone/J/RMG)	3628	-70	68306	13	59/0
3	2	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	3397	+30	64337	14	57/0
2	3	ASHLEE SIMPSON Pieces Of Me (Geffen)	3200	-247	61625	17	57/0
4	4	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	3120	+169	58579	14	57/1
6	5	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	2965	+307	55977	12	57/0
5	6	JOJO Leave (Get Out) (BlackGround/Universal)	2526	-363	48342	23	51/0
13	7	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	2090	+170	39124	9	50/2
12	8	LINKIN PARK Breaking The Habit (Warner Bros.)	2072	+137	38088	8	51/0
11	9	FINGER ELEVEN One Thing (Wind-up)	2052	+57	36244	17	52/0
9	10	KEVIN LYTTLE Turn Me On (Atlantic)	2029	-282	37011	18	48/0
8	11	NINA SKY Move Ya Body (Next Plateau/Universal)	2024	-378	35258	15	48/0
16	12	SEETHER f/AMY LEE Broken (Wind-up)	1986	+187	34952	9	55/0
15	13	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	1968	+123	35669	8	53/0
10	14	CHRISTINA MILIAN Oip It Low (Island/IDJMG)	1952	-277	38188	24	47/0
7	15	NELLY My Place (Derrty/Fo' Reel/Universal)	1932	-460	36256	10	49/0
14	16	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	1899	+60	33969	10	48/0
18	17	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	1859	+251	34661	8	50/2
19	18	KELLY CLARKSON Breakaway (Hollywood)	1796	+243	35140	9	49/2
17	19	ALICIA KEYS If I Ain't Got You (J/RMG)	1533	-256	25620	19	44/0
22	20	C. AGUILERA f/M. ELLIOTT Car Wash (DreamWorks/Geffen/Interscope)	1421	+208	24206	4	49/3
21	21	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1350	+111	24489	7	48/4
20	22	HOOBASTANK The Reason (Island/IDJMG)	1205	-225	24471	30	40/0
26	23	ASHLEE SIMPSON Shadow (Geffen)	1185	+345	19530	3	49/4
24	24	TERROR SQUAD Lean Back (Universal)	1101	+148	20869	6	43/4
28	25	USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	1061	+317	19929	3	46/6
23	26	JUVENILE Slow Motion (Cash Money/Universal)	996	-203	18780	11	33/1
25	27	HILARY DUFF Fly (Buena Vista/Hollywood)	939	+20	16303	5	39/1
50	28	DESTINY'S CHILD Lose My Breath (Columbia)	886	+647	18124	2	49/16
36	29	NELLY f/CHRISTINA AGUILERA Tilt Ya Head Back (Derrty/Fo' Reel/Universal)	823	+310	15532	2	38/3
33	30	NITTY Nasty Girl (Rostrum/Universal)	655	+108	12179	3	31/3
29	31	DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	641	-3	11440	8	32/1
31	32	VANESSA CARLTON White Houses (A&M/Interscope)	633	+44	13518	5	34/0
27	33	USHER Confessions Part 2 (LaFace/Zomba)	623	-132	11497	16	24/1
34	34	FEEL She Makes Makeup Look Good (Curb)	549	+11	8881	8	17/0
35	35	FRICKIN' A Trend (Toucan Cove/Alert Entertainment)	517	-13	10221	11	15/0
30	36	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	510	-125	8688	17	15/0
47	37	JOJO Baby It's You (BlackGround/Universal)	465	+173	8200	2	32/8
40	38	KILLERS Somebody Told Me (Island/IDJMG)	457	+70	8015	2	28/2
42	39	BURKE RONEY Wendy (R World/Ryko)	396	+42	5706	5	12/1
45	40	TOM KAFAFIAN Can't Change Me (Great Escape)	384	+49	5191	4	10/0
32	41	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	363	-183	6333	6	16/0
48	42	GOOD CHARLOTTE Predictable (Epic)	337	+58	6868	2	23/4
43	43	FRANZ FERDINAND Take Me Out (Domino/Epic)	327	-7	5466	4	19/2
44	44	BROOKE HOGAN Everything To Me (Transcontinental/I-4)	296	-33	5920	11	14/0
38	45	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	280	-197	4198	15	11/0
49	46	SKYE SWEETNAM Tangled Up In Me (Capitol)	254	-3	3821	5	16/3
Debut	47	AKON f/STYLES P. Locked Up (SRC/Universal)	250	+73	5396	1	13/2
Debut	48	MIS-TEEQ One Night Stand (Reprise)	223	+29	4463	1	15/1
37	49	MODEST MOUSE Float On (Epic)	216	-253	4280	7	9/0
Debut	50	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	215	+139	4041	1	23/12

59 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 9/12 - Saturday 9/18.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
BRITNEY SPEARS My Prerogative (Jive/Zomba)	23
DESTINY'S CHILD Lose My Breath (Columbia)	16
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	12
C. MILIAN f/J. BUODEN Whatever U Want (Island/IDJMG)	12
JOJO Baby It's You (BlackGround/Universal)	8
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	6
SIMPLE PLAN Welcome To My Life (Lava)	5
ASHLEE SIMPSON Shadow (Geffen)	4
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	4
TERROR SQUAD Lean Back (Universal)	4
GOOD CHARLOTTE Predictable (Epic)	4
TREE THIRTEEN Stupid Little Games (Out The Box/Uninhibited)	4
LINDSAY LOHAN Rumors (Casablanca/Universal)	4
C. AGUILERA f/M. ELLIOTT Car... (DreamWorks/Geffen/Interscope)	3
NELLY f/C. AGUILERA Tilt Ya Head Back (Derrty/Fo' Reel/Universal)	3
NITTY Nasty Girl (Rostrum/Universal)	3
SKYE SWEETNAM Tangled Up In Me (Capitol)	3
J-KWON You & Me (So So Def/Zomba)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DESTINY'S CHILD Lose My Breath (Columbia)	+647
ASHLEE SIMPSON Shadow (Geffen)	+345
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	+317
NELLY f/C. AGUILERA Tilt Ya... (Derrty/Fo' Reel/Universal)	+310
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+307
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+251
KELLY CLARKSON Breakaway (Hollywood)	+243
C. AGUILERA f/M. ELLIOTT Car... (DreamWorks/Geffen/Interscope)	+208
SEETHER f/AMY LEE Broken (Wind-up)	+187
JOJO Baby It's You (BlackGround/Universal)	+173
SIMPLE PLAN Welcome To My Life (Lava)	+172
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+170
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	+169
TERROR SQUAD Lean Back (Universal)	+148
BRITNEY SPEARS My Prerogative (Jive/Zomba)	+140
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	+139
LINKIN PARK Breaking The Habit (Warner Bros.)	+137
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+123
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	+111
NITTY Nasty Girl (Rostrum/Universal)	+108
AKON f/STYLES P. Locked Up (SRC/Universal)	+73
KILLERS Somebody Told Me (Island/IDJMG)	+70
YELLOWCARD Only One (Capitol)	+67
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	+60
GOOD CHARLOTTE Predictable (Epic)	+58
FINGER ELEVEN One Thing (Wind-up)	+57
TOM KAFAFIAN Can't Change Me (Great Escape)	+49
VANESSA CARLTON White Houses (A&M/Interscope)	+44
LENNY KRAVITZ Lady (Virgin)	+44
BURKE RONEY Wendy (R World/Ryko)	+42

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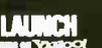
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America's Best Testing CHR/Pop Songs
12 + For The Week Ending 9/24/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
KELLY CLARKSON Breakaway (Hollywood)	4.30	4.32	87%	10%	4.46	4.35	4.13
MAROON 5 She Will Be Loved (Octone/JRMG)	4.19	4.25	98%	30%	4.16	4.25	4.11
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	4.09	4.13	89%	17%	4.18	4.14	3.92
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	4.07	4.14	98%	28%	4.17	4.04	4.00
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	4.07	4.07	74%	16%	4.23	4.06	3.83
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	4.00	4.07	78%	12%	4.17	3.99	3.87
ASHLEE SIMPSON Pieces Of Me (Geffen)	3.96	3.93	99%	43%	4.09	3.87	4.03
USHER f(LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	3.95	3.88	98%	52%	3.75	3.85	4.28
SEETHER f(AMY LEE Broken (Wind-up)	3.92	4.10	73%	13%	4.03	4.13	4.02
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	3.89	3.78	100%	35%	3.69	3.79	4.11
SWITCHFOOT Meant To Live (Red Ink/Columbia)	3.88	3.91	94%	42%	3.82	3.86	3.74
JOJO Leave (Get Out) (BlackGround/Universal)	3.85	3.70	99%	48%	3.57	3.74	4.05
LINKIN PARK Breaking The Habit (Warner Bros.)	3.82	3.87	90%	27%	3.78	3.94	3.84
HOOBASTANK The Reason (Island/IDJMG)	3.81	3.88	99%	58%	3.44	3.83	3.82
FINGER ELEVEN One Thing (Wind-up)	3.77	3.91	81%	27%	3.52	3.77	3.65
ALICIA KEYS If I Ain't Got You (J/RMG)	3.56	3.65	96%	45%	3.45	3.66	3.40
D12 How Come (Shady/Interscope)	3.54	3.44	95%	37%	3.50	3.57	3.65
C. AGUILERA... Car Wash (DreamWorks/Geffen/Interscope)	3.52	-	75%	17%	3.67	3.49	3.28
USHER Confessions Part 2 (LaFace/Zomba)	3.47	3.60	98%	54%	3.76	3.68	3.29
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3.46	3.44	94%	50%	3.34	3.43	3.58
NELLY My Place (Derrty/Fo' Reel/Universal)	3.45	3.56	85%	32%	3.33	3.60	3.47
HILARY DUFF Fly (Buena Vista/Hollywood)	3.45	-	71%	17%	3.35	3.60	3.42
HOUSTON f(CHINGY & NATE DOGG I Like That (Capitol)	3.40	3.56	91%	39%	3.30	3.39	3.46
TERROR SQUAD Lean Back (Universal)	3.36	3.53	83%	33%	3.41	3.44	3.44
KEVIN LYTTLE Turn Me On (Atlantic)	3.34	3.27	93%	50%	3.02	3.27	3.53
LOS LONELY BOYS Heaven (Or/Epic)	3.34	3.34	91%	45%	2.90	3.22	3.46
NINA SKY Move Ya Body (Next Plateau/Universal)	3.31	3.42	95%	55%	3.00	3.40	3.47
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	3.31	3.41	84%	38%	3.13	3.48	3.40
CIARA f(PETEY PABLO Goodies (LaFace/Zomba)	3.21	3.49	77%	32%	3.21	3.21	3.38

Total sample size is 425 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.



CHR/POP TOP 30

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MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	485	+9	13	4/0
2	2	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	458	-1	15	5/0
3	3	MAROON 5 She Will Be Loved (Octone/JRMG)	443	+20	8	3/0
8	4	LINKIN PARK Breaking The Habit (Warner Bros.)	391	+39	7	3/0
5	5	K-OS Crabbuckit (Astralwerks/Virgin)	384	+7	7	6/0
7	6	ASHLEE SIMPSON Pieces Of Me (Geffen)	369	+1	11	3/0
4	7	NELLY My Place (Derrty/Fo' Reel/Universal)	358	-52	8	4/0
11	8	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	341	+37	8	2/0
6	9	KESHIA CHANTE Does He... (Vik/BMG Music Canada)	333	-37	12	4/0
13	10	CIARA f(PETEY PABLO Goodies (LaFace/Zomba)	326	+40	6	4/0
10	11	JOJO Leave (Get Out) (BlackGround/Universal)	309	-28	15	4/0
17	12	TERROR SQUAD Lean Back (Universal)	292	+38	10	4/0
Debut	13	DESTINY'S CHILD Lose My Breath (Columbia)	286	+184	1	4/3
18	14	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	277	+29	3	4/0
9	15	NINA SKY Move Ya Body (Next Plateau/Universal)	259	-82	17	6/0
16	16	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	258	-10	5	1/0
19	17	HOUSTON f(CHINGY & NATE DOGG I Like That (Capitol)	252	+10	11	3/0
15	18	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	251	-22	19	5/0
12	19	KEVIN LYTTLE Turn Me On (Atlantic)	241	-50	11	5/0
14	20	JUVENILE Slow Motion (Cash Money/Universal)	229	-48	10	2/0
23	21	USHER f(ALICIA KEYS My Boo (LaFace/Zomba)	227	+64	3	4/0
Debut	22	SIMPLE PLAN Welcome To My Life (Lava)	226	+136	1	5/1
21	23	KELLY CLARKSON Breakaway (Hollywood)	209	+18	3	3/0
20	24	SEETHER f(AMY LEE Broken (Wind-up)	205	-5	17	2/0
22	25	C. AGUILERA... Car Wash (DreamWorks/Geffen/Interscope)	185	+9	2	5/0
27	26	HILARY DUFF Fly (Buena Vista/Hollywood)	142	+1	2	4/0
26	27	LL COOL J Headsprung (Def Jam/IDJMG)	142	-2	2	1/0
Debut	28	KILLERS Somebody Told Me (Island/IDJMG)	136	+22	1	3/0
29	29	ALICIA KEYS If I Ain't Got You (J/RMG)	134	0	10	3/0
25	30	FEFE DOBSON Don't Go (Girls & Boys) (Island/IDJMG)	133	-19	16	4/0

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 9/12-9/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♦ Indicates Cancan. © 2004, R&R, Inc.



MRAZ MELTS IN MIAMI Despite the heat emanating from the street, Jason Mraz stopped in at WHYI (Y-100.7)/Miami to generate some sparks of his own. Seen here are (l-r) Y-100.7 Asst. PD/midday guy Donnie Michaels and PD Rob Roberts, Mraz and Y-100.7 morning co-host Carolina Bermudez and MD/afternoon driver Michael Yo.



CARTER GETS JIGGY WITH THE TALENT Universal artist Hayley Westenra stopped by R&R's palatial offices to sing a few songs and hang out with the fabulous R&R staff. Here she is just before rearing up and helicoptering CHR/Pop Editor Kevin Carter across the room.

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

Stations and their adds listed alphabetically by market

WFLY/Albany, NY*
OM: Kevin Callahan
PD: John Fezz
7 AKON ISTYLES P
3 BRITNEY SPEARS
THREE DAYS GRACE
GAVIN DEGRAW
YELLOWCARD

WKFK/Albany, NY*
PD: Rob Davies
8 BRITNEY SPEARS
GAVIN DEGRAW
N.O.R.E. I'MMA SKY & DADDY YANKEE

KKOB/Albuquerque, NM*
OM: Eddie Hunsell
PD: Luis Abrams
APD: Mark Anderson
MD: Carlos Duran
15 TERROR SQUAD
1 NITTY
1 YELLOWCARD
BRITNEY SPEARS

KQID/Alexandria, LA
PD: Ron Roberts
JOSS STONE
DESTINY'S CHILD
TREE THIRTEEN
R&B LABEL GROUP
VERBOTICA

WAEB/Allentown, PA*
PD: Laura St. James
MD: Mike Kelly
1 BRITNEY SPEARS
DESTINY'S CHILD

KPRF/Amarillo, TX
OM: John McQueen
PD/MD: Marshall Blevins
53 CARA WREYER PHILD
52 L.L. RUF
51 JUVENILE
18 CHRISTINA AGUILERA WISSY ELLIOTT
15 USHER VALICIA KEYS
11 N.O.R.E. I'MMA SKY & DADDY YANKEE
11 JAWON

KGOT/Anchorage, AK
OM: Mark Murphy
PD: Bill Stewart
7 DESTINY'S CHILD

WDX/Appleton, WI*
PD/MD: David Burns
2 LOS LOVELY BOYS
1 JOHN MAYER

WSTR/Atlanta, GA*
PD: Don Bowen
APD: J.R. Jameson
MD: Michael Chasen
3 BRITNEY SPEARS
LEWNY KRAWITZ

WWWD/Atlanta, GA*
OM/MD: Dylan Sprague
MD: Jeff Miles
5 BRITNEY SPEARS
GOOD CHARLOTTE

WAYV/Atlantic City, NJ*
PD/MD: Paul Kelly
2 HOWIE DAY
CHRISTINA MILAN KUZE BUDDEN
BRITNEY SPEARS

KHFI/Austin, TX*
PD/MD: Tommy Austin
7 BRITNEY SPEARS
GAVIN DEGRAW
CHRISTINA MILAN KUZE BUDDEN

WBZN/Bangor, ME
PD: Dan Casman
APD/MD: Arlen "Old" Jameson
JUD
NITTY

WFMF/Baton Rouge, LA*
PD: Kevin Campbell
KEVIN LITTLE
BRITNEY SPEARS
LINDSAY LOHAN

KOXY/Beaumont, TX*
OM: Jim West
PD/MD: Brandon Shaw
APD: Patrick Sanders
CHRISTINA MILAN KUZE BUDDEN
GOOD CHARLOTTE

KRSQ/Billings, MT
OM: Tom Oates
PD/MD: Kyle McCoy
3 TRICK DADDY
DESTINY'S CHILD

WXYK/Biloxi, MS*
OM: Jay Taylor
PD: Kyle Carley
APD/MD: Lucas
TRICK DADDY
N.O.R.E. I'MMA SKY & DADDY YANKEE
LL COOL J
BRITNEY SPEARS
LINDSAY LOHAN

WWYL/Binghamton, NY
OM/MD: EJ Bryant
2 BRITNEY SPEARS
2 CHRISTINA MILAN KUZE BUDDEN

WDEI/Birmingham, AL*
OM: Doug Hamand
PD: Tommy Clark
MD: Bradshaw Reeves
11 HOUSTON TENNESSEE & HATE DOGS
2 BRITNEY SPEARS
2 SWITFOOT

KSAS/Boise, ID*
PD: Hess Grigg
6 BRITNEY SPEARS
CHRISTINA MILAN KUZE BUDDEN

KZMG/Boise, ID*
PD: Jim Allen
23 BRITNEY SPEARS
3 ASHLEE SIMPSON
1 VANESSA CARLTON
LINDSAY LOHAN

WKKS/Boston, MA*
PD: Caitlinne Jack McCartney
APD/MD: David Corey
YELLOWCARD
LOS LOVELY BOYS
BRITNEY SPEARS
LINDSAY LOHAN

KNDE/Bryan, TX
PD: Bobby Henson
APD/MD: Lesley K.
7 TRICK DADDY
YELLOWCARD
BRITNEY SPEARS

WKSE/Buffalo, NY*
PD: Dave Universal
MD: Pete Behar
9 BRITNEY SPEARS

WZJL/Canton, OH*
PD: Alex Teer
APD: Jay Towlers
MD: Keith Curry
1 BRITNEY SPEARS
SIMPLE PLAN

WRZE/Cape Cod, MA
OM: Steve McVie
PD/MD: Shana Blue
9 BRITNEY SPEARS
13 CHRISTINA MILAN KUZE BUDDEN
AARON BRADY

KZIA/Cedar Rapids, IA
OM: Rob Horton
PD/MD: Kevin Walker
3 NITTY

WQOB/Champaign, IL
OM: John McLaughlin
11 BRITNEY SPEARS

WSSX/Charleston, SC*
PD: Mike Edwards
APD: Greg Pitt
MD: Special Ed
3 BRITNEY SPEARS
LINDSAY LOHAN
JOHN MAYER

WVSR/Charleston, WV
OM: Jeff Whitehead
PD: Jay Furlow
APD/MD: JJ Bryant
SWITFOOT
DIDD
JOHN MELLENCAMP

WNKS/Charlotte, NC
OM: Kris Reynolds
MD: Keith Reynolds
13 YELLOWCARD
CROSSFACE
KILLERS
GAVIN DEGRAW

WIOG/Chattanooga, TN*
OM: Kris Van Dyle
PD/MD: Roger
13 BRITNEY SPEARS
3 SIMPLE PLAN
CHRISTINA MILAN KUZE BUDDEN

WKSC/Chicago, IL*
PD: Rod Phillips
MD: Jeff Murray
No Adds

KLRS/Chico, CA
PD/MD: Eric Brown
11 BRITNEY SPEARS

WKFS/Cincinnati, OH*
OM: Scott Reinhard
PD: Tommy Bodson
MD: Jeremy
7 BRITNEY SPEARS
AKON ISTYLES P

WAKS/Cleveland, OH*
OM: Kevin McElroy
APD/MD: Jeff Zalkowkas
PD: Dan Mason
APD/MD: Kasey
38 BRITNEY SPEARS
1 SEETHER I'MMA SKY & DADDY YANKEE

KKMG/Colorado Springs, CO*
OM: Bobby Irwin
PD: Chad Reiter
4 LINDSAY LOHAN
2 BRITNEY SPEARS
1 GOOD CHARLOTTE

WVXK/Columbus, GA
OM/MD: Ben Gaskin
TRICK DADDY
1 JOHN MAYER
1 LEWNY KRAWITZ
1 BRITNEY SPEARS

WNCI/Columbus, OH*
PD: Jimmy Steele
APD/MD: Joe Kelly
1 SIMPLE PLAN
BRITNEY SPEARS

KHKS/Dallas, TX*
PD: Paul Davis
APD/MD: Fernando Ventura
4 JUD
4 SIMPLE PLAN
1 BRITNEY SPEARS
LINDSAY LOHAN
GAVIN DEGRAW

WDFK/Dayton, OH*
OM: Tony Tillot
PD: Matt Johnson
8 BRITNEY SPEARS
5 KELLY CLARKSON

WGTZ/Dayton, OH*
OM: J.D. Kunes
PD/MD: Scott Sharp
9 BRITNEY SPEARS
NELLY KCHRISTINA AGUILERA

WVYB/Daytona Beach, FL*
OM: Frank Scott
PD/MD: Walter
4 BRITNEY SPEARS
ASHLEE SIMPSON
SIMPLE PLAN
JESSE MCCARTNEY

KFMD/Denver, CO*
PD: Jim Lawson
APD/MD: Blake Olson
14 BRITNEY SPEARS
7 TRICK DADDY
3 KILLERS

KKDM/Des Moines, IA*
PD: Greg Chance
MD: Jared Goldberg
10 BRITNEY SPEARS
13 THREE DAYS GRACE
1 LINDSAY LOHAN
GAVIN DEGRAW

WDRO/Detroit, MI*
PD: John Stewart
APD: Jay Towlers
MD: Keith Curry
1 BRITNEY SPEARS
33 TRICK DADDY
11 BRITNEY SPEARS
11 KELLY CLARKSON

WQOI/Detroit, MI*
PD: Don Theodore
APD/MD: Boon Daniels
13 BRITNEY SPEARS
GOOD CHARLOTTE

WLVY/Elmira, NY
OM/MD: Gary Knight
APD: Brian Scott
15 OUTRAGE
12 SIMPLE PLAN
11 BEYONCE
10 USHER
8 BRITNEY SPEARS
5 TRICK DADDY

WNRQ/Elmira, NY
PD: John Reynolds
MD: Keith Reynolds
13 YELLOWCARD
CROSSFACE
KILLERS
GAVIN DEGRAW

WRTS/Erie, PA
OM: Rick Rombaldo
PD: Jeff Horan
APD/MD: Karen Black
4 HILARY DUFF
1 JET

KDUK/Eugene, OR
OM: Chris Sargent
PD: Valerie Shadle
21 NELLY KCHRISTINA AGUILERA
18 TERROR SQUAD
10 ASHLEE SIMPSON

WSTO/Evansville, IN
PD: Stan The Man Priest
APD: Brad Booker
MD: Josh Strickland
13 BLACK EYED PEAS

KMXX/Fayetteville, AR
OM: Tom Travis
PD/MD: Ben D.
13 DESTINY'S CHILD
12 TERROR SQUAD

WWCK/Flint, MI*
PD: Scott Fraz
1 TRICK DADDY
CHRISTINA MILAN KUZE BUDDEN
SIMPLE PLAN

WJMX/Florence, SC
OM: Randy Wilcox
PD/MD: Scotty G.
1 USHER VALICIA KEYS
NITTY
SIMPLE PLAN

KWYE/Fresno, CA*
PD: Rhyler
APD: Nikki Thomas
MD: Nikki Thomas
5 JESSE MCCARTNEY
DESTINY'S CHILD
BRITNEY SPEARS
3 JAWON
LL COOL J
CHRISTINA MILAN KUZE BUDDEN

KSME/Fl. Collins, CO*
PD: Chris Kelly
MD: Jo Jo Rumbough
11 KILLERS
JESSE MCCARTNEY
BRITNEY SPEARS

WXKB/Fl. Myers, FL*
PD: Chris Cox
APD/MD: Randy Sherryn
GAVIN DEGRAW
YELLOWCARD
311
CHRISTINA MILAN KUZE BUDDEN
SIMPLE PLAN
BRITNEY SPEARS

KZBB/Fl. Smith, AR
OM: Lee Matthews
PD/MD: Todd Chance
20 DESTINY'S CHILD
15 BURKE ROONEY
5 AKON ISTYLES P

WYKS/Gainesville, FL*
PD: Jari Banta
APD: Mike Forte
1 BRITNEY SPEARS
1 BRITNEY SPEARS
JESSE MCCARTNEY

WSNX/Grand Rapids, MI*
PD: Bobby Novosad
APD/MD: Andrew "A.G." Gordon
2 TRICK DADDY
1 BRITNEY SPEARS
LINDSAY LOHAN

WKZL/Greensboro, NC*
PD: Jeff McHugh
APD/MD: Terrie Knight
MD: Marlene Gam
24 BRITNEY SPEARS
20 NELLY KCHRISTINA AGUILERA
YELLOWCARD

WERO/Greenville, NC*
PD: Tony Banks
APD/MD: Chris "Hollywood" Mason
4 BRITNEY SPEARS

WRHT/Greenville, NC*
OM/MD: Jeff Davis
APD/MD: Blake Larson
14 BRITNEY SPEARS
7 LINDSAY LOHAN
SUZY K.
LEWNY KRAWITZ
LL COOL J

WFBC/Greenville, SC*
PD: Greg Chance
MD: Jared Goldberg
10 BRITNEY SPEARS
13 THREE DAYS GRACE
2 GAVIN DEGRAW

WWMD/Hagerstown, MD
PD: Chris Carmichael
MD: Jeff Daniels
10 DESTINY'S CHILD
7 TRICK DADDY
6 SWITFOOT
6 NELLY KCHRISTINA AGUILERA

WHKF/Harrisburg, PA*
APD/MD: Michael McCoy
APD/MD: Jerry Kidd
1 BRITNEY SPEARS
VANESSA CARLTON

WKSS/Hartford, CT*
PD: Rick Vaughn
MD: Jo Jo Brooks
3 BRITNEY SPEARS

KREB/Houston, TX*
PD: Tracy Austin
MD: Leslie Whitte
15 BRITNEY SPEARS

WKEE/Huntington, PD: Jim Davis
APD/MD: Gary Butler
CARA WREYER PHILD
SIMPLE PLAN
DESTINY'S CHILD
BRITNEY SPEARS

WZYP/Huntsville, AL*
PD: Keith Scott
MD: Ally "Lisa" Elliott
2 ASHLEE SIMPSON
VANESSA CARLTON
CHRISTINA MILAN KUZE BUDDEN

WNOU/Indianapolis, IN*
OM: David Edge
PD: Chris Edgar
MD: Dylan
GAVIN DEGRAW
USHER VALICIA KEYS
ASHLEE SIMPSON

WYDY/Jackson, MS*
OM/MD: Johnny O
APD/MD: Wade West
2 BRITNEY SPEARS
LINDSAY LOHAN
SCISSOR SISTERS
CHRISTINA MILAN KUZE BUDDEN

WAPE/Jacksonville, FL*
OM/MD: Cal Thomas
APD/MD: Tony Mason
10 BRITNEY SPEARS
JUD

WFKS/Jacksonville, FL*
PD: Skip Kelly
APD/MD: Black
7 LINDSAY LOHAN
4 KELLY CLARKSON
4 BRITNEY SPEARS

WGLU/Johnstown, PA
PD: Mike Edwards
APD/MD: Jonathan Reed
ASHLEE SIMPSON
LINDSAY LOHAN

KSYN/Joplin, MO
OM: Jeff Michaels
PD: Jason Knight
APD: Steve Kraus
14 JUD
7 AKON ISTYLES P
5 JESSE MCCARTNEY
DESTINY'S CHILD
BRITNEY SPEARS
3 JAWON
LL COOL J
CHRISTINA MILAN KUZE BUDDEN

WKFR/Kalamazoo, MI
OM: Mike McElroy
PD/MD: Woody Isacson
4 ASHLEE SIMPSON
3 CHRISTINA MILAN KUZE BUDDEN
3 USHER VALICIA KEYS

KCHZ/Kansas City, MO*
OM/MD: Drew Johnson
MD: Jacqui Lundy
FRANZ FERDINAND
CHRISTINA MILAN KUZE BUDDEN

KMXV/Kansas City, MO*
MD: Holly Clark
GAVIN DEGRAW
GOOD CHARLOTTE

KSMB/Lafayette, LA*
PD: Bobby Novosad
APD/MD: Andrew "A.G." Gordon
2 TRICK DADDY
1 BRITNEY SPEARS
JESSE MCCARTNEY

WLAN/Lancaster, PA*
OM: Michael McCoy
PD: JT Bosch
APD/MD: Holly Love
1 BRITNEY SPEARS
THREE DAYS GRACE

WHZZ/Lansing, MI*
OM: Jason Adams
APD: David Brown
SIMPLE PLAN
BRITNEY SPEARS

WLKT/Lexington, KY*
PD: Steve McVie
MD: Garry Olson
6 BRITNEY SPEARS
2 NELLY KCHRISTINA AGUILERA
SIMPLE PLAN
CHRISTINA MILAN KUZE BUDDEN

KFRX/Lincoln, NE
PD: Ryan Sampson
MD: Adam Michaels
KELLY CLARKSON
LINDSAY LOHAN

KLAL/Little Rock, AR*
PD: Randy Cain
APD: Ed Johnson
MD: Charlotte
4 BRITNEY SPEARS
GAVIN DEGRAW
CHRISTINA MILAN KUZE BUDDEN
JESSE MCCARTNEY

KIS/Los Angeles, CA*
PD: John Ivoy
APD/MD: Julie Pilot
15 CHRISTINA MILAN KUZE BUDDEN
15 BRITNEY SPEARS
1 LINDSAY LOHAN

WDJX/Louisville, KY*
PD: Shana Collins
6 TERROR SQUAD
8 NELLY KCHRISTINA AGUILERA
5 USHER VALICIA KEYS

WZKF/Louisville, KY*
PD/MD: Chris Ramoelph
18 CHINGY
12 BRITNEY SPEARS

KZHL/Lubbock, TX
OM: Kevin Phillips
PD/MD: Kild Carson
KELLY CLARKSON
CHRISTINA AGUILERA WISSY ELLIOTT

WMOB/Macon, GA
OM: Jeff Shivers
PD/MD: Calvin Hicks
CHRISTINA MILAN KUZE BUDDEN

WZEE/Madison, WI*
OM: Mike Ferris
PD/MD: John Reilly
APD: Joey Hoops
38 NITTY
1 USHER VALICIA KEYS
CHRISTINA MILAN KUZE BUDDEN
JESSE MCCARTNEY

WJYY/Manchester, NH
PD/MD: AJ DeLuca
7 BRITNEY SPEARS
TRICK DADDY
TRICK DADDY
CHRISTINA MILAN KUZE BUDDEN

KIFS/Medford, OR
OM: Bill Hilsman
PD/MD: Michael Moon
9 DESTINY'S CHILD
8 TERROR SQUAD
USHER VALICIA KEYS
TRICK DADDY
FRANK FERDINAND
SKYE SWEETNAM

WAOA/Melbourne, FL*
PD: Skip Kelly
MD: Steve Richards
MD: Eric Damore
1 ASHLEE SIMPSON
VANESSA CARLTON
CHRISTINA MILAN KUZE BUDDEN

WHY/Miami, FL*
PD: Rob Roberts
APD: Donnie Michaels
MD: Mitchell Ye
3 BRITNEY SPEARS
LINDSAY LOHAN
CHRISTINA MILAN KUZE BUDDEN
NELLY

WYXS/Milwaukee, WI*
OM/MD: Brian Kelly
APD/MD: PJ
7 BRITNEY SPEARS
1 AKON ISTYLES P
FRANK FERDINAND

KDWB/Minneapolis, MN*
PD: Rob Morris
MD: Derek Moran
15 BRITNEY SPEARS
THREE DAYS GRACE
CHRISTINA MILAN KUZE BUDDEN

WYOK/Mobile, AL*
APD/MD: Scott Adams
CHRIS COOLIDGE
GOOD CHARLOTTE

KHOP/Modesto, CA*
OM: Richard Perry
PD: Chase Sherry
13 BRITNEY SPEARS
3 CARA WREYER PHILD
2 CHRISTINA MILAN KUZE BUDDEN

WBBO/Monmouth, NJ*
PD: Bobby Novosad
APD/MD: Kid Knight
LOS LOVELY BOYS
JET

KNOE/Monroe, LA
OM/MD: Bobby Richards
15 CHRISTINA AGUILERA WISSY ELLIOTT
DESTINY'S CHILD
BRITNEY SPEARS
CHRISTINA MILAN KUZE BUDDEN
USHER VALICIA KEYS

WHY/Montgomery, AL
OM: Bill Jones
PD: Karen Rife
1 FRANK FERDINAND
1 CHRISTINA MILAN KUZE BUDDEN

WVAQ/Morgantown, WV
OM: Hopy Karchevai
PD: Lacy Hoff
APD: Brian Mo
MD: Matthew Dierst
60 ASHLEE SIMPSON
GOOD CHARLOTTE
BRITNEY SPEARS
CHRISTINA MILAN KUZE BUDDEN

WXXM/Myrtle Beach, SC
OM: Mark Andrews
PD: Steve Williams
APD: Koome
1 SIMPLE PLAN
1 DESTINY'S CHILD
1 BRITNEY SPEARS

WRVW/Nashville, TN*
PD/MD: Rich Davis
JUD

WBLI/Nassau, NY*
OM: Nancy Cambino
PD: JJ Rice
APD: AJ Levine
MD: LJ Zabelski
1 KILLERS
1 BRITNEY SPEARS
TRICK DADDY
CHRISTINA MILAN KUZE BUDDEN
JUD
JOSS STONE

WFHN/New Bedford, MA
PD: James Reitz
MD: David Duran
20 BRITNEY SPEARS
10 N.O.R.E. I'MMA SKY & DADDY YANKEE
5 TRICK DADDY
4 RUPEE

WKCI/New Haven, CT*
PD: Chaz Kelly
MD: Barry Collins
3 BRITNEY SPEARS
3 USHER VALICIA KEYS
THREE DAYS GRACE
CHRISTINA MILAN KUZE BUDDEN
JUD

WQGN/New London, CT
PD: Kevin Phillips
MD: Shana Collins
43 SKYE SWEETNAM
3 LL COOL J
5 BRITNEY SPEARS
5 DAVID MARTIN
5 HYPOCRISIA
3 TRICK DADDY

WEZB/New Orleans, LA*
OM/MD: Mike Kaplan
APD: Charlie Scott
MD: Steve G.
23 BRITNEY SPEARS
3 LINDSAY LOHAN

WHTZ/New York, NY*
PD: Tom Poleman
APD: Sharon Dasher
MD: Paul "Cubby" Bryant
18 LINDSAY LOHAN
17 BRITNEY SPEARS

KBAT/Odessa, TX
OM: John Mossch
PD: Leo Caro
MD: Cory Knight
7 BRITNEY SPEARS
10 CHRISTINA MILAN KUZE BUDDEN

KCRS/Odessa, TX
PD: Ric Elliott
MD: Kathy Redwine
15 L.L. RUF

KIYO/Oklahoma City, OK*
PD: Mike McCoy
MD: J. Rod
4 TRICK DADDY
GAVIN DEGRAW
BRITNEY SPEARS

WXXL/Olando, FL*
OM/MD: Adam Cook
APD/MD: Pete De Graff
12 KILLERS
7 BRITNEY SPEARS
USHER VALICIA KEYS

WILN/Panama City, FL
OM: Mike Probie
PD: Keith Allen
APD/MD: G-Man
No Adds

WIOO/Philadelphia, PA*
PD: Todd Shannon
APD/MD: Marian Newsome
6 BRITNEY SPEARS
1 LINDSAY LOHAN
CHRISTINA MILAN KUZE BUDDEN

WKST/Pittsburgh, PA*
PD: Mark Anderson
APD: Mark Allen
MD: Mikey
8 LL COOL J
7 MASE
CHRISTINA MILAN KUZE BUDDEN

WJBO/Portland, ME
OM/MD: Tim Moore
MD: Mike Adams
BRITNEY SPEARS
LINDSAY LOHAN

KKRZ/Portland, OR*
PD: Brian Bridgman
16 NITTY
7 BRITNEY SPEARS
AKON ISTYLES P

WERZ/Portland, NH*
OM/MD: Mike O'Donnell
APD/MD: Kevin Matthews
No Adds

WSPK/Poughkeepsie, NY
PD: Sky Walker
MD: Paele Cruz
KILLERS
LINDSAY LOHAN

WPRO/Providence, RI*
OM/MD: Tony Bristol
APD/MD: Davey Morris
3 BRITNEY SPEARS
JOHN MAYER

KBEA/Quad Cities, IA*
OM: Darren Piro
PD: Jeff James
MD: Steve Fuller
6 BRITNEY SPEARS
CHRISTINA MILAN KUZE BUDDEN

WHTS/Quad Cities, IA*
PD: Tony Walkers
MD: Jerry Lock
7 BRITNEY SPEARS

WDCG/Raleigh, NC*
PD: Rick Schmidt
No Adds

WRVQ/Richmond, VA*
PD: Wayne Coy
APD: Darvin Sloan
MD: Jonathan Reed
1 CHRISTINA MILAN KUZE BUDDEN
1 NELLY KCHRISTINA AGUILERA
1 BRITNEY SPEARS

WJSS/Roanoke, VA*
PD/MD: Chao
19 CHINGY
6 BRITNEY SPEARS
4 KELLY CLARKSON

WXLK/Roanoke, VA*
PD: Kevin Scott
APD: Danny Meyers
MD: Bob Patrick
No Adds

WQGN/Rochester, NY*
PD: Erik Anderson
MD: Mark Dittand
54 BRITNEY SPEARS
41 SIMPLE PLAN

WPYX/Rochester, NY*
OM: Mike McCrae
PD: John Scott
APD: Carson
MD: J.B.
No Adds

WZOK/Rockford, IL
PD: Dave Johnson
MD: James West
10 WICKED BAKERS
9 NO DOUBT
9 BRITNEY SPEARS
CHRISTINA MILAN KUZE BUDDEN

KOND/Sacramento, CA*
PD: Steve West
MD: Christopher K.
17 BRITNEY SPEARS

WIOG/Saginaw, MI*
PD: Brent Carey
MD: Kenner
BRITNEY SPEARS
GAVIN DEGRAW
CHRISTINA MILAN KUZE BUDDEN
MIS-TEQ

KUDD/Salt Lake City, UT*
OM/MD: Brian Michel
APD/MD: Kevin Crane
1 SIMPLE PLAN
JESSE MCCARTNEY
LEWNY KRAWITZ

KZHT/Salt Lake City, UT*
PD: Jeff McCartney
MD: Kenner
1 YELLOWCARD
CROSSFACE
CHRISTINA MILAN KUZE BUDDEN
JESSE MCCARTNEY
GAVIN DEGRAW

KELZ/San Antonio, TX*
PD: Doug Bennett
13 BRITNEY SPEARS
2 SEETHER I'MMA SKY & DADDY YANKEE
CHRISTINA MILAN KUZE BUDDEN

KOXM/San Antonio, TX*
PD: Jay Shannon
MD: Tony Cortez
2 BRITNEY SPEARS
GAVIN DEGRAW

KHTS/San Diego, CA*
PD: Diana Laird
APD/MD: Hilson Haze
No Adds

WAEV/Savannah, GA
OM: Brad Kelly
PD/MD: Chris Alan
APD: Russ Francis
TERROR SQUAD
SIMPLE PLAN
JESSE MCCARTNEY

KBKS/Seattle, WA*
OM/MD: Mike Preston
APD/MD: Marcus D.
6 BRITNEY SPEARS
GAVIN DEGRAW
CHRISTINA MILAN KUZE BUDDEN

KRUF/Shreveport, LA*
PD: Erin Bristol
MD: Evan Harley
No Adds

WNDV/South Bend, IN
PD: Tommy Frank
MD: Oleg
5 KILLERS
3 TRICK DADDY
1 JUD
1 DESTINY'S CHILD

KZZU/Spokane, WA*
PD: Casey Christopher
MD: Brooke Fox
25 LL COOL J
N.O.R.E. I'MMA SKY & DADDY YANKEE

KOMG/Springfield, MO
PD/MD: Jay Shannon
33 LEAD SUAREZ
32 GOOD CHARLOTTE
31 SWITFOOT

KSJZ/St. Louis, MO*
MD: Bailey
MD: John J.
10 AKON
7 CHINGY
5 BRITNEY SPEARS
JA RULE UR KELLY & ASHANTI
LL COOL J

WRWQ/Syracuse, NY*
OM/MD: Tom Mitchell
MD: Jimmy Olson
CHRISTINA MILAN KUZE BUDDEN
JESSE MCCARTNEY
BRITNEY SPEARS

WJST/Syracuse, NY*
MD: Jeff Wise
MD: Jeff Wise
13 CHRISTINA MILAN KUZE BUDDEN
16 BRITNEY SPEARS

WHIT/Syracuse, NY*
OM: Jeff Horn
PD: Jay Taylor
APD: A.J.
3 BRITNEY SPEARS
CHRISTINA MILAN KUZE BUDDEN

WHIT/Tallahassee, FL
OM: Jeff Horn
PD: Jay Taylor
APD: A.J.
3 BRITNEY SPEARS
CHRISTINA MILAN KUZE BUDDEN

WFLZ/Tampa, FL*
OM/MD: Jeff Koppert
APD: Tony Koppert
4 BRITNEY SPEARS
GOOD CHARLOTTE

WMGT/Terre Haute, IN
PD: Steve Smith
MD: Matt Luschling
6 BRITNEY SPEARS
5 TRICK DADDY
5 JUD
ELISA

WVKS/Toledo, OH*
OM/MD: Bill Michaels
APD/MD: Mark Andrews
9 BRITNEY SPEARS
3 KELLY CLARKSON
LL COOL J

WKHJ/Traverse City, MI
PD/MD: Mark Elliott
No Adds

WPST/Trenton, NJ*
OM/MD: Dave McCoy
APD/MD: Chris Puroto
7 BRITNEY SPEARS
AKON ISTYLES P
CHRISTINA MILAN KUZE BUDDEN
JESSE MCCARTNEY

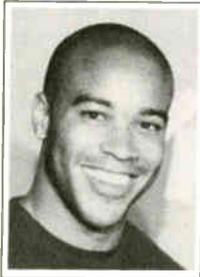
WHOT/Youngstown, OH*
PD: John Trent
MD: Lisa Reynolds
1 FRANK FERDINAND
1 CHRISTINA MILAN KUZE BUDDEN
SIMPLE PLAN

KROQ/Tucson, AZ*
OM: Tim Richards
PD/MD: Ken Carr
16 BRITNEY SPEARS

KHIT/Tulsa, OK*
OM/MD: Ted Tucker
APD: Matt "The Brain" Derrick
MD: Matt Pyle
10 BRITNEY SPEARS
3 FRANK FERDINAND
SIMPLE PLAN
TRICK DADDY

WWKZ/Tupelo, MS
PD: Rick Stevens
MD: Mike Allen
8 SCISSOR SISTERS
5 SWITFOOT
5 BRITNEY SPEARS
3 DASHBOARD CONFESSIOAL
2 TREE THIRTEEN

KISX/Tyler, TX
OM: Dave Ashcraft
PD/MD: Larry Thompson
MD: Bailey
DESTINY'S CHILD
BRITNEY SPEARS



From Local To National

Taking your show to the masses

You're a top radio talent who has the highest ratings across the board in Miami, and everyone gives you accolades for how entertaining and unique your show is. Like any other star, you'd like to have a bigger audience, but you don't necessarily want to leave Miami due to your desire to be around sexy people and your infatuation with the beach. Not wanting to jeopardize your personal needs, you think, "How can I possibly continue to live in Miami while getting my radio show heard by the masses?"

Or you could be that program director in Mobile who has terrible weekend ratings. You wish you could put on a show in those dayparts that had a big-name radio personality attached to it, a show filled with celebrity guests and the hottest elements. You think to yourself, "What an incredible dynamic that would bring to the station. My weekend ratings would be insane, and I'd kill my competition."

When situations like these arise, there is a solution. Welcome to the world of syndicated radio.

"Syndication is taking a product, brand, benchmark or program that is successful in a single market and transforming it into a national brand," says Gary Bernstein, President of SupeRadio Networks, a syndication company that's part of the Access.1 Communications family. SupeRadio has 45 radio programs in various formats airing on more than 2,500 radio stations, including stations in just about every major market.

"Syndication gives other stations across the country the opportunity to take advantage of a phenomenal product that's not airing in their own market," says Bernstein. With ratings success stories including such nationally syndicated shows as *The Baka Boyz Hip Hop Mastermixx*, *The Wendy Williams Experience*, *Pocos Pero Locos*, *Dr. Dre and Ed Lover's Jump Off* and *Sunday Night Slow Jams*, SupeRadio has shown itself to be forward-thinking in developing unique, niche-type radio shows for nearly 17 years.

More and more radio program-



Gary Bernstein

mers are relying on the features and big-name talent of nationally syndicated shows to fill their weekend dayparts, and more air personalities are looking to take their shows to the next level through syndication. Do you know the ins and outs of syndicated radio? If not, sit back and relax, because Bernstein is about to teach you a frickin' lesson.

Finding The Right Show

How do radio syndication companies find those one-of-a-kind radio shows to offer potential affiliates? "There are two ways," Bernstein says. "One way of doing it is to create your own luck just by being in the trenches." Bernstein does this by spending much of his time traveling to various markets in hopes of finding that one show that moves him.

"You've got to have a show that's compelling, that's so much better than what somebody can do locally not just in terms of quality, but also in terms of resources," he says. "It has to be an automatic 'I must have,' because, in this day and age, only the 'I must haves' are going to clear. If it's something that's disposable, it won't get cleared. It can't be just a generic radio show."

Bernstein found one such show when he went to Chicago to visit WGCI PD Elroy Smith. "I heard this phenomenal mix," Bernstein says. "It sounded special. It sounded intricate, different — something that the typical mixer or radio station couldn't get. When that mix was going on, everyone at the station was mesmerized. Elroy said, 'Gary,

this thing is the biggest, most lovable benchmark on my entire station.'

"We quickly moved to syndicate that benchmark. Now it's battle-proven. It's in 60 other markets across the country. It's a very memorable benchmark. Right now that specific mix is running at 8am on WNEW/New York."

Another way syndication companies find the right shows to syndicate is by approaching personalities who have created a buzz for themselves and have the ratings to back up that buzz, such as WBLS/New York's Wendy Williams. "Wendy has a tremendous track record," says Bernstein. "She's No. 1 in New York 18-49, and, if you do your research, you know other markets would like to have her if they had the opportunity."

Bernstein points out that syndicated shows usually begin in New York, Los Angeles or Chicago. "That's where they start, and they move elsewhere," he says. "Those cities are great test laboratories."

"Our goal going into the future is to find more brands that have undeniable track records that will keep moving and take stations to greater heights."

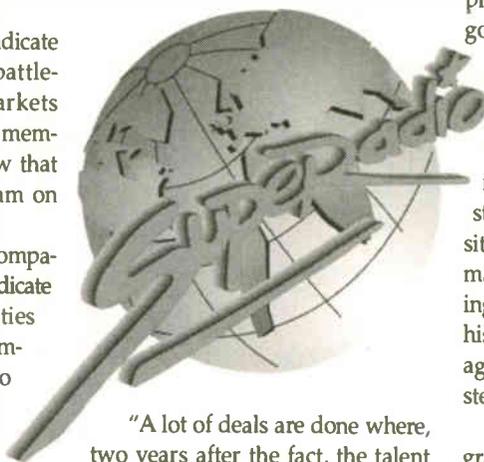
Contract Negotiations

As an air talent or mixer, you've gotten the attention of a syndication company. Now it's time to sit down to make a deal. But wait! Before you sign your life away, make sure you have a full understanding of your role as the talent. "I believe in educating a person on what the syndication process is all about and the

"Syndication is taking a product, brand, benchmark or program that is successful in a single market and transforming it into a national brand."

different options available," Bernstein says.

He does so by figuring out the needs of the individual. What is the person's financial situation? What would he or she ultimately like to accomplish through syndication? "I don't do a deal with anybody without understanding their specific needs upfront," Bernstein says.



"A lot of deals are done where, two years after the fact, the talent understands what the deal actually meant. That's the wrong kind of deal to cut. We educate them on how the revenues work, how advertising works, and how it works through our rep firm. We take them to our rep firm, and they understand the syndication process before they get in to a deal."

Once the education is complete and the needs of the individual have been determined, a suitable package is created. "That's important, because no one wants to get into a deal and not know what they're doing," Bernstein says. "It's much like artists and record companies. Some artists sign their lives away, and, all of sudden, six albums later, it's 'What did I do?' We really believe in keeping our producers happy and educated."

"There are generally two different types of deals. One kind of deal is where you do a partnership with the talent, where the talent owns the radio show and there's a revenue split. That's an attractive deal for the talent, because they participate in the upside. The other way of doing it is to hire the talent. Then they work for us and get a steady paycheck."

The Revenue Streams

A syndicator operating on a barter basis makes its money through commercials sold by its rep firm. "Most of our shows have commercials either inside the show or ROS [run of schedule] on the station," says Bernstein. "Our rep firm, Media America, sells those commercials. Sometimes what they'll do is

group different shows together so we can get a certain percentage of the country.

"If you have a person who has a radio show that's in a niche format and that might only have 12 or 14 stations, they're able to make more money if we combo that with a couple of other shows. We like people to be able to monetize their radio program from Day One. That's the goal."

With radio companies focusing on the bottom line more than ever before, syndicators have had to adjust when they're working on a barter deal with a radio station. "We really have to be sensitive to the needs of the station to make sure that the barter is not going to hurt the program director and his interaction with the sales manager and general manager," Bernstein says.

"We want to make sure that programming and sales are not at odds. I want to make sure that the programming and the value attached to it is such that the sales manager says, 'I can't do without this radio show. It creates higher unit rates.'"

Running niche syndicated shows can also create nontraditional revenue for stations. "*Pocos Pero Locos*, which started at KPWR/Los Angeles, had a very small niche," Bernstein says. "Now they're taking that show around the country. You get a radio show, merchandising and a concert. The station gets a two-hour show that spikes the ratings, and we bring in a concert that they can tie in to and merchandise off of."

Ahead Of The Curve

SupeRadio's goal is to stay ahead of the curve in developing unique shows and working with the hottest air talent. How will they continue to raise the bar? "Shows like *Pocos Pero Locos* and *Sunday Night Slow Jams* are battle-tested in enough markets that we're not talking about a concept anymore, we're talking about stuff with an undeniable track record," Bernstein says.

"Our goal going into the future is to find more brands like that, that have undeniable track records that will keep moving and take stations to greater heights. You need the ideal combination of superstar hosts and great production, benchmarks and features in the show. When you have that kind of combination, you have something that stations can't easily duplicate themselves, and you have bidding wars. That's where SupeRadio wants to be."

R&R CHR/RHYTHMIC TOP 50

September 24, 2004

POWERED BY
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	6796	-11	740887	16	87/0
1	2	TERROR SQUAD Lean Back (Universal)	6784	-36	674985	15	83/0
4	3	NELLY My Place (Derry/Fo' Reel/Universal)	5563	+277	496537	10	84/1
3	4	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	4993	-338	492931	18	82/0
8	5	USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	4573	+904	444495	5	85/0
6	6	AKON f/STYLES P. Locked Up (SRC/Universal)	4367	+233	414180	22	71/1
5	7	LL COOL J Headsprung (Def Jam/IDJMG)	4137	-33	401099	12	84/0
7	8	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3689	-199	352621	27	72/0
9	9	JUVENILE Slow Motion (Cash Money/Universal)	3407	-186	382189	23	82/0
11	10	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	3244	+171	359029	12	72/1
10	11	KEVIN LYTTLE Turn Me On (Atlantic)	2879	-507	278574	22	72/0
12	12	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	2588	-257	267359	19	72/0
13	13	J-KWON You & Me (So So Def/Zomba)	2567	+253	166038	9	68/0
20	14	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	2509	+752	197446	4	76/9
16	15	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	2266	+81	253515	7	69/1
19	16	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	2155	+311	258603	10	74/3
41	17	DESTINY'S CHILD Lose My Breath (Columbia)	2060	+1366	244256	2	80/2
15	18	T.I. Let's Get Away (Grand Hustle/Atlantic)	1927	-370	145638	14	66/0
17	19	NINA SKY Move Ya Body (Next Plateau/Universal)	1901	-285	181866	24	65/0
18	20	USHER Confessions Part 2 (LaFace/Zomba)	1846	-134	187841	24	47/0
14	21	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	1839	-474	127593	20	69/0
27	22	N.O.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Def Jam/IDJMG)	1746	+556	235683	6	59/10
21	23	LIL SCRAPPY No Problem (BME/Reprise)	1504	-1	185554	11	60/2
32	24	CHINGY Balla Baby (DTP/Capitol)	1413	+422	104000	4	73/9
37	25	LL COOL J Hush (Def Jam/IDJMG)	1411	+580	128749	2	66/4
23	26	213 Groupie Luv (TVT)	1403	+22	136156	9	48/0
28	27	SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	1250	+79	152478	10	58/2
22	28	MONICA U Should've Known Better (J/RMG)	1159	-249	139235	15	53/0
24	29	LLOYD BANKS I'm So Fly (Interscope)	1113	-152	57876	6	59/0
34	30	FABOLOUS Breathe (Atlantic)	1062	+170	102998	3	72/8
40	31	SNOOP DOGG Drop It Like It's Hot (Doggy Style/Geffen)	1055	+343	150906	3	48/22
31	32	YONNIE f/YING YANG TWINS In Da Club (Universal)	1037	-20	51920	5	51/2
30	33	NELLY Flap Your Wings (Derry/Fo' Reel/Universal)	1036	-45	120627	5	52/0
26	34	YOUNG BUCK Let Me In (Interscope)	879	-230	110482	13	67/0
36	35	XZIBIT Muthaf**ka (Loud/Columbia)	847	+11	47936	4	46/0
33	36	TWISTA f/R. KELLY So Sexy (Atlantic)	828	-145	111419	14	48/1
43	37	NELLY f/CHRISTINA AGUILERA Tilt Ya Head Back (Derry/Fo' Reel/Universal)	805	+125	56046	3	14/1
47	38	JOJO Baby It's You (BlackGround/Universal)	793	+302	67359	2	33/4
35	39	GUERRILLA BLACK f/BEENIE MAN Compton (Virgin)	793	-60	61166	8	49/2
45	40	GAME f/50 CENT Westside Story (Aftermath/G-Unit/Interscope)	760	+172	89965	3	23/2
39	41	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot/Asylum)	750	+24	112354	11	25/0
38	42	RUPEE Tempted To Touch (Atlantic)	734	-3	71895	5	44/4
25	43	PITBULL Back Up (TVT)	686	-538	44513	12	40/1
42	44	SILKK THE SHOCKER f/MASTER P We Like Dem Girls (New No Limit/Koch)	558	-103	44385	7	32/0
Debut	45	NB RIDAZ Pretty Girl (Upstairs)	483	+80	28740	1	4/1
Debut	46	JOHN LEGEND Used To Love You (Columbia)	444	+131	35335	1	31/3
48	47	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	439	-10	27336	9	14/1
-	48	LIL' EDDIE f/MARIO WINANS I Don't Think I Ever (Yellowcity/Big3)	401	-1	15544	5	31/1
50	49	BODY HEADBANGERS f/YOUNGBLOODZ I Smoke, I Drink (Universal)	388	-5	56274	2	9/1
Debut	50	YOUNG BUCK Shorty Wanna Ride (Interscope)	384	+166	27279	1	38/4

89 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/12-9/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
TWISTA f/R. KELLY So Sexy Chapter II (Never Like This) (Atlantic)	33
C. MILIAN f/J. BUDDEN Whatever U Want (Island/IDJMG)	29
SNOOP DOGG Drop It Like It's Hot (Doggy Style/Geffen)	22
YUNG WUN f/DAVID BANNER Walk It, Talk It (J/RMG)	15
PLAY-N-SKILLZ Call Me (Universal)	12
N.O.R.E. f/NINA SKY & DADDY... Oye Mi Canto (Def Jam/IDJMG)	10
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	9
CHINGY Balla Baby (DTP/Capitol)	9
FABOLOUS Breathe (Atlantic)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DESTINY'S CHILD Lose My Breath (Columbia)	+1366
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	+904
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	+752
LL COOL J Hush (Def Jam/IDJMG)	+580
N.O.R.E. f/NINA SKY & DADDY... Oye Mi Canto (Def Jam/IDJMG)	+556
CHINGY Balla Baby (DTP/Capitol)	+422
SNOOP DOGG Drop It Like It's Hot (Doggy Style/Geffen)	+343
A. KEYS f/TONY, TONI, TONE & J. PAUL Diary (J/RMG)	+311
JOJO Baby It's You (BlackGround/Universal)	+302
NELLY My Place (Derry/Fo' Reel/Universal)	+277

New & Active

LLOYD Hey Young Girl (Murder Inc./Def Jam/IDJMG)	Total Plays: 365, Total Stations: 28, Adds: 2
MOBB DEEP Real Gangstaz (Violator/Zomba)	Total Plays: 357, Total Stations: 27, Adds: 1
LIL' WAYNE Go DJ (Cash Money/Universal)	Total Plays: 355, Total Stations: 22, Adds: 7
PITBULL Dammit Man (TVT)	Total Plays: 340, Total Stations: 18, Adds: 4
I-20 f/LUDACRIS Break Bread (DTP/Capitol)	Total Plays: 280, Total Stations: 20, Adds: 1
MANNIE FRESH Real Big (Cash Money/Universal)	Total Plays: 268, Total Stations: 20, Adds: 2
C. AGUILERA f/M. ELLIOTT Car Wash (DreamWorks/Geffen/Interscope)	Total Plays: 261, Total Stations: 15, Adds: 0
TQ Right On (Hub/Lightyear)	Total Plays: 250, Total Stations: 13, Adds: 2
PLAY-N-SKILLZ Call Me (Universal)	Total Plays: 218, Total Stations: 22, Adds: 12
CASSIDY f/JUVENILE Make U Scream (J/RMG)	Total Plays: 199, Total Stations: 19, Adds: 0

Songs ranked by total plays

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

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**America's Best Testing CHR/Rhythmic Songs 12+
For The Week Ending 9/24/04**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
TERROR SQUAD Lean Back (Universal)	4.18	4.11	95%	27%	4.20	4.21	4.20
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	4.13	4.13	93%	21%	4.13	4.17	4.12
NELLY My Place (Derrty/Fo' Reel/Universal)	4.13	4.13	92%	18%	4.19	3.99	4.07
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	4.12	4.25	97%	27%	4.06	4.09	4.06
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	4.06	4.08	96%	29%	4.11	4.02	3.93
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	4.01	4.05	71%	10%	4.05	4.07	3.88
SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	4.01	4.06	68%	10%	4.11	4.09	4.14
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3.92	4.00	98%	40%	3.75	3.71	4.16
T.I. Let's Get Away (Grand Hustle/Atlantic)	3.88	3.95	70%	14%	3.97	3.97	3.64
USHER Confessions Part 2 (LaFace/Zomba)	3.87	3.98	99%	51%	3.99	3.82	3.81
JUVENILE Slow Motion (Cash Money/Universal)	3.85	4.01	97%	42%	3.76	3.82	3.90
MONICA U Should've Known Better (J/RMG)	3.78	3.84	82%	25%	3.97	3.68	3.69
LL COOL J Headsprung (Def Jam/IDJMG)	3.78	3.97	76%	19%	3.77	3.76	3.80
AKON f/STYLES P. Locked Up (SRC/Universal)	3.77	3.71	77%	24%	4.00	3.78	3.57
LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	3.76	3.79	92%	27%	3.95	3.73	3.50
MASE Breathe, Stretch, Shake (Bad Boy/Universal)	3.76	3.91	68%	12%	3.98	3.75	3.61
JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	3.74	3.84	76%	23%	3.80	3.74	3.62
NINA SKY Move Ya Body (Next Plateau/Universal)	3.72	3.79	97%	49%	3.47	3.66	3.95
LLOYD BANKS On Fire (Interscope)	3.72	3.78	92%	35%	3.76	3.63	3.76
J-KWON You & Me (So So Def/Zomba)	3.70	3.86	54%	11%	4.04	3.76	3.39
ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	3.65	3.89	75%	22%	3.42	3.77	3.69
KEVIN LYTTLE Tum Me On (Atlantic)	3.63	3.49	96%	46%	3.62	3.52	3.60
KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	3.63	3.72	93%	37%	3.99	3.43	3.48
LLOYD BANKS I'm So Fly (Interscope)	3.62	-	55%	12%	3.65	3.76	3.61
YOUNG BUCK Let Me In (Interscope)	3.55	3.68	69%	20%	3.44	3.69	3.59
PITBULL Back Up (TVT)	3.55	3.70	58%	13%	3.71	3.47	3.67
213 Groupie Luv (TVT)	3.50	3.57	53%	12%	3.79	3.30	3.46
TWISTA f/R. KELLY So Sexy (Atlantic)	3.49	3.70	83%	28%	3.52	3.51	3.38

Total sample size is 438 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the 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 Premier Radio Networks.

HEAD RUSH

ARTIST: Snoop Dogg
LABEL: Doggy Style/Geffen

By MIKE TRIAS/Associate Editor



I have to admit, when I began listening to Snoop Dogg's "Drop It Like It's Hot," featuring Pharrell Williams, for the first time a few weeks back, I didn't know what to think. All I knew was that it certainly stuck out on the radio. The catchy hook gave way to the verse, and then it dawned on me. "Think about it/Take a second," raps Williams, and as a little bell rang in the song, the little light bulb of an epiphany went off in my head: "Drop It Like It's Hot" is hot. Right now the single is on fire. The track jumps to No. 31* this week at both Rhythmic and Urban, and the official add date isn't until next week.

Is it the simple beat reminiscent of the old school that makes the song stand out? Is it the tongue clicking and The Neptunes' oft-used synthesizer chord hits that are making the track rise? Those elements do stick out, but, more important, they serve the purpose of letting Snoop's signature vocal style cut through the track, allowing people to actually experience the lyrics. Perhaps listeners can even memorize and regurgitate them with Snoop like they did with his hits from the '90s.

"Drop It Like It's Hot" is our first look at Snoop's upcoming album, *R&G (Rhythm & Gangsta): The Masterpiece*. This is the followup to his *Paid tha Cost to Be da Bo\$\$*, which spawned The Neptunes-produced smash "Beautiful." Snoop keeps a good thing going as he once again enlists The Neptunes as primary producers on *R&G*. Also be on the lookout for a track featuring Gap Band founder Charlie Wilson.

Reporters

Stations and their adds listed alphabetically by market

KDZS/Chicago, MN* PD: Pete Mierzycki APD: Dana Carter 11. ROMEO SWICK CANNON AMERICA COMING TOGETHER (ACT) PITBULL CHRISTINA MILIAN KJUE BUDDEN	KDZA/Corpus Christi, TX* PD: Robert Lee DESTINY'S CHILD TWISTA VR KELLY POVERTY	WGST/Greensboro, NC* PD: The Station PD: Chris Hollins TWISTA VR KELLY POVERTY	WYLL/Ann Arbor, MI* PD: Mike Elliott PD: Mike Elliott YOUNG BUCK TWISTA VR KELLY	KDTH/Atlanta, GA* PD: Steve Roberts YOUNG BUCK TWISTA VR KELLY	KDZP/Phoenix, AZ* PD: Bruce R. James APD: Rick Thomas 7 SNOOP DOGG 11 CHINGY 4 A. KEYS WTONY, TONI, TONE & J. PAUL 2 PLAY-N-SKILLZ LLOYD	KDWT/San Antonio, TX* PD: Rick Thomas APD: Rick Thomas 7 SNOOP DOGG 2 TRICK DADDY	KSPW/Springfield, MO ON: Brad Hanson PD/MD: Chris Cannon 1 BOWLING FOR SOUP 1 N.O.R.E. WYMA SKY & DADDY YANKEE 1 LL COOL J
KYLA/Albuquerque, NM* PD: Mike Pineda MD: D.J. Lopez TWISTA VR KELLY	KZPM/Corpus Christi, TX* ON: Arlene Hestell MD: Arlene Hestell CHRISTINA MILIAN KJUE BUDDEN TWISTA VR KELLY	WJMN/Greensboro, NC* ON: Brian Douglas MD: Brian Douglas 67 NELY 40 R. KELLY & JAY-Z 19 LL WAYNE	KLJC/Las Vegas, NV* ON: Pat Thomas APD/MD: J.B. King No Adds	KDOR/Atlanta, GA* ON: Jim Denton PD: Dennis McInerney MD: Alex Carlin 23 CHRISTINA MILIAN KJUE BUDDEN 1 PLAY-N-SKILLZ 4 SNOOP DOGG	KZZP/Phoenix, AZ* PD: Dennis McInerney MD: Alex Carlin MD: Chris 16 ARNOLD SIMPSON 15 BRITNEY SPEARS CHRISTINA MILIAN KJUE BUDDEN CHINGY	KXLT/San Diego, CA* PD: Dennis Lopez MD: Mike Pineda 35 N.O.R.E. WYMA SKY & DADDY YANKEE CHRISTINA MILIAN KJUE BUDDEN PLAY-N-SKILLZ R. KELLY	KWUN/Union, CA* PD: Mike Ewald MD: Mike Ewald MD: Mike Ewald MR. CAPONE E WYMA DOGG CHRISTINA MILIAN KJUE BUDDEN TWISTA VR KELLY
KDZS/Atlanta, TX ON: Eric Stevens PD: Deane E. McInerney A. KEYS WTONY, TONI, TONE & J. PAUL CHRISTINA MILIAN KJUE BUDDEN SNOOP DOGG	KDZS/Atlanta, TX* ON: Eric Stevens PD: Deane E. McInerney A. KEYS WTONY, TONI, TONE & J. PAUL CHRISTINA MILIAN KJUE BUDDEN SNOOP DOGG	WOLB/Brownsville, NC* ON: David Simpson MD: David Simpson TWISTA VR KELLY	WYLL/Ann Arbor, MI* ON: Mike Elliott PD: Mike Elliott YOUNG BUCK TWISTA VR KELLY	WYLL/Ann Arbor, MI* ON: Mike Elliott PD: Mike Elliott YOUNG BUCK TWISTA VR KELLY	WYLL/Ann Arbor, MI* ON: Mike Elliott PD: Mike Elliott YOUNG BUCK TWISTA VR KELLY	KDZS/Atlanta, TX* ON: Eric Stevens PD: Deane E. McInerney A. KEYS WTONY, TONI, TONE & J. PAUL CHRISTINA MILIAN KJUE BUDDEN SNOOP DOGG	WLDL/Tampa, FL* PD: Deane E. McInerney APD: Deane E. McInerney MD: Deane E. McInerney KANYE WEST PITBULL
KFAT/Albuquerque, NM* ON: Ready Pineda MD: Paul Baris 11 SHAWNNA WUDACRIS CHRISTINA MILIAN KJUE BUDDEN 6 TRICK DADDY	WHDY/Dallas, TX* ON: John E. Kaps MD: John E. Kaps 17 AKON f/STYLES P.	WYLL/Ann Arbor, MI* ON: Mike Elliott PD: Mike Elliott YOUNG BUCK TWISTA VR KELLY	KDTH/Atlanta, GA* ON: Jim Denton PD: Dennis McInerney MD: Alex Carlin 23 CHRISTINA MILIAN KJUE BUDDEN 1 PLAY-N-SKILLZ 4 SNOOP DOGG	KDTH/Atlanta, GA* ON: Jim Denton PD: Dennis McInerney MD: Alex Carlin 23 CHRISTINA MILIAN KJUE BUDDEN 1 PLAY-N-SKILLZ 4 SNOOP DOGG	KDTH/Atlanta, GA* ON: Jim Denton PD: Dennis McInerney MD: Alex Carlin 23 CHRISTINA MILIAN KJUE BUDDEN 1 PLAY-N-SKILLZ 4 SNOOP DOGG	KDZS/Atlanta, TX* ON: Eric Stevens PD: Deane E. McInerney A. KEYS WTONY, TONI, TONE & J. PAUL CHRISTINA MILIAN KJUE BUDDEN SNOOP DOGG	KDZS/Atlanta, TX* ON: Eric Stevens PD: Deane E. McInerney A. KEYS WTONY, TONI, TONE & J. PAUL CHRISTINA MILIAN KJUE BUDDEN SNOOP DOGG
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Note: For complete adds, see R&R Music Tracking.

***Monitored Reporters**
108 Total Reporters
91 Total Indicator
17 Total Indicator
Did Not Report, Playlist Frozen (2):
KRRG/Laredo, TX
WPKF/Poughkeepsie, NY





In The Eye Of The Storm

How programmers deal with natural disasters

With a number of hurricanes hitting Southeast and Gulf Coast states this season, broadcasters have been forced to review their plans and procedures related to natural disasters. How prepared are you and your staff? Do you have a plan of action that can be rolled out easily and quickly? And what about the aftermath? These are things you might want to think about now if your station serves an area where hurricanes — or tornadoes, wildfires, earthquakes or floods — are a threat.

As I write this, my TV is tuned to the Weather Channel and Hurricane Ivan is about to hit the Gulf Coast, most likely Mobile. But the storm's effects could reach as far west as New Orleans and Texas and as far east as the Florida Panhandle and Central Coast, recently devastated by Hurricane Charley. To make matters worse, there is already another hurricane, Jeanne, traveling through the Caribbean on a path that could take it up the southeast coast of the United States.

What can you expect if you're in the path of one of these hurricanes? To get some insight, I talked to PDs who are dealing with the imminent arrival of Ivan, as well as others who have recently survived their own storms.

Preparing For The Worst

LeBron Joseph, OM of Citadel's New Orleans cluster, including Urban AC KMEZ and Gospel WPRE, was preparing for the worst when I reached him by phone the day before Ivan was set to hit the Crescent City. "New Orleans hasn't had a hurricane of this magnitude hit in many, many years," he said. "I've lived here basically all my life, and I don't recall anything this large."

"What a lot of people may not realize is that this city sits nine feet below sea level — we're basically in a bowl, with water all around us. It's quite possible that the storm surge could flood downtown New Orleans with several feet of water."

"While there is not a mandatory evacuation, the mayor has asked people to leave the city. In fact, they've made all the major highways evacuation routes so that both sides of the expressways are for exiting vehicles only. They've estimated that over half the city — half a million people — has left."

Joseph and a few key members of his staff were planning to stay on to keep information flowing over the airwaves. "We are on a higher floor here

in our office building," Joseph said. "Initially, the building management wanted to close down the entire site. Our general manager had to get the



LeBron Joseph

mayor of New Orleans involved so we could continue operating live.

"We felt, as did the mayor, that it is so important to have live information on-air before, during and after the storm. If people lose their power or if they're in their vehicles leaving or returning to the city and can't get their information

from the TV news, their only source of information is radio.

"Our plan is to have two people staff each station, and they will serve four hours on, four hours off. The rest of our staff have all been asked to evacuate. While we are continuing to run music now, we are running news and weather updates in every break. Once the storm hits, we may go to all news, depending on how bad it gets."

Unfortunately for the KNOU/New Orleans staff, the station was forced to evacuate because the building is in a low-lying area. PD Lamonda Williams was on the road to Houston when I reached her for this story. "We have the station on automation," she said. "Most of the staff have left the city."

"I'm driving to Houston, because we've found that hotels as far away as Baton Rouge; Shreveport, LA; and even Memphis are already sold out. When we left, Dallas and Houston hotels still had rooms, but now I understand that Dallas is booked solid."

Procedures In Place

Kenny Smoov, PD of Cumulus/WDAI/Myrtle Beach, SC, recently weathered Hurricane Charley. "The eye went right over the station," he said. "In fact, we thought the storm was over, it was so calm. But within a few minutes the winds came back up and the rain started again.

It was frightening how fast it all changed."

Smoov said his station and the cluster have standard systems and procedures in place for hurricanes. "We go into cluster mode once the storm seems like it's coming this way," he said. "One of our sister stations is the main EAS station for the area, so we will always have the studios manned for that reason. But, generally, we have only a skeleton staff on hand — usually the PDs and a few key managers.

"Before the storm hits we try to remind people about important things to take with them, like insurance papers and such in case their home or property is destroyed."

Kenny Smoov



Kenny Smoov

"While we try to keep music flowing, our main objective is to get the pertinent information out to the listeners. We try to have as many local officials as we can live on-air to help calm people and disperse info. When it's coming from an official, listeners seem to feel more assured. One of the big concerns around here during Charley was flooding. Before the storm hits, we try to remind people about important things to take with them, like insurance papers and such in case their home or property is destroyed."

"We have numerous traffic reports telling how to avoid flooded areas, as well as the best routes to get to emergency shelters. You have to find out all this information before the storm hits and constantly update it as the storm is happening."

"I have a book of contact names and numbers for important officials so that we can continually update that information. It's important to develop relationships with these people long before a disaster strikes. Make sure you

Natural Disaster Checklist

Here's a list of some of the things programmers suggest you do to prepare for a disaster.

- Have generators for both your studio and transmitter site. Periodically check the generators to make sure they are running, and have enough gas on hand for several days.
- Have important contact numbers for local police and fire officials posted in the studio and your office.
- Develop relationships with emergency personnel and groups like the Red Cross so you can quickly get information to pass along to your listeners.
- Have supplies like canned food and water at your studios, along with flashlights, batteries and blankets or sleeping bags for staff who stay over.
- Pack up and bring your station's hard drives out with you if the facilities are in danger.
- Make sure you charge up cell phones so you have a means to communicate if telephone service is interrupted.
- In the worst-case scenario, have an escape route planned.

print the list up, though, because if you only have it in the computer, you could lose power and not be able to gain access to it when you need it most."

Have A System

"I've also learned from experience that you need to make sure your generators are up and working and have enough gas," Smoov continued. "You need to do this periodically, long before the threat of a storm in your area. Even though, technically, this might be the responsibility of the engineer, I don't leave it to anyone but myself, because ultimately my station suffers and the listeners suffer if it's not done."

"Our building is in a low-lying area, so we face the threat of flooding. Another thing we do is make sure we take our hard drives out of the building if we have to evacuate."

"We also have a storage unit at our facility filled with sleeping bags, cots and supplies for this kind of event. Being on the East Coast, we've dealt with hurricanes before, so the cluster is completely prepared."

Just down the coast from Myrtle Beach at another Cumulus cluster, Sam Nelson, PD of WEAS, WJLG & WTYB/Savannah, GA, said, "We've been through hurricanes like this a few times, and we've learned from past events. The city here has really gotten its procedures together as well."

"When you tell people they have to evacuate, you'd better have a system in place to, first, get the information out and, second, have preplanned routes. If you look at what they're doing in New Orleans, they made all the highways in both directions all one direction, leaving the city."

"For our cluster, we have several contingency plans for different levels of storms. Common-sense things like having a generator are important, but what some people don't realize is that you have to have generators for both your studios and your transmitter site. Some companies may even have backup generators in place."

After The Storm

"After a storm, part of what we do is assess the damage for listeners," Nelson continued. "They need to know about federal aid, insurance informa-

tion and where to get supplies and help. We also let them call us and express their needs."

Nelson is even thinking ahead about helping his Cumulus sister stations in Mobile. "We think we may be able to help them after the storm hits by gathering supplies and such that



Sam Nelson

we can send," he said. "I've already reached out to Myronda Rueben, PD of WBLX/Mobile. We've talked to the Red Cross here, with whom we've done a lot of events and charity work, and we're already developing plans."

"I also noticed on the news that many of the Mobile-area military bases sent some of their soldiers and aircraft to the Savannah Army facilities, so I've reached out to the military base here to find out if we can somehow hook up with them to give them supplies and donations that they can take back when they return to the Mobile area."

"Initially, the building management wanted to close down the entire site. Our general manager had to get the mayor of New Orleans involved so we could continue operating live."

LeBron Joseph

Nelson added that his station may be facing another hurricane in a matter of days. "We're watching the Weather Channel now to see where Jeanne may be headed," he said. "It looks like it may be the southeast coast — right toward us. We will continue to track it and start to make our plans for a possible hit to Savannah. The key is to be prepared."

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	4407	+164	603589	13	72/0
2	2	TERROR SQUAD Lean Back (Universal)	3536	-145	471675	15	62/0
3	3	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	3516	-14	390467	14	69/0
4	4	NELLY My Place (Derrty/Fo' Reel/Universal)	3215	+79	407177	10	72/0
5	5	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	3077	+118	448635	18	69/0
10	6	USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	2674	+628	354727	4	72/0
8	7	AKON f/STYLES P. Locked Up (SRC/Universal)	2464	+77	274842	12	37/2
9	8	LIL SCRAPPY No Problem (BME/Reprise)	2412	+154	237917	17	65/1
7	9	LL COOL J Headsprung (Def Jam/IDJMG)	2175	-218	257537	12	69/0
6	10	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	2098	-441	265184	16	55/0
12	11	ANTHONY HAMILTON Charlene (So So Def/Zomba)	2089	+176	249149	11	60/0
14	12	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	1790	+137	208567	6	57/0
11	13	TWISTA f/R. KELLY So Sexy (Atlantic)	1689	-261	198839	17	64/0
17	14	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot/Asylum)	1653	+174	207694	11	56/2
13	15	KANYEWEST Jesus Walks (Roc-A-Fella/IDJMG)	1629	-144	223389	25	68/0
18	16	NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)	1537	+58	196476	6	64/0
29	17	LIL' WAYNE Go DJ (Cash Money/Universal)	1429	+454	141760	4	62/8
15	18	JUVENILE Slow Motion (Cash Money/Universal)	1346	-244	156975	32	23/0
16	19	T.J. Let's Get Away (Grand Hustle/Atlantic)	1298	-267	133753	17	64/0
22	20	LLOYD BANKS I'm So Fly (Interscope)	1216	+45	123939	7	64/0
21	21	GUERRILLA BLACK f/BEENIE MAN Compton (Virgin)	1211	-13	87207	9	53/1
26	22	DEM FRANCHISE BOYZ White Teez (Universal)	1175	+128	136615	8	37/0
32	23	LL COOL J Hush (Def Jam/IDJMG)	1171	+394	150387	2	63/1
20	24	YOUNG BUCK Let Me In (Interscope)	1130	-250	122729	14	62/0
24	25	CRIME MOB Knuck If You Buck (BME/Warner Bros./Reprise)	1079	-47	81391	13	41/1
Debut	26	DESTINY'S CHILD Lose My Breath (Columbia)	1060	+775	147926	1	69/3
28	27	BODY HEADBANGERS f/YOUNGBLOODZ I Smoke, I Drink (Universal)	1031	+52	70289	2	38/2
23	28	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	978	-189	126603	12	30/0
37	29	FABOLOUS Breathe (Atlantic)	975	+273	95477	3	61/1
25	30	BRANDY Who Is She 2 U (Atlantic)	953	-101	83587	8	47/0
38	31	SNOOP DOGG Drop It Like It's Hot (Doggy Style/Geffen)	896	+234	117837	2	2/1
35	32	JOHN LEGEND Used To Love You (Columbia)	869	+138	79112	3	50/0
27	33	R. KELLY U Saved Me (Jive/Zomba)	852	-143	126194	15	56/0
30	34	NEW EDITION Hot 2 Nite (Bad Boy/Universal)	814	+1	79533	11	35/0
Debut	35	CHINGY Balla Baby (DTP/Capitol)	802	+402	68752	1	56/4
33	36	MANNIE FRESH Real Big (Cash Money/Universal)	793	+41	56585	3	44/1
31	37	SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	789	-17	91482	8	46/0
36	38	LLOYD Hey Young Girl (Murder Inc./Def Jam/IDJMG)	784	+67	56999	4	52/1
47	39	YOUNG BUCK Shorty Wanna Ride (Interscope)	723	+271	64305	2	53/2
Debut	40	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	656	+314	70119	1	57/10
42	41	SHYNE f/ASHANTI Jimmy Choo (Gangland/Def Jam/IDJMG)	528	-15	38016	5	48/0
41	42	MOBB DEEP Real Gangstaz (Violator/Zomba)	497	-49	58884	4	46/2
40	43	URBAN MYSTIC Where Were You? (Sobe)	497	-56	24615	7	29/0
44	44	BEENIE MAN King Of The Dancehall (Virgin)	462	-18	106453	5	28/0
49	45	JARVIS Radio (So So Def/Zomba)	445	+19	24212	5	42/1
50	46	KEYSHIA COLE I Changed My Mind (A&M/Interscope)	436	+26	40663	2	43/0
39	47	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	436	-138	37548	20	49/0
48	48	O'RYAN Take It Slow (Universal)	418	-11	28059	5	32/0
45	49	D.O.D. f/KANYEWEST Higher (Legion)	405	-55	31628	9	30/0
Debut	50	HOUSTON Ain't Nothing Wrong (Capitol)	396	+84	30770	1	41/2

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 9/12-9/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
R. KELLY Red Carpet (Jive/Zomba)	47
TWISTA f/R. KELLY So Sexy Chapter II (Never Like This) (Atlantic)	40
YONNIE f/YING YANG TWINS In Da Club (Universal)	28
EE-DE Let's Get To It (The Krunk Love Song) (NME)	12
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	10
LIL' WAYNE Go DJ (Cash Money/Universal)	8
4MULA1 Gotta Roll (Sobe)	8
LIL' ROMED f/NICK CANNON My Cinderella (New No Limit)	6
CHINGY Balla Baby (DTP/Capitol)	4
FEDERATION Go Dumb (Virgin)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DESTINY'S CHILD Lose My Breath (Columbia)	+775
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	+628
LIL' WAYNE Go DJ (Cash Money/Universal)	+454
CHINGY Balla Baby (DTP/Capitol)	+402
LL COOL J Hush (Def Jam/IDJMG)	+394
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	+314
FABOLOUS Breathe (Atlantic)	+273
YOUNG BUCK Shorty Wanna Ride (Interscope)	+271
SNOOP DOGG Drop It Like It's Hot (Doggy Style/Geffen)	+234
ANTHONY HAMILTON Charlene (So So Def/Zomba)	+176

New & Active

- I-20 f/LUDACRIS Break Bread (DTP/Capitol)
Total Plays: 334, Total Stations: 29, Adds: 0
- W2U Issues (Virgin)
Total Plays: 317, Total Stations: 33, Adds: 1
- RUPEE Tempted To Touch (Atlantic)
Total Plays: 275, Total Stations: 23, Adds: 1
- R. KELLY Red Carpet (Jive/Zomba)
Total Plays: 269, Total Stations: 48, Adds: 47
- 213 Groupie Luv (TVT)
Total Plays: 261, Total Stations: 26, Adds: 1
- N.D.R.E. f/MINA SKY & DADDY... Oye Mi Canto (Def Jam/IDJMG)
Total Plays: 252, Total Stations: 15, Adds: 0
- J-KWON You & Me (So So Def/Zomba)
Total Plays: 229, Total Stations: 30, Adds: 2
- LIL' ROMED f/NICK CANNON My Cinderella (New No Limit)
Total Plays: 213, Total Stations: 31, Adds: 6
- LETDYA U Got What I Need (Capitol)
Total Plays: 212, Total Stations: 25, Adds: 3
- YOUNG RME Freaky (T.U.G./Universal)
Total Plays: 209, Total Stations: 22, Adds: 2

Songs ranked by total plays

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

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Tigger's blowin' up the weekends!

Persons 12-34, AQH Share

WWPR – New York 22.2 to 32.7 up 47.3%

WGCI – Chicago 11.1 to 14.1 up 27.0%

KMEL – San Francisco 16.3 to 22.9 up 40.5%

WLLD – Tampa 3.5 to 5.3 up 51.4%

WBTJ – Richmond 2.2 to 5.9 up 168.2%

Adults 18-49, AQH Share

WWPR – New York 19.1 to 25.1 up 31.4%

WGCI – Chicago 14.3 to 18.1 up 26.6%

KMEL – San Francisco 14.1 to 19.7 up 39.7%

WLLD – Tampa 2.4 to 4.5 up 87.5%

WBTJ – Richmond 1.9 to 6.0 up 215.8%

Based on data from Nielsen TV & Radio share, MSK, SAT/SUN, Exact Time

live in the den with
big tigger

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R&R URBAN AC TOP 30

September 24, 2004

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MEDIABASE

LAST WEEK	THIS WEEK	ARTIST	TITLE LABEL(S)	TOTAL PLAYS	+/-	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	PRINCE	Call My Name (Columbia)	1384	+64	142116	19	46/1
2	2	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL	Diary (J/RMG)	1358	+48	142705	16	43/0
3	3	ANITA BAKER	You're My Everything (Blue Note/EMC)	1207	-48	137311	13	49/0
4	4	LUTHER VANDROSS	Think About You (J/RMG)	1089	-1	141405	44	48/0
5	5	TEENA MARIE	Still In Love (Cash Money/Universal)	984	-49	100757	31	47/0
7	6	JILL SCOTT	Golden (Hidden Beach/Epic)	914	+34	101827	15	44/0
6	7	BRIAN MCKNIGHT	What We Do Here (Motown)	862	-77	93348	13	46/2
8	8	R. KELLY	U Saved Me (Jive/Zomba)	808	+10	80509	14	42/2
9	9	ALICIA KEYS	If I Ain't Got You (J/RMG)	741	+27	79530	30	43/0
13	10	PATTI LABELLE & RONALD ISLEY	Gotta Go Solo (Def Soul/IDJMG)	690	+135	74286	8	45/1
10	11	R. KELLY	Happy People (Jive/Zomba)	667	-26	82308	27	21/0
11	12	KEM	Love Calls (Motown/Universal)	658	+27	81554	85	37/0
12	13	BOYZ II MEN	What You Won't Do For Love (MSM/Koch)	609	+32	52623	11	37/0
14	14	PATTI LABELLE	New Day (Def Soul/IDJMG)	556	+5	77158	27	37/0
15	15	TAMYRA GRAY	Raindrops Will Fall (19/Sobe)	510	-8	34012	9	42/0
16	16	BONEY JAMES f/BILAL	Better With Time (Warner Bros.)	478	-5	34756	12	33/0
18	17	T. MARIE f/G. LEVERT	A Rose By Any Other Name (Cash Money/Universal)	416	+93	35103	3	34/2
17	18	VAN HUNT	Down Here In Hell (With You) (Capitol)	345	+11	23690	11	32/4
20	19	ANGIE STONE	U-Haul (J/RMG)	330	+39	29987	6	31/2
22	20	NORMAN BROWN	I Might (Warner Bros.)	264	+29	18593	3	26/0
26	21	NELLY	My Place (Derry/Fo' Reel/Universal)	232	+33	16598	3	7/0
24	22	LALAH HATHAWAY	Forever, For Always, For Love (GRP/VMG)	228	+27	15405	3	26/3
21	23	AMEL LARRIEUX	For Real (Bliss Life)	206	-42	22688	5	9/0
23	24	LASHELL GRIFFIN	Free (Epic)	202	-28	11041	20	15/0
25	25	TAMIA	Still (Atlantic)	201	0	13594	6	18/0
27	26	FANTASIA	I Believe (J/RMG)	172	-27	13252	11	16/0
Debut	27	JOSS STONE	Spoiled (S-Curve/EMC)	149	+1	8485	1	18/0
Debut	28	THEO	Chemistry (TWP)	141	+21	4203	1	6/0
Debut	29	INCOGNITO	True To Myself (Narada)	139	-6	6464	1	13/0
Debut	30	JEFF MAJORS	Pray (Music One)	137	-6	13746	1	11/0

Most Added*

www.radds.com

ARTIST	TITLE LABEL(S)	ADDS
O'JAYS	Make Up (Sanctuary/SRG)	15
VAN HUNT	Down Here In Hell (With You) (Capitol)	4
LALAH HATHAWAY	Forever, For Always, For Love (GRP/VMG)	3
CARLTON BLOUNT	Acting Like You're Free (Magnatar)	3
QUE & MALAIKA	P In The Funk (EGE)	3

Most Increased Plays

ARTIST	TITLE LABEL(S)	TOTAL PLAY INCREASE
P. LABELLE & R. ISLEY	Gotta Go Solo (Def Soul/IDJMG)	+135
T. MARIE f/G. LEVERT	A Rose By... (Cash Money/Universal)	+93
MONICA	U Should've Known Better (J/RMG)	+80
BEYONCE'	Work It Out (Columbia)	+73
USHER f/ALICIA KEYS	My Boo (LaFace/Zomba)	+68
PRINCE	Call My Name (Columbia)	+64
MARVIN GAYE	Let's Get It On, Let's Step... (Independent)	+64
KINOREO	Far Away (Epic)	+57
O'JAYS	Make Up (Sanctuary/SRG)	+49
A. KEYS f/TONY, TONI, TONE & J. PAUL	Diary (J/RMG)	+48

Most Played Recurrents

ARTIST	TITLE LABEL(S)	TOTAL PLAYS
MONICA	U Should've Known Better (J/RMG)	470
USHER	Burn (LaFace/Zomba)	406
SMOKIE NORFUL	I Need You Now (EMI Gospel)	402
ANTHONY HAMILTON	Charlene (So So Def/Zomba)	349
L. VANDROSS W/ BEYONCE'	The Closer I Get To You (J/RMG)	272
AVANT	Don't Take Your Love Away (Geffen)	270
HEATHER HEADLEY	I Wish I Wasn't (RCA/RMG)	240
MUSIQ	Whoknows (Def Soul/IDJMG)	226
RUBEN STUDDARD	Sorry 2004 (J/RMG)	224
KINOREO	Far Away (Epic)	206

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

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 9/12-9/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

RAPHAEL SAADIQ Rifle Love (Pookie/Navarre)
Total Plays: 114, Total Stations: 14, Adds: 0

URBAN MYSTIC Where Were You? (Sobe)
Total Plays: 104, Total Stations: 11, Adds: 2

USHER f/ALICIA KEYS My Boo (LaFace/Zomba)
Total Plays: 101, Total Stations: 18, Adds: 2

ST. GEORGE Let's Get Together (Unity)
Total Plays: 75, Total Stations: 9, Adds: 0

O'JAYS Make Up (Sanctuary/SRG)
Total Plays: 49, Total Stations: 15, Adds: 15

JAMES LEE Betta (Universal)
Total Plays: 48, Total Stations: 7, Adds: 1

AMERICA COMING TOGETHER (ACT) Wake Up Everybody (Bungala/Universal)
Total Plays: 42, Total Stations: 7, Adds: 2

CARLTON BLOUNT Acting Like You're Free (Magnatar)
Total Plays: 23, Total Stations: 10, Adds: 3

Songs ranked by total plays

Urban AC Reporters

Stations and their adds listed alphabetically by market

WQVE/Albany, GA OM: Bill Jones PD: Hazle Mace No Adds	WQNC/Charlotte* OM/FP: J.D. James PD: Steve Poolen No Adds	WRMB/Dayton, OH* OM/FP: J.D. James PD: Steve Poolen No Adds	WQJN/Jackson, MS* OM/FP: J.D. James PD: Steve Poolen No Adds	WQOT/Miami, FL* OM: John Muffin PD: Tony Bessley No Adds	WRKS/New York, NY* OM: John Muffin PD: Tony Bessley No Adds	KJMM/St. Louis, MO* OM/FP: Chuck Atkins PD: Charles Anthony No Adds	WTUG/Tuscaloosa, AL OM: Greg Thomas PD: Charles Anthony No Adds
WKSP/Augusta, GA* OM: Mike Kramer PD/MD: Tim "Faltz" Small APD: Cher Best No Adds	WWRB/Chicago, IL* PD: Glenn Cosby APD/MD: Tracie Reynolds No Adds	WMXD/Detroit, MI* OM: KJ Holliday PD: Jamillah Muhammad APD: O'Neill Stevens MD: Shelle Little 1 O'JAYS	WQJL/Jackson, MS* OM/FP: Stan Branson PD: Steve Poolen No Adds	WJMR/Milwaukee, WI* PD/MD: Lurt Jones No Adds	WKUS/Norfolk, VA* OM/FP: Eric Mychalski No Adds	WPHR/Syracuse, NY* OM: Rick Lashner PD: Bobbie Charles APD/MD: Kenny Dees No Adds	WHUR/Washington, DC* PD: Dave Dickson MD: Traci LaTrelle 9 ANITA BAKER 1 O'JAYS
WWIN/Baltimore, MO* PD: Tim Watts APD/MD: Keith Fisher No Adds	WVAX/Chicago, IL* OM/FP: Emyr Simla APD/MD: Arrendia Rivera 15 LALAH HATHAWAY 10 TEENA MARIE f/ERNEST LEVERT 1 O'JAYS	WUNX/Fayetteville, NC* PD: Carroll Davis MD: Calvin Pae 5 QUE & MALAIKA 1 O'JAYS	WSOL/Jacksonville, FL* PD/MD: KJ Brooks 2 VAN HUNT	WDLT/Mobile, AL* PD: Steve Crenshaw MD: Kathy Barlow USHER f/ALICIA KEYS URBAN MYSTIC CARLTON BLOUNT O'JAYS	WVKL/Norfolk, VA* OM: Dick Lamb PD/MD: Don London No Adds	WMMJ/Washington, DC* PD: Kathy Brown MD: Mike Chase 6 ANITA BAKER	WVVA/Washington, DC* PD: Al Payne APD: La'Tanya Ross No Adds
KOXL/Baton Rouge, LA* OM: Jeff Jamison PD/MD: Mya Vernon 1 O'JAYS	WZAK/Cleveland, OH* OM/FP: Kim Johnson MD: Bobby Rush 1 VAN HUNT	WDDZ/Ft. Pierce, FL* PD: Troy Mitchell MD: Yvonne Daniels URBAN MYSTIC	KNEK/Lafayette, LA* PD/MD: John Kinnitt 9 O'JAYS	KJMG/Monroe, LA PD: Chris Collins 11 ANGIE STONE	WRMP/Oklahoma City, OK* PD: Terry Monday No Adds	WVBC/Toledo, OH* PD: Rocky Love MD: Brandi Browne 10 QUE & MALAIKA 1 O'JAYS	WKXS/Wilmington, NC PD: Al Payne APD: La'Tanya Ross No Adds
WBHK/Birmingham, AL* OM/FP: Jay Dixon APD/MD: Darryl Johnson 23 PRINCE 22 R. KELLY 21 BRIAN MCKNIGHT	WLXC/Columbia, SC* PD: Doug Williams MD: Mike Love USHER f/ALICIA KEYS O'JAYS	WCMG/Florence, SC OM: Matt Scory PD: Ernie Dee 5 BAR-KAYS 5 CARLTON BLOUNT	KKRX/Lawton, OK OM/FP: Terry Monday APD: Tony Tane No Adds	WMCZ/Montgomery, AL PD/MD: Darryl Elliott No Adds	WCFB/Orlando, FL* PD: Steve Holtz No Adds	WDAS/Philadelphia, PA* OM: Thom Mitchell PD: Joe Tombarro APD/MD: Jo Gamble No Adds	WFXC/Raleigh, NC* PD: Cy Young APD/MD: Josh Berry No Adds
WMGL/Charleston, SC* OM/FP: Terry Base MD: TK Jones 1 O'JAYS CARLTON BLOUNT	WVAG/Columbus, GA OM: Brian Waters PD/MD: Queen Rashonda MD: Edward Lewis No Adds	WFLM/Ft. Pierce, FL* OM/FP: Mike Jones 1 PATTI LABELLE & RONALD ISLEY ANGIE STONE	KJLH/Los Angeles, CA* PD/MD: Andrea Russell JAMES LEE	WVBC/Nashville, TN* OM: Derrick Corbett No Adds	WVBE/Roanoke, VA* OM/FP: Kevin Gardner No Adds	WVRS/Richmond, VA* OM/FP: Kevin Gardner No Adds	WVBE/Roanoke, VA* OM/FP: Kevin Gardner No Adds
WXST/Charleston, SC* OM: John Anthony PD/MD: Michael Lee CARLTON BLOUNT O'JAYS	WVWJ/Columbia, SC* PD: Mike Love MD: Mike Love USHER f/ALICIA KEYS O'JAYS	WVBC/Greensboro, NC* OM/FP: AC Stone 1 O'JAYS AMERICA COMING TOGETHER (ACT)	WRB/Waco, GA PD/MD: Mike Williams No Adds	WVBC/Nashville, TN* OM: Wayne Schmidt APD: Juan Castillo LALAH HATHAWAY	WVBE/Roanoke, VA* OM/FP: Kevin Gardner No Adds	WVBE/Roanoke, VA* OM/FP: Kevin Gardner No Adds	WVBE/Roanoke, VA* OM/FP: Kevin Gardner No Adds
WBAV/Charlotte* PD/MD: Terri Avery AMERICA COMING TOGETHER (ACT)	WVWJ/Columbia, SC* OM: Steve Smith PD: Bobby Winder No Adds	WVBC/Greensboro, NC* OM: Sam Chase 1 O'JAYS	KJMS/Memphis, TN* PD: Nate Bell PD/MD: Eileen Collier 1 O'JAYS	WVBC/Nashville, TN* OM: Carle Beator PD: AJ Appleberry 15 R. KELLY 1 ANGIE STONE 1 LALAH HATHAWAY	WVBE/Roanoke, VA* OM/FP: Kevin Gardner No Adds	WVBE/Roanoke, VA* OM/FP: Kevin Gardner No Adds	WVBE/Roanoke, VA* OM/FP: Kevin Gardner No Adds

*Monitored Reporters
69 Total Reporters

51 Total Monitored

18 Total Indicator
Did Not Report, Playlist Frozen (4):
KSSM/Killeen, TX
Music Choice Smooth R&B/Network
WUVA/Charlottesville, VA
XM The Flow/Network

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Crunch Time's Coming

A look at Country's Q4 releases

Unforeseen new-artist success stories have given country music a rare lead heading into the fourth quarter. And that was before Tim McGraw, Alan Jackson and a slew of Nashville superstars launched a cash-register blitz. Here's a label-by-label look at key single and album releases expected as the clock ticks down on 2004.

Arista/Nashville

The Arista promo team, under the able direction of Bobby Kraig, will be introducing a new single from a new album by Diamond Rio. "Red-neck Love Gone Bad" bows in October from an album due early next year.



Phil Vassar

Phil Vassar's second single from his *Shaken Not Stirred* album (in stores Sept. 28) is set to arrive in November. It's called "I'll Take That as a Yes." Single two from Brooks & Dunn's *Greatest Hits Vol. 2* should move in late November. It's titled "It's Getting Better All the Time." Street date on the hits comp is Oct. 19.

Kraig says he's really excited about the first single from Arista's newest signing, Keith Anderson. "Pickin' Wild Flowers" goes for adds later in the quarter.

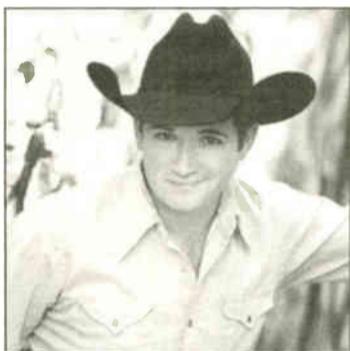
And lest anyone forget, Arista just happens to have a guy who debuted with the best-selling album in the nation, Alan Jackson. The second single from his *What I Do* will be "Monday Morning Church." It will roll out on the heels of his current hit, "Too Much of a Good Thing."

Asylum/Curb

Rob Dalton and crew have Hank Williams Jr. coming with "Devil in a Bottle" sometime in October. As for albums, LeAnn Rimes will have a Christmas album titled *What a Wonderful World* in stores Oct. 19.

BNA

Tom Baldrica has his team primed



Tracy Byrd

for the Oct. 4 release of Tracy Byrd's "Revenge of a Middle Aged Woman," from a Byrd hits package due in February. Baldrica's also got the title cut to Rachel Proctor's *Where I Belong* debut album out, and it will remain a Q4 priority. Singles from Kenny Chesney and Lonestar are also well on their way to the top of the chart.

Broken Bow



Craig Morgan

Jon Loba says, "The fourth quarter is all about focusing on the first single from Craig Morgan's new album. The title has yet to be determined, as we have too many to choose from. This album will become a country classic." The add date is Nov. 1.

Capitol/Nashville

Rick Young says to look for a second single from Keith Urban's *Be Here* album sometime in the quarter, predicated on how long the current single's run lasts. Jamie O'Neal returns to the airwaves with the Sept. 27 release of "Trying to Find Atlan-



Keith Urban

tis." New music from Trace Adkins, Dierks Bentley or Chris Cagle could also make its way into the fourth quarter.

Columbia

Newcomer Shelly Fairchild bows Sept. 27 with her first single, "You Don't Lie Here Anymore," produced by Buddy Cannon and Kenny Greenberg.



Shelly Fairchild

Curb

Curb veep Carson James and staff have big plans for the quarter, including Amy Dalley's "Living Together," which is going for adds Oct. 4. It's the first single from an album expected in the spring. Early November brings "Mission Temple Fireworks Stand" by Sawyer Brown, featuring celebrated steel guitar



Amy Dalley

player Robert Randolph. Again, expect an album in '05.

Rodney Atkins' "Monkey in the Middle," from the *Honesty* album, is targeting a late October add date. Tim McGraw's "Back When" is on the "immediate impact" track, hoping to follow in the humongous footsteps of the 10-week chart-topper "Live Like You Were Dying."

"They're all the greatest records any record company has ever shipped," says James.

Epic

"Expect phones to explode for Gretchen Wilson's 'When I Think About Cheatin','" raves Sony's Larry Pareigis, who goes on to point out that the song is off Wilson's "soon to be triple-platinum" debut album. Expect the single to ship after "Here for the Party" peaks.

Miranda Lambert's first single, "Me and Charlie Talking," goes for adds Oct. 4. The *Nashville Star* finalist's album is being produced by Frank Liddell.



Miranda Lambert

DreamWorks

UMG/Nashville has a couple of blockbuster Nov. 9 album releases. Notable for DreamWorks promo veep Bruce Shindler is the *Greatest Hits 2* collection from Toby Keith. Darryl Worley has a self-titled Nov. 2 album in the pipeline as well.



Darryl Worley

At radio, look for "Paper Angels" from Jimmy Wayne's current album to hit on Oct. 11. "Sawdust on Her Halo," from Tracy Lawrence's current release, bowed Sept. 27 and remains a Q4 priority.

DreamWorks is also introducing new artist Tori Baxley with a Nov. 1 add date for "Half a Man," from a debut album due sometime next year.

Dualtone

Lori Kampa sends in a plug for

Deryl Dodd's Oct. 5 release, *Stronger Proof*. The label will also be focusing on two late Q3 releases, Charlie Robison's *Good Times* and The Nitty Gritty Dirt Band's *Welcome to Woody Creek*, both of which bowed Sept. 21.

Infinity

Newly minted Infinity promo honcho Joe Kelly will be directing the radio campaign for Canadian sensation Brad Johner, whose stateside single debut will impact in October. The song is called "Free" and the album is called *Free*, but, ironically, neither will be free when they hit stores Nov. 16. The label is also gearing up for a yet-to-be-determined October single from Collin Raye, with an album coming in January.

Koch/Nashville

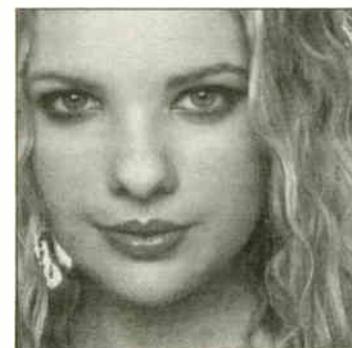


Restless Heart

The single focus for Jack Purcell and team is David Lee Murphy's "Inspiration." But that won't keep Koch from kicking out several noteworthy albums, including *Christmas Grass Vol. 2*, which features new recordings by Dolly Parton, Rhonda Vincent, Doyle Lawson & Quicksilver and Sonya Isaacs. John Anderson's *Ultimate* is also due. Both albums land Oct. 19. *Still Restless*, the return of Restless Heart, hits stores Nov. 9.

Lofton Creek

Fourth-quarter singles include "Do You Ever" from Allison Paige on Lofton Creek/H2E. The song is the fourth cut from her album *The End of the World*. Lloyd Knight's "Dixie Girls" bows early in the quarter, and a remake of Roberta Flack's "First Time Ever I Saw Your Face" by Erica Dawson is also on tap. Doug Stone's tentatively titled *Something New, Something Borrowed, Something Blues* should also make its appearance this quarter.



Allison Paige

Lyric Street

Lyric Street's Dale Turner reports an October launch for the debut single from Kerry Harvick, "Cowgirls." The Comanche, TX native's self-titled album is being produced by Byron Gallimore. She's been out visiting radio since August.



Rascal Flatts

Look for a new single from Rascal Flatts' *Feels Like Today* album, which streets Sept. 28. "We'll also continue to grow the SheDaisy and Josh Gracin singles," says Turner. Aaron Tippin and Brian McComas are hard at work in the studio, and a pre-Christmas single from one of the two remains a possibility.

MCA/Nashville

Royce Risser is high on a new Lee Ann Womack single from a new album, though he doesn't have a title on either just yet. Look for an October add date when plans are finalized.



Lee Ann Womack

On the album front, MCA has the astounding collection *50 Number Ones* from George Strait hitting stores Oct. 5. And speaking of country legends, the label will be working sister Lost Highway's "Midnight Rider" single from Willie Nelson in Q4, though it officially went for adds Sept. 20.

Mercury/Nashville

John Ettinger thinks the world needs a drink — or, at the very least, County radio does. Just so happens that's the title of Terri Clark's latest, going for adds Oct. 4. "The World Needs a Drink" is the first single from a yet-to-be-titled first-quarter '05 album release by Clark. Ettinger's other single release this quarter will likely come from Julie Roberts, though details regarding title and date are still up in the air.



Sugarland

In stores, Shania Twain's *Greatest Hits* is bound for a huge Nov. 9 open, but the Pat Green Republic/Universal album *Lucky Ones* on Oct. 19 and Sugarland's debut *Twice the Speed of Life* on Oct. 26 will beat the Swiss Miss to market.

Music City Records

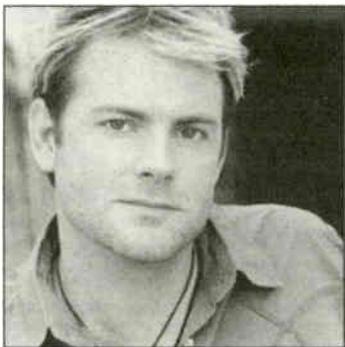
Music City's Bob Heatherly has Charley Pride's *Twenty Classics* hitting stores, with the single "Snow Flake" bowing sometime in November. On the new-artist front, the label has Derryl Perry's debut single on tap for sometime in the quarter, but the title is yet to be determined.



Charley Pride

RCA

The second release from Andy Griggs' *This I Gotta See* will be "If Heaven" and should make its presence felt in early October. "Tonight," the next chart single from Sara Evans, will likely bow in early November. Both artists have enjoyed top five runs with their current singles.



Andy Griggs

Mid- to late November will bring a new single from Martina McBride, and the label's Mike Wilson is using Dec. 13, the last add date of the year, to introduce The Wrights. "We'll start setting them up in October and November," he says. "We'll visit stations and possibly do a few events on the coasts. We like

that last add date because we can work over the holidays and usually have enough to come back with a strong first week of the new year."

Rounder

Brad Paul says to look for "Restless" from Alison Krauss + Union Station in mid-October. The single is from an as-yet-untitled album out Nov. 23. Malibu Storm's second single, "Long Way to Fall," bows Oct. 4. It's from their self-titled album.



Malibu Storm

Universal South

On his second day in the chair, promo veep Michael Powers says he'd be hard pressed to tell you where the bathroom is. Keeping his priorities straight, however, he knows exactly what the label has on tap for the rest of the year.

George Canyon's *One Good Friend* bows Sept. 28, and Powers says the label plans to relaunch the *Nashville Star* finalist with a new single after the first of the year. Also out Sept. 28 is *A Traditional Christmas* from Mr. Tradition himself, Joe Nichols. Look for "Let It Snow" to ship as a single as the holiday approaches.



Katrina Elam

Katrina Elam's self-titled debut hits the racks on Oct. 5, and the single "No End in Sight" remains a focus for the quarter. On the Triple A and Alternative front, the label is tapping a musically rich bloodline for the Oct. 5 release from Holly Williams, *The Ones We Never Knew*. And last, but certainly not least, the second single from Nichols' current album will be "What's a Guy Gotta Do." Look for it in late October or early November.

Vivatone

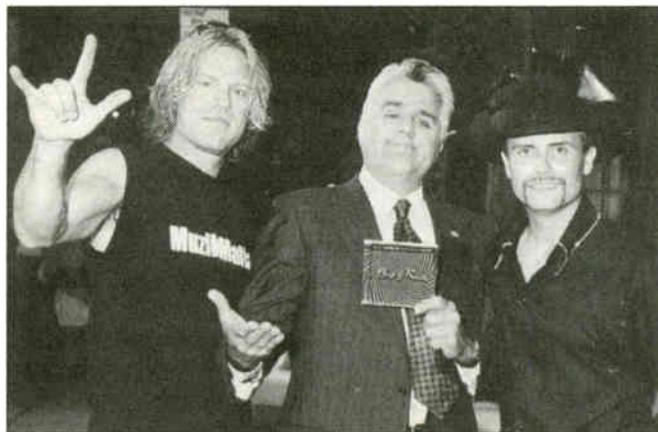
Mark Chesnutt's "I'm a Saint," from his *Savin' the Honky Tonk* album, goes for adds Oct. 11.

Warner Bros.

"It's nice to be making a little



GO FORWARD Label and touring execs recently surprised Kenny Chesney during his sold-out Nashville show, presenting him with awards marking 1.2 million in ticket sales for his current tour, as well as triple-platinum certification for his current album, *When the Sun Goes Down*. Pictured here (l-r) are Chesney, RLG's Joe Galante, Chesney co-manager Dale Morris, and RLG's Butch Waugh.



CHIN MUSIC Big & Rich recently performed their hit "Save a Horse (Ride a Cowboy)" on *The Tonight Show With Jay Leno*. Pictured here (l-r) are Big Kenny, Leno and John Rich.

noise again," says the bunny's David Haley. And with a little help from the roster and radio, look for the chatter to grow into a roar as '05 approaches.

Working with sister label Lava, Haley's team has "Writing It Down" from Uncle Kracker going for adds Oct. 4. And in a reprise of the successful "Three Wooden Crosses" crossover, Randy Travis' "Four Walls" is set for an Oct. 18 add date. The last time Word and Warner Bros. did this, it resulted in the first Country No. 1 in history for a Christian label.



Mark Chesnutt

Big & Rich's third single, "Holy Water," went to radio Sept. 20 and remains an emphasis throughout the quarter. "It's a single that shows the other side of Big & Rich," Haley says. "They're more than just a party band." The WB is gunning for a

double-platinum cert on the album by year's end, and the smart money's with them.

Haley is also high on Columbia, SC native and Belmont grad Lauren Lucas, who will have a first-quarter single debut but will preview for radio and the Row at the CRB's Fall Forum on Nov. 8. Isn't that where we all got our first look at Big & Rich?



Big & Rich

Dusty Drake's "I Am the Working Man," already New & Active, is a Q4 priority, as is anything the label may receive from an artist in whom they place a great deal of faith. "She continues working on her next album," Haley says. "We don't have dates on a single or the album, but as soon as she's ready, we're raring to go."

September 24, 2004

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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
1	1	KEITH URBAN	Days Go By	(Capitol)	12874	420	4621	+128	437777	12848	14	113/0
2	2	TIM MCGRAW	Live Like You Were Dying	(Curb)	11578	-758	4127	-224	403119	-24324	18	113/0
4	3	SARA EVANS	Suds In The Bucket	(RCA)	11286	734	4008	+247	386400	25401	22	113/0
5	4	GRETCHEN WILSON	Here For The Party	(Epic)	10617	342	3827	+141	357448	10644	16	113/0
7	5	GEORGE STRAIT	I Hate Everything	(MCA)	10062	814	3675	+306	335416	14503	12	112/0
6	6	ANDY GRIGGS	She Thinks She Needs Me	(RCA)	9993	-124	3571	-49	337228	-1862	30	113/0
8	7	A. JACKSON	Too Much Of A Good Thing Is A Good Thing	(Arista)	9424	711	3516	+277	301484	8398	15	112/0
9	8	TOBY KEITH	Stays In Mexico	(DreamWorks)	8335	279	2969	+176	285913	11150	8	113/0
3	9	TERRI CLARK	Girls Lie Too	(Mercury)	8309	-2313	2907	-893	300043	-64578	24	112/0
11	10	BROOKS & DUNN	That's What It's All About	(Arista)	7857	388	2829	+175	264407	11070	13	113/1
10	11	PHIL VASSAR	In A Real Love	(Arista)	7852	286	2822	+159	275086	12765	21	112/0
12	12	RASCAL FLATTS	Feels Like Today	(Lyric Street)	7549	91	2757	+79	244831	-3920	15	113/0
13	13	JOE NICHOLS	If Nobody Believed In You	(Universal South)	6960	31	2583	+7	234791	4661	26	112/0
14	14	GARY ALLAN	Nothing On But The Radio	(MCA)	6948	684	2477	+284	224594	20838	15	111/1
15	15	LONESTAR	Mr. Mom	(BNA)	6676	952	2335	+331	217838	27324	11	109/2
16	16	TRACE ADKINS	Rough & Ready	(Capitol)	6007	403	2271	+101	191748	16408	22	107/0
18	17	DIERKS BENTLEY	How Am I Doin'	(Capitol)	5526	398	2109	+182	171231	4922	19	106/3
19	18	JIMMY WAYNE	You Are	(DreamWorks)	4987	190	1818	+70	158996	5536	23	102/1
20	19	KENNY CHESNEY	The Woman With You	(BNA)	4864	1175	1790	+480	156839	39941	4	102/9
17	20	JULIE ROBERTS	Break Down Here	(Mercury)	4569	-646	1675	-261	135167	-26549	29	103/0
21	21	SHEDAISY	Come Home Soon	(Lyric Street)	4127	458	1504	+137	129191	15605	12	99/1
23	22	BLAKE SHELTON	Some Beach	(Warner Bros.)	4031	1072	1431	+333	123652	29083	8	97/6
22	23	DARRYL WORLEY	Awful, Beautiful Life	(DreamWorks)	3801	429	1321	+188	112798	11801	12	96/5
Breaker	24	S. TWAIN W/ B. CURRINGTON	Party For Two	(Mercury)	3254	1131	1108	+437	106778	34971	3	79/16
24	25	BLUE COUNTY	That's Cool	(Asylum/Curb)	3058	145	1196	+66	85770	2434	17	92/4
25	26	MONTGOMERY GENTRY	You Do Your Thing	(Columbia)	2824	167	1133	+64	84444	6302	10	96/4
28	27	TRICK PONY	The Bride	(Asylum/Curb)	2156	34	856	+41	55731	852	13	74/2
29	28	STEVE HOLY	Put Your Best Dress On	(Curb)	2120	59	856	+44	57136	1047	18	75/3
Breaker	29	REBA MCENTIRE	He Gets That From Me	(MCA)	1995	520	731	+202	58011	11300	5	72/7
Breaker	30	J. BUFFETT f/M. MCBRIDE	Trip Around The Sun	(RCA/Mailboat)	1992	381	583	+116	67014	9461	5	72/9
Breaker	31	LEANN RIMES	Nothin' 'Bout Love Makes Sense	(Asylum/Curb)	1972	520	723	+179	58284	15530	4	77/10
31	32	CLAY WALKER	Jesus Was A Country Boy	(RCA)	1928	116	709	+30	51271	360	11	67/0
30	33	RESTLESS HEART	Feel My Way To You	(Koch)	1914	93	720	+50	57096	2722	10	64/2
26	34	CRAIG MORGAN	Look At Us	(BBR)	1737	-508	718	-246	47598	-20014	22	78/0
38	35	P. GREEN	Don't Break My Heart Again	(Universal/Republic/Mercury)	1657	313	536	+114	51069	7678	6	48/6
37	36	T. TRITT f/J. MELLENCAMP	What Say You	(Columbia)	1651	282	600	+79	50510	7888	4	61/6
34	37	SUGARLAND	Baby Girl	(Mercury)	1633	106	631	+42	46791	4157	9	64/5
33	38	KATRINA ELAM	No End In Sight	(Universal South)	1593	37	626	+17	42044	489	10	67/2
39	39	TRENT WILLMON	Dixie Rose Deluxe's...	(Columbia)	1183	50	503	+24	23894	769	7	58/2
40	40	MARK CHESNUTT	The Lord Loves The Drinkin' Man	(Vivatone)	951	-27	364	-15	20115	-1180	11	41/0
41	41	TIM MCGRAW	Back When	(Curb)	950	65	292	+65	32270	102	4	35/21
44	42	JOSH GRACIN	Nothin' To Lose	(Lyric Street)	883	243	331	+111	25870	7046	3	53/16
42	43	JENKINS	Getaway Car	(Capitol)	852	85	317	+52	20246	-868	6	51/2
47	44	BRAD PAISLEY	Mud On The Tires	(Arista)	734	190	295	+119	23896	10958	2	51/23
45	45	BILLY DEAN	Let Them Be Little	(Curb)	732	103	311	+50	19998	1898	3	46/7
46	46	CATHERINE BRITT	The Upside Of Being Down	(RCA)	674	86	279	+33	14331	635	5	49/5
49	47	EMERSON DRIVE	November	(DreamWorks)	594	158	247	+35	14023	2966	3	35/4
43	48	LOS LONELY BOYS	Heaven	(Dr/Epic)	534	-113	201	-41	16690	-2807	6	10/0
48	49	TRENT WILLMON	The Good Life	(Columbia)	433	-5	56	-3	15861	644	8	0/0
Debut	50	RACHEL PROCTOR	Where I Belong	(BNA)	418	107	202	+46	8573	1290	1	34/2

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 9/12-9/18. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

Most Added*

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ARTIST	TITLE	LABEL(S)	ADDS
BIG & RICH	Holy Water	(Warner Bros.)	29
BRAD PAISLEY	Mud On The Tires	(Arista)	23
TIM MCGRAW	Back When	(Curb)	21
S. TWAIN W/ B. CURRINGTON	Party For Two	(Mercury)	16
JOSH GRACIN	Nothin' To Lose	(Lyric Street)	16
LEANN RIMES	Nothin' 'Bout Love Makes Sense	(Asylum/Curb)	10
KENNY CHESNEY	The Woman With You	(BNA)	9
J. BUFFETT f/M. MCBRIDE	Trip Around The Sun	(RCA/Mailboat)	9
JEFF BATES	Long, Slow Kisses	(RCA)	8

Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
KENNY CHESNEY	The Woman With You	(BNA)	+1175
S. TWAIN W/ B. CURRINGTON	Party For Two	(Mercury)	+1131
BLAKE SHELTON	Some Beach	(Warner Bros.)	+1072
LONESTAR	Mr. Mom	(BNA)	+952
GEORGE STRAIT	I Hate Everything	(MCA)	+814
SARA EVANS	Suds In The Bucket	(RCA)	+734
A. JACKSON	Too Much Of A Good Thing Is A Good Thing	(Arista)	+711
GARY ALLAN	Nothing On But The Radio	(MCA)	+684
LEANN RIMES	Nothin' 'Bout Love Makes Sense	(Asylum/Curb)	+520
REBA MCENTIRE	He Gets That From Me	(MCA)	+520

Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
KENNY CHESNEY	The Woman With You	(BNA)	+480
S. TWAIN W/ B. CURRINGTON	Party For Two	(Mercury)	+437
BLAKE SHELTON	Some Beach	(Warner Bros.)	+333
LONESTAR	Mr. Mom	(BNA)	+331
GEORGE STRAIT	I Hate Everything	(MCA)	+306
GARY ALLAN	Nothing On But The Radio	(MCA)	+284
A. JACKSON	Too Much Of A Good Thing Is A Good Thing	(Arista)	+277
SARA EVANS	Suds In The Bucket	(RCA)	+247
REBA MCENTIRE	He Gets That From Me	(MCA)	+202
DARRYL WORLEY	Awful, Beautiful Life	(DreamWorks)	+188

Breakers

SHANIA TWAIN W/ BILLY CURRINGTON	
Party For Two (Mercury)	
16 Adds • Moves 27-24	
REBA MCENTIRE	
He Gets That From Me (MCA)	
7 Adds • Moves 35-29	
JIMMY BUFFETT f/MARTINA MCBRIDE	
Trip Around The Sun (RCA/Mailboat)	
9 Adds • Moves 32-30	
LEANN RIMES	
Nothin' 'Bout Love Makes Sense (Asylum/Curb)	
10 Adds • Moves 36-31	

Songs ranked by total plays

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

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT.AUG. (00)	+/- AUG. (00)	WEEKS ON	TOTAL ADDS
1	1	KEITH URBAN Days Go By (Capitol)	5756	-66	4435	-45	136893	-2437	14	113/0
2	2	SARA EVANS Suds In The Bucket (RCA)	5431	104	4186	+95	127727	1711	22	113/0
5	3	ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	5225	148	4025	+117	124191	3842	15	112/0
7	4	GEORGE STRAIT I Hate Everything (MCA)	5159	319	3969	+244	122134	7356	12	112/0
4	5	GRETCHEN WILSON Here For The Party (Epic)	5136	54	3988	+59	121434	914	15	112/0
3	6	ANDY GRIGGS She Thinks She Needs Me (RCA)	4829	-309	3718	-276	114955	-6995	29	106/0
8	7	TOBY KEITH Stays In Mexico (DreamWorks)	4274	201	3311	+169	98523	4072	8	113/0
9	8	RASCAL FLATTS Feels Like Today (Lyric Street)	4088	118	3156	+95	95439	2556	15	113/1
10	9	BROOKS & DUNN That's What It's All About (Arista)	3966	232	3056	+165	93752	4762	13	109/0
11	10	PHIL VASSAR In A Real Love (Arista)	3823	245	2915	+177	88974	3950	22	111/1
14	11	GARY ALLAN Nothing On But The Radio (MCA)	3605	222	2803	+188	84230	4623	15	112/1
15	12	LONESTAR Mr. Mom (BNA)	3495	324	2656	+220	83801	7261	11	109/0
13	13	TRACE ADKINS Rough & Ready (Capitol)	3451	41	2630	+23	82495	833	25	108/1
12	14	JOE NICHOLS If Nobody Believed In You (Universal South)	3447	30	2752	+60	79872	23	27	102/1
16	15	DIERKS BENTLEY How Am I Doin' (Capitol)	3048	242	2376	+183	70972	4944	20	108/3
17	16	JIMMY WAYNE You Are (DreamWorks)	2730	3	2098	+16	63941	39	27	102/0
19	17	SHEDAISY Come Home Soon (Lyric Street)	2604	108	2001	+85	60967	3252	12	105/0
20	18	BLAKE SHELTON Some Beach (Warner Bros.)	2587	301	1980	+216	59621	7480	8	103/2
21	19	KENNY CHESNEY The Woman With You (BNA)	2537	414	1976	+284	58199	9725	5	105/4
22	20	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	2314	269	1748	+151	53159	6633	12	101/2
18	21	JULIE ROBERTS Break Down Here (Mercury)	2269	-418	1712	-353	55878	-6982	30	83/0
23	22	MONTGOMERY GENTRY You Do Your Thing (Columbia)	1926	74	1498	+55	44788	1282	11	90/1
28	23	SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury)	1556	578	1239	+429	33316	12795	3	85/20
24	24	BLUE COUNTY That's Cool (Asylum/Curb)	1532	99	1208	+67	34170	2401	17	73/1
25	25	TRICK PONY The Bride (Asylum/Curb)	1281	49	1009	+35	28703	833	13	70/0
27	26	J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	1133	109	880	+80	26957	2225	5	66/3
31	27	REBA MCENTIRE He Gets That From Me (MCA)	1082	173	879	+127	24065	3833	5	74/10
29	28	STEVE HOLY Put Your Best Dress On (Curb)	994	25	781	+24	23461	423	17	56/3
37	29	LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	983	311	766	+240	22507	7593	4	67/14
30	30	RESTLESS HEART Feel My Way To You (Koch)	972	49	760	+34	22141	815	11	53/0
26	31	CRAIG MORGAN Look At Us (BBR)	922	-167	728	-114	22750	-3291	23	50/0
32	32	SUGARLAND Baby Girl (Mercury)	912	53	720	+41	18753	1203	10	55/5
40	33	BRAD PAISLEY Mud On The Tires (Arista)	840	338	698	+295	16897	5748	3	55/17
35	34	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	821	114	639	+83	16395	2448	5	48/4
38	35	TRAVIS TRITT f/JOHN MELLENCAMP What Say You (Columbia)	784	116	607	+96	18835	2821	3	52/7
33	36	MARK CHESNUTT The Lord Loves The Drinkin' Man (Vivaton)	782	5	636	+6	17027	-205	12	56/0
34	37	CLAY WALKER Jesus Was A Country Boy (RCA)	757	8	578	-4	16936	-106	10	46/0
39	38	KATRINA ELAM No End In Sight (Universal South)	708	77	581	+54	15093	1963	9	48/3
36	39	EMERSON DRIVE November (DreamWorks)	690	13	552	+6	16312	227	6	49/0
42	40	JOSH GRACIN Nothin' To Lose (Lyric Street)	654	211	513	+163	14433	4394	4	50/8
41	41	KEITH BRYANT Ridin' With The Legend (Lofton Creek)	463	13	388	+6	9998	542	12	25/0
45	42	JENKINS Getaway Car (Capitol)	439	48	368	+60	9829	590	6	38/3
50	43	TIM MCGRAW Back When (Curb)	432	255	373	+208	9242	5490	2	31/21
43	44	TRENT WILLMON Dixie Rose Deluxe's... (Columbia)	418	2	318	-4	10806	300	6	28/1
Debut	45	BIG & RICH Holy Water (Warner Bros.)	404	272	309	+227	9662	6487	1	33/20
44	46	CATHERINE BRITT The Upside Of Being Down (RCA)	403	3	308	+2	9265	123	6	31/2
46	47	NOTORIOUS CHERRY BOMBS It's Hard To Kiss... (Universal South)	280	-25	246	-16	6210	-613	10	12/0
47	48	JOE DIFFIE If I Could Only Bring You Back (BBR)	269	20	221	+11	6124	303	3	22/2
Debut	49	JEFF BATES Long, Slow Kisses (RCA)	230	72	188	+53	4521	1061	1	20/9
Debut	50	BILLY DEAN Let Them Be Little (Curb)	204	42	135	+23	5856	954	1	15/1

113 Country reporters. Songs ranked by total plays for the airplay week of Sunday 9/12 - Saturday 9/18.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
TIM MCGRAW Back When (Curb)	21
S. TWAIN W/ B. CURRINGTON Party For Two (Mercury)	20
BIG & RICH Holy Water (Warner Bros.)	20
BRAD PAISLEY Mud On The Tires (Arista)	17
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	14
REBA MCENTIRE He Gets That From Me (MCA)	10
JEFF BATES Long, Slow Kisses (RCA)	9
WILLIE NELSON Midnight Rider (Lost Highway/MCA)	9
JOSH GRACIN Nothin' To Lose (Lyric Street)	8
TRAVIS TRITT f/JOHN MELLENCAMP What Say You (Columbia)	7

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
S. TWAIN W/ B. CURRINGTON Party For Two (Mercury)	+578
KENNY CHESNEY The Woman With You (BNA)	+414
BRAD PAISLEY Mud On The Tires (Arista)	+338
LONESTAR Mr. Mom (BNA)	+324
GEORGE STRAIT I Hate Everything (MCA)	+319
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	+311
BLAKE SHELTON Some Beach (Warner Bros.)	+301
BIG & RICH Holy Water (Warner Bros.)	+272
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	+269
TIM MCGRAW Back When (Curb)	+255

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
S. TWAIN W/ B. CURRINGTON Party For Two (Mercury)	+429
BRAD PAISLEY Mud On The Tires (Arista)	+295
KENNY CHESNEY The Woman With You (BNA)	+284
GEORGE STRAIT I Hate Everything (MCA)	+244
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	+240
BIG & RICH Holy Water (Warner Bros.)	+227
LONESTAR Mr. Mom (BNA)	+220
BLAKE SHELTON Some Beach (Warner Bros.)	+216
TIM MCGRAW Back When (Curb)	+208
GARY ALLAN Nothing On But The Radio (MCA)	+188

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 24, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of September 15-21.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
TIM MCGRAW Live Like You Were Dying (Curb)	54.8%	81.3%	8.3%	96.5%	3.5%	3.5%
ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	46.5%	78.0%	14.0%	98.8%	3.8%	3.0%
JOE NICHOLS If Nobody Believed In You (Universal South)	41.3%	71.0%	17.8%	96.3%	5.5%	2.0%
ANDY GRIGGS She Thinks She Needs Me (RCA)	40.5%	78.8%	15.3%	98.8%	3.0%	1.8%
GARY ALLAN Nothing On But The Radio (MCA)	38.3%	73.5%	19.0%	96.8%	2.8%	1.5%
SARA EVANS Suds In The Bucket (RCA)	33.0%	72.5%	15.0%	97.0%	6.3%	3.3%
GEORGE STRAIT I Hate Everything (MCA)	29.0%	71.5%	15.8%	94.8%	5.0%	2.5%
TERRI CLARK Girls Lie Too (Mercury)	28.8%	68.3%	23.0%	98.3%	3.5%	3.5%
JULIE ROBERTS Break Down Here (Mercury)	27.8%	63.3%	22.3%	95.3%	6.8%	3.0%
PHIL VASSAR In A Real Love (Arista)	27.3%	68.8%	21.0%	96.5%	4.3%	2.5%
JIMMY WAYNE You Are (DreamWorks)	26.5%	59.0%	24.3%	94.5%	7.8%	3.5%
GRETCHEN WILSON Here For The Party (Epic)	25.5%	54.5%	24.5%	96.0%	9.3%	7.8%
KEITH URBAN Days Go By (Capitol)	23.5%	66.5%	20.8%	95.3%	5.8%	2.3%
TRACE ADKINS Rough & Ready (Capitol)	22.8%	55.5%	24.8%	92.3%	9.3%	2.8%
DIERKS BENTLEY How Am I Doin' (Capitol)	22.3%	54.0%	26.5%	93.5%	8.3%	4.8%
BLAKE SHELTON Some Beach (Warner Bros.)	19.5%	55.0%	19.5%	83.5%	7.5%	1.5%
REBA MCENTIRE He Gets That From Me (MCA)	19.5%	46.3%	20.8%	81.3%	10.3%	4.0%
TOBY KEITH Stays In Mexico (DreamWorks)	19.3%	61.8%	23.8%	95.0%	4.5%	5.0%
BROOKS & DUNN That's What It's All About (Arista)	19.3%	58.0%	26.3%	91.8%	5.3%	2.3%
CLAY WALKER Jesus Was A Country Boy (RCA)	19.3%	50.0%	24.3%	81.0%	3.8%	3.0%
LONESTAR Mr. Mom (BNA)	18.0%	46.0%	26.0%	84.8%	10.3%	2.5%
SHEDAISY Come Home Soon (Lyric Street)	17.8%	47.3%	23.3%	84.0%	9.5%	4.0%
KENNY CHESNEY The Woman With You (BNA)	16.5%	52.0%	23.8%	82.8%	5.5%	1.5%
MONTGOMERY GENTRY You Do Your Thing (Columbia)	16.3%	44.5%	27.5%	87.0%	10.3%	4.8%
RASCAL FLATTS Feels Like Today (Lyric Street)	15.5%	49.3%	33.3%	93.3%	8.0%	2.8%
BLUE COUNTY That's Cool (Asylum/Curb)	15.0%	53.5%	27.5%	90.3%	5.8%	3.5%
STEVE HOLY Put Your Best Dress On (Curb)	13.3%	50.3%	23.0%	82.3%	5.5%	3.5%
KATRINA ELAM No End In Sight (Universal South)	11.8%	49.0%	26.3%	84.3%	6.8%	2.3%
JIMMY BUFFETT f/MARTINA MCBRIDE Trip Around The Sun (RCA/Mailboat)	11.5%	43.8%	27.3%	81.5%	7.8%	2.8%
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	11.3%	32.0%	26.8%	71.8%	11.0%	2.0%
CRAIG MORGAN Look At Us (BBR)	10.5%	47.0%	33.5%	88.5%	5.0%	3.0%
SUGARLAND Baby Girl (Mercury)	10.0%	40.5%	29.0%	79.8%	7.3%	3.0%
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	9.3%	42.3%	25.8%	77.5%	7.3%	2.3%
TRICK PONY The Bride (Asylum/Curb)	8.3%	35.3%	31.8%	84.8%	12.0%	5.8%
RESTLESS HEART Feel My Way To You (Koch)	6.8%	39.0%	30.5%	79.0%	6.8%	2.8%

CALLOUT AMERICA® HOT SCORES

Password of the Week: Kelly.
Question of the Week: How do you feel about Country singers' patriotic songs dealing with the 9/11 terrorist attacks or the war on Iraq?

Total
I like them a lot and want to hear more: 32%
I like those kinds of songs: 29%
Hey, it doesn't matter to me: 22%
I'm a little tired of those songs: 12%
I'm really, really tired of hearing them: 5%

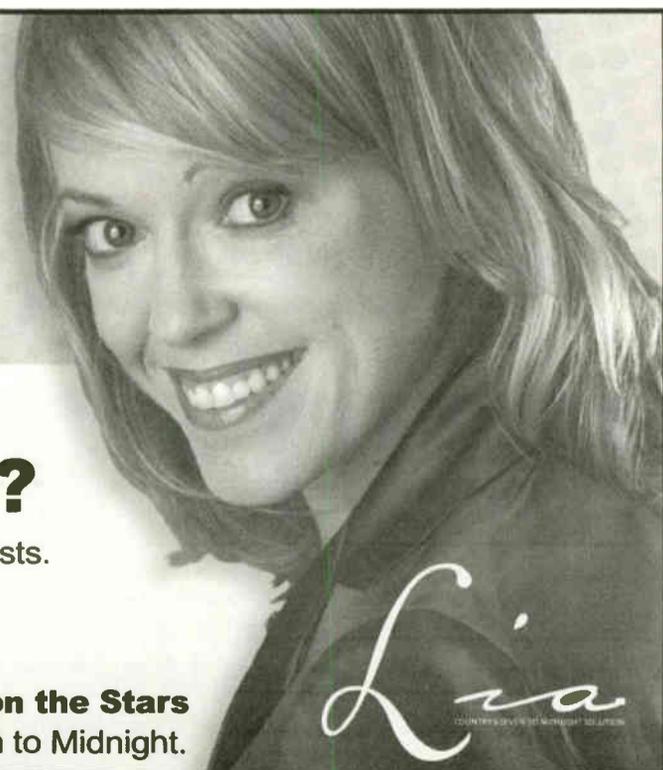
P1
I like them a lot and want to hear more: 32%
I like those kinds of songs: 29%
Hey, it doesn't matter to me: 23%
I'm a little tired of those songs: 12%
I'm really, really tired of hearing them: 4%

P2
I like them a lot and want to hear more: 32%
I like those kinds of songs: 29%
Hey, it doesn't matter to me: 21%
I'm a little tired of those songs: 14%
I'm really, really tired of hearing them: 4%

Male
I like them a lot and want to hear more: 31%
I like those kinds of songs: 26%
Hey, it doesn't matter to me: 23%
I'm a little tired of those songs: 14%
I'm really, really tired of hearing them: 6%

Female
I like them a lot and want to hear more: 32%
I like those kinds of songs: 32%
Hey, it doesn't matter to me: 22%
I'm a little tired of those songs: 11%
I'm really, really tired of hearing them: 3%

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

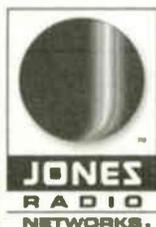


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COUNTRY'S BEST AT NIGHT SOLUTION



America's Best Testing Country Songs 12+
For The Week Ending 9/24/04

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
TIM MCGRAW Live Like You Were Dying (Curb)	4.46	4.52	100%	28%	4.49	4.62	4.41
BRAD PAISLEY w/ALISON KRAUSS Whiskey Lullaby (Arista)	4.32	4.25	99%	24%	4.40	4.42	4.39
SARA EVANS Suds In The Bucket (RCA)	4.26	4.32	98%	17%	4.29	4.22	4.33
KEITH URBAN Days Go By (Capitol)	4.21	4.21	96%	17%	4.19	4.32	4.12
BLAKE SHELTON Some Beach (Warner Bros.)	4.21	4.24	72%	7%	4.26	4.33	4.23
GARY ALLAN Nothing On But The Radio (MCA)	4.19	4.23	88%	8%	4.17	4.36	4.06
ANDY GRIGGS She Thinks She Needs Me (RCA)	4.17	4.19	94%	17%	4.19	4.25	4.16
GEORGE STRAIT I Hate Everything (MCA)	4.15	4.16	96%	19%	4.21	4.27	4.18
KENNY CHESNEY The Woman With You (BNA)	4.14	-	60%	7%	4.09	4.40	3.91
DIERKS BENTLEY How Am I Doin' (Capitol)	4.13	4.13	86%	15%	4.08	4.15	4.05
TRACE ADKINS Rough & Ready (Capitol)	4.11	4.06	92%	19%	4.14	4.15	4.13
SHEOAISSY Come Home Soon (Lyric Street)	4.10	3.96	78%	11%	4.12	4.24	4.06
JOE NICHOLS If Nobody Believed In You (Universal South)	4.08	4.20	95%	22%	4.11	4.21	4.04
GRETCHEN WILSON Here For The Party (Epic)	4.06	3.89	98%	30%	4.14	4.16	4.12
TERRI CLARK Girls Lie Too (Mercury)	4.06	4.04	99%	32%	4.15	4.21	4.11
PHIL VASSAR In A Real Love (Arista)	4.05	4.02	89%	15%	4.03	4.16	3.95
LONESTAR Mr. Mom (BNA)	4.05	4.09	83%	13%	4.06	4.09	4.03
JIMMY WAYNE You Are (DreamWorks)	4.04	4.07	81%	17%	3.99	4.26	3.83
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	4.02	4.00	61%	6%	4.03	4.24	3.94
BROOKS & DUNN That's What It's All About (Arista)	4.00	4.05	91%	17%	4.01	4.18	3.90
TRICK PONY The Bride (Asylum/Curb)	3.95	3.84	66%	11%	3.90	3.92	3.89
JULIE ROBERTS Break Down Here (Mercury)	3.94	3.92	92%	24%	3.92	3.89	3.94
CRAIG MORGAN Look At Us (BBR)	3.93	3.98	71%	10%	3.87	4.00	3.81
BLUE COUNTY That's Cool (Asylum/Curb)	3.91	3.85	55%	9%	3.93	4.12	3.83
A. JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	3.90	3.94	96%	27%	4.06	4.08	4.05
RASCAL FLATTS Feels Like Today (Lyric Street)	3.90	3.96	93%	24%	3.92	4.07	3.83
MONTGOMERY GENTRY You Do Your Thing (Columbia)	3.89	3.92	74%	12%	3.95	3.94	3.95
TOBY KEITH Stays In Mexico (DreamWorks)	3.87	3.84	94%	20%	3.85	3.98	3.78
STEVE HDLY Put Your Best Dress On (Curb)	3.86	3.62	46%	8%	3.83	3.86	3.81

Total sample size is 418 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.



COUNTRY TOP 30

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	KEITH URBAN Days Go By (Capitol)	621	+2	12	8/0
3	2	GRETCHEN WILSON Here For The Party (Epic)	560	+4	10	7/0
4	3	SARA EVANS Suds In The Bucket (RCA)	551	+2	14	10/0
5	4	TERRI CLARK Girls Lie Too (Mercury)	516	-11	21	10/0
2	5	TIM MCGRAW Live Like You Were Dying (Curb)	514	-65	16	10/0
6	6	A. JACKSON Too Much Of A Good ... (Arista)	512	+4	13	10/0
10	7	BROOKS & DUNN That's What It's All About (Arista)	457	+58	9	7/0
12	8	TOBY KEITH Stays In Mexico (DreamWorks)	429	+54	5	8/0
9	9	LONESTAR Mr. Mom (BNA)	426	+26	6	9/0
8	10	GEORGE STRAIT I Hate Everything (MCA)	400	-10	10	7/0
7	11	DOC WALKER North Dakota Boy (Open Road/Universal)	390	-25	15	8/0
11	12	GORD BAMFORD Heroes (Independent)	386	-8	13	4/0
17	13	PAUL BRANDT Convoy (Orange/Universal)	378	+63	3	6/0
15	14	RASCAL FLATTS Feels Like Today (Lyric Street)	361	+39	8	7/0
18	15	GARY ALLAN Nothing On But The Radio (MCA)	348	+37	7	6/0
-	16	ERIC RUTTAN I Saved Everything (Lyric Street)	340	-29	10	20/0
16	17	GIL GRAND Never Comin' Down (Spin)	336	+16	6	7/0
14	18	LISA BROKOP Wildflower (Asylum/Curb)	332	-8	14	8/0
20	19	SEAN HOGAN Catalina Sunrise (Barnstorm)	321	+20	4	8/0
Debut	20	S. TWAIN w/ B. CURRINGTON Party For Two (Mercury)	311	+110	1	9/0
22	21	ANDY GRIGGS She Thinks She Needs Me (RCA)	306	+10	8	6/0
13	22	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	293	-72	13	5/0
30	23	KENNY CHESNEY The Woman With You (BNA)	271	+63	2	7/0
26	24	DIERKS BENTLEY How Am I Doin' (Capitol)	266	+17	2	5/0
27	25	JULIE ROBERTS Break Down Here (Mercury)	263	+24	2	7/0
25	26	WILKINSONS Little Girl (Open Road/Universal)	255	-15	6	6/0
28	27	G. CANYON I'll Never Do Better Than You (Universal South)	253	+35	2	9/1
21	28	PHIL VASSAR In A Real Love (Arista)	245	-52	4	5/0
29	29	JOHNNY REID You Still Own Me (Independent)	219	+1	2	7/0
19	30	CAROLYN D. JOHNSON Die Of A Broken Heart (Arista)	208	-101	19	11/0

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 9/12-9/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. © 2004, R&R, Inc.

C O U N T R Y FLASHBACK

1 YEAR AGO

- No. 1: "What Was I Thinkin'" — Dierks Bentley

5 YEARS AGO

- No. 1: "Something Like That" — Tim McGraw

10 YEARS AGO

- No. 1: "Third Rock From The Sun" — Joe Diffie

15 YEARS AGO

- No. 1: "High Cotton" — Alabama

20 YEARS AGO

- No. 1: "I Don't Know A Thing About You" — Conway Twitty

25 YEARS AGO

- No. 1: "You're My Jamaica" — Charley Pride

30 YEARS AGO

- No. 1: "Please Don't Tell Me" — Ronnie Milsap

New & Active

DUSTY DRAKE I Am The Working Man (Warner Bros.)

Total Plays: 188, Total Stations: 36, Adds: 6

CAROLINA RAIN I Ain't Scared (Equity Music Group)

Total Plays: 183, Total Stations: 29, Adds: 2

JESSI ALEXANDER Make Me Stay Or Make Me Go (Columbia)

Total Plays: 115, Total Stations: 15, Adds: 0

BIG & RICH Holy Water (Warner Bros.)

Total Plays: 112, Total Stations: 37, Adds: 29

WARREN BROTHERS Sell A Lot Of Beer (429)

Total Plays: 84, Total Stations: 12, Adds: 0

BRAD COTTER Can't Tell Me Nothin' (Epic)

Total Plays: 72, Total Stations: 11, Adds: 0

JEFF BATES Long, Slow Kisses (RCA)

Total Plays: 64, Total Stations: 19, Adds: 8

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Los Angeles, CA 90067
Email: kberman@radioandrecords.com

Stations and their ads listed alphabetically by market

<p>KEAN/Abilene, TX OM: James Cameron PD/MD: Rudy Fernandez APD: Shay Hill 12 JENKINS 14 RACHEL PROCTOR 14 JEFF BATES 14 JEFF BATES 14 JEFF BATES 14 JEFF BATES</p>	<p>WZCX/Biloxi, MS OM: Bryan Rhodes PD/MD: Susan Wilson 1 LEARN RIMES</p>	<p>WYGL/Cincinnati, OH* OM: TJ Holland PD: Stephen Ghattari APD/MD: Dawn Michaels 1 BIG & RICH 2 REBA MCKENTRE 3 SHARMA TWAIN W/ BILLY CURRINGTON 4 DUSTY DRAKE 5 DUSTY DRAKE</p>	<p>WKML/Fayetteville, NC PD: Paul Johnson 1 RASCAL FLATTS 2 PHIL MASSAR 4 BLAKE SHELTON</p>	<p>WFMS/Indianapolis, IN* OM: David Wood PD: Bob Richards MD: J.D. Cannon 1 REB MCKENTRE 2 REB MCKENTRE 3 REB MCKENTRE</p>	<p>KZCK/Lincoln, NE OM: Jim Steel PD: Brian Jennings APD/MD: Carol Turner 1 KENNY CHESNEY 2 JEFF BATES 3 BILLY DEAN 4 LEARN RIMES 5 KETH URBAN</p>	<p>WNOE/New Orleans, LA* OM: Jim Owen PD: Ron Brooks No Ads</p>	<p>KFRG/Riverside, CA* OM: Leo Douglas PD/MD: Dan Jeffrey 12 SHARMA TWAIN W/ BILLY CURRINGTON 8 BLAKE SHELTON 6 BRAD PASLEY</p>	<p>WTCM/Traverse City, MI PD: Jack O'Malley APD/MD: Ryan Dobry 19 TRAVIS TRITT UOHN MELLENCAMP 19 TIM MCGRAW 5 JOSH GRACIN 5 CAROLINA RAIN 5 PAT GREEN</p>
<p>WOMX/Acron, OH* OM/MD: Kevin Mason APD: Ken Steel 1 DARRYL WORLEY 2 BIG & RICH</p>	<p>WHWK/Binghamton, NY PD/MD: Ed Walker 11 MIRANDA LAMBERT</p>	<p>WGAR/Cleveland, OH* PD: Meg Stevens MD: Chuck Collier 1 SUGARLAND 1 LEARN RIMES</p>	<p>KAFF/Fayetteville, AZ PD: Chris Halstead APD/MD: Hugh James 10 JEFF STEELE 7 BIG & RICH 7 CAROLINA RAIN</p>	<p>WMSJ/Jackson, MS PD: Rick Adams MD: Marshall Stewart 1 SUGARLAND 2 BIG & RICH</p>	<p>KSSN/Little Rock, AR* PD/MD: Chad Heritage LEARN RIMES</p>	<p>KHOC/Odessa, TX PD: Mike Lawrence APD/MD: Kelley Peterson No Ads</p>	<p>WYYD/Roanoke, VA PD/MD: Joel Dearing LEARN RIMES</p>	<p>WBYT/South Bend, IN OM/MD: Clint Marsh APD/MD: Lisa Kosty TIM MCGRAW</p>
<p>WGNA/Albany, NY* PD: Buzz Brindle MD: Bill Earley 2 TIM MCGRAW 1 KERRY HARVICK</p>	<p>WZZK/Birmingham, AL* PD/MD: Brian Driver 1 LORESTAR</p>	<p>KCCY/Colorado Springs, CO* PD: Travis Daily MD: Valerie Hart 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 KATRINA ELAM 3 DUSTY DRAKE 4 TRAVIS TRITT UOHN MELLENCAMP</p>	<p>KSXS/Fresno, CA* PD: Steve Plesha 1 DARRYL WORLEY</p>	<p>WWSJ/Jackson, MS PD: Tom Freeman TIM MCGRAW</p>	<p>KZLA/Los Angeles, CA* OM/MD: R.J. Curtis APD/MD: Tony Campos 1 BRET MICHAELS 2 KESSICA ANDREWS 3 JOSH GRACIN LEARN RIMES</p>	<p>KHOC/Odessa, TX PD: Mike Lawrence APD/MD: Kelley Peterson No Ads</p>	<p>WYYD/Roanoke, VA PD/MD: Joel Dearing LEARN RIMES</p>	<p>WBYT/South Bend, IN OM/MD: Clint Marsh APD/MD: Lisa Kosty TIM MCGRAW</p>
<p>KBQI/Albuquerque, NM* APD/MD: Sammy Cruise No Ads</p>	<p>WPSK/Blacksburg, VA OM/MD: Scott Stevens APD/MD: Sean Sumner 7 DARRYL WORLEY 7 SHARMA TWAIN W/ BILLY CURRINGTON</p>	<p>KKCS/Colorado Springs, CO* PD: Cody Carlson 2 EMERSON DRIVE 3 CATHERINE BRITT</p>	<p>KUAD/Ft. Collins, CO PD: Mark Callaghan MD: Brian Gary TIM MCGRAW</p>	<p>WWSJ/Jackson, MS PD: Tom Freeman TIM MCGRAW</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>KRST/Albuquerque, NM* OM/MD: Eddie Haskell MD: Paul Bailey 3 MONTGOMERY GENTRY BRAD PASLEY</p>	<p>WBWN/Bloomington, IL OM/MD: Dan Westhoff APD/MD: Buck Stevens 22 BIG & RICH 22 TIM MCGRAW</p>	<p>WCOS/Columbia, SC* PD: LJ Smith MD: Glen Garratt 9 DEKRS BENTLEY 9 JEFF BATES</p>	<p>WCKT/Ft. Myers, FL* OM/MD: Steve Amari APD/MD: Dave Logan 1 REBA MCKENTRE 2 JIMMY BUFFETT 3 MARTINA MCRIDE 4 TRAVIS TRITT UOHN MELLENCAMP 5 BILLY DEAN 6 SHARMA TWAIN W/ BILLY CURRINGTON 7 BRAD PASLEY</p>	<p>WMTZ/Johnstown, PA OM/MD: Steve Walker MD: Lara Mosby 1 SUGARLAND 1 SUGARLAND 2 CAROLINA RAIN</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>KRRV/Alexandria, LA OM: Scott Bryant PD/MD: Steve Casey 2 BRAD PASLEY 2 BIG & RICH</p>	<p>WHIC/Bluefield, WV PD/MD: Fred Persinger 14 BIG & RICH 4 DARRYL WORLEY 4 RACHEL PROCTOR 4 STEVE HOLY</p>	<p>WCOL/Columbus, OH* PD: John Crenshaw APD/MD: Dan E. Zuko 1 JIMMY BUFFETT 2 MARTINA MCRIDE 3 TIM MCGRAW</p>	<p>WWGR/Ft. Myers, FL* PD: Mark Phillips MD: Steve Hart 3 STEVE HOLY</p>	<p>WMTZ/Johnstown, PA OM/MD: Steve Walker MD: Lara Mosby 1 SUGARLAND 1 SUGARLAND 2 CAROLINA RAIN</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>WCTQ/Allentown, PA* PD: Bobby Knight APD/MD: Sam Malone GLENN CLUMMING WILLIE NELSON</p>	<p>KIZN/Boise, ID OM/MD: Rich Summers APD/MD: Spencer Burio 5 DEKRS BENTLEY 5 JENKINS 5 GLENN CLUMMING BRAD PASLEY</p>	<p>WGSQ/Cookeville, TN OM: Marty McFly PD: Gator Harrison APD: Philip Gibbons MD: Stewart James LEARN RIMES</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD/MD: Todd Nixon No Ads</p>	<p>WMTZ/Johnstown, PA OM/MD: Steve Walker MD: Lara Mosby 1 SUGARLAND 1 SUGARLAND 2 CAROLINA RAIN</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>KGNC/Amarillo, TX OM: Dan Gorman PD: Tim Butler APD/MD: Patrick Clark 7 SHARMA TWAIN W/ BILLY CURRINGTON 5 WILLIE NELSON</p>	<p>KQFC/Boise, ID PD: Lance Tidwell APD/MD: Jim Miller No Ads</p>	<p>KRYS/Corpus Christi, TX PD: Frank Edwards 2 MIRANDA LAMBERT</p>	<p>WQHK/Ft. Wayne, IN OM/MD: Rob Kelley 2 TIM MCGRAW 2 BIG & RICH</p>	<p>WMTZ/Johnstown, PA OM/MD: Steve Walker MD: Lara Mosby 1 SUGARLAND 1 SUGARLAND 2 CAROLINA RAIN</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>KBRL/Anchorage, AK OM: Dennis Bookley PD: Matt Valley MD: Billy Hatcher 7 BIG & RICH 4 REBA MCKENTRE</p>	<p>WKLB/Boston, MA* PD: Mike Brophy APD/MD: Ginny Rogers 2 TRAVIS TRITT UOHN MELLENCAMP BRAD PASLEY BIG & RICH JOSH GRACIN JOSH GRACIN DUSTY DRAKE</p>	<p>WGSQ/Cookeville, TN OM: Marty McFly PD: Gator Harrison APD: Philip Gibbons MD: Stewart James LEARN RIMES</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD/MD: Todd Nixon No Ads</p>	<p>WMTZ/Johnstown, PA OM/MD: Steve Walker MD: Lara Mosby 1 SUGARLAND 1 SUGARLAND 2 CAROLINA RAIN</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>WVWV/Ann Arbor, MI OM/MD: Rob Walker MD: Tom Baker 3 REBA MCKENTRE</p>	<p>KAGG/Bryan, TX PD/MD: Jennifer Allen 20 JOSH GRACIN</p>	<p>WGNE/Daytona Beach, FL* OM: B.J. Nielsen PD/MD: Jeff Davis 1 TIM MCGRAW 2 MONTGOMERY GENTRY 3 RACHEL PROCTOR 4 BRAD PASLEY 5 BIG & RICH 6 JOSH GRACIN 7 BILLY DEAN</p>	<p>WQHK/Ft. Wayne, IN OM/MD: Rob Kelley 2 TIM MCGRAW 2 BIG & RICH</p>	<p>WMTZ/Johnstown, PA OM/MD: Steve Walker MD: Lara Mosby 1 SUGARLAND 1 SUGARLAND 2 CAROLINA RAIN</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>WNCV/Appleton, WI OM: Jeff McCarthy PD: Randy Shannon APD/MD: Marel Braun 3 KENNY CHESNEY 2 SHARMA TWAIN W/ BILLY CURRINGTON 1 REBA MCKENTRE</p>	<p>WYRK/Boise, ID PD: Lance Tidwell APD/MD: Jim Miller No Ads</p>	<p>WGSQ/Cookeville, TN OM: Marty McFly PD: Gator Harrison APD: Philip Gibbons MD: Stewart James LEARN RIMES</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD/MD: Todd Nixon No Ads</p>	<p>WMTZ/Johnstown, PA OM/MD: Steve Walker MD: Lara Mosby 1 SUGARLAND 1 SUGARLAND 2 CAROLINA RAIN</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>WKSJ/Asheville, NC OM/MD: Jeff Davis APD: Sharon Green MD: Andy Woods 5 BRAD PASLEY</p>	<p>WYRK/Boise, ID PD: Lance Tidwell APD/MD: Jim Miller No Ads</p>	<p>WGSQ/Cookeville, TN OM: Marty McFly PD: Gator Harrison APD: Philip Gibbons MD: Stewart James LEARN RIMES</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD/MD: Todd Nixon No Ads</p>	<p>WMTZ/Johnstown, PA OM/MD: Steve Walker MD: Lara Mosby 1 SUGARLAND 1 SUGARLAND 2 CAROLINA RAIN</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>WGHX/Atlanta, GA* OM/MD: Mark Richards MD: Johnny Gray No Ads</p>	<p>KHAK/Cedar Rapids, IA OM: Dick Stadler PD: Bob James MD: Dawn Johnson 10 TERRI CLARK 6 DEKRS BENTLEY</p>	<p>WGSQ/Cookeville, TN OM: Marty McFly PD: Gator Harrison APD: Philip Gibbons MD: Stewart James LEARN RIMES</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD/MD: Todd Nixon No Ads</p>	<p>WMTZ/Johnstown, PA OM/MD: Steve Walker MD: Lara Mosby 1 SUGARLAND 1 SUGARLAND 2 CAROLINA RAIN</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>WPUR/Atlantic City, NJ PD/MD: Joe Kelly JIMMY BUFFETT MARTINA MCRIDE TIM MCGRAW</p>	<p>WYRK/Boise, ID PD: Lance Tidwell APD/MD: Jim Miller No Ads</p>	<p>WGSQ/Cookeville, TN OM: Marty McFly PD: Gator Harrison APD: Philip Gibbons MD: Stewart James LEARN RIMES</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD/MD: Todd Nixon No Ads</p>	<p>WMTZ/Johnstown, PA OM/MD: Steve Walker MD: Lara Mosby 1 SUGARLAND 1 SUGARLAND 2 CAROLINA RAIN</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>WKXC/Augusta, GA PD: T Gentry APD/MD: Zach Taylor No Ads</p>	<p>WYRK/Boise, ID PD: Lance Tidwell APD/MD: Jim Miller No Ads</p>	<p>WGSQ/Cookeville, TN OM: Marty McFly PD: Gator Harrison APD: Philip Gibbons MD: Stewart James LEARN RIMES</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD/MD: Todd Nixon No Ads</p>	<p>WMTZ/Johnstown, PA OM/MD: Steve Walker MD: Lara Mosby 1 SUGARLAND 1 SUGARLAND 2 CAROLINA RAIN</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>KASE/Asotin, TX* OM/MD: Jason Kane APD/MD: Bob Pickett TIM MCGRAW</p>	<p>WYRK/Boise, ID PD: Lance Tidwell APD/MD: Jim Miller No Ads</p>	<p>WGSQ/Cookeville, TN OM: Marty McFly PD: Gator Harrison APD: Philip Gibbons MD: Stewart James LEARN RIMES</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD/MD: Todd Nixon No Ads</p>	<p>WMTZ/Johnstown, PA OM/MD: Steve Walker MD: Lara Mosby 1 SUGARLAND 1 SUGARLAND 2 CAROLINA RAIN</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>KUZZ/Bakersfield, CA* PD: Evan Bristowell MD: Adam Joffries 3 SHARMA TWAIN W/ BILLY CURRINGTON 1 JEFF BATES 2 BIG & RICH</p>	<p>WYRK/Boise, ID PD: Lance Tidwell APD/MD: Jim Miller No Ads</p>	<p>WGSQ/Cookeville, TN OM: Marty McFly PD: Gator Harrison APD: Philip Gibbons MD: Stewart James LEARN RIMES</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD/MD: Todd Nixon No Ads</p>	<p>WMTZ/Johnstown, PA OM/MD: Steve Walker MD: Lara Mosby 1 SUGARLAND 1 SUGARLAND 2 CAROLINA RAIN</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>WPOC/Baltimore, MO* PD: Ken Boesen MD: Michael J. 8 GARY ALLAN 5 BROOKS & DUNN 2 JAY TETER 2 TRAVIS TRITT UOHN MELLENCAMP 1 EMERSON DRIVE</p>	<p>WYRK/Boise, ID PD: Lance Tidwell APD/MD: Jim Miller No Ads</p>	<p>WGSQ/Cookeville, TN OM: Marty McFly PD: Gator Harrison APD: Philip Gibbons MD: Stewart James LEARN RIMES</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD/MD: Todd Nixon No Ads</p>	<p>WMTZ/Johnstown, PA OM/MD: Steve Walker MD: Lara Mosby 1 SUGARLAND 1 SUGARLAND 2 CAROLINA RAIN</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>WYWK/Baton Rouge, LA* OM: Bob Murphy PD: Paul Orr APD/MD: Austin James 5 BILLY DEAN 3 SHARMA TWAIN W/ BILLY CURRINGTON BIG & RICH</p>	<p>WYRK/Boise, ID PD: Lance Tidwell APD/MD: Jim Miller No Ads</p>	<p>WGSQ/Cookeville, TN OM: Marty McFly PD: Gator Harrison APD: Philip Gibbons MD: Stewart James LEARN RIMES</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD/MD: Todd Nixon No Ads</p>	<p>WMTZ/Johnstown, PA OM/MD: Steve Walker MD: Lara Mosby 1 SUGARLAND 1 SUGARLAND 2 CAROLINA RAIN</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>WYPY/Baton Rouge, LA* OM/MD: Randy Chase MD: Jimmy Brooks 3 MONTGOMERY GENTRY BIG & RICH TEMPLETON THOMPSON</p>	<p>WYRK/Boise, ID PD: Lance Tidwell APD/MD: Jim Miller No Ads</p>	<p>WGSQ/Cookeville, TN OM: Marty McFly PD: Gator Harrison APD: Philip Gibbons MD: Stewart James LEARN RIMES</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD/MD: Todd Nixon No Ads</p>	<p>WMTZ/Johnstown, PA OM/MD: Steve Walker MD: Lara Mosby 1 SUGARLAND 1 SUGARLAND 2 CAROLINA RAIN</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>KYKR/Beaumont, TX OM: Trey Poston PD/MD: Mickey Ashworth 1 BRAD PASLEY</p>	<p>WYRK/Boise, ID PD: Lance Tidwell APD/MD: Jim Miller No Ads</p>	<p>WGSQ/Cookeville, TN OM: Marty McFly PD: Gator Harrison APD: Philip Gibbons MD: Stewart James LEARN RIMES</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD/MD: Todd Nixon No Ads</p>	<p>WMTZ/Johnstown, PA OM/MD: Steve Walker MD: Lara Mosby 1 SUGARLAND 1 SUGARLAND 2 CAROLINA RAIN</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>WJLS/Beckley, WV OM/MD: Dave Willis 25 WILLIE NELSON 11 DARRYL WORLEY 11 STEVE HOLY</p>	<p>WYRK/Boise, ID PD: Lance Tidwell APD/MD: Jim Miller No Ads</p>	<p>WGSQ/Cookeville, TN OM: Marty McFly PD: Gator Harrison APD: Philip Gibbons MD: Stewart James LEARN RIMES</p>	<p>WYBZ/Ft. Walton Beach, FL OM: Scratch Malone PD/MD: Todd Nixon No Ads</p>	<p>WMTZ/Johnstown, PA OM/MD: Steve Walker MD: Lara Mosby 1 SUGARLAND 1 SUGARLAND 2 CAROLINA RAIN</p>	<p>WAMZ/Louisville, KY* PD/MD: Coyote Calhoun 2 STEVE HOLY</p>	<p>KTST/Oklahoma City, OK* OM: Anthony Allen PD: Anthony Allen 1 JOSH GRACIN 1 PAT GREEN 1 BIG & RICH</p>	<p>WBEW/Rochester, NY* OM: Dave Symonds PD: Billy Kidd MD: Nihad Landry 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES 3 BIG & RICH</p>	<p>KDRK/Spokane, WA* OM: Tim Colter PD: Jay Daniels APD: Bob Castle MD: Tony Trivette 1 SHARMA TWAIN W/ BILLY CURRINGTON 2 JEFF BATES</p>
<p>WKHN/Biloxi, MS OM: Walter Brown PD: Kipp Gregory No Ads</p>	<p>WYRK/Boise, ID PD: Lance Tidwell APD/MD: Jim Miller No Ads</p>	<p>WGSQ/Cookeville, TN</p>						



Tom Prestigiacomo: 25 Years At FM 100

A radio veteran celebrates a quarter-century in afternoons

It's rare that one meets a heritage jock who, after 28 years in the industry, has a bright and refreshing outlook on this industry, which is so full of ups and downs. I recently had the privilege of speaking with WMC/Memphis afternoon host Tom Prestigiacomo about his 25-year run at FM 100 and how jocks can follow his path of stability and success.

R&R: Give a brief description of your radio career.

TP: You want 28 years in 50 words or less? I grew up in Louisville, hanging around WAKY (Wacky 790). Nowadays that's called interning. Bill Bailey, "The Duke of Louisville," did mornings. I spent weekends answering the phones, going to remotes and learning how to use the production room. The afternoon guy was Gary Burbank. Listening to him made me want to be in radio. Burbank had characters and punch lines. Gary wasn't just funny, he was "Louisville funny." I learned how to localize from him. Gary is still doing afternoons, at WLW/Cincinnati, and he's still incredible.

Beginning in 1976, I went through seven jobs in 2 1/2 years, including stops in Hodgenville, KY and at WLCS/Baton Rouge and WSAC/Ft.



Tom Prestigiacomo

November 1978 and was replaced by Mike McVay. While Guthrie was an innovator, McVay was a promoter. He made WAKY shine, and the numbers were going up when I took an offer to do afternoons in Memphis a year later. I thought a couple of years out of my hometown would make me more valuable when I came back.

Since 1979 our PDs and OMs at FM 100 have included Gary Guthrie, Garry Wall, Robert John, Randy Lane, Smokey Rivers, Chuck Morgan, Russ Morley, Big Steve Kelley, Chris Taylor and, now, Danny Ocean. It's like a visiting professors program at a radio college. We've only had four general managers over the years, and two of them, Don Meyers and Terry Wood, knew good leaders when they saw them.

R&R: What is the secret to stability and longevity in this business?

TP: Creativity, desire, innovation, patience and persistence. Gary Guthrie came up with some of the most relatable promotions we ever did. Smokey Rivers taught us how to reinvent ourselves. I'm the same guy, but afternoons are always "new" or "improved." Chuck Morgan exuded patience and persistence. We rowed faster in his calmer waters. Randy Lane taught "inclusive" radio — that is, to embrace the things relevant in the time you have them.

That's why, these days, thanks to our content partner AOL for Broadband, I am online during my shift and using the Internet for contesting with those who work at a terminal and listen to FM 100 at the same time. I have 200 listeners on my IM list at winwithtom@aol.com who are asking for concert information, making requests or just saying hello.

R&R: What are some of your career highlights?



SO '80S Pictured before a concert in Memphis in July 1983 are (l-r) Suzy Prestigiacomo, Rick Springfield and Tom Prestigiacomo.

TP: Riding a Ferris wheel for 100 hours and raising \$60,000 for St. Jude. Getting hugged by Rufus Thomas backstage after a New Year's Eve show we did in 1987. Listening to Liz Phair talk about life and her son when the microphones were off. Going to Al Green's church on a hot summer Sunday morning. Interviewing Boy George in his prime was a trip. The candlelight vigils for Elvis at Graceland. Getting phone calls from listeners who have moved away and come back. Memphis is such a great city, and I get to be a part of it.



WHEEL ... OF ... FORTUNE! Tom Prestigiacomo and Vanna White in 1985.

R&R: Tell us about your work outside of radio, with various charities and community organizations.

TP: As a station, we stay properly involved in Memphis. FM 100 is out front with Make-a-Wish and the Susan G. Komen Race for the Cure every year. On my own, I lean toward smaller, less celebrated causes. The people at Friends for Life and local elementary schools are just as worthy as Jerry's Kids and Walk America.

'Tom Is A Joy To Work With'

Several industry execs share their thoughts on Tom Prestigiacomo and why he has had such staying power at WMC/Memphis.

Smokey Rivers, VP/AC Programming, Infinity; PD, KVIL/Dallas: "Tom is one of the truly great *mensch*es of the world. He is one of the most caring, loving, honest and straightforward guys you'll ever meet. He's an incredible friend and father and has been a model citizen of Memphis for all these years. With Tom, what you hear is what you get. He's not trying to be superman or super cool."

Mike McVay, President, McVay Media: "Tom and I worked together at WAKY/Louisville in the late '70s. He was always one of the most natural talents I'd ever met. He sounded on the air like he did off the air. He also impressed me in that he puts on a show in a daypart where many talents phone it in. The man actually does show prep. Hey, maybe that's why he's been so successful at one radio station for 25 years."

Randy Lane, President, the Randy Lane Company: "Tom is one of my favorite guys. He's always upbeat, has high likability, obviously has great staying power and is very involved in the community. Tom is a ferocious prepper, very organized and a joy to work with. He's very responsive to coaching input, but, more important, he connects with listeners on an emotional level."

Terry Wood, Sr. VP/Market Manager, Infinity/Memphis: "It's not unusual to be on a station for a long period of time, but to be in one place as an air talent in the same shift — I've never heard of that before. It's just amazing."

Danny Ocean, PD, WMC (FM 100)/Memphis: "Tom is as much a part of the Memphis culture as FM 100 is. When you hear Tom on FM 100 and you meet Tom in person, he's the same guy — as natural and real as a redwood tree in Northern California. Certain people emote different things. He emotes genuine, natural realness. He's grounded and dedicated to doing his job to the best of his ability each day, just like he was on Sept. 3, 1979. Memphians love him, and I am proud to be working with him."

R&R: How can newer jocks improve their craft?

TP: The same way older jocks do: Pay attention, relate, and believe in yourself until someone else believes in you and pulls you up. It's never too late to recognize a mentor in your life. It's also never too late to become a mentor.

R&R: What would you tell them about their future?

TP: Stay as limber as Carly Patterson. They can't break you if you're flexible. Find your niche. No station can rotate six Howard Sterns or Ryan Seacrests. A long time ago Gary Burbank said to me, "Find what no one is doing in your city, and do it better than anyone else ever could." I've done television programs and written a weekly column for an alternative newspaper. I was the stadium announcer for every football and basketball game in Memphis from 1984 through 1997. To this day I still look for the next niche.

R&R: How come you quit the sports gig?

TP: My wife was diagnosed with cancer in 1994 and passed away in 1996. My children were 9 and 10 years old. I was pretty sure Katie and Joey needed me more than an arena full of people did.

R&R: How do you balance family and career?

TP: There is no balance. I'm Tom Prestigiacomo from 3-7pm, but I'm Dad forever. My kids are always first, but my love and loyalty to them doesn't keep me from doing my job



BACKSTAGE IN MEMPHIS Tom Prestigiacomo (l) and Tony Bennett at an Elvis tribute in November 1994.

and 5% more for the people I work with and the company I work for.

R&R: What should a jock never do?

TP: Never take what you do for granted. No matter what daypart you have, a jock should never think they're more important than the rest of the staff.

R&R: What should a jock always do?

TP: Get out and meet your audience without pretense. When you do it right, they'll always remember you. Love your sales staff, and respect your promotions department. They put up with twice the crap and get half the glory. And never, ever forget you're all on the same team.

R&R: Is Prestigiacomo your real last name?

TP: Yep, it's Sicilian. One carpool mom called to let us know her child thought my name was "Tom Just-abasketball." But once you get it, it's never forgotten.



REVEREND TIME Tom Prestigiacomo (l) hangs with Jesse Jackson at a college basketball game in November 1994.

Knox, KY. Gary Guthrie hired me to do middays back at WAKY in 1978. Bailey was still doing mornings, and Coyote Calhoun did afternoons. That was the year Gary mixed separate versions of the song "You Don't Bring Me Flowers" by Barbra Streisand and Neil Diamond into a duet. It went to No. 1.

Guthrie left for Memphis in No-

September 24, 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	LOS LONELY BOYS Heaven (Or/Epic)	1977	+307	204667	16	87/1
4	2	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1915	-1	183872	38	108/0
1	3	MARTINA MCBRIDE This One's For The Girls (RCA)	1842	+49	152529	36	107/0
2	4	DIDO White Flag (Arista/RMG)	1830	+129	163179	50	98/0
3	5	MAROON 5 This Love (Octone/J/RMG)	1678	+58	203912	22	86/1
5	6	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1637	+31	149027	50	103/0
6	7	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	1580	+36	145624	46	100/0
7	8	KIMBERLEY LOCKE 8th World Wonder (Curb)	1562	+56	89824	25	98/0
8	9	SEAL Love's Divine (Warner Bros.)	1553	+57	151409	34	102/0
9	10	KEITH URBAN You'll Think Of Me (Capitol)	1206	+171	97410	18	95/2
12	11	MERCYME Here With Me (INO/Curb)	1132	+26	59082	23	83/0
10	12	JOSH GROBAN You Raise Me Up (143/Reprise)	1062	-28	97826	47	103/0
14	13	3 DOORS DOWN Here Without You (Republic/Universal)	976	+70	105249	39	61/0
13	14	LIONEL RICHIE Just For You (Island/IDJMG)	875	-121	71819	28	81/0
16	15	JOSH GROBAN Remember When It Rained (143/Reprise)	838	+79	74613	9	85/3
15	16	LEANN RIMES f/ROMAN KEATING Last Thing On My Mind (Curb)	834	+74	32218	15	84/1
22	17	ELTON JOHN Answer In The Sky (Universal)	679	+294	51627	3	84/11
17	18	CHERIE Older Than My Years (Lava)	619	+61	32023	10	75/1
26	19	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	616	+307	79331	4	57/8
18	20	ALICIA KEYS If I Ain't Got You (J/RMG)	595	+76	71621	6	66/5
19	21	HOOBASTANK The Reason (Island/IDJMG)	566	+79	60763	14	37/4
23	22	HALL & OATES I'll Be Around (U-Watch)	526	+161	68430	3	68/12
29	23	PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	478	+238	51935	2	78/15
21	24	SEALS & CROFTS Summer Breeze '04 (Warner Bros.)	383	-48	45671	15	42/0
20	25	JEFF TIMMONS Whisper That Way (SLG/Rising Phoenix)	348	-122	11610	7	52/2
24	26	CLAY AIKEN I Will Carry You (RCA/RMG)	347	0	16898	6	53/3
28	27	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	278	+27	24700	9	16/0
27	28	NEWSONG f/NATALIE GRANT When God Made You (Reunion)	265	-2	7932	4	43/0
25	29	CELINE DION You And I (Epic)	256	-91	63397	17	27/0
Debut	30	KELLY CLARKSON Breakaway (Hollywood)	253	+51	66906	1	20/2

117 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 9/12-9/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 5 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

SEAL Get It Together (Warner Bros.)
Total Plays: 218, Total Stations: 36, Adds: 0

KATRINA CARLSON Drive (Kataphonic)
Total Plays: 158, Total Stations: 30, Adds: 2

BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)
Total Plays: 151, Total Stations: 27, Adds: 1

CHRISTINE MCVIE Friend (Koch)
Total Plays: 129, Total Stations: 29, Adds: 5

OARYL HALL She's Gone (Rhythm & Groove/Liquid 8)
Total Plays: 122, Total Stations: 22, Adds: 2

TIM MCGRAW Live Like You Were Dying (Curb)
Total Plays: 91, Total Stations: 29, Adds: 12

R. CHARLES f/E. JOHN Sorry Seems To Be The Hardest Word (Concord)
Total Plays: 82, Total Stations: 16, Adds: 0

ANGEL Love Is (Midas/ADA/WMG)
Total Plays: 54, Total Stations: 15, Adds: 2

SERA Over & Over (Aezra)
Total Plays: 49, Total Stations: 12, Adds: 1

SIMPLY RED Home (simplyred.com)
Total Plays: 37, Total Stations: 22, Adds: 8

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	AOS
MICHAEL MCDONALD Reach Out, I'll Be There (Motown/Universal)	19
PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	15
HALL & OATES I'll Be Around (U-Watch)	12
TIM MCGRAW Live Like You Were Dying (Curb)	12
ELTON JOHN Answer In The Sky (Universal)	11
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	8
SIMPLY RED Home (simplyred.com)	8
ANITA BAKER You're My Everything (Blue Note/EMC)	8
AMY GRANT f/KEB' MO' Come Be With Me (UMe)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LOS LONELY BOYS Heaven (Or/Epic)	+307
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+307
ELTON JOHN Answer In The Sky (Universal)	+294
PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	+238
KEITH URBAN You'll Think Of Me (Capitol)	+171
HALL & OATES I'll Be Around (U-Watch)	+161
CELINE DION A New Day Has Come (Epic)	+154
TRAIN Calling All Angels (Columbia)	+143
DIDO White Flag (Arista/RMG)	+129
MATCHBOX TWENTY Unwell (Atlantic)	+87

Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	1190
TRAIN Calling All Angels (Columbia)	1167
MATCHBOX TWENTY Unwell (Atlantic)	1111
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	1025
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	825
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	817
SANTANA f/M. BRANCH The Game Of Love (Arista/RMG)	812
SHERYL CROW Soak Up The Sun (A&M/Interscope)	764
LUTHER VANOROSS Dance With My Father (J/RMG)	744
CHRISTINA AGUILERA Beautiful (RCA/RMG)	737
LONESTAR I'm Already There (BNA)	686
PHIL COLLINS Can't Stop Loving You (Atlantic)	658

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

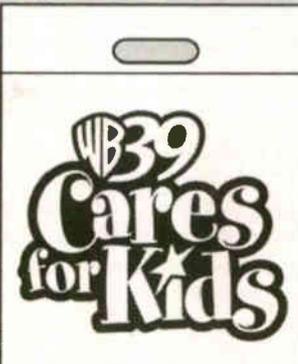
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America's Best Testing AC Songs 12+ For The Week Ending 9/24/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 25-54, W 25-34, W 35-54. Lists top 30 songs including Maroon 5, Los Lonely Boys, Keith Urban, etc.

Total sample size is 258 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.

RR CANADA 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 30 Canadian AC songs including Los Lonely Boys, Celine Dion, Maroon 5, etc.

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 9/12-9/18.

Reporters

Stations and their adds listed alphabetically by market

Large grid of station call letters and reporter names for various markets across the US and Canada, such as WYNY Albany, NY; WJYE Buffalo, NY; KOSI Denver, CO; etc.

POWERED BY MEDIABASE

*Monitored Reporters

138 Total Reporters

117 Total Monitored

21 Total Indicator

Did Not Report, Playlist Frozen (3): WGFB/Rockford, IL; WIKY/Evansville, IN; WOOF/Dothan, AL

ON THE RECORD

WITH
Ronald E. "Buzz" Brindle
OM/PD, WABT/Albany, NY



WABT (104.5 "The Buzz")/Albany, NY is part of Regent Communications' Albany-Schenectady-Troy-Saratoga, NY cluster. The station transitioned from '80s oldies to its current Hot AC format in July 2003. In the spring book WABT ranked No. 7 with 25-49 women and No. 8 among women 25-54. At this point we're not being serviced by the labels, but we'd like to be. ● WABT is consulted by Dan Hayden, who's helped us create a music hybrid in order to adapt to the needs of this particular market and deliver on our promise of "True Variety." WABT was the first station in Albany to play Scissor Sisters, and the phone response was immediate. We added Alicia Keys "If I Ain't Got You" in May, and it's still a power, while most Hot ACs are just beginning to warm up to it. We were also among the first non-Country stations to play Martina McBride's "This One's for the Girls." ● On the promotion front, we've just completed a big fundraising event with the Juvenile Diabetes Association. Our first fall book promotion is Get Hitched With the Buzz, in which we'll help a lucky listener with her wedding. ● And, no, I did not name the station after myself in a fit of hubris. Management selected the station's name several years ago, before I became involved with its programming.

Los Lonely Boys' "Heaven" is AC's new No. 1, with +307 plays. **Five For Fighting's** "100 Years" (Aware/Columbia) is No. 2, followed by **Martina McBride's** "This One's for the Girls" (RCA), at No. 3 ... **Kelly Clarkson's** "Breakaway" (Hollywood) debuts at No. 30 ... **Elton John's** "Answer in the Sky" (Universal) gets Most Increased Plays and goes 22 to 17, and **Phil Collins'** "Don't Let Him Steal Your Heart Away" (Atlantic) jumps 29-23 with +238 ... **Keith Urban's** "You'll Think of Me" (Capitol) moves into the top 10 with +171 plays, and **Hall & Oates'** "I'll Be Around" continues to climb, with +161 plays taking it to No. 22 ... Most Added this week are **Michael McDonald's** "Reach Out, I'll Be There" (Motown/Universal), with 19 adds, and Collins, with 15 ... Hot AC has another **Maroon 5** hit at the top of the chart: "She Will Be Loved" (Octone/J/RMG) moves to No. 1, with +260 plays ... **Hoobastank's** "The Reason" (Island/IDJMG) goes to No. 2, and Los Lonely Boys remain at No. 3 ... **John Mayer's** "Daughters" (Aware/Columbia) is Most Increased for a second week in a row, taking him 17-13 with +415 plays ... **Avril Lavigne's** "My Happy Ending" (Arista/RMG) goes 11 to 8 with +366, and there's a nice bump up for **Bowling For Soup's** "1985" (Silvertone/Jive/Zomba), 16-14 with +281 ... **Lenny Kravitz's** "Lady" (Virgin) makes another leap, from 34 to 26 with +247 ... Debuts at Hot AC are **Switchfoot's** "Dare You to Move" (Red Ink/Columbia), at 35, and Los Lonely Boys' "More Than Love," at 39 ... Most Added are **The Calling's** "Anything" (RCA/RMG), with 15 adds, and **Switchfoot's** "Dare You to Move" (Red Ink/Columbia) and **Duran Duran's** "(Reach Up for the) Sunrise" (Epic), with 12 each.



— Julie Kertes, AC/Hot AC Editor

artist activity

ARTIST: **Frou Frou**

LABEL: **Geffen**

By **JULIE KERTES**/AC/HOT AC EDITOR



When I first heard the music of Frou Frou's Imogen Heap, I was taken with her haunting voice and incredible vocal range. Her 1998 Almo Sounds release, *IMEGAPHONE* (cleverly, an anagram for Imogen Heap) received airplay on KLLC/San Francisco and had healthy sales in the market as a result. The single "Come Here Boy" received curiosity calls whenever it was played and was a highly requested song even after the station stopped playing it.

Two years ago Heap released *Details*, a collaborative project with producer-songwriter Guy Sigsworth (Madonna, Seal, Bjork). The pair call themselves Frou Frou, and their partnership brings together Heap's vocal gift and Sigsworth's innovative production style.

Heap, whose first career aspiration was to be a contemporary classical composer, has a vocal style that is truly unique. Her voice is an instrument that touches and affects everyone who listens. She says, "My breath is an integral part of the way I sing. When you breathe in someone's ear, it makes him or her feel a certain way; when you sigh, it evokes something else. And then there's that chanting that I do — I don't know where it comes from, but I do know those tones can express what words cannot."

If you've been to the movies recently, you're certain to have heard Heap's whispered vocals on Frou Frou's single "Let Go," which is featured in the *Garden State* trailer and has prominent placement in the movie's last scene and closing credits. Since the release of the movie, record sales for *Details* have tripled nationally, and "Let Go" has been consistently in the top

15 of iTunes' top 100 most downloaded songs for a month.

The public's response to the track has prompted the folks at Geffen to re-release *Details* to retail, where it will be positioned next to the *Garden State* soundtrack (which, by the way, is selling 40,000 pieces on average per week). If you go to Amazon.com, where the soundtrack is being sold, it'll tell you that the people who bought the soundtrack also bought, you guessed it, *Details*.

Details is one of those CDs that creates a blissful mood to the point where you'll want it to be the soundtrack to your life. There is a reason Zach Braff — writer, director and star of *Garden State* — handpicked "Let Go" for the film. There's something about the tone of the song that screams urgency and passion. Other tracks, like "The Dumbing Down of Love" and "Psychobabble," are equally compelling and create an introspective mood. "Maddening Shroud" has a certain playfulness to it, and its familiar nursery rhyme-like melody is infectious. My favorite track is "Breathe In," which is filled with drive and inspiration. Heap's and Sigsworth's talents meld perfectly on track after track of *Details*.

Heap is currently working on a solo album. Sigsworth is also in the studio, working with Enrique Iglesias, and he has just finished a project with Britney Spears. But Geffen plans to bring the duo to the States sometime around the re-release of *Details*.

"Let Go" goes for adds at Hot AC on Sept. 27.



Amber, one of 311's best testing records of all time, continues to resurface and raise its hand as a single that Hot AC should embrace. With 311's *Love Song* being a Top 5 hit at Hot AC and a #1 track at Alternative, it has opened the door for their next smash hit, *Amber*.

amber

Impacting Now!

The Follow Up to Their Top 5 Hot AC Smash
"Love Song"

From 311's Greatest Hits '93-'03

"I would work 311's Amber at Hot AC for sure, that was a missed hit for the format."

— Lisa Thomas, MD KDMX/Dallas



September 24, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	MAROON 5 She Will Be Loved (Octone/J/RMG)	3719	+260	236519	13	97/2
1	2	HOOBASTANK The Reason (Island/IDJMG)	3640	+58	250622	31	96/0
3	3	LOS LONELY BOYS Heaven (Dr/Epic)	3520	+163	241524	27	93/0
5	4	FINGER ELEVEN One Thing (Wind-up)	3159	+231	196226	20	88/2
4	5	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	3092	+58	208048	20	92/0
7	6	ASHLEE SIMPSON Pieces Of Me (Geffen)	2840	+251	187647	8	87/0
6	7	MAROON 5 This Love (Octone/J/RMG)	2812	+57	206923	37	95/0
11	8	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	2387	+366	147878	9	88/2
8	9	3 DOORS DOWN Away From The Sun (Republic/Universal)	2198	-60	111198	32	74/0
9	10	GAVIN DEGRAW I Don't Want To Be (J/RMG)	2177	-61	132861	27	79/0
10	11	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1973	-54	105832	25	77/0
12	12	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1720	+23	84298	16	68/0
17	13	JOHN MAYER Daughters (Aware/Columbia)	1662	+415	104087	5	83/11
16	14	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	1531	+281	83485	8	68/4
13	15	NICKELBACK Someday (Roadrunner/IDJMG)	1509	-51	116130	52	76/0
15	16	SARAH MCLACHLAN World On Fire (Arista/RMG)	1472	+161	76001	9	74/2
19	17	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	1392	+238	77282	8	66/4
20	18	SEETHER f/AMY LEE Broken (Wind-up)	1299	+187	59343	10	56/3
22	19	KELLY CLARKSON Breakaway (Hollywood)	1004	+149	68736	7	49/5
18	20	TRAIN Ordinary (Columbia)	997	-184	49090	16	55/0
21	21	AVION Seven Days Without You (Columbia)	942	+25	32462	16	44/0
23	22	FIVE FOR FIGHTING The Devil In The Wishing Well (Jane Says) (Aware/Columbia)	823	+31	26716	7	52/0
28	23	DURAN DURAN (Reach Up For The) Sunrise (Epic)	812	+219	59229	3	59/12
25	24	ALANIS MORISSETTE Eight Easy Steps (Maverick/Reprise)	712	+75	25007	6	48/2
27	25	KILLERS Somebody Told Me (Island/IDJMG)	684	+89	23349	6	38/2
34	26	LENNY KRAVITZ Lady (Virgin)	656	+247	41786	3	45/7
29	27	HOWIE DAY Collide (Epic)	624	+99	27195	6	33/1
24	28	RICHARD MARX When You're Gone (Manhattan/EMC)	549	-165	28348	15	40/0
35	29	VANESSA CARLTON White Houses (A&M/Interscope)	538	+138	20320	2	40/6
38	30	DIDO Sand In My Shoes (Arista/RMG)	528	+160	15148	2	46/5
33	31	JOJO Leave (Get Out) (BlackGround/Universal)	519	+79	21373	5	12/1
36	32	LINKIN PARK Breaking The Habit (Warner Bros.)	500	+126	27490	3	22/2
32	33	MARTINA MCBRIDE This One's For The Girls (RCA)	491	+50	33477	15	20/0
30	34	DIANA ANAID Last Thing (Five Crowns Music)	455	-18	13595	7	31/1
Debut	35	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	436	+117	18944	1	38/12
37	36	TEARS FOR FEARS Call Me Mellow (Universal Music Entertainment)	425	+54	13560	4	35/4
40	37	BONNIE MCKEE Somebody (Reprise)	399	+79	8012	4	28/1
31	38	SCISSOR SISTERS Take Your Mama (Universal)	398	-74	26960	14	25/0
Debut	39	LOS LONELY BOYS More Than Love (Dr/Epic)	396	+115	20486	1	30/2
39	40	INGRAM HILL Will I Ever Make It Home (Hollywood)	378	+39	11189	4	27/1

98 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/12-9/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
CALLING Anything (RCA/RMG)	15
OURAN OURAN (Reach Up For The) Sunrise (Epic)	12
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	12
JOHN MAYER Daughters (Aware/Columbia)	11
UNCLE KRACKER Writing It Down (Lava/Warner Bros.)	9
LENNY KRAVITZ Lady (Virgin)	7
KEANE Somewhere Only We Know (Interscope)	7
MARC BROUSSARD Where You Are (Island/IDJMG)	7
VANESSA CARLTON White Houses (A&M/Interscope)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOHN MAYER Daughters (Aware/Columbia)	+415
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+366
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+281
MAROON 5 She Will Be Loved (Octone/J/RMG)	+260
ASHLEE SIMPSON Pieces Of Me (Geffen)	+251
LENNY KRAVITZ Lady (Virgin)	+247
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+238
FINGER ELEVEN One Thing (Wind-up)	+231
OURAN OURAN (Reach Up For The) Sunrise (Epic)	+219
SEETHER f/AMY LEE Broken (Wind-up)	+187

New & Active

MERCYME Here With Me (INO/Curb)
 Total Plays: 264, Total Stations: 14, Adds: 0
 JOHN MELLENCAMP Walk Tall (Island/IDJMG)
 Total Plays: 210, Total Stations: 22, Adds: 3
 KEANE Somewhere Only We Know (Interscope)
 Total Plays: 55, Total Stations: 15, Adds: 7
 CALLING Anything (RCA/RMG)
 Total Plays: 8, Total Stations: 15, Adds: 15

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

Scott Shannon's True Oldies Channel

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abc RADIO NETWORKS 24 Hour Formats



PART THREE OF A THREE-PART SERIES

March, April, May: The Cruellest Months

Sampling issues, inadequate marketing budgets converge

Over four years, from spring '99 through winter '04, Smooth Jazz numbers were among the highest and most consistent of all formats. During that time Smooth Jazz's average national 25-54 shares were 3.2-3.3-3.3-3.3-3.3, so the format's soft ratings in the spring book raised a red flag.

By no means did every Smooth Jazz station have a down book. KIFM/San Diego went to No. 1 12+, WSMJ/Baltimore gained a full share 12+, and others — such as WVMV/Detroit; WSJT/Tampa; WLVE/Miami; KYOT/Phoenix; KJZI/Minneapolis; WSSM/St. Louis; WJZA & WJZK/Columbus, OH; WJZL & WJZO/Louisville; WJZV/Richmond; WZMR/Albany, NY; and KSMJ/Bakersfield — also posted gains.

Other stations, however, dipped. One, WJZW/Washington, plummeted from third to 10th 25-54, a precipitous drop. In this conclusion of a three-part examination of the spring book, several programmers discuss what really happened. (Hint: The answer is not "alien abduction.")

Sampling Issues

The last page of Arbitron's software for a number of markets indicates that sampling issues affected Smooth Jazz stations' performances in spring. The difference of as few as 10 diaries can drop a station six or seven positions in rank, which was the case with WJZW.

Broadcast Architecture VP/Programming Rad Messick says his investigations into the spring book suggest that, in terms of respondents' diarykeeping, Smooth Jazz is getting fewer 50-99 or 100+ AQH diaries, and those diarykeepers — the super listeners — are responsible for 40% of our listening, yet are only 10% of the audience.

"This is about top-of-mind voting," Messick says. "If we don't consistently market to get those all-important super listeners' votes, we tend to experience a swing that is not in Smooth Jazz's best interest. Those diaries mean so much that, without them, our numbers will fall proportionally."

"Higher tune-in occasions equal

higher TSL. The successful stations in our study group averaged about 5 1/2 tune-ins to just under five for those in decline. The Arbitron folks have come up with a study that shows that when a person writes down in a diary that they listen to a station, they usually record about an hour's worth of listening, regardless of whether they listen that long or not.

"The more of those tune-in occasions we can drive — by marketing, compelling product and good on-air promotion — the more we increase tune-in occasions and increase TSL. The TSL for the successful stations was nearly identical to that of the declining stations. There was a two-minute difference in TSL. It's the tune-in occasions that matter.

"Then there's the rule that really rules: Workday listening drives success. The winning stations are just over a point higher in middays and exactly a point higher in afternoons than the stations that were off in the book. Those two dayparts are where the battle is waged.

"Smart programmers use Arbitron's Vital Sign to determine how their stations perform book to book. It can reveal whether there is a problem that needs further investigation or if the book is just a one-off.

"Potential problems that can drive numbers down could be diaries not showing up from a specific county that is typically one of your good counties or sampling that is weighted over a shorter period than it normally would be, such as if 25% of your diaries came back in a two-week span for the entire book. You'll want to track whether it's an ongoing situation or just a one-off."

Flip-Flop

KSSJ/Sacramento Station Manager Lee Hansen views the spring book through the lens of his station's numbers. "Wow, what a gap between our men and women," he says. "For the full week we're No. 2 in women 25-54; in men, we're tied for 13th. That's

why we're seventh in adults 25-54. The four-book average puts us at No. 2 in women and tied for sixth in men, even with this ugly book. And we're fifth in the four-book 25-54.

"In middays we're No. 1 in women 25-54 and second 35-64 but tied for 15th in men 25-54 and sixth 35-64. Afternoon drive, we're tied for second in women — third 35-64 — and 17th in men, tied for seventh 35-64.

"Weekends really stink 25-54, but, strangely enough, we do better with men — tied for sixth — than with women, where we're 12th. Weekends 35-64, it's No. 3 with men, No. 5 with women.

"With samples as small as they are, losing 10% is a significant factor. This is clear to me, because the same thing happened last spring, and we suffered the same consequences. The fact remains that it is difficult to explain, from a product standpoint, the huge difference between men and women rankers. And the fact that they flip-flop on the weekend is simply baffling."

Four-Book Bliss

"The four-book averages show how much closer together these rankers usually are," Hansen continues. "There we're second in women 25-54, sixth in men. All of this is due to very low diary return from men — half as many diaries than in the winter book from men 35-44 — exaggerated by diary placement. With such a low diary return, if the diaries had gone to our listeners, we would have seen a positive impact from low-diary returns.

"It's Arbitron. It's always been an estimate, and it's always had wobbles. The words *estimate* and *standard error* loom large for me. I remember



Rad Messick



Lee Hansen

"The Arbitron folks have come up with a study that shows that when a person writes down that they listen to a station in a diary, they usually record about an hour's worth of listening, regardless of whether they listen that long or not."

Rad Messick

a Kurt Hanson piece where he showed that the standard error was about 0.6 at the 65% confidence level, which means a four share can be somewhere between 3.4 and 4.6.

"If we have a soft book that's within the bounce range, my market manager is so philosophical, he asks, 'Does the station sound the way you want it to? If so, don't let Arbitron program your station.'

"Frankly, I like four-book averages over one book at a time. I'm always concerned that the smaller the chunk of information you look at from a statistical survey, the less stable it is, and the further back you pull, the more accurate a picture you get. It's like a Seurat painting: Up close all you see is dots; but step back, and the picture emerges."

Got Marketing?

There is an old adage that a terrible thing happens if you don't market: Nothing! An ongoing challenge for Smooth Jazz stations is snagging their fair share of strategic marketing. There certainly appears to be direct correlation between KIFM's and WSMJ's spring success and the stations' investment in marketing.

"Getting ratings is a voting contest, and you've got to do external marketing to keep top-of-mind awareness," Messick says. "Even the best programmed AC stations are supported by external marketing campaigns. The product being on target and the marketing being on target equals a successful ratings period for the station. The money invested in marketing is more than paid off in the end results of revenues."

WJZZ/Atlanta PD Dave Kosh agrees. "You can't be a profitable station if you're not out there doing the same thing you tell your clients to do: spend money to increase your top-of-mind awareness," he says.

Driven to deliver quarterly profits, some cluster managers pull marketing dollars from their Smooth Jazz properties despite Smooth Jazz's proven ability to earn highly competitive ratings — frequently top five or better — and generate impressive revenue.

My difficulty grasping the wisdom of a business practice that kills the goose that lays the golden egg inspired me to ask a highly regard-

ed programming veteran, who spoke on condition of anonymity, about this. "All GMs have a fiscal responsibility, and if they're not making their number in sales, they have to cut costs," this person said. "They can't cut costs in capital, because that's equipment. So that leaves personnel or marketing — the two most expendable things."

Red-Headed Stepchild

But why do cluster managers pull Smooth Jazz marketing dollars before cutting the budgets at other formats? "The thinking is that Smooth Jazz is an unduplicated format with less direct competition," the mystery PD said.

"If you have a heritage radio station in your cluster, in theory you could cut its marketing for a quarter or two with

less chance of getting a wobble because of its heritage and stability. Ultimately, that's counterproductive, because money should be allocated to stations that need resources to succeed."

Similarly, Messick suggests that different clusters have different approaches to marketing stations that

need more attention. "Sometimes Smooth Jazz is taken for granted, and in some cases it has fallen down the food chain, for whatever reason, and never received the kind of support that other formats get.

"The other thing we see is that not marketing expedites the growth of 45+ listening. The people who are fans of the format are still going to be there. Obviously, they've been with us for a long while. They've gotten older over the last 16 or 17 years and moved up the demo. If we don't wave the banner and tell younger people why we're cool, they'll never get the message.

"To get the massive numbers of people that we want to grow in to the format and make Smooth Jazz a more viable sell, we have to tell people about it. Marketing Smooth Jazz isn't a flash in the pan either. Stations that have done an exceptional marketing job have enjoyed the benefits — the payoff — for a year.

"It's not like they made an investment that lasted 30 or 45 days, and then the listeners were gone. Because once people discover how compelling Smooth Jazz is, they stick with us."

September 24, 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	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	847	-9	113756	17	39/0
2	2	BONEY JAMES Here She Comes (Warner Bros.)	842	-1	104906	15	40/1
3	3	GERALD ALBRIGHT To The Max (GRP/VMG)	831	+58	105624	19	40/1
4	4	MICHAEL LINGTON Show Me (Rendezvous)	783	+14	96663	24	39/1
5	5	MARC ANTOINE Mediterraneo (Rendezvous)	620	-92	82647	31	34/0
8	6	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	606	+89	66870	14	35/1
6	7	DAVE KOZ All I See Is You (Capitol)	606	-22	59954	30	38/0
7	8	ANITA BAKER You're My Everything (Blue Note/EMC)	571	-3	65828	12	38/1
13	9	RICHARD ELLIOT Your Secret Love (GRP/VMG)	484	+78	76164	9	36/2
10	10	CHRIS BOTTI Back Into My Heart (Columbia)	475	+18	61889	20	39/1
12	11	SEAL Love's Divine (Warner Bros.)	451	+4	37044	19	31/1
11	12	PAUL TAYLOR Steppin' Out (Peak)	448	-5	65150	34	38/0
9	13	JOYCE COOLING Expression (Narada)	419	-54	44840	28	36/0
14	14	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	415	+11	46799	20	35/2
17	15	TIM BOWMAN Summer Groove (Liquid 8)	404	+62	50028	7	34/1
15	16	MARION MEADOWS Sweet Grapes (Heads Up)	399	+23	36711	12	32/2
16	17	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	387	+30	39571	8	34/2
18	18	NICK COLIONNE It's Been Too Long (3 Keys Music)	338	+33	44305	13	32/3
19	19	KIM WATERS In Deep (Shanachie)	326	+35	22305	11	28/1
22	20	SOUL BALLET Cream (215)	323	+89	51006	5	31/5
24	21	MINDI ABAIR Come As You Are (GRP/VMG)	308	+95	48349	4	33/7
20	22	RAMSEY LEWIS TRIO The In Crowd (Narada)	294	+17	38572	17	25/1
23	23	RENEE OLSTEAD A Love That Will Last (143/Reprise)	277	+57	20875	9	20/2
21	24	PATTI LABELLE New Day (Def Soul/IDJMG)	276	+31	23974	14	18/1
26	25	HALL & OATES Love TKO (U-Watch)	216	+51	19384	2	17/4
25	26	GLADYS KNIGHT f/ EDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	196	-7	7877	15	16/1
28	27	PETER WHITE How Does It Feel (Columbia)	188	+30	32191	4	26/10
27	28	STEVE OLIVER Chips & Salsa (Koch)	178	+16	7759	5	18/3
29	29	PIECES OF A DREAM It's Go Time (Heads Up)	165	+11	14461	3	15/1
30	30	CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)	142	+13	6717	3	13/2

40 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 9/12-9/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2004, Arbitron Inc.) © 2004, R&R, Inc.

New & Active

PAUL BROWN Moment By Moment (GRP/VMG)

Total Plays: 126, Total Stations: 13, Adds: 3

THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)

Total Plays: 116, Total Stations: 11, Adds: 0

GREG ADAMS Firefly (215)

Total Plays: 114, Total Stations: 11, Adds: 0

EVERETTE HARP Can You Hear Me (A440)

Total Plays: 107, Total Stations: 12, Adds: 2

DAVE KOZ Let It Free (Capitol)

Total Plays: 97, Total Stations: 10, Adds: 1

NESTOR TORRES Maybe Tonight (Heads Up)

Total Plays: 80, Total Stations: 9, Adds: 0

ALICIA KEYS If I Ain't Got You (J/RMG)

Total Plays: 77, Total Stations: 5, Adds: 0

LUTHER VANOROSS Think About You (J/RMG)

Total Plays: 72, Total Stations: 5, Adds: 0

RAFE GOMEZ Icy (Tommy Boy)

Total Plays: 70, Total Stations: 7, Adds: 0

FOURPLAY Play Around It (RCA Victor)

Total Plays: 67, Total Stations: 6, Adds: 1

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
PETER WHITE How Does It Feel (Columbia)	10
MINDI ABAIR Come As You Are (GRP/VMG)	7
EUGE GROOVE XXL (Narada)	7
SOUL BALLET Cream (215)	5
HALL & OATES Love TKO (U-Watch)	4
NICK COLIONNE It's Been Too Long (3 Keys Music)	3
STEVE OLIVER Chips & Salsa (Koch)	3
PAUL BROWN Moment By Moment (GRP/VMG)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MINDI ABAIR Come As You Are (GRP/VMG)	+95
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	+89
SOUL BALLET Cream (215)	+89
RICHARD ELLIOT Your Secret Love (GRP/VMG)	+78
TIM BOWMAN Summer Groove (Liquid 8)	+62
GERALD ALBRIGHT To The Max (GRP/VMG)	+58
DAVE KOZ Let It Free (Capitol)	+58
RENEE OLSTEAD A Love That Will Last (143/Reprise)	+57
HALL & OATES Love TKO (U-Watch)	+51
PAUL TAYLOR On The Move (Peak)	+36

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
EUGE GROOVE Livin' Large (Narada)	328
PAUL BROWN 24/7 (GRP/VMG)	320
DAN SIEGEL In Your Eyes (Native Language)	297
DIANA KRALL Temptation (GRP/VMG)	290
RICK BRAUN Oaddy-O (Warner Bros.)	273
PETER WHITE Talkin' Bout Love (Columbia)	267
PRAFUL Sigh (Rendezvous)	250
RICHARD SMITH Sing A Song (A440)	238
NICK COLIONNE High Flyin' (3 Keys Music)	236
RICHARD ELLIOT Sly (GRP/VMG)	206
HIL ST. SOUL For The Love Of You (Shanachie)	200
STEVE COLE Everyday (Warner Bros.)	196
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	195
KIM WATERS The Ride (Shanachie)	194
B. CULBERTSON f/N. BROWN Come On Up (Warner Bros.)	193

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



Euge Groove

from the album
LIVIN' LARGE

“XXL”

#2 Most Added!

New This Week:

WJZZ KIFM KJCD KBZN
WLOQ WYJZ WZMR

Already On:

WNUA WNWV WJZN

Contact: Sue Schrader or Dave Kunert at Narada: 630-236-6990
or All That Jazz: 702-453-6995

NARADA JAZZ

www.naradajazz.com

September 24, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	213	+9	1010	16	14/0
1	2	BONEY JAMES Here She Comes (Warner Bros.)	202	-17	1133	14	14/0
3	3	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	192	+13	876	12	14/0
4	4	GERALD ALBRIGHT To The Max (GRP/VMG)	169	-1	541	19	13/0
6	5	ANITA BAKER You're My Everything (Blue Note/EMC)	158	-1	870	11	14/0
5	6	EVERETTE HARP Can You Hear Me (A440)	158	-6	762	15	16/0
13	7	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	144	+21	509	8	14/3
7	8	MICHAEL LINGTON Show Me (Rendezvous)	144	-13	473	22	11/0
10	9	KIM WATERS In Deep (Shanachie)	138	-2	743	14	14/0
8	10	STEVE OLIVER Chips & Salsa (Koch)	138	-14	671	9	14/0
11	11	RICHARD ELLIOT Your Secret Love (GRP/VMG)	130	-8	600	8	11/0
19	12	SOUL BALLET Cream (215)	127	+25	399	6	12/1
12	13	TIM BOWMAN Summer Groove (Liquid 8)	125	-7	469	6	12/0
9	14	FOURPLAY Play Around It (RCA Victor)	123	-27	740	14	11/0
20	15	CHRIS BOTTI Back Into My Heart (Columbia)	112	+10	525	21	12/0
22	16	MARION MEADOWS Sweet Grapes (Heads Up)	111	+19	624	12	11/1
14	17	RAMSEY LEWIS TRIO The In Crowd (Narada)	111	-7	404	15	13/0
27	18	MINDI ABAIR Come As You Are (GRP/VMG)	110	+28	392	3	11/1
26	19	RAFE GOMEZ Icy (Tommy Boy)	104	+21	300	3	10/0
17	20	JOYCE COOLING Expression (Narada)	99	-4	448	28	11/0
24	21	GRADY NICHOLS Tuesday Morning (Compendia)	98	+9	317	2	9/0
18	22	SHADES OF SOUL f/ JEFF LORBER w/ CHRIS BOTTI Gazpacho (Narada)	97	-5	466	8	9/0
15	23	MARC ANTOINE Mediterraneo (Rendezvous)	97	-14	532	31	8/0
16	24	DAVID BENOIT / RUSS FREEMAN Palmetto Park (Peak/Concord)	91	-18	543	12	9/0
Debut	25	FOURPLAY Fields Of Gold (RCA Victor)	89	+17	308	1	9/1
28	26	PAUL BROWN Moment By Moment (GRP/VMG)	87	+6	244	2	6/0
21	27	GLADYS KNIGHT f/ EDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	86	-14	727	13	9/1
25	28	ERIC MARIENTHAL Secrets (Peak)	85	-3	476	10	8/0
Debut	29	RENEE OLSTEAD A Love That Will Last (143/Reprise)	83	+19	327	1	7/1
Debut	30	POSITIVE FLOW The City Streets (Shanachie)	83	+16	401	1	8/1

17 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 9/12 - Saturday 9/18.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
EUGE GROOVE XXL (Narada)	5
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	3
GEORGE COLLICHIO The Call (Kezia)	3
FATBURGER Work To Do (Shanachie)	2
BLAKE AARON Infatuation (215)	2
DOC POWELL Let It Be (Heads Up)	2
DAVID BENOIT & RUSS FREEMAN Struttin' (Peak/Concord)	2
JAMES VARGAS Lasting Impression (Trippin' 'N' Rhythm)	2
N. TORRES Give Me The Chair Where I Wait For You (Heads Up)	2
NIGHTBYRD Moonlight Serenade (Dream Whisper)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EUGE GROOVE XXL (Narada)	+41
FATBURGER Work To Do (Shanachie)	+33
MINDI ABAIR Come As You Are (GRP/VMG)	+28
SOUL BALLET Cream (215)	+25
N. TORRES Give Me The Chair Where I Wait For You (Heads Up)	+22
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	+21
RAFE GOMEZ Icy (Tommy Boy)	+21
GEORGE COLLICHIO The Call (Kezia)	+20
NORAH JONES Those Sweet Words (Blue Note/EMC)	+20
ORANGE FACTORY Body Tight (Tommy Boy)	+20

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PAUL BROWN 24/7 (GRP/VMG)	55
EUGE GROOVE Livin' Large (Narada)	54
PETE BELASCO Deeper (Compendia)	53
HIL ST. SOUL For The Love Of You (Shanachie)	46
GRADY NICHOLS Alright (Compendia)	34
NAJEE Eye 2 Eye (N-Coded)	33
ALKEMX Time To Lounge (Rendezvous)	32
RICHARD SMITH Sing A Song (A440)	30
NICK COLIONNE High Flyin' (3 Keys Music)	29
KIM WATERS The Ride (Shanachie)	28

Reporters

Stations and their adds listed alphabetically by market

<p>WZMR/Albany, NY* DM/PD: Kevin Callahan MD: Jake Feiner 1 GRADY NICHOLS 1 EVERETTE HARP 1 EUGE GROOVE</p>	<p>WSMJ/Baltimore, MO* PD/MD: Lori Lewis 3 NICK COLIONNE 3 SOUL BALLET 3 GRADY NICHOLS</p>	<p>KEZL/Fresno, CA* DM: E. Curtis Johnson PD/MD: J. Weidenheimer NICK COLIONNE</p>	<p>KOAS/Las Vegas, NV* PD/MD: Erik Faxx No Adds</p>	<p>KRVR/Modesto, CA* DM/MD: Doug Wuff PD: Jim Bryan No Adds</p>	<p>WLOQ/Oriando, FL* PD/MD: Brian Morgan 1 DRO 1 NORAH JONES 1 EUGE GROOVE 1 PETER WHITE</p>	<p>KJZY/Santa Rosa, CA* PD: David Myers APD/MD: Rob Singleton 2 PAUL BROWN</p>
<p>KAJZ/Albuquerque, NM* DM: Jim Walton PD/MD: Paul Lavelle 28 MICHAEL LINGTON 26 GERALD ALBRIGHT 25 BONEY JAMES 25 WAYMAN TISDALE 24 CHRIS BOTTI 17 GLADYS KNIGHT VEDESIO ALEJANDRO 17 ANITA BAKER 16 RENEE OLSTEAD 15 SEAL 15 STEVE OLIVER 15 TIM BOWMAN 15 HALL & OATES 14 MINDI ABAIR 14 CRAIG CHALOUCK 14 JEFF KASHWA 14 RICHARD ELLIOT 14 DAVE KOZ 14 NICK COLIONNE 14 PIECES OF A DREAM 13 PAUL BROWN 13 MARION MEADOWS 13 RAMSEY LEWIS TRIO 13 EVERETTE HARP 13 ERIC MARIENTHAL 13 SOUL BALLET 13 RICARDO SCALES 12 NORMAN BROWN 12 PAUL JACKSON, JR. 11 KIM WATERS 9 PIECES OF A DREAM 9 MARC ANTOINE 8 FOURPLAY</p>	<p>WVSU/Birmingham, AL PD/MD: Andy Parrish EUGE GROOVE JAMES VARGAS NIGHTBYRD</p>	<p>WDRR/Ft. Myers, FL* DM: Steve Amari PD/MD: Joe Turner MD: Randi Bachman 3 MINDI ABAIR PETER WHITE</p>	<p>KUAP/Little Rock, AR PD/MD: Michael Nellums 9 NORAH JONES 3 DOC POWELL 2 DAVID BENOIT & RUSS FREEMAN 2 VLAD 2 BRENDA RUSSELL 1 CHUCK MANDIGNE 1 GEORGE COLLICHIO</p>	<p>WVAS/Montgomery, AL MD: Eugenia Ricks 15 EUGE GROOVE 15 BROTHER 2 BROTHER 15 GEORGE COLLICHIO 15 NESTOR TORRES 14 NORMAN BROWN 14 JAMES VARGAS</p>	<p>WJZ/Philadelphia, PA* PD: Michael Tezzi MD: Frank Chilis No Adds</p>	<p>WSSM/St. Louis, MO* PD: David Myers 10 RENEE OLSTEAD SOUL BALLET</p>
<p>WNWA/Chicago, IL* DM: Bob Kamba PD: Steve Silles MD: Michael La Crosse 12 HALL & OATES 9 PAUL JACKSON, JR.</p>	<p>WNWV/Cleveland, OH* DM/MD: Bernie Kimble No Adds</p>	<p>WSBZ/Ft. Walton Beach, FL PD: Mark Carter MD: Mark Edwards 5 MACHAM PETER WHITE</p>	<p>KSRB/Los Angeles, CA DM/MD: Terry Wedel MD: Susan Keshbey 1 BLAKE AARON 1 EUGE GROOVE</p>	<p>WFSK/Nashville, TN MD: Chris Hochowicz 12 FATBURGER 7 NESTOR TORRES 7 NIGHTBYRD 5 EUGE GROOVE 5 CHRISTIAN MOSTERT 4 JEWETT BOSTICK 4 GEORGE COLLICHIO</p>	<p>KJZZ/Reno, NV* DM: Rob Brooks PD/MD: Robert Dees No Adds</p>	<p>WSJT/Tampa, FL* PD: Ross Black MD: Kathy Curtis 18 HALL & OATES 15 PATTI LABELLE 11 SOUL BALLET 11 MINDI ABAIR 11 CRAIG CHALOUCK 10 PETER WHITE 10 PAUL BROWN</p>
<p>KNKX/Anchorage, AK DM/MD: Aaron Wolfender 14 PAUL TAYLOR 11 GLADYS KNIGHT VEDESIO ALEJANDRO 6 NORMAN BROWN 6 MINDI ABAIR</p>	<p>WJZA/Columbus, OH* PD/MD: Bill Harman PETER WHITE MINDI ABAIR</p>	<p>WQTH/Hartford, CT PD/MD: Stewart Stone No Adds</p>	<p>KTWV/Los Angeles, CA* PD: Paul Goldstein APD/MD: Samantha Pascual No Adds</p>	<p>DMX Smooth Jazz/Network PD/MD: Jeanne Destro 10 EUGE GROOVE 6 DAVID BENOIT & RUSS FREEMAN</p>	<p>WJZ/Richmond, VA* PD: Reid Seider No Adds</p>	<p>WJZW/Washington, DC* DM: Kenny King PD: Carl Anderson MD: Renee DePay No Adds</p>
<p>WJZZ/Atlanta, GA* PD/MD: Dave Kesh 8 EUGE GROOVE</p>	<p>KSIX/Colorado Springs, CO* PD: Steve Hibbard MD: Laurie Cobb RICHARD ELLIOT EUGE GROOVE</p>	<p>KHLZ/Houston, TX* PD: Maxine Todd APD/MD: Greg Morgan No Adds</p>	<p>WJZL/Louisville, KY* PD/MD: Gator Glass APD: Ron Fisher PETER WHITE MINDI ABAIR</p>	<p>Music Choices Smooth Jazz/Network APD: Will Kinnally MD: Gary Szeles 11 JAMES VARGAS 5 BERGIO CAPUTO 4 MARCUS JOHNSON</p>	<p>KSSJ/Sacramento, CA* PD/MD: Lee Hanson PETER WHITE MARION MEADOWS</p>	<p>WJZW/Washington, DC* DM: Kenny King PD: Carl Anderson MD: Renee DePay No Adds</p>
<p>WQJZ/Atlantic City, NJ* PETER WHITE RICHARD ELLIOT STEVE OLIVER SOUL BALLET MINDI ABAIR HALL & OATES</p>	<p>KOAI/Dallas, TX* DM/MD: Karl Johnson MD: Mark Sanford PETER WHITE</p>	<p>KPVU/Houston, TX PD/MD: Charles Porter No Adds</p>	<p>WJZL/Memphis, TN* PD/MD: Norm Miller FOURPLAY FATBURGER</p>	<p>Sirius Jazz Cafe/Network PD: Teresa Klesick MD: Rick Laboy 17 MARION MEADOWS 17 JAMIE CULLUM 17 SOUL BALLET 16 POSITIVE FLOW 16 NICK COLIONNE 16 RENEE OLSTEAD 16 NORMAN BROWN</p>	<p>KBZN/Salt Lake City, UT* DM/MD: Dan Jessop 6 EUGE GROOVE 6 BRENDA RUSSELL</p>	<p>KJFM/San Diego, CA* DM: John Dimick PD: Mike Vanez APD/MD: Kelly Cole EUGE GROOVE HALL & OATES BRENDA RUSSELL</p>
<p>KSMJ/Bakersfield, CA* DM/MD: Chris Townshend APD: Nick Novak No Adds</p>	<p>WVMV/Detroit, MI* DM/MD: Tom Stecker MD: Sandy Kovach No Adds</p>	<p>WYJZ/Indianapolis, IN* DM/MD: Carl Frye ELISE GROOVE MINDI ABAIR</p>	<p>WJZL/Milwaukee, WI* PD: Stan Altessen MD: Steve Scott No Adds</p>	<p>XM Watercolors/Network PD/MD: Shiriltha Colon 4 FOURPLAY</p>	<p>WQCD/New York, NY* PD: Blake Lawrence 1 SLOW TRAIN SOUL</p>	<p>KSSF/San Francisco, CA* PD: Michael Erickson MD: Ken Jones No Adds</p>

POWERED BY
MEDIABASE

*Monitored Reporters

57 Total Reporters

40 Total Monitored

17 Total Indicator

Did Not Report, Playlist Frozen (2):
DMX Jazz Vocal Blend/Network
WEAA/Baltimore, MD



KEN ANTHONY

kanthony@radioandrecords.com

My Rock Story ... And I'm Sticking To It!

What a long, strange road trip it's been

When it was suggested that I do an introductory column on my background and my take on the state of Rock radio, I thought to myself, "Where do I begin?" There are too many places to start. I could talk about my love of music being the initial factor that led me to radio. But being on the radio wasn't my dream job growing up. It was actually very much like the movie *Almost Famous*: I wanted to write for *Rolling Stone* magazine.

I concentrated on journalism in high school, and it wasn't until I attended a junior college in the San Francisco Bay Area that I made my left turn into radio. I was one of the feature editors of my college newspaper, covering rock concerts at the old Winterland arena in San Francisco in the mid-'70s. I wrote the concert reviews and even took the photos. Peter Frampton, The Doobie Brothers, The Who, Jefferson Starship — I saw them all and wrote about it.

One day while wandering around the campus of Chabot College in Hayward, CA, I noticed they were starting a campus radio station. This sounded interesting. Not only could I write about the music I loved, but I could actually play it as well. I took a radio class and was hooked.

The Early Years

After spending a couple of years beaming my dulcet tones into the campus cafeteria, I figured I needed to make a move out of the college-radio ranks. My first radio job was for a hybrid CHR/Hot AC station, KKIQ/Livermore, CA. I started off doing the overnight shift, playing the likes of Barry Manilow and every track from *Saturday Night Fever*. It was a good training ground for honing my craft, but I really wanted to rock!

I eventually made my way to the San Jose market, working for classic Top 40 station KLIV, which would eventually switch formats and become one of the only AM radio stations to run an AOR format back in the early '80s. They called it the "Counter Revolution of Rock Radio," but the Led Zeppelin-on-AM experiment didn't last very long. I soon found myself playing rock music in San Jose on a real FM station: KSJO.

When "Baby" Lee Roy Hansen hired me to do middays for KSJO in 1981, I knew it was the station and format I had been waiting for. I spent a glorious five years at KSJO working on the air and as MD until late 1986, when I finally gained the PD stripes I had longed for.

In early 1989 I left KSJO for greener pastures in San Antonio. I programmed the flame-throwing Rocker KISS for about six months, until KLOL/Houston came calling. KLOL was a powerhouse station with an amazing personality lineup, including Stevens & Pruett, Moby and Grego. I felt like I was managing a talent agency instead of a radio station.

The success of that station and our bold nighttime program experiment called *Outlaw Radio* laid the groundwork for what would eventually become the Active Rock format.

After two-plus years of fun and excitement in Houston, however, I yearned to get back to California. That's when a little ol' station in Southern California contacted me about a job I was eventually hired to do: program KLOS/Los Angeles.

KLOS ruled the Rock world back in 1991 with high-profile talent like Mark & Brian, Bob Coburn and Gino Michellini. It was a great experience for a relatively young programmer, and the station was highly successful.

After two years at KLOS I moved to St. Louis to launch Alternative in that market with the debut of KPNT in February 1993. A year later I was back in L.A., programming Classic Rock KLSX with Howard Stern in the morning and Jim Ladd in the evening.

Think Tank Is Born

When KLSX switched its format to Talk back in 1995, I decided to keep the moving van in mothballs and hang up my PD hat. I had been working with a handful of stations as a consultant and enjoyed the process. After a year of setting things up, in late 1996 I began my own unique, service-oriented consulting company, Radio Think Tank.

Over the last eight years as a consultant I've had the pleasure of working with some great Rock and Alternative stations across the country: Active Rockers like KILQ/Colorado Springs; WRQC/Ft. Myers; and KDOT/Reno, NV, as well as mainstream Rocker KLPX/Tucson and that amazing major-market Alternative farm club station, KFMA/Tucson. I've also worked with a handful of Classic Rock and Classic Hits stations, like KAHA/Honolulu; WARO/Ft. Myers; KYZX/Colorado Springs; and KOZZ/Reno, NV.

In addition to the frequent-flier miles, I've enjoyed occasionally writing articles about radio programming for various trade magazines. My early love for writing has always bubbled under the surface, and now that I have the opportunity to write about Rock radio and records on a weekly basis, you can say that my real passion has come full circle.

State Of Rock Radio Today

Rock radio has come a long way since the early days when it went by the moniker AOR. From the underground progressive FM sound of the



BOWIE SUMMIT Look who fell to Earth! Seen here in 1992 are WXRT/Chicago's Norm Winer, KLOL/Houston Patty Martin, David Bowie, KLOS/Los Angeles PD Ken Anthony and Evergreen Media's Greg Solk.



KEN A. MEETS STING, ADAMS Sting and Bryan Adams hobnobbed with KSJO/San Jose sales rep Jeff Siegel and MD Ken Anthony in 1985. Seen here are (l-r) Siegel, Sting, Adams and Anthony.

early '70s to the structured "Superstar" formats of the late '70s and '80s to the emergence of the Active Rock format in the early '90s, Rock has stood the test of time and continues to weather the challenges thrown its way.

Rock may have been displaced by Rhythmic and Alternative as the hip format of the youth, but it still competes successfully for men 25-54. However, there are still many problems that concern me.

Has the advent of consolidation made some of us treat the music as something that's a little less important in our day-to-day activities? Has the emergence of satellite radio and the iPod made listeners less reliant on us when it comes to discovering the next big rock thing? Will the combination of these two factors mean less passion for new rock product at radio and with consumers?

I believe it's important that we at least think about how Rock radio got its start in the late '60s and '70s: Boredom with the repetition of AM radio's Top 40 stations led pioneers like Tom Donahue of KMPX/San Francisco to fill the need for something more adventurous on the radio by creating progressive Rock on FM.

Could we be putting ourselves in the same vulnerable position if we deliver music without passion and with too much repetition? Could more adventurous forms of music delivery fill a need that we can't or won't anymore? These are questions that will be answered by Rock's programmers in the future.

New Ideas

As your new Rock Editor, I'll do my best to address the key issues affecting our format on a weekly basis. I also want to hear from you. Whatever music or programming topic you'd like to discuss is fair game. Call me at

310-788-1658 or e-mail me at kanthony@radioandrecords.com, and let's put it on the burner.

There are several new ideas I'm working on bringing to the column that will showcase the music, programmers and personalities of the Rock format. Here are just a few:

- The R&R Rock Conference Call: Once a quarter I'd like to conduct a 75-minute conference call about a specific topic of interest with special guests. The highlights of the call will appear in a column.
- Market Snapshot: I'll pick a competitive Rock market and do an overview of the market landscape with comments from the PDs involved.
- Rock Sneak Peaks: We'll take a look at the upcoming rock releases for the new year, the spring and the fall with approximate release dates and some critiques from the labels.
- Baby-Band Bites: A look at some of the new bands making noise in the format.
- Breakthrough Artists: Over the last few years several bands have established themselves at the format (Chevelle, Jet, Three Days Grace) but remain somewhat faceless to our listeners. We need to showcase these artists so that our product knowledge and passion spread beyond the format.
- The School of Rock: I'm going to update pieces from my series of nuts-and-bolts programming articles, "The MPRs of Programming." The MPRs are music, mornings and marketing; promotions, production, positioning and personalities; and research, ratings and revenue.

For The Record

In last week's column, R&R inadvertently ran a photo of Mike Karolyi instead of Michael Picozzi.



YES MEN Members of Yes flank KLOS PD Ken Anthony (third from l) and Rockline host Bob Coburn (third from r) during a 1991 Rockline taping.

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 (Jive/Zomba)	678	+7	30196	22	29/0
3	2	VELVET REVOLVER Fall To Pieces (RCA/RMG)	608	+32	26180	8	28/0
2	3	ALTER BRIDGE Open Your Eyes (Wind-up)	601	+13	23835	13	27/0
5	4	VELVET REVOLVER Slither (RCA/RMG)	494	-20	25447	23	26/0
4	5	SHINEDOWN Simple Man (Atlantic)	474	-73	19043	15	26/0
6	6	LINKIN PARK Breaking The Habit (Warner Bros.)	471	-36	18466	14	21/0
9	7	CROSSFADE Cold (Columbia)	360	+9	12062	20	22/1
10	8	BREAKING BENJAMIN So Cold (Hollywood)	358	+19	12034	16	18/0
12	9	GODSMACK f/DROPBOX Touche (Republic/Universal)	346	+34	12669	9	25/0
15	10	PAPA ROACH Getting Away With Murder (Geffen)	340	+40	12612	10	20/1
8	11	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	335	-34	20798	21	22/0
16	12	KENNY WAYNE SHEPHERD Alive (Reprise)	331	+64	11023	5	21/0
7	13	JET Rollover D.J. (Atlantic)	323	-49	9844	12	21/0
17	14	SILVERTIDE Ain't Comin' Home (J/RMG)	318	+52	10132	6	26/3
14	15	GREEN DAY American Idiot (Reprise)	311	+2	12583	6	21/2
18	16	CHEVELLE Vitamin R (Leading Us Along) (Epic)	290	+34	9970	7	20/1
11	17	SALIVA Survival Of The Sickest (Island/IDJMG)	284	-30	10402	14	20/0
19	18	SLIPKNOT Duality (Roadrunner/IDJMG)	216	-25	7018	20	15/0
26	19	NICKELBACK Because Of You (Roadrunner/IDJMG)	209	+106	7292	2	21/1
23	20	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	185	+26	4830	10	16/1
24	21	A PERFECT CIRCLE Blue (Virgin)	164	+28	3912	5	10/0
21	22	TESLA Words Can't Explain (Sanctuary/SRG)	163	-10	5587	11	13/0
25	23	KORN Word Up (Epic)	138	+33	2430	3	14/3
22	24	VAN HALEN Up For Breakfast (Warner Bros.)	138	-28	4553	6	15/0
29	25	LDSTPROPHETS Wake Up (Make A Move) (Columbia)	119	+26	3179	5	8/1
27	26	DROWNING POOL Love And War (Wind-up)	119	+18	1808	2	13/0
28	27	MEGADETH Die Dead Enough (Sanctuary/SRG)	112	+15	1533	3	12/1
-	28	SWITCHFOOT Meant To Live (Red Ink/Columbia)	83	0	3204	8	3/0
-	29	PUDDLE OF MUDD Spin You Around (Geffen)	77	+6	5820	12	6/0
30	30	THORNLEY Easy Comes (Roadrunner/IDJMG)	77	-7	1461	3	14/1

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
COLLECTIVE SOUL Counting The Days (E! Music Group)	10
SILVERTIDE Ain't Comin' Home (J/RMG)	3
KORN Word Up (Epic)	3
GREEN DAY American Idiot (Reprise)	2
SUBMERSED Hollow (Wind-up)	2
VANISHED Favorite Scar (226)	2
KILLSWITCH ENGAGE The End Of Heartache (Roadrunner/IDJMG)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK Because Of You (Roadrunner/IDJMG)	+106
KENNY WAYNE SHEPHERD Alive (Reprise)	+64
SILVERTIDE Ain't Comin' Home (J/RMG)	+52
PAPA ROACH Getting Away With Murder (Geffen)	+40
COLLECTIVE SOUL Counting The Days (E! Music Group)	+37
GODSMACK f/DROPBOX Touche (Republic/Universal)	+34
CHEVELLE Vitamin R (Leading Us Along) (Epic)	+34
KORN Word Up (Epic)	+33
VELVET REVOLVER Fall To Pieces (RCA/RMG)	+32
A PERFECT CIRCLE Blue (Virgin)	+28

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JET Cold Hard Bitch (Atlantic)	299
AUDIOSLAVE I Am The Highway (Interscope/Epic)	232
NICKELBACK Figured You Out (Roadrunner/IDJMG)	219
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	196
SEETHER f/JAMY LEE Broken (Wind-up)	183
TRAPT Headstrong (Warner Bros.)	177
SHINEDOWN 45 (Atlantic)	174
AUDIOSLAVE Like A Stone (Interscope/Epic)	161
LINKIN PARK Lying From You (Warner Bros.)	156
JET Are You Gonna Be My Girl (Atlantic)	147

Detailed station playlists for all R&R reporters are available on the web at 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 9/12-9/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2004, Arbitron Inc. © 2004, R&R, Inc.

New & Active

PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)

Total Plays: 57, Total Stations: 5, Adds: 0

COLLECTIVE SOUL Counting The Days (E! Music Group)

Total Plays: 53, Total Stations: 17, Adds: 10

DAMAGEPLAN Pride (Elektra/Atlantic)

Total Plays: 50, Total Stations: 6, Adds: 1

HELMET See You Dead (Interscope)

Total Plays: 43, Total Stations: 4, Adds: 0

MARILYN MANSON Personal Jesus (Nothing/Interscope)

Total Plays: 41, Total Stations: 6, Adds: 0

SPIOERBAIT Black Betty (Independent)

Total Plays: 40, Total Stations: 4, Adds: 1

BUROEN BROTHERS Shadow (Kirtland)

Total Plays: 36, Total Stations: 5, Adds: 0

BLACK LABEL SOCIETY House Of Doom (Spitfire)

Total Plays: 31, Total Stations: 4, Adds: 0

VAN HALEN It's About Time (Warner Bros.)

Total Plays: 27, Total Stations: 3, Adds: 0

INSTRUCTION Breakdown (Geffen)

Total Plays: 26, Total Stations: 4, Adds: 0

Songs ranked by total plays

Reporters

Stations and their adds listed alphabetically by market

KZRR/Albuquerque, NM*

CD: Bill May
PD: Phil DeSantis
AP: Joel Chavez
No Adds

WZZO/Allentown, PA*

PD: Mark Stamos
MD: Chris Liza
2 SILVERTIDE
CROSSFADE

KWHI/Anchorage, AK

AP: Brad Stamos
1 HELMET
1 MARILYN MANSON

WTOS/Augusta, ME

CD: Steve Smith
AP: Chris Smith
No Adds

KLBJ/Austin, TX*

CD: Jeff Conant
MD: Lash Lane
CHEVELLE

KOOJ/Baton Rouge, LA*

CD: Paul Conant
MD: Jay Stamos
1 KILLSWITCH ENGAGE
SUBMERSED
SEVENTH
JET
VANISHED

KIOC/Beaumont, TX*

CD: Mike Davis
No Adds

WBUF/Buffalo, NY*

PD: John Paul
AP: Joe Russo
AP: Mike Russo
NICKELBACK

WRQK/Canton, OH*

PD: Grant Hunt
MD: Mark Andrews
3 COLLECTIVE SOUL
DOWNS

WPXC/Cape Cod, MA

CD: Steve Smith
PD: Suzanne Tomaso
AP: James Gallagher
JAMY LEE
MARILYN MANSON

WKLC/Charleston, WV

CD: Bill Knight
1 INSTRUCTION
1 ZACK DE LA ROCHA

WEBN/Cincinnati, OH*

CD: Scott Robinson
MD: Nick Vesco
No Adds

WMMS/Cleveland, OH*

CD: No Adds
MD: Hunter Smith
LDSTPROPHETS
SILVERTIDE
FUTURE LEADERS OF THE WORLD
GREEN DAY

KNCN/Corpus Christi, TX*

CD: Mike Davis
No Adds

KLAQ/EI Paso, TX*

CD: Courtney Nelson
AP: Mike Nelson
SUBMERSED

KFLY/Eugene, OR

CD: Grant Hunt
MD: Tim Davis
1 NICKELBACK
1 KORN

WRCC/Fayetteville, NC*

CD: Perry Stone
PD: Mark Jones
MD: Al Ford
SUM 41

WBZT/Greenville, SC*

CD: Scott Johnson
PD: Cindy DeWitt
6 COLLECTIVE SOUL

WRVC/Huntington

CD: Jay Stamos
AP: Mike Stamos
2 COLLECTIVE SOUL
3 MANSION
2 DAPERVILS INC

WRKR/Kalamazoo, MI

CD: Mike Davis
PD: Jay Deane
No Adds

KZZE/Medford, OR

MD: Mike King
3 NICKELBACK
7 DROWNING POOL
5 THORNLEY

WDHA/Morrisstown, NJ*

PD: Tom Carr
No Adds

WXMM/Norfolk, VA*

CD: John Stamos
PD: Jay Stamos
COLLECTIVE SOUL

KCLB/Palm Springs, CA

CD: Gary Hoffmeyer
PD: Mark Spotts
4 GREEN DAY
2 COLLECTIVE SOUL

WWCT/Peoria, IL

No Adds

WMMR/Philadelphia, PA*

PD: Chuck Dennis
AP: Steve "The Public" Taylor
LEBBY SWARTZ
PAPA ROACH
COLLECTIVE SOUL

KDKB/Phoenix, AZ*

CD: Jan Deane
MD: Paul Peterson
No Adds

KUFO/Portland, OR*

CD: Dan Deane
AP: Dan Deane
5 KORN
3 THORNLEY

WHEB/Portsmouth, NH*

CD: Steve Jones
AP: Chris "Doc" O'Connell
2 KORN
COLLECTIVE SOUL
MAGNA-7

WHJY/Providence, RI*

PD: Scott Leonard
AP: Doug Peterson
MD: John Leonard
No Adds

WBBS/Raleigh, NC*

PD: Jay Stamos
COLLECTIVE SOUL

KCAL/Riverside, CA*

PD: Steve Hoffman
AP: Mike Stamos
No Adds

WROV/Roanoke, VA*

CD: Aaron Roberts
AP: Mike Roberts-Tate
No Adds

WXRK/Rockford, IL

CD: Bob Edwards
PD: Joe Stone
SOUNDWAVE
COLLECTIVE SOUL

KRXQ/Sacramento, CA*

CD: Joe Fox
PD: Paul Melillo
5 KORN
No Adds

KBRR/Salt Lake City, UT*

CD: Steve Jones
PD: Kelly Hammer
AP: Mike Stamos
MEGADETH
SPIOERBAIT
COLLECTIVE SOUL

KSRX/San Antonio, TX*

CD: John Cass
MD: Mark Lunde
KILLSWITCH ENGAGE

KZOO/San Luis Obispo, CA

PD: Dan Alford
23 VELVET REVOLVER
12 VELVET REVOLVER

KTUX/Shreveport, LA*

PD: Scott West
MD: Ryan Stone
DAMAGEPLAN
GREEN DAY
COLLECTIVE SOUL

WKLT/Traverse City, MI

PD: Scott West
6 GREEN DAY

KMOO/Tulsa, OK*

CD: Dan O'Neil
THREE DAYS GRACE
VANISHED
COLLECTIVE SOUL

KRTQ/Tulsa, OK*

CD: Steve Jones
PD: Kelly Hamby
AP: Kelly Hamby
KORN

POWERED BY
MEDIABASE

*Monitored Reporters

48 Total Reporters

30 Total Monitored

18 Total Indicator

Did Not Report, Playlist Frozen (2):
KFZX/Odessa, TX
WMTT/Elmira, NY

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)	1875	+57	87753	22	60/0
4	2	PAPA ROACH Getting Away With Murder (Geffen)	1694	+201	84644	11	60/0
2	3	LINKIN PARK Breaking The Habit (Warner Bros.)	1670	-102	82249	15	56/0
7	4	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1576	+194	77082	9	60/0
3	5	THREE DAYS GRACE Just Like You (Jive/Zomba)	1449	-62	72015	25	58/0
6	6	ALTER BRIDGE Open Your Eyes (Wind-up)	1431	+7	65693	14	59/0
8	7	CROSSFADE Cold (Columbia)	1409	+41	67823	34	58/0
5	8	SALIVA Survival Of The Sickest (Island/IDJMG)	1378	-70	65171	15	60/0
9	9	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1330	+57	56643	8	60/0
11	10	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	1239	+78	47085	16	57/0
14	11	GOOSMACK f/DROPBOX Touche (Republic/Universal)	1209	+158	57006	10	57/1
13	12	GREEN DAY American Idiot (Reprise)	1176	+75	47843	7	57/1
10	13	SLIPKNOT Quality (Roadrunner/IDJMG)	1148	-45	55567	23	57/0
15	14	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	1008	+76	33722	17	56/0
18	15	KORN Word Up (Epic)	934	+97	33789	6	54/2
16	16	VELVET REVOLVER Slither (RCA/RMG)	873	-37	52175	24	57/0
12	17	SHINEDOWN Simple Man (Atlantic)	865	-243	32375	17	49/0
17	18	A PERFECT CIRCLE Blue (Virgin)	849	+11	27655	8	57/0
19	19	SILVERTIDE Ain't Comin' Home (J/RMG)	802	+75	31916	8	55/0
20	20	NONPOINT The Truth (Lava)	749	+26	21164	14	50/0
21	21	KENNY WAYNE SHEPHERD Alive (Reprise)	637	+43	28262	5	51/5
22	22	SKINDRED Nobody (Lava)	608	+52	14532	9	49/0
34	23	NICKELBACK Because Of You (Roadrunner/IDJMG)	569	+241	18214	3	46/3
27	24	DROWNING POOL Love And War (Wind-up)	565	+86	14601	5	47/2
24	25	PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)	538	+39	14053	13	40/0
29	26	MARILYN MANSON Personal Jesus (Nothing/Interscope)	519	+127	14880	4	42/7
26	27	THORNLEY Easy Comes (Roadrunner/IDJMG)	499	+17	14165	7	43/0
28	28	DAMAGEPLAN Pride (Elektra/Atlantic)	444	+50	12328	11	33/0
32	29	HELMET See You Dead (Interscope)	419	+59	10938	6	41/2
30	30	MEGADETH Die Dead Enough (Sanctuary/SRG)	400	+8	12610	8	37/3
36	31	KILLSWITCH ENGAGE The End Of Heartache (Roadrunner/IDJMG)	320	+30	7727	6	30/2
25	32	JET Rollover D.J. (Atlantic)	304	-179	13387	12	28/0
35	33	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	298	-4	5302	12	28/0
31	34	HOOBASTANK Same Direction (Island/IDJMG)	290	-73	16094	17	29/0
38	35	12 STONES Far Away (Wind-up)	271	+21	4438	8	27/0
39	36	MUSIC Freedom Fighters (Capitol)	261	+35	3920	4	31/2
40	37	INSTRUCTION Breakdown (Geffen)	220	+11	6630	6	32/8
43	38	SUM 41 We're All To Blame (Island/IDJMG)	188	+55	2701	2	22/4
41	39	USED Take It Away (Reprise)	188	+12	2882	3	24/4
37	40	METALLICA Some Kind Of Monster (Elektra/Warner Bros.)	179	-96	9334	13	27/0
Debut	41	COLLECTIVE SOUL Counting The Days (El Music Group)	167	+127	8675	1	26/13
42	42	SPIDERBAIT Black Betty (Independent)	167	+33	5114	3	11/1
45	43	BURDEN BROTHERS Shadow (Kirtland)	140	+20	1756	3	15/0
44	44	KILLERS Somebody Told Me (Island/IDJMG)	132	+6	3811	3	4/0
46	45	DASHBOARD CONFESSIDNAL Vindicated (Vagrant/Interscope)	110	-3	3862	5	2/0
47	46	TANTRIC Hero (Maverick/Reprise)	106	-4	4082	3	5/1
Debut	47	MAGNA-FI Down In It (Aezra)	102	+62	2786	1	19/6
48	48	PUDDLE OF MUDD Spin You Around (Geffen)	98	-11	3692	17	8/0
Debut	49	FALL AS WELL Lazy Eye (Universal)	96	+9	1292	1	11/0
49	50	KILLRADID Do You Know (Columbia)	96	-5	1049	3	12/0

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 9/12-9/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, R&R, Inc.)

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
COLLECTIVE SOUL Counting The Days (El Music Group)	13
INSTRUCTION Breakdown (Geffen)	8
SEVENOUST Face To Face (TVT)	8
MARILYN MANSON Personal Jesus (Nothing/Interscope)	7
MAGNA-FI Down In It (Aezra)	6
RAMMSTEIN Amerika (Republic/Universal)	6
KENNY WAYNE SHEPHERO Alive (Reprise)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK Because Of You (Roadrunner/IDJMG)	+241
PAPA ROACH Getting Away With Murder (Geffen)	+201
VELVET REVOLVER Fall To Pieces (RCA/RMG)	+194
GOOSMACK f/DROPBOX Touche (Republic/Universal)	+159
MARILYN MANSON Personal Jesus (Nothing/Interscope)	+127
COLLECTIVE SOUL Counting The Days (El Music Group)	+127
KORN Word Up (Epic)	+97
DROWNING POOL Love And War (Wind-up)	+86
FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	+78
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	+76

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
EARSHOT Wait (Warner Bros.)	509
JET Cold Hard Bitch (Atlantic)	491
NICKELBACK Figured You Out (Roadrunner/IDJMG)	470
LINKIN PARK Lying From You (Warner Bros.)	467
SEETHER f/AMY LEE Broken (Wind-up)	464
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	447
SHINEDOWN 45 (Atlantic)	429
GOOSMACK Re-Align (Republic/Universal)	374
TRAPT Headstrong (Warner Bros.)	367
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	363

New & Active

SKILLET Open Wounds (Ardent/Lava)
Total Plays: 75, Total Stations: 18, Adds: 4
SUBMERSED Hollow (Wind-up)
Total Plays: 70, Total Stations: 18, Adds: 4
RAMMSTEIN Amerika (Republic/Universal)
Total Plays: 68, Total Stations: 12, Adds: 6
LETTER KILLS Don't Believe (Island/IDJMG)
Total Plays: 60, Total Stations: 10, Adds: 0
LAMB OF GOD Laid To Rest (Prosthetic/Epic)
Total Plays: 56, Total Stations: 10, Adds: 3
TESLA Words Can't Explain (Sanctuary/SRG)
Total Plays: 52, Total Stations: 6, Adds: 0
OONNAS Fall Behind Me (Lookout!/Atlantic)
Total Plays: 37, Total Stations: 7, Adds: 1
SEVENOUST Face To Face (TVT)
Total Plays: 22, Total Stations: 9, Adds: 8

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

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America's Best Testing Active Rock Songs
12 + For The Week Ending 9/24/04

Artist Title (Label)	TW	LW	Famil.	Burn	M 18-34	M 18-24	M 25-34
BREAKING BENJAMIN So Cold (Hollywood)	4.52	4.42	93%	8%	4.46	4.58	4.35
THREE DAYS GRACE Just Like You (Jive/Zomba)	4.36	4.39	98%	23%	4.20	4.15	4.25
PAPA ROACH Getting Away With Murder (Geffen)	4.36	4.22	85%	8%	4.12	4.19	4.06
CROSSFADE Cold (Columbia)	4.32	4.32	80%	10%	4.14	4.06	4.22
SLIPKNOT Duality (Roadrunner/IDJMG)	4.29	4.24	88%	14%	4.40	4.35	4.45
LINKIN PARK Breaking The Habit (Warner Bros.)	4.27	4.30	98%	32%	4.06	4.04	4.09
EARSHOT Wait (Warner Bros.)	4.22	4.26	77%	9%	4.05	4.13	3.98
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	4.15	4.14	92%	14%	4.04	4.11	3.96
CHEVELLE Vitamin R (Leading Us Along) (Epic)	4.12	4.02	68%	7%	4.23	4.32	4.15
NONPOINT The Truth (Lava)	4.05	3.96	48%	5%	4.02	4.04	4.00
DROWNING POOL Love And War (Wind-up)	4.04	3.96	50%	5%	3.83	3.82	3.83
PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)	4.01	3.89	48%	3%	3.90	3.94	3.87
FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	3.99	3.82	58%	7%	3.86	3.74	3.97
VELVET REVOLVER Slither (RCA/RMG)	3.97	3.99	93%	29%	3.94	3.78	4.10
VELVET REVOLVER Fall To Pieces (RCA/RMG)	3.97	3.88	75%	12%	3.98	3.95	4.00
HOOBASTANK Same Direction (Island/IDJMG)	3.96	3.87	88%	18%	3.82	3.72	3.92
GODSMACK f/DROPBOX Touche (Republic/Universal)	3.96	4.01	73%	14%	3.83	3.56	4.12
GREEN DAY American Idiot (Reprise)	3.94	3.72	87%	17%	3.71	3.88	3.51
A PERFECT CIRCLE Blue (Virgin)	3.93	3.95	53%	7%	4.00	3.90	4.09
KORN Word Up (Epic)	3.86	3.98	78%	15%	3.69	3.67	3.70
SALIVA Survival Of The Sickest (Island/IDJMG)	3.82	3.79	79%	18%	3.57	3.47	3.87
ALTER BRIDGE Open Your Eyes (Wind-up)	3.78	3.69	83%	23%	3.60	3.40	3.78
SHINEDOWN Simple Man (Atlantic)	3.64	3.87	80%	24%	3.51	3.78	3.25
NICKELBACK Feelin' Way Too... (Roadrunner/IDJMG)	3.57	3.66	95%	39%	3.43	3.40	3.46
JET Rollover D.J. (Atlantic)	3.21	3.07	84%	33%	2.80	2.67	2.93

Total sample size is 380 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

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	KILLERS Somebody Told Me (Island/IDJMG)	570	+4	16	8/0
5	2	VELVET REVOLVER Fall To Pieces (RCA/RMG)	567	+132	5	10/1
3	3	TEA PARTY The Writings On... (EMI Music Canada)	477	+12	8	7/0
2	4	LINKIN PARK Breaking The Habit (Warner Bros.)	472	+4	13	8/0
4	5	ALTER BRIDGE Open Your Eyes (Wind-up)	459	+20	9	5/0
6	6	GREEN DAY American Idiot (Reprise)	448	+32	7	4/0
7	7	JET Rollover D.J. (Atlantic)	443	+43	9	8/0
8	8	MATTHEW GOOD BAND Alert Status Red (Atlantic)	339	-20	19	7/0
13	9	THORNLEY Come Again (Roadrunner/IDJMG)	338	+62	5	9/1
10	10	FRANZ FERDINAND Take Me Out (Domino/Epic)	321	+6	12	7/1
9	11	WAKING EYES Watch... (Warner Music Canada)	308	-12	14	7/0
12	12	BILLY TALENT River Below (Atlantic)	280	-6	14	10/0
16	13	BRYAN ADAMS Open Road (Universal)	278	+29	6	5/0
11	14	SEETHER f/AMY LEE Broken (Wind-up)	272	-37	21	9/0
14	15	TREWS Tired Of Waiting (Sony Music Canada)	264	-11	14	2/0
15	16	TRAIN Ordinary (Columbia)	250	-15	8	6/0
17	17	TRAGICALLY HIP It Can't Be Nashville... (Zoe/Rounder)	244	+10	5	5/0
18	18	STABILO Everybody (Virgin Music Canada)	220	+4	12	5/0
22	19	R.E.M. Leaving New York (Warner Bros.)	209	+47	3	5/0
21	20	SUM 41 We're All To Blame (Island/IDJMG)	200	+27	3	6/0
23	21	PAPA ROACH Getting Away With Murder (Geffen)	187	+30	3	6/1
20	22	DASHBOARD... Vindicated (Vagrant/Interscope)	185	+3	11	4/0
28	23	BREAKING BENJAMIN So Cold (Hollywood)	171	+47	2	4/1
26	24	CHEVELLE Vitamin R (Leading Us Along) (Epic)	168	+37	2	3/0
19	25	VELVET REVOLVER Slither (RCA/RMG)	154	-45	23	7/0
27	26	GODSMACK f/DROPBOX Touche (Republic/Universal)	150	+21	3	4/0
29	27	JIMMY EAT WORLD Pain (Interscope)	147	+37	2	3/0
24	28	HOOBASTANK The Reason (Island/IDJMG)	125	-15	24	16/0
Debut	29	BOY Same Old Song (Independent)	115	+51	1	5/3
Debut	30	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	111	+32	1	3/0

25 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/12-9/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♦ Indicates Canon. © 2004, R&R, Inc.

Reporters

Stations and their adds listed alphabetically by market

<p>KEY/Abilene, TX OM: James Cameron PD/M: Frank Pain AP: Char Mathews EIGHT DAYS GONE WIND-UP RAMMSTEIN COLLECTIVE SOUL</p> <p>WOLK/Albany, NY PD/M: Chai Walker LAMB OF GOD SUM 41 COLLECTIVE SOUL</p> <p>KZWK/Amarillo, TX PD/M: Eric Steyer THREE DAYS GRACE MARILYN MANSON 5 COLLECTIVE SOUL</p> <p>WWXX/Appleton, WI PD/M: Gay Clark 1 TAKING BACK SUNSHINE 1 JIMMY EAT WORLD</p> <p>WCHZ/Augusta, GA OM: Harley Drew PD/M: Chuck Williams MESAETH</p> <p>KRAD/Bakersfield, CA PD/M: Bruce Swartz 5 KERRY WAYNE SHEPHERD</p> <p>KRFY/Bakersfield, CA PD: JJ Prievo No Adds</p> <p>WYY/Baltimore, MD OM: Kerry Plasmeyer PD: Dave Hill AP/M: Rob Hackman No Adds</p> <p>WCPR/Boston, MA OM: Jay Taylor PD: Scott Fox MD: Mike Cui 1 MARILYN MANSON SEVENUST</p> <p>WKGB/Binghamton, NY OM/PO: Jim Doland AP/M: Tim Doland No Adds</p> <p>WAUF/Boston, MA PD: Keith Hastings MD: Mistress Carrie No Adds</p> <p>WYBB/Charleston, SC OM/PO: Mike Allen INSTRUCTION KERRY WAYNE SHEPHERD</p>	<p>WRXR/Chattanooga, TN OM: Kris Van Dyla PD: Bozer MD: Ouis 1 KILLSWITCH ENGAGE USED NICKELBACK</p> <p>WZZN/Chicago, IL PD: Bill Gambale AP: Steve Levy MD: James Westhead 1 NICKELBACK 3 MAGNA-FI 3 LAMB OF GOD CHARLIE OF THE CHURCH ALTER BRIDGE</p> <p>KRQR/Chicago, CA OM: Ron Woodward PD/M: Brian Sanders SHINEDOWN RAMMSTEIN</p> <p>KOLD/Colorado Springs, CO OM: Rich Hunt PD: Ross Ford AP/M: Ollah SALIVA</p> <p>KBBN/Columbus, MO OM: Jack Lawson PD/M: Brad Savage SKILLET DOMAS</p> <p>WBZZ/Columbus, OH PD: Hal Fish AP/M: Pamela Hunter MAGNA-FI SUBMERSED SKILLET</p> <p>KRPX/Corpus Christi, TX OM/PO: Scott Holt AP/M: Dave Ross INSTRUCTION KERRY WAYNE SHEPHERD COLLECTIVE SOUL</p> <p>KDFP/Denver, CO PD: Bob Williams AP/M: Mike B. 5 GREEN DAY 4 MUSIC GODSMACK HOROPBOX</p> <p>KAZR/Des Moines, IA OM: Jim Schuster PD: Ryan Patrick MD: Andy Holt SEVENUST KERRY WAYNE SHEPHERD</p> <p>WRIF/Detroit, MI OM/PO: Doug Pridell AP/M: Mark Pennington MAGNA-FI RAMMSTEIN COLLECTIVE SOUL</p> <p>WXOR/Greenville, NC AP/M: Matt Lee COLLECTIVE SOUL</p> <p>WTPJ/Greenville, SC OM/PO: Mark Hamitz AP/M: Scott Taylor 3 TANTALUM 3 USED COLLECTIVE SOUL DOMAS</p>	<p>KBRB/Delish PD/M: Ray "Crazy Ray" Styles AP: D-Bach No Adds</p> <p>KBRQ/Eugene, OR OM: Ross Davidson PD: Al Scott DOMAS</p> <p>WGBF/Evansville, IN OM: Mike Sanders PD: Foster AP/M: Nick Nick No Adds</p> <p>WWBN/Flint, MI OM: Ron Woodward PD: Brian Sanders AP/M: Tony Labrie NICKELBACK SUM 41</p> <p>KRZR/Fresno, CA OM/PO: E. Carlo Johnson AP: Don De La Cruz MD: Nick Redden 4 RAMMSTEIN 1 MARILYN MANSON</p> <p>WBVR/Fl. Wayne, IN PD: Chad Miller SUBMERSED MARILYN MANSON</p> <p>WRUF/Gainesville, FL OM/PO: Harry Cassell AP: Jessica Ric MD: Matt Leblanc SEVENUST COLLECTIVE SOUL</p> <p>WLOQ/Grand Rapids, MI OM: Brent Alberts PD: Dennis Arvins MD: Sebati SEVENUST SALIVA MARILYN MANSON</p> <p>WZDR/Green Bay, WI PD/M: Rousseau Steble No Adds</p> <p>WXPJ/Greenville, SC OM/PO: Mark Hamitz AP/M: Scott Taylor 3 TANTALUM 3 USED COLLECTIVE SOUL DOMAS</p>	<p>WOCM/Hagerstown OM: Rick Alexander PD/M: Mike Hulder AP: Shawn Quinn No Adds</p> <p>WOXA/Harrisburg, PA PD: Cassioia Dalorenzo MD: Mike 2 KORN USED SEVENUST</p> <p>WCCC/Hartford, CT PD: Michael Plesci AP/M: Mike Karmly 4 ZACK DE LA ROCHA SEVENUST</p> <p>WANX/Huntington PD: Paul Oshard 1 SICKLE PRESTON 1 ZACK DE LA ROCHA</p> <p>WRTT/Huntsville, AL OM: Rob Harder PD/M: Jimbo Wood RAMMSTEIN EYES</p> <p>WRXW/Jackson, MS PD: Paul Cook AP: Big Johnson MD: Brad Stevens INSTRUCTION SKILLET</p> <p>KORC/Kansas City, MO PD: Bob Edwards AP/M: Dave Fritz ATKINS</p> <p>KJFK/Killeen, TX PD/M: Bob Fomle 14 INSTRUCTION 14 SPIDERBAT 14 ZACK DE LA ROCHA</p> <p>WJGQ/Lansing, MI PD: Bob Olson MD: Candice Stone KILLSWITCH ENGAGE COLLECTIVE SOUL</p> <p>KOMP/Las Vegas, NV PD: John Griffin MD: Big Marty No Adds</p> <p>WZZA/Lexington, KY OM: Robert Lindsay PD: Jerome Flecher AP: Tutch MD: Siller No Adds</p>	<p>KBRZ/Lincoln, NE OM: Jim Steel PD: Tim Sheridan AP/M: Sparty BURDEN BROTHERS INSTRUCTION</p> <p>KDJE/Little Rock, AR OM: Mike Miller PD: Marly No Adds</p> <p>WTFX/Louisville, KY PD: Michael Lee MD: Frank Webb SALIVA EIGHT DAYS GONE COLLECTIVE SOUL</p> <p>KFMX/Lubbock, TX OM/PO: Wes Neumann 5 MUSIC</p> <p>WJLD/Madison, WI PD: Randy Hawke AP/M: Blake Patton 1 COLLECTIVE SOUL SUBMERSED SILLET USED</p> <p>WGR/Manchester, NH PD: Alex Jensen MD: Jason "JR" Russell No Adds</p> <p>KFRQ/McAllen, TX PD: Alan Darian MD: Sherry Taylor ZACK DE LA ROCHA</p> <p>KBRE/Merced, CA AP/M: Mikey Martinez MD: Jason LaChance INSTRUCTION SUBMERSED</p> <p>WZTA/Miami, FL OM/PO: Troy Hanson MD: Mike Miller 1 DROWNING POOL 1 SUM 41</p> <p>WLRZ/Milwaukee, WI PD: Sean Elliot MD: Mike Miller 1 MARILYN MANSON</p>	<p>KOOR/Minneapolis, MN OM: Dave Hamilton PD: Tim Sheridan AP/M: Pablo 13 MARILYN MANSON 1 INSTRUCTION SPIDERBAT</p> <p>KMRO/Monrovia, CA OM: Mike Miller PD/M: Jack Paper AP: Matt Foley 8 ZACK DE LA ROCHA</p> <p>WRAT/Monmouth, NJ OM/PO: Carl Gatt AP/M: Robyn Lane No Adds</p> <p>WCLG/Morgantown, WV OM/PO: Jeff Miller MD: Dave Murdock 1 MARILYN MANSON</p> <p>WKQZ/Myrtle Beach, SC PD: Mark McKinney AP/M: Charley MY CHEMICAL ROMANCE COLLECTIVE SOUL</p> <p>WNOF/Norfolk, VA PD: Harvey Salas AP/M: Tim Parter SHINEDOWN COLLECTIVE SOUL</p> <p>KATT/Oklahoma City, OK OM/PO: Chris Baker MD: John Daniels SKILLET</p> <p>WYXX/Panama City, FL PD: Keith Allen AP/M: The Front No Adds</p> <p>WTOX/Pensacola, FL PD: Jay Sammons AP/M: Mark The Shark No Adds</p> <p>WYXQ/Peoria, IL OM/PO: Bob Belton SUM 41</p> <p>WYSP/Philadelphia, PA OM/PO: Tim Salas AP: Eric Edwards MD: Spike MESAETH KERN</p>	<p>KJPD/Phoenix, AZ PD: JJ Jeffries MD: Larry McFie 5 MAGNA-FI SEVENUST</p> <p>WOLP/Quad Cities, IA OM: Darren Piro PD/M: Dave Lovens 1 MARILYN MANSON THREE DAYS GRACE</p> <p>KDOT/Reno, NV OM: Jim McCain PD/M: Jero Patterson No Adds</p> <p>WKQZ/Saginaw, MI PD: Jerry Toronto AP/M: Melissa Lucas SEVENUST CAMBRIA INSTRUCTION</p> <p>KSSS/San Antonio, TX PD: Kevin Vargas MD: C.J. Grog 1 LAMB OF GOD HELMET</p> <p>KOZ/San Diego, CA OM: Jim Richards PD/M: Shanna Morse-Brown 2 MUSIC</p> <p>KURO/San Luis Obispo, CA OM/PO: Andy Wintford MD: Stephanie Bell GODSMACK CORPSE SOCIAL DISTORTION</p> <p>KOXA/Santa Rosa, CA PD: Don Hartless MD: Todd Pynn 1 RAMMSTEIN</p> <p>WTKW/Seattle, WA PD: Dave Richards AP: Ryan Conlin MD: Ashley Wilson 3 DROWNING POOL INSTRUCTION</p> <p>WHBZ/Sheboygan, WI PD: Jay "Uncle Stry" Morris 11 KORN</p> <p>WRBR/South Bend, IN OM/PO: Ron Steyer No Adds</p>	<p>KHTO/Spokane, WA PD/M: Harry Bennett INSTRUCTION RAMMSTEIN ZACK DE LA ROCHA</p> <p>WLX/Springfield, MA PD: Neal Minsky MD: Becky Pinsky SEVENUST COLLECTIVE SOUL</p> <p>KZRO/Springfield, MO OM: Brad Hanson PD: Adam Johnson Burns NICKELBACK INSTRUCTION</p> <p>WAQZ/Syracuse, NY PD: Alexis AP/M: Ross SHINEDOWN COLLECTIVE SOUL</p> <p>WWDG/Syracuse, NY OM: Rick Leiber PD: Search MD: Scott Doss No Adds</p>	<p>WXTR/Tampa, FL OM/PO: Brad Herdin AP/M: Brian Mehta SHINEDOWN COLLECTIVE SOUL</p> <p>KFMW/Waterloo, IA OM/PO: Michael Cross 12 ZACK DE LA ROCHA 10 SEVENUST 8 COLLECTIVE SOUL 7 GRATE FOR THE MASSES 8 GARHIT</p> <p>KICT/Wichita, KS OM: Ron Eric Taylor MD: Rick Thomas 1 HELMET KERRY WAYNE SHEPHERD</p> <p>WBSX/Wilkes Barre, PA OM: Chris Lloyd MD: James McKay MAGNA-FI</p> <p>KATS/Yakima, WA OM/PO: Ron Harris No Adds</p>
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* Monitored Reporters
September 24, 2004
88 Total Reporters
60 Total Monitored
28 Total Indicator

Did Not Report,
Playlist Frozen (2):
KRRX/Tri, WA
WZBH/Salisbury, MD



PART TWO OF A TWO-PART SERIES

The Principles Of Neo

What is Neo, chopped ham?

The headline from Part One two weeks ago was a grabber, wasn't it? "Neo Is Not a Format" turned a few heads and actually caused many of you to read more than the first few lines. If you did, you were rewarded with Jacobs Media's revelation that Neo is a set of values that must be learned/absorbed/felt/grokged in order to be executed properly. This week we continue our exploration into the correct use of the "Neo force."

Our guide for all of this is Jacobs Media's Dave Beasing, the man on point for Neo. In a recent conversation I asked Beasing to focus on three areas: production, on-air delivery and music. We ended last time with a look at what the produced elements of a properly formatted Neo outlet should sound like. Sweepers, image promos, etc. Now, what about the music?

Since earlier this year, when it seemed there was news of a Neo convert almost every week, chatter about how the Neo approach would affect the kind of music that would get added and spun has been pretty intense. The knee-jerk reactors among you assumed playlists would be subject to the slash-and-burn doctrine. Not quite true.

Yes, the stations that made the transition to this approach said, "Whoa, let's slow down. We're putting in too many currents that all sound the same," but it was all part of a plan to play better currents. This means quality over quantity and, better still for the format, more diversity. This attitude is confirmed by Beasing: "One thing that Neo radio will cause you to do is look beyond

what you're being pitched by the major record labels."



Dave Beasing

A good case in point is KNRK/Portland, OR. A few months ago we would have been shocked if the station had added the band West Indian Girl. Now it's just part of the game plan. And since Neo stations are also part of the national airplay picture, when they and other tastemakers in the format decide to commit to bands like Modest Mouse, Franz Ferdinand and The Killers, suddenly we're in the business of breaking new music again, music that is very different from that of our Active Rock brethren.

Does the format still need to rock? Of course it does. You don't ignore the Linkubus, but hard rock is just one slice of the rock pie.

More Music

Ah, the music. As Beasing insists, it starts with (gasp!) listening to the listeners. "If you listen to your audience, they'll tell you that, in this day and age when they can download so much music online, they are not in a singles mentality, and radio should not be in a singles mentality either," he says. "To sit there and play the next priority track off of

some CD that's a year old and call it new is not what the audience thinks you ought to be doing.

"The audience thinks that when the new Green Day arrives, you ought to be playing all the good songs off of it, not waiting six months for the label to signal which one to play next. The singles mentality is not of the listeners' creation, and it is so outdated. We continue it because of our own internal industry reasons, as opposed to what the audience really wants."

"One thing that Neo radio will cause you to do is look beyond what you're being pitched by the major record labels."

Neo, according to Beasing, fairly mandates that the radio station be more responsive to the way the audience behaves in real life. The audience wants us to go beyond the hits because they go beyond the hits with their own music collections. How do we know this? Research, of course. Plus the return of the ol' listener advisory board. Which brings up the "D" word and the "V" word: diversity and variety.

"The other thing that listeners will tell you if you listen to them in this format is that they want you to touch on a wide variety of music types," says Beasing. "That's another reason that the indie rock — or, as I just heard a listener call it, 'college rock' — stuff is working.

"They're open to such diverse sounds, but we, as an industry, weren't allowing them to hear that diversity. We were holding back for a long time and playing safe clones of the hits that had come before. But if you listen to the listeners, they want us to really branch out and play some variety."

"Not only do listeners say they want us to broaden our spectrum of types of music that we're willing to play, they also want us to go deeper in not just new music, but in older music too."

Early Signs Of Salvation

Egads! Blasphemy! Rack and ruin! Three years ago Beasing would have been burned at the stake, but not now, not when our format is looking for salvation and the early signs are that this new/old approach to Alternative could point the way. Remember, the format used to be much more diverse than it is today.

"It's getting back to being more diverse again," Beasing says. "There are always going to be limits, but it's much more diverse than it was a year ago and getting more diverse every day. Not only do listeners say they want us to broaden our spectrum of types of music that we're willing to play, they also want us to go deeper in not just new music, but in older music too.

"'Better Man' and 'Daughter' are fine, but Pearl Jam put out a lot of other songs. Even though those songs may not come back in a music test, and even though you may not play them every day in a day-part like you would the big songs, you'd be surprised how many points you score playing them only occasionally so that people hear something other than the same old, same old every day."

Does this mean you don't have to run a super-tight list of 250 to 300 songs anymore? Maybe, maybe not. Depends on the market. Which is, once again, the whole point of the Neo approach.

"It depends on the situation," says Beasing. "The traditional programming thinking, that tight is right, is not wrong. You do need to play hits. When people are hitting the buttons, they are often shopping for their favorite songs, and they need to hear the hits.

"But we're finding that in some situations listeners are accepting of occasional surprises in addition to the hits. So, a nice, tight core library is still a good thing, because favorite songs are favorite songs, but surprising the listeners now and then beyond the favorite songs has value in many situations."

Brain First, Then Mouth

What about on-air delivery? The late, great Rick Carroll, founding father of the modern, progressive, left-of-center Alternative format

that was practiced until approximately 1991, always insisted that the jocks in this format borrow more from Top 40/CHR than Rock. Rock jocks at the end of the '70s and beginning of the '80s were still in hippie, laid-back, I-just-smoked-a-joint mode. The KROQ/Los Angeles jocks of the early '80s were very high energy.

Beasing takes a crack at explaining the Neo on-air approach: "What Neo audiences tell us they want is an emphasis on music, and they want you to be real. So, rather than talking about how annoying the fast-food drive through was at lunch or who might get kicked off *Survivor* tonight, the audience says that it wants you to be very knowledgeable about the music, to talk about the music in interesting ways and to be yourself. Be real."

And when you're talking about the music, the idea is not to be too technical. As in, don't dwell on who the drummer was from track to track. Paint a bigger picture. Come up with real-life stories about real people.

Also, radio in general doesn't seem to do a good job these days of teasing. Beasing brings up Casey Kasem as an example of a master teaser. "We've lost the art of the tease," he says. "Casey Kasem is such a master at teasing ahead past the spots in a way that really hooks you and makes you want to hear what comes up after the spots.

"All this talk about the proper length of commercials and spot sets is well and good, but we should also be talking about what we're going to do — whether it's one :60 or 20 :30s — to make people stay through that set or want to come back.

"Too often jocks read a laundry list of artists coming up next. What that says to the listener, because they tell us this, is that you're following a log. If you can find one interesting thing to say about Modest Mouse or about a depth track that's coming up, that's worth so much more than a list of five artists who are coming up."

So, there you have it, a brief look at some of the principles of this thing we now call Neo. Hopefully, this has cleared up some of the misperceptions. If not, start over with the column from three weeks ago.

"We've lost the art of the tease. Casey Kasem is such a master at teasing ahead past the spots in a way that really hooks you and makes you want to hear what comes up after the spots."

September 24, 2004

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MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GREEN DAY American Idiot (Reprise)	2489	+92	179977	7	73/0
2	2	LINKIN PARK Breaking The Habit (Warner Bros.)	2268	-128	156197	16	69/0
4	3	BREAKING BENJAMIN So Cold (Hollywood)	1952	+139	116030	21	60/0
3	4	KILLERS Somebody Told Me (Island/IDJMG)	1848	+36	142005	20	61/1
5	5	THREE DAYS GRACE Just Like You (Jive/Zomba)	1797	-12	119886	25	61/0
6	6	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1715	+84	102549	8	67/0
12	7	JIMMY EAT WORLD Pain (Interscope)	1612	+241	110202	4	70/2
11	8	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1571	+148	109720	10	67/1
10	9	PAPA ROACH Getting Away With Murder (Geffen)	1526	+117	72516	10	61/0
9	10	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	1523	+49	67167	16	61/0
7	11	SLIPKNOT Duality (Roadrunner/IDJMG)	1469	-81	82484	23	52/0
8	12	FRANZ FERDINAND Take Me Out (Domino/Epic)	1437	-130	127728	22	57/0
15	13	CROSSFADE Cold (Columbia)	1125	+65	41253	18	47/4
17	14	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	1107	+80	57232	13	59/1
14	15	HOOBASTANK Same Direction (Island/IDJMG)	1087	-55	53588	11	62/0
13	16	BEASTIE BOYS Triple Trouble (Capitol)	1031	-163	46616	12	64/0
18	17	MODEST MOUSE Float On (Epic)	1013	-4	100401	28	54/0
20	18	TAKING BACK SUNDAY A Decade Under the Influence (Victory)	998	+51	57298	13	53/1
19	19	YELLOWCARD Only One (Capitol)	989	+3	47969	13	52/0
16	20	DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	988	-94	65141	18	47/0
22	21	A PERFECT CIRCLE Blue (Virgin)	884	+42	33925	8	47/0
24	22	SNOW PATROL Run (A&M/Interscope)	854	+101	44747	9	46/2
26	23	USED Take It Away (Reprise)	805	+159	37221	4	57/2
27	24	MODEST MOUSE Ocean Breathes Salty (Epic)	774	+135	43369	6	50/1
29	25	SUM 41 We're All To Blame (Island/IDJMG)	768	+165	44049	4	57/7
25	26	KORN Word Up (Epic)	739	+99	51647	7	41/4
23	27	ALTER BRIDGE Open Your Eyes (Wind-up)	738	-58	29749	12	36/0
28	28	CAKE No Phone (Columbia)	712	+85	25920	4	48/2
30	29	SKINDRED Nobody (Lava)	643	+61	23615	8	41/1
31	30	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	558	+20	17705	11	28/0
32	31	MUSE Hysteria (EastWest/Warner Bros.)	528	+32	14884	5	41/3
33	32	GOOD CHARLOTTE Predictable (Epic)	485	+4	34432	4	28/1
38	33	SOCIAL DISTORTION Reach For The Sky (Time Bomb)	444	+102	35181	3	24/4
36	34	INTERPOL Slow Hands (Matador)	423	+45	38525	5	31/7
39	35	MARILYN MANSON Personal Jesus (Nothing/Interscope)	421	+96	30308	3	26/6
37	36	GODSMACK f!DROPBOX Touche (Republic/Universal)	361	+2	18733	10	23/0
35	37	SALIVA Survival Of The Sickest (Island/IDJMG)	343	-58	13973	14	17/0
40	38	SHINEDOWN Simple Man (Atlantic)	342	+36	12424	3	20/1
34	39	JET Rollover O.J. (Atlantic)	323	-147	18610	12	31/0
45	40	DENVER HARBOR Picture Perfect Wannabe (Universal)	263	+55	4275	4	24/2
44	41	SECRET MACHINES Nowhere Again (Reprise)	244	+24	8103	3	22/1
48	42	MUSIC Freedom Fighters (Capitol)	232	+33	7711	2	24/1
47	43	EXPLOSION Here I Am (Tarantula/Virgin)	229	+31	7360	2	26/4
49	44	CURE Alt.End (Geffen)	220	+21	9855	2	15/0
50	45	AUTHORITY ZERO Mexican Radio (Lava)	216	+23	7210	2	16/0
Debut	46	STREETS Dry Your Eyes (Atlantic)	215	+29	11360	1	13/2
42	47	NEW FOUND GLORY Failure's Not Flattering (What's Your Problem) (Geffen)	215	-67	6428	7	22/0
46	48	AMBULANCE Primitive (The Way I Treat You...) (TVT)	211	+8	5206	4	17/0
Debut	49	DONNAS Fall Behind Me (Lookout!/Atlantic)	203	+117	9036	1	29/5
41	50	STROKES The End Has No End (RCA/RMG)	202	-103	16697	7	23/0

74 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 9/12-9/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, R&R, Inc.)

Most Added*

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ARTIST TITLE LABEL(S)	AOS
HIVES Two-Timing Touch And Broken Bones (Interscope)	15
DOGS DIE IN HOT CARS I Love You 'Cause I Have To (V2)	8
SUM 41 We're All To Blame (Island/IDJMG)	7
INTERPOL Slow Hands (Matador)	7
MARILYN MANSON Personal Jesus (Nothing/Interscope)	6
COLLECTIVE SOUL Counting The Days (El Music Group)	6
DONNAS Fall Behind Me (Lookout!/Atlantic)	5
MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	5
LE TIGRE TKO (Strummer/Universal)	5
GREEN DAY Boulevard Of Broken Dreams (Reprise)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JIMMY EAT WORLD Pain (Interscope)	+241
SUM 41 We're All To Blame (Island/IDJMG)	+165
USED Take It Away (Reprise)	+159
VELVET REVOLVER Fall To Pieces (RCA/RMG)	+148
BREAKING BENJAMIN So Cold (Hollywood)	+139
MODEST MOUSE Ocean Breathes Salty (Epic)	+135
PAPA ROACH Getting Away With Murder (Geffen)	+117
DONNAS Fall Behind Me (Lookout!/Atlantic)	+117
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+112
ZACK DE LA ROCHA We Want It All (Epic)	+103

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SEETHER f!AMY LEE Broken (Wind-up)	902
VELVET REVOLVER Slither (RCA/RMG)	847
JET Cold Hard Bitch (Atlantic)	670
LINKIN PARK Lying From You (Warner Bros.)	636
311 Love Song (Volcano/Zomba)	631
INCUBUS Talk Shows On Mute (Epic)	578
WHITE STRIPES Seven Nation Army (Third Man/V2)	526
SHINEDOWN 45 (Atlantic)	524
SWITCHFOOT Meant To Live (Red Ink/Columbia)	514

New & Active

KEANE Somewhere Only We Know (Interscope)	Total Plays: 195, Total Stations: 13, Adds: 4
KILLERS Mr. Brightside (Island/IDJMG)	Total Plays: 191, Total Stations: 9, Adds: 2
RIDDLIN' KIOS Stop The World (Aware/Columbia)	Total Plays: 189, Total Stations: 15, Adds: 0
NICKELBACK Because Of You (Roadrunner/IDJMG)	Total Plays: 188, Total Stations: 16, Adds: 3
NONPOINT The Truth (Lava)	Total Plays: 172, Total Stations: 8, Adds: 0
MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	Total Plays: 137, Total Stations: 14, Adds: 5
INSTRUCTION Breakdown (Geffen)	Total Plays: 134, Total Stations: 10, Adds: 2
12 STONES Far Away (Wind-up)	Total Plays: 104, Total Stations: 9, Adds: 0
BURDEN BROTHERS Shadow (Kirtland)	Total Plays: 103, Total Stations: 8, Adds: 1
DOGS DIE IN HOT CARS I Love You 'Cause I Have To (V2)	Total Plays: 79, Total Stations: 18, Adds: 8

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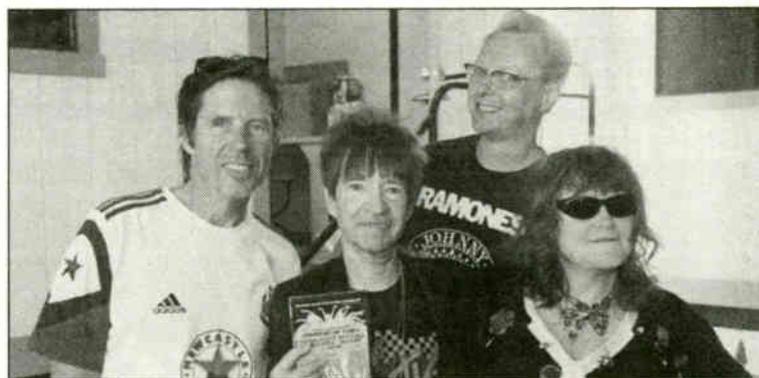
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THE INDUSTRY'S NEWSPAPER

RateTheMusic.com

America's Best Testing Alternative Songs 12 +
For The Week Ending 9/24/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
KILLERS Somebody Told Me (Island/IDJMG)	4.15	4.17	89%	19%	4.04	3.80	4.26
JIMMY EAT WORLD Pain (Interscope)	4.12	4.09	62%	4%	4.10	3.99	4.20
GREEN DAY American Idiot (Reprise)	4.09	4.09	90%	14%	4.00	4.08	3.92
TAKING BACK SUNDAY A Decade Under the... (Victory)	3.99	4.19	69%	10%	3.86	3.72	4.01
YELLOWCARD Only One (Capitol)	3.94	3.95	84%	18%	3.88	3.74	4.00
DASHBOARD... Vindicated (Vagrant/Interscope)	3.91	3.86	93%	31%	3.87	3.77	3.96
FRANZ FERDINAND Take Me Out (Domino/Epic)	3.87	3.91	93%	28%	3.92	3.90	3.94
BREAKING BENJAMIN So Cold (Hollywood)	3.86	3.92	83%	17%	3.76	3.67	3.85
PAPA ROACH Getting Away With Murder (Geffen)	3.82	3.71	76%	12%	3.73	3.62	3.86
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	3.81	3.90	90%	21%	3.71	3.65	3.77
CROSSFADE Cold (Columbia)	3.76	3.83	63%	14%	3.73	3.60	3.89
HOOBASTANK Same Direction (Island/IDJMG)	3.74	3.79	87%	19%	3.65	3.64	3.66
THREE DAYS GRACE Just Like You (Jive/Zomba)	3.71	3.83	94%	34%	3.67	3.47	3.86
CHEVELLE Vitamin R (Leading Us Along) (Epic)	3.71	3.86	66%	12%	3.67	3.61	3.72
A PERFECT CIRCLE Blue (Virgin)	3.69	3.87	45%	7%	3.77	3.57	3.95
VELVET REVOLVER Fall To Pieces (RCA/RMG)	3.68	3.75	67%	13%	3.68	3.56	3.81
COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	3.68	3.89	65%	15%	3.63	3.61	3.66
VELVET REVOLVER Slither (RCA/RMG)	3.66	3.66	81%	29%	3.64	3.59	3.69
LINKIN PARK Breaking The Habit (Warner Bros.)	3.65	3.66	98%	46%	3.73	3.56	3.89
CAKE No Phone (Columbia)	3.65	-	43%	8%	3.60	3.65	3.56
MODEST MOUSE Float On (Epic)	3.62	3.84	91%	36%	3.75	3.92	3.58
SEETHER I/AM YEE Broken (Wind-up)	3.59	3.71	94%	40%	3.60	3.34	3.86
SNOW PATROL Run (A&M/Interscope)	3.58	-	45%	11%	3.62	3.47	3.83
ALTER BRIDGE Open Your Eyes (Wind-up)	3.54	3.57	71%	18%	3.38	3.30	3.49
MODEST MOUSE Ocean Breathes Salty (Epic)	3.54	-	50%	13%	3.61	3.78	3.57
SLIPKNOT Duality (Roadrunner/IDJMG)	3.46	3.51	78%	26%	3.57	3.66	3.46
JET Rollover D.J. (Atlantic)	3.45	3.52	85%	27%	3.36	3.24	3.49
KORN Word Up (Epic)	3.41	3.46	71%	18%	3.33	3.42	3.24

Total sample size is 403 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.



LEGENDS OF KROQ KROQ/Los Angeles held its fourth annual Inland Invasion on Sept. 18. The head-spinning lineup featured the hottest Alternative bands of today and yesterday. Here we have seminal L.A. punk band X posing with Rodney Bingenheimer, host of the weekly Rodney on the Rock show that has aired continuously on KROQ since the dawn of time. Left to right, it's X's John Doe, Bingenheimer and the band's Billy Zoom and Exene Cervenka.

Green Day solidify their hold on No. 1. Look for them to hold every other song at bay for the next three years, only to be replaced by other Green Day songs from the same album ... **Breaking Benjamin** are trying mightily to rise even higher though — they go 4-3 this week ... **The Killers** keep their bullet, but the Green Day juggernaut holds them in place too ... **Chevelle** hold at No. 6 ... **Jimmy Eat World** have a very strong week, going 12-7, with no signs of slowing down ... Right behind them are **Velvet Revolver**, going 11-8 ... **Papa Roach** go 10-9 ... The top 10 is rounded out by **Lostprophets** ... Light action in the teens, with only **Crossfade** (15-13) and **Coheed & Cambria** (17-14) putting some distance between themselves and the rest of the pack ... Lower down, **Taking Back Sunday** are still going strong, 20-18 this week, and **Yellowcard** show no signs of fading ... Keep Your Eyes on the Movement: **A Perfect Circle**, **Snow Patrol**, **Korn**, **Skindred**, **Muse**, **Social Distortion** (Seriously, what the hell are you waiting for? An engraved invite?), **Secret Machines**, **Denver Harbor** and **Authority Zero** ... New to the Chart: **The Streets**, **The Donnas** ... Most Added: **The Hives**, **Dogs Die In Hot Cars**, **Sum 41**, **Interpol**, **Marilyn Manson**, **Collective Soul**. Most Should Be Added: **Ambulance Ltd.**



— Max Tolkoff, Alternative Editor

Reporters

Stations and their adds listed alphabetically by market

WHRL/Albany, NY* OM: John Cooper PD: Lisa Biallo 1 ZACK DE LA ROCHA	WAVF/Charleston, SC* OM: Steve Rossi PD: Steve Rossi 43 JIMMY EAT WORLD 1 DOGS DIE IN HOT CARS RAZORLIGHT MARILYN MANSON HIVES	CMIX/Detroit, MI* PD: Murray Brodshaw APD: Vince Cannova MD: Matt Frantini SOCIAL DISTORTION	KTBX/Houston, TX* PD: Vince Richards MD: Don Jackson KORN COLLECTIVE SOUL	WNAD/Madison, WI* OM: Mike Ferris PD: Curtis Gross HIVES RAZORLIGHT MARILYN MANSON	KORX/Oakland, TX PD: Michael Todd APD: One 17 A PERFECT CIRCLE 17 MODEST MOUSE 7 SUGARCULT 7 LIT 7 STRAYLIGHT RUN	WBRU/Providence, RI* PD: Seth Roster MD: Andy Van LIT STRAYLIGHT RUN	KCNL/San Jose, CA* PD/MD: John Alters 5 GREEN DAY FRANZ FERDINAND	WSUN/Tampa, FL* OM: Paul Chino PD: Shari No Adds
KTZO/Albuquerque, NM* PD: Scott Soverano MD: Don Kelley No Adds	WEND/Charlotte* OM: Bruce Logan PD/MD: Jack Beutel SKINDRED KILLERS GOOD CHARLOTTE	KHRO/El Paso, TX* OM: Mike Preston PD/MD: Jojo Garcia No Adds	WRZX/Indianapolis, IN* PD: Scott Jameson MD: Michael Young 2 SUM 41 NICKELBACK INSTRUCTION	WMFS/Memphis, TN* PD: Rob Crossman MD: Stephen Roberts SILVERTIDE SALIVA DONNAS	KHYZ/Oklahoma City, OK* OM: Ben Hurley PD: Jimmy Barreda MODEST MOUSE SUM 41	KRZO/Reno, NV* OM: Rob Brooks PD: Jeremy Smith APD/MD: Matt Diabolo 1 LE TIGRE MUSIC	KJEE/Santa Barbara, CA MD: Dave Hancock SUM 41	KFMA/Tucson, AZ* PD: Matt Spry APD/MD: Stephen Kaitos CAKE
WNMX/Atlanta, GA* OM/MD: Leslie From MD: Jay Haven SUM 41 COLLECTIVE SOUL	WKQX/Chicago, IL* PD: Mike Stern APD/MD: Jacob Jackson 1 JET MY CHEMICAL ROMANCE	KONA/Fayetteville, AR PD/MD: Dave Jackson 12 KILLERS 9 ZACK DE LA ROCHA 1 THREE DAYS GRACE HIVES	WPLA/Jacksonville, FL* OM: Gail Astle APD/MD: Chad Chemistry 1 CAKE SUM 41 USED	WLUM/Milwaukee, WI* PD: Tommy Wilde MD: Kenny Neumann No Adds	WJRR/Orlando, FL* OM: Adam Cook PD: Pat Lynch APD: Rick Everett MD: Brian Mohrman 1 COLLECTIVE SOUL	WDYL/Richmond, VA* OM: Dustin Robinson MD: Dustin Robinson 1 CROSSFADE 1 DENVER HARBOR EXPLOSION	KNDQ/Seattle, WA* PD: Phil Manning APD: Jim Keller No Adds	KMYZ/Tulsa, OK* PD: Lynn Barlow MD: Carlin Pierce 13 UPSIDE 11 CROSSFADE 8 BURDEN BROTHERS 1 DONNAS BLUE OCTOBER
WJSE/Atlantic City, NJ* PD: Al Parolinio APD: Scott Reilly MD: Steven Resnort MY CHEMICAL ROMANCE LIT HIVES KORN LE TIGRE	WAQZ/Cincinnati, OH* PD/MD: Jeff Nagel No Adds	KFRF/Fresno, CA* PD: Chris Squires MD: Reverend 1 VELVET REVOLVER 1 JIMMY EAT WORLD	WRZX/Johannes City* INTERPOL	WHTG/Menmouth, NJ* PD: Mike Gavin APD/MD: Brian Phillips 1 SOCIAL DISTORTION DONNAS	WOCL/Orlando, FL* PD: Bobby Smith 2 MARILYN MANSON NICKELBACK CROSSFADE	WRXL/Richmond, VA* OM: Bill Cahill PD/MD: Casey Krutovick MARILYN MANSON	KPNT/St. Louis, MO* PD: Tommy Blowers MD: Jeff Frisco RISE AGAINST HIVES	WHFS/Washington, DC* PD: Lisa Worden APD: Libby Carstensen MD: Pat Fortino 15 GREEN DAY 12 KILLERS KEANE MY CHEMICAL ROMANCE
KROX/Austin, TX* OM: Jeff Carroll PD: Wendy Lee MD: Toby Ryan HIVES	WXTM/Cleveland, OH* OM: Kim Mierow APD: Don Mandella MD: Tim "State" THREE DAYS GRACE SEVENDUST MY CHEMICAL ROMANCE	KFRF/Fresno, CA* PD: Chris Squires MD: Reverend 1 VELVET REVOLVER 1 JIMMY EAT WORLD	KRBZ/Kansas City, MO* OM: Greg Bergen APD: Lizzo MD: Jason Unat HIVES DOGS DIE IN HOT CARS	WMTG/Menmouth, NJ* APD/MD: Brian Phillips 1 SOCIAL DISTORTION DONNAS	WPL/Philadelphia, PA* PD: Jim McElen MD: Dan Fein 1 HIVES 1 INTERPOL	KCXX/Riverside, CA* OM/MD: Kelli Cline APD/MD: Daryl James No Adds	KPNT/St. Louis, MO* PD: Tommy Blowers MD: Jeff Frisco RISE AGAINST HIVES	WWDC/Washington, DC* PD: Joe Berwick MD: Danielle Flynn EXIES
WRAX/Birmingham, AL* PD: Susan Groves MD: Hank Lindsay 2 INTERPOL 1 DOWNAS SUM 41 DOGS DIE IN HOT CARS	WARQ/Columbia, SC* PD: Dave Stewart MD: Greg Travis 7 SOCIAL DISTORTION COLLECTIVE SOUL	WJBY/Ft. Myers, FL* OM/MD: John Razz APD: Fitz Hovind MD: Jeff Zie 1 SNOW PATROL 1 EXPLOSION	WNFZ/Knoxville, TN* PD: Anthony Preme MD: Mike Smith 1 COLLECTIVE SOUL MUSE INTERPOL	WBUZ/Nashville, TN* OM: Jim Patrick PD/MD: Russ Schenck 5 EXIES 1 SEVENDUST 1 LIT HIVES RAZORLIGHT STRAYLIGHT RUN	WPKD/Orlando, FL* PD: Bobby Smith 2 MARILYN MANSON NICKELBACK CROSSFADE	KWOD/Sacramento, CA* OM: Curtis Johnson PD: Ron Senec APD: Violet MD: Marco Collins 10 HIVES 9 MARILYN MANSON 9 KILLERS EXPLOSION	WKRL/Syracuse, NY* PD: Scott Pettibone APD/MD: Tim Hobbs 1 SEVENDUST DOGS DIE IN HOT CARS KORN SUBMERSED	WFSM/Wilmington, NC PD: Joe Berwick MD: Danielle Flynn EXIES
KOKR/Boise, ID* OM: Dan McCoy PD: Eric Kristensen MD: Jerome Smith 1 SUBMERSED SHINEDOWN EXPLOSION	WWCD/Columbus, OH* OM: Randy Malloy PD: Andy Davis MD: Jack Davison DOGS DIE IN HOT CARS CAMPER VAN BETHOVEN	WJBY/Ft. Myers, FL* OM/MD: John Razz APD: Fitz Hovind MD: Jeff Zie 1 SNOW PATROL 1 EXPLOSION	KKTE/Las Vegas, NV* PD: Chris Ripley MD: Gary Brown 3 ZACK DE LA ROCHA RISE AGAINST	WBUZ/Nashville, TN* OM: Jim Patrick PD/MD: Russ Schenck 5 EXIES 1 SEVENDUST 1 LIT HIVES RAZORLIGHT STRAYLIGHT RUN	WPKD/Orlando, FL* PD: Bobby Smith 2 MARILYN MANSON NICKELBACK CROSSFADE	KWOD/Sacramento, CA* OM: Curtis Johnson PD: Ron Senec APD: Violet MD: Marco Collins 10 HIVES 9 MARILYN MANSON 9 KILLERS EXPLOSION	WKRL/Syracuse, NY* PD: Scott Pettibone APD/MD: Tim Hobbs 1 SEVENDUST DOGS DIE IN HOT CARS KORN SUBMERSED	WFSM/Wilmington, NC PD: Joe Berwick MD: Danielle Flynn EXIES
WBCN/Boston, MA* PD: Dave Worthington APD/MD: Steven Bickel COHEED AND CAMBRIA COLLECTIVE SOUL	WKEG/Dayton, OH* OM: Tony Thord PD: Steve Kramer MD: Boomie 10 TAKING BACK SUNDAY 7 NICKELBACK 5 USED 3 SILVERTIDE	WJBY/Ft. Myers, FL* OM/MD: John Razz APD: Fitz Hovind MD: Jeff Zie 1 SNOW PATROL 1 EXPLOSION	KROQ/Los Angeles, CA* PD: Kevin Weatherly APD: Gene Santhelmo MD: Matt Smith 12 GREEN DAY 9 KORN 8 BEASTIE BOYS 7 KEANE 6 FRANZ FERDINAND 6 MY CHEMICAL ROMANCE 4 GREEN DAY	WBUZ/Nashville, TN* OM: Jim Patrick PD/MD: Russ Schenck 5 EXIES 1 SEVENDUST 1 LIT HIVES RAZORLIGHT STRAYLIGHT RUN	WPKD/Orlando, FL* PD: Bobby Smith 2 MARILYN MANSON NICKELBACK CROSSFADE	KWOD/Sacramento, CA* OM: Curtis Johnson PD: Ron Senec APD: Violet MD: Marco Collins 10 HIVES 9 MARILYN MANSON 9 KILLERS EXPLOSION	WKRL/Syracuse, NY* PD: Scott Pettibone APD/MD: Tim Hobbs 1 SEVENDUST DOGS DIE IN HOT CARS KORN SUBMERSED	WFSM/Wilmington, NC PD: Joe Berwick MD: Danielle Flynn EXIES
WDG/Buffalo, NY* PD: Larry Oates No Adds	KTCL/Denver, CO* PD: Mike O'Connor APD: Rich Rubin MD: Hui Jordan No Adds	WJBY/Ft. Myers, FL* OM/MD: John Razz APD: Fitz Hovind MD: Jeff Zie 1 SNOW PATROL 1 EXPLOSION	WLRB/Louisville, KY* PD: Aaron Fitzgerald MD: David Hui 11 INSTRUCTION 1 SNOW PATROL	WBUZ/Nashville, TN* OM: Jim Patrick PD/MD: Russ Schenck 5 EXIES 1 SEVENDUST 1 LIT HIVES RAZORLIGHT STRAYLIGHT RUN	WPKD/Orlando, FL* PD: Bobby Smith 2 MARILYN MANSON NICKELBACK CROSSFADE	KWOD/Sacramento, CA* OM: Curtis Johnson PD: Ron Senec APD: Violet MD: Marco Collins 10 HIVES 9 MARILYN MANSON 9 KILLERS EXPLOSION	WKRL/Syracuse, NY* PD: Scott Pettibone APD/MD: Tim Hobbs 1 SEVENDUST DOGS DIE IN HOT CARS KORN SUBMERSED	WFSM/Wilmington, NC PD: Joe Berwick MD: Danielle Flynn EXIES
WBTV/Burlington* OM/MD: Matt Grosso APD/MD: Kevin Hoys JET CROSSFADE GREEN DAY	KTCL/Denver, CO* PD: Mike O'Connor APD: Rich Rubin MD: Hui Jordan No Adds	WJBY/Ft. Myers, FL* OM/MD: John Razz APD: Fitz Hovind MD: Jeff Zie 1 SNOW PATROL 1 EXPLOSION	WLRB/Louisville, KY* PD: Aaron Fitzgerald MD: David Hui 11 INSTRUCTION 1 SNOW PATROL	WBUZ/Nashville, TN* OM: Jim Patrick PD/MD: Russ Schenck 5 EXIES 1 SEVENDUST 1 LIT HIVES RAZORLIGHT STRAYLIGHT RUN	WPKD/Orlando, FL* PD: Bobby Smith 2 MARILYN MANSON NICKELBACK CROSSFADE	KWOD/Sacramento, CA* OM: Curtis Johnson PD: Ron Senec APD: Violet MD: Marco Collins 10 HIVES 9 MARILYN MANSON 9 KILLERS EXPLOSION	WKRL/Syracuse, NY* PD: Scott Pettibone APD/MD: Tim Hobbs 1 SEVENDUST DOGS DIE IN HOT CARS KORN SUBMERSED	WFSM/Wilmington, NC PD: Joe Berwick MD: Danielle Flynn EXIES
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TIFT MERRITT TAMBOURINE

PERFORMING AT THE 2004 AMERICANA
MUSIC CONFERENCE ON THURSDAY, SEPTEMBER 23rd
AT THE MERCY LOUNGE AT 9PM

7 R&R
Americana
Chart!

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Have you heard what the press has been saying about TIFT MERRITT's new album *TAMBOURINE*?

"Merritt's voice is a magical combination of cool reserve and effortless warmth..." (Grade: A-) —**Entertainment Weekly**

"With her clear, controlled voice and zestful, sensual delivery, Tift Merritt deserves to move from the fringes of stardom onto the A list of country-rockers thanks to this joy of an album..."
(3½ Stars, out of four) —**People**

"There's not a dud among the dozen tracks, a testament to Merritt's talent as both a distinctive singer and writer." —**Rolling Stone**

"Strike the posers this month, reality music returns...Producer George Drakoulias brings Tift Merritt's fantastic voice up front in the sparkling *Tambourine*." —**Vanity Fair**

"...Stax-style R&B tunes complete with slick horns and sultry background singers. If you're picturing Dusty Springfield fronting Creedence Clearwater Revival, you're right..." —**Esquire**

"Her new guitar-tinged soul songs sound as if they came right out of the Stax Records catalog." —**NY Daily News**

"It's sort of a *Dusty In Memphis* for the steroids era, a heart-palpitating blast of classic soul sound replete with whirling organs, blazing horn sections and impassioned backup choirs." ★★★★★ —**LA Daily News**

"...tips the balance toward country soul with groove-rich arrangements that suit her steamy alto and her languid phrasing..." —**Tracks Magazine**

"...*Tambourine* (Lost Highway), comes close to realizing Merritt's musical ideal: the melodic longing of Carole King, the honest ache of Dusty Springfield, and the lived-in dynamics of Delaney & Bonnie & Friends." —**Harp Magazine**

"*Tambourine* strikes a gripping balance between intimacy and pop immediacy, sans gimmicks or clichés...Vivid, distinctly southern vignettes..." —**No Depression**

LOST HIGHWAY

THE AMERICANA MUSIC ASSOCIATION

A Changing Of The Guard

Leadership shifts at the Americana Music Association

By Jeff Green

After two years as President of the Americana Music Association, Brad Paul is passing the baton to incoming President Mark Montgomery. In interviews with Paul and Montgomery, Jeff Green discusses the association's accomplishments to date and what the future holds for it. By the way, AMA Exec. Director J.D. May, who wrote the sidebar for this column, is also moving on to a new job after the Americana Conference is over, and Green will be assuming the role of Exec. Director for the AMA.

Rounder Records VP/National Promotion Brad Paul is wrapping up his term as President of the Americana Music Association. A 21-year Rounder veteran and one of the architects of the AMA, Paul shares his perspectives on the growth of the AMA and the increasing interest in Americana music.



Brad Paul

R&R: How would you measure the progress of the Association in the past year?

BP: My gosh, look at what we've done: We're having our fifth annual convention, and every year it has grown exponentially. We're only in the third year of the awards show, and we have an agreement for a national cable telecast of it on Great American Country. We've succeeded on the retail side with the first-ever NARM-sanctioned Americana sampler, which debuted on *Billboard's* Top Country Albums sales chart. The momentum, the enthusiasm for what's going on here in terms of the conference, the retail marketing — it's all been very positive.

R&R: At a time when there have been a lot of cutbacks in the music industry and at many trade organizations, the AMA has achieved several additional milestones: a 50-company exhibit hall at the conference, which has grown from a hotel to the Nashville Convention Center; a consumer website (www.thisisamericana.com); many new members; and new stations in Denver and South Bend, IN. What's driven this growth?

BP: There's a large and growing community of people in this business who got into it because they were passionate about music, and they see this genre as perhaps one of the last bastions of the music that still has that passion, that still puts the music first, and that still has a quality and a craft to it that strikes an inner and emotional chord in people, which, frankly, a lot of commercial music just isn't doing anymore.

R&R: Are there any objectives you wish the organization had made more progress toward?

BP: I wish we had more time to put into convincing more radio stations to take up this format. It's been a matter of the Radio Committee having the time to put together a convincing presentation. We don't want to go out with one until it's absolutely the best it can be.

R&R: How confident are you that the association can make a winning argument to radio about programming Americana music?

BP: There are commercial programmers out there who are intrigued by it. There are some who have put an Americana specialty show on the weekends. We've seen quite a number of these be very successful. We need to keep the dialogue going and emphasize the success stories. We're close to having all the elements in place to start making that pitch.

R&R: What is the biggest hurdle to getting more Americana airplay?

BP: It's the nature of this format. It's not a simple plug-and-play, and a lot of people are confused by it. To do Americana right takes personnel who understand the music and know how to present it. Quite frankly, there aren't that many people out there who do.

There are certainly several examples of successful noncommercial stations that have had an impact in their markets with Americana. However, there's much more opportunity for growth on the commercial end of the dial. To convince more corporate commercial stations to try this music, we need to put together a small consortium of professionals who have been doing it successfully for years so that there's a support system in place for owners to plug into when they decide to try the format. We already have some very talented people willing to sign up to consult, including Laura Hopper at KPIG/Monterey and Bruce Kidder at KHYI/Dallas.

R&R: Can the association speak with confidence when telling broadcasters, "If you build it, we will come," and then support them with the promotions, liners, artist visits, interviews and record service that help make a format fly?

BP: Absolutely. There's no question about that. The labels that are members of this

The 2004 Americana Conference At A Glance

By J.D. May

J.D. May, Exec. Director of the Americana Music Association, put together this at-a-glance piece for your use at this year's Americana Music Conference.

The fifth annual Americana Music Conference, held at the Nashville Convention Center, is being regarded as a milestone in the short history of the Americana Music Association, with attendance, sponsorship and the number of performers reaching all-time highs.

Bringing together the Americana industry from across the globe, the conference features performances and panels and seminars on timely industry topics, as well as plenty of networking opportunities. There are the popular nightly showcases, plus several new features: the first Americana trade show, demo-listening sessions, peer-group sessions and a cyber cafe.

The pinnacle of the weekend is the Americana Honors & Awards Show, which will be held Sept. 25 at the Nashville Convention Center and hosted once again by Mr. Americana, Jim Lauderdale. The awards show was created three years ago to honor merit and achievement within the Americana music genre and help us celebrate the many great artists and influences that continue to shape our music.

We're pleased to announce that the 2004 awards show will be broadcast live on XM Satellite Radio's Cross Country channel and taped by Jones Media Networks for multiple telecasts on its Great American Country Channel.

Learning Experiences

In addition, the 2004 Americana Conference presents some of the best industry panels available anywhere. Below are a few of the highlights.

- **"Americana — The International Mainstream":** Bob Harris (the BBC), concert promoter Paul Fenn (Asgard), Richard Wootton (RW Publicity), Paul Sexton (*London Times/Billboard U.K.*), Iain Snodgrass (Universal International), Ken Levitan (Vector Management) and Frank Callari (FCC Management) explore and discuss the reasons certain Americana artists receive higher levels of radio and press exposure in the U.K. and parts of Europe than they do in the U.S.

- **"Independent Distribution — New Opportunities in a Changing Climate":** Douf Wiley (RED Distribution), David Macias (Emergent Music), Bill McNally (Burnside Distribution), John Timmons (Ear X-tacy) and Kerry Fly (Handleman) will look at the challenges of successfully distributing music independently.

- **"Breaking an Americana Artist — Behind the Marketing Plan of Mindy Smith":** Smith, who performed at the 2003 Americana Conference before her album release, has enjoyed success at several radio formats. Explaining the creation and execution of her marketing plan are members of Smith's team of label executives and management, along with early press and radio supporters: Lellie Capwell (Vanguard), Casey Verbeck (Partners in Music), Michael McCall and Keith Coes (WRLT/Nashville).

- **"The Americana Brand — Lifestyle, Business Model or Format?":** Find out what approaches professionals use to sell Americana not only within their own companies, but also to the consumer and advertiser. Panelists include Ed Monroe (KPIG/Monterey), Mattson Rainer (KNBT/New Braunfels, TX), John Hayes (KCUV/Denver), Tony Lawson (WDVX/Knoxville), Jim Murphy (Jones Media Networks) and moderator Jeff Green, the incoming Exec. Director of the Americana Music Association.

- **"Record Label Roundtable":** Participants include Pete Anderson (Little Dog Records), Scott Robinson (Dualtone Music Group), John Grady (Sony Music Nashville) and Jay Woods (New West Records). Moderator David Ross (Music Row Publications) will go through a series of pertinent issues that labels face to help determine what the future really holds for record labels big and small.

- **"Compelling Radio in a Competitive World":** Regardless of format, there are universal truths to what makes great radio. Sharing their knowledge are moderator Brad Paul (Rounder Records), Scott Lindy (Sirius Satellite Radio), Laura Hopper (KPIG/Monterey) and veteran programmer Lee Logan.

- **"Technology and the Future of Digital Music":** This tech-savvy panel will cover how to create, distribute and market music more efficiently, thereby helping artists and labels avoid costs and obstacles normally accompanying the traditional music-business model. Panelists include Jon Kertzer (MSN), Gregg Ogorzelec (Napster), Steve Day (Skaggs Family Records), Ray Benson (Asleep At The Wheel), Mark Montgomery (Echomusic) and Ralph Cavallaro (Universal Music Group).

- **"The Music Meeting":** Sean Coakley and Leslie Rouffe of Songlines will play tracks from some of Americana's best Q4 releases for a roomful of radio decisionmakers. What will they like? What will they add to their playlists, and why? Gain serious insight on why some records make it to radio and others don't.

Continued on Page 86

AMERICANA MUSIC ASSOCIATION

Continued from Page 85

association are all committed to seeing this work and are all committed to helping Americana stations, both the existing ones and any potential new ones.

R&R: In addition to more radio airplay, what areas of growth excite you most?

BP: Internationally, this music has huge potential. Traditionally, the European market has always embraced traditional country or the roots country side of the spectrum much more than it has commercial, mainstream country. We have such a deep well of talent that there's a lot we can do to expand that horizon. And there's a lot more we can do to expand our services to our constituents here as well.

We've got good ideas for further developing the business and consumer websites and the member services that we can provide through them. The airplay chart has been a good tool, but we are looking at ways of making that better and possibly having more information available, whether it's a breakout of emphasis tracks or a singles tracks subchart. There's certainly no end in sight to the list of the things that we want to do. It's a rare mix of talent and enthusiasm that has gotten us this far.

"There are certainly several examples of successful noncommercial radio stations that have had an impact in their markets with Americana. However, there's much more opportunity for growth on the commercial end of the dial."

Brad Paul

R&R: What are the criteria for getting involved as a board, committee or task-force member of the AMA?

BP: First of all, join the organization. Then participate online with ideas and recommendations and attend our annual conference and do some networking there. Get yourself and your talents known by the existing board. There are going to be slots opening up every year, and the more broad the talent pool we have to draw from, the healthier and stronger this organization is going to be.

R&R: How does the AMA decide on which projects and priorities to pursue?

BP: All the initiatives are born out of an annual board-member retreat. For 2 1/2 days every December we get around a conference table and generate a steady stream of new ideas and a vision of where we want to be in five or 10 years. We discuss our goals and how we'll achieve them. The room is filled with flow charts and all these great ideas, and we then hone it down to what we can actually do this year, next year and in years three and four.

What you've seen accomplished so far in 2004 is exactly what was on the

list of what we were going to do this year. We've done this for three straight years, and I think it's one of the main reasons we've been so successful. It's kind of the backbone of the organization. It sets our agenda for the year and keeps us focused, which enables us to achieve our goals.

R&R: How would you assess J.D. May's accomplishments as the AMA's first Exec. Director?

BP: J.D.'s done a fantastic job. I've been very impressed with his ability to stay focused on the agenda items while taking input from everyone about all the wonderful ideas they want us to implement.

J.D. has worked real hard, he's helped the subcommittees to stay focused and to produce the results we've set out to achieve. And he's a great guy too. We've worked very well together. We stayed in close communication for the two years I have been President. It's been a really good partnership. He's been a real pleasure to work with.

R&R: Where do you see the association five years from now?

BP: I would hope that we've doubled the number of full-time radio stations by delivering success stories in a couple of strong markets. With international and domestic growth, the membership can easily double. We could be looking at 2,000-3,000 members.

I'd like to see the AMA cross that bridge where we are taken seriously and considered part of the overall mainstream landscape, where Music Row, Manhattan and Los Angeles look upon us as a great success story and as having the same amount of respect and clout that the CMA has today.

Americana Music Association President-elect Mark Montgomery has chaired the AMA Retail Committee, which developed the new *This Is Americana* CD sampler. He's also served as Treasurer and advised the organization on new technology and e-commerce. In his day job, Montgomery is President of Echomusic, a Nashville-based creative-services company for recording artists and labels.

R&R: What got you interested in Americana music?

MM: When I first moved to Nashville, 14 years ago, I wasn't into country music at all. The first guy who hooked me in was Lyle Lovett. To me, Lyle has always kind of sat on the outside of what country music is, and he was sort of my segue into a lot of other music, such as Walter Hyatt, Guy Clark, New Grass Revival and The Dead Reckoners. It was sort of a trail into the woods where I discovered so much great music that doesn't fit into a pocket.

R&R: The organization seems to embrace those differences.

MM: What's happened is that we've kind of taken it upon ourselves to create our own pocket. I think the AMA has been successful largely because, even though the naysayers have said, "This won't work," and, "You can't do that," we've gone ahead and done it anyway.

R&R: How would you characterize Brad Paul's role as your predecessor?

MM: Brad is a really solid, no-nonsense guy. He has a very good internal compass, and his role in guiding the organization has provided a strong sounding board for J.D. and the board. I really like that about him. Brad deserves credit for devoting a lot of en-

ergy to moving the radio piece forward, and that's going to be an ongoing issue.

R&R: As Brad passes the torch to you, what thoughts come to mind?

MM: As the board has empowered the executive director to move the organization forward, the role of the president has changed. We're heading into an era with a lot of newer board members. As the founding council moves back more into the private sector, we have to be sure to keep one foot in tradition while also looking at what the organization needs to do to move it forward.

R&R: What is that tradition?

MM: To me, that tradition is about honoring the music as it is, to preserve and protect its integrity. It's a fairly wide spectrum, and that's why it's important to protect it and not narrow it to the point where we focus-group it into a format that may not have a lot of heart and soul.

R&R: How does your company interface with Americana's more grass-roots artistry?

MM: Echo's goal is to connect artist and fans as closely as possible with very few filters, as well as to provide support services that meet the needs of our clients. Our core competencies involve visual identity, creating product that will compete in the marketplace next to any other, managing product into the distribution system — digital or physical — and creating a complete online strategy. This strategy not only includes a website, but also a site that actually throws off valuable data that is then analyzed and used. It's safe to say that music is moving more toward the Internet space, and we feel that traditional retail needs to be approached differently than it has been in the past. We are small and nimble enough to explore a variety of business models.

R&R: What is the biggest challenge facing Americana?

MM: I'm sure in the formation of other music trade organizations people asked, "Why are you doing this? This isn't necessary." There are still those questions about Americana. You could argue that every genre either has an identity crisis or has gone through one at some point. Look at how the CMA struggled with its "Admit it you love it" slogan.

All we can do as an organization is to continue to put it out there. It's hard to argue against how the AMA has grown every year. The board has set the course, and its role is to continue to monitor it and adjust accordingly. The executive director's role is to create those opportunities in a fair and even-handed way, and that's what J.D. May has done — in a lot of ways out of sheer will.

R&R: Would you agree that the emergence of streaming audio is opening new opportunities for exposing Americana music and artists?

MM: I would. The only challenge is that we have to find where those people are on the web. The ability to deliver the content in a more direct manner is going to work in our favor, and we have a lot of people who understand that and who are willing to take the risks to push into that space.

R&R: What indications do you see that radio could capitalize on programming Americana?

MM: Focus groups that radio stations conduct tend to show that what they're programming is what people want to hear. I've never sat in a room and been programmed to that way, but I can tell you that what those focus groups bear out aren't my listening habits, and, frankly, they're not the listening habits

of a lot of people I know. Does that mean that we, as a collective organization, are exceptional as listeners, or is it that focus groups need to be refocused to address the variety of customers out there?

At the NARM convention recently, [BMG North America Chairman/CEO] Clive Davis mentioned Ear X-tacy in Louisville in his keynote. That is a great store. When you look at what's happening with music in general, there are two worlds. The kind of stores that sell the music in this genre are growing. The stores that don't sell it are selling refrigerators. This brand can grow to a point where, even as a niche, it's going to be great.

Will it ever be mass-market Wal-Mart? I don't know. But one of Americana's strengths is that it grows to its own size. It doesn't take enormous or stupid risks trying to hit a grand slam and then have to lay off lots of people. It looks as if the companies involved in Americana are holding their own. Some are flourishing. People have scaled their businesses in a sensible way.

R&R: There's no reason why being medium in size can't be beautiful, right?

MM: Right. Who among us wouldn't like to have a Steve Earle or Alison Krauss on their roster? The music business got to the point where the expectations were out of whack with the reality of what consumers were doing. The way I see it, if you can invest \$10 million to make \$30 million over five years, that's great. I don't know a lot of people who can play at that table, but there are a lot of people who can work at selling 50,000-150,000 records and make a very nice living for themselves and their artists. The independents who couldn't get arrested five years ago are now the celebrated grass-roots segment of the music industry.

R&R: How will you shape your presidency?

MM: One issue we have to address is how to nurture the newer artists who will become spokespeople for the format — the next Wilco, Alison Krauss, Steve Earle or whomever. Another objective is to better understand who Americana fans are and to make them aware of the music. The *This Is Americana* sampler is the first logical step toward that, and we're very pleased with the way that's gone so far. We've scanned close to 15,000 units in only the first few weeks. Over a year that will expose tens of thousands of people to this music.

We need to continue to find ways to build directly to consumers. We're going to do another sampler, and we have enough great music submitted to do Volume 2 and even Volume 3. We have to continue to build the AMA infrastructure. The organization is almost paperless, and it can be even more so, in the sense that we need to fully integrate the back-end, day-to-day staff needs, managing the membership, radio-chart software and our new consumer website. We're getting physical and digital bounce-back cards from the fans, and it's up to us to nurture that relationship with the people who are saying "I want more information" in a way that honors those consumers.

I look around and see only opportunity. The talent that's within the organization, the artists who call Americana their home, the people on the professional side who have great ideas and passion — all those things combined are going to help the AMA take the next step forward.



Mark Montgomery

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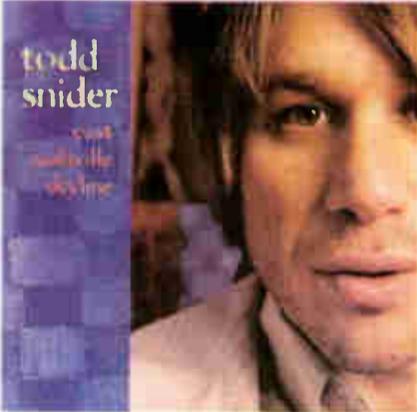
Americana Music: Autumn Harvest

RECENT RELEASES

Todd Snider

East Nashville Skyline (Oh Boy)

Todd Snider has been delivering easy-going lo-fi songs that ruminate on politics, death, life, places he has been and inter-



esting people he has met for some time now. Blending folk, country, rock and blues, Snider makes music that's gentle on the ear but, at the same time, forces one to stop and think.

More than on any of his previous five studio efforts, the songs on *East Nashville Skyline* come across as autobiographical. It's no secret that Snider has battled a variety of addictions over the years, but one can't help but feel that he may be coming through to the other side, as many of the songs reveal a newfound insight that might help him come to grips with his demons.

Various Artists

Por Vida: A Tribute To The Songs Of Alejandro Escovedo (Or Music)

There isn't one artist in the Americana and roots rock scene who doesn't point to Alejandro Escovedo as a major influence. Sadly, Escovedo fell ill from the effects of hepatitis C in April of 2003 and has been struggling with the disease ever since. Now many of his friends and admirers have come together to honor him with a double CD — *Por Vida: A Tribute to the Songs of Alejandro Escovedo* — covering many of the songs he has written over the years. The proceeds from the project will go to support Escovedo and his family.

Kieran Kane & Kevin Welch *You Can't Save Everybody (Dead Reckoning/Compass)*

Kevin Welch and Kieran Kane record individually for their own label cooperative, Dead Reckoning, but they have also guested now and again on each other's projects. Now they officially join forces on *You Can't Save Everybody*, which features songs written by both artists and boasts the accompaniment of multi-instrumentalist Fats Kaplin and special guest vocalist



Claudia Scott. The boys keep things simple here, letting the songs and harmonies — spiced up with some great pickin' — get the point across.

Various Artists

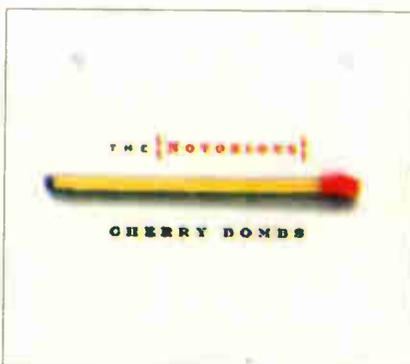
Beautiful Dreamer: The Songs Of Stephen Foster (American Roots)

When you talk Americana music, you need to go back to one of its true fathers. Although America's first great songwriter, Stephen Foster, died over 140 years ago, his influence is still being felt. As a testament to how powerful his songs were, all you have to do is remember that even though there was no recorded music back then, no radio and no television, you could hear his songs being played by local musicians across the country.

Now the folks at American Roots Publishing have brought together a diverse collection of artists who offer their renditions of these classic songs on a CD called *Beautiful Dreamer: The Songs of Stephen Foster*.

Notorious Cherry Bombs *The Notorious Cherry Bombs (Universal South)*

Vince Gill, Tony Brown, Richard Bennett, Hank Devito, Emory Gordy and Larry Londin were known as The Cherry Bombs back in the 1970s, when they served as Rodney Crowell's kick-ass band. They toured incessantly for two years, and folks are still talking about how incredible they were live. In 2003, Crowell, Gill, Brown, Bennett and Devito grabbed Eddie Bayers, Johnny Hobbs and Michael Rhodes and recorded an album of new material called *The Notorious Cherry Bombs*.



The disc contains 12 new songs that will restore your faith in great, timeless country music.

Various Artists

The Unbroken Circle: The Musical Heritage Of The Carter Family (Dualtone)

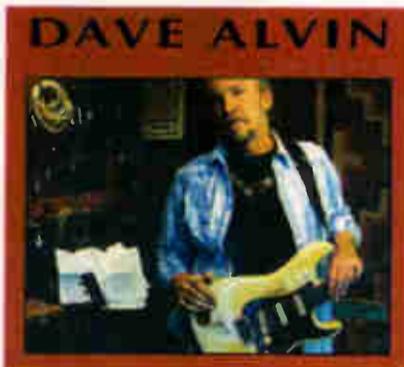
Few artists, let alone families, have had as lasting an effect on a genre of music as The Carter Family did on country. They switched the emphasis from hillbilly instrumentals to vocals, made many of their songs an integral part of the country music canon and introduced a unique style of guitar playing.

Now there's a tribute to The Carter Family called *The Unbroken Circle: The Musical Heritage of The Carter Family*, which was produced by grandson John Carter Cash. It was The Carter Family who made the song "Will the Circle Be Unbroken" popular in the first place, and their influence remains strong.

Dave Alvin

Ashgrove (Yep Roc)

Dave Alvin had a lot to do with the American roots scene in the early '80s with his band The Blasters. Since he has been a solo artist, his dedication has blossomed and matured, and he has become



an important voice for the Americana music movement.

Alvin released his first solo effort in 1987 and over the years has put together eight projects, some more electrically oriented and others stripped down to acoustic basics. In 2000 he won a Grammy for Best Traditional Folk Album for his collection of cover tunes, *Public Domain*. Alvin returns with *Ashgrove*, his first album of new material in six years.

Big Roc Collective

A Tribute To The Dave Matthews Band (Compendia)

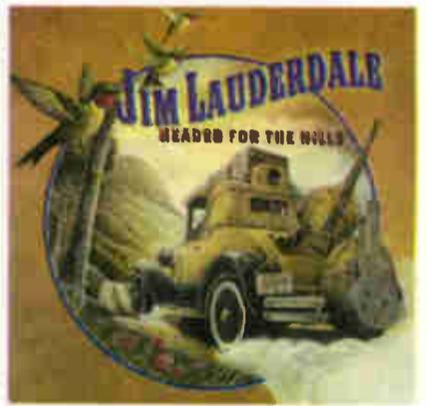
It is no small task to put together a tribute project to the intricate music of The Dave Matthews Band, and doing it in a bluegrass style is even more mind-boggling. But that is exactly what producer Bill Van Dork did. Calling the style "JamGrass," he gathered some of the best bluegrass players in the business and put

together a one-time tribute band to tackle the job. The result is 12 killer takes on DMB classics, including vocals. *A Tribute to The Dave Matthews Band* is the second in the JamGrass series on Compendia. The first was a tribute to Phish.

Jim Lauderdale

Headed For The Hills (Dualtone)

Jim Lauderdale has been intimately involved with the development of the Americana music scene since its very beginning. He has toured as a solo artist and also accompanied such greats as Dwight



Yoakam, Lucinda Williams and Merle Haggard. In addition, a number of impressive artists have recorded his songs, including George Strait, Patty Loveless, Vince Gill and Kathy Mattea.

Over the course of 12 albums between 1991 and 2003, Lauderdale has explored the many sides of roots music, ranging from straight country to more commercial projects. His latest offering, *Headed for the Hills*, features 13 brand-new songs that Lauderdale co-wrote with famous lyricist Robert Hunter.

Various Artists

Touch My Heart: A Tribute To Johnny Paycheck (Sugar Hill)

It's amazing to me how certain country artists who were in the mainstream at the peaks of their careers are now considered roots artists who represent the purer values of country and Americana music. The late Johnny Paycheck certainly fits into that category.

Produced by Robbie Fulks, *Touch My Heart: A Tribute to Johnny Paycheck* gives us a taste of most of the great songs this honky-tonk legend performed over his career. Adding alt country cred to the project are renditions by such diverse artists as Neko Case, Mavis Staples, Dave Alvin and George Jones.

Burrito Deluxe

The Whole Enchilada (Luna Chica)

Burrito Deluxe return with their sophomore effort, *The Whole Enchilada*. Comprising living legend and former Band member Garth Hudson, renowned

Americana Music: Autumn Harvest

Continued from Page 88

RECENT RELEASES

Flying Burrito Brothers pedal-steel player Sneaky Pete Kleinow, vocalist Carlton Moody (son of Dwight Moody, from Bill



Monroe's band) and the steadfast rhythm section of Jeff "Stick" Davis and Rick Lonow, the band delivers a sweet blend of countrified songs, both originals and choice covers.

Burrito Deluxe finished a sold-out tour of Ireland and the U.K and are currently in the midst of a series of dates in the U.S.

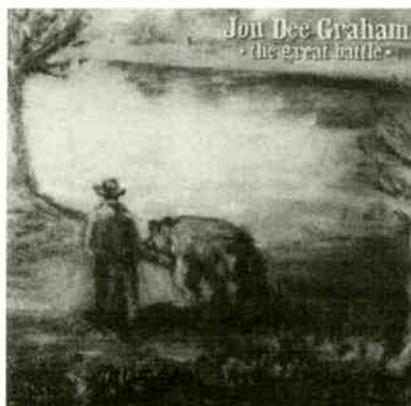
Nashville Bluegrass Band *Twenty Year Blues* (Sugar Hill)

This certainly has been the year for bluegrass music and tribute albums, hasn't it? Well, I've got another one for you. This time around it's The Nashville Bluegrass Band. It has been six years since we've heard from the boys, and it took the Grammy-winning quintet almost half that time to complete this project just in time for their 20th anniversary as a group.

According to bandmember Alan O'Bryant, the key to getting this project done was the relaxed way the band approached it. After trying several studios, they decided to pack their gear into a house and record it at home. The result is probably the best album NNB have ever recorded.

Jon Dee Graham *The Great Battle* (New West)

Jon Dee Graham is best known for his stints with The True Believers and Alejandro Escovedo, but he was also a fixture in the early alt country movement, playing with such artists as John Doe and Michelle Shocked. In 1997 he released his



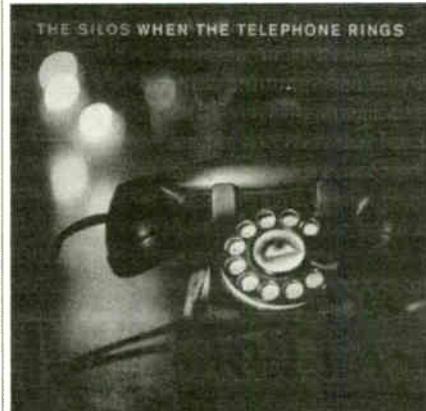
first solo effort, *Escape From Monster Island*, and beginning in 1999 he started recording for New West. *The Great Battle* is his third effort for the label. The project was produced by Charlie Sexton, who also plays on the album, and it features vocals by Patty Griffin on a couple of tracks.

Mutual Admiration Society *Mutual Admiration Society* (Sugar Hill)

The Mutual Admiration Society is exactly what its name implies. Singer-songwriter Glen Phillips heard that the members of Nickel Creek were big fans of his music. They eventually met and did a few dates together. One thing led to another, and Sara Watkins, Sean Watkins and Chris Thile entered the studio with Phillips to record a number of songs he had written. This album was actually recorded a couple of years ago under the guidance of producer Ethan Johns and put on hold until the members could get out on the road together in support of the project.

The Silos *When The Telephone Rings* (Dualtone)

The Silos are credited with being one of the early bands on the alt country scene, way back in 1985. Even though the lineup has evolved over the years, the constant has been vocalist, songwriter and band-leader Walter Salas-Humara. The Silos



have been an on-again, off-again proposition, yet they continue to feel the need to get into a studio and record. *When the Telephone Rings* is their 10th studio effort. Still bending genres and taking risks, The Silos remain a vital creative force in the Americana music scene.

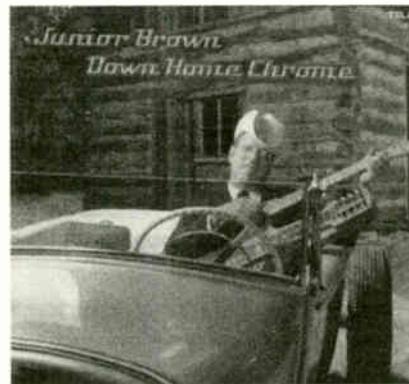
The Meat Purveyors *Pain By Numbers* (Bloodshot)

When you think of Bloodshot Records, a certain type of artist comes to mind, and The Meat Purveyors fit the label's MO perfectly. This Austin-based outfit's live shows are notorious, and they can pick their instruments with the best of 'em, but it's their sense of irreverence that makes them so endearing. You could call them a neo-bluegrass band, but that would be selling them short. They take the foundation of that genre and build a musical structure that sometimes sprawls outward and at other

times reaches up to the clouds. Amazingly, *Pain by Numbers* is TMP's fourth album.

Junior Brown *Down Home Chrome* (Telarc)

Other than a recent label switch, not much has changed about Junior Brown. This one-of-a-kind performer remains true to his honky-tonk, rockabilly and Bakersfield country roots with his sixth outing, *Down Home Chrome*. He's still standing behind that custom-made "guit-steel" of his, and his baritone voice is as full as ever. Even though Brown has al-



ways taken the music he plays very seriously, he approaches his lyrics with his tongue firmly in his cheek, and that remains true on this record. Junior Brown can make you pine and smile all at the same time.

Billy Joe Shaver *Billy And The Kid* (Compadre)

Billy Joe Shaver has been kicking around the business for many years. In the '70s he penned several country hits, and over the decades he's had a number of record deals. A number of years back he 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 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.

Charlie Robison *Good Times* (Dualtone)

Many successful and influential singer-songwriters from around the country have migrated to the musical mecca of Austin and helped define the sound of that community, but there are certain qualities that only a born-and-bred Texas artist has. Charlie Robison is a prime example. Born in Houston and raised on a ranch on Bandera, he absorbed local honky-tonk, as well as the blues, Tex-Mex and other locally popular genres.

But his influences do not stop there:



He's also a fan of artists ranging from Black Sabbath to Gram Parsons to Bruce Springsteen. After contributing to albums by Alejandro Escovedo and Kelly Willis, Robison decided to step out on his own. After a handful of studio albums and a couple of live outings, he returns with *Good Times*.

Various Artists *This Is Americana* (AMA/Ryko)

As the Americana Music Association continues its efforts to brand the name *Americana*, the board members worked out a cooperative association with the NARM, to produce a compilation that would help the general public gain a better understanding of Americana music and the artists who fit into the genre.

A sampler was produced and made available for sale at music retailers large and small across the country. It features such diverse new and established artists as BR549, Tift Merritt, Alison Krauss And Union Station, Jay Farrar, Shelby Lynne, Lucinda Williams, Willie Nelson & Ray Price, Lori McKenna, Slaid Cleaves, Rosanne Cash featuring Johnny Cash and many others. Net proceeds from the sale of the compilation are going to support the NARM Scholarship Fund.

NEW RELEASES

Jason Ringenberg *Empire Builders* (Yep Roc)

We all know Jason Ringenberg as Jason of Jason & The Scorchers. Well, in 1999 that band "semi-retired," as Ringenberg



Continued on Page 92

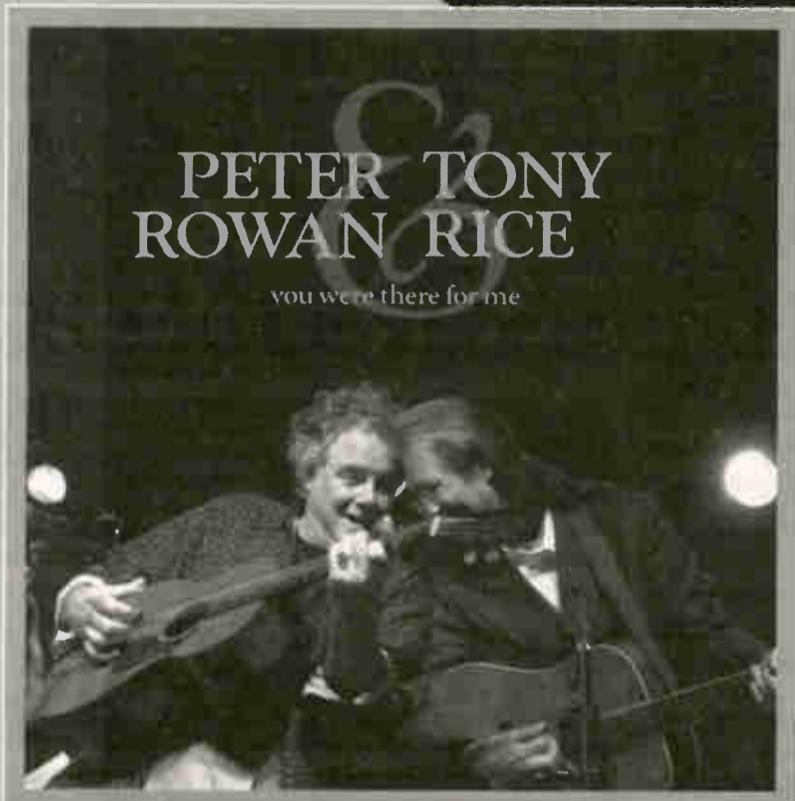
PETER ROWAN & TONY RICE

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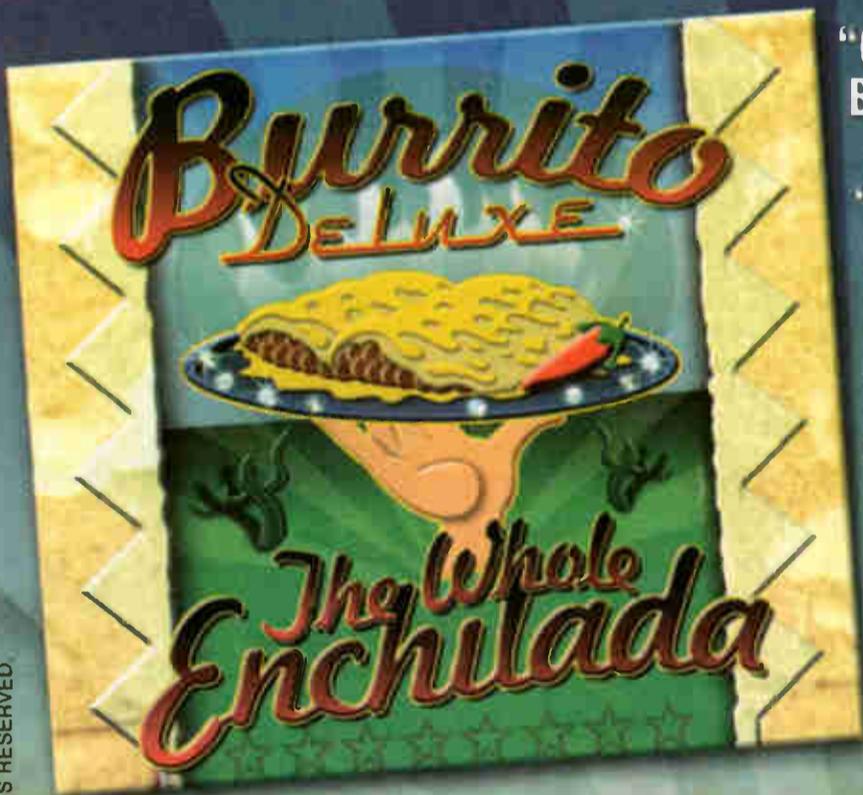
- Hugh Foley, KUSH KRSC

"Burrito Deluxe 'The Whole Enchilada' gives the fans a mix of solid traditional country/rock. This CD will keep longtime fans hoppin' AND make new fans want more."

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Americana Music: Autumn Harvest

Continued from Page 90

NEW RELEASES

likes to say, and he embarked on a solo journey. He released *A Pocketful of Soul* and *All Over Creation* as we moved into the new millennium, and now he returns with what may well be his most diverse and satisfying effort yet, *Empire Builders*. Politically charged and philosophically informed, the 11 songs connect what we've known Ringenberg to do in the past with some new musical surprises to keep us on our toes.

Various Artists

Hard-Headed Woman: A Celebration Of Wanda Jackson (Bloodshot)

Considered both the Queen of Rockabilly and one of the top women of country music, Wanda Jackson began her career in 1951. With the help of fellow Oklahoman Hank Thompson, she signed a deal with Decca before graduating from high school. Not long after, she and Elvis Presley became friends, and he is credited with encouraging her to explore the then-emerging rockabilly sound. A deal with Capitol in 1956 led to a string of hits over the next decade.

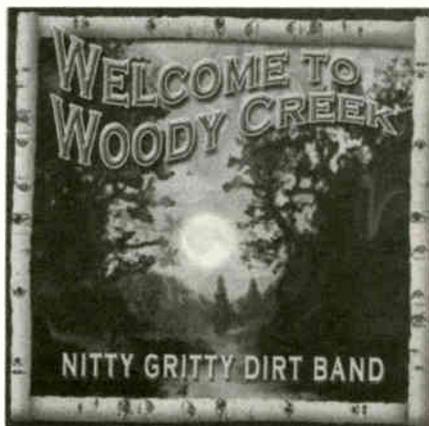
Jackson returned with *Heart Trouble*, her first studio album in 15 years, in 2003. Now the folks at Bloodshot have put together a tribute album to Ms. Jackson featuring such diverse artists as Nora O'Connor, The Asylum Street Spankers, Neko Case, Robbie Fulks, Wayne Hancock and Trailer Bride.

Nitty Gritty Dirt Band

Welcome To Woody Creek (Dualtone)

The Nitty Gritty Dirt Band's career spans five decades, and they were one of the early purveyors of country rock in the '60s. They have released over 30 albums, scored several hit songs, won countless awards and collaborated with an amazingly diverse collection of artists from many musical walks of life.

Welcome to Woody Creek is the band's first album of all-new material since 1998, and in many ways it harks back to the free-wheelin', genre-breakin' sound that set their career in motion. These multitalented



multi-instrumentalists sound as fresh and inspired as ever.

David Holt

Perpetual Motion (Blue Corn)

Most of us know David Holt as the Texas guitar-slinger who lent his talents and energy to such acts as Storyville and The Mavericks, but after many years of encouragement from friends and colleagues, he has decided to step out on his own. With a blend of Texas-style roots rocks, blues and country, Holt takes us through the paces with such impressive players as bassist Mark Andes, drummer Tommy Taylor and keyboardist Spooner Oldham. Joining them in a guest capacity are Will Sexton and Kacy Crowley on vocals, Tommy Spurlock on pedal steel and Bill Carter on mandolin.

Tift Merritt

Tambourine (Lost Highway)

Texas-born and North Carolina-based Tift Merritt made some considerable inroads in 2002 with her debut solo album, *Bramble Rose*. Not only did it introduce us



to a new and exciting voice, it also gave us a glimpse of an artist who is actively distilling a variety of musical styles into her own sound.

Merritt wasn't new to the roots music scene, however. She was an active member of The Two Dollar Pistols in the late '90s and had her own band, The Carbines. In addition, she won the Chris Austin Songwriting Contest at the 2000 Merlefest Music Festival. For her sophomore effort, *Tambourine*, Merritt enlisted the help of veteran producer George Drakoulis, as well as an impressive list of guest musicians.

Ricky Skaggs & Kentucky Thunder

Brand New Strings (Skaggs Family)

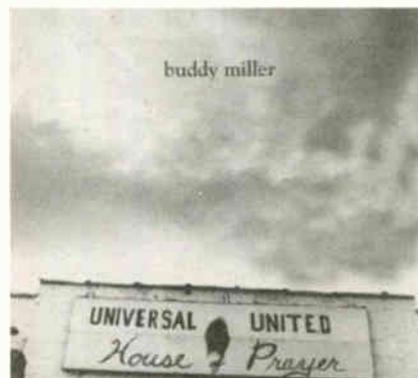
When it comes to the vanguard of traditional music, you can't get much more in the forefront than Ricky Skaggs. He began his illustrious career at the ripe old age of 5, when he played onstage with Bill Monroe, and he has pretty much never looked back. In the late '90s he rededicated himself to the roots of bluegrass and country, and he and his renowned band have

played their style of music for fans all over the world. Skaggs and Kentucky Thunder return with *Brand New Strings*, a mix of new, old and in-the-tradition bluegrass, folk and country music done as only masters can.

Buddy Miller

Universal United House Of Prayer (New West)

Buddy Miller has been an integral part of the inner sanctum of the Americana music scene for quite some time now. Whether



he's adding his guitar or songwriting skills to another's project, acting as producer for one of his pet projects, recording with his partner in life, Julie Miller, or doing an album of his own, Miller has always been at the forefront of creativity. With *Universal United House of Prayer* he once again pushes the limits by adding a touch of gospel to his well-informed American roots canon.

Kate Campbell

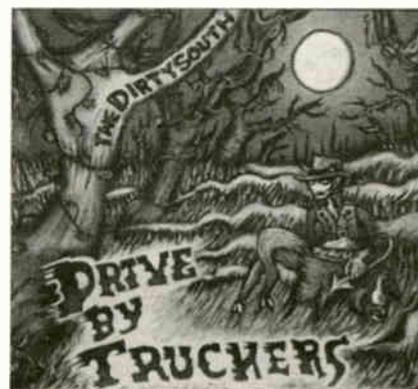
The Portable Kate Campbell & Sing Me Out (Compadre)

The daughter of a Baptist preacher, Kate Campbell took to music and social causes at an early age. After many years of higher education, she finally decided to get serious about her music. In the '90s she released four critically acclaimed albums on Compass Records, and she has now decided to revisit many of those songs on two simultaneously released albums for Compadre. *The Portable Kate Campbell* features her more serious and substantive songs, while *Sing Me Out* gives us a broader taste of her songwriting.

Drive-By Truckers

The Dirty South (New West)

Taking their musical cues from the



glory days of Southern rock and updating them with the somber realities of the modern world, The Drive-By Truckers can rock you and make you stop and think all at the same time. With five albums and a ton of touring under their belts, these seasoned players know what they want to say and how to get it across. *The Dirty South* could be considered their best outing to date, but that is not to say that this quintet haven't been focused and "driven" for quite some time now.

Chris Thile

Deceiver (Sugar Hill)

To use the term *virtuoso* when referring to Chris Thile's musical talents would still be an understatement. Primarily known as one of the members of Nickel Creek, Thile has turned heads for years as one of the best mandolin players in the world — in spite of the fact that he just recently turned 23!

Thile has also been known to step out on his own from time to time, and *Deceiver* marks his fifth solo outing. What makes this project so intriguing is the fact that he is the sole musician, vocalist and songwriter on the album. Here Thile spreads his creative wings as he dramatically and confidently steps back and forth among a number of musical styles.

Kasey Chambers

Wayward Angel (Warner Bros.)

By now, most of us are well aware of Kasey Chambers' musical history and the fact that her family — from parents to siblings — have all made music their livelihoods. After fronting her family's band, The Dead Ringers, throughout the '90s, Chambers stepped out on her own with



the release *The Captain* in 1999. It went on to be very successful in her native Australia and garnered her several awards there.

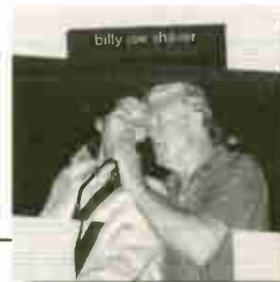
It wasn't long before word of her spread around the world. In 2002 Chambers followed with *Barricades and Brick Walls*, further establishing her ability to be accepted by both the country and rock worlds. After a period of time set aside to have a baby and enjoy a much-needed rest after touring constantly for three years, Chambers returns with *Wayward Angel*. The disc, once again produced by her brother, Nash, displays creative growth and maturation.



KEVN KINNEY'S
Sun Tangled Angel Revival
 The former Drivin' 'N Cryin' front-man fronts a fresh new band featuring Gibb Droll, Bryan Howard and Dave V. Johnson. Kinney leads us through a musical journey via well-crafted acoustic folk, southern psychedilia, bent gospel and elegiac country tunes.



JULIE LEE
Stillhouse Road
 "Julie's beautiful voice and beautiful heart make for an extraordinary combination of lyrics and melody that has the ability to touch each and every one of us. She's a fantastic talent." — **Allison Krauss**. Featuring appearances by **Allison Krauss** and **Vince Gill**.



BILLY JOE SHAVER
Billy and the Kid
 Billy Joe added vocals and lyrics to the previously unreleased tracks performed by Eddy Shaver, making this album his final collaboration with his son, who passed away in 2000.



KATE CAMPBELL
Sing Me Out **The Portable Kate Campbell**
 "Her literate songs artfully skirt the border between country and rock with a few blues twists...a major talent...simplicity, sincerity, and sophistication run rampant here." — Boston Globe
 Kate Campbell recorded new and improved versions of many of her most popular songs for two new albums featuring the talents of **Rodney Crowell**, **Nanci Griffith**, **Jeff Black**, **Jonell Mosser**, and **Kim Richey**. Also Available: Digitally re-mastered reissue of Kate's first album, **Songs From the Levee**. Features five previously unreleased tracks.



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The folks who report each week to the Americana airplay chart

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WETS/Johnson City, TN	Dan Hirschi	423-439-6442	hirshi@etsu.edu	M 9am-5pm
WEVL/Memphis	Brian Craig	901-528-0560	prmmgr@wevl.org	T 1-5pm
WFDU/Teaneck, NJ	Lynn Crystal	201-519-0165	carnivalofsong@yahoo.com	F 2:30-4:30pm
WFHB/Bloomington, IN	Jim Manion	812-323-1200	ionman@wfhb.org	W 1-3pm
WFPK/Louisville	Michael Young	n/a	myoung@wfpk.org	e-mail only
WGCS/Goshen, IN	Jason Samuel	574-535-7688	jasonks@goshen.edu	M-F 9am-5pm
WHAY/Whitley City, KY	Adam Phillips	606-376-2218	whayradio@highland.net	M-F 2-3pm
WHEE/Martinsville, VA	Bill Wyatt	276-632-9811	bwyatt@whee.net	M-W 1-3pm
WJJC/Commerce, GA	Keith Parnell	706-335-3155	wjjc@alltel.net	M 9am-12
WJMQ/Clintonville, WI	Doug Rogers	715-823-5128	drvj@dotnet.com	T-F 11am-1pm
WMKY/Morehead, KY	Paul Hitchcock	606-783-2334	p.hitchcock@morehead-st.edu	M 12-3pm
WMMT/Whitesburg, KY	Jim Webb	606-633-0108	jwebb@appalshop.org	THF 1-4pm
WMNF/Tampa	Randy Wynne	813-238-8001	wrynne@wmnf.org	MT 1-3pm
WNCW/Spindale, NC	Martin Anderson	828-287-8000	martin@wncw.org	M 11-1pm
WNRN/Charlottesville, VA	Anne Williams	434-971-4096	annew@ric.net	F 10am-noon
WOUB/Athens, OH	Rusty Smith	740-593-4947	rusty_smith@woub.pbs.org	M-F 1-3:30pm
WQBR/McEhatten, PA	Dave Stratton	570-769-2327	bear@cub.kcnet.org	M-F 1-5pm
WRFL/Lexington	Joe Takacs	n/a	shadygrove@prodigy.net	e-mail only
WRIU/Wakefield, RI	Chuck Wentworth	401-874-4949	chukwent@cox.net	M 4-6pm
WSGE/Dallas, NC	Jeff Powell	704-922-6552	jpowell@gaston.cc.nc.us	M-W 10am-3pm
WSYC/Shippensburg, PA	Trevor Stottlemeyer	n/a	panamablades@comcast.net	e-mail only
WUIN/Wilmington, NC	Mark Keefe	910-799-4051	mark@carolinapenguin.com	T 2-4pm
WUMB/Boston	Marilyn Beyer	617-287-6907	marilyn.beyer@umb.edu	WTH 8-10am
WVLS/Monterey, VA	Keith Scott	540-499-2276	musicdir@htcnet.org	T 9am-noon
WWUH/West Hartford, CT	Ed McKeon	860-768-4703	emckeon@aol.com	TH 4-6pm
WYSO/Yellow Springs, OH	Niki Dakota	937-769-1380	niki@wyso.org	M-F 9am-5pm
XM Satellite Radio (Cross Country)	Jessie Scott	202-380-4469	jessie.scott@xmradio.com	M-F 9am-5pm
Twangcast.com	R.W. Shamy	540-661-1245	rw@twangcast.com	MT 9am-5pm
Folkscene	Roz Larman	818-346-4112	folkscene@folkscene.com	TW 10-11am
Countrybear.com	Stan Edwards	863-531-0102	sbc48@hotmail.com	W 4-6pm
Acoustic Café	Rob Reinhart	734-761-2043	rob@acafe.com	WTH 9am-noon
Americana Live	Mike Columbo	573-256-5108	mike@americanalive.net	M-F 9am-5pm
Western Beat	Billy Block	615-242-5026	billy@westernbeat.com	M-F 9am-5pm

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	647	+41	3894
2	2	VARIOUS ARTISTS Por Vida: A Tribute To The Songs... (Dr)	527	+1	4430
3	3	VARIOUS ARTISTS Touch My Heart — A Tribute... (Sugar Hill)	502	+5	3197
6	4	NOTORIOUS CHERRY BOMBS The Notorious... (Universal South)	469	+14	5863
4	5	K. KANE & K. WELCH You Can't... (Compass/Dead Reckoning)	468	-14	5709
7	6	TODD SNIDER East Nashville Skyline (Dh Boy)	451	-2	5168
8	7	TIFT MERRITT Tambourine (Lost Highway)	449	+50	2166
5	8	JUNIOR BROWN Down Home Chrome (Telarc)	444	-32	1994
9	9	VARIOUS ARTISTS The Unbroken Circle (Dualtone)	382	+19	2092
20	10	CHARLIE ROBISON Good Times (Dualtone)	355	+100	885
11	11	VARIOUS ARTISTS Beautiful Dreamer... (American Roots)	345	+20	1990
29	12	KASEY CHAMBERS Wayward Angel (Warner Bros.)	344	+163	541
12	13	CRICKETS & THEIR BUDDIES The Crickets... (Sovereign Artists)	319	+3	2954
13	14	BILLY JOE SHAVER Billy And The Kid (Compadre)	313	+5	2249
10	15	DAVE ALVIN Ashgrove (Yep Roc)	311	-23	6767
15	16	ELEVEN HUNDRED SPRINGS Bandwagon (Palo Duro)	293	+5	1723
14	17	NITTY GRITTY DIRT BAND Welcome To Woody Creek (Dualtone)	285	-7	1271
21	18	MAVIS STAPLES Have A Little Faith (Alligator)	284	+35	1492
23	19	DRIVE BY TRUCKERS The Dirty South (New West)	261	+17	1236
16	20	DALE WATSON Dreamland (Koch)	259	-18	6917
18	21	PAUL THORN Are You With Me? (Back Porch/Virgin)	258	-11	2214
17	22	DWIGHT YOAKAM Dwight's Used Records (Koch)	238	-32	5236
19	23	OLD 97S Drag It Up (New West)	237	-30	3318
24	24	OTIS GIBBS One Day Our Whispers (Benchmark)	230	+11	2276
26	25	BURRITO DELUXE The Whole Enchilada (Luna Chica)	219	+23	896
Debut	26	MARK JUNGERS One For The Crow (American Rural)	209	+42	845
25	27	KATE CAMPBELL The Portable Kate Campbell (Compadre)	206	+7	1254
22	28	LORETTA LYNN Van Lear Rose (Interscope)	205	-42	12053
Debut	29	MELONIE CANNON Melonie Cannon (Skaggs Family)	199	+28	804
Debut	30	MAGGIE BROWN Maggie Brown (Riverwide)	190	+34	719

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. © 2004 Americana Music Association.

Americana Spotlight

by John Schoenberger

Artist: Dolly Parton

Label: Sugar Hill



Dolly Parton has always been a woman who does things her own way, and following her own instincts has proven to be a good idea over her lengthy career. She has enjoyed countless hits, written several songs that are considered classics, served as an inspiration and mentor to many younger performers and even has an amusement park named after her! After a 10-year hiatus from touring, Parton and her backing band, The Bluniques, took to the road in 2002 in support of her *Halos and Horns* album. Parton now returns with a double live CD and companion DVD of a concert from that tour, which was recorded at the Dollywood Theater. The collection covers all the musical bases for Parton, from the rural, acoustic-based sound she started out with to the more commercial style that later launched her into superstardom. They're all here — from "Orange Blossom Special," "Little Sparrow" and "Jolene" to "9 to 5," "I Will Always Love You" and even her take on Led Zeppelin's "Stairway to Heaven." In conjunction with this release, Parton will begin an arena tour on Oct. 14 that lasts until mid-December.

Americana News

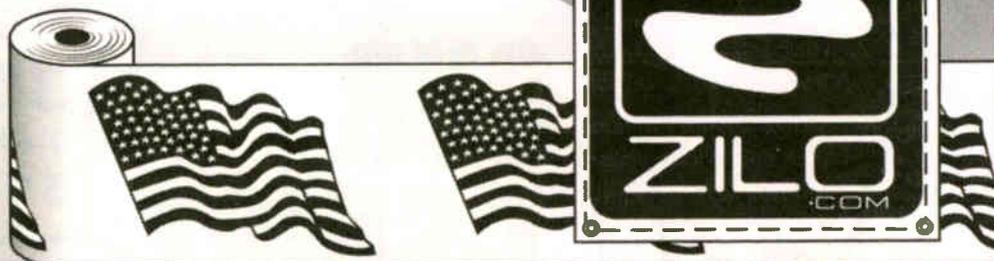
A changing of the guard: Former R&R Executive Editor Jeff Green joins the AMA as its new Executive Director, replacing J.D. May. In other AMA news, two-year President Brad Paul is turning the reins over to Mark Montgomery ... Universal South has tapped Michael Powers as Sr. VP/Promotion, succeeding Bryan Switzer, who recently exited the label ... The 2002 PBS *All-Star Bluegrass* special will be released on CD and DVD on Nov. 9. Hosted by Ricky Skaggs, the show featured Vince Gill, Alison Krauss + Union Station, Patty Loveless, The Del McCoury Band, Earl Scruggs, Ralph Stanley, Nickel Creek, Bruce Hornsby and Travis Tritt ... The *CMT Outlaws* concert was taped on Sept. 7. Four hours of free-spirited music rocked Nashville's Gaylord Entertainment Center, with performances by Hank Williams Jr., Kid Rock, Gretchen Wilson, Montgomery Gentry, Big & Rich, Tanya Tucker, Jessi Colter, Shooter Jennings, Metallica's James Hetfield and members of Lynyrd Skynyrd. The *CMT Outlaws* event will premiere Oct. 29 as part of an exclusive two-part special on CMT ... Kenny Chesney, Reba McEntire and Norah Jones are among the artists paying tribute to the late Ray Charles during an Oct. 8 concert at Staples Center in Los Angeles. The show will be hosted by comic and actor Jamie Foxx, who portrays Charles in the upcoming film biography *Ray*. The concert, billed as *Genius: A Night for Ray Charles*, will also feature Mary J. Blige, Al Green, Elton John, B.B. King, David "Fathead" Newman, Billy Preston, Usher and Stevie Wonder. The event is being taped for a CBS-TV special.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

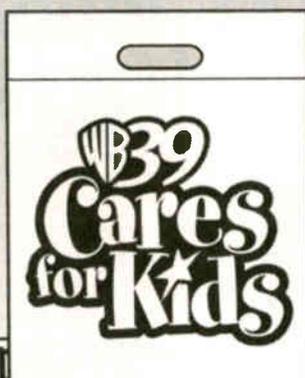
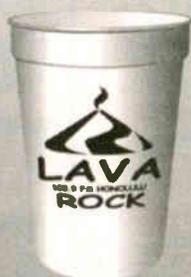
Most Added*

ARTIST TITLE LABEL(S)	ADDS
BUOBY MILLER Universal United House Of Prayer (New West)	28
PO' GIRL Vagabond Lullabies (Nettwerk)	18
KASEY CHAMBERS Wayward Angel (Warner Bros.)	14
NATHAN Jimson Weed (Nettwerk)	11
RICKY SKAGGS & KENTUCKY THUNOER Brand New Strings (Skaggs Family)	8

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September 24, 2004

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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	R.E.M. Leaving New York (Warner Bros.)	563	+23	28987	5	25/0
	2	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	445	+12	20572	11	22/0
	3	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	396	+9	23003	5	18/0
	4	JAMIE CULLUM All At Sea (Verve/Universal)	313	+36	10844	16	19/0
	5	FINGER ELEVEN One Thing (Wind-up)	297	-23	17247	13	12/0
10	6	JOHN FOGERTY Oeja Vu (All Over Again) (DreamWorks/Geffen)	272	+12	14820	7	18/0
5	7	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	266	-32	10649	14	20/0
11	8	CARBON LEAF Life Less Ordinary (Vanguard)	263	+16	11458	6	16/0
8	9	SCISSOR SISTERS Take Your Mama (Universal)	261	-1	11313	12	14/0
9	10	NORAH JONES What Am I To You? (Blue Note/EMC)	244	-18	13669	19	20/0
16	11	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	243	+17	12991	9	17/1
7	12	FINN BROTHERS Won't Give In (Nettwerk)	237	-26	11329	10	20/0
13	13	MINDY SMITH Come To Jesus (Vanguard)	228	-5	12970	27	21/0
30	14	MARK KNOPFLER Boom, Like That (Warner Bros.)	225	+101	13032	2	18/0
18	15	OZOMATLI (Who Discovered) America? (Concord)	223	+14	11256	11	16/0
19	16	SNOW PATROL Run (A&M/Interscope)	211	+21	10374	3	16/0
15	17	BODEANS If It Makes You (Zoe/Rounder)	206	-24	9146	17	18/0
12	18	MAROON 5 She Will Be Loved (Octone/JJ/RMG)	206	-27	7569	6	8/0
20	19	KEANE Somewhere Only We Know (Interscope)	205	+20	6779	4	17/0
21	20	CAKE No Phone (Columbia)	182	+6	9954	3	12/0
23	21	THRILLS Not For All The Love In The World (Virgin)	181	+17	4574	5	15/0
17	22	MODEST MOUSE Float On (Epic)	181	-42	8160	14	12/0
22	23	CHRISTINE MCVIE Friend (Koch)	168	-3	5628	6	13/0
Debut	24	ELVIS COSTELLO Monkey To Man (Lost Highway)	155	+44	7781	1	12/0
26	25	SARAH MCLACHLAN World On Fire (Arista/RMG)	154	+12	6424	3	9/0
Debut	26	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	146	+22	6950	1	11/1
24	27	311 Love Song (Volcano/Zomba)	145	-6	7243	18	7/0
29	28	CHARLIE MARS Gather The Horses (V2)	139	+10	3739	2	11/0
Debut	29	RAY LAMONTAGNE Trouble (RCA/RMG)	138	+39	8316	1	13/0
Debut	30	K.D. LANG Helpless (Nonesuch)	131	+13	4484	1	14/0

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 9/12-9/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

LOW MILLIONS Eleanor (Manhattan/EMC)
Total Plays: 127, Total Stations: 14, Adds: 0

NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)
Total Plays: 116, Total Stations: 11, Adds: 0

WILCO I'm A Wheel (Nonesuch)
Total Plays: 112, Total Stations: 10, Adds: 0

HOWIE DAY Collide (Epic)
Total Plays: 106, Total Stations: 7, Adds: 2

FRANZ FERDINAND Take Me Out (Domino/Epic)
Total Plays: 104, Total Stations: 5, Adds: 1

JOHN MAYER Come Back To Bed (Aware/Columbia)
Total Plays: 94, Total Stations: 7, Adds: 0

KILLERS Somebody Told Me (Island/IDJMG)
Total Plays: 94, Total Stations: 4, Adds: 0

TOOTS AND THE MAYTALS w/ ERIC CLAPTON Pressure Drop (V2)
Total Plays: 83, Total Stations: 5, Adds: 0

GAVIN DEGRAW I Don't Want To Be (J/RMG)
Total Plays: 80, Total Stations: 4, Adds: 0

KENNY WAYNE SHEPHERD Hey, What Do You Say (Reprise)
Total Plays: 74, Total Stations: 8, Adds: 0

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
ROBBIE ROBERTSON Shine Your Light (Hollywood)	4
HOWIE DAY Collide (Epic)	2
JOSEPH ARTHUR Can't Exist (Vector)	2
MINDY SMITH Fighting For It All (Vanguard)	2
CAMPER VAN BEETHOVEN 51-7 (Pitch-A-Tent/Vanguard)	2
MICK FLEETWOOD BAND Something Big (Sanctuary/SRG)	2
VIRGINIA COALITION Pick Your Poison (Bluhammock/Red Ink)	2
JOHN MAYER Daughters (Aware/Columbia)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARK KNOPFLER Boom, Like That (Warner Bros.)	+101
ELVIS COSTELLO Monkey To Man (Lost Highway)	+44
RAY LAMONTAGNE Trouble (RCA/RMG)	+39
JAMIE CULLUM All At Sea (Verve/Universal)	+36
LOW MILLIONS Eleanor (Manhattan/EMC)	+26
R.E.M. Leaving New York (Warner Bros.)	+23
PETER CINCOTTI St. Louis Blues (Concord)	+23
STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	+22
SNOW PATROL Run (A&M/Interscope)	+21
NORAH JONES Those Sweet Words (Blue Note/EMC)	+21

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	213
LOS LONELY BOYS Heaven (Or/Epic)	199
DAVE MATTHEWS Oh (RCA/RMG)	166
O. FRANKENREITER f/J. JOHNSON Free (Brushfire/Universal)	153
NORAH JONES Sunrise (Blue Note/EMC)	136
JET Are You Gonna Be My Girl (Atlantic)	129
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	112
COLOPLAY Clocks (Capitol)	95
SARAH MCLACHLAN Fallen (Arista/RMG)	94
WHEAT I Met A Girl (Aware/Columbia)	93

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September 24, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	R.E.M. Leaving New York (Warner Bros.)	532	+19	5407	4	33/0
2	2	FINN BROTHERS Won't Give In (Nettwerk)	474	+12	5603	9	27/0
4	3	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	433	+35	3268	5	23/0
3	4	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	429	-16	5131	11	25/0
5	5	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	358	+6	3961	10	29/0
10	6	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	332	+37	5377	5	28/0
6	7	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	328	-6	3909	8	23/0
9	8	CHRISTINE MCIVIE Friend (Koch)	313	+10	2330	7	22/0
7	9	OLD 97'S New Kid (New West)	307	-12	3130	13	23/0
13	10	KEANE Somewhere Only We Know (Interscope)	304	+20	4096	10	23/0
26	11	MARK KNOPFLER Boom, Like That (Warner Bros.)	299	+130	4292	2	31/1
23	12	ELVIS COSTELLO Monkey To Man (Lost Highway)	297	+107	4472	2	29/2
8	13	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	296	-21	2117	14	18/0
11	14	GOMEZ Nothing Is Wrong (Hut/Virgin)	293	+1	2233	11	22/0
12	15	JAMIE CULLUM All At Sea (Verve/Universal)	277	-13	1922	20	15/0
14	16	K.D. LANG Helpless (Nonesuch)	239	-32	2381	8	24/0
16	17	OZOMATLI (Who Discovered) America? (Concord)	220	-20	1963	16	16/0
15	18	BODEANS If It Makes You (Zoe/Rounder)	217	-34	1008	16	14/0
19	19	MODEST MOUSE Float On (Epic)	202	-9	727	9	10/0
20	20	DONAVON FRANKENREITER It Don't Matter (Brushfire/Universal)	200	+1	1183	5	14/0
22	21	RAY LAMONTAGNE Trouble (RCA/RMG)	194	+2	3381	2	24/1
21	22	SCISSOR SISTERS Take Your Mama (Universal)	192	-1	1825	10	11/0
17	23	PHISH The Connection (Atlantic)	189	-40	1139	17	14/0
30	24	NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)	178	+35	2267	2	18/2
24	25	THRILLS Not For All The Love In The World (Virgin)	178	-4	3257	5	17/1
25	26	MADELEINE PEYROUX Don't Wait Too Long (Rounder)	177	0	4224	2	22/1
18	27	CARBON LEAF Life Less Ordinary (Vanguard)	171	-55	897	9	17/3
Debut	28	BEN HARPER & BLIND BOYS OF ALABAMA Wicked Man (Virgin)	157	+20	3334	1	18/1
28	29	LOW MILLIONS Eleanor (Manhattan/EMC)	154	+5	1333	3	14/0
-	30	KENNY WAYNE SHEPHERD Hey, What Do You Say (Reprise)	147	+5	784	2	12/0

35 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 9/12 - Saturday 9/18.
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Most Added*

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ARTIST TITLE LABEL(S)	ADDS
TOM WAITS Make It Rain (Anti/Epitaph)	8
ROBBIE ROBERTSON Shine Your Light (Hollywood)	8
CAMPER VAN BEETHOVEN 51-7 (Pitch-A-Tent/Vanguard)	6
KASEY CHAMBERS Stronger (Warner Bros.)	5
MICK FLEETWOOD BAND Something Big (Sanctuary/SRG)	5
JOSEPH ARTHUR Can't Exist (Vector)	4
PAUL WESTERBERG As Far As I Know (Vagrant)	4
CARBON LEAF Life Less Ordinary (Vanguard)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARK KNOPFLER Boom, Like That (Warner Bros.)	+130
ELVIS COSTELLO Monkey To Man (Lost Highway)	+107
PAUL WESTERBERG As Far As I Know (Vagrant)	+41
JOSEPH ARTHUR Can't Exist (Vector)	+38
STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	+37
JOHN MELLENCAMP Walk Tall (Island/IDJMG)	+35
NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)	+35
KASEY CHAMBERS Stronger (Warner Bros.)	+34

Syndicated Programming

Added This Week

World Cafe - Erica Zito 215-898-6677

AVETT BROTHERS At The Beach
BLACK KEYS 10 A.M. Automatic
JOSEPH ARTHUR Even Tho
MADELEINE PEYROUX Step Into The Light
MARK KNOPFLER Boom, Like That
RILO KILEY Portions For Foxes
TOM WAITS Make It Rain

Acoustic Cafe - Rob Reinhart 734-761-2043

BUDDY MILLER This Old World
ELVIS COSTELLO The Scarlet Tide
IAN MOORE Kangaroo Lake
JEFF BUCKLEY Mama You've Been

Reporters

Stations and their adds listed alphabetically by market

WAPS/Akron, OH
PD/MD: Bill Grover
1 RAY LAMONTAGNE
1 PAUL WESTERBERG
1 MICK FLEETWOOD BAND
1 ROBBIE ROBERTSON
1 BLACK KEYS

KABQ/Albuquerque, NM
PD: Phil Maloney
MD: Scott Warmuth
No Adds

KSPN/Aspen, CO
PD/MD: Sam Schell
1 MADELEINE PEYROUX
1 PETER CINICOTTI
1 CAMPER VAN BEETHOVEN
1 MICK FLEETWOOD BAND

KGSR/Austin, TX
OM: Jeff Carroll
PD: Jody Denberg
APD: Jyl Herdman-Ress
MD: Susan Castle
11 BEN HARPER & BLIND BOYS OF ALABAMA
5 WILLIE NELSON
5 MADELEINE PEYROUX
5 RAY CHARLES INDIAN JONES
4 BUNNY MILLER
3 WILLIE NELSON
2 TODD SANDER

WRNR/Baltimore, MD
OM: Bob Waugh
PD/MD: Alex Certright
3 LIBERTINES
7 G. LOVE
1 CAMPER VAN BEETHOVEN
1 SNOW PATROL

WTMD/Baltimore, MD
APD: Mike Matthews Vasilikos
1 JIM WHITE VAMMEE MANN
1 MARC BROUSSARD
1 CAMPER VAN BEETHOVEN
1 TOM WAITS
1 ROBBIE ROBERTSON

KRVB/Boise, ID
OM/MD: Dan McCarty
No Adds

WBOS/Boston, MA
OM: Buzz Knight
PD: Michele Williams
MD: David Ginsberg
No Adds

WNCS/Burlington
PD/MD: Mark Abuzahab
1 ROBBIE ROBERTSON
1 JOSEPH ARTHUR
1 GOV'T MULE

WMVY/Cape Cod, MA
PD/MD: Barbara Dacey
2 KASEY CHAMBERS
1 BEN HARPER & BLIND BOYS OF ALABAMA

WDDO/Chattanooga, TN
OM/MD: Danny Howard
No Adds

WXRT/Chicago, IL
PD: Merv Winer
APD/MD: John Forneda
3 ROGER WATERS
3 ROBERT RANDOLPH

KBXR/Columbia, MO
OM: Jack Lawson
APD: Jeff Sweetman
CARBON LEAF

WCBE/Columbus, OH
OM: Tammy Allen
PD: Don Muschillo
MD: Glenn Brennan
9 TOM WAITS
6 ROBBIE ROBERTSON
5 PAUL WESTERBERG
6 THRILLS
6 C.C. ADDOCK
3 VIRGINIA COALITION
3 KEREN ANI

KBCQ/Denver, CO
PD: Scott Arbough
MD: Keeter
No Adds

WDET/Detroit, MI
PD: Jody Adams
MD: Martin Bonnyk
3 TOM WAITS
2 CONROY JAMES
2 PETER CASE

WVOD/Elizabeth City, NC
PD: Matt Cooper
MD: Ted Abbey
JOSS STONE
DRIVE-BY TRUCKERS
MARK KNOPFLER

WNCW/Greenville, SC
OM: Ellen Pfirrmann
PD/MD: Kim Clark
APD: Martin Anderson
PETER CASE
KEREN ANI
WILLIAM SHATNER
KEVIN KIMBLE
TOM WAITS
TOM MICHAEL
AUGIE MARCH
TONY JAZZ WHITE
PO' GIRL
C.C. ADDOCK

WTTS/Indianapolis, IN
PD: Brad Heltz
MD: Laura Duncan
RAY CHARLES IVAN MORRISON

KMTN/Jackson, WY
OM: Scott Anderson
PD/MD: Mark "Fish" Fishman
1 JOSEPH ARTHUR
1 CAMPER VAN BEETHOVEN

KTBG/Kansas City, MO
PD: Jon Hart
MD: Byron Johnson
TOM WAITS

KZPL/Kansas City, MO
OM: Nick McCabe
PD: Ted Edwards
MD: Ryan "Slash" Morton
4 CHUCK WELLS
3 JEN CHAPPEL
2 DRIVE-BY TRUCKERS
JOSEPH ARTHUR

WOKI/Knoxville, TN
PD: Jim Ziegler
2 FRANK FERDINAND
G. LOVE
JOHN MAYER
HOWIE DAY

WFPK/Louisville, KY
OM: Brian Conn
APD/MD: Stacy Owen
MICHAEL FRANKY SPEARHEAD
JOHN FOGERTY
CHUCK PROPHET

WMMM/Madison, WI
PD: Tom Teuber
MD: Gabby Parsons
3 CAMPER VAN BEETHOVEN
KATEY SIMONS
CROSBY & NASH

KTCZ/Minneapolis, MN
APD/MD: Mike Wolf
No Adds

WGVX/Minneapolis, MN
OM: Dave Hamilton
PD: Jeff Callias
10 INTERPOL
RE REILLY ASSASSINATION

WZEW/Mobile, AL
OM: Tim Camp
PD: Jim Mahoney
MD: Lee Ann Kwik
No Adds

WJBS/Monmouth, NJ
OM: Tom Brennan
PD: Rich Robinson
APD: Leo Zaccari
MD: Jeff Ruppe
KASEY CHAMBERS
JOSEPH ARTHUR
TOM WAITS
BILL JAROWITZ

KPIG/Monterey, CA
OM: Frank Caprista
PD/MD: Laura Ellen Hopper
APD: Alison MacNeary
4 BUDDY MILLER

WRLT/Nashville, TN
OM/MD: David Hall
APD/MD: Rev. Keith Coes
13 JUMP

WEHM/Nassau, NY
PD: Brian Cosgrove
MD: Lauren Stone
19 NEVILLE BROTHERS
17 PAUL WESTERBERG
5 DRIVE-BY TRUCKERS

DMX Folk Rock/Network
OM: Loanne Flack
MD: Dave Sloan
CARBON LEAF
PATTI SCALFA

Music Choice Adult Alternative/Network
PD: Liz Orelia
10 RACHEL FULLER
9 SUPERTRASS
9 ELVIS COSTELLO

Sirius Spectrum/Network
PD: Gary Seebornwetter
MD: Rick Lalay
3 DRIVE-BY TRUCKERS
3 GREEN DAY
3 DIEGO SANDRINI
1 TIFT MERRITT

XM Cafe/Network
PD: Bill Evans
MD: Brian Chamberlain
3 MARC BROUSSARD
2 FINN BROTHERS
2 FINN BROTHERS
2 ELVIS COSTELLO
1 MARC BROUSSARD
1 CAMPER VAN BEETHOVEN
KASEY CHAMBERS
THRILLS
CHUCK PROPHET
KASEY CHAMBERS
THRILLS
CAMPER VAN BEETHOVEN
CHUCK PROPHET

WFUV/New York, NY
PD: Chuck Shapfman
MD: Rob Hoesman
PAUL WESTERBERG
KASEY CHAMBERS
ROBBIE ROBERTSON
AMY CORREA
No Adds

WXPN/Philadelphia, PA
OM/MD: Dan Reed
PD: Bruce Warren
2 SNOOW PATROL
1 MARC BROUSSARD
PAUL WELLS
MEDESO MARTIN WOOD

WYEP/Pittsburgh, PA
PD: Rosemary Welsh
MD: Mike Sauter
JIM WHITE VAMMEE MANN
OLD 97'S
TOM WAITS
ROBBIE ROBERTSON

WCLZ/Portland, ME
PD: Herb Ivy
MD: Brian James
REATOR SIMONS
ELVIS COSTELLO

KINK/Portland, OR
PD: Dennis Constantine
MD: Kevin Welch
11 JOHN MAYER

WXRV/Portsmouth, NH
PD: Dana Marshall
No Adds

WDST/Poughkeepsie, NY
PD: Greg Gattino
APD/MD: Rener Menell
6 TEGAN & SARA
JOSEPH ARTHUR
KEB MO'

KSOY/Rapid City, SD
PD/MD: Chad Carlson
1 RAY CHARLES IVAN MORRISON
1 RAY CHARLES INDIAN JONES
1 THRILLS

KTHX/Reno, NV
OM: Rob Brooks
PD: Harry Reynolds
APD/MD: David Herald
2 TOM WAITS
1 ROBBIE ROBERTSON
1 CAMPER VAN BEETHOVEN

WOCM/Salisbury, MD
PD: Joshua Ciandanti
APD/MD: Debra Lee
10 JOHN FOGERTY
7 2ND LEFT
7 ELTON JOHN
7 PATTI SCALFA
7 ROSA WELT
7 G. LOVE
7 TORY FURTAO
5 KINGS OF CONVENIENCE
5 JIMMY CLIFF
5 ROBBIE ROBERTSON
5 BUTTERFLY BOUCHER

KENZ/Salt Lake City, UT
OM/MD: Bruce Jones
MD: Karl Bestman
No Adds

KPRI/San Diego, CA
PD/MD: Dana Staib
No Adds

KFOG/San Francisco, CA
PD: David Benson
APD/MD: Haley Jones
No Adds

KBAC/Santa Fe, NM
PD: Yu Gordon
4 ROBBIE ROBERTSON
CARBON LEAF
MICK FLEETWOOD BAND
KASEY CHAMBERS
TORY FURTAO

KTAO/Santa Fe, NM
OM: Mitch Miller
PD: Brad Hoekmeyer
MD: Paddy Mac
9 ROBBIE ROBERTSON
7 MICK FLEETWOOD BAND
7 TOM WAITS
6 MANDY SMITH
5 KASEY CHAMBERS
4 TORY FURTAO
3 JOSEPH ARTHUR

KRSH/Santa Rosa, CA
OM/MD: Dean Kattari
MINCY SMITH
VIRGINIA COALITION
MICK FLEETWOOD BAND
ROBBIE ROBERTSON

*Monitored Reporters

60 Total Reporters

25 Total Monitored

35 Total Indicator

Did Not Report, Playlist Frozen (2):

KLRR/Bend, OR
KMMS/Bozeman, MT

POWERED BY
MEDIABASE

AAA ARTIST

OF THE WEEK

ARTIST: Steve Earle

LABEL: E-Squared/Artemis

By JOHN SCHOENBERGER / TRIPLE A EDITOR



It happened to be VP/Album Promotion at MCA Records in the mid-'80s, when Steve Earle's debut album, *Guitar Town*, was released. This provocative and thoughtful artist was already defying the rules. In his early days he had some success at Country radio, but Earle was really more about the roots that informed rock and country music, and because of that he eventually saw some real success on the Rock radio side of the fence, beginning with *Copperhead Road*.

As Earle's career continued to take several sharp turns to the left or right of center, his personal life took a decided turn for the worse. He had problems with his several ex-wives, which were compounded by his abuse of alcohol, cocaine and heroin. Luckily, he hit bottom before it was too late, and after spending a handful of years recovering and regrouping, he came back stronger than ever in the early '90s with such masterpieces as *Train a Comin'*, *I Feel Alright* and *El Corazon*.

It was at this time that Earle formed his own label, E-Squared, with creative partner Ray Kennedy. The singer boldly moved forward musically with *The Mountain* and *Transcendental Blues*. Around this time Earle became active in several social causes, including opposition to the death penalty, through involvement with Amnesty International, the Vietnam Veteran's Campaign for a Landmine Free World and the Kensington Welfare Rights Union.

Then came Sept. 11, 2001, and, as they did for so many of us, the events of that day added fuel to Earle's political fire. The result was 2002's *Jerusalem*, which cata-

pulted Earle to a whole new level of awareness, both on the artistic and political sides. He followed that album with a highly controversial tour called *Just an American Boy*, which was later released as a live album and DVD.

Earle now returns with *The Revolution Starts ... Now*, which, in many ways, can be considered the sequel to *Jerusalem*. While the earlier album dealt specifically with the fear, paranoia and jingoism that immediately followed Sept. 11, this new album comes to grips with the events that have happened in this country since then, including the war in Iraq, the curtailing of civil liberties, the overblown attempt at censorship by the FCC and the general philosophical stance of George W. Bush's administration.

Produced by The Twangtrust — Earle and the late Kennedy — the album has a call-to-arms vibe that was achieved with the help of Eric "Roscoe" Ambel on guitar, Kelly Looney on bass, Will Rigby on drums and Patrick Earle on percussion. In addition, there are several guests, including Emmylou Harris, and a string quartet arranged and conducted by Chris Carmichael.

Hear your call to action in such numbers as the title track, "Home to Houston," "Condi, Condi," "F the CC" and "Rich Man's War." There is also a more tender side to this album that shouldn't be overlooked, including the songs "I Thought You Should Know" and "The Gringo's Tale."

ON THE RECORD

With
Harry Reynolds
PD, KTHX/Reno, NV



In my opinion, this November's election will be the most important one in the history of these United States. In the brilliant liner notes for his new CD, *The Revolution Starts ... Now*, Steve Earle doesn't go that far, but he does throw down the gauntlet regarding how important participation in our political process is, insisting that we've all got to get more involved. Earle is definitely doing his part, and I found the album to be one of the most inspirational I've ever heard. It's clearly a front-runner for my Album of the Year list. ● *The Revolution Starts ... Now* offers the amazing title track that puts into words what many Americans have been feeling over the last few years. Earle presents the idea that we can start the revolution with our deeds and our votes. It's certainly a better idea than to stay the course and eventually have the revolution in the streets. ● While there are many people who will disagree with Steve's sentiments lyrically, the CD as a whole may be his most accessible musically. Not only did he come up with some of the most timely and engaging lyrics I've ever heard, he put them together with great melodies and flawless playing. ● Steve Earle continues to show impressive career courage in the face of an administration bent on smothering any and all dissent. My advice is to keep the tour bus in good working condition, Steve. Those no-fly lists are getting pretty long, and after your CD sinks into the American consciousness, you'll definitely be on one — if you're not already.

R.E.M. continue their dominance on the monitored chart, **Hornsby** holds solid at 2*, **John Mellencamp** remains tough at 3*, and **Jamie Cullum** advances to 4* ... **John Fogerty** and **Carbon Leaf** (who jumped to 11*-8*) round out the bulleted top 10 ... Other gainers include **Crosby & Nash** (16*-11*), **Mark Knopfler** (30*-14*), **Ozomatli** (18*-15*) and **Snow Patrol** (19*-16*) ... **Elvis Costello**, **Steve Earle**, **Ray LaMontagne** and **k.d. lang** debut ... R.E.M. are also 1* on the Indicator chart, with **The Finn Brothers** not far behind at 2* ... Other highlights in the top 10 include Earle, **Christine McVie** and **Keane**, with Knopfler and Costello knocking on the door at 11* and 12*, respectively ... Other gainers include **Gomez**, **Donavon Frankenreiter**, **The Neville Brothers**, **Madeleine Peyroux** and **Low Millions** ... Keep an eye on **Cake**, **The Thrills**, **Sarah McLachlan**, **Charlie Mars**, **Howie Day** and **Kenny Wayne Shepherd** ... In spite of the fact that several stations did not have any new adds this week, we saw some pretty good action in the Most Added Category. The **Robbie Robertson** song from the movie *Ladder 49* grabs 12 total adds, **Tom Waits** pulls in nine before-the-box nods, **Camper Van Beethoven** get eight first-week adds, **The Mick Fleetwood Band** pull in seven total adds and **Joseph Arthur** enjoys six early adds ... Also having a good first week are **Virginia Coalition** and **Tony Furtado** ... **Drive-By Truckers**, **Paul Westerberg**, **Kasey Chambers**, **G. Love**, **Ben Harper** and **The Blind Boys of Alabama**, **John Mayer** and **Mindy Smith** close some important holes.



— John Schoenberger, Triple A Editor

Judith Owen

featuring "Smoke On The Water" from January 2005 new album and "Christmas With The Devil" featuring Harry Shearer from "Christmas In July" Ep available Oct. 5th

Already Spinning at:

WMFO WUMB
WBCG WQNR
Woub KAXE
KUMD KPFT
KZRC KFAN
KZMU KRVM
WOLV

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Oct. 9	Boulder, CO	Oct. 11	Lawrence, KS
Oct. 12	Lincoln, NE	Oct. 13	St. Paul, MN
Oct. 15	Madison, WI	Oct. 16	Glen Ellyn, IL
Oct. 18	Ann Arbor, MI	Oct. 19	Harrisburg, PA
Oct. 20	Philadelphia, PA	Oct. 21	Albany, NY
Oct. 22	Tarrytown, NY	Oct. 23	Montclair, NJ
Oct. 25/26	Alexandria, VA	Oct. 28	Boston, MA
Oct. 29	Camden, ME	Oct. 30	Lebanon, NH
Nov. 1	Northampton, MA	Nov. 3	Princeton, NJ

RADIO PROMOTION: Lenny Bronstein 310-450-6224
MARKETING: Harold Childs 818-907-7835
PR: Judie Doppelt 323-852-9444
MANAGEMENT: Bambi Moe' 818-516-2825



Spring Surprise!

Christian formats show slight ratings surge

As I dove into the spring Arbitron ratings for the Christian CHR, Rock and Inspo formats, one obvious eye-catcher was the steady growth of these stations in their markets. Take a close look at the numbers here to get a clear picture of where these formats are and the positive development they continue to experience.

There are many stations in Christian CHR and the Inspirational formats that are having an impact in their coverage areas. A few of them may be surprising to some, as they have only recently begun to surge in cume and ratings.

At CHR, the new ratings champ, KLFF/San Luis Obispo, CA, is the first station I know of that has ever cracked the 10-share barrier in the format's target demo, women 18-34. Not only does the station have a 10.3 there, it also now owns a piece of the top 10 in the market with a 4.7 12+. GM Jon Fugler, PD Noonie Fugler and their staff are going after the mainstream population — and winning.

Kudos are also due for WLYV/Knoxville (3.2 12+, 6.0 women 18-34); WQFL/Rockford, IL (2.5, 6.5); WORQ/Green Bay, WI (1.4, 8.3); KAFC/Anchorage, AK (3.0, 5.3); and KNMI/Farmington, NM (4.4 12+), which all placed

in the top 10 12+ ratings or top five in the target demo. Way to go, guys!

At Inspo radio, KTIS/Minneapolis is again pushing toward being No. 1 women 25-54. It earns a 7.1 share in that demo, good for third place. Not to be outdone, new R&R reporter WAYR/Brunswick, GA comes to the table with some punch, as it snatches a 9.1 share of women 25-54 and ends up tied for third in that demo.

Other Inspo stations that had solid results in spring include WAFR/Tupelo, MS (4.2 12+, 5.6 women 25-54); WCIK/Elmira, NY (2.1, 6.4); WCSG/Grand Rapids (4.9, 6.7); WMIT/Asheville, NC (5.1, 5.7); and WUGN/Saginaw, MI (3.8, 5.3).

Some new panel members that have just started making an impact are Rock outlet KCXR/Tulsa, CHR frequencies KXWA/Denver and WNAZ/Nashville and Inspo station WJLZ/Norfolk. Welcome!

A Message From Rick

Friends at radio, my time at R&R has come to a close. I just wanted to take a moment to thank all of you for your support over the past three-plus years and for the unbelievable number of encouraging e-mails, notes and phone calls that have come my way following the announcement of my exit. Truly, many of you are touched by the services R&R offers you on a daily and weekly basis. I am humbled by your passion for Christian music, and it has been an honor to be your representative to the music industry.

As I re-enter the radio arena as a consultant, please know that I am not going away, but standing alongside many of you to help you in your quest to raise the bar at Christian radio. We still have much to accomplish, and many radio listeners to win.

As I make this step of faith, please know that my passion to grow the number of people exposed to Christian artists' music is deep. I believe that God is aligning many people and resources around the perimeter to make this happen in a big way in the months to come.

Again, thanks for the opportunity to serve you over the past few years. Please keep me in your prayers as I begin a new portion of my earthly journey. May we all be amazed at what God has in store for His people and His music in the days to come!

—Rick Welke
radiorick2@comcast.net

CHR & Rock

Market No. Calls/City	Spring '04 12+ AQH Share (Rank)	W18-34 AQH Share (Rank)
21 WBVM/Tampa	1.1 (24t)	1.0 (18t)
22 KXWA/Denver	0.5 (35t)	1.2 (19t)
35 WUFM/Columbus, OH	0.8 (27)	1.1 (16t)
45 WAYM/Nashville	0.9 (22)	2.0 (14)
45 WNAZ/Nashville	0.3 (36t)	n/a
53 KOKF/Oklahoma City	0.6 (26t)	0.6 (18t)
65 KCXR/Tulsa	0.3 (28t)	0.8 (19t)
71 KLTY/Albuquerque	0.7 (30t)	1.6 (14t)
72 WYLV/Knoxville	3.2 (10)	6.0 (5t)
82 WYSZ/Toledo	1.0 (20)	1.0 (13t)
92 KZZQ/Des Moines	1.2 (19t)	2.3 (13t)
94 KTSL/Spokane	3.6 (14)	5.4 (8t)
104 KDUV/Visalia, CA	2.9 (12)	2.0 (15t)
110 WSCF/Ft. Pierce, FL	0.9 (23)	n/a
122 WLGH/Lansing, MI	1.0 (18t)	1.2 (14t)
130 WPRJ/Saginaw, MI	1.1 (17t)	3.1 (10t)
146 KADI/Springfield, MO	1.0 (21)	1.9 (12t)
152 WQFL/Rockford, IL	2.5 (13t)	6.5 (5t)
168 WCLQ/Wausau, WI	0.9 (19t)	n/a
170 KLFF/San Luis Obispo, CA	4.7 (7t)	10.3 (4)
173 KAFC/Anchorage, AL	3.0 (16)	5.3 (4t)
183 WAYK/Kalamazoo, MI	1.9 (14t)	4.3 (6t)
187 WORQ/Green Bay, WI	1.4 (17)	8.3 (4t)
207 KWOE/Cedar Rapids, IA	0.8 (19t)	n/a
213 WHMX/Bangor, ME	0.9 (19t)	3.7 (8t)

CHR & Rock

Market No. Calls/City	Spring '04 12+ AQH Share (Rank)	W18-34 AQH Share (Rank)
C KNMI/Farmington, NM	4.4 (8)	n/a
3 WONU/Chicago	0.1 (57t)	0.2 (44t)
4 KSFB/San Francisco	0.3 (49t)	0.5 (42t)
5 KTPW/Dallas	0.5 (42t)	0.3 (39t)

Inspo

Market No. Calls/City	Spring '04 12+ AQH Share (Rank)	W18-34 AQH Share (Rank)
5 KCBI/Dallas	1.1 (29t)	1.7 (20)
16 KTIS/Minneapolis	4.0 (12)	7.1 (3)
40 WJLZ/Norfolk	0.1 (46t)	0.2 (33t)
58 WCDR/Dayton	0.6 (28t)	0.7 (22t)
61 KFLT-AM/Tucson	1.2 (22t)	1.1 (19t)
66 WCSG/Grand Rapids	4.9 (6)	6.7 (4)
74 KGBI/Omaha	2.5 (19)	4.8 (7t)
87 KYCC/Stockton	1.2 (23)	2.1 (12t)
130 WUGN/Saginaw, MI	3.8 (9t)	5.3 (7)
160 WMIT/Asheville, NC	5.1 (7t)	5.7 (4t)
168 WGNV/Wausau, WI	2.6 (13t)	5.1 (7)
185 WAFR/Tupelo, MS	4.2 (7t)	5.6 (8)
214 WCIK/Elmira, NY	2.1 (13t)	6.4 (5t)
220 KCFB/St. Cloud, MN	0.5 (26t)	2.0 (12t)
273 KCRN/San Angelo, TX	3.7 (11t)	3.4 (10t)
286 WAYR/Brunswick, GA	2.6 (11t)	9.1 (3t)

Ties are noted with a (t). A "C" denotes a custom survey area. Numbers in bold represent top 10 market rank in the 12+ demographic or a top five ranking for the target demographic listed. © Arbitron. May not be quoted or reproduced without prior written permission from Arbitron. All data is Monday-Sunday, 6am-mid.

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JEREMY CAMP Walk By Faith (BEC)	1001	-19	19	36/0
2	2	MERCYME Here With Me (INO/Curb)	861	-42	26	38/0
3	3	THIRD DAY I Believe (Essential/PLG)	831	-69	20	36/0
5	4	TREE63 Blessed Be Your Name (Inpop)	820	-7	33	36/0
6	5	BETHANY DILLON All I Need (Sparrow/EMI CMG)	817	-3	9	31/0
4	6	STEVEN CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	780	-58	15	34/0
7	7	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	688	-51	29	36/0
9	8	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	679	+28	7	27/3
8	9	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	655	-16	12	29/0
10	10	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	638	+54	5	31/1
11	11	BY THE TREE Beautiful One (Fervent)	582	+20	7	23/3
12	12	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	540	-20	31	35/0
13	13	SELAH You Raise Me Up (Curb)	537	-15	24	32/0
14	14	KUTLESS Sea Of Faces (BEC)	518	-25	22	31/0
15	15	DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	491	-41	22	26/0
17	16	WATERMARK The Glory Of Your Name (Rocketown)	485	+3	7	23/0
19	17	MATTHEW WEST The End (Sparrow/EMI CMG)	483	+17	16	23/1
16	18	TELECAST The Beauty Of Simplicity (BEC)	483	-14	8	19/0
18	19	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	446	-21	9	21/0
21	20	BARLOWGIRL Never Alone (Fervent)	405	-2	10	17/0
26	21	FFH Still The Cross (Essential/PLG)	401	+50	3	17/1
23	22	BEBO NORMAN Disappear (Essential/PLG)	375	+12	4	18/3
22	23	TREVOR MORGAN Fall Down (BHT)	364	-1	7	15/0
24	24	JEFF DEYO As I Lift You Up (Gotee)	344	-14	10	13/0
20	25	ANTHONY EVANS Here's My Life (INO)	336	-81	12	21/0
30	26	BUILDING 429 The Space In Between Us (Word/Curb/Warner Bros.)	331	+72	2	19/5
27	27	NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	327	+22	3	17/3
25	28	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	323	-29	13	13/0
29	29	SWIFT Alive In Love (Flicker)	300	+31	4	12/0
28	30	AVALON You Were There (Sparrow/EMI CMG)	271	-18	17	17/0

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 9/12-9/18. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.). © 2004, R&R, Inc.

New & Active

TREE63 King (Inpop)

Total Plays: 259, Total Stations: 11, Adds: 0

PHILLIPS, CRAIG & DEAN You Are God Alone (INO)

Total Plays: 222, Total Stations: 15, Adds: 6

POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)

Total Plays: 203, Total Stations: 17, Adds: 4

STARFIELD Filled With Your Glory (Sparrow/EMI CMG)

Total Plays: 172, Total Stations: 11, Adds: 0

ERIN O'DONNELL And So I Am (Inpop)

Total Plays: 118, Total Stations: 8, Adds: 1

SARAH KELLY Living Hallelujah (Gotee)

Total Plays: 110, Total Stations: 6, Adds: 0

GINNY OWENS New Song (Rocketown)

Total Plays: 107, Total Stations: 7, Adds: 1

NICOLE C. MULLEN Everyday People (Word/Curb/Warner Bros.)

Total Plays: 107, Total Stations: 5, Adds: 0

NATALIE GRANT Live For Today (Curb)

Total Plays: 103, Total Stations: 6, Adds: 1

AUDIO ADRENALINE Miracle (ForeFront/EMI CMG)

Total Plays: 101, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	6
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	6
BUILDING 429 The Space In Between Us (Word/Curb/Warner Bros.)	5
POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	4
CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	3
BY THE TREE Beautiful One (Fervent)	3
BEBO NORMAN Disappear (Essential/PLG)	3
NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	3
D. CROWDER BAND Revolutionary Love (Sixsteps/Sparrow/EMI CMG)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BUILDING 429 The Space In Between Us (Word/Curb/Warner Bros.)	+72
MICHAEL W. SMITH Healing Rain (Reunion/PLG)	+54
POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	+52
FFH Still The Cross (Essential/PLG)	+50
THIRD DAY You Are Mine (Essential/PLG)	+36
TREE63 King (Inpop)	+32
SWIFT Alive In Love (Flicker)	+31
CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	+28
NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	+22
JENNIFER KNAPP/MAC POWELL Sing Alleluia (Essential)	+21

Christian Activity

Storms Cut Down Airplay

Overall plays are down at the format, likely due to increased hurricane coverage by radio, which left less room for current airplay. Things could bounce back next week, so we'll keep an eye out for that. Nevertheless, **Jeremy Camp's** "Walk By Faith" stays at No. 1 on the chart for a sixth consecutive week. With 19 weeks on the chart so far, this one looks like it will be here for the long run.

Speaking of chart life, **Tree63's** "Blessed Be Your Name" and **Building 429's** "Glory Defined" have appeared for 33 and 31 weeks, respectively. **Casting Crowns'** "Who Am I" is in there with 29 weeks, followed by **MercyMe's** "Here With Me," at 26 weeks, and **Selah's** "You Raise Me Up," at 24 weeks.

Here's an interesting tidbit: While the chart is ranked by the total number of plays, things come out a little differently when viewed by total audience. This week, the top five songs by Total Audience are **Tree63's** "Blessed Be Your Name," **Jeremy Camp's** "Walk By Faith," **MercyMe's** "Here With Me," **Third Day's** "I Believe" and **By The Tree's** "Beautiful One."

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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	SANCTUS REAL Everything... (Sparrow/EMI CMG)	977	-46	16	26/0
1	2	BARLOWGIRL Never Alone (Fervent)	967	-162	24	23/0
3	3	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	936	+54	10	24/1
5	4	PAUL WRIGHT You're Beautiful (Gotee)	810	+15	12	23/0
4	5	MERCYME Here With Me (INO/Curb)	803	-11	26	21/0
7	6	BY THE TREE Beautiful One (Fervent)	800	+38	11	26/1
11	7	TOBYMAC Gone (ForeFront/EMI CMG)	764	+80	5	28/1
6	8	JEREMY CAMP Stay (BEC)	749	-37	17	21/0
10	9	OUT OF EDEN Soldiers (Gotee)	744	+12	10	20/0
12	10	BETHANY DILLON All I Need (Sparrow/EMI CMG)	739	+75	8	22/0
9	11	KUTLESS Sea Of Faces (BEC)	678	-67	28	18/0
8	12	D.CROWDERBAND Open Skies (Sixsteps/Sparrow/EMI CMG)	646	-102	16	18/0
17	13	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	577	+32	7	21/0
16	14	JADDON LAVIK Following You (BEC)	572	+6	15	15/0
14	15	AUDIO ADRENALINE Miracle (ForeFront/EMI CMG)	554	-35	8	20/0
13	16	MATTHEW WEST The End (Sparrow/EMI CMG)	477	-131	14	16/1
18	17	PLUMB Taken (Curb)	468	-51	13	16/0
19	18	STARFIELD Filled With Your Glory (Sparrow/EMI CMG)	464	-48	20	12/0
21	19	TREE63 King (Inpop)	458	+47	3	19/1
20	20	SWITCHFOOT Meant To Live (Red Ink/Columbia)	443	-44	11	9/0
27	21	BIG DISMAL Rainy Day (Lost Keyword)	395	+100	2	16/2
28	22	DAY OF FIRE Cornerstone (Essential/PLG)	387	+102	2	21/5
22	23	HAWK NELSON Every Little Thing (Tooth & Nail)	384	-16	9	13/0
23	24	STEVEN C. CHAPMAN All Things New (Sparrow/EMI CMG)	368	+3	13	13/0
26	25	BUILDING429 The Space In Between Us (Word/Curb/Warner Bros.)	366	+71	2	17/3
25	26	JEREMY CAMP Walk By Faith (BEC)	337	+16	6	8/0
30	27	TODD AGNEW Reached Down (Ardent)	334	+58	2	14/2
Debut	28	NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	314	+94	1	14/3
24	29	WARREN BARFIELD Soak It Up (Creative Trust Workshop)	311	-33	17	9/0
29	30	IAN ESKELIN Shout (Inpop)	297	+18	2	14/0

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 9/12 - Saturday 9/18. © 2004 Radio & Records.

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	1	KUTLESS Not What You See (BEC)	358	+45	13	26/2
2	2	THOUSAND FOOT... Faith, Love And... (Tooth & Nail/EMC)	349	+11	10	29/1
6	3	MOURNING SEPTEMBER Glorietta (Floodgate)	326	+43	10	21/2
1	4	JEREMY CAMP Stay (BEC)	294	-91	17	22/1
7	5	SANCTUS REAL Everything About You (Sparrow/EMI CMG)	282	+14	19	24/1
9	6	TOBYMAC Gone (ForeFront/EMI CMG)	279	+40	4	25/2
4	7	FALLING UP Bittersweet (Tooth & Nail)	254	-56	18	24/0
8	8	TAIT Reconnecting (ForeFront/EMI CMG)	234	-33	11	25/0
14	9	KIDS IN THE WAY Phoenix (Flicker)	227	+15	7	24/1
16	10	SKILLET Open Wounds (Ardent/Lava)	225	+20	5	27/2
17	11	DAY OF FIRE Cornerstone (Essential/PLG)	221	+42	4	29/4
5	12	HAWK NELSON Every Little Thing (Tooth & Nail)	220	-67	20	22/1
12	13	NUMBER ONE GUN You Fail Sometimes (Salvage/Floodgate)	212	-6	10	15/1
10	14	EVERYDAY SUNDAY What Love Is (Flicker)	205	-30	19	23/0
15	15	12 STONES Far Away (Wind-up)	203	-7	8	27/0
23	16	FM STATIC Definitely Maybe (Tooth & Nail)	202	+50	4	16/3
11	17	LAST TUESDAY Beat Dependent (DUG)	192	-33	11	20/0
19	18	TODD SMITH Alive (Curb)	188	+26	8	22/0
20	19	NATE SALLIE Without You (Curb)	186	+27	6	18/2
25	20	POOR MAN'S RICHES Energy (Word Of Mouth)	183	+35	4	18/2
24	21	FURTHER SEEMS FOREVER Hide Nothing (Tooth & Nail)	166	+17	2	16/4
21	22	KINGSDOWN Dearest Nameless (Independent)	147	-10	13	20/3
18	23	EOWYN Take Me Away (Independent)	144	-23	13	20/1
26	24	MENDING POINT Embers (Word Of Mouth)	137	-2	7	10/1
22	25	PROJECT 86 Safe Haven (Tooth & Nail)	137	-16	8	19/0
Debut	26	GRETCHEN Fading (Independent)	134	+40	1	15/3
28	27	UNDEROATH Reinventing Your Exit (Independent)	125	+2	5	6/1
Debut	28	APOLOGETIX Downer Of A Sister (Paradudes)	118	+16	1	13/0
Debut	29	FALLOUT Somewhere In Between (Be3)	113	+16	1	11/1
Debut	30	EVER STAYS RED I'll Tell The World (Wrinkle Free)	106	+1	1	13/0

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 9/12 - Saturday 9/18. © 2004 Radio & Records.

New & Active

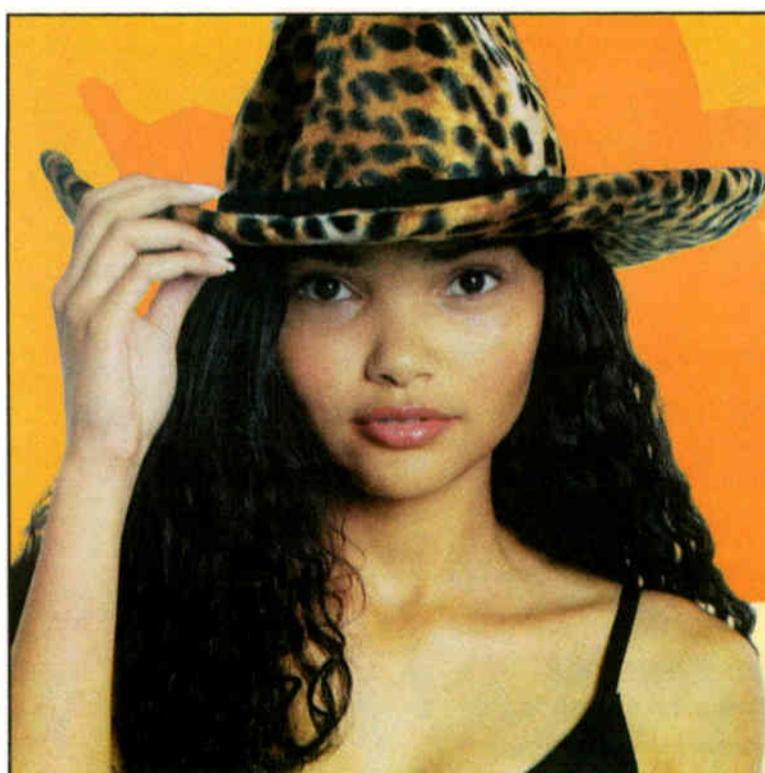
EVERLIFE Evidence (Tovah/SHELTER)
Total Plays: 289, Total Stations: 12, Adds: 0
FM STATIC Definitely Maybe (Tooth & Nail)
Total Plays: 216, Total Stations: 8, Adds: 0
ANTHONY EVANS You Know My Name (INO)
Total Plays: 211, Total Stations: 7, Adds: 0
OVERFLOW Better Place (Essential/PLG)
Total Plays: 209, Total Stations: 9, Adds: 1
BEBO NORMAN Disappear (Essential/PLG)
Total Plays: 208, Total Stations: 8, Adds: 2

TELECAST The Beauty Of Simplicity (BEC)
Total Plays: 204, Total Stations: 6, Adds: 1
PILLAR Rewind (Flicker/EMI CMG)
Total Plays: 176, Total Stations: 10, Adds: 0
BIG DADDY WEAVE Set Me Free (Fervent)
Total Plays: 174, Total Stations: 5, Adds: 0
STACIE ORRICO I Could Be The One (ForeFront)
Total Plays: 157, Total Stations: 6, Adds: 1
KIERRA SHEARD You Don't Know (EMI Gospel)
Total Plays: 156, Total Stations: 6, Adds: 1

New & Active

TREE63 King (Inpop)
Total Plays: 105, Total Stations: 14, Adds: 0
IAN ESKELIN Shout (Inpop)
Total Plays: 98, Total Stations: 12, Adds: 0
MUTEMATH Control (Word/Curb/Warner Bros.)
Total Plays: 97, Total Stations: 13, Adds: 8
STAPLE Pop (Flicker)
Total Plays: 95, Total Stations: 11, Adds: 1
TODD AGNEW Reached Down (Ardent)
Total Plays: 84, Total Stations: 5, Adds: 0

JAOED THORNS Lie Awake (Word Of Mouth)
Total Plays: 82, Total Stations: 7, Adds: 0
SEVENGLORY Really Free (7Spin)
Total Plays: 70, Total Stations: 5, Adds: 0
DROWNING JONAH Compromise (Independent)
Total Plays: 68, Total Stations: 5, Adds: 0
OVERFLOW Better Place (Essential/PLG)
Total Plays: 64, Total Stations: 6, Adds: 1
JONAH33 Silence Never Speaks (Ardent)
Total Plays: 58, Total Stations: 10, Adds: 4



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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	STEVEN C. CHAPMAN All Things New (Sparrow/EMI CMG)	382	+4	14	20/0
2	2	JEREMY CAMP Walk By Faith (BEC)	344	-1	15	18/0
4	3	CHRIS RICE Go Light Your World (Rocketown)	309	-9	11	18/0
5	4	WATERMARK The Glory Of Your Name (Rocketown)	308	-10	9	21/2
3	5	AVALDN You Were There (Sparrow/EMI CMG)	297	-33	17	15/0
8	6	FFH Still The Cross (Essential/PLG)	288	+32	5	20/0
7	7	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	287	+29	4	22/0
6	8	DESPERATION Beauty Of The Lord (Integrity/Vertical)	272	-13	9	15/0
9	9	BEBD NDRMAN Disappear (Essential/PLG)	258	+4	5	19/0
10	10	ANTHONY EVANS Here's My Life (INO)	193	-7	8	14/0
13	11	FERNAND DRTEGA Take Heart, My Friend (Curb)	186	+10	4	18/1
11	12	BABBIE MASON Shine The Light (Spring Hill)	177	-20	13	13/0
12	13	DELIRIDUS? Majesty (Here I Am) (Sparrow/EMI CMG)	171	-12	5	13/0
14	14	GREG LONG Fifteen (Christian)	155	-18	10	11/0
17	15	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	152	+9	2	12/1
16	16	KELLY MINTER This Is My Offering (Cross Driven)	152	-19	18	10/0
15	17	BIG DADDY WEAVE Heart Cries Holy (Fervent)	146	-25	13	8/0
18	18	TREE63 Blessed Be Your Name (Inpop)	140	+2	4	7/0
Debut	19	ALLEN ASBURY This Is My Father's World (Doxology)	117	+9	1	9/0
-	20	SCOTT KRIPPAYNE Bible Story (Spring Hill)	108	-4	2	9/0

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 9/12 - Saturday 9/18.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	GRITS Hittin' Curves (Gotee)
2	OUT OF EDEN Soldiers (Gotee)
3	JOHN REUBEN Life Is Short (Gotee)
4	FLYNN Love Is Dead (When) (Illect)
5	KJ-52 Back In The Day (Uprok)
6	MARS ILL Planes And Trains (Gotee)
7	OJ MAJ DJ Maj Attack (Gotee)
8	SDUL PURPPOSE Bounce With Me (BEC)
9	DISCIPLES OF CHRIST (D.O.C) Antidote (Disciples Of Christ/Throne Room)
10	PEACE OF MIND We Gon A Make It (BEC)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	STEVEN C. CHAPMAN All Things New (Sparrow/EMI CMG)	898	-44	15	29/0
3	2	BETHANY DILLON All I Need (Sparrow/EMI CMG)	859	+65	9	33/1
2	3	JEREMY CAMP Walk By Faith (BEC)	842	-75	18	28/0
7	4	BY THE TREE Beautiful One (Fervent)	713	+46	10	30/2
5	5	MERCYME Here With Me (INO/Curb)	706	-37	20	22/0
6	6	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	698	+7	9	25/0
8	7	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	689	+47	6	26/0
10	8	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	657	+64	5	28/0
4	9	THIRD DAY I Believe (Essential/PLG)	628	-136	19	23/0
9	10	BEBD NDRMAN Disappear (Essential/PLG)	618	-23	10	25/0
11	11	FFH Still The Cross (Essential/PLG)	583	+22	6	26/1
12	12	ANTHONY EVANS Here's My Life (INO)	534	+28	12	21/0
14	13	BARLOWGIRL Never Alone (Fervent)	488	-3	13	19/0
15	14	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	484	-4	9	20/0
13	15	KUTLESS Sea Of Faces (BEC)	448	-48	20	19/0
19	16	TELECAST The Beauty Of Simplicity (BEC)	440	+19	5	20/0
17	17	CHRIS RICE Go Light Your World (Rocketown)	437	-2	12	19/0
25	18	NEWSBDYS Presence ... (Sparrow/EMI CMG)	428	+85	3	23/2
20	19	WATERMARK The Glory Of Your Name (Rocketown)	426	+16	7	21/1
23	20	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	423	+65	3	22/2
18	21	AVALON You Were There (Sparrow/EMI CMG)	412	-14	17	18/0
16	22	TREE63 Blessed Be Your Name (Inpop)	410	-47	20	13/0
21	23	CASTING... Who Am I (Beach Street/Reunion/PLG)	355	-29	20	14/0
26	24	TREVDR MORGAN Fall Down (BHT)	350	+11	8	17/0
22	25	JEFF DEYO As I Lift You Up (Gotee)	338	-25	7	13/0
27	26	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	336	-3	20	12/0
24	27	SELAH You Raise Me Up (Curb)	336	-11	20	16/1
30	28	BUILDING 429 The Space... (Word/Curb/Warner Bros.)	325	+14	2	18/1
28	29	D.CROWDERBAND Open Skies (Sixsteps/Sparrow/EMI CMG)	321	-14	20	14/0
29	30	MATTHEW WEST The End (Sparrow/EMI CMG)	298	-31	12	13/0

36 AC reporters. Songs ranked by total plays for the airplay week of Sunday 9/12 - Saturday 9/18.
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New & Active

POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)
Total Plays: 266, Total Stations: 16, Adds: 2
NICOL SPONBERG Safe (Curb)
Total Plays: 251, Total Stations: 12, Adds: 1
SHANE & SHANE He Is Exalted (Inpop)
Total Plays: 228, Total Stations: 13, Adds: 1
SWIFT Alive In Love (Flicker)
Total Plays: 215, Total Stations: 12, Adds: 1
CAEDMON'S CALL There's Only One (Holy One) (Essential/PLG)
Total Plays: 181, Total Stations: 10, Adds: 0

TODD SMITH Turn To You (Curb)
Total Plays: 179, Total Stations: 8, Adds: 1
TODD AGNEW Still Here Waiting (Ardent)
Total Plays: 174, Total Stations: 10, Adds: 0
GINNY OWENS New Song (Rocketown)
Total Plays: 166, Total Stations: 8, Adds: 0
OVERFLOW Come Home (Essential/PLG)
Total Plays: 155, Total Stations: 8, Adds: 0
BIG DISMAL Rainy Day (Lost Keyword)
Total Plays: 140, Total Stations: 8, Adds: 2

MANAGER'S MINUTE

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PART TWO OF A TWO-PART SERIES

Jesús López On The Record

Universal Music's Latin America & Iberian Peninsula Chairman speaks

In the first part of my conversation with Jesús López (9/3), he spoke about the Latin record industry in U.S. vs. that in Latin America, the impact of the Internet on the industry, piracy — both physical and through cyberspace — and the new era that the industry must adapt to.

The big question is, what is the new business model in this age of technology and mobility? "More than a new model, I'd like to say it's an evolution of the model," López says. "I don't think that the physical form of music will disappear. The CD may disappear in a few years, but something else will appear. We are already seeing it in some countries.

"In Brazil, for example, we are selling a high percentage of audio DVDs. It's a format that is creeping up on CDs, because the consumer wants more information. Sometimes they want to see the artist while listening to him, and this is the way to do it. It has an added value for the price.

"Super Audio CD is another format that is beginning to attract interest in many European countries. It's a lot more secure than CDs and has better sound quality. A lot of

technology is evolving, and it's doing so to better the physical product.

"The industry will grow because of the ability to go mobile. That will force us to study new cost formulas and what the public will be willing to pay. We will have to make adjustments to the way companies work, but we will never abandon the core business, which will remain the same."

Creating And Developing Art

One aspect of any new model should be to get back to the business of creating art. It's time to leave the corporate suits behind and make music, because if consumers are faced with paying for a full CD when it only has one hit, chances are they won't buy it.

"I absolutely agree," says López. "The business is guilty of releasing product that isn't top quality, wheth-

er it is because of lack of time, creativity or focus. More and more, though, we're all now focusing on making better and more well-rounded records.

"We need to find the largest number of good songs so that the public feels comfortable paying \$10-\$15 for a CD. You can distinguish the high-quality records by the number of sales. A hit in the U.S. sells 100,000 copies. When you see someone sell 1 million copies, it's because the album has all the characteristics we're talking about."

Another important element in keeping the industry fresh and growing is new-artist development. Many labels are releasing one-hit wonders and putting little effort and investment into developing new artists who will have long and successful careers. The music legends of years past don't necessarily exist anymore.

"What happened is that today's consumer has a need to get things fast and is less faithful than before," says López. "Thirty years ago a fan of The Rolling Stones bought all their records, whether they were good or bad. They were true fans of Juan Gabriel, José Alfredo Jiménez, etc. There was a faithfulness then that very few artists can get now. That has to do with consumer habits, with their access to information and with their ability to take in that information."

Another problem that López sees is that sometimes the public gets overwhelmed because they get too much information about an artist. They eventually get so fed up that they don't want to hear any more.

"In years past there was a certain mystery about artists," López says. "It's hard to get that today because it's easy to learn everything about them. Before, it was hard to find out much about an artist's private life. Now not only do you hear about it, you can see it.

"All those public scandals affect artists and lessen the value of their art. The public begins to take sides and to confuse an artist's art with his private life. And many times it's the artist who causes these situations and confuses his art with his private life. That makes it harder to have a long career."

"The business is guilty of releasing product that isn't top quality, whether it is because of lack of time, creativity or focus. More and more, though, we're all now focusing on making better and more well-rounded records."

The Indies' Role

Artist development is one thing indie labels know. And when the big companies go through hard times, indies thrive. They find new talent, put in the time and effort to develop it and, ultimately, create superstars — who are later taken over by the big companies.

"It's important that there always be indies, because they focus on certain market niches and artists," López says. "They help to develop those niches and artists, and, in the end, when they grow and need a structure to develop their records and artists internationally, they will need the support of a multinational with the structure necessary to accomplish that."

growth. We are becoming an important consumer power in the country. That certainly benefits us, and it is the reason that the U.S. has suffered less from the industry's decline.

"This is an expanding market. If you separate the U.S. Latin-market numbers from the U.S. general-market numbers, the U.S. Latin market would be the sixth largest in the world — above Brazil, Mexico or Spain. That tells us that it's a market that is growing."

Looking To The Future

In the case of Universal, what can we expect in the future? "We continue to invest in many artists," López says. "With all these alliances with independent labels, we have about 80% of reggaetón music. We are working on taking reggaetón from Puerto Rico to the entire U.S. and then to other countries, like Mexico, Spain and Argentina.

"We are also signing other artists we want to develop, like Javier García, who is a new Surco Records artist. And we're focusing on Juanes' third album and working hard with David Bisbal and Paulina Rubio.

"We have a lot of product in the market right now. We have strong artists in Argentina, like Bersuit, who have sold 250,000 copies of the album *Argentinidad Al Palo* in a country that is so weak right now that selling 50,000 copies is a hit. In Spain we have Antonio Orozco, who already has a platinum record.

"We are working to develop regional Mexican artists, a genre where we had been lagging behind. We're working on artists who do duranguense music and established artists, like Alicia Villarreal and Pedro Fernández.

"We're diversified and taking care of the market's and the consumer's needs. We continue to invest strongly in product from all the countries in Latin America."

"It's important that there always be indies, because they focus on certain market niches and artists."

The alliance of independents with multinationals also helps to generate business. López says, "In our case we have two good examples: Univision Music Group, which we have the license for outside the U.S. and Mexico, and Vale Music from Spain, which David Bisbal is signed to."

Latin radio in the U.S. is thriving. More and more stations are going Spanish to serve the huge Spanish-speaking communities all over the country, even in Middle America. But how much is Spanish-language radio's success helping the Latin record industry in this country?

"It helps us," López says. "Any media growth and any opportunity to showcase music directly to the public helps to increase sales and to increase visibility for our artists. Radio's growth is favorable to us.

"We are the largest minority in the U.S., and the one with the most



Jesús López



AMONG FRIENDS While in Los Angeles to promote his latest album, *A Corazón Abierto*, and the single "Me Dedicué A Perderte," superstar Alejandro Fernández (l) stopped by KLAX to visit with his buddy El Cucuy.

TALK BACK TO R&R!

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

Call me at 310-788-1670 or e-mail:

jmadrigal@radioandrecords.com

RADIO Y MÚSICA™

R&R

This Week In Spanish-Language Music

Radio Corner

Everardo Morales
PD, WWRB/West Palm Beach

The whole city is recuperating from Hurricane Frances. We're working with FEMA and the Red Cross to assist the community. I just got back from the center where they are handing out water and other basic necessities.

This has been hard for our community. I had never personally seen a situation like this, where there were no traffic lights working, gas lines were a mile long, and there was little or no food at the stores — just the sheer despair. The situation is getting better, and the city is getting back on its feet.

Before the hurricane hit we prepared to stay on the air to keep people informed. My wife and children came with me to the station, and I planned to stay on the air during the storm. But as soon as it hit, the station's generator went down. Three days later we were able to get another generator to get back on the air.

After the hurricane we got so many calls from people who had been left with nothing. Most people have electricity now, but there are some who still don't. A FEMA member will be with us on the air to give our community information on what they need to do to get help.



Everardo Morales

R&R Prioridades Discograficas

RR RADIO

For those of you who didn't get a chance to listen to the bits from the radio personalities who have been our guest EJs so far, here's your chance. This month Radio Prioridades Discográficas (GFA Latin Radio) recaps some of the best moments from our guest EJs and their shows — sometimes funny, sometimes wacky, but always in good fun. Now you have a second chance to listen to some of the best moments in Spanish-language radio.

On our list this month are Carlos Vives' "Como Tú" (EMI Latin), Néstor Torres' "Labios Dulces" (Heads Up International), Pueblo Café's "Toda Mi Vida" (Balboa), Ozomatli's "Te Estoy Buscando" (Concord), Banda Alameda's "Prisionero De Tus Brazos" (Balboa), Desol's "Cumbia Raza" (Curb), Gerardo Fernández's "Se Fue Mi Paloma" (Balboa), Ricardo Montaner's "Desesperado" (Warner Music Latina), Climax's "El Za Za La Mesa Que Más Aplauda" (Balboa), Superlitio's "Perdóname" (Cielo Music), Panteon Rococó's "Madre Candela" (Delanuca/BMG), Ozomatli's "Cuando Canto" (Concord), JD Natasha's "Lágrimas" (EMI Latin), Yahir's "La Locura" (Warner Music Latina) and Joan Sebastian's "Amar Como Te Amé" (Balboa).



HONOR SOCIETY Los Angeles Mayor Jim Hahn declared Los Tigres Del Norte honorary chairs of Latin Heritage Month 2004. They are seen here receiving the proclamation.



CHEERS Univision Music Group President and CEO José Behar held a private dinner in Los Angeles after the Latin Grammy ceremony. Seen here are several of UMG's artists and executives.



RECORD BREAKER Guinness just certified Yahir's record for most autographs signed consecutively by an artist — 2,852 in eight hours. Now that's popularity! He's seen here (r) with R&R Latin Formats Editor Jackie Madrigal after his performance at Club R&R.



VIVA MEXICO WSKQ/New York morning host Luis Jiménez had the honor of being Grand Marshal of the Mexican Independence Day parade in New York. He was happy to join the city's Mexican community on their day.



SHOW STOPPER Carlos Vives packed them in for a pre-Latin Grammy appearance at the House of Blues in Los Angeles. He performed his latest single, "Como Tú," from his album *El Rock De Mi Pueblo*.

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JUANES Nada Valgo Sin Tu Amor (Universal)	268
2	PEPE AGUILAR Miedo (Sony Discos)	257
3	ALEKS SYNTEK f/ANA TORROJA Duele El Amor (EMI Latin)	212
4	KALIMBA No Me Quiero Enamorar (Sony Discos)	189
5	CARLOS VIVES Como Tú (EMI Latin)	185
6	ANDY & LUCAS Son De Amores (BMG Latin)	159
7	PAULINA RUBIO Algo Tienes (Universal)	147
8	FRANCO DE VITA f/SIN BANOERA Si La Ves (Sony Discos)	141
9	ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony Discos)	124
10	YAHIR La Locura (Warner M.L.)	115
11	JULIETA VENEGAS Andar Conmigo (BMG Latin)	108
12	MARC ANTHONY Ahora Quién (Sony Discos)	100
13	DIEGO TORRES Déjame Estar (BMG Latin)	96
14	MARCO ANTONIO SOLIS Prefiero Partir (Fonovisa)	95
15	MARIANA Que No Me Faltes Tú (Univision)	92
16	REYLI BARBA Desde Que Llegaste (Sony Discos)	92
17	JULIETA VENEGAS Lento (BMG Latin)	89
18	CHAYANNE Sentada Aquí En Mi Alma (Sony Discos)	79
19	HA-ASH Estés En Donde Estés (Sony Discos)	74
20	MARC ANTHONY Valió La Pena (Sony Discos)	70
21	FRANCO DE VITA Tú De Qué Vas (Sony Discos)	67
22	SIN BANOERA Que Lloro (Sony Discos)	53
23	JUAN LUIS GUERRA Las Avispas (Karen)	50
24	DAVIO BISBAL Camina Y Ven (Universal)	48
25	JD NATASHA Lágrimas (EMI Latin)	48

Data is compiled from the airplay week of September 12-18, and based on a point system.
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Going For Adds

KUMBIA KINGS Fuego (EMI Latin)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	GILBERTO SANTA ROSA Sombra Loca (Sony Discos)	303
2	MARC ANTHONY Valió La Pena (Sony Discos)	266
3	JUAN LUIS GUERRA Las Avispas (Karen)	236
4	TITO NIEVES Fabricando Fantasías (SGZ Entertainment)	204
5	OON OMAR Pobre Diabla (VI Music)	141
6	VICTOR MANUELLE Te Propongo (Sony Discos)	140
7	CARLOS VIVES Como Tú (EMI Latin)	131
8	DADDY YANKEE Gasolina (VI Music)	124
9	GRUPO NICHE Culebra (Sony Discos)	109
10	ANDY & LUCAS Son De Amores (BMG Latin)	108
11	MARC ANTHONY Ahora Quién (Sony Discos)	72
12	ELVIS CRESPO 7 Días (Ole Music)	70
13	JUANES Nada Valgo Sin Tu Amor (Universal)	69
14	PUERTO RICAN POWER Si Pero No (J&N)	65
15	GRUPO NICHE Ni Como Amiga Ni Como Amante (Sony Discos)	62
16	VICTOR MANUELLE Lloré Lloré (Sony Discos)	60
17	MELINA LEON Quiero Ser Tuya (Sony Discos)	56
18	AVENTURA Llorar (Premium)	55
19	TONNY TUN TUN Dile A El (Karen)	55
20	LOS TOROS BAND Si Tú Estuvieras (Universal)	53
21	GRAN BANO Amiga Soledad (DAM Productions)	53
22	FLORIDO FLORES Necesito Money (Universal)	52
23	OOMENIC MARTE Ven Tú (J&N)	50
24	NEGROS Me Cambiaste La Vida (Premium)	49
25	ALEX "EL BIZCOCHITO" Dos Amantes (Sony Discos)	49

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BAD BOYS Volver A Empezar (Fuentes)
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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	GRUPO MONTEZ DE DURANGO Lástima Es Mi Mujer (Disa)	426
2	LOS TEMERARIOS Qué De Raro Tiene (Fonovisa)	395
3	BANDA EL RECODO Delante De Mi (Fonovisa)	325
4	CONJUNTO PRIMAVERA Vuelve Conmigo (Fonovisa)	272
5	PESADO Ojalá Que Te Mueras (Warner M.L.)	248
6	BETO Y SUS CANARIOS Está Llorando Mi Corazón (Disa)	228
7	LOS HOROSCOPOS DE DURANGO Dos Locos (Disa)	214
8	PATRULLA 81 No Aprendí A Olvidar (Disa)	204
9	LOS HURACANES DEL NORTE Te Perdoné Una Vez (Univision)	175
10	PALOMO Miedo (Disa)	164
11	VICENTE FERNANDEZ La Primera Con Agua (Sony Discos)	163
12	ALICIA VILLARREAL Soy Tu Mujer (Universal)	158
13	BANDA CUISILLOS Suavito (Balboa)	153
14	INTOCABLE Si Pudiera (EMI Latin)	151
15	LOS TIGRES DEL NORTE No Tiene La Culpa El Indio (Fonovisa)	132
16	K-PAZ DE LA SIERRA Volveré (Univision)	129
17	BRAZeros MUSICAL DE DURANGO Lágrimas Y Lluvia (Disa)	126
18	BRONCO "EL GIGANTE DE AMERICA" Basta (Fonovisa)	124
19	COYOTE Y SU BANDA TIERRA SANTA Piquetes De Hormiga (EMI Latin)	121
20	MARCO ANTONIO SOLIS Prefiero Partir (Fonovisa)	118
21	CONJUNTO ATARDECER Y Las Mariposas (Universal)	108
22	LOS HOROSCOPOS DE DURANGO Obsesión (Disa)	108
23	GRACIELA BELTRAN Corazón Encadenado (Univision)	105
24	INTOCABLE A Dónde Estabas (EMI Latin)	97
25	TIGRILLOS La Etica (Disa)	92

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TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	PESADO Ojalá Que Te Mueras (Warner M.L.)	214
2	DUELO Para Sobrevivir (Univision)	177
3	SOLIDO Contigo (Freddie)	110
4	JENNIFER PEÑA Hasta El Fin Del Mundo (Univision)	105
5	KUMBIA KINGS Fuego (EMI Latin)	103
6	KUMBIA KINGS Sabes A Chocolate (EMI Latin)	101
7	TIGRILLOS La Etica (Disa)	98
8	LA FUERZA Ilusión (Independiente)	96
9	JIMMY GONZALEZ & EL GRUPO MAZZ Corazón Dormido (Freddie)	88
10	GARY HOBBS Quiero Amarte (AMMX)	82
11	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	79
12	LOS PALOMINOS Qué Suerte La Mía (Urbana)	76
13	MICHAEL SALGADO Mi Cielo Gris (Freddie)	74
14	ALICIA VILLARREAL Soy Tu Mujer (Universal)	71
15	CHENTE BARRERA La Misma Intención (Q-Vo)	68
16	LA FIEBRE Quiero (Freddie)	68
17	IMAN Si Me Hubieras Dicho (Univision)	66
18	LOS PALOMINOS Chulita (Urbana)	64
19	INTOCABLE Si Pudiera (EMI Latin)	59
20	ALAZZAN Por Qué (Freddie)	58
21	TABU Cumbia Pa' Que Baile (JM3)	57
22	SOLIDO Tal Vez (Freddie)	56
23	LA CONQUISTA El Feo (Vene Music)	56
24	JOE LOPEZ Esta Vez (EMI Latin)	56
25	NOTABLE Dame Una Razón (Univision)	54

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Rock/Alternative

TW	ARTIST Title Label(s)
1	BERSUIT VERGARABAT Argentinidad Al Palo (Universal)
2	JULIETA VENEGAS Lento (BMG Latin)
3	VOLUMEN CERO Autos (Warner M.L.)
4	CONTROL MACHETE El Apostador (Universal)
5	CAFE TACUBA Eres (Universal)
6	ALEKS SYNTEK fJANA TORROJA Duele El Amor (EMI Latin)
7	OZOMATLI Cuando Canto (Concord)
8	ELY GUERRA Djos Claros, Labios Rosas (Higher Octave)
9	INSPECTOR Ska Voovie Boobie Baby (Universal)
10	ENANITOS VERDES Tu Cárcel (Universal)
11	ZOE Peace And Love (Sony Discos)
12	PANTEON ROCOCO La Ciudad De La Esperanza (Delanuca/DLN)
13	LUCYBELL Sálvame La Vida (Warner M.L.)
14	SUPERLITIO Lo Fi (Cielo Music Group/BMG Latin)
15	LIQUITS Chido (Surco)

Songs ranked by total number of points. 10 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	PAULINA RUBIO Perros (Universal)
2	PEDRO JESUS Miradita Y Meneito (MP)
3	GILBERTO SANTA ROSA Sombra Loca (Sony Discos)
4	MARC ANTHONY Valió La Pena (Sony Discos)
5	TITO NIEVES Fabricando Fantasías (SGZ Entertainment)
6	FULANITO Pégate (Cutting)
7	VICTOR MANUELLE Te Propongo (Sony Discos)
8	GRUPO NICHE Culebra (Sony Discos)
9	CHULY Perrea (Hill2Hill)
10	SON DE CALI Vida Consentida (Univision)
11	GRUPO AGUAKATE Todo El Mundo (Universal)
12	CELIA CRUZ & DON DINERO Son De La Loma (J&R)
13	PUERTO RICAN POWER Sí Pero No (J&N)
14	MARC ANTHONY Ahora Quién (Sony Discos)
15	FRAGANCIA Ahora Vengo Yo (El Toque Toque) (Latinflava)

Songs ranked by total number of points. 21 Record Pool reporters.

SOUTH

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EAST

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**IN THE UNITED STATES BANKRUPTCY COURT
FOR THE MIDDLE DISTRICT OF FLORIDA - TAMPA DIVISION
www.flmb.uscourts.gov**

In re:)	Chapter 11
PETACOM OF JOPLIN, LLC)	Case No. 03-20980-8P1
PETACOM MEDIA, LLC)	Case No. 04-2908-8P1
PETACOM OF TEXARKANA, LLC)	Case No. 04-2906-8P1
PETACOM OF SHOW LOW, LLC)	Case No. 04-2910-8P1
Debtors.)	(Jointly Administered under Case No. 03-20980-8P1)

**NOTICE OF (A) CONFIRMATION HEARING AND (B) PROPOSED SALE OF SUBSTANTIALLY ALL
OF THE DEBTORS' OPERATING ASSETS OUTSIDE THE ORDINARY COURSE OF BUSINESS
FREE AND CLEAR OF ALL LIENS, CLAIMS, AND ENCUMBRANCES**

PLEASE TAKE NOTICE (the "Notice") that on August 26, 2004, the above-captioned debtors and debtors-in-possession (the "Debtors") filed their Joint Amended Plan of Reorganization (the "Plan").

PLEASE TAKE FURTHER NOTICE that a hearing to consider confirmation of the Plan (the "Confirmation Hearing") has been scheduled before the Honorable Alexander L. Paskay at the Federal Courthouse, 801 N. Florida Avenue, Tampa, Florida 33602 on **October 5, 2004 at 1:30 p.m.**, prevailing Eastern time, at which time the Debtors will seek entry of an order confirming Plan.

PLEASE TAKE FURTHER NOTICE that pursuant to Section 7.7 of the Plan, at the Confirmation Hearing, the Court will consider as an alternative method of funding the Plan payments, any bona fide offer to purchase the Operating Assets of the Debtors, or the stock in some or all of the Debtors (in either case, an "Alternative Transaction") as going concerns, free and clear of all liens, claims, interests and encumbrances, that is filed with the Court and served upon the Debtors and Textron Financial Corporation no later than **September 30, 2004 at 5:00 p.m.** In order to be considered a bona fide offer, any offer to purchase must:

- (a) be in writing in a form of Asset Purchase Agreement (the "Agreement") in a form approved by counsel for the Debtors and Textron Financial Corporation, a copy of which may be obtained from Jordi Guso, Esquire, BERGER SINGERMAN, P.A., 200 South Biscayne Boulevard, Suite 1000, Miami, Florida 33131, or Harley E. Riedel, Esquire, STICHTER, RIEDEL, BLAIN & PROSSER, P.A., 110 East Madison Ave., Suite 200, Tampa, Florida 33602;
- (b) contain no contingencies to closing (including any representations or warranties, other than good title and the validity of the licenses, that have not been waived or satisfied at the time of the commencement of the Confirmation Hearing) other than FCC approval;
- (c) be for a purchase price of at least \$7.0 million payable in cash at closing;
- (d) provide for a closing no later than the eleventh day following FCC approval;
- (e) require the purchaser to diligently pursue FCC approval, including the filing of an application for approval of the transaction no later than ten days after entry of an order approving the offer to purchase; and
- (f) be accompanied by a good faith deposit in an amount equal to 10% of the purchase price, which deposit shall be held in an interest-bearing escrow account at Stichter, Riedel, Blain & Prosser, P.A. (or other third party escrow agent acceptable to the Debtors and Textron) and which shall (i) be applied to the purchase price at closing if the offer to purchase is approved by the Court and FCC approval is obtained; (ii) be forfeited to the Debtors if the offer to purchase is approved by the Court and FCC approval is obtained but the Purchaser fails to timely close; or (iii) be returned to the Purchaser if the Court does not approve the Purchaser's offer or if the FCC does not approve the transaction through no fault of the

Purchaser; and

- (g) require the Purchaser to assist the Debtors in collecting accounts receivable and to remit all proceeds from the Accounts Receivable to the Debtors.

If one or more qualifying offers to purchase are received, the Court will determine which offer, inclusive of the Debtors' reorganization, is highest and best, considering, *inter alia*, the purchase price, the relative transactional costs of the two transactions (including the payment of any brokerage fee), the contingencies related to each transaction, and the expected closing date for each transaction and any costs or losses associated with such delay.

PLEASE TAKE FURTHER NOTICE that the transfer of assets pursuant to the Plan is a transfer pursuant to Section 1146(c) of the Bankruptcy Code and that the Confirmation Order shall provide that the sale and the assets transferred pursuant thereto shall not be taxed under any federal, state, local, municipal or other law imposing or claiming to impose a stamp tax or other similar tax.

PLEASE TAKE FURTHER NOTICE that pursuant to §§105, 1123 and 1129 of the Bankruptcy Code, in order to preserve and implement the various transactions contemplated by and provided for in the Plan including the sale of operating assets of the Debtors (the "Transferred Assets"), as of the Confirmation Date, except as otherwise provided in the Plan or in the Confirmation Order, all Person or Entities that have held, currently hold or may hold a Claim or other Debt, Liability or Equity Interest that is discharged pursuant to the terms of the Plan are and shall be permanently enjoined and forever barred to the fullest extent permitted by law from (a) commencing or continuing in any manner such discharged Claims, Debts, Liabilities, or Equity Interests or their Properties, including the Transferred Assets; (b) enforcing, attaching, collecting or recovering in any manner any judgment, award, decree or order against the Debtors, or their respective Properties, including the Transferred Assets; (c) creating, perfecting or enforcing any Lien or encumbrance against the Debtors, or their Properties, including the Transferred Assets; (d) asserting a setoff, right of subrogation or recoupment of any kind against any Debt, Liability or obligation due to the Debtors, or their Properties, including the Transferred Assets; and (e) commencing or continuing, in any manner or in any place, any action that does not comply with or is inconsistent with the provisions of the Plan or the Confirmation Order. The Debtors or the purchaser shall have the right to independently seek enforcement of this general injunction provision.

PLEASE TAKE FURTHER NOTICE that inquiries regarding this Notice, the Confirmation, or the procedures set forth therein may be directed to the Debtors' counsel, Harley E. Riedel, Esq., Stichter, Riedel, Blain & Prosser, P.A., 110 East Madison Ave., Suite 200, Tampa, Florida 33602, (813) 229-0144 or Jordi Guso, Esq., counsel to Textron Financial Corporation, Berger Singerman, P.A., 200 South Biscayne Boulevard, Suite 1000, Miami, Florida 33131, (305) 755-9500.

Tampa, Florida
Dated: September 17, 2004

CHR/POP

LW	TW	
2	1	MAROON 5 She Will Be Loved (Octone/J/RMG)
1	2	ASHLEE SIMPSON Pieces Of Me (Geffen)
3	3	AVRIL LAVIGNE My Happy Ending (Arista/RMG)
5	4	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)
6	5	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
7	6	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
4	7	JOJO Leave (Get Out) (BlackGround/Universal)
13	8	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
10	9	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)
8	10	CHRISTINA MILIAN Dip It Low (Island/IDJMG)
11	11	ALICIA KEYS If I Ain't Got You (J/RMG)
9	12	NINA SKY Move Ya Body (Next Plateau/Universal)
18	13	KELLY CLARKSON Breakaway (Hollywood)
15	14	LINKIN PARK Breaking The Habit (Warner Bros.)
16	15	FINGER ELEVEN One Thing (Wind-up)
19	16	TERROR SQUAD Lean Back (Universal)
12	17	KEVIN LYTTLE Turn Me On (Atlantic)
14	18	NELLY My Place (Derrty/Fo' Reel/Universal)
21	19	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)
17	20	HOOBASTANK The Reason (Island/IDJMG)
22	21	SEETHER f/AMY LEE Broken (Wind-up)
20	22	JUVENILE Slow Motion (Cash Money/Universal)
41	23	DESTINY'S CHILD Lose My Breath (Columbia)
24	24	SWITCHFOOT Care You To Move (Red Ink/Columbia)
23	25	C. AGUILERA f/M. ELLIOTT Car Wash (DreamWorks/Geffen/Interscope)
25	26	USHER f/ALICIA KEYS My Boo (LaFace/Zomba)
26	27	ASHLEE SIMPSON Shadow (Geffen)
27	28	HILARY DUFF Fly (Buena Vista/Hollywood)
33	29	NELLY f/C. AGUILERA Tit Ya Head Back (Derrty/Fo' Reel/Universal)
28	30	DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)

#1 MOST ADDED

BRITNEY SPEARS My Prerogative (Jive/Zomba)

#1 MOST INCREASED PLAYS

DESTINY'S CHILD Lose My Breath (Columbia)

TOP 5 NEW & ACTIVE

- GAVIN DEGRAW I Don't Want To Be (J/RMG)
- CHRISTINA MILIAN f/JDE BUDDEN Whatever U Want (Island/IDJMG)
- J-KWON You & Me (So So Def/Zomba)
- JDSS STONE You Had Me (S-Curve/EMC)
- THREE DAYS GRACE Just Like You (Jive/Zomba)

CHR/POP begins on Page 25.

CHR/RHYTHMIC

LW	TW	
2	1	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
1	2	TERROR SQUAD Lean Back (Universal)
4	3	NELLY My Place (Derrty/Fo' Reel/Universal)
3	4	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
8	5	USHER f/ALICIA KEYS My Boo (LaFace/Zomba)
6	6	AKON f/STYLES P. Locked Up (SRC/Universal)
5	7	LL COOL J Headsprung (Def Jam/IDJMG)
7	8	CHRISTINA MILIAN Dip It Low (Island/IDJMG)
9	9	JUVENILE Slow Motion (Cash Money/Universal)
11	10	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)
10	11	KEVIN LYTTLE Turn Me On (Atlantic)
12	12	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)
13	13	J-KWON You & Me (So So Def/Zomba)
20	14	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)
16	15	MASE Breathe, Stretch, Shake (Bad Boy/Universal)
19	16	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL OIary (J/RMG)
41	17	DESTINY'S CHILD Lose My Breath (Columbia)
15	18	T.I. Let's Get Away (Grand Hustle/Atlantic)
17	19	NINA SKY Move Ya Body (Next Plateau/Universal)
18	20	USHER Confessions Part 2 (LaFace/Zomba)
14	21	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)
27	22	N.O.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Def Jam/IDJMG)
21	23	LIL SCRAPPY No Problem (BME/Reprise)
32	24	CHINGY Balla Baby (DTP/Capitol)
37	25	LL COOL J Hush (Def Jam/IDJMG)
23	26	213 Groupie Luv (TVT)
28	27	SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)
22	28	MONICA U Should've Known Better (J/RMG)
24	29	LLOYD BANKS I'm So Fly (Interscope)
34	30	FABOLOUS Breathe (Atlantic)

#1 MOST ADDED

TWISTA f/R. KELLY So Sexy Chapter II (Never Like This) (Atlantic)

#1 MOST INCREASED PLAYS

DESTINY'S CHILD Lose My Breath (Columbia)

TOP 5 NEW & ACTIVE

- LLOYD Hey Young Girl (Murder Inc./Def Jam/IDJMG)
- MOBB DEEP Real Gangstaz (Violator/Zomba)
- LIL' WAYNE Go DJ (Cash Money/Universal)
- PITBULL Dammit Man (TVT)
- I-20 f/LUDACRIS Break Bread (DTP/Capitol)

CHR/RHYTHMIC begins on Page 52.

URBAN

LW	TW	
1	1	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
2	2	TERROR SQUAD Lean Back (Universal)
3	3	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)
4	4	NELLY My Place (Derrty/Fo' Reel/Universal)
5	5	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL OIary (J/RMG)
10	6	USHER f/ALICIA KEYS My Boo (LaFace/Zomba)
8	7	AKON f/STYLES P. Locked Up (SRC/Universal)
9	8	LIL SCRAPPY No Problem (BME/Reprise)
7	9	LL COOL J Headsprung (Def Jam/IDJMG)
6	10	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
12	11	ANTHONY HAMILTON Charlene (So So Def/Zomba)
14	12	MASE Breathe, Stretch, Shake (Bad Boy/Universal)
11	13	TWISTA f/R. KELLY So Sexy (Atlantic)
17	14	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot/Asylum)
13	15	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)
18	16	NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)
29	17	LIL' WAYNE Go DJ (Cash Money/Universal)
15	18	JUVENILE Slow Motion (Cash Money/Universal)
16	19	T.I. Let's Get Away (Grand Hustle/Atlantic)
22	20	LLOYD BANKS I'm So Fly (Interscope)
21	21	GUERRILLA BLACK f/BEENIE MAN Compton (Virgin)
26	22	DEM FRANCHISE BOYZ White Teaz (Universal)
32	23	LL COOL J Hush (Def Jam/IDJMG)
20	24	YOUNG BUCK Let Me In (Interscope)
24	25	CRIME MOB Knock If You Buck (BME/Warner Bros./Reprise)
-	26	DESTINY'S CHILD Lose My Breath (Columbia)
28	27	BODY HEADBANGERS f/YOUNGBLOODZ I Smoke, I Orink (Universal)
23	28	CHRISTINA MILIAN Dip It Low (Island/IDJMG)
37	29	FABOLOUS Breathe (Atlantic)
25	30	BRANDY Who Is She 2 U (Atlantic)

#1 MOST ADDED

R. KELLY Red Carpet (Jive/Zomba)

#1 MOST INCREASED PLAYS

DESTINY'S CHILD Lose My Breath (Columbia)

TOP 5 NEW & ACTIVE

- I-20 f/LUDACRIS Break Bread (DTP/Capitol)
- N2U Issues (Virgin)
- RUPEE Tempted To Touch (Atlantic)
- R. KELLY Red Carpet (Jive/Zomba)
- 213 Groupie Luv (TVT)

URBAN begins on Page 55.

AC

LW	TW	
4	1	LOS LONELY BOYS Heaven (Dr/Epic)
1	2	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
2	3	MARTINA MCBRIDE This One's For The Girls (RCA)
3	4	DIDO White Flag (Arista/RMG)
5	5	MAROON 5 This Love (Octone/J/RMG)
6	6	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
7	7	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)
8	8	KIMBERLEY LOCKE 8th World Wonder (Curb)
9	9	SEAL Love's Divine (Warner Bros.)
12	10	KEITH URBAN You'll Think Of Me (Capitol)
10	11	MERCYME Here With Me (INO/Curb)
11	12	JOSH GROBAN You Raise Me Up (143/Reprise)
14	13	3 DOORS DOWN Here Without You (Republic/Universal)
13	14	LIONEL RICHIE Just For You (Island/IDJMG)
16	15	JOSH GROBAN Remember When It Rained (143/Reprise)
15	16	LEANN RIMES f/IRONAN KEATING Last Thing On My Mind (Curb)
22	17	ELTON JOHN Answer In The Sky (Universal)
17	18	CHERIE Older Than My Years (Lava)
26	19	MARTINA MCBRIDE In My Daughter's Eyes (RCA)
18	20	ALICIA KEYS If I Ain't Got You (J/RMG)
19	21	HOOBASTANK The Reason (Island/IDJMG)
23	22	HALL & DATES I'll Be Around (U-Watch)
29	23	PHIL COLLINS Oon't Let Him Steal Your Heart Away (Atlantic)
21	24	SEALS & CROFTS Summer Breeze '04 (Warner Bros.)
20	25	JEFF TIMMONS Whisper That Way (SLG/Rising Phoenix)
24	26	CLAY AIKEN I Will Carry You (RCA/RMG)
28	27	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
27	28	NEWSONG f/NATALIE GRANT When God Made You (Reunion)
25	29	CELINE DION You And I (Epic)
-	30	KELLY CLARKSON Breakaway (Hollywood)

#1 MOST ADDED

MICHAEL MCDONALD Reach Out, I'll Be There (Motown/Universal)

#1 MOST INCREASED PLAYS

MARTINA MCBRIDE In My Daughter's Eyes (RCA)

TOP 5 NEW & ACTIVE

- SEAL Get It Together (Warner Bros.)
- KATRINA CARLSON Drive (Kataphonic)
- BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)
- CHRISTINE MCIVIE Friend (Koch)
- DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)

AC begins on Page 67.

HOT AC

LW	TW	
2	1	MAROON 5 She Will Be Loved (Octone/J/RMG)
1	2	HOOBASTANK The Reason (Island/IDJMG)
3	3	LOS LONELY BOYS Heaven (Dr/Epic)
5	4	FINGER ELEVEN One Thing (Wind-up)
4	5	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
7	6	ASHLEE SIMPSON Pieces Of Me (Geffen)
6	7	MAROON 5 This Love (Octone/J/RMG)
11	8	AVRIL LAVIGNE My Happy Ending (Arista/RMG)
8	9	3 DOORS DOWN Away From The Sun (Republic/Universal)
9	10	GAVIN DEGRAW I Don't Want To Be (J/RMG)
10	11	SWITCHFOOT Meant To Live (Red Ink/Columbia)
12	12	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)
17	13	JOHN MAYER Daughters (Aware/Columbia)
16	14	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)
13	15	NICKELBACK Someday (Roadrunner/IDJMG)
15	16	SARAH MCLACHLAN World On Fire (Arista/RMG)
19	17	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
20	18	SEETHER f/AMY LEE Broken (Wind-up)
22	19	KELLY CLARKSON Breakaway (Hollywood)
18	20	TRAIN Ordinary (Columbia)
21	21	AVION Seven Oays Without You (Columbia)
23	22	FIVE FOR FIGHTING The Devil In The Wishing Well... (Aware/Columbia)
28	23	DURAN DURAN (Reach Up For The) Sunrise (Epic)
25	24	ALANIS MORISSETTE Eight Easy Steps (Maverick/Reprise)
27	25	KILLERS Somebody Told Me (Island/IDJMG)
34	26	LENNY KRAVITZ Lady (Virgin)
29	27	HOWIE DAY Collide (Epic)
24	28	RICHARD MARX When You're Gone (Manhattan/EMC)
35	29	VANESSA CARLTON White Houses (A&M/Interscope)
38	30	DIDD Sand In My Shoes (Arista/RMG)

#1 MOST ADDED

CALLING Anything (RCA/RMG)

#1 MOST INCREASED PLAYS

JOHN MAYER Daughters (Aware/Columbia)

TOP NEW & ACTIVE

- MERCYME Here With Me (INO/Curb)
- JOHN MELLENCAMP Walk Tall (Island/IDJMG)
- KEANE Somewhere Only We Know (Interscope)
- CALLING Anything (RCA/RMG)

AC begins on Page 67.

ROCK

LW	TW	
1	1	THREE DAYS GRACE Just Like You (Jive/Zomba)
2	2	VELVET REVOLVER Fall To Pieces (RCA/RMG)
3	3	ALTER BRIDGE Open Your Eyes (Wind-up)
5	4	VELVET REVOLVER Slither (RCA/RMG)
4	5	SHINEDOWN Simple Man (Atlantic)
6	6	LINKIN PARK Breaking The Habit (Warner Bros.)
9	7	CROSSFADE Cold (Columbia)
10	8	BREAKING BENJAMIN So Cold (Hollywood)
12	9	GODSMACK f/DROPBOX Toucha (Republic/Universal)
15	10	PAPA ROACH Getting Away With Murder (Geffen)
8	11	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)
16	12	KENNY WAYNE SHEPHERD Alive (Reprise)
7	13	JET Rollover O.J. (Atlantic)
17	14	SILVERTIDE Ain't Comin' Home (J/RMG)
14	15	GREEN DAY American Idiot (Reprise)
18	16	CHEVELLE Vitamin R (Leading Us Along) (Epic)
11	17	SALIVA Survival Of The Sickest (Island/IDJMG)
19	18	SLIPKNOT Ouality (Roadrunner/IDJMG)
26	19	NICKELBACK Because Of You (Roadrunner/IDJMG)
23	20	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)
24	21	A PERFECT CIRCLE Blue (Virgin)
21	22	TESLA Words Can't Explain (Sanctuary/SRG)
25	23	KORN Word Up (Epic)
22	24	VAN HALEN Up For Breakfast (Warner Bros.)
29	25	LOSTPROPHETS Wake Up (Make A Move) (Columbia)
27	26	DROWNING POOL Love And War (Wind-up)
28	27	MEGADETH Oie Dead Enough (Sanctuary/SRG)
-	28	SWITCHFOOT Meant To Live (Red Ink/Columbia)
-	29	PUDDLE OF MUDD Spin You Around (Geffen)
30	30	THORNLEY Easy Comes (Roadrunner/IDJMG)

#1 MOST ADDED

COLLECTIVE SOUL Counting The Days (EI Music Group)

#1 MOST INCREASED PLAYS

NICKELBACK Because Of You (Roadrunner/IDJMG)

TOP 5 NEW & ACTIVE

- PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)
- COLLECTIVE SOUL Counting The Days (EI Music Group)
- DAMAGEPLAN Pride (Elektra/Atlantic)
- HELMET See You Dead (Interscope)
- MARILYN MANSON Personal Jesus (Nothing/Interscope)

ROCK begins on Page 77.

URBAN AC

LW	TW	ARTIST	SON	Label
1	1	PRINCE	Call My Name	Columbia
2	2	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL	Diary	J/RMG
3	3	ANITA BAKER	You're My Everything	Blue Note/EMC
4	4	LUTHER VANDROSS	Think About You	J/RMG
5	5	TEENA MARIE	Still In Love	Cash Money/Universal
7	6	JILL SCOTT	Golden	Hidden Beach/Epic
6	7	BRIAN MCKNIGHT	What We Do Here	Motown
8	8	R. KELLY	U Saved Me	Jiva/Zomba
9	9	ALICIA KEYS	If I Ain't Got You	J/RMG
13	10	PATTI LABELLE & RONALD ISLEY	Gotta Go Solo	Def Soul/IDJMG
10	11	R. KELLY	Happy People	Jiva/Zomba
11	12	KEM	Love Calls	Motown/Universal
12	13	BOYZ II MEN	What You Won't Do For Love	MSM/Koch
14	14	PATTI LABELLE	New Day	Def Soul/IDJMG
15	15	TAMYRA GRAY	Raindrops Will Fall	19/Sobe
16	16	BONEY JAMES f/BILAL	Better With Time	Warner Bros.
18	17	T. MARIE f/G. LEVERT	A Rose By Any Other Name	Cash Money/Universal
17	18	VAN HUNT	Down Here In Hell	(With You) Capitol
20	19	ANGIE STONE	U-Haul	J/RMG
22	20	NORMAN BRDWN	I Might	Warner Bros.
26	21	NELLY	My Place	(Derry/Fo' Reel/Universal)
24	22	LALAH HATHAWAY	Forever, For Always, For Love	GRP/VMG
21	23	AMEL LARRIEUX	For Real	Bkiss Life
23	24	LASHELL GRIFFIN	Free	Epic
25	25	TAMIA	Still	Atlantic
27	26	FANTASIA	I Believe	J/RMG
-	27	JOSS STDNE	Spoiled	(S-Curve/EMC)
-	28	THED	Chemistry	TWP
-	29	INCOGNITO	True To Myself	Narada
-	30	JEFF MAJORS	Pray	Music One

#1 MOST ADDED

O'JAYS Make Up (Sanctuary/SRG)

#1 MOST INCREASED PLAYS

PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/IDJMG)

TOP 5 NEW & ACTIVE

- RAPHAEL SAADIO Rife Love (Pookie/Navarre)
- URBAN MYSTIC Where Were You? (Sobe)
- USHER f/ALICIA KEYS My Boo (LaFace/Zomba)
- ST. GEORGE Let's Get Together (Unity)
- O'JAYS Make Up (Sanctuary/SRG)

URBAN begins on Page 55.

COUNTRY

LW	TW	ARTIST	SON	Label
1	1	KEITH URBAN	Days Go By	Capitol
2	2	TIM MCGRAW	Live Like You Were Dying	Curb
4	3	SARA EVANS	Suds In The Bucket	RCA
5	4	GRETCHEN WILSON	Here For The Party	Epic
7	5	GEORGE STRAIT	I Hate Everything	MCA
6	6	ANDY GRIGGS	She Thinks She Needs Me	RCA
8	7	ALAN JACKSON	Too Much Of A Good Thing Is A Good Thing	Arista
9	8	TOBY KEITH	Stays In Mexico	DreamWorks
3	9	TERRI CLARK	Girls Lie Too	Mercury
11	10	BRODKS & DUNN	That's What It's All About	Arista
10	11	PHIL VASSAR	In A Real Love	Arista
12	12	RASCAL FLATTS	Feels Like Today	Lyric Street
13	13	JDE NICHOLS	If Nobody Believed In You	Universal South
14	14	GARY ALLAN	Nothing On But The Radio	MCA
15	15	LONESTAR	Mr. Mom	BNA
16	16	TRACE ADKINS	Rough & Ready	Capitol
18	17	DIERKS BENTLEY	How Am I Doin'	Capitol
19	18	JIMMY WAYNE	You Are	DreamWorks
20	19	KENNY CHESNEY	The Woman With You	BNA
17	20	JULIE ROBERTS	Break Down Here	Mercury
21	21	SHEDAISY	Come Home Soon	Lyric Street
23	22	BLAKE SHELTON	Some Beach	Warner Bros.
22	23	DARRYL WORLEY	Awful, Beautiful Life	DreamWorks
27	24	SHANIA TWAIN w/ BILLY CURRINGTON	Party For Two	Mercury
24	25	BLUE COUNTY	That's Cool	(Asylum/Curb)
25	26	MONTGOMERY GENTRY	You Do Your Thing	Columbia
28	27	TRICK PONY	The Bride	(Asylum/Curb)
29	28	STEVE HOLY	Put Your Best Dress On	Curb
35	29	REBA MCENTIRE	He Gets That From Me	MCA
32	30	J. BUFFETT f/M. MCBRIDE	Trip Around The Sun	(RCA/Mailboat)

#1 MOST ADDED

BIG & RICH Holy Water (Warner Bros.)

#1 MOST INCREASED PLAYS

KENNY CHESNEY The Woman With You (BNA)

TOP 5 NEW & ACTIVE

- DUSTY DRAKE I Am The Working Man (Warner Bros.)
- CARDLINA RAIN I Ain't Scared (Equity Music Group)
- JESSI ALEXANDER Make Me Stay Or Make Me Go (Columbia)
- BIG & RICH Holy Water (Warner Bros.)
- WARREN BROTHERS Sell A Lot Of Beer (429)

COUNTRY begins on Page 60.

SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
1	1	GEORGE BENSON	Softly, As In A Morning Sunrise	GRP/VMG
2	2	BONEY JAMES	Here She Comes	Warner Bros.
3	3	GERALD ALBRIGHT	To The Max	GRP/VMG
4	4	MICHAEL LINGTON	Show Me	Rendezvous
5	5	MARC ANTOINE	Mediterraneo	Rendezvous
8	6	WAYMAN TISDALE	Ain't No Stoppin' Us Now	Rendezvous
6	7	DAVE KOZ	All I See Is You	Capitol
7	8	ANITA BAKER	You're My Everything	Blue Note/EMC
13	9	RICHARD ELLIOT	Your Secret Love	GRP/VMG
10	10	CHRIS BOTTI	Back Into My Heart	Columbia
12	11	SEAL	Love's Divine	Warner Bros.
11	12	PAUL TAYLOR	Steppin' Out	Peak
9	13	JDYCE COOLING	Expression	Narada
14	14	PAUL JACKSON, JR.	Walkin'	Blue Note/EMC
17	15	TIM BOWMAN	Summer Grooves	(Liquid B)
15	16	MARION MEADOWS	Sweet Grapes	(Heads Up)
16	17	NORMAN BROWN	Up 'N' At 'Em	Warner Bros.
18	18	NICK COLIONNE	It's Been Too Long	(3 Keys Music)
19	19	KIM WATERS	In Deep	(Shanachie)
22	20	SDUL BALLETT	Cream	(215)
24	21	MINDI ABAIR	Come As You Are	GRP/VMG
20	22	RAMSEY LEWIS TRIO	The In Crowd	Narada
23	23	RENEE OLSTEAD	A Love That Will Last	(143/Reprise)
21	24	PATTI LABELLE	New Day	Def Soul/IDJMG
26	25	HALL & OATES	Love TKO	(U-Watch)
25	26	GLADYS KNIGHT f/EDSIO ALEJANDRO	Feelin' Good	(Vactron/Pyramid)
28	27	PETER WHITE	How Does It Feel	Columbia
27	28	STEVE OLIVER	Chips & Salsa	(Koch)
29	29	PIECES OF A DREAM	It's Go Time	(Heads Up)
30	30	CRAIG CHAQUICD	Her Boyfriend's Wedding	Narada

#1 MOST ADDED

PETER WHITE How Does It Feel (Columbia)

#1 MOST INCREASED PLAYS

MINDI ABAIR Come As You Are (GRP/VMG)

TOP 5 NEW & ACTIVE

- PAUL BROWN Moment By Moment (GRP/VMG)
- THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)
- GREG ADAMS Firefly (215)
- EVERETTE HARP Can You Hear Me (A440)
- DAVE KOZ Let It Free (Capitol)

Smooth Jazz begins on Page 74.

ACTIVE ROCK

LW	TW	ARTIST	SON	Label
1	1	BREAKING BENJAMIN	So Cold	(Hollywood)
4	2	PAPA ROACH	Getting Away With Murder	(Geffen)
2	3	LINKIN PARK	Breaking The Habit	(Warner Bros.)
7	4	VELVET REVOLVER	Fall To Pieces	(RCA/RMG)
3	5	THREE DAYS GRACE	Just Like You	(Jiva/Zomba)
6	6	ALTER BRIDGE	Open Your Eyes	(Wind-up)
8	7	CROSSFADE	Cold	(Columbia)
5	8	SALIVA	Survival Of The Sickest	(Island/IDJMG)
9	9	CHEVELLE	Vitamin R	(Leading Us Along) Epic
11	10	FUTURE LEADERS OF THE WORLD	Let Me Out	(Epic)
14	11	GOOSMACK f/DROPBOX	Touche	(Republic/Universal)
13	12	GREEN DAY	American Idiot	(Reprise)
10	13	SLIPKNOT	Duality	(Roadrunner/IDJMG)
15	14	LOSTPROPHETS	Wake Up	(Make A Move) Columbia
18	15	KORN	Word Up	(Epic)
16	16	VELVET REVOLVER	Slither	(RCA/RMG)
12	17	SHINEDOWN	Simple Man	(Atlantic)
17	18	A PERFECT CIRCLE	Blue	(Virgin)
19	19	SILVERTIDE	Ain't Comin' Home	(J/RMG)
20	20	NONPINT	The Truth	(Lava)
21	21	KENNY WAYNE SHEPHERD	Alive	(Reprise)
22	22	SKINDRED	Nobody	(Lava)
34	23	NICKELBACK	Because Of You	(Roadrunner/IDJMG)
27	24	DROWNING POOL	Love And War	(Wind-up)
24	25	PILLAR	Bring Me Down	(Flicker/EMI CMG/Virgin)
29	26	MARILYN MANSOON	Personal Jesus	(Nothing/Interscope)
26	27	THORNLEY	Easy Comes	(Roadrunner/IDJMG)
28	28	DAMAGEPLAN	Pride	(Elektra/Atlantic)
32	29	HELMET	See You Dead	(Interscope)
30	30	MEGADETH	Die Dead Enough	(Sanctuary/SRG)

#1 MOST ADDED

COLLECTIVE SOUL Counting The Days (E1 Music Group)

#1 MOST INCREASED PLAYS

NICKELBACK Because Of You (Roadrunner/IDJMG)

TOP 5 NEW & ACTIVE

- SKILLET Open Wounds (Arden/Lava)
- SUBMERSED Hollow (Wind-up)
- RAMMSTEIN Amerika (Republic/Universal)
- LETTER KILLS Don't Believe (Island/IDJMG)
- LAMB OF GOD Laid To Rest (Prosthetic/Epic)

ROCK begins on Page 77.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	GREEN DAY	American Idiot	(Reprise)
2	2	LINKIN PARK	Breaking The Habit	(Warner Bros.)
4	3	BREAKING BENJAMIN	So Cold	(Hollywood)
3	4	KILLERS	Somebody Told Me	(Island/IDJMG)
5	5	THREE DAYS GRACE	Just Like You	(Jiva/Zomba)
6	6	CHEVELLE	Vitamin R	(Leading Us Along) Epic
12	7	JIMMY EAT WORLD	Pain	(Interscope)
11	8	VELVET REVOLVER	Fall To Pieces	(RCA/RMG)
10	9	PAPA ROACH	Getting Away With Murder	(Geffen)
9	10	LOSTPROPHETS	Wake Up	(Make A Move) Columbia
7	11	SLIPKNOT	Duality	(Roadrunner/IDJMG)
8	12	FRANZ FERDINAND	Take Me Out	(Domino/Epic)
15	13	CROSSFADE	Cold	(Columbia)
17	14	CHIED AND CAMBRIA	A Favor House Atlantic	(Columbia)
14	15	HOBBASTANK	Same Direction	(Island/IDJMG)
13	16	BEASTIE BOYS	Triple Trouble	Capitol
18	17	MODEST MOUSE	Float On	(Epic)
20	18	TAKING BACK SUNDAY	A Decade Under The Influence	(Victory)
19	19	YELLOWCARD	Only One (Capitol)	
16	20	DASHBOARD CONFESSIONAL	Vindicated	(Vagrant/Interscope)
22	21	A PERFECT CIRCLE	Blue	(Virgin)
24	22	SNOW PATROL	Run	(A&M/Interscope)
26	23	USED	Take It Away	(Reprise)
27	24	MODEST MOUSE	Ocean Breathes Salty	(Epic)
29	25	SUM 41	We're All To Blame	(Island/IDJMG)
25	26	KORN	Word Up	(Epic)
23	27	ALTER BRIDGE	Open Your Eyes	(Wind-up)
28	28	CAKE	No Phone	(Columbia)
30	29	SKINDRED	Nobody	(Lava)
31	30	FUTURE LEADERS OF THE WORLD	Let Me Out	(Epic)

#1 MOST ADDED

HIVES Two-Timing Touch And Broken Bones (Interscope)

#1 MOST INCREASED PLAYS

JIMMY EAT WORLD Pain (Interscope)

TOP 5 NEW & ACTIVE

- KEANE Somewhere Only We Know (Interscope)
- KILLERS Mr. Brightside (Island/IDJMG)
- RIDDLIN' KIDS Stop The World (Awaro/Columbia)
- NICKELBACK Because Of You (Roadrunner/IDJMG)
- NONPINT The Truth (Lava)

ALTERNATIVE begins on Page 81.

TRIPLE A

LW	TW	ARTIST	SON	Label
1	1	R.E.M.	Leaving New York	(Warner Bros.)
2	2	BRUCE HORNSBY	Gonna Be Some Changes Made	(Columbia)
3	3	JOHN MELLENCAMP	Walk Tall	(Island/IDJMG)
6	4	JAMIE CULLUM	All At Sea	(Verve/Universal)
4	5	FINGER ELEVEN	One Thing	(Wind-up)
10	6	JOHN FDGERTY	Deja Vu	(All Over Again) DreamWorks/Geffen
5	7	RACHAEL YAMAGATA	Worm Me Down	(RCA Victor)
11	8	CARBON LEAF	Life Less Ordinary	(Vanguard)
8	9	SCISSOR SISTERS	Take Your Mama	(Universal)
9	10	NORAH JONES	What Am I To You?	(Blue Note/EMC)
16	11	CROSBY & NASH	Lay Me Down	(Sanctuary/SRG)
7	12	FINN BROTHERS	Won't Give In	(Nettwerk)
13	13	MINDY SMITH	Come To Jesus	(Vanguard)
30	14	MARK KNOPFLER	Boom, Like That	(Warner Bros.)
18	15	DZOMATLI	(Who Discovered) America?	(Concord)
19	16	SNOW PATROL	Run	(A&M/Interscope)
15	17	BDEANS	If It Makes You	(Zoe/Rounder)
12	18	MARDDN 5	She Will Be Loved	(Octone/J/RMG)
20	19	KEANE	Somewhere Only We Know	(Interscope)
21	20	CAKE	No Phone	(Columbia)
23	21	THRILLS	Not For All The Love In The World	(Virgin)
17	22	MODEST MOUSE	Float On	(Epic)
22	23	CHRISTINE MCVIE	Friend	(Koch)
-	24	ELVIS COSTELLO	Monkey To Man	(Lost Highway)
26	25	SARAH MCLACHLAN	World On Fire	(Arista/RMG)
-	26	STEVE EARLE	The Revolution Starts Now	(E-Squared/Artemis)
24	27	311	Love Song	(Volcano/Zomba)
29	28	CHARLIE MARS	Gather The Horses	(V2)
-	29	RAY LAMONTAGNE	Trouble	(RCA/RMG)
-	30	K.D. LANG	Helpless	(Nonesuch)

#1 MOST ADDED

ROBBIE ROBERTSON Shine Your Light (Hollywood)

#1 MOST INCREASED PLAYS

MARK KNOPFLER Boom, Like That (Warner Bros.)

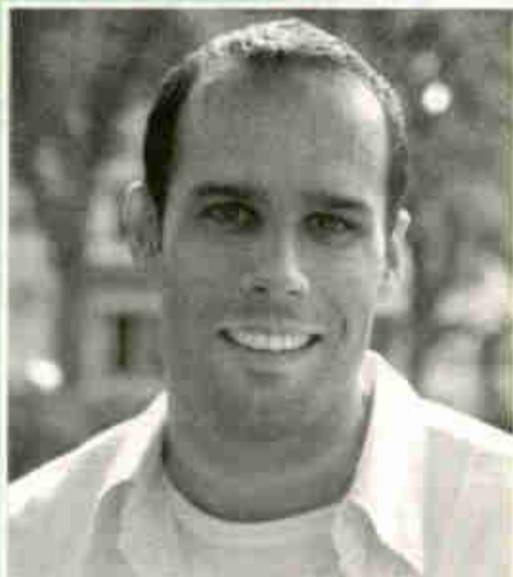
TOP 5 NEW & ACTIVE

- LOW MILLIONS Eleanor (Manhattan/EMC)
- NEVILLE BROTHERS Ball Of Confusion (Beck Porch/Narada)
- WILCO I'm A Wheel (Nonesuch)
- HOWIE DAY Collied (Epic)
- FRANZ FERDINAND Take Me Out (Domino/Epic)

TRIPLE A begins on Page 96.

Publisher's Profile

By Erica Farber



CAMERON STRANG

Founder/President, New West Records

New West Records, one of today's thriving independent record labels, can best be described as artist-friendly with a straightforward approach to selling records. Its founder and President, Cameron Strang, places an emphasis on quality music while providing a creative environment for artists. The label's unique roster includes such artists as Delbert McClinton, Tim Easton, Drive-By Truckers and The Flatlanders.

Getting into the business: "I was a lawyer in Vancouver, British Columbia. I worked at a small litigation firm but loved music. I did a little bit of legal work for bands. One day I decided to start a record company. I was walking down the street in St. Paul, MN with a friend of mine who was a recording engineer. He had a partner who had started a record company that was very successful. I thought that would be a great job. Originally, it was just me in my apartment. That was in 1996. At that point I was living in St. Paul. I'd left the law firm, and I'd been working on film and commercial crews. That's where it all began."

Founding New West Records: "At the very beginning I started working with Kelly Deal, who had been in The Breeders. Kelly approached me for some legal advice about a contract offer she had. She knew I was thinking about starting a label. She said, 'Why not just work with me, and we'll put this record out ourselves?' If either of us had really known what that involved, we probably wouldn't have done it. I was interested in growing the label and signing other bands; Kelly was more interested in having the freedom to make her own records and do her own thing. New West was launched out of that original partnership with Kelly."

Mission of the company: "The mission of New West is to be a full-service independent record label that puts service and service to the artist first. That's how the company's been built, and that's what we do. We provide all the marketing, promotion and publicity; we distribute the records; we promote the careers; and we sell records. As part of that, internally, it's a place where people can make a living doing what they love: working with music."

What he looks for in an artist: "First and foremost, we look for an artist whose art connects in a really personal way. It has to connect with somebody here on a level that they really feel like it's worth going to bat for in a big way. Then, a lot of it is just getting to know the artist as a person. One thing we don't do is try to control the type of music or art they're going to create. The first step is to look at the record or the music the person has

made. The second step is to meet with the artist to see if it is someone who is like-minded, dedicated and committed to his or her art."

Biggest challenge: "There are so many moving parts and so many issues, but that's part of what we love about it. First, it's a challenge to find artists who make music that we really love and that we consider viable enough to work with. Internally, dealing with the growth we've had has been an incredible challenge. That brings so many new issues, from financing to staff to office space. Then there's keeping up with all the changes in the industry itself."

Project he is currently working: "We're putting out a line of DVDs from the *Austin City Limits* TV show. They're based on the original concerts done for the television show. We were really honored to be involved in it. It's one of the incredible catalogs of performances in American music. There are over 400 performances. It's phenomenal."

State of the music industry: "The industry as it existed from about 1985-2000 is hurting, and probably for good reason. But, in general, the music business is doing well. Losing executives who make eight-figure salaries is not necessarily a bad thing for the industry. An industry based on selling massive hit records that do 14 million copies in America can't be an artistic business. Moving away from those models is a healthy thing. It is tough to watch people who just get caught up in it all lose their jobs, but I don't think all the changes are for the worse. When you put all those songs up on Napster, 40 million to 60 million people signed up and wanted to download music. There's nothing else you can put on the Internet that will get that many people there. That's a testimony to the power of music. For people who love music and want music in their lives, the music industry is starting to be healthier."

On Americana and roots music: "We have a lot of artists who could be called Americana. I'm not necessarily sure that's the right label though. Until the industry itself started to put everything in genres, most of it, historically, would have been considered American rock music of some sort. Labels can be a little misleading, which makes it hard for artists to move in and out of genres or to make records that encompass more than one genre. Our label has a focus on organic music where people play instruments and the songs are not so much programmed or electronic music or made by one or two individuals using a lot of samples."

The role of the independent label: "It's become more important. There's an incredible amount of opportunity. The industry is not dominated by major labels like it once was. Prior to all the consolidation and the Wall Street money there were all kinds of indie labels. A lot of the major labels started as indie labels. To some degree, the strength of the record industry can be monitored by the strength of the independent labels that are alive and well. It's nice to see a lot of independent labels having lots of success and to see people I've worked with and have gotten to know who have always been staunchly independent doing so well with their records."

Most influential individual: "The guys who ran the law firm I started at, Joe Golatti and Rod Anderson. I

learned a lot from them. The thing that really stuck with me was that those guys were lawyers all day, from 7am to 6pm, working with clients and doing legal work, and, at the same time, they were running a business. That's a unique entrepreneurial skill and motivation. We do the same thing here. I have to do all the work that I would normally do as a person working at a record company, and, at the same time, I have to run the company. Also Howie Gabriel, who works at Red Distribution. He gave me my first distribution deal. I didn't know anything about the music business, and he taught me a lot."

Career highlight: "There's really no one event. Probably signing a lot of the artists we have on the label. Every time an artist signs with us, entrusting us with that part of their career, those are huge highlights and things to celebrate here. That's a dream come true."

Career disappointment: "I am often reminded of records that we passed on that went on to be huge records somewhere else, but I don't look at those as disappointments. That's something I point to when talking to artists who bring us records. Probably the hardest part of this job — which nobody told me about when I started — is that you have to say no to so many talented people all the time for so many different reasons, and not because what they're doing isn't great. There are so many records that we haven't been able to work with that have gone on to be huge, which proves that nobody really knows anything in this business. You know what you like and you know what you have time to do and what you're capable of doing, but you don't really know which artists or songwriters are going to create something fantastic in the next 10 years of their life."

Something about his company that might surprise our readers: "That we love all kinds of music. Sometimes people think that you're only willing to work with or are a fan of the music you're working with, that that defines what you like or who you are. The big surprise to me was how much work and energy it took to even know about all the records that I loved. I had no idea how much work and energy and infrastructure it takes to do that."

Favorite radio format: "We listen on the Internet to all kinds of stations. There's an AM out of Denver, Triple A stations and some college stations."

Favorite television show: "The Sopranos, The Wire, and I'm a big sports fan."

Favorite artist: "The first record I bought and the first concert I ever saw was Bob Dylan."

Favorite movie: "L.A. Confidential."

Favorite book: "Papillon."

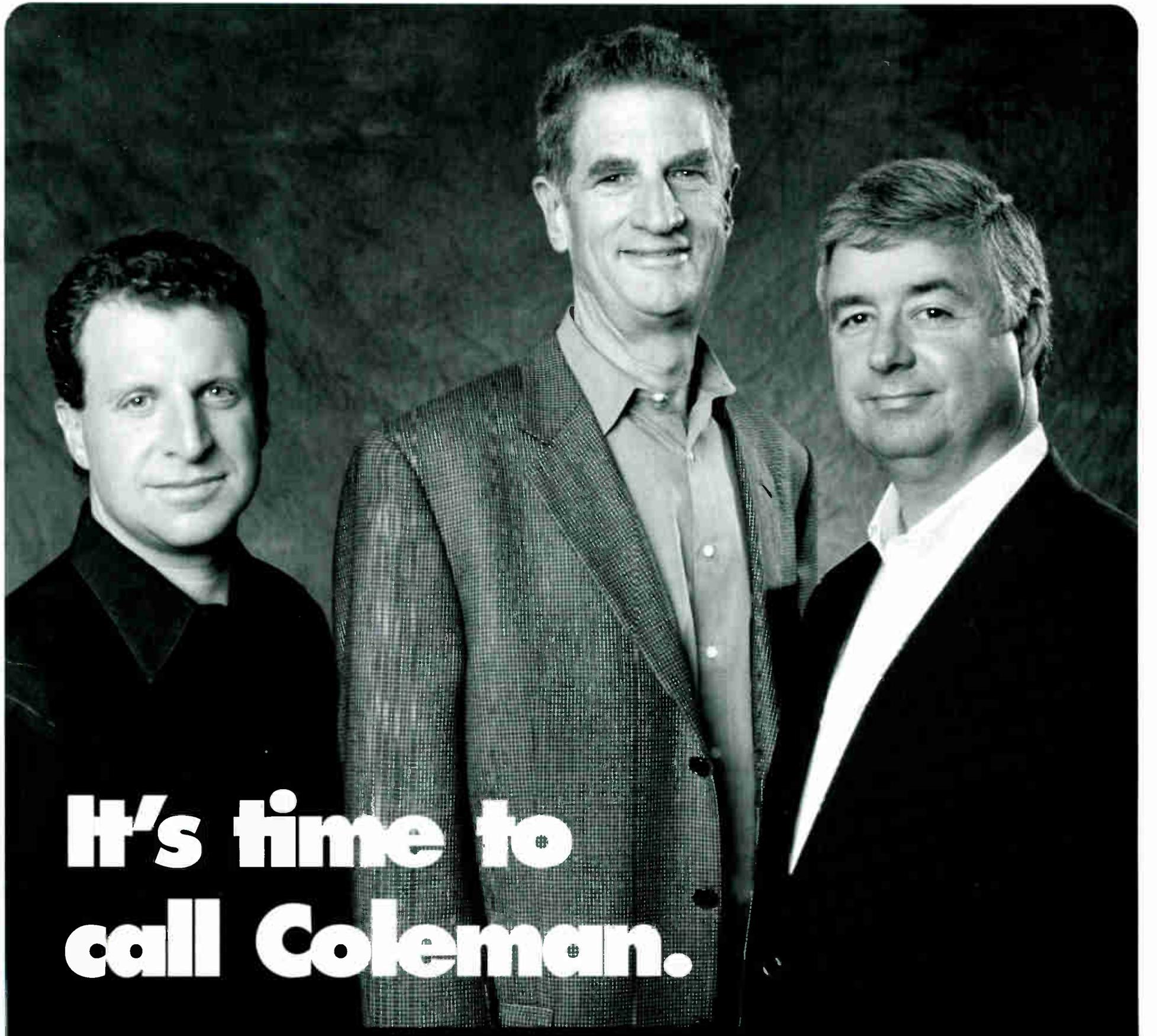
Favorite restaurant: "Tojo's Sushi, Vancouver, BC."

Beverage of choice: "Water."

Hobbies: "I like any sport — tennis, golf, hockey."

Advice for radio: "Be open-minded. Listen to the songs. I'd like to see them give records a chance. Let people hear them and decide."

Advice for records: "The hardest thing for all of us, including myself, is keeping the business part of our business in its place. Save plenty of time and energy and room for the artists and the art they create. That's a difficult thing to do."



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