

NEWSSTAND PRICE \$6.50

### Nelly & McGraw: Increasing Together

It's an unlikely pairing that probably makes people look twice at the CD label, but Nelly f/Tim McGraw's "Over and Over" (Derry/Fo' Reel/Curb/Universal) scores Most



Increased Plays at two formats this week: It moves 39-20\* at CHR/Pop, with 1,749 additional plays, and 25-17\* at Rhythmic, with 1,074 additional plays.

# R&R

**RADIO & RECORDS**  
www.radioandrecords.com

OCTOBER 15, 2004



### Independents In Focus

R&R's music editors pay homage this week to the independent labels in the business. Virtually every format has an indie-label success story. Find out what the motivation is to own an indie label and, for artists, to record for an indie throughout the pages of this week's R&R.

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ACM - Group of The Year  
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Salute to Excellence  
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**Girl Talk, Inc. and Philadelphia Black Women's Health Project**

**Thursday, October 28, 2004**

**New York Sheraton Hotel & Towers**

New York, NY

Reception 6:30 p.m. • Dinner 7:30 p.m.

For further information, contact Santina Goodman c/o Cynthia Badie Associates  
212-222-1232 • Salutecba@aol.com

**RADIO IS ITS OWN WORST ENEMY**

That's the essence of a speech delivered by RAB President/CEO Gary Fries during a presentation at the NAB Radio Show last week, a "State of the Industry 2005" analysis in which he reported on the dearth of radio success stories. Fries also admonished radio to "make room for the strategists" and "get rid of the whiners." Exec. Editor **Roger Nadel** highlights these and other remarks on the state of radio from industry executives attending the NAB.

Page 6

**TESTED TUNES CAN HELP CLASSIC ROCK**

R&R Classic Rock guru **Adam Jacobson** presents results of an exclusive study by RateTheMusic.com that reveals that many classic rock songs that test well are not being played at the format. Get the story in this week's Classic Rock column.

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**R&R NUMBER ONES**

**CHR/POP**

• **MAROON 5** She Will Be Loved (Octone/J/RMG)

**CHR/RHYTHMIC**

• **USHER & ALICIA KEYS** My Boo (LaFace/Zomba)

**URBAN**

• **USHER & ALICIA KEYS** My Boo (LaFace/Zomba)

**URBAN AC**

• **ALICIA KEYS I/TONY, TONI, TONE...** Diary (J/RMG)

**GOSPEL**

• **KIERRA SHEARD** You Don't Know (EMI Gospel)

**COUNTRY**

• **SARA EVANS** Suds In The Bucket (RCA)

**AC**

• **LOS LONELY BOYS** Heaven (Or/Epic)

**HOT AC**

• **MAROON 5** She Will Be Loved (Octone/J/RMG)

**SMOOTH JAZZ**

• **GERALD ALBRIGHT** To The Max (GRP/VMG)

**ROCK**

• **VELVET REVOLVER** Fall To Pieces (RCA/RMG)

**ACTIVE ROCK**

• **PAPA ROACH** Getting Away With Murder (Geffen)

**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**

• **TOBYMAC** Gone (ForeFront/EMI CMG)

**CHRISTIAN ROCK**

• **TOBYMAC** Gone (ForeFront/EMI CMG)

**CHRISTIAN INSPO**

• **WATERMARK** The Glory Of Your Name (Rocketown)

**SPANISH CONTEMPORARY**

• **JUANES** Nada Valgo Sin Tu Amor (Universal)

**REGIONAL MEXICAN**

• **BETO Y SUS CANARIOS** Esta Llorando Mi Corazón (Disa)

**TROPICAL**

• **GILBERTO S. ROSA** Sombra Loca (Sony Discos)



**R&R Taps New Format Editors**

R&R has appointed two new format editors: **Kevin Stapleford** joins as Alternative Editor, while **Kevin Peterson** has been named Christian Editor.



**Stapleford Peterson**

Stapleford, who has been involved with Alternative radio for more than 15 years, has programmed XTRA-FM (91X)/San Diego and KNDD/Seattle and consulted such stations as WHFS/Washington and the former KREV & WREV (Rev105)/Minneapolis. He also worked with *Album Network* and continued through its transition as it became part of SFX and then Clear Channel.

**EDITORS ▶ See Page 3**

**Industry Bands Together At NAB Radio Show**

**Economic future, Stern hot topics in San Diego**

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

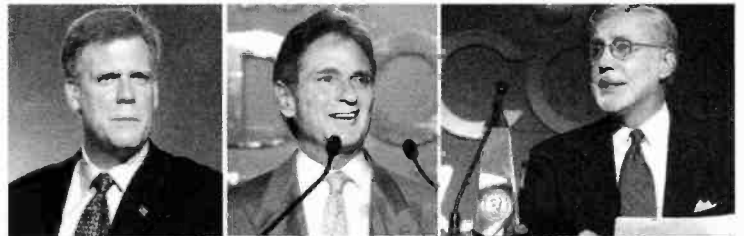
SAN DIEGO — Radio-industry leaders banded together at the annual NAB Radio Show, held here last week at the Manchester Grand Hyatt hotel, and insisted that radio can overcome new competition from digital media, continued

**Marconi Award winners: Page 8**

weakness in advertising and Howard Stern's shocking departure from the medium (see related story, below).

In fact, Entercom President/CEO David Field said new programming that's been hitting the airwaves is helping the industry battle satellite radio, iPods and the Internet. During the "Broadcast Financing 2004: Confronting New Realities" panel on Oct. 6, Field said, "A few years ago we didn't have Air America. Right now the Hispanic radio market is booming, and formats like 'Jack,' 'Bob,' and the 'Red' format in St. Louis are

**NAB ▶ See Page 9**



At the NAB Radio Show, (top row, l-r) Fox's Tony Snow delivers a keynote address, Jefferson-Pilot's Clarke Brown is honored with the NAB's National Radio Award, and WOR/New York's Bob Bruno accepts the Marconi for Legendary Station; (middle row, l-r) Entercom's David Field, Clear Channel's Mark Mays, Access.1's Chesley Maddox-Dorsey, Citadel's Judy Ellis and Greater Media's Peter Smyth participate in the Group Executive Super Session; and (bottom row, l-r) Cumulus' John Dickey, Univision's David Gleason, Radio One's Mary Catherine Sneed, Clear Channel's Tom Owens and Entercom's Pat Paxton take part in the Programming Executive Super Session.

**Gallagher New GM At WLS & WRDZ/Chicago**

By **Al Peterson**

R&R News/Talk/Sports Editor  
apeterson@radioandrecords.com

Nineteen-year ABC Radio veteran John Gallagher has been named President/GM for the company's News/Talk WLS and Radio Disney WRDZ in Chicago. Gallagher succeeds Zemira Jones, who exited the stations in June to accept a Washington, DC-based corporate management position with Radio One.

Gallagher joined ABC as an internal auditor in 1985. In 1987 he joined WJR/Detroit as the station's Business Manager, becoming an AE for the News/Talk station in 1990. Over the

**GALLAGHER ▶ See Page 9**

**Stern: Sirius' \$500 Million Man Industry Raps to host's blockbuster deal**

By **Adam Jacobson**

R&R Radio Editor  
ajacobson@radioandrecords.com



**Stern**

The self-proclaimed "King of All Media" is poised to conquer his next unclaimed territory. In a bombshell dropped live on the air in the early-morning hours of Oct. 6, WXRK/New York-based syndicated morning host **Howard Stern** announced that he will leave terrestrial radio for Sirius Satellite Radio in January 2006.

With the assistance of Stern agent Don Buchwald and Sirius President/Enter-

tainment & Sports Scott Greenstein, the satellite radio company and one of the world's best known radio personalities came to terms on a five-year deal valued at approximately \$500 million. While it was not known how much Stern himself will pocket from the deal, Sirius said that it has budgeted \$100 million per year for Stern's show.

That figure includes Stern's salary and those of his cohorts and the production

**STERN ▶ See Page 8**

**Study: Parents Opt For 'Safe' Radio Stations**

By **Roger Nadel**

R&R Exec. Editor  
rnadel@radioandrecords.com

Lingering concern over what children are hearing on their parents' radio station is playing a role in what mom and dad listen to when the kids are around. According to an exclusive new study made available to R&R by **Hudson Research**, the overriding issue has become content, more than excessive commercial loads or too much bantering.

The nationwide study of 2,500 persons aged 15-49 was conducted by **Matt Hudson**, who said that 50% of all respondents surveyed say they have

**HUDSON ▶ See Page 18**

# IT'S THE ULTIMATE BACKSTAGE PASS!

## COUNTRY OF THE ROCKIES

A MUSIC INDUSTRY SPONSORED FUNDRAISER FOR CANCER RESEARCH

FEB 1 - 6, 2005

SKI AND SOCIALIZE WITH TOP COUNTRY MUSIC STARS FOR 5 DAY/NIGHTS AT THE PREMIER CELEBRITY SKI EVENT IN FABULOUS CRESTED BUTTE, COLORADO.

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### THE ACTIVITIES

#### DAYS

LIFT TICKETS, LESSONS and RACE CLINICS throughout the entire week  
Daily breakfasts, lunches, cocktail receptions and dinners

MOUNTAIN EXCURSIONS - Cross-country ski, snowmobile, snowshoe, horseback ride and spa massage

CELEBRITY SKI RACE - Fun for all levels of skiers as artists captain teams of racers

#### NIGHTS

CONCERTS - Nightly concerts are offered in a variety of formats ranging from acoustic fireside gatherings to full-blown stage productions.

CELEBRITY BARTENDER NIGHT - Nashville's stars take over 5 Crested Butte bars. Artists perform and take requests.

### JOIN IN THE FUN...BRING YOUR FAMILY...

All adults receive a Goodie Bag - worth over a \$1,000 - that includes skis or a snowboard, souvenir clothing and much more.  
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All Country in the Rockies Proceeds benefit the T.J. Martell Foundation, a nonprofit organization that supports research in the Frances Williams Preston Labs of the Vanderbilt-Ingram Cancer Center.

# FCC Fines Fox TV Stations \$1.2 Million For Indecency

Reality show results in \$7k fine per affiliate, O&O

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

The FCC on Tuesday fined 169 Fox Television affiliates and owned-and-operated stations \$7,000 each for airing an April 2003 episode of the reality show *Married by America* that featured sexual content the commission deemed was in violation of indecency regulations. The fine totals \$1.183 million.

The FCC said the episode featured footage from bachelor and bachelorette parties that included a topless woman, with her breasts

pixilated, straddling a man "in a sexually suggestive manner"; a male stripper about to put a woman's hand down the front of his pants; and a man in his underwear on all fours being spanked by two topless strippers. Also shown were two women licking whipped cream off a stripper's stomach and bare chest while the stripper held her own breasts.

"Although the nudity was pixilated, even a child would have

FOX ▶ See Page 5

# KFME/Kansas City Knows 'Jack'

Susquehanna Hot AC KFME/Kansas City flipped formats last week to "105.1 Jack-FM, playing what we want." The station is currently running jockless with production between such songs as Elton John's "Little Jeannie," Shania Twain's "That Don't Impress Me Much," 3 Doors Down's "Superman," The Bee Gees' "Night Fever" and Def Leppard's "Photograph."

Originating in Canada, the Jack-FM format plays recurrences up to

2003 across many formats and targets persons 25-54. Other Jack-FM stations in the U.S. include KJAC/Denver; KRNB/Dallas; and WWJK/Jackson, MS.

KFME PD Mike O'Reilly told R&R, "This format is contagious; it's all about attitude. Jack's out of the box and on the air." O'Reilly, who will be working with Jack-FM architect Garry Wall, is currently re-evaluating the airstaff and making minor changes that will be announced shortly.

## Editors

Continued from Page 1

Based in San Diego, Stapleford most recently served as an independent consultant for radio stations, record companies, advertising agencies and Internet companies.

Peterson, meanwhile, is currently PD/MD/morning host at AC WMEZ/Pensacola, FL and will join R&R on Nov. 1. He worked at KDWB/Minneapolis from 1992-94 and WSTR (Star 94)/Atlanta from 1994-97 but began a side career in Christian music in 1994, when he founded the Contemporary Christian show *Sonrise*, which is syndicated by United Stations Radio Networks on more than 90 mainstream stations. Peterson will divide his time between R&R's Nashville office and his home in Pensacola.

"I'm delighted to welcome both Kevin Stapleford and Kevin Peterson into the R&R fold," R&R VP/Editorial & Music Operations Cyndee Maxwell said. "Each brings a unique set of skills and the aptitude that will serve their respective formats very well. I'm confident in their abilities and look forward to the contributions they will make."

Stapleford said, "I'm really excited to join Team R&R, especially now that the Alternative format is showing some serious signs of vi-

talities. Thanks to [R&R Publisher/CEO] Erica Farber and Cyndee Maxwell for the opportunity and to [R&R CHR/Pop Editor] Kevin Carter for the free cup of coffee on my first day."

Peterson said, "Christian music is my passion, and this is a tremendous opportunity. I'm really looking forward to working with Erica, Cyndee and the great staff at R&R and being part of the continued growth of Christian music. I'd also like to thank WMEZ GM Dave Cobb and owner Jim Morell for the opportunities they've given me with Pamal Broadcasting during the last seven years."



**BLOWN AWAY BY JOSH** Last week Infinity Country WSOC/Charlotte held a concert to raise funds for western North Carolina storm victims. The show, held at local venue Coyote Joe's in conjunction with the American Red Cross, raised over \$6,000 in donations and featured MCA Nashville artist Josh Turner. Seen here are (l-r) MCA Records' Louie Newman; WSOC Promotion Director Chele Fassig; Turner; and WSOC programming staffer Stacey Canady, PD Jeff Roper and MD Rick McCracken.

# MacCourtney Named GM At Salem's WDTK/Detroit

Salem Communications has appointed veteran Michigan TV broadcaster Christian MacCourtney GM for the company's recently acquired Motor City News/Talker WDTK/Detroit. MacCourtney joins the company following a successful career in television sales and sales management that spanned nearly 20 years.

"We are fortunate to have someone with the unique experience and talent of Chris MacCourtney, who understands the Michigan market so well," said Salem VP/Operations David Ruleman. "His proven ability to sell and to build sales teams, as well as his understanding of client needs, has already been established. We believe his broad-based experience in television will

prove to be a tremendous asset as we build our News/Talk platform in Detroit."

MacCourtney was most recently Director/Sales, Midwest Region for cable TV network CNBC. He spent the previous seven years as Regional Sales Manager for WXYZ-TV/Southfield, MI, a station he joined as an AE in 1993. MacCourtney's resume also includes stints as an AE for the TV rep firm Petry Television, based in Troy, MI, and as an AE at WJRT-TV/Flint, MI.

MacCourtney said, "I am excited about this opportunity for my professional growth and, more important, the opportunity to work with dedicated professionals in a growing, dynamic company like Salem Communications."

# Dorman Now KREL/Sacramento PD

Former KTOM/Monterey PD/morning personality and veteran record promoter Jim Dorman has been named PD of Country KREL/Sacramento. Steve Garland, PD of First Broadcasting '80s clustermate KXCL (Flash 103.9), had been programming KREL.

Before joining KTOM two years ago Dorman spent more than seven years in the record business, including stints at Epic, Warner Bros. and Atlantic. Before that he spent 15 years in Country radio, working at KNCI/Sacramento; KMIX/Modesto, CA; and KUBB/Merced, CA.



**DOUBLE HOOBA** Island Def Jam's Hoobastank were recently presented with double-platinum certification for their sophomore album, *The Reason*. Seen here right before a mass dumping of Gatorade are (l-r) Hoobastank drummer Chris Hesse; Island Def Jam rep Eric Wong; Hoobastank bassist Markku, manager Bret Bair and guitarist Dan Estrin; Island Records President Steve Bartels; Hoobastank vocalist Doug Robb; and Island Records Exec. VP/A&R Paul Pontius.

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# MTV Realigns Top Exec. Tier

MTV Networks has announced several new executive appointments at the company:

- Van Toffler, formerly President of MTV, MTV2 and MTV Films, has been promoted to MTV Group President, overseeing MTV; MTV2; VH1; CMT; and LOGO, the company's soon-to-be-launched gay- and lesbian-oriented channel.
- MTV & VH1 President/Entertainment Brian Graden has been appointed MTV Networks Music Group President/Entertainment, as well as President of LOGO.
- Former Microsoft executive Denmark West has joined the company as Exec. VP/Strategy & Business Development
- Former Comedy Central President Larry Divney has returned to MTV as COO/Ad Sales.

Toffler joined MTV Networks in 1987 in business affairs for VH1 and Nickelodeon. Among other positions, he's served as MTV GM, MTV Productions Exec. VP and MTV VP/Business Management. During his tenure he oversaw the launch of MTV.com and MTV2, as well as the rebranding of CTN into mtvU.

"Van Toffler is one of the few executives who lives successfully and comfortably in the music, television, film and business worlds," said MTV Networks Chairman/CEO

MTV ▶ See Page 18

# Senators Still Want Indecency Legislation

Media provisions stripped from Defense bill

All provisions related to the media industry were removed from the Department of Defense Authorization Bill late last week by the joint House-Senate conference committee negotiating on the legislation.

The move put on hold any congressional measure to raise the maximum FCC indecency fine to \$500,000 and for the first time make individual performers liable for indecent broadcasts. However, Sens. Sam Brownback, Byron Dorgan, John Ensign and Conrad Burns are drafting new, weaker legislation that would nonetheless raise the maximum fines.

According to Reuters, the new bill retains the previous legislation's \$500,000 maximum fine per violation but changes the \$3 million per-day maximum to cover either an individual station or an owner of multiple stations that aired the offending material. Earlier versions of the legisla-

tion applied the \$3 million maximum only to individual stations.

The bill proposed by the quartet of senators also does not include earlier language that would have required the FCC to hold a license-revocation hearing for any station that racked up three indecency fines.

"I'm pleased it has bipartisan support, and I'm hopeful that we can get any holds lifted off this particular bill," Brownback said. "The public is fed up with the amount of indecent material put out."

The indecency provisions were part of the defense bill until the end of September, when Ensign sent a letter to colleagues asking that all material re-

lated to the media be removed. On Oct. 5, however, Ensign said he'd negotiated new provisions that included the increased fines and a strict timeline for the FCC to handle indecency complaints, and the new standards had been agreed to by House negotiators.

According to a spokeswoman in Ensign's office, the media-industry provisions were ultimately dropped because Dorgan insisted that media-ownership limits be returned to the bill and would not agree to the indecency provisions unless the ownership rules were also included.

The bill's chances of becoming law this year are slim. It will have to be approved by both the House and the Senate when Congress returns from recess in November, and President Bush would then need to sign the

INDECENCY ▶ See Page 5

# FCC Ends Station-Application Freeze

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

The Federal Communications Commission on Oct. 8 lifted its month-old stay on the filing of applications for radio stations and on the filing of amendments to construction permits, station sales and transfers of control. In doing so, the FCC also introduced revised forms that reflect the recent implementation of some of its new radio-ownership rules.

Per an order from a Philadelphia appeals court, the commission is now allowed to execute its Arbitron-based

market-definition rules and to count stations operated under joint sales agreements toward an owner's station

count in a market. A three-judge panel ruled last month that the FCC could implement its new radio-ownership rules even though the court has directed the commission to review its numerical station-ownership limits.

Pending applications that were filed using the June 2002 version of the forms must now be amended to reflect compliance with the new rules. The new forms must be used for both radio and TV applications.

## BUSINESS BRIEFS

### Analyst Gives Emmis High Marks For Bonneville Deal

Merrill Lynch analyst Laraine Mancini said last week that Emmis' recent agreement to trade KKLK, KMVP & KTAR/Phoenix to Bonneville for WLUP/Chicago and \$70 million in cash was a "positive strategic move" for Emmis. She said Classic Rock WLUP "forms a strong complement with [Alternative clustermate] WKQX (Q101) since it targets the adults 25-54 demographic, affording Emmis a wider audience reach."

Mancini said the Phoenix trio is expected to generate \$10.2 million in broadcast cash flow for Emmis in fiscal year 2005. The company acquired the stations in 2000 and has since doubled their BCF. But she said valuing WLUP is "a bit more tricky," because its BCF for calendar year 2004 "appears depressed." She added, however, that, in her view, Emmis could double the station's BCF over the next four years, as it did for KZLA/Los Angeles, also acquired from Bonneville. Mancini observed, "Since Bonneville is owned by the Mormon church, WLUP was forbidden to take liquor and gaming ads. Under Emmis' management, the influx of these ads should be an immediate boon to both revenue and EBITDA."

### Westwood One Adds Moonves To Board

Westwood One has added Viacom co-President/co-COO Les Moonves to its board of directors. The move should come as no surprise: Westwood One Networks is managed by Infinity Broadcasting, which is part of the Viacom portfolio Moonves is responsible for. Westwood One President/CEO Shane Coppola said he's glad to have someone with Moonves' experience and record of success on the board. Moonves said, "I am looking forward to working closely with the other board members and further strengthening the company's relationship with Infinity Broadcasting."

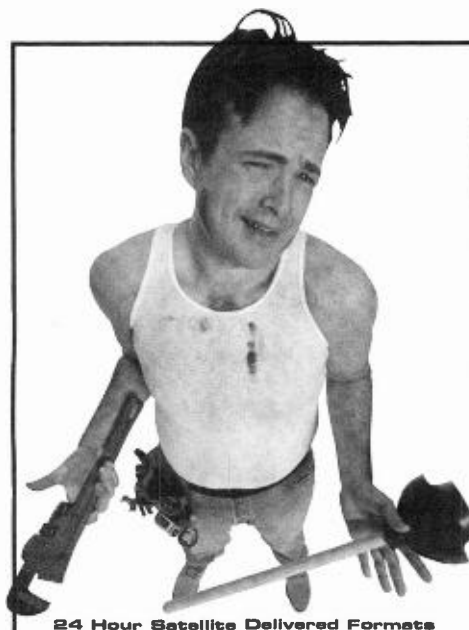
### Air America, Jones MediaAmerica Team For National Sales

The self-described "progressive Talk" Air America Radio network has joined forces with Jones MediaAmerica for national sales representation. Air America is home to such hosts as Al Franken, Janeane Garofalo and Randi Rhodes. Jones MediaAmerica VP/Advertising Sales & Marketing Susan Love said, "We are thrilled that Air America Radio has entrusted Jones with its advertising sales." Air America Radio CEO Doug Kreeger said the partnership should improve his network's ability to connect advertisers with affiliates across the country.

### iBiquity Among Maryland's Fastest-Growing Tech Companies

Columbia, MD-based iBiquity has landed at No. 17 on Deloitte's annual Technology Fast 50 list, which ranks technology companies in Maryland based on revenue growth for the previous four fiscal years. iBiquity's HD Radio is the FCC-approved standard for digital radio in the U.S. To qualify for the Deloitte list, a company must own proprietary technology that contributes to a significant

Continued on Page 5



Eddie only has two tools in his box.

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**TRANSACTIONS AT A GLANCE**

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

- WYRS-FM/Manahawkin (Monmouth-Ocean), NJ 31

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

**DEAL OF THE WEEK**

- **FM CP/Dripping Springs (Austin), TX**  
**PRICE: \$50,000**  
**TERMS: Asset sale for cash and note**  
**BUYER: Legacy Austin Broadcasting Foundation Inc., headed by President Robert Hand. Phone: 512-608-0486. It owns one other station. This represents its entry into this market.**  
**SELLER: Media for the Holy Family Foundation, headed by Chairman J.A. Martinez. Phone: 512-306-1719**

**2004 DEALS TO DATE**

<b>Dollars to Date:</b>	<b>\$1,556,611,484</b> <i>(Last Year: \$2,324,227,267)</i>
<b>Dollars This Quarter:</b>	<b>\$73,700,001</b> <i>(Last Year: \$847,001,456)</i>
<b>Stations Traded This Year:</b>	<b>683</b> <i>(Last Year: 880)</i>
<b>Stations Traded This Quarter:</b>	<b>18</b> <i>(Last Year: 300)</i>

**Indecency**

Continued from Page 4  
 legislation. The Parents Television Council, which campaigned heavily for the FCC to fine 169 Fox-affiliated TV stations for airing material deemed indecent (see story, Page 3), will likely be lobbying Congress on the watered-down legislation. PTC President Brent Bozell ex-

pressed unhappiness after the media-related language was removed from the DOD bill. He said, "The issue of media ownership is a poison pill when it is attached to indecency, because the House has refused to even consider any bill that has media ownership attached to it."

— Adam Jacobson and Brida Connolly.

**FCC ACTIONS**

**NAB Advocates Reinstatement Of Tax Certificate**

In a filing submitted Tuesday, the NAB urged the FCC to bring back the tax certificate, which, until its elimination in 1995, gave companies tax credits or other benefits when they sold assets to minority-owned businesses. Submitting comments in a commission proceeding seeking input on how to increase minority ownership in the communications industry, the group said, "The NAB regards the commission's previous tax-certificate program as one of the most effective policies in promoting minority ownership of broadcast stations. Reinstatement of a similar program should also prove to be successful." The group also endorsed Sen. John McCain's proposed legislation to reinstate a tax certificate for companies that sell to "socially and economically disadvantaged small businesses."

**Fox**

Continued from Page 3

known that the strippers were topless and that sexual activity was being shown," the commission said.

While the FCC fined only CBS O&Os and didn't penalize affiliates for the infamous Janet Jackson breast-baring Super Bowl performance — a live event — the agency found the Fox

affiliates liable in this case since they could have pre-empted the taped broadcast.

In fact, the commission noted that WRAZ-TV/Raleigh decided a month before the cited broadcast that it wouldn't air any episodes of the program, which station owner Capitol Broadcasting believed "did not reflect prevailing standards of good taste and was clearly demeaning to the institution of marriage."

**BUSINESS BRIEFS**

Continued from Page 4

portion of its operating revenue or devote a significant portion of its revenue to technology research and development. Candidates must also have had operating revenue of at least \$50,000 in 1999 and \$1 million in 2003. iBiquity President/CEO Bob Struble said, "iBiquity is proud of this prestigious recognition. It reflects the tremendous long-term effort of our employees and our partners. It also highlights the great momentum that HD Radio technology has established in the marketplace."

**XM, Journal Declare Dividends**

**X**M Satellite Radio has declared a dividend on its 8.25% series B convertible preferred stock, payable in shares of the company's class A common stock. The dividend is payable at a rate of \$1.03 per share of series B stock owned, with fractional shares to be paid in cash. The value of the class A stock to be issued will be 95% of the stock's average daily price for the 10 consecutive trading days ending Oct. 18, and the dividend will be payable Nov. 1 to series stockholders of record as of Oct. 22.

Meanwhile, Journal Communications' board of directors has declared a quarterly dividend of 65 cents per share on the company's class A and B shares. The dividend will be paid on Dec. 10 to shareholders of record as of the close of business on Nov. 30.

**Study: NFL Play-By-Play Attracts Affluent Listeners**

**A**ccording to a new study by Scarborough Research, advertisers that want to reach affluent radio listeners can find those listeners tuned in to NFL play-by-play coverage. "Local NFL radio broadcasts attract consumers who are making high-end purchases in travel, telecom and other categories," Scarborough Sr. VP/Radio & Sports Marketing Howard Goldberg said. "Those same listeners tend also to be top consumers in the more established sports advertising categories, including fast food and beer." The survey also identified the top cities for NFL radio listening: Milwaukee, Kansas City and Buffalo.

**Sioux Falls Station Sued Over ASCAP Fees**

**T**welve song owners have sued Country KWSF-FM/Sioux Falls, SD for copyright infringement related to nonpayment of ASCAP fees, saying the station's ASCAP license expired on Jan. 18, 2002. According to AP, the suit lists 12 songs played after that date and asks for \$750 to \$150,000 per count of infringement. Station co-owner Lee Axdahl told AP he hadn't seen the suit and didn't have documents on hand to discuss the action. Axdahl's L.A. Radio sold KWSF and clustermates KSQB-AM & FM to Feller Broadcasting in July for \$100,000 and assumption of debt, but the sale has not yet closed.



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# RAB's Fries: Radio Is Its Own Worst Enemy

## Call for industry unity reverberates through NAB Radio Show

It was billed as the RAB's "State of the Industry 2005" report card, but RAB President/CEO Gary Fries sounded more like a parent scolding quarreling siblings than a business-association chief assessing the industry's revenue strengths, weaknesses and threats.

During a presentation at the NAB Radio Show last week, Fries conceded that it's been more difficult to find success stories in radio this year. Total revenue through August is just 2% ahead of last year's first eight months. But Fries downplayed suggestions that radio is broken, saying managers need to do a better job of telling radio's story.

Fries didn't mince words. The time has come, he said, to abandon the "peddler's mentality" and commit to a tactical sales plan. "Make room for the strategists," he advised. "Get rid of the whiners."

The topic of industry unity got plenty of attention at other Radio Show sessions as well. At the "Group Executives Super Session," Greater Media President/CEO Peter Smyth said there is a need for a new tactical approach. "We have not, as an industry, spoken with one voice to talk about the strengths of radio," he said. "This is a very powerful force."

At the same panel Citadel COO

Judy Ellis said, "There is nothing fundamentally wrong with radio. We still reach 95% of the listeners each week. What we have is a revenue problem."

### Get A Checkup

Fries called on radio operators to look closely at their stations, saying, "It's time for broadcasters to turn the spotlight on themselves and analyze their own product and

presentation." Examine spotloads, he said, put a premium on creativity and embrace such new technologies as electronic invoicing, digital radio and electronic ratings measurement.

Arbitron's Portable People Meter has been a hot topic for several years. The PPM, which has been tested in Philadelphia, is scheduled for a second round of tests next year in Houston — but not everyone is on board. Opponents suggest the PPM technology is flawed and say they don't want to commit until they know what it will cost. Proponents, however, say the PPM is a new sales tool that could underscore radio's value.

Arbitron hosted an informational panel to unveil a new study using the Philadelphia data that several key agency executives touted as ammunition for radio sales. OMD Director/Strategic Research & Analysis Beth Uyenco said an analysis of one buy aimed at men 18-34 during the test period showed that an all-radio campaign would have delivered the target better than an all-TV buy of identical cost. In an environment where young male and teen demos are becoming more difficult to reach through television, PPM data could become another arrow in radio's sales quiver.

Jerry Lee, owner of WBEB-FM/Philadelphia and a member of the board of the Radio Ad Effectiveness Lab, said it's a matter of differentiating radio. "TV is a mass medium," he said. "Radio is a targeted medium. This technology helps document the link between the listener and the station, and thus between the listener and the advertiser."

Janice Finkel-Greene, Exec. VP/Local Broadcast Strategy at Initiative Media in New York said, "Viewing erosion on the TV side is well publicized. Radio is more stable and mixes better with other media, such as the Internet. Radio is an important part of the media puzzle."

Where does the PPM fit in that puzzle? Do? DiLorenzo, Exec. VP/Media Services Director at Davis



**DOT MAKES A POINT** Ad-industry execs urge radio operators to embrace Arbitron PPM technology during a panel at the NAB Radio Show. Seen here are (l-r) OMD Dir./Strategic Research & Analysis Beth Uyenco, Davis Elen EVP/Media Services Director Do DiLorenzo, Initiative Media EVP/Local Broadcast Strategy Janice Finkel-Greene, WBEB-FM President Jerry Lee and Arbitron SVP/PPM Marketing Jay Guyther.

Elen in Los Angeles, believes the PPM can give radio the tools to show why the medium "should not be content to get the leftovers of a buy," but should be part of an overall plan. But she was quick to add that that won't happen if you've not penetrated the highest levels of an agency or if you wait for the buy to be availed.

Another technology hitting soon will be coming from RCS's Media Monitors subsidiary. The next generation of RCS's ad-monitoring software will reach beyond the radio stations in a given market to include newspaper advertising. The goal, according to Media Monitors-AirCheck President Philippe Generali, is to give radio sellers the ability to show newspaper-only advertisers how to extend a campaign's reach in a way that will not significantly reduce the size of print ads.

### Boon Or Bane

But new technology is also proving a threat to the industry. Howard Stern's announcement that he's leaving Infinity for Sirius Satellite Radio registered about a six on the Richter scale, with aftershocks felt from the time the news hit Wednesday morning to the closing sessions Friday afternoon.

In the view of Clear Channel President/COO Mark Mays, a panelist at the group heads' session, "We've been de-positioned by satellite radio as 'an industry of the past.' It's up to us to do a better job in the PR arena" Chesley Maddox-Dorsey, President/COO of 15-station Access.1

Communications Corp., concurred. She said that now that radio has real — or perceived — new competition, "we should stop putting other radio companies down and support the cause."

Part of that strategy, according to Entercom President/CEO David Field, should be to accentuate the positive, particularly regarding the new formats that have come to over-the-air radio recently, such as Air America, the Classic Rock "Dave" and Classic Hits "Jack" and All Comedy Radio. "It's time to go from rebuttal to offense," Field said.

One broadcaster did sound a note of caution about tooting the horn too loudly about stations' service to their communities. Many broadcasters did valiant work this summer covering the impact of the hurricanes in Florida and adjacent states, but it's not that way everywhere, KHWY Inc. President Howard Anderson told R&R. "In many small markets, after 10am and on weekends there is no live radio," he said. He believes one of radio's big problems is that it has "forgotten the principle of localism."

At his talk, Fries summed up radio's challenge: "We have to realize that things are changing more than the average operator knows. We can't just talk cost per point, we have to talk about a total picture that is measured by return on investment." He contends that radio is taking a bunker mentality instead of aggressively seeking solutions.

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**PART ONE OF A TWO-PART SERIES**

# Online, It's Independents' Day

## Digital distribution lets indies move in next to the big kids

Major-label music was dragged into the digital age, clawing the ground and protesting all the way, back in the late '90s. But after a long time and a lot of lawsuits, the majors have seen the potential of digital music distribution with the iTunes Music Store, Musicmatch, Rhapsody and dozens of other legal sites. The independent world, meanwhile, has been moving on without the big guys. Indies have been selling CDs and — by way of pioneering services like eMusic — digital music on the 'Net since before the outlaw Napster was born.

Now the high-profile legal services that put the majors online are reaching out to independent artists and labels, offering them — for the first time — access to a platform and potential exposure equal to what the majors get. Independents, naturally, jumped right in, and these days every brand-name digital service from iTunes on down has unsigned and tiny-label artists for sale side-by-side with Eminem and Usher.

CD Baby is an online store that has been offering independent artists' CDs since 1998. But another thing it does for its member artists is get their music onto iTunes, Musicmatch, Rhapsody, Sony Connect and a boatload of other legal digital services. I spoke with Derek Sivers, who heads up CD Baby, about how this side of the business came about.

DS: It started just a few weeks after Apple launched the iTunes Music Store. They called an invitation-only private meeting up in their office in Cupertino, CA and invited CD Baby to come. They said, "We want iTunes to have available every piece of music ever made," and

**"Pretty much every company that's doing something in legitimate music download sales has more than 300,000 tracks from independent artists out there."**

really encouraged the independent labels and aggregators like CD Baby to get them everything, because, they said, "There's some amazing music that's out of print or hard to find, and in this world of digital, there's no reason for you not to make that music available."

It was actually Steve Jobs himself giving this presentation and kind of

trying to convince all these independent labels to bring our entire catalogs up to iTunes to get them up and selling there. I created our digital distribution program as our way of saying, "Sure. Glad to."

The interesting thing about CD Baby is that we've been an online record store for 6 1/2 years, and we were already digitizing every CD that came in the door to make the audio clips for the website. We were already scanning every album cover for use at the website, we were already collecting all the metadata for every album and every song, and we were already paying the musicians every single week.

All that was left to do in order to launch our digital distribution program was, step one, get the musicians' permission and, step two, encode the audio into the format that Apple needed it to be in for delivery to them. We get a bulk payment from Apple once a month, divvy it up according to the activity of the artists involved, and pay it on the artists' checks the following week. For all that work we keep just a 9% cut of the sale price, and that's it. No upfront costs and no hidden costs.

R&R: This is available to any of your member artists or labels?

DS: Exactly. Anybody who has an album they want to put out into the world can go to [www.cdbaby.com](http://www.cdbaby.com) and sign it up. We don't judge. If somebody wants to sell it, we'd be glad to sell it for them. Of course, it has to be somewhat retail-ready, but we've never really had a problem with that.

At MP3.com or something like that, you could fart into a mike and upload an MP3, but it's a little different when you're talking about a physical CD. It's \$35 to sign up to CD Baby, and people have to have their acts together enough to sign up and mail a box of CDs to our Portland, OR warehouse.

We do need the physical CD — it's not an upload thing. That tends to weed out the unserious ones. And, honestly, who are we to judge? Even the ones that come in and seem laughably bad to us sometimes become top sellers, so you can't judge.

## RIAA Appeals Grokster-StreamCast Decision

The RIAA and the Motion Picture Association of America have decided to try once more to get the ruling that legalized peer-to-peer networks overturned. The Ninth Circuit Court of Appeals in August upheld last year's District Court decision that because Grokster and StreamCast parent Morpheus cannot control the way their P2Ps are used, the companies are not liable for copyright infringement committed by their software's end users.

The RIAA and MPAA's joint petition to the court said, "This is one of the most important copyright cases ever to reach this court. Resolution of the question presented here will largely determine the value, indeed the very significance, of copyright in the digital era." It may be a few weeks before the Supreme Court decides whether to hear the case.

### AOL, Live365, Napster Announce Microsoft Deals

Microsoft debuted the Windows XP Media Center Edition 2005 operating system and a line of PCs designed to work with it on Tuesday, and Live365 says it has designed a version of its service that is "optimized for access" through the new package. The deal makes Live365's thousands of streams accessible by remote control from a Media Center Edition 2005-equipped PC. Meanwhile, AOL released a preview version of AOL Music on Demand for PCs running Windows XP Media Center Edition 2005 and the Media Center Extenders package. The service, part of AOL for Broadband, gives users on-demand access to popular video and music content including AOL Music Sessions performances and selected performances from the AOL Music Live concert series.

Napster also jumped in with a partnership announcement of its own: It has launched the Napster Media Room Edition, which works with Windows XP Media Center Edition 2005 PCs and Digital Media Extenders. This version of Napster can be viewed through a television or home entertainment center and works with a wireless remote control. The newest Microsoft Media Center OS is designed to serve as a home digital-media hub, and the Digital Media Extenders push content to TV sets. The Napster Media Room Edition will also feature the Napster to Go portable subscription service, expected later this year.

R&R: Are there any production standards for the digital services?

DS: We've found that, luckily, the download services also aren't really judging. They're taking everything they can, everything we give them. They reserve the right to refuse it, but they generally don't. It's an assembly line. It gets put up for sale, and they let the public decide.

R&R: It's not a bad time to be an independent artist.

DS: I think it's amazing. We did all this kind of at Apple's request, launching this thing, but shortly afterward we were contacted by Rhapsody, then Musicmatch and then the rest. Pretty much every company that's doing something in legitimate music download sales has — let's see, our catalog's over 300,000 songs now, so every one of these services has more than 300,000 tracks from independent artists out there. It's pretty amazing.

R&R: There's a PR side to it too. It sounds great to say, "We have a million songs."

DS: Of course, and I love taking advantage of that. If you think about it, it's really kind of beautiful that anybody who feels they've got something valid to say and music

they want to put out into the world, we can get them onto dozens and dozens of internationally available outlets. I think it's amazing. It's a great time to be an independent musician. The doors are wide open.

R&R: I see the artists get 60 to 70 cents a track, less CD Baby's 9% cut.

DS: Yeah. It's really taking advantage of the fact that our entire infrastructure was in place already and already profitable from selling CDs. So 9% is all we really needed to add on top of that to do the additional step for the digital distribution.

iTunes is doing a pretty nice split by paying out a full 65 to 70 cents per 99-cent download. I think it's pretty generous. Luckily, it became the standard as well.

Next week: A conversation with Dean Sciarra, head of all-online label ItsAboutMusic.com.

### TALK BACK TO R&R!

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

Call me at 310-788-1650 or e-mail:

[bconnolly@radioandrecords.com](mailto:bconnolly@radioandrecords.com)

**"Apple called an invitation-only private meeting up in their office in Cupertino, CA and invited CD Baby to come. They said, 'We want iTunes to have available every piece of music ever made.'"**

## And The Marconi Award Winners Are....

WOR/New York took home the prize for Legendary Station and WBEB/Philadelphia won Major Market Station of the Year when the Marconi Radio Awards were handed out at the NAB Radio Show in San Diego last week. Bob Kevoian and Tom Griswold from Premiere Radio Networks' syndicated morning program *The Bob & Tom Show* hosted the event. Here's a complete list of winners.

### Legendary Station: WOR/New York

Network/Syndicated Personality of the Year: Tom Joyner, Reach Media

### Major Market Station of the Year: WBEB/Philadelphia

Large Market Station of the Year: KYGO/Denver

### Medium Market Station of the Year: WTMJ/Milwaukee

Small Market Station of the Year: KHR-AM/Hood River, OR

Major Market Personality of the Year: Big Boy, KPWR/Los Angeles

Large Market Personality of the Year: Scott Slade, WSB-AM/Atlanta

Medium Market Personality of the Year: Jim Turner, WDBO/Orlando

Small Market Personality of the Year: Terry Cavanaugh, WGIL-AM/Galesburg, IL

AC Station of the Year: WLEN-FM/Adrian, MI

Adult Standards Station of the Year: KABL/San Francisco

CHR Station of the Year: KPWR/Los Angeles

Classical Station of the Year: WGMS/Washington

Country Station of the Year: KYGO/Denver

NAC/Jazz Station of the Year: WNUA/Chicago

News/Talk/Sports Station of the Year: WGN-AM/Chicago

Oldies Station of the Year: WMJ/Cleveland

Religious Station of the Year: WNNL/Raleigh

Rock Station of the Year: KFOG/San Francisco

Spanish Station of the Year: KLQV/San Diego

Urban Station of the Year: KPRS-FM/Kansas City



KPWR/Los Angeles morning host Big Boy wins the Marconi Radio Award for Major Market Personality of the Year.



Jefferson-Pilot/Denver's Bob Call accepts the award when KYGO/Denver wins the Marconi Radio Award for Large Market Station of the Year.



Premiere Radio Networks-syndicated hosts Bob & Tom serve as MCs for the NAB Marconi Radio Awards Dinner and Show.

## EXECUTIVE ACTION

### Sabo, Mason Open International Consultancy

Saying the timing is right to jump into the global-consulting marketplace, respected industry experts **Walter Sabo** and **Dan Mason** have formed **Sabo-Mason International Initiatives**. Their mission is to advise international radio, television and print operators on growing their businesses in an increasingly deregulated environment.

Mason told R&R, "All indicators are pointing to more consolidation, not less. There are certainly some lessons to share from our learning curve here that will be helpful to international broadcasters. Walter and I can offer what to do and what not to do — and speak from firsthand experience."

Sabo has operated his own business for 20 years following successful runs with ABC and NBC Radio. Mason's resume includes stints as President of Cook Inlet, Group W Radio, CBS Radio and Infinity Broadcasting before venturing out on his own two years ago. He now consults several U.S. broadcasting companies. The duo will continue to operate their independent domestic businesses.

### Feniger Adds Interep EVP/Network Ops Duties

**Bruce Feniger** has added Exec. VP/Network Operations duties at **Interep**. He will continue as Regional Sales Executive for the company's New York office, a position he assumed in 2002.

In his new role Feniger will manage the day-to-day sales activities and monitor the performance of the Interep Network Division, working closely with all Interep offices in each city to develop network goals and sales strategies for specific agencies, as well as new business for the network division.

"During his tenure with Interep Bruce has excelled in developing new business for our client radio stations and has generated millions of dollars in unwired business," said Phil Brown, President of Interep's Network Division. "His understanding and competencies in this area are second to none."

## Stern

Continued from Page 1

and marketing costs directly associated with *The Howard Stern Show*. Stern will program three channels in addition to hosting his daily morning radio show on a channel available to all Sirius subscribers, as the satcaster does not have "premium" offerings.

After reaching what the satcaster called an "epic agreement" with Stern, Sirius CEO Joe Clayton said signing the controversial multimedia star "is, without a doubt, the most exciting and transformational event in the history of radio." Clayton continued, "Howard Stern is an entertainment force of unprecedented recognition and popularity in the broadcast world, who is capable of changing the face of satellite radio and generating huge numbers of subscribers for Sirius."

Greenstein said, "Howard is an incredible creative and comedic icon, and we are thrilled that he chose Sirius to broadcast what everyone believes will be the most exciting part of his career. There is absolutely no one like Howard Stern, and I'm excited that, for the first time, his show will be heard across the entire country as it was always meant to be heard."

To say that Stern's decision to leave traditional radio for Sirius sent shock waves across the industry is an understatement. News of the deal was

the top story in the Oct. 7 edition of the *Los Angeles Daily News*, while newspapers coast to coast gave the story major play. National Public Radio's *Air Talk* program, based at KPCC/Pasadena, CA, even devoted 30 minutes of airtime to the topic of satellite radio and the impact Stern's move will have not only on Sirius and XM, but also AM and FM broadcasters.

Stern played up his move when speaking with reporters after leaving the airwaves Oct. 6. "This marks the death of AM and FM radio, I guarantee it," he said. "I put my money where my mouth is. I have one of the largest radio shows in the world. Whenever I go on my radio show, if I have to sell a book, sell a movie, do anything like that, I could instantly go on and reach millions of people. I'm walking away from that, and the reason I'm walking away from that is I believe the future is with satellite radio."

Meanwhile, Infinity and parent Viacom remained relatively mum on the loss of their superstar, saying in a prepared statement, "We at Infinity have enjoyed our years with Howard. We wish him well in his new foray into the world of pay subscription radio, beginning in 2006."

An internal memo from Infinity President/COO Joel Hollander regarding the future of stations that carry Stern's program was also sent to Infinity employees. Several Infin-

ity execs told R&R that a station that carries Stern's daily show may derive as much as 50% of its annual revenue from its relationship with the program.

### 'Potential For Growth'

What to do following Stern's exit from Infinity is certainly a top concern for the company's execs, but Merrill Lynch analyst Jessica Reif Cohen downplayed the impact the disappearance of *The Howard Stern Show* will have on Viacom's bottom line. In a report issued last week, Cohen said Viacom can "easily replace" the \$10 million-\$15 million in cash flow directly related to the program. She said Stern's show generates annual revenue of \$80 million-\$90 million for Infinity's parent company and yields roughly \$50 million in cash flow.

Cohen explained, however, "Stern's departure is less material to Viacom's valuation than to shareholder sentiment. Conservatively assuming none of the \$50 million is replaced and applying the company's current trading multiple, there could be a \$500 million loss of market value, equal to 30 cents per share." As a result, Cohen reduced her 12-month price objective on Viacom by \$1, to \$52.

Meanwhile, Sirius is taking a tremendous financial gamble by betting its future on Stern, who has been highly successful with pay-per-

view television events, has had two best-selling books and has even topped the U.S. box office with the cinematic adaptation of his book *Private Parts*. In making the half-billion-dollar deal with Stern, Sirius said it would need to attract 1 million subscribers to cover the cost of the contract.

"Anyone who knows Howard and who understands how loyal his fan base is will not have a hard time seeing the incredible potential for growth that he will represent for Sirius," Clayton said.

### Industry Reaction

Stern has 15 months remaining on his contract with Infinity, and he told listeners that he will honor his deal with Viacom's radio arm. Whether Infinity will let him remain on the air through December 2005 generated a flurry of comments from broadcast executives.

Former WXRK PD Steve Kingston, currently President of HIGHQ Media and Empire Broadcasting, told R&R, "With Infinity and others, the bottom line is the bottom line. The previous regime did not have strategic thinkers, and because of this there is no succession plan. There are very few Howard affiliates that own any position in their respective markets outside of being 'the Howard station' because of the enormity of his success and the station images he controls because of it."

Kingston believes Infinity will not "purposely impose a catastrophic short-term financial loss on itself by removing Howard in order to stem the hemorrhaging of audience of ter-

restrial radio and the Stern affiliates ultimately may suffer — unless his ratings deteriorate as a result of this announcement."

Emmis Radio President Rick Cummings said, "I hate to see Howard leave broadcast. I hated to see Opie & Anthony leave. I hate to see radio lose any outstanding talent to another medium, whether it's Howard to satellite or Jimmy Kimmel to television.

"Content is and always will be king. Content is the thing, not technology. And to the degree that content drives use of technology, this is the smartest of a very few intelligent moves satellite has made. Having said that, no one is big enough to bring free, broadcast radio to its knees."

Emmis VP/Programming and KPWR (Power 106)/Los Angeles PD Jimmy Steal told R&R, "I am a huge Stern fan and always have been. As we all know, Howard is a superstar and his departure is a very big loss to our medium. But here's some perspective: According to RADAR, terrestrial radio reaches 96% of 18-49-year-olds in America every week. Both satellite companies together reach only about 3 million people total. Power 106 and WQHT (Hot 97)/New York together reach more than satellite radio's entire industry. Sirius has lost \$1 billion in the last five years, while radio continues to show a profit even in these challenging economic times."

More reaction to Stern's move: "Industry Bands Together at NAB Radio Show," Page 1.

**NAB**

Continued from Page 1

breaking the rules. I think we are going to create a dynamic wave of new content for consumers."

Cumulus Chairman/CEO Lew Dickey said he believes HD Radio will help radio level the playing field. Noting that HD Radio technology is reverse-compatible, meaning analog radios will still work after the industry transitions to digital, Dickey said, "HD Radio is not going to be disruptive to our medium. It will be a tremendous boost. I think there is an incredibly exciting future for our industry over the next five years."

Accepting the NAB's annual National Radio Award on Oct. 8, Jefferson-Pilot Communications President/Radio Division Clarke Brown urged the industry to speak out in support of radio. "We're too humble," he said. "No other me-

dium has the same kind of connection as radio. We relate to listeners in a personal way. This is still a great business, we're still having a great time, and radio is still the most effective and efficient medium around.

"Humility is a virtue, but it's sure not much of a marketing tool. So get the word out. Radio is forever."

**Surviving Stern's Departure**

While both men's companies will have to find a substitute for Howard Stern on one of their stations, Field and Emmis Chairman/CEO Jeff Smulyan told R&R they will be able to easily replace the WXRK/New York morning host's show after he defects to Sirius Satellite Radio, a move Stern announced on the Radio Show's first day.

"We would have preferred that he stay in radio, but this industry is growing a ton of talent and is still a vibrant and dynamic medium,"

said Field, whose company airs *The Howard Stern Show* on KISW/Seattle.

"We'll do fine," said Smulyan, whose KPNT/St. Louis carries Stern. Smulyan also believes that while Stern's jump to Sirius is a big boost for the satellite radio company, the radio industry will survive. "Do I believe this is going to have a major impact on the radio industry? No, I don't," he said. "We still reach 290 million people per week. Whether the math works out for Sirius is something only they can figure out."

Dickey also believes that XM subscribers may defect to Sirius to hear Stern when he takes his program to the New York-based satellite radio service in 2006. Dickey says Sirius' signing of Stern, along with its contract to carry NFL games, has put it in position to better compete with front-runner XM. "This threatens XM's growth rate," he told R&R.

Further, Dickey noted that Stern's move to Sirius will actually benefit his company, as Cumulus doesn't carry Stern on any of its stations, but competes with Citadel-owned WTPA/Harrisburg, which does carry Stern. "This is going to destroy that station's revenue," he said.

If Citadel COO Judy Ellis has her way, Stern's constant on-air chatter about Sirius will cost him. Stern has spent a lot of time on his show talking about his move, and Ellis said during the Oct. 7 Group Executive Super Session that she's treating all of those discussions as advertising. "I'm going back over all of the minutes he's spent outside of his allotted ad time talking about Sirius, and I am going to charge Stern for all of that time," she said.

Ellis believes that the host's long battle with the FCC over broadcast indecency is what drove him away and that increased FCC scrutiny of the radio industry is one of the most important issues facing broadcasters today.

**Making Radio 'Hip' Again**

Responding to R&R Publisher/CEO and session moderator Erica Farber's question about how to make radio "hip" again, panelists at the Oct. 6 Programming Executive Super Session said radio must do a better job of promoting itself to younger demographic groups. "We don't try to be trendsetters," said Entercom Sr. VP/Programming Pat Paxton. "Somehow MTV and others are doing well reaching younger demos. We need to point our business model in that direction."

Cumulus Exec. VP John Dickey said the world and the way people use media are changing and that radio must change as well. "Hipness can and will be driven by music, so the way we market to people must change," he said. "Radio needs to be a leader."

Univision Radio Exec. VP David Gleason noted that reaching out to

the audience should take precedence over tackling the competition. "We have a tendency to talk about the market when we should be talking about the listeners," he said. "As long as there is a connection with the listeners, I don't think there is anything to fear."

Radio One COO Mary Catherine Sneed said, "Product has to come first. I see PDs following each other, and that kind of behavior will put our industry to sleep."

John Dickey said that while it's his job to make sure the air talent on his company's stations are maintaining Cumulus' standards and protecting the stations' brands, it's up to the local staff to connect with listeners. "You need people to execute on a local level," he said. "Creativity starts with us and ends with us, so we try to have discipline, but with a strategy."

Clear Channel Sr. VP/Programming Tom Owens said that industry critics who allege playlists are created on the corporate level don't understand the nuances of the radio business. "With our size, we could not possibly do that," he said. "We are there to support what our local people are doing and stay out of their way. Our objective is to help them achieve their goals and our own."

**Speedier Indecency Enforcement?**

FCC Commissioner Jonathan Adelstein said during the Oct. 7 FCC Breakfast that the agency's proposal to require broadcasters to retain copies of all programming would allow the FCC to more quickly rule on the merits of indecency complaints.

"If these recordings were available, we could more quickly get to the bottom of some of the complaints and clear them out," Adelstein said. "We could find out the truth, dismiss some of them and move forward."

However, fellow Commissioner Kevin Martin noted that the rule could be a significant burden for broadcasters that have never been the subject of an indecency investigation.

As for expanding indecency enforcement to satellite radio, Martin noted that there are specific First Amendment hurdles because consumers must elect to receive content via satellite and on cable, while broadcast content can be received for free and is accessible to anyone.

Adelstein said that while the courts have so far ruled that subscription services aren't subject to the same rules as broadcasters, Congress could pass legislation to expand indecency standards to those services. If it did, Adelstein said, he'd enforce those rules.

Interestingly, WFYV/Jacksonville PD David Moore said during the "Where Is the Line and How Do You Manage It?" panel that it's issues other than indecency that are drawing listener complaints. He

said most of the listener complaints he receives nowadays are about remarks on religion, race and other hot-button topics that don't normally run afoul of the FCC's indecency regulations.

WKQX/Chicago VP/GM Chuck DuCoty, whose station employs the controversial Mancow Muller, said that talent who are scared to push the indecency limits are now turning their attention to politically incorrect subjects, and he's afraid jocks are going to once again get into hot water as they try to maintain credibility with fans by talking about taboo subjects. "My concern is that they will push the line in a way that will push back a lot harder," DuCoty said.

**Iraq Veterans Honored**

Speaking at the Oct. 8 Radio Show Luncheon, Fox News Radio syndicated host Tony Snow promoted the Wounded Warrior Project, which raises funds and provides items like laptop computers and phone cards to soldiers who are wounded and recovering in Iraq. Snow also promoted the Soldier Ride, a cross-country bicycle trip that raised funds for wounded soldiers, and he introduced three soldiers who had been seriously injured in the Iraqi war, prompting a long standing ovation from the crowd.

Snow said one of the reasons he chose to pursue radio after launching his career on television was radio's ability to "play a role in making life better."

As for his other reasons for coming to radio, Snow said, "I get to use my brain cells, connect with listeners and have more fun."

*More on Tony Snow: Page 12.*

**Gallagher**

Continued from Page 1

next 14 years Gallagher moved up through the sales ranks at WJR, where he held positions as NSM and GSM prior to his most recent job as Director/Sales for ABC Radio/Detroit.

"John Gallagher brings to WLS and Radio Disney an impressive track record in local broadcast-station management, which he developed moving up within the ranks at the legendary WJR," Said ABC Radio Station Group President Mitch Dolan, to whom Gallagher will report.

"All of us at ABC Radio congratulate John on this promotion, and we're confident that he will continue to build upon the WLS and Radio Disney tradition of bringing great programming and service to listeners and clients throughout the Chicago area."

Gallagher will work side-by-side at ABC/Chicago's cluster with James Pastor, who was previously named to manage the company's ESPN Radio outlet WMVP and Active Rocker WZZN.

**Records**

SONY BMG MUSIC ENTERTAINMENT announces the following appointments:



Midtveit



Sundin

business for the Nordic Region. He most recently held the Managing Director position for Sony Music Nordic.

HENRIK DALDORPH is promoted to Managing Director at Sony BMG Denmark. He most recently served as Managing Director for BMG Denmark.

KIMMO VALTANEN is elevated to Managing Director at Sony BMG Finland. He was promoted from Marketing Manager at BMG Finland.

TRACY NURSE is named Sr. VP/International Marketing at Sony Music Label Group. She previously served as Sr. VP/Marketing at Sony Music International.



Daldorph



Valtanen

LENA MIDTVEIT rises to Managing Director at Sony BMG Norway. She most recently held the same position for BMG Norway.

PER SUNDIN moves to Managing Director at Sony BMG Sweden. He will also oversee artist marketing coordination, strategic marketing and new

**National Radio**

SALEM RADIO NETWORKS syndicates Bill Gaither's *Homecoming Radio*, a one-hour program featuring performances recorded live at various *Homecoming* televised concerts. For more information, contact Denise Davis at 805-384-4508.

**Industry**

HARRIS CORP. signs an agreement to acquire ENCODA SYSTEM HOLDINGS, a supplier of software and service solutions for the broadcast-media industry.

Connaughton joins the company as East Regional Director. Connaughton was most recently Exec. Director of the Henry Mancini Institute.

Industry: Gospel Music Channel names Sonya DeRose Director/Affiliate Sales, Western Region. She was formerly Director/Affiliate Relations, Southwest Region for E! Entertainment and Style Network ... Hayley Sumner joins Fleishman-Hillard as Sr. VP. Sumner founded and directed the Hayley Sumner Co., a public relations and management firm.

**Changes**

Records: Hollywood Records enters an exclusive and unique distribution deal with Kemado Records. Their first release will be Elephant's debut album, *Sunlight Makes Me Paranoid*, on Oct. 26 ... The Recording Academy announces the following appointments: Megan Clarke is promoted from Chief of Technology to Sr. Director/Information Technology, David Konjoyan rises to Sr. Director/Creative Services, Tim Whalen is upped to Director/Facilities, and Kelly

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 Oct. 12, 2004 are listed below.



Travis Storch • 866-365-HITS

- Top Pop
MAROON 5 She Will Be Loved
AVRIL LAVIGNE My Happy Ending
BLACK EYED PEAS Let's Get It Started
KELLY CLARKSON Breakaway
RYAN CABRERA On The Way Down
Top Christian
KUTLESS Sea Of Faces
SWITCHFOOT Dare You To Move
DELIRIOUS? Rain Down
MERCYME I Can Only Imagine
STARFIELD Filled With Your Glory
Top Folk
CATIE CURTIS It's The Way You Are
JASON MRAZ You And I Both
SARAH HARMER Pendulums
DAR WILLIAMS Mercy Of The Fallen
ANNIE LENNOX Into The West

SIRIUS

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- Steve Blatter
Alt Nation
Rich McLaughlin
LE TIGRE TKO
The Pulse
Haneen Ararat
INGRAM HILL Will I Ever Make It Home
MODEST MOUSE Float On
Sirius Hits 1
Kid Kelly
LENNY KRAVITZ Lady
NELLY I/TIM MCGRAW Over And Over
Hot Jamz
Geronimo
USHER I/JADAKISS Throwback
JUVENILE I/WACKO & SKIP Notia Clap
WYCLEF JEAN President
JA RULE I/R. KELLY & ASHANTI Wonderful
RUPEE Tempted To Touch

- New Country
Al Skop
JOSH GRACIN Nothin' To Lose
BRAD PAISLEY Mud On The Tires
ALAN JACKSON Monday Morning Church
BIG & RICH Holy Water

- Octane
Jose Mangir
NONPOINT In The Air Tonight
CROSSFADE So Far Away
EARSHOT Someone

- Spectrum
Gary Schoenwetter
TOM WAITS Make It Rain

- Universo Latino
Gino Reyes
SHAULA Perdona-me
BAICLOS Pasos De Gigante

- Sirius Blues
Pat St. John
NORTH MISSISSIPPI ALLSTARS Bad Bad Pain
NORTH MISSISSIPPI ALLSTARS Never In All My Days



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- JAN GARBAREK In Praise Of Dreams
TRAVIS TRITT I/JOHN MULLENBAMP What Say You
FAITHLESS In The End
RILO KELLY A Man/Me/Then Jim
LYLE LOVETT In My Own Mind
MEDESKI, MARTIN & WOOD Reflector
YO-YO MA Suite From The Mission
JUANES Nada Sin Tu Amor
ZUTONS Pressure Point
BAICLOS Pasos De Gigante
RADIO 4 Transmission

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

- CHR/POP
Jack Patterson
NELLY I/TIM MCGRAW Over And Over
JOHN MEYER Daughters
GWEN STEFANI What You Waiting For
HOT JAMZ
Mark "In The Dark" Shands
USHER I/LIL JON & LUDACRIS Red Light
LUDACRIS Get Back
URBAN
Jack Patterson
R. KELLY & JAY-Z Big Chops
AVANT Can't Wait
OMARION I/BIG BOI Never Gonna Let You Go

- ALTERNATIVE
Dave Sloan
ELEFANT Mifit
MUSIC Breakin'
DANCE
Randy Schlager
3 SPEAKER HIGH Have A Good Time
GEORGIE PORGIE It's Alright
NADIA It's Gonna Take Time (Translucent Edit)
MADISON PARK Ocean Drive (Source's Trance Mix)
MIS-TEEO One Night Stand (Mr. Mig Edit)
TAMIA Still (Mr. Mig Club Edit)
ROBBIE RIVERA Which Way You're Going
JENTINA French Kisses (E-Smooth Remix)
GIRLS ALDUD Love Machine (Gravitz "Disco" Mix)
RACHEL STEVENS More, More, More
BRAD CARTER Morning Always Comes To Soon
RU PAUL Looking Good, Feeling Gorgeous
LASGO Surrender (Peter Lutz Remix)
KAT PEOPLE Free Fa ling (Radio Edit)
PAUL I/VEGA 4 VAN DYK Connected (MotoMix)
METTE I Don't Wanna Sleep Alone
METTE I Found Love Again
BLACK ROCK Bluewater
TYLER I/MISS BUNTY DURDEN Cause I Know...
4TUNE 50 Dancing In The Dark
NICK KAMEN I Promised Myself 2004
DESPINA VANDI Opa Opa (Chippie Remix)
BELLEFIRE Spin The Wheel (Groovfinder Edit)
JAGO Dream

- ADULT CONTEMPORARY
Jason Schiff
M. JAGGER & D. STEWART'S, CROW Old Habits Die Hard
JOHN MULLENBAMP Walk Tall
GWEN STEFANI What You Waiting For
GOO GOO DOLLS Give A Little Bit
SWITCHFOOT Dare You To Move
INTERNATIONAL HITS
Mark "In The Dark" Shands
ZRAUNWOHNUNG Ich Weib Warum
RAP/HIP-HOP
Mark "In The Dark" Shands
SNOOP DOGG Drop It Like It's Hot



Table with Artist/Title and Total Plays columns, listing songs like RAVEN SYMONÉ Backflip, JOJO Baby It's You, KELLY CLARKSON Breakaway, etc.

POWERED BY MEDIABASE Playlist for the week of Oct. 4-10.

AOL Radio@Network

- Ron Nenni 415-934-2790
Top Alternative
Robert Benjamin
A PERFECT CIRCLE Imagine
THREE DAYS GRACE Home
Fresh 100
Mark Hamilton
HOOBASTANK Disappear
RYAN CABRERA True
Top Country
Lawrence Kay
ALAN JACKSON Monday Morning Church
DARRYL WORLEY Awful Beautiful Life
Top Jams
Davey D
JADAKISS I/MARIAH CAREY U Make Me Wanna
AKND The Ghetto
XZIBIT Hey Now
Smooth Jazz
Stan Dunn
GREG ADAMS Firefly



Phil Hall • 972-991-9200

- ABC AC
Peter Stewart
No Adds
Classic Rock
Chris Miller
No Adds
Hot AC
Steve Nichols
No Adds
Touch
Stan Boston
No Adds
Rejoice
Willie Mae McIver
No Adds
Doug Banks Morning Show
Stan Boston
No Adds
Tom Joyner Morning Show
Vern Catron
No Adds
Country Coast To Coast
Dave Nicholson
No Adds
Real Country
Richard Lee
No Adds



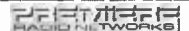
Ken Moultrie • 800-426-9082
Active Rock
Steve Young/Kristopher Jones
A PERFECT CIRCLE Imagine
SEVENDUST Face To Face
Hot AC
John Fowlkes
LENNY KRAVITZ Lady
CHR

Steve Young/John Fowlkes
NELLY I/TIM MCGRAW Over And Over
GAVIN DeGRAW I Don't Want To Be TRICK DADDY (LIL JON & TWISTA Let's Go
Rhythmic CHR
Steve Young/John Fowlkes
NELLY I/TIM MCGRAW Over And Over
GAVIN DeGRAW I Don't Want To Be TRICK DADDY (LIL JON & TWISTA Let's Go
Soft AC
Mike Bettelli/Teresa Cook
PHIL COLLINS Don't Let Him Steal Your Heart Away
Mainstream AC
Mike Bettelli/Teresa Cook
PHIL COLLINS Don't Let Him Steal Your Heart Away
Marie And Friends
Mike Bettelli/Teresa Cook
PHIL COLLINS Don't Let Him Steal Your Heart Away
The Alan Kabei Show — Mainstream AC
Steve Young/Teresa Cook
MAROONS She Will Be Loved
The Alan Kabei Show — Hot AC
Steve Young/John Fowlkes
DURAN DURAN (Reach Up For The) Sunrise
Mainstream Country
Hank Aaron
REBA McENTIRE He Gets That From Me
T. TRITT I/J. MULLENBAMP What Say You
BIG & RICH Holy Water
ALAN JACKSON Monday Morning Church
New Country
Hank Aaron
REBA McENTIRE He Gets That From Me
BIG & RICH Holy Water
BRAD PAISLEY Mud On The Tires
JOSH GRACIN Nothin' To Lose
Lia
Ken Moultrie/Hank Aaron
LEANN RIMES Nothin' 'Bout Love Makes Sense

Danny Wright
Ken Moultrie/Hank Aaron
LEANN RIMES Nothin' 'Bout Love Makes Sense
BRAD PAISLEY Mud On The Tires
BIG & RICH Holy Water
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Adult Hit Radio
Jon Holiday
KILLERS Somebody Told Me
U2 Vertigo
Adult Contemporary
Rick Brady
ELTON JOHN Answer In The Sky
U.S. Country
Penny Mitchell
ALAN JACKSON Monday Morning Church
JAMIE O'NEAL Trying To Find Atlantis
GREAT AMERICAN COUNTRY
Jim Murphy • 303-784-8700
REBA McENTIRE He Gets That From Me
T. TRITT I/J. MULLENBAMP What Say You
GLENN CUMMINGS Big



Charlie Cook • 661-294-9000
Soft AC
Andy Fuller
TIM MCGRAW Live Like You Were Dying
Bright AC
Jim Hays
GOO GOO DOLLS Give A Little Bit
DURAN DURAN (Reach Up For The) Sunrise
Mainstream Country
David Felker
J. BUFFETT I/M. McBRIDE Trip Around The Sun
Hot Country
Jim Hays
ALAN JACKSON Monday Morning Church
Young & Verna
David Felker
PAT GREEN Don't Break My Heart Again



After Midnight
Sam Thompson
LEANN RIMES Nothin' 'Bout Love Makes Sense



Country Today
John Glenn
ALAN JACKSON Monday Morning Church
DAVID LEE MURPHY Inspiration
AC Active
Dave Hunter
GOO GOO DOLLS Give A Little Bit
Alternative Now!
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JET Look What You've Done
THREE DAYS GRACE Home
MUSIC Breakin'
the john moultrie radio show
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Scott Meyers • 888-548-8637
Nightly Tesh Show
ELTON JOHN Answer In The Sky
PHIL COLLINS Don't Let Him Steal Your Heart Away

LAUNCH

MUSIC ON YAHOO!
Jay Frank • 310-526-4247
Audio
CHEVELLE Vitamin R
DIANA ANAD Last Thing
FIERY FURNACES My Dog Was Lost
HOUSTON Ain't Nothing Wrong
JET Look What You've Done
MARC BROSSARD Where You Are
MIDNIGHT MOVIES Persimmon Tree
SHELLY FAIRCHILD You Don't Lie Here Anymore
Video
DIANA ANAD Last Thing
EMINEM Just Lose It
LINDSAY LOHAN Rumors
MARC BROSSARD Where You Are
MIDNIGHT MOVIES Mirage
MUSE Hysteria
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Hip-Hop
TALIB KWELI I Try
LLOYD BANKS Karma
R&B
ANGIE STONE I/A. HAMILTON Stay For A While
JILL SCOTT Whatever Whenever



- WEST
1. HILARY DUFF Fly
2. KELLY CLARKSON Breakaway
3. JESSE McCARTNEY Beautiful Soul
4. KIMBERLEY LOCKE Wrong
5. RAVEN SYMONÉ Backflip
MIDWEST
1. HILARY DUFF Fly
2. JESSE McCARTNEY Beautiful Soul
3. RAVEN SYMONÉ Backflip
4. KIMBERLEY LOCKE Wrong
5. KEANE Somewhere Only We Know
SOUTHWEST
1. HILARY DUFF Fly
2. KIMBERLEY LOCKE Wrong
3. JESSE McCARTNEY Beautiful Soul
4. RAVEN SYMONÉ Backflip
5. BURKE RONEY Wendy
NORTHEAST
1. HILARY DUFF Fly
2. KELLY CLARKSON Breakaway
3. JESSE McCARTNEY Beautiful Soul
4. RAVEN SYMONÉ Backflip
5. REBA McENTIRE Somebody
SOUTHEAST
1. HILARY DUFF Fly
2. KELLY CLARKSON Breakaway
3. KIMBERLEY LOCKE Wrong
4. BURKE RONEY Wendy
5. DE SOL Chica De Miami





# Let It Snow, Let It Snow....

## Fox News' Tony Snow loves radio

It's been just over six months since Fox News Radio launched *The Tony Snow Show* into syndication. Snow is familiar to millions as the host of Fox News Channel's *Weekend Live* and as past host of the network's weekly news and public-affairs show *Fox News Sunday*, which he anchored for nearly a decade.

Snow came to his success in broadcast media via a newspaper career that began in 1979 and included stints at the *Greensboro Record*; the *Norfolk Virginian-Pilot*; *Newport News*, VA's *Daily Press*; the *Detroit News*; and the *Washington Times*. He took a two-year break from journalism to serve in the administration of President George H.W.

Bush, where he held the post of White House Speechwriting Director and later served as a deputy assistant to the president for media affairs.

Among some of the more colorful life experiences Snow brings to his daily radio show are teaching physics and East African geography in Kenya and substitute teaching just about everything from calculus to seventh-grade art class. He's also an avid musician who plays sax, flute and guitar and is an active member of Beats Workin', a DC-based band that features some of Snow's fellow Washington professionals.



Tony Snow

I caught up with Snow fresh off his luncheon keynote address at last week's NAB Radio Show in San Diego to find out how he likes doing radio every day and to get his insider's perspective on the upcoming presidential race and other current issues.

**R&R:** *With a few months under your belt, how's the daily radio show feeling to you?*

TS: It feels great. At the beginning you have this sort of projectile-sweating phase where you're concerned about every little thing, but now it's gotten to be fun. Now when I wake up in the morning, instead of praying that nothing goes wrong, I get up excited and thinking, "What do I get to do, and what am I going to talk about today?"

**R&R:** *You'd done some radio before the launch of The Tony Snow Show. What's been different about this experience so far?*

TS: It's not the first time I've done radio, but it's the first time I've done my own show. You have to figure out

for yourself what you are going to make of the program. When you are sitting in someone else's chair, in a funny way it's almost easier, because there's a structure already in place.

You have to find your own show, so to speak. Even though I had subbed for Rush Limbaugh a number of times, and also for Sean Hannity, finding my own voice has been a unique experience. I think the show has good pacing and a good sense of humor. It's not table-pounding angry like some shows. I think that if I can do the show with a smile and people can listen with a smile, we're probably headed in the right direction.

**R&R:** *What will I hear when listening to The Tony Snow Show?*

TS: What you will hear is someone who not only has a passion for the issues, but somebody who also loves talking to people. In fact, one of the things I like most is the interaction with the audience. It's a show built on a foundation of optimism. It's not a show that's always screaming, "Look out, the bad guys are coming over the wall, so grab your guns and let's get 'em." It's not an alarmist program. We do live in challenging times, and we have big issues to deal with, but I'm pretty optimistic about people and about our country.

Another important point of the show is that we try to capture stories from around the nation that re-



**AL FRANKEN AND COMPANY DO SAN DIEGO** The Air America Radio host made a stop in San Diego recently for a live broadcast in support of new Clear Channel progressive Talker and AAR affiliate KLSD. Pictured at the live broadcast from the campus of the University of California, San Diego are (l-r) AAR co-host Katherine Lanpher, actress Meg Ryan, Franken and KLSD & KOGO/San Diego programmer Cliff Albert.

**R&R:** *Tell us a little about a project you have gotten behind on your show, the Soldier Ride.*

TS: In short, Chris Carney is a guy who set out to bicycle 4,200 miles across the country — from New York to San Diego — to raise money for wounded veterans, and we followed his journey every day on our show.

Chris was a bartender on Long Island, and one of his friends introduced him to a group called the Wounded Warriors Project. It was formed by a group of guys who had been wounded in action and wanted to help fix problems they saw and experienced during their own recoveries. They employ a very common-sense approach to problems that are experienced by those who come home wounded, and they focus on how we can help to make them as whole as possible, as soon as possible.

They tend to focus on those who

**"Trust is the glue of democracy, and if you persuade voters they cannot trust anybody, the system, ultimately, will not hold up."**

affirm people's belief that we are all mostly decent, prosperous and good people. And, finally, because I'm an old news guy, I always want to beat everybody else to the story so we can make it ours before everybody else gets to it.

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have had big injuries — losing a limb, paralysis, brain damage, that kind of stuff. They provide services from the moment a soldier enters the hospital. For example, they put together backpacks for both men and women that contain what they call “comfort items” for patients as soon as they’re admitted. Then they track these folks throughout their convalescence as they work on getting back into society.

This is a low-overhead charity that does things in absolutely the right way. When a volunteer — a Medal of Honor winner who is paralyzed from the shoulders down — shows up in a soldier’s hospital room and says, “I know what it’s like,” you can bet the reaction is, “Gee, I guess you do.” It’s a charity that deals with problems of heart, soul, body and personal needs that is trying to help bring the blessings of freedom to the men and women who have fought and paid a really high price trying to keep all of us free.

It’s kind of an easy one-liner to say, “Yes, I support the soldiers,” but it’s another thing to actually do that, and I think that this group is one good way to do it. Even though the Soldier Ride promotion is over, Wounded Warrior Project will be one of the charities I stay involved with. I have seen what they do. I’ve walked through the hospital wards with these guys, and I believe in what they do profoundly. I have seen for myself the kind of stuff they can do and the successes they have had.

**R&R:** College campuses are not exactly thought to be fertile ground for conservative talk shows, yet you have been doing a tour and broadcasting the show live from a number of universities in recent weeks. Why?

**TS:** If you do it right, you can plant some seeds of enthusiasm in people who are going to be future Talk radio listeners. When we go to a college we don’t do a show aimed

at students, because, as you point out, that’s not really the audience. But most people are interested in what’s going on at college campuses across America, and just about everyone wants to know what students are being told and taught.

I have also tried to set an example to students of how you can have a political debate the right way. I have plenty of friends on both sides of the aisle, and I think it’s nonsense that if somebody disagrees with you, they have to be your sworn

**“Another important point of the show is that we try to capture stories from around the nation that reaffirm people’s belief that we are all mostly decent, prosperous and good people.”**

mortal enemy. That’s insane, and everybody knows it. We all have friends we disagree with, so if I can set a positive tone in front of these kids and for the people listening, I think that helps.

**R&R:** Have you encountered anything on campus that has particularly surprised you?

**TS:** What I have found is pretty much what you find on campuses everywhere. Most people are thinking about whether something they

don’t know is going to be on a test tomorrow and where all the good parties are going to be. You do have a small group of policy junkies who are paying attention to the presidential race and global events, but that’s pretty much the same as you see in society at large.

**R&R:** Let’s tap in to your political experience a bit. Is this, as some would have us believe, the dirtiest political campaign ever?

**TS:** No, not at all. American politics used to be a lot bloodier and more bare-knuckled than it is today. You actually had people dueling with each other, for heaven’s sake. So, no, it’s not the dirtiest in history and, to my mind, not even the dirtiest in recent vintages. Remember, Lyndon Johnson had the famous “Daisy” ad back in 1964, accusing Barry Goldwater of trying to blow up the entire world.

Today we have an awful lot of people who are very eager to make themselves victims while trying to write off the other side as a bunch of dirty, lowdown scoundrels. But I kind of like that. I like it when people are taking shots at each other and clarifying the issues. For all the complaining there has been, this has finally become a clear election over who will do what in Iraq — and that’s a good thing. If some feathers get ruffled, that’s too bad. That’s why it’s called a democracy, and that’s how things work.

**R&R:** What do you see as the biggest challenge facing each of the presidential candidates this year?

**TS:** We’re still a considerable way out from Election Day, but John Kerry is still walking a delicate balance with his Democratic base, about half of which wants us to stay in Iraq while the other half wants us to leave. That’s why he has been generally so cautious. It’s my sense that he should learn from Bill Clinton and take a side. Clinton did that, for example, with the

**“I have plenty of friends on both sides of the aisle, and I think it’s nonsense that if somebody disagrees with you, they have to be your sworn mortal enemy. That’s insane, and everybody knows it.”**

Sister Souljah speech. He sort of picked a fight with Jesse Jackson and others in his party to say to the voters, “I can stand up to these guys and be my own man.” In my opinion Kerry has to show voters he is his own man.

Bush, on the other hand, has to avoid being cocky. The Bush team blew it in 2000 when on the Thursday before the election they stopped polling and started interviewing people for cabinet positions. Al Gore flat out-hustled them in those last five days. The challenge for the Bush team is to maintain a strong sprint all the way to the finish.

Then there is another issue, and that’s this whole notion of voter fraud. Although I think the Democrats have done more of it than the Republicans, there are a lot of allegations being made by both sides that the other side is going to cheat. They are poisoning the well, and that’s a really dangerous precedent, because what it sets up is an argument that cannot be refuted by fact.

If you believe in your heart that it’s a fraudulent election and that people are going to be cheated no matter the result, you have effectively undermined faith in democracy. Democracy relies on people having faith in the system and having trust

in their fellow Americans. Trust is the glue of democracy, and if you persuade voters they cannot trust anybody, the system, ultimately, will not hold up.

**R&R:** After a long career as a print journalist, a TV anchor and, now, a syndicated radio host, are you having the most fun now?

**TS:** Yes, absolutely. Being on radio is very liberating. You’re allowed to have fun and be funny, and you can talk about things you want to talk about. I’m writing again and posting essays on our website ([www.tonynowshow.com](http://www.tonynowshow.com)), and I’m also looking at doing a syndicated newspaper column again. From a creative standpoint, doing the radio show has been great. We’re like our own little news-gathering unit, and it’s really a lot of fun for me every single day. We’re now even reaching the stage where people are hearing about the show and coming to us with news.

There is nothing more fun than starting something that is your own. We have a small staff that’s highly motivated and that has great morale — we laugh around here every day. We drag home exhausted some nights, but we come right back at it the next morning refreshed and ready to go. I love it.



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## Pandemonium, Anarchy Make Canada More Interesting

**R**ule No. 1: Your promotion is successful if you've caused mass chaos. "I'm just trying to stay out of jail right now!" says CIHT (Hot 89.9)/Ottawa PD **Rob Mise**, who had the city in the icy grip of near-hysteria with the "Hot 89.9 \$25,000 Fugitive" promotion, courtesy of the ever-twisted Paige Nienaber, VP/Fun-N-Games for CPR. The object? Approach the person you suspect is the "Hot 89.9 Fugitive" and use these exact words: "Are you the Hot 89.9 \$25,000 Fugitive?" If the answer is yes, you score the \$25,000. Mise says, "Canadians are naturally curious, problem-solving people, and money is a good motivator, but I think they really want the challenge. Besides, in the absence of hockey right now, there's nothing to do. We're bored!"

That boredom translated into cash-starved listeners running amok throughout the city asking complete strangers the



'How'd ya like to make \$14 — the hard way?'

phrase-that-pays. Hilarity was scheduled to ensue; however, when a recent clue was announced that the Fugitive was going to "pick up a buddy," listeners descended on the airport en masse. "People were really pissed off at us because they missed their flights!" says Mise. "Travelers taking cabs to the airport had to get out and walk the last mile, dragging their luggage, because traffic was so backed up!"

Another clue that the Fugitive would be playing golf resulted in a near-riot at a local golf course. "They had to shut the course down because people were driving carts all over the place, just like in *Caddyshack!*" Mise reports.

Hot 89.9 jocks continued to inflame the market by airing bizarre "Fugitive"-related calls — like the one from the prostitute who complained that the question was hurting her business, or the one from the woman whose car had just been rear-ended. When the guy who hit her approached her car, the first thing he asked her was not, "Are you okay?" but, "Are you the Hot 89.9 \$25,000 Fugitive?"



'I am not, how you say, zis Fugitive.'

At press time the Hot 89.9 Fugitive had finally been caught: 47-year-old window salesman **Rob Collins**, who had kept his secret from everyone — including his wife! Health Canada employee **Kalpesh Patel** scored the \$25,000. [Ed. note: The preceding Canadian-scented item more than fulfills this week's minimum CanCon comedy requirement.]

### Clarke Brown's TV Legacy Revealed

During the recent NAB Radio Show, a video retrospective of Jefferson-Pilot Radio President **Clarke Brown**, the recipient of this year's NAB National Radio Award, revealed that Brown was the inspiration for the Herb Tarlek character on the classic '70s sitcom *WKRP in Cincinnati*. Back in those days Brown, who was an account exec at WQXI/Atlanta, was known for his flashy style of dress. A TV producer who visited WQXI seeking inspiration for what later became the TV series noticed Brown's style and later used it to create the colorful character. During his acceptance speech, however, Brown insisted that all of his colleagues at WQXI dressed just as wildly as he did — it was the '70s, after all.

Brown has been tapped to become the next "dis-honoree"

at the annual Bayliss Radio Roast, sponsored by the John Bayliss Broadcast Foundation. The 2005 Roast will be held March 16 at Cipriani 42nd Street in New York.

### Label Love

Noted Triple A Promotion Princess **Lisa Michelson-Sonkin**, last seen at Elektra, has been inked to head up Epic's Triple A promotional empire. Epic Exec. VP Joel Klaiman says, "I had the good fortune to work with Lisa at Elektra years ago and know her to be one of the most passionate and dedicated promotion people I know, as well as being highly respected among her peers." Ms. M-S starts her new gig on Oct. 25.

### Leap O' The Week™

- Let's meet Candidate No. 1: KWWW/San Luis Obispo, CA PD/morning talent **Eric Sean**, who gets the big call and is named Asst. PD/MD at Styles Media's recently launched CHR/Rhythmic outlet KZAB (93.5 K-Day)/Los Angeles.

- Please welcome candidate No. 2: Just plain **Emily**, who risks market-size whiplash by moving from middays at KFRX/Lincoln, NE to middays at WIOQ (Q102)/Philadelphia. She replaces **Lisa Paige**, who slides into the *Chio in the Morning* co-host position recently vacated by Angi Taylor. But wait — there's more! WAKS/Cleveland Asst. PD/MD/afternoon jock **Kasper** transfers to Q102 for afternoons, replacing Logan, who runs.

Taking over afternoons at WAKS is WKSS/Hartford night jock **Stick**, a veteran of Q102, WBLI/Nassau-Suffolk and KZQZ/San Francisco. Stick is no stranger to WAKS, having voicetracked weekends there for over a year. Look for him to voicetrack his show back to Hartford at least through the fall book. WAKS PD Dan Mason is now seeking a new night jock.

### The Programming Dept.

- Former WMMX/Baltimore PD **Steve Monz** has resurfaced in exotic Dover, DE as OM of Delmarva Broadcasting's Hot AC WAFL (Eagle 97.7), Classic Hits WXNCL (Cool 101.3) and Spanish-language WYUS-AM (La Exitosa 930). Monz will also take over middays on Cool 101.3.

- KTOZ/Springfield, MO PD **Tony Matteo** doubles his pleasure by annexing PD duties for Clear Channel AC clusterbuddy KGBX and being proclaimed Asst. OM for the group. He replaces **Paul Kelley**, who remains OM for the whole darn shootin' match.

- PD "**Crazy Ray**" **Styles** exits Midwest Active Rocker KRBR/Duluth, MN. The station will undergo some slight adjustments but will remain Rock, says GM Alicia Ridley, who names **Mark Fleischer** interim PD.

- PD **Melody Lee** exits Emmis Alternative KROX/Austin. For now, all programming calls are being routed to MD **Toby Ryan**.

- Clear Channel CHR/Rhythmic KPRR/EI Paso noon-4pm talent **Slomotion** adds MD stripes, much to the delight of the entire Motion family. Seconds later 4-8pm jock **Boy Loco** is named Asst. MD.

- **Fox Feltman**, OM/PD of Quantum Hot AC WMXZ and Classic Hits WWAV/Ft. Walton Beach, FL, keeps his Florida plates as the newly named Asst. PD/MD/afternoon talent at WYKS/Gainesville. He replaces Mike Forte, who's headed home to New Jersey.

- In a solemn rose-garden ceremony, WKXJ/Chattanooga, TN midday talent **Heather Backman** received MD stripes, while night jock **Mike Michonski** was the beaming recipient of equally lovely Asst. PD stripes.

## R&R Timeline

### 1 YEAR AGO

- **Smokey Rivers** becomes PD of WNEW/New York.
- **Crys Quimby** named PD and **Tim Scheld** named News Director at WCBS-AM/New York.
- **Nate Bell** promoted to Regional VP/Programming for Clear Channel.



Smokey Rivers

### 5 YEARS AGO

- **Lionel Ridenour** promoted to Exec. VP/Black Music for Arista Records.
- **Lon Bason** named GM of KLIF-AM & KPLX-FM/Dallas.
- **Kathy Brown** becomes OM/Baltimore for Radio One.

### 10 YEARS AGO

- **Tony Novia** named R&R CHR Editor.
- **Herb Alpert** and **Jerry Moss** return to the record business with Almo Sounds.
- **Steve Hegwood** becomes OM of WJLB-FM and WMXD-FM/Detroit.

### 15 YEARS AGO

- **Steve Perun** named PD of WBSB/Baltimore.
- **Steve Rivers** becomes PD of WZOU/Boston.
- **Carey Curelop** named PD of KLOS/Los Angeles.



Steve Rivers

### 20 YEARS AGO

- **Jerry Lyman** named President of RKO Radio Division.
- **Mark Driscoll** named Group PD for Hef-tel.
- **Doyle Rose** becomes VP/Regional Manager, Los Angeles for Emmis.



Mark Driscoll

### 25 YEARS AGO

- At the NRBA Convention, Sen. **Barry Goldwater** reiterates his support of deregulation but predicts no action will take place in 1980.

### 30 YEARS AGO

- KGBS-AM & FM/Los Angeles flips to Country.
- WIXY/Cleveland PD **Terry Stevens** and GM **Dick Kemp** resign.

- **Michael Todd**, PD of Alternative KQRX/Midland-



How are the poor people doing?

Odessa, TX, is upped to Encore's Regional Director/Programming, Contemporary Formats. Todd hangs on to his KQRX gig and picks up oversight on AC KELI/San Angelo, TX. Whipping out his uncanny impersonation of Thurston Howell III, Todd juts out his 'ower jaw and tells **ST**, "As I was telling Lovey, I won't have as much time to work my pineapple plantation in Hawaii or to prepare my boat to compete for the America's Cup, but we all have to sacrifice!"

### Formats You'll Flip Over

Citadel Active Rocker **WKLO/Grand Rapids, MI** moved up the dial from 94.5 to 107.3, displacing Oldies **WODJ**. Filling the vacant lot is "Thunder Country 94.5," which takes dead aim at longtime CC market leader **WBCT**, which pulled an 11.8 12+ in the spring book. New calls are on order.



## Rolodex Update

Effective Oct. 22, all six of Clear Channel's St. Louis stations — CHR/Pop **KSLZ (Z107.7)**, Country **KSD (93-7 The Bull)**, Urban **KATZ (100.3 The Beat)**, Urban AC **KMJM (Majic 104.9)**, Oldies **KLOU** and Gospel **KATZ-AM** — will move into a new broadcast palace, complete with a sandwich-vending machine. The new address is 1001 Highlands Plaza Drive West, Suite 100, St. Louis, MO 63110. The new phone number is 314-333-8000; the fax number is 314-333-8312.

## Quick Hits

• Congrats to 26-year WPLJ/New York vet **Theresa Angela**, whose title has been deservedly adjusted



Promotion princess promoted.

## FILMS

### BOX OFFICE TOTALS

October 8-10

Title	Distributor	Weekend	\$ To Date
1	<i>Shark Tale</i> (DreamWorks)	\$31.33	\$87.35
2	<i>Friday Night Lights</i> (Universal)*	\$20.26	\$20.26
3	<i>Ladder 49</i> (Buena Vista)	\$13.10	\$41.02
4	<i>Taxi</i> (Fox)*	\$12.02	\$12.65
5	<i>The Forgotten</i> (Sony)	\$7.60	\$48.72
6	<i>Raise Your Voice</i> (New Line)*	\$4.02	\$4.02
7	<i>Sky Captain...</i> (Paramount)	\$2.34	\$33.93
8	<i>Shaun Of The Dead</i> (Focus)	\$1.70	\$9.45
9	<i>The Motorcycle Diaries</i> (Focus)	\$1.51	\$3.29
10	<i>Resident Evil: Apocalypse</i> (Sony)	\$1.25	\$49.01

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

**COMING ATTRACTIONS:** This week's openers include *Shall We Dance*, starring recording artists **Jennifer Lopez**, **Nick Cannon** and **Mya**, the last of whom contributes "Let's Dance" to the film's *Casablanca* soundtrack. The ST also contains **Pussycat Dolls'** "Sway," **Peter Gabriel's** "Book of Love," **Jamie Cullum's** "I Could Have Danced All Night," **Rachel Fuller's** "Wonderland" and more.

Also opening this week is *Team America: World Police*, the latest offering from *South Park* creators **Trey Parker** and **Matt Stone**. Listen for radio personality **Phil Hendrie** as one of the featured voices and for original music that will also be showcased on the Atlantic soundtrack.

— Julie Gidlow

from "Just Plain" Promotion Director to the far superior Promotion & Marketing Director.

• While **WPHH/Hartford** and **WUSL/Philadelphia** morning personalities **Star & Buc Wild** sit out their New York noncompete, they're adding to their burgeoning syndication empire. Please welcome Clear Channel Urban **WPRW** (Power 107)/Augusta, GA, where they displace market icons **Fattz and Cher**, who cross the hall to Urban AC **WKSP**.

• **Scott Tyler** trades the Windy City for a return ticket to the Twin Cities. Tyler, who did afternoons at CC's **WKSC/Chicago**, is headed back to **KDWB/Minneapolis** as the new owner/operator of the night shift.

• PD **Brian Kelly** has finally solidified the airstaff at Entercom **CHR/Pop WXSS (103.7 Kiss-FM)**, starting with the return of several old friends. Former **Kiss** afternoon jock **Wes McKane** returns from **KDWB/Minneapolis** to anchor mornings with former **Kiss** personality **Rahny Taylor**, who crosses the hall from **Hot AC WMYX**. **Van McNeil** and **Tony Zamboni**, who had been covering mornings, are reassigned: McNeil slides into afternoons, while Zamboni resumes production duties.

• **Jamie White & Danny Bonaduce** of **KYSR (Star 98.7)/Los Angeles** bring their subtle comedic stylings back to the bustling metropolis of **Bakersfield** as they kick off a simulcast on **Buckley Hot AC KLLY**, replacing **Desiree Vandervel**. The duo used to be heard at crosstown **KKXX**, but that honeymoon ended in February 2003.

## Dept. Of Wedded Bliss

Congrats to **WRKR/Kalamazoo, MI** PD **Jay Deacon**, who gave in to temptation and married fellow **Cumulus** employee **AE Mandi Snyder** last Saturday. "We've been working together for 3 1/2 years and trying to fight it, but about 12 months ago we said, 'To hell with work,' and went for it," Deacon tells **ST**. "I'm still waiting for a gift from **Lew Dickey**."

## Baby Poop

Best wishes to **Triad Dir./Programming Jay Taylor** and his wife, **Heidi**, on the birth of their third son. **Shane Parker** arrived Oct. 8 at the ungodly time of 3:40am. He weighed in at 8 lbs., 2 oz.

## Talk Topics

• Following **Ken Minyard's** retirement this week, **KABC/Los Angeles** overnight host **Doug McIntyre** gets the mega-upgrade into mornings. **McIntyre in the Morning** debuts Oct.

18. Down the hall host **Al Rantel** inks a representation deal with **International Creative Management (ICM) VP/News & Broadcasting Babette Perry**.

• **Celebrity chef Rocco DiSpirito**, host of the **NBC** reality show *The Restaurant*, joins **WOR/New York** to helm the long-running *Food Talk* from 11am-noon weekdays. **DiSpirito** replaces **Arthur Schwartz**, who recently exited.

• Veteran newsman **Rob Milford** has departed **KTRH/Houston**. He can be reached at 713-339-4867 or [milfordnews@hotmail.com](mailto:milfordnews@hotmail.com).

• The **Salem**-syndicated *Mike Gallagher Show* crosses the street from **WBAP/Dallas** to rival **KRLD**, where it will air from 9am-noon. While the first hour of **Gallagher's** show will not air on **KRLD**, he'll do a special local-only hour of the program, allowing the station to broadcast a three-hour show.

## Condolences

**Northwest** broadcasting legend **Phil Harper** died Oct. 12 at age 64. At the time of his passing Harper had been juggling afternoons as "Buffalo Phil" on **Classic Country KYCW-AM**, serving as the promotional voice of **Jazz outlet KPLU** and performing the role of **Harry Nile** on *The KIRO Mystery Playhouse*. "For the past 21 years Phil also worked here as a voice talent at **Jones Radio Networks**," says **Jones Director/AC Programming Mike Bettelli**. "He was an incredible guy who was irreverent and funny right up to his last days." To view a tribute to Harper, go to [www.kplu.org/about/harper.html](http://www.kplu.org/about/harper.html).

## TELEVISION

### TOP TEN SHOWS

Total Audience (105.5 million households)

Oct. 4-10 Adults 18-49

1	<i>CSI</i>	1	<i>CSI</i>
2	<i>Without A Trace</i>	2	<i>Desperate Housewives</i>
3	<i>CSI: Miami</i>	3	<i>E.R.</i>
4	<i>Desperate Housewives</i>	4	<i>The Apprentice 2</i>
5	<i>Survivor: Vanuatu</i>	5	<i>CSI: Miami</i>
6	<i>Everybody Loves Raymond</i>	6	<i>Survivor: Vanuatu</i>
7	<i>E.R.</i>	7	<i>NFL Monday Night Football (Chiefs vs. Ravens)</i>
8	<i>CSI: NY</i>	(tie)	<i>Without A Trace</i>
9	<i>Lost</i>	9	<i>Extreme Makeover: Home Edition</i>
10	<i>Two And A Half Men</i>	(tie)	<i>CSI: NY</i>
			<i>Lost</i>

Source: Nielsen Media Research

# POWERLINE

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## THE INDUSTRY'S NO. 1 RETAIL CHART October 15, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	GEORGE STRAIT	50 #1's	MCA	345,926	—
27	2	USHER	Confessions	LaFace/Zomba	343,877	+765
—	3	GOOD CHARLOTTE	Chronicles Of Life & Death	Epic	197,863	—
—	4	KORN	Greatest Hits Vol. 1	Epic	141,329	—
5	5	NELLY	Suit	Derrty/Fo' Reel/Universal	121,470	+1%
2	6	HILARY DUFF	Hilary Duff	Buena Vista/Hollywood	95,500	-51%
4	7	GREEN DAY	American Idiot	Reprise	86,219	-31%
1	8	RASCAL FLATTS	Feels Like Today	Lyric Street	81,587	-60%
8	9	RAY CHARLES	Genius Loves Company	Concord	68,651	-14%
10	10	TIM MCGRAW	Live Like You Were Dying	Curb	65,170	-15%
3	11	CIARA	Goodies	LaFace/Zomba	65,116	-48%
7	12	NELLY	Sweat	Derrty/Fo' Reel/Universal	62,608	-22%
12	13	NOW VOL. 16	Various	UTV	57,520	-18%
—	14	R.E.M.	Around The Sun	Warner Bros.	56,770	—
18	15	MAROON 5	Songs About Jane	Octone/J/RMG	49,689	-12%
19	16	ASHLEE SIMPSON	Autobiography	Geffen	47,239	-15%
9	17	MARILYN MANSON	Lest We Forget: The Best Of...	Interscope	43,369	-45%
14	18	QUEEN LATIFAH	The Dana Owens Album	Vector	43,050	-31%
—	19	TOTALLY HITS 2004 V.2	Various	WSM	42,376	—
11	20	JOSS STONE	Mind, Body & Soul	S-Curve/EMC	41,382	-44%
6	21	USED	In Love And Death	Reprise	41,135	-59%
24	22	YOUNG BUCK	Straight Outta Ca\$hville	G-Unit/Interscope	40,341	-5%
—	23	CAKE	Pressure Chief	Epic	39,741	—
16	24	KEITH URBAN	Be Here	Capitol	39,070	-36%
17	25	BRIAN WILSON	Smile	Nonesuch/Atlantic	37,982	-36%
25	26	AVRIL LAVIGNE	Under My Skin	Arista/RMG	37,469	-11%
22	27	GRETCHEN WILSON	Here For The Party	Epic	37,336	-19%
13	28	TALIB KWELI	The Beautiful Struggle	Geffen	36,151	-43%
20	29	CHEVELLE	This Type Of Thinking Could Do...	Epic	36,121	-23%
—	30	TOM WAITS	Real Gone	Anti	35,893	—
26	31	LL COOL J	Definition	Def Jam/IDJMG	35,540	-13%
28	32	BIG & RICH	Horse Of A Different Color	Warner Bros	33,931	-14%
42	33	SHARK TALE	Soundtrack	Geffen	33,169	+20%
31	34	ANITA BAKER	My Everything	Blue Note/Virgin	32,614	-12%
—	35	I-20	Self Explanatory	Capitol	32,007	—
15	36	INTERPOL	Antics	Matador	31,033	-50%
36	37	VELVET REVOLVER	Contraband	RCA/RMG	30,625	-7%
30	38	JILL SCOTT	Beautifully Human...Vol.2	Hidden Beach/Epic	30,358	-21%
35	39	LOS LONELY BOYS	Los Lonely Boys	Epic	29,745	-13%
33	40	BLACK EYED PEAS	Elephunk	A&M/Interscope	29,618	-17%
32	41	R. KELLY	Happy People/U Saved Me	Jive/Zomba	29,503	-19%
39	42	KILLERS	Hot Fuss	Island/IDJMG	29,122	+2%
38	43	ALAN JACKSON	What I Do	Arista	28,783	-8%
45	44	SWITCHFOOT	Beautiful Letdown	Columbia	27,028	0%
23	45	SHAWNNA	Worth Tha Weight	Def Jam/IDJMG	26,100	-43%
40	46	GUNS N'ROSES	Greatest Hits	Geffen	26,017	-8%
21	47	GUERRILLA BLACK	Guerilla City	Virgin	24,977	-46%
43	48	JOJO	Jojo	BlackGround/Universal	24,876	-10%
34	49	GARDEN STATE	Soundtrack	Epic	24,545	-29%
—	50	JIMMY BUFFETT	License To Chill	RCA	24,033	—

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### ON ALBUMS

#### Strait Edges Usher

Country comfort bests soul redux this week.

In a race that went down to the wire, MCA Nashville C&W crooner George Strait's *50 Number Ones* ends up at No. 1, squeaking by LaFace/Zomba soul superstar Usher's repackaged *Confessions*,



George Strait

which features four new songs, including the smash remix duet with Alicia Keys, "My Boo."

Epic punk rockers Good Charlotte's concept album *Chronicles of Life and Death* bows at No. 3, with a healthy total just shy of 200,000. Labelmates Korn's *Greatest Hits Vol. 1*, a combination of their own smashes and covers of other people's, lands at No. 4.

The rest of the top 10 features holdovers



Good Charlotte

Derrty/Fo' Reel/Universal rap crossover phenom Nelly's *Suit* (No. 5), Buena Vista/Hollywood teen popper Hilary Duff (No. 6), Reprise's Green Day (No. 7), Lyric Street/Hollywood's Rascal Flatts (No. 8), Concord's Ray Charles (No. 9) and Curb's Tim McGraw (No. 10).

With that, country and po-mo rock each hold down three places in the top 10.

Other debuts are scored by WB's R.E.M. (No. 14), WSM's *Totally Hits 2004 Vol. 2* (No. 19), Columbia's *Cake* (No. 23), Anti's Tom Waits (No. 30) and Capitol's I-20 (No. 35).

The reconfigured Usher album is up a huge 765%, from around 40,000 to this

week's total of 344,000. Geffen's *Shark Tale* soundtrack (No. 42-33), riding the fish tales of the No. 1 box-office hit, sees a 20% boost.

Other gainers include Island/IDJMG's *The Killers* (No. 42, +2%) and Nelly's *Suit* (+1%).

Next week: Look for Epic's Celine Dion, Island/IDJMG's *Sum 41* and Rawkus/Geffen's *Mos Def* to be the top chart entrants.



Usher



**MIKE TRIAS**  
mtrias@radioandrecords.com

# Bridging The Gap

Nas returns to the fold next week as he goes for adds at Rhythmic and Urban with "Bridging the Gap," taken from his forthcoming double album, *Street's Disciple*. In a sense the cut bridges the gap between generations: It features jazz musician Olu Dara, who also happens to be Nas' father. This isn't the first time the two have worked together on a project. On Nas' classic debut, *Illuminatic*, Dara lent his formidable trumpet chops to the track "Life's a Bitch." When Nas went on to star in *Belly*, it was his father who scored the film. Now the two appear on the screen together in the video for "Bridging the Gap," which was filmed last month by director Dianne Martel. It's been a busy month for Nas. He was featured in VH1's *History of Hip-Hop* special earlier this month, where he performed "Bridging the Gap." He also helped honor 2Pac's memory on a VH1 program this past Tuesday. *Street's Disciple* reaches stores Nov. 30.



Nas

Birmingham's Velvet Teddy Bear, otherwise known as *American Idol*: Season 2 winner **Ruben Studdard**, is getting set to unveil his sophomore album. Next week we get our first peek at the project as Studdard goes for adds at Urban AC with the title track, "I Need an Angel." The single has some huge star power going for it: R. Kelly wrote and produced the cut. Studdard is touting the new CD as an inspirational album. Look for it to drop on Nov. 2. As for Studdard himself, look for him to drop in to Atlanta on Oct. 20 and Atlantic City, NJ on Nov. 26-27 to give live audiences a taste of his latest material.



Ashanti

Speaking of angels, Ashanti is coming to Urban next week, delivering "Only U" to radio. The single serves as the lead cut from her forthcoming CD,

*Concrete Rose*, which is slated for release just in time to get it into your loved ones' Christmas stockings. In other Ashanti news, the R&B singer has been tapped to play the lead role of Dorothy in the upcoming made-for-TV Muppets version of the classic film *The Wizard of Oz*. Queen Latifah will be playing Auntie Em, while Kermit, Gonzo, Fozzie and Miss Piggy fill the roles of Dorothy's four famous cohorts on her magical journey down the Yellow Brick Road. Quentin Tarantino will be making a cameo appearance in the movie.

Australians Damian "Whitt" Whitley (guitar, vocals), Janet English (bass) and Mark "Kram" Maher (drums, vocals) are ready to introduce their band Spiderbait to American audiences. What better way to do so than to add a little familiarity to the mix? Next week Spiderbait go for adds at Rock and Active Rock with "Black Betty," their updated version of the famous song by Leadbelly. "It's one of my favorite songs of all time," says Maher. "But everyone wasn't really 100% behind me until they heard it. Then they understood why I was into it." The band's version of "Black Betty" was featured in the film *Without a Paddle* and is also being used in a current commercial campaign for Nintendo. Most important, the cut can be heard on the band's album *Tonight Alright*,



Spiderbait

produced by Sylvia Massy Shivy (Tool, Red Hot Chili Peppers, Prince). "At first we were stressed out about going to America to record," says Maher, who is also Spiderbait's frontman. "You hear about bands punching each other out, spending all their money and going home broke."

# R&R Going For Adds™

Week Of 10/18/04

## CHR/POP

- HOOBASTANK Disappear (Island/IDJMG)
- LLOYD Hey Young Girl (Murder Inc./Def Jam/IDJMG)
- VELVET REVOLVER Fall To Pieces (RCA/RMG)

## HOT AC

- HOOBASTANK Disappear (Island/IDJMG)
- LIVE We Deal In Dreams (Geffen)
- SISTER HAZEL All About The Love (Sixth Man)

## CHR/RHYTHMIC

- MARIO Let Me Love You (J/RMG)
- NAS Bridging The Gap (Columbia)

## SMOOTH JAZZ

- ADANI & WOLF Daylight (Rendezvous)
- MAYSA Hypnotic Love (N-Coded)
- RAMSEY LEWIS TRIO Midnight At The Oasis (Narada)
- RAY CHARLES & DIANA KRALL You Don't Know Me (Concord)

## URBAN

- ASHANTI Only U (Murder Inc./IDJMG)
- EMINEM Just Lose It (Shady/Aftermath/Interscope)
- NAS Bridging The Gap (Columbia)
- SILKK THE SHOCKER Be There (New No Limit/Koch)

## ROCK

- SALIVA Razor's Edge (Island/IDJMG)
- SPIDERBAIT Black Betty (Interscope)

## ACTIVE ROCK

- HOOBASTANK Disappear (Island/IDJMG)
- SALIVA Razor's Edge (Island/IDJMG)
- SPIDERBAIT Black Betty (Interscope)

## URBAN AC

- QUEEN LATIFAH Simply Beautiful (Vector)
- RUBEN STUDDARD I Need An Angel (J/RMG)

## ALTERNATIVE

- BEASTIE BOYS Right Right Now Now (Capitol)
- ELEFANT Misfit (Kemado/Hollywood)
- HOOBASTANK Disappear (Island/IDJMG)
- INSTRUCTION Breakdown (Geffen)
- LAZYBOY Underwear Goes Inside The Pants (Universal)

## COUNTRY

- BRAD & SHELLY He Only Talks About Her When He Drinks (Capitol)
- BRAD COTTER I Miss Me (Epic)
- LEE ANN WOMACK I May Hate Myself In The Morning (MCA)
- RANDY TRAVIS Four Walls (Word/Warner Bros.)

## AC

- NICHOLAS JONAS Dear God (INO/Columbia)

## TRIPLE A

- ROCKFOUR Next Monroe (Rainbow Quartz)
- WAIFS Bridal Train (Jarrah/Compass)
- WILCO Theologians (Nonesuch)
- JESSE COLIN YOUNG Living In Paradise (Artemis)
- VARIOUS ARTISTS Enjoy Every Sandwich: The Songs Of Warren Zevon (Artemis)

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 John Fagot at jfagot@radioandrecords.com.

**Hudson**

Continued from Page 1

school-age children present on a regular basis when they listen to the radio. Of that group, 80% say their radio-station choices are limited to outlets that are "safe" to listen to with the kids nearby. If you narrow the survey to adults 25-49, 62% say they usually have children around when listening to the radio. In the 35-49 age cell, 80% report listening more often than not with the

kids nearby. (For more stats, see the graph on this page.)

What determines whether a station might be considered "unsafe" by an adult? Hudson told R&R that stations with formats playing songs with questionable lyrics about drinking, drugs, sex and violence fall into that category.

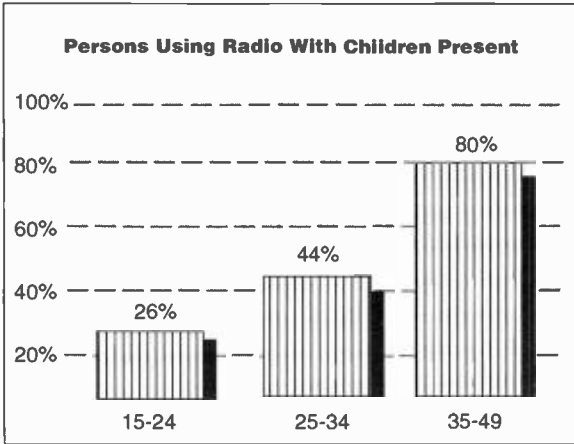
Hudson said the study shows those surveyed often feel "in danger" when listening to DJs who tend to push the envelope while discussing certain questionable

topics that are too adult in nature to expose children to. When that happens, Hudson said, the adult may make a pre-emptive decision to avoid the risk by simply putting certain stations off limits.

Hudson said the verbatim responses from those questioned tell the story. One said, "It's too chancy to leave the radio on certain stations. I keep having to run over and change the station when certain songs come on or when the DJs start talking about certain subjects."

With family values — and the lingering hangover from the Janet Jackson wardrobe malfunction — so top-of-mind these days, Hudson suggested that this evidence be taken as a "wake up call." He added, "These research findings should encourage radio to be more sensitive to who's really listening. Even though your target may be mature adults, school-aged children are likely hearing what the adults hear."

Hudson sees a business benefit in paying attention to this study. "To maximize your ratings and revenue potential," he said, "make your station 'safer' to listen to for the entire family."



**MTV**

Continued from Page 3

Judy McGrath. "His passion for our culture helps us maintain the rich creative mix the audience has come to expect from all things MTV."

Graden, who served as *South Park's* Exec. Producer before joining MTV, started his MTV career in July 1997 as Exec. VP. He was promoted to MTV & MTV2 President/Programming in January 2000 and to MTV & VH1 President/Entertainment in 2002.

Of Graden, McGrath said, "I'm

so thrilled to tap in to Brian's creative strength for LOGO and to extend his programming expertise to CMT and our international channels as well. Brian has brought innovation and an unprecedented number of hits to MTV. He has been instrumental in the reinvention of VH1, which has never been hotter, and he's already played a key role in the development process at LOGO."

West was most recently Microsoft's Manager/Strategic Planning & Investment Governance and acting Chief of Staff for the Windows Client Division. Before

that he worked in distressed-securities trading in the fixed income division of Goldman, Sachs & Co. Divney spent 15 years in radio before joining MTV in 1981 as its first President/Advertising and later became VP/NSM of CNN and CNN Headline News, Sr. VP/Ad Sales for A&E and President of MTV's Comedy Central, retiring from his last post in June.

In related news, Matt Farber, previously a consultant for LOGO, has taken a broader role in development for the channel and gained the title of Founder.



**GETTING UP FROM FALLEN** Wind-up artists Evanescence recently finished their tour in their hometown of Little Rock, where they held a party after performing at the Alltel Arena. The blowout featured an ice sculpture of the band's logo and beer imported from every country they visited on their tour. Seen here are (l-r) AEG executive Danny Eaton and Evanescence guitarist John LeCompt, bassist Will Boyd, vocalist Amy Lee, drummer Rocky Gray, guitarist Terry Balsamo, agent Dave Kirby and manager Dennis Rider.



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# CLASSIC ROCK

## Can We Test It?

Yes, we can, says RateTheMusic.com

**O**K, your station is lucky enough to have an auditorium-style music test once every quarter. But do Classic Rock programmers ever have the ability to test every song on the most popular classic rock albums? Not likely, given the massive musical universe being covered.

But RateTheMusic.com Director/Radio Client Services Axl Nemetz says that every song on a top-selling album can indeed be tested. "The Classic Rock format is built in part on embracing artists' careers and albums in their entirety," he says. "Are programmers failing to tap the potential of underplayed album tracks simply because they lack the ability to test these tracks?"

After noticing the lack of airplay for many songs on hugely successful classic rock albums, Nemetz and RateTheMusic.com decided to dig deeper and test these unplayed and underplayed tracks. The big question: Are songs not being played because they genuinely do not test, or have they simply not been tested?

### Surprise Results

In conjunction with R&R, RateTheMusic.com selected some of the biggest-selling and most popular classic rock albums of all time. Every song on these albums was tested. Additionally, album-ownership and song-specific perceptual questions were asked.

"The results are surprising and revealing," Nemetz says. "Every album yielded some great-testing songs that aren't being played. RateTheMusic.com would recommend considering airplay for any song scoring 3.80 or higher."

In this study, 76% of the songs tested scored in that range.

"Obviously, each station has its own specific criteria for songs to make it onto the air," Nemetz says. "The goal of this study was to identify strong-testing classic rock songs that aren't being played. RateTheMusic.com hopes that these results will give programmers some fresh songs to test and play, increasing the strength and broadening the variety of music heard on Classic Rock radio."

While we can only show some of the results in this week's column, the study yielded some interesting data. The first seven of the nine tracks on The Eagles' *Hotel California* received scores higher than 4.0 on the popularity scale. Also, a wide majority of those polled believe that Classic Rock stations should play "Speak to Me" and "Breathe" together, as well as "Brain Damage" and "Eclipse" together, from Pink Floyd's *Dark Side of the Moon*.

The study suggests that the title track from Meat Loaf's *Bat Out of Hell* could be played more. It also confirmed that, after 30 years, while more than half of the songs on Elton John's *Goodbye Yellow Brick Road* don't test well with Classic Rock listeners, the title track, "Saturday Night's Alright for Fighting," "Funeral for a Friend/Love Lies Bleeding" and "Candle in the Wind"

### LED ZEPPELIN *Led Zepppelin IV* (1971)

RIAA sales: 22 million

Song Title	Stations Playing Song In Last Seven Days	Total 25-54	Total 25-54 Familiarity	Total 25-54 Burn	F 25-54	F 25-54 Familiarity	F 25-54 Burn	M 25-54	M 25-54 Familiarity	M 25-54 Burn
"Stairway To Heaven"	82	4.58	99	27	4.57	99	23	4.58	99	29
"Black Dog"	85	4.57	96	16	4.51	94	15	4.60	98	16
"Rock And Roll"	84	4.55	97	16	4.49	94	15	4.58	99	17
"Going To California"	79	4.39	93	15	4.32	87	11	4.43	96	17
"When The Levee Breaks"	45	4.34	86	11	4.16	75	12	4.43	92	11
"Misty Mountain Hop"	57	4.32	94	15	4.19	91	16	4.40	96	14
"The Battle Of Evermore"	15	4.26	83	12	4.16	72	9	4.31	89	13
"Four Sticks"	14	4.18	80	12	4.02	67	9	4.25	87	13

Do you own this album?

Yes: 66% (Total) 56% (F) 72% (M)  
 No: 34% (Total) 44% (F) 28% (M)

### AC/DC *Back In Black* (1980)

RIAA sales: 19 million

Song Title	Stations Playing Song In Last Seven Days	Total 25-54	Total 25-54 Familiarity	Total 25-54 Burn	F 25-54	F 25-54 Familiarity	F 25-54 Burn	M 25-54	M 25-54 Familiarity	M 25-54 Burn
"You Shook Me All Night Long"	76	4.49	98	22	4.51	97	19	4.48	98	24
"Back In Black"	68	4.42	96	19	4.36	93	19	4.45	97	20
"Hells Bells"	51	4.23	95	17	4.19	91	18	4.25	97	16
"Shoot To Thrill"	43	4.13	86	16	4.04	81	15	4.17	90	17
"Have A Drink On Me"	32	4.12	85	15	4.06	80	14	4.15	88	16
"Rock & Roll Ain't Noise..."	30	4.12	81	15	4.12	75	14	4.11	85	15
"What Do You Do For..."	10	3.96	79	16	3.89	72	14	3.99	83	17
"Given The Dog A Bone"	7	3.95	78	16	3.85	70	14	3.99	83	17
"Shake A Leg"	3	3.80	72	15	3.69	65	15	3.85	75	15
"Let Me Put My Love Into You"	3	3.78	69	16	3.76	61	14	3.78	74	17

Do you own this album?

Yes: 54% (Total) 48% (F) 58% (M)  
 No: 46% (Total) 52% (F) 42% (M)

### FLEETWOOD MAC *Rumours* (1977)

RIAA sales: 19 million

Song Title	Stations Playing Song In Last Seven Days	Total 25-54	Total 25-54 Familiarity	Total 25-54 Burn	F 25-54	F 25-54 Familiarity	F 25-54 Burn	M 25-54	M 25-54 Familiarity	M 25-54 Burn
"The Chain"	85	4.25	96	18	4.42	93	14	4.16	97	20
"Go Your Own Way"	82	4.23	99	26	4.29	99	24	4.20	99	26
"Dreams"	64	4.15	98	22	4.39	97	17	4.02	98	25
"Gold Dust Woman"	78	4.15	91	16	4.29	90	10	4.08	92	19
"Second Hand News"	25	4.03	91	15	4.10	90	13	3.98	91	16
"You Make Loving Fun"	45	3.98	96	25	4.05	97	25	3.94	95	25
"Never Going Back Again"	17	3.96	80	14	4.02	77	11	3.94	81	16
"Don't Stop"	54	3.90	99	36	4.03	99	33	3.83	99	38
"I Don't Want To Know"	8	3.85	76	16	3.98	74	14	3.78	78	17
"Songbird"	2	3.64	66	17	3.91	65	13	3.49	67	19
"Oh Daddy"	2	3.34	56	18	3.42	52	15	3.30	59	20

Do you own this album?

Yes: 54% (Total) 54% (F) 54% (M)  
 No: 46% (Total) 46% (F) 46% (M)

### BOSTON *Boston* (1976)

RIAA sales: 17 million

Song Title	Stations Playing Song In Last Seven Days	Total 25-54	Total 25-54 Familiarity	Total 25-54 Burn	F 25-54	F 25-54 Familiarity	F 25-54 Burn	M 25-54	M 25-54 Familiarity	M 25-54 Burn
"Long Time"	96	4.39	95	18	4.41	94	13	4.38	95	21
"More Than A Feeling"	92	4.38	99	25	4.45	98	19	4.34	100	28
"Peace Of Mind"	92	4.33	94	21	4.39	90	14	4.29	95	24
"Rock And Roll Band"	73	4.26	95	21	4.28	93	17	4.24	96	23
"Smokin'"	80	4.26	93	20	4.24	91	19	4.27	95	21
"Foreplay"	90	4.25	90	18	4.17	84	16	4.30	93	20
"Let Me Take You Home..."	46	4.15	92	21	4.26	88	18	4.09	95	23
"Something About You"	56	4.13	88	18	4.21	86	14	4.09	90	21
"Hitch A Ride"	57	4.07	90	20	4.07	86	18	4.07	93	21

Do you own this album?

Yes: 58% (Total pop.) 51% (F) 62% (M)  
 No: 42% (Total) 49% (F) 38% (M)  
 Should "Foreplay" and "Long Time" always be played together on the radio? (Note: 90 stations reported playing the songs together.)  
 Yes 64% (Total) 55% (F) 69% (M)  
 No: 20% (Total) 24% (F) 18% (M)  
 Don't know/No opinion: 16% (Total) 20% (F) 13% (M)

### BEATLES *Abbey Road* (1969)

RIAA sales: 12 million

Song Title	Stations Playing Song In Last Seven Days	Total 25-54	Total 25-54 Familiarity	Total 25-54 Burn	F 25-54	F 25-54 Familiarity	F 25-54 Burn	M 25-54	M 25-54 Familiarity	M 25-54 Burn
"Here Comes The Sun"	43	4.42	98	13	4.40	98	13	4.43	99	14
"Come Together"	83	4.38	100	20	4.39	99	17	4.37	100	21
"Something"	29	4.38	93	13	4.44	90	10	4.35	95	14
"She Came In Through The Bathroom Window"	0	4.25	87	12	4.17	80	9	4.29	90	13
"Carry That Weight"	0	4.22	88	13	4.16	85	12	4.25	89	13
"Dh! Darling"	19	4.21	90	11	4.30	88	7	4.16	91	13
"The End"	1	4.16	80	10	4.15	72	8	4.17	84	10
"Maxwell's Silver Hammer"	9	4.11	84	14	4.04	79	13	4.14	87	14
"Golden Slumbers"	0	4.11	77	13	4.13	68	10	4.10	82	15
"You Never Give Me..."	8	4.09	84	13	4.04	77	10	4.11	88	14
"I Want You (She's So Heavy)"	9	4.07	82	14	4.05	76	12	4.07	86	15
"Octopus's Garden"	3	3.92	87	18	3.92	83	15	3.92	89	20
"Mean Mr. Mustard"	0	3.87	76	13	3.78	67	12	3.92	81	14
"Because"	2	3.84	75	16	3.85	68	13	3.84	79	17
"Polythene Pam"	0	3.83	70	15	3.68	59	14	3.91	76	15
"Sun King"	1	3.78	69	14	3.71	57	13	3.82	75	15
"Her Majesty"	1	3.76	68	13	3.75	57	10	3.77	74	14
"Golden Slumbers Medley"	27									
"Sun King Medley"	7									

Do you own this album?

Yes: 52% (Total) 47% (F) 56% (M)  
 No: 48% (Total) 53% (F) 44% (M)  
 The songs on side two of *Abbey Road* are often played in groupings, with several songs being played one right after the other. Should these songs always be played together on the radio?  
 Yes: 62% (Total) 50% (F) 69% (M)  
 No: 18% (Total) 24% (F) 15% (M)  
 Don't know/No opinion: 20% (Total) 26% (F) 16% (M)

Axl Nemetz can be reached at 212-896-5210 or axl@ratethemusic.com.

remain the most preferred songs on the double album.

On this page is song-by-song information for the four best-selling classic rock albums in history, along with The Beatles' *Abbey Road*, that band's top-selling effort. The first column lists the song title. The second indicates how many of the 96 stations in Mediabase's Classic Rock panel have played the song in the last seven days. That's followed by the song's callout score for the 850 respondents (all of whom were 25-54 years of age) polled by Mediabase, as well as the familiarity percentage and burn score for each song. Also list-

ed is the same information broken out for 25-54 women and 25-54 men. Popularity-score estimates are based on a scale of 1-5, with 1 meaning "dislike a lot" and 5 meaning "like a lot."

To conduct the research, Mediabase screened all respondents via the Internet. Once selected, each respondent took a music test based on his or her format or music preferences. Respondents with classic rock as their preferred music style were selected at random from the RateTheMusic.com national database. Airplay data is provided by Mediabase Research and reflects monitored airplay from Sept. 23-29, 2004.



# Tomorrow's Music, From Australia To Deutschland

The next stops on our 'worldwind tour'

The U.S. market is embracing a steady influx of foreign repertoire, and artists from outside our borders are infiltrating this market in a manner unseen in almost a decade. The U.K. has been a steady source of quality artists who translate well stateside, but there are many other countries (and not just English-speaking ones) developing high-grade, exportable talents who could play well in the U.S. territory. Markets such as Canada, Sweden, France, Denmark, Mexico, Japan, India, Norway, Italy, Finland and New Zealand have had success in exporting their domestically nurtured acts.

The markets featured in this edition of our "worldwind tour" are Australia and Germany. Both countries have delivered a steady flow of multiplatinum acts over the years, including AC/DC, Men At Work, Savage Garden, Jet and The Living End from Australia, and Nena, Modern Talking, Sasha and Rammstein from Germany.

We spoke with two talented execs who are well versed in their respective markets: radio and records veteran Rob Scott from Sydney and Deville Schober of Germany.

## Upside Down Under

Rob Scott is currently A&R Manager for Fly Music. He also advises the Australian Broadcasting Corp. on digital issues and consults national youth network Triple J, where he spent five years as a programming executive, on commercial crossover between radio and records and on the digital future. During his time at Triple J he served as Exec. Producer/Live Music and was ultimately responsible for the successful national Unearthed competition.

Scott observes that Australia's music is on a serious upswing in its homeland. "It's been a very healthy year for local repertoire in the Australian record industry so far," he says. "For Australian artists in their own territo-

ry, things couldn't be better. According to John O'Donnell, CEO of EMI/Virgin, in the 12 months through July 2004 there have been only five weeks

when an Australian artist wasn't No. 1 on either the single or album chart.

"In the past year John Butler Trio became the first independent, unpublished artist ever to debut at No. 1 on the album chart, going on to achieve triple-platinum status. In the last few weeks that feat has been equaled by Missy Higgins, who debuted at No. 1 for the independent label Eleven Music."

Of course, the Australian populace also took to its newly minted *Australian Idol* music stars. Scott says, "Many in the industry look at the success of the TV show *Australian Idol* as delivering high-profile and, consequently, high-selling artists over the last year. Huge sales by *Idol* headliners Guy Sebastian, Shannon Noll and Paulini may be taken for granted, but while those artists have been topping the charts, so have other Australian artists from a variety of musical backgrounds.

"Bands like Jet and Spiderbait have had a good year, as has Pete Murray, the five-times-platinum-selling Sony artist. Murray is a roots-style surfing troubadour who takes a huge page from the book of Jack Johnson, and he'll be going a lot further in his home territory. Then there is the continued success of the phenomenon that is Delta Goodrem. Over 14-times platinum in Australia counts as extraordinary success in any language.

"While we're at it, not to be ignored are two other No. 1 acts, multiplatinum The Cat Empire, with their quirky Latin jazz, and, of



Missy Higgins

course, Perth's Eskimo Joe, Australia's answer to Coldplay. There's a lot of energy boiling over down under, and, though overall industry numbers may be down, Australian artists are selling by the truckload."

## Future Oz Exports?

Peering into his reliable crystal ball for us, Scott answers the obvious question "So what should we be looking out for in the U.S. from Australia?" He replies, "Well, not any of the *Idol* acts, for starters — you've got your own. But these acts should see more attention in the U.S. in the coming year."



John Butler

Extraordinarily talented singer-songwriter Missy Higgins has hit the A&R Worldwide radar already, and Scott tells us, "Missy's first single, 'Scar,' is still at the top of the Australian radio charts after five weeks, no mean feat for a debut artist. She has been at the No. 1 spot in the album charts for the past two weeks and has already sold platinum on the strength of one single.

"And then there is soaring vocalist Delta Goodrem — a true phenomenon in Australia. With David Holmes [Coldplay] managing her in the U.S., anything is possible. She is enormously talented."

One act beginning to establish an early beachhead in the States is The John Butler Trio, who, Scott says, "are currently testing the waters in the U.S." He goes on, "John reached his now-legendary status in Australia from relentless touring and an impressive work ethic. He writes songs that tell stories that are political and very meaningful.

"He also writes songs that are rec-

ognized by his peers as being the best. This year he won Song of the Year honors at the annual Australian Publishing awards for 'Zebra,' a hooky piece of rootsy guitar and vocal.

"Something else to look out for are the very laid-back sounds of Pete Murray [featured in this column on 9/10], whose sales are nearing 3.5 million. This man can warm your heart and make you feel like you're with your favorite person in a beach shack a long way from the office. And there's Eskimo Joe. I've heard rumours that their record company didn't like the initial mix on the album. When the company sent it to a very well-respected producer, he chose to return it untouched, saying he couldn't do any better. The album, *A Song Is a City*, has now gone on to sell platinum and has set this band up for a terrific future."

## Way Below The Radar

Scott delves into the murkier regions of the crystal ball with these predictions: "Watch for young Daniel Merriweather. His rhythmic sounds are very slick, thanks to his strong musical ideas and his ability to hook up with some very good people, including producer Mark Ronson on his most recent single, 'She's Got Me.' Think D'Angelo meets Nelly and you've got the picture.

"A young act only just getting some recognition from Alternative radio is Cockfight Shootout. Their powerful Foo Fighters guitar licks and vocal presence suggest they are a band to watch.

"Finally, there's the all-girl trio The Spazzys. These girls were brought up on The Ramones from an early age and now have the gift of writing two-minute songs that leave you begging for more. Embraced by Triple J, their recent album has been heavily featured, and, with airplay, their songs have grown in stature. The heavy, guitar-laden hooks and layered vocals put them in the same fun league as The Donnas, but with their own unique spin."

Rob really knows his Ozzie stuff, and now we all know the same Ozzie stuff that he knows! Let's scoot 10,149 miles (or 16,334 kilometers, if you prefer) from Sydney to Germany for a decidedly edgier view.

## Schober On Deutsch Rock

Deville Schober is co-founder and President of the Germany-based promotion and marketing company Brainstorm, founded 10 years ago and headquartered in the Alpine land of Heidi, Bavaria. Schober is a well-regarded, streetwise authority on music trends and development for the German and European markets and was an artist manager and tour promoter before launching Brainstorm.

The German music market has had a most difficult recent past, with music sales declining as much as 50%. But Schober is a man who always looks forward, and he has a truly expert view of the European music scene.

Schober is a big fan of The Beatsteaks, saying they are "one of the best selling Epitaph bands in Germany

ever." He goes on, "They played all the big festivals this year in Germany, like Rock Im Park, Rock Am Ring, Southside and With Full Force. The new album, *Smack Smash*, debuted in the German top 10. All the singles are club hits and stayed at No. 1 on the trend charts for weeks.

"Their first hit single, 'Hand in Hand,' was in heavy rotation on German MTV, and they're playing the MTV Icon Show with The Cure, The Deftones and Blink-182. And, by the way, The Beatsteaks just played a sold-out show at Popkomm with over 5,000 punters attending."

Schober is also fond of The Donots ("due-nots"), whose recent tour in Germany was nearly sold out and the whose new album, *Noize*, just entered the top 20. Their previous album, *Amplify the Good Times*, was a huge success in Japan, and the band toured there with Anti-Flag and 3 Colours Red. The Donots have also had their music selected for a forthcoming high-profile EA video game and are part of an EA- and MTV Europe-sponsored G/S/A (Germany/Switzerland/Austria) promotional tour.



H-Blockx

And then there's Rammstein, legendary Rammstein. Schober tells us, "The brand-new album by Germany's super rockers Rammstein, *Reise Reise*, is now released and will certainly earn the No. 1 chart position. The present single, 'America,' is in position No. 2 on the German charts. Rammstein's German tour is already sold out well in advance, and they're playing the biggest halls in Germany. A planned world tour will start at the end of February 2005."

German workaholics H-Blockx just released their fifth album, *No Excuses*. Schober tells us, "The videos 'Celebrate Youth' and 'Leave Me Alone' got massive airplay on German music channels MTV, Viva and Onyx. After playing all the major festivals, like Rock Am Ring, Rock Im Park and Aerodrome, H-Blockx start a European headlining tour on Oct. 31. This ambitious tour will bring the band to the stage more than 50 times to rock the kids of Europe."

As different as their markets are, Scott and Schober agree on one thing: They're both sure their local music repertoire will not only drive sales internally, but that some of the best will reach the U.S. shores with dramatic impact.

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Rammstein



**KEVIN CARTER**  
kcarter@radioandrecords.com

# Six Imprints, No Waiting

## 'Super Indie' EMI Music Collective a major player

The ominously named EMI Music Collective was born a little less than two years ago, but it's already cannonballed into our pool of consciousness, making waves that have been felt in the far corners of the industry. Its unique stripped-down, "super indie label" concept is a model of efficiency that future labels may emulate.

With runaway successes like Norah Jones, Joss Stone and Fountains Of Wayne under its belt, EMC has already proven itself a force to be reckoned with. This lean, mean record-promotion machine operates under the all-encompassing EMC umbrella, which covers Blue Note, Angel, Manhattan, Astralwerks, S-Curve and the Christian Music Group — itself a goulashlike conglomerate of several different sub-labels, including Tooth And Nail, Gotee and BEC.



**Dennis Reese**

"It's a weird situation we have," says EMC Sr. VP Kevin Carroll. "We're actually an outlet for the independently run labels inside the EMI family, but we're run by every label that works for us.



We're essentially the third pop promotion staff within the EMI family. Virgin and Capitol are standalones, so [Virgin Sr. VP] Hilary Shaev and [Capitol Sr. VP] John Boulos have their rosters and their product. We were built to be the 'et al.' — we're EMI et al. Anyone who's in the EMI system can use some of our resources if necessary.

"EMC was put together because we had labels that had needs. Astralwerks had an awful lot of records that weren't always being picked up by Virgin, and both Virgin and Capitol had a lot of records that, in the past, might have been assumed by those labels, but they weren't finding the ability to do that anymore. There were opportunity records in-house that probably would be better served elsewhere."



**Who Are You**  
Carroll continues, "The other part of it was that after Blue Note had a huge record like Norah Jones, they saw what a little bit of care and feeding for one of these records could lead to.

"We just put together the resources of promotion people we had inside the labels, with myself and Dan Connolly and Jason Greenberg and Dayna Talley from Astralwerks and Cheryl Broz from the Christian Music Group. That was pretty much the nucleus. Pretty much it was me and Dan trying to figure out where to go with Liam Lynch, and then we quickly hired Mitch Mills from Artemis.

"I report to Phil Quartararo and Ivan Gavin, and I am the guy who runs this mania. Then we have Dave 'Duke' Sholin and Mitch Mills as our West and East Coast Directors/Pop, and Dan Connolly for all things rock — anything that would once upon a time have been construed as a big record — so that ends up being Alternative, Active Rock and Triple A. Dave Lombardi is now at Astralwerks, and we've got Dennis Reese at S-Curve, which is great.

"One of the things that was really tough in the first year was trying to make all the rounds, being the in-house radio team, doing the marketing meetings every week and doing the budgets. This has taken a lot of the pressure off. It facilitates the whole operation because it allows us to concentrate on putting records into the system and then working them."

### Break 'Em Off A Piece

It's all about the mind-set, according to S-Curve Sr. VP/Promo-

tion Dennis Reese, who says that EMC thinks big despite its size — kind of like the midget robbers in *Time Bandits*. "It's still a big label, in that the mind-set is that we're going to operate, we're going to play like a major," he says. "But, because of the size of the company, people look at it like a smaller independent label.

"The reality of it is that pretty much everybody who's working at this company has worked at a major label — some people more than once. We also understand the intricacies of dealing with radio stations and marketing opportunities and managers and a distribution company, which is very strong within EMI. All of those things are really the same as at any other record company, there are just fewer people."

"We've been doing this for more than a few minutes, but I can't recall anything happening quite like this," says Carroll. "In the past, during the fat times, every label broke off of another label. How many times has Atlantic broken off 15 pieces? But it was always people building a staff and waiting for the records.

"I remember when DreamWorks started. It was like, 'OK, you've got VPs of every format, you've got a field staff of 10 — and no records.'

It's kind of like dropping a Milk-Bone in front of 14 hungry dogs. We're the complete antithesis of that.

"We already had records; they just didn't have anyone to work them. Astralwerks had a Caesars record that was ready to fly, and there was the aforementioned Liam Lynch, and S-Curve was ready to drop Fountains Of Wayne and Joss Stone. That's the coolest thing we have going for us right now: We've already been able to gather a lot of respect because people are pretty seriously interested in what we have to listen to."

### No Messy Takeoff Delays

Apparently "less is more" works just as well on the record

**"A major label has to line up stuff like at JFK Airport, but at a smaller label you're able to take more time setting things up."**

*Dennis Reese*

side. Reese finds that his days go smoother and his projects can go farther with fewer people around. "Less meetings, less meetings, less meetings," he says. "Because there are so few people, you don't need to have a meeting to get everybody together. You just walk into someone's office and say, 'Hey, can you answer this question?' or, 'Hey, can we discuss this in five minutes?'"



**Kevin Carroll**

"You don't need to call 14 people together because there aren't 14 people who are going to make that decision. It's only going to be you and that person making the decision. We can get something done in a way that it doesn't get lost in translation. The message you need to get across gets across because you're directly telling them what it is.

"Since I only have to deal with S-Curve, it's basically six employees and myself. The fact is, because it's a smaller label, you tend to commit to things a lot longer and have the luxury of time to develop stories.

"It's not about racing something up a chart or out to radio prematurely because you've got the next thing right behind it. Labels like Astralwerks have never relied on radio. They've gone and built the story before radio even came to the party.



"A major label has to line up stuff like at JFK Airport, but at a smaller label, you're able to take more time setting things up. There's a slower build, and at the end of the day a hit is a hit, whether it takes six weeks to get up and running or six months. You have the luxury of time. Again, you're one person, and the expectations are manageable, in the sense of 'Hey, I'm one guy out there trying to do it.'"

### In The Pipeline

On the downside, being the only



guy out there can make you yearn for rapid advances in cloning. Reese sometimes finds that not having a staff that is capable of doing thousands of things a minute can be frustrating.

"If you're one person trying to do it, you can't get to everybody," he says. "You don't have the people power to reach out and make sure that everyone has updated information and knows what's going on with Sound-Scan on Wednesday. And did they see the debut on our artist?"

What's next for the Collective? Total world domination and assimilation? Carroll says he's got some great records ready to hop out of the gate: "Currently, we have Richard Marx; Joss Stone's 'You Had Me'; Low Millions at Triple A and Hot AC; and another Norah Jones track, 'Those Sweet Words,' which is already making its roll on the Triple A front. VH1 just added the video



for that, and we're going to cue it up for Hot AC.

"We also have a couple of records that we're just getting set up. From Astralwerks we have a great record, *Everything Is Everything*, by a group called Phoenix. They've also got a band called Radio 4. They're from Brooklyn, but they're almost like Echo & The Bunnymen. We're in the process of getting that rolling at college and specialty and really setting it up so we're ready to tear into it at Alternative at the beginning of the year.

"We have a great album from Under Oath on the Christian Music Group. It's also going to be an Alternative record, but it's at metal college right now, and this thing is selling."

Reese, on the other hand, is consumed by Joss Stone. "For me, it's Joss Stone from now until when everybody plays her," he says. "That's my new line: 'Play it now or play it later, but you will play it.' The new Fountains Of Wayne will come out next year, along with a couple of exciting new signings who are in the studio right now."

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/JRMG)	7732	-137	618482	16	121/0
2	2	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	7727	-137	596287	16	121/0
4	3	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	6615	+399	513135	12	111/0
3	4	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	6500	+250	524637	18	120/1
7	5	KELLY CLARKSON Breakaway (Hollywood)	6028	+696	480911	12	116/7
8	6	DESTINY'S CHILD Lose My Breath (Columbia)	5757	+597	437906	5	119/0
6	7	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	5599	-458	402804	17	117/0
5	8	ASHLEE SIMPSON Pieces Of Me (Geffen)	5139	-1035	407409	21	120/0
13	9	EMINEM Just Lose It (Shady/Aftermath/Interscope)	4925	+721	398168	3	116/1
10	10	FINGER ELEVEN One Thing (Wind-up)	4532	+13	301516	21	109/2
16	11	SEETHER f/AMY LEE Broken (Wind-up)	4235	+487	295117	10	106/3
18	12	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	4232	+749	348023	6	113/2
15	13	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	4215	+356	285281	11	116/2
9	14	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	4095	-743	259070	14	108/0
11	15	JOJO Leave (Get Out) (BlackGround/Universal)	3940	-350	292938	27	118/0
12	16	ALICIA KEYS If I Ain't Got You (JRMG)	3878	-402	309226	23	111/0
21	17	ASHLEE SIMPSON Shadow (Geffen)	3659	+336	264972	7	118/1
20	18	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	3603	+233	244245	11	112/2
14	19	TERROR SQUAD Lean Back (Universal)	3540	-478	266090	11	86/0
39	20	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	3007	+1749	250818	2	83/25
17	21	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	2975	-579	196291	14	108/0
25	22	BRITNEY SPEARS My Prerogative (Jive/Zomba)	2773	+262	176756	4	114/0
23	23	NINA SKY Move Ya Body (Next Plateau/Universal)	2513	-301	198833	20	107/0
22	24	LINKIN PARK Breaking The Habit (Warner Bros.)	2436	-826	176574	12	112/0
26	25	NELLY f/CHRISTINA AGUILERA Tilt Ya Head Back (Derrty/Fo' Reel/Universal)	2369	-66	153079	6	90/0
28	26	JOJO Baby It's You (BlackGround/Universal)	2343	+366	184214	5	100/6
30	27	NITTY Nasty Girl (Rostrum/Universal)	2003	+121	114230	9	62/2
33	28	SIMPLE PLAN Welcome To My Life (Lava)	1972	+335	150000	4	105/9
36	29	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	1882	+414	111338	4	77/6
31	30	VANESSA CARLTON White Houses (A&M/Interscope)	1826	+61	101750	8	96/1
27	31	NELLY My Place (Derrty/Fo' Reel/Universal)	1803	-419	105651	13	109/0
32	32	FRANZ FERDINAND Take Me Out (Domino/Epic)	1768	+53	79564	10	84/1
35	33	GOOD CHARLOTTE Predictable (Daylight/Epic)	1705	+216	81434	5	93/5
29	34	JUVENILE Slow Motion (Cash Money/Universal)	1683	-275	116478	16	84/0
34	35	KILLERS Somebody Told Me (Island/IDJMG)	1680	+113	63448	8	92/3
49	36	GWEN STEFANI What You Waiting For? (Interscope)	1540	+920	128467	2	103/10
37	37	SKYE SWEETNAM Tangled Up In Me (Capitol)	1494	+47	44887	9	84/0
42	38	GAVIN DEGRAW I Don't Want To Be (JRMG)	1464	+323	83708	5	87/14
38	39	AKON f/STYLES P. Locked Up (SRC/Universal)	1450	+179	94081	5	46/5
43	40	CHRISTINA MILIAN f/JOE BUDDEN Whatever U Want (Island/IDJMG)	1248	+121	57266	3	87/3
45	41	YELLOWCARD Only One (Capitol)	1045	+152	37309	4	67/3
44	42	MIS-TEEQ One Night Stand (Reprise)	1029	+40	31911	5	66/0
48	43	LINDSAY LOHAN Rumors (Casablanca/Universal)	994	+361	62966	2	79/3
47	44	N.O.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/IDJMG)	800	+242	112809	1	36/10
47	45	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	683	-89	29846	20	23/0
50	46	LL COOL J Headsprung (Def Jam/IDJMG)	676	+87	30454	2	7/0
46	47	DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)	611	-177	27229	11	60/0
40	48	HILARY DUFF Fly (Buena Vista/Hollywood)	581	-616	31127	9	84/0
49	49	JOSS STONE You Had Me (S-Curve/EMC)	522	+58	14172	1	47/3
50	50	JOHN MAYER Daughters (Aware/Columbia)	505	+128	21892	1	38/10

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
RYAN CABRERA True (E.V.L.A./Atlantic)	38
NELLY f/T. MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	25
LENNY KRAVITZ Lady (Virgin)	25
CHINGY Balla Baby (DTP/Capitol)	19
GAVIN DEGRAW I Don't Want To Be (JRMG)	14
LL COOL J Hush (Def Jam/IDJMG)	12
RUPEE Tempted To Touch (Atlantic)	11

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY f/T. MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	+1749
GWEN STEFANI What You Waiting For? (Interscope)	+920
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	+749
EMINEM Just Lose It (Shady/Aftermath/Interscope)	+721
KELLY CLARKSON Breakaway (Hollywood)	+696
DESTINY'S CHILD Lose My Breath (Columbia)	+597
SEETHER f/AMY LEE Broken (Wind-up)	+487
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	+414
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+399
JOJO Baby It's You (BlackGround/Universal)	+366

## New & Active

- LL COOL J Hush (Def Jam/IDJMG)  
Total Plays: 502, Total Stations: 47, Adds: 12
- JESSE MCCARTNEY Beautiful Soul (Hollywood)  
Total Plays: 502, Total Stations: 45, Adds: 4
- THREE DAYS GRACE Just Like You (Jive/Zomba)  
Total Plays: 501, Total Stations: 52, Adds: 3
- CROSSFADE Cold (Columbia)  
Total Plays: 492, Total Stations: 42, Adds: 0
- KEVIN LYTTLE Drive Me Crazy (Atlantic)  
Total Plays: 335, Total Stations: 33, Adds: 1
- MASE Breathe, Stretch, Shake (Bad Boy/Universal)  
Total Plays: 295, Total Stations: 17, Adds: 10
- CHINGY Balla Baby (DTP/Capitol)  
Total Plays: 275, Total Stations: 35, Adds: 19
- LENNY KRAVITZ Lady (Virgin)  
Total Plays: 131, Total Stations: 32, Adds: 25
- DIRTY VEGAS Walk Into The Sun (Capitol)  
Total Plays: 109, Total Stations: 13, Adds: 0
- RYAN CABRERA True (E.V.L.A./Atlantic)  
Total Plays: 99, Total Stations: 43, Adds: 38

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

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 10/3-10/9. 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, F&R, Inc.



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October 15, 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/JJRMG)	3455	-132	65404	16	58/0
3	2	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	3408	+93	64208	15	57/0
2	3	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	3375	-93	63993	17	55/0
4	4	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	3015	-179	56340	17	54/0
8	5	KELLY CLARKSON Breakaway (Hollywood)	2691	+331	51086	12	52/1
10	6	DESTINY'S CHILD Lose My Breath (Columbia)	2616	+388	49080	5	57/1
6	7	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	2533	+61	47808	11	50/1
5	8	ASHLEE SIMPSON Pieces Of Me (Geffen)	2471	-335	46112	20	52/0
12	9	FINGER ELEVEN One Thing (Wind-up)	2378	+215	45231	20	51/0
11	10	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	2356	+150	43255	11	55/2
9	11	SEETHER f/AMY LEE Broken (Wind-up)	2325	+62	42592	12	55/2
7	12	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	2093	-333	37346	12	46/0
14	13	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	1979	+309	35824	6	51/1
19	14	EMINEM Just Lose It (Shady/A Aftermath/Interscope)	1968	+685	36877	3	54/1
17	15	ASHLEE SIMPSON Shadow (Geffen)	1748	+236	31676	6	53/1
18	16	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1621	+183	29333	10	51/0
13	17	JOJO Leave (Get Out) (BlackGround/Universal)	1510	-424	28283	26	43/0
15	18	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	1398	-271	23504	13	40/1
24	19	BRITNEY SPEARS My Prerogative (Jive/Zomba)	1314	+248	22076	3	49/3
22	20	TERROR SQUAD Lean Back (Universal)	1196	-46	22372	9	43/0
26	21	JOJO Baby It's You (BlackGround/Universal)	1195	+244	22477	5	45/2
20	22	ALICIA KEYS If I Ain't Got You (JJRMG)	1118	-146	18944	22	31/0
23	23	NELLY f/CHRISTINA AGUILERA Tilt Ya Head Back (Derrty/Fo' Reel/Universal)	1077	-34	20644	5	42/0
16	24	LINKIN PARK Breaking The Habit (Warner Bros.)	1033	-544	17879	11	31/0
29	25	NITTY Nasty Girl (Rostrum/Universal)	946	+77	15903	6	36/2
Debut	26	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	914	+744	15981	1	44/13
36	27	SIMPLE PLAN Welcome To My Life (Lava)	835	+267	16951	3	39/5
30	28	VANESSA CARLTON White Houses (A&M/Interscope)	817	+87	17081	8	36/0
45	29	GWEN STEFANI What You Waiting For? (Interscope)	739	+398	15427	2	48/11
28	30	NINA SKY Move Ya Body (Next Plateau/Universal)	725	-156	13298	18	25/1
25	31	NELLY My Place (Derrty/Fo' Reel/Universal)	689	-331	13534	13	24/0
32	32	KILLERS Somebody Told Me (Island/IDJMG)	656	+45	12248	5	32/0
33	33	FEEL She Makes Makeup Look Good (Curb)	592	+19	9638	11	16/0
37	34	GOOD CHARLOTTE Predictable (Daylight/Epic)	556	+97	11232	5	33/6
38	35	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	554	+112	9979	4	34/4
39	36	CHRISTINA MILIAN f/JOE BUDDEN Whatever U Want (Island/IDJMG)	525	+100	10817	3	28/0
47	37	LINDSAY LOHAN Rumors (Casablanca/Universal)	506	+194	9999	2	31/1
41	38	BURKE RONEY Wendy (R World/Ryko)	451	+34	6705	8	13/0
43	39	AKON f/STYLES P. Locked Up (SRC/Universal)	439	+80	9023	4	19/1
31	40	C. AGUILERA f/M. ELLIOTT Car Wash (DreamWorks/Geffen/Interscope)	401	-309	7397	7	18/0
Debut	41	GAVIN DEGRAW I Don't Want To Be (JJRMG)	387	+139	6281	1	24/7
44	42	FRANZ FERDINAND Take Me Out (Domino/Epic)	365	+6	5810	7	18/0
40	43	FRICKIN' A Trend (Toucan Cove/Alert)	352	-66	7396	14	10/0
42	44	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	349	-26	6275	20	10/0
34	45	JUVENILE Slow Motion (Cash Money/Universal)	348	-222	8227	14	13/0
49	46	SKYE SWEETNAM Tangled Up In Me (Capitol)	321	+29	5116	8	18/1
46	47	DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)	282	-33	4600	11	12/1
Debut	48	YELLOWCARD Only One (Capitol)	276	+76	4669	1	19/2
50	49	MIS-TEEQ One Night Stand (Reprise)	251	-20	5532	3	18/2
35	50	HILARY DUFF Fly (Buena Vista/Hollywood)	241	-329	4797	8	15/0

59 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 10/3 - Saturday 10/9.  
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## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
NELLY f/T. MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	13
RYAN CABRERA True (E.V.L.A./Atlantic)	13
GWEN STEFANI What You Waiting For? (Interscope)	11
SHIFTY Turning Me On (Maverick/Warner Bros.)	8
GAVIN DEGRAW I Don't Want To Be (JJRMG)	7
CHINGY Balla Baby (DTP/Capitol)	7
GOOD CHARLOTTE Predictable (Daylight/Epic)	6
SIMPLE PLAN Welcome To My Life (Lava)	5
N.O.R.E. f/NINA SKY & OADDY... Dye Mi Canto (Roc-A-Fella/IDJMG)	5
JOHN MAYER Daughters (Aware/Columbia)	5
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	4
TREE THIRTEEN Stupid Little Games (Out The Box/Uninhibited)	4
LENNY KRAVITZ Lady (Virgin)	4
HOOBASTANK Disappear (Island/IDJMG)	4
BRITNEY SPEARS My Prerogative (Jive/Zomba)	3
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY f/T. MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	+744
EMINEM Just Lose It (Shady/A Aftermath/Interscope)	+685
GWEN STEFANI What You Waiting For? (Interscope)	+398
DESTINY'S CHILD Lose My Breath (Columbia)	+388
KELLY CLARKSON Breakaway (Hollywood)	+331
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	+309
SIMPLE PLAN Welcome To My Life (Lava)	+267
BRITNEY SPEARS My Prerogative (Jive/Zomba)	+248
JOJO Baby It's You (BlackGround/Universal)	+244
ASHLEE SIMPSON Shadow (Geffen)	+236
FINGER ELEVEN One Thing (Wind-up)	+215
LINDSAY LOHAN Rumors (Casablanca/Universal)	+194
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	+183
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+150
GAVIN DEGRAW I Don't Want To Be (JJRMG)	+139
N.O.R.E. f/NINA SKY & OADDY... Dye Mi Canto (Roc-A-Fella/IDJMG)	+120
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	+112
JOHN MAYER Daughters (Aware/Columbia)	+107
C. MILIAN f/J. BUDDEN Whatever U Want (Island/IDJMG)	+100
GOOD CHARLOTTE Predictable (Daylight/Epic)	+97
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+93
LL COOL J Hush (Def Jam/IDJMG)	+93
VANESSA CARLTON White Houses (A&M/Interscope)	+87
AKON f/STYLES P. Locked Up (SRC/Universal)	+80
NITTY Nasty Girl (Rostrum/Universal)	+77
YELLOWCARD Only One (Capitol)	+76
TREE THIRTEEN Stupid Little Games (Out The Box/Uninhibited)	+75
DAVID MARTIN Chillin' (Independent)	+68
LENNY KRAVITZ Lady (Virgin)	+65
SEETHER f/AMY LEE Broken (Wind-up)	+62



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## ON THE RECORD

With  
**Kyle McCoy**  
PD, KRSQ (Hot 101.9)  
Billings, MT



The Billings, MT market is a very interesting one. We are so isolated, and there is no large market influence whatsoever. We are seven hours from Denver and eight hours from Spokane. • KRSQ (Hot 101.9) is a Pop station leaning Rhythmic, and the records that we are getting the biggest feedback on are our rhythmic records. The phones are blowin' up for Nelly and Tim McGraw's "Over and Over," which is great to hear, because when you think of Montana, you think "country." • A couple more huge records for us are Ciara's "Goodies," Maroon 5's "She Will Be Loved," Black Eyed Peas' "Let's Get It Started" and Usher and Alicia Keys' "My Boo" — all great records. • Since I arrived in March, I've changed the station voice guy, kicked the imaging up a couple notches from where it was, put *The Playhouse* out of Portland, OR on in the morning and put on a mix show every day during the 5pm hour, which is really exciting, because it's never been done here before, and the response is huge. • Montana is a great place to live: The people love us, the sheep love us (baaaaah), and we can still smoke in the bars.

**M**aroon 5 (Octone/J/RMG) and Avril Lavigne (Arista/RMG) hang on to Nos. 1 and 2, respectively, while Ciara f/Petey Pablo (LaFace/Zomba) inch up 4-3\* ... Eminem's (Shady/Aftermath/Interscope) latest cracks the top 10, moving 13-9\* ... **Seether f/Amy Lee** (Wind-up) vault 16-11\*, followed by **Usher & Alicia Keys** (LaFace/Zomba) with an 18-12\* hike ... **Ashlee Simpson** (Geffen) climbs 21-17\* ... **Nelly f/Tim McGraw** (Derrty/Fo' Reel/Curb/Universal) rocket 39-20\* and snag Most Increased Plays this week — an amazing +1,749 plays! ... **Britney Spears** (Jive/Zomba) rises 28-26\* ... **Trick Daddy** (Slip-N-Slide/Atlantic) charges up 36-29\*, followed by **Simple Plan** (Lava) with a 33-28\* jump ... **Good Charlotte** (Daylight/Epic) go up 35-33\* ... **Gwen Stefani** (Interscope) rockets 49-36\* ... **Gavin DeGraw** (J/RMG) rides up 42-38\* ... **Christina Millan f/Joe Budden** (Island/IDJMG) go 43-40\*. **Yellowcard** (Capitol) are right on their heels, cranking it up 45-41\* ... **Lindsay Lohan** (Casablanca/Universal) climbs 48-43\* ... **LL Cool J** (Def Jam/IDJMG) rises 50-46\* ... Chart debuts this week: **N.O.R.E. f/Nina Sky & Daddy Yankee** (Roc-A-Fella/IDJMG) at No. 44\*, **Joss Stone** (S-Curve/EMC) at No. 49\*, and **John Mayer** (Aware/Columbia) at No. 50\* ... **Ryan Cabrera** (E.V.L.A./Atlantic) picks up the Most Added crown this week with 38 adds.

— Keith Berman, Associate Radio Editor



# ON THE RISE

ARTIST: Simple Plan

LABEL: Lava

By CARRIE HAYWARD/ASSOCIATE EDITOR



Simple Plan's formula for success is about as basic as their name implies: Assemble a band with friends and members of your popular high school punk band, tour incessantly (bonus points: play the Vans Warped Tour), record debut, tour some more, sell 1.7 million albums. There was some other stuff in there — like hard work, four hit singles and headlining two more Warped tours — but you get the idea.

Around the time that Simple Plan's 2002 Lava debut, *No Pads, No Helmets ... Just Balls*, began to take off, the band's Chuck Comeau said, "We just want to play every day. We don't need any days off; just book us. It's like the name, Simple Plan. We just have this simple plan to go on the road and meet people and make new friends and see who likes our band." Looks like the plan worked!

Now, after 48 hours' rest, the Montreal-based quintet is back with the followup to *No Pads, No Helmets ... Just Balls*. With *Still Not Getting Any...* guitarist Sebastian Lefebvre (favorite food: tuna sandwich), singer Pierre Bouvier (favorite color: black and blue), drummer Comeau (favorite TV show: *Making the Band*), bassist David Desrosiers (favorite boy band: Backstreet Boys) and lead guitarist Jeff Stinco (favorite superhero: Wolverine) deliver a new twist on their trademark pairing of catchy riffs and brooding lyrics.

"For us, songwriting is a craft we really have to work hard at," Comeau says. "I think on the first record we just wanted to write a pure pop punk record, and on this one we didn't care. We just wanted to write good songs."

Bouvier explains it like this: "As an art-

ist, why limit yourself to just doing certain things? It's like being a painter: Do you decide to only use seven or eight colors, or blend the colors together and make the most beautiful painting possible?"

To write *Still Not Getting Any...* Comeau and Bouvier holed up in a Vancouver studio for three months. Assisting Simple Plan with their vision was famed producer Bob Rock, who's worked on the biggest records by Metallica, Motley Crue and Bon Jovi.

After a month of false starts the songs began to flow and a new direction emerged. This is apparent in the first single, "Welcome to My Life," on which Bouvier reveals the darker side of success. "There is definitely a big misconception," he says in a recent *MTV.com* interview. "When you have a band and you have some MTV airplay and you get played on the radio, people automatically think you're loaded — which is so not true — and you're happy."

"Being in a successful band or having a little money doesn't bring you anything more than what it is. We have our issues like everybody else. The song says, 'Take a look inside/It's not so beautiful for everybody.'"

Things will be looking beautiful for Simple Plan fans this fall, as the band makes tour stops across the U.K. and North America. Says Desrosiers, "The connection between us and our fans is the most important thing we have. They'll ultimately make or break our album. Without them, I would probably be working a 9-to-5 job that I hate."

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America's Best Testing CHR/Pop Songs  
12+ For The Week Ending 10/15/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
KELLY CLARKSON Breakaway (Hollywood)	4.23	4.35	92%	16%	4.32	4.30	4.10
MAROON 5 She Will Be Loved (Octone/JRMG)	4.16	4.22	98%	33%	4.07	4.29	4.14
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	4.10	4.05	89%	18%	4.35	3.91	3.85
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	4.02	4.20	98%	34%	3.84	4.09	4.13
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	4.00	4.21	94%	27%	4.06	4.15	3.80
SEETHER f/JAMY LEE Broken (Wind-up)	3.92	4.12	88%	22%	3.69	4.06	4.16
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	3.90	4.03	85%	21%	3.82	4.07	3.80
NELLY... Tilt Ya Head Back (Derrty/Fo' Reel/Universal)	3.89	3.74	74%	14%	3.88	3.87	3.87
ASHLEE SIMPSON Pieces Of Me (Geffen)	3.88	4.05	98%	50%	3.69	4.01	4.00
ASHLEE SIMPSON Shadow (Geffen)	3.84	3.98	90%	21%	3.91	3.89	3.70
JOJO Leave (Get Out) (BlackGround/Universal)	3.77	3.80	97%	48%	3.40	3.70	4.30
DESTINY'S CHILDO Lose My Breath (Columbia)	3.76	3.72	78%	16%	3.80	3.48	3.69
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	3.71	3.86	98%	43%	3.33	3.71	4.07
LINKIN PARK Breaking The Habit (Warner Bros.)	3.71	3.93	94%	32%	3.45	3.77	3.91
FINGER ELEVEN One Thing (Wind-up)	3.67	3.90	86%	31%	3.25	3.78	3.75
C. AGUILERA... Car Wash (DreamWorks/Geffen/Interscope)	3.55	3.43	89%	21%	3.44	3.64	3.62
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	3.53	3.52	76%	22%	3.78	3.56	3.33
HILARY DUFF Fly (Buena Vista/Hollywood)	3.47	3.64	82%	22%	3.15	3.51	3.68
ALICIA KEYS If I Ain't Got You (JRMG)	3.44	3.59	97%	48%	3.17	3.58	3.60
NELLY My Place (Derrty/Fo' Reel/Universal)	3.41	3.64	88%	31%	3.33	3.27	3.46
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	3.34	3.44	89%	40%	3.44	3.17	3.47
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	3.33	3.46	86%	36%	3.41	3.22	3.37
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3.29	3.45	94%	54%	3.07	3.45	3.38
BRITNEY SPEARS My Prerogative (Jive/Zomba)	3.27	-	87%	25%	3.59	3.28	2.79
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	3.26	3.33	88%	40%	3.24	3.21	3.35
TERROR SQUAD Lean Back (Universal)	3.24	3.41	85%	38%	3.36	3.21	3.26
MITTY Nasty Girl (Rostrum/Universal)	3.21	-	68%	25%	3.28	3.04	2.96
NINA SKY Move Ya Body (Next Plateau/Universal)	3.20	3.41	94%	54%	2.87	3.13	3.55
KEVIN LYTTLE Turn Me On (Atlantic)	3.13	3.37	92%	54%	2.73	3.23	3.48

Total sample size is 414 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 816-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



## CHR/POP TOP 30



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	DESTINY'S CHILDO Lose My Breath (Columbia)	485	+2	4	4/0
2	2	EMINEM Just Lose It (Shady/Aftermath/Interscope)	457	-1	2	5/1
4	3	K-OS Crabbuckit (Astralwerks/Virgin)	454	+14	10	6/0
8	4	MAROON 5 She Will Be Loved (Octone/JRMG)	432	+18	11	3/0
7	5	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	399	-6	18	5/0
5	6	LINKIN PARK Breaking The Habit (Warner Bros.)	372	-48	10	3/0
3	7	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	369	-73	16	4/0
8	8	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	362	-8	9	4/0
9	9	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	357	+19	6	4/0
12	10	SIMPLE PLAN Welcome To My Life (Lava)	343	+24	4	5/0
10	11	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	299	-28	6	4/0
11	12	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	297	-22	8	1/0
19	13	KELLY CLARKSON Breakaway (Hollywood)	268	+36	6	3/0
15	14	TERROR SQUAD Lean Back (Universal)	264	+17	13	4/0
22	15	SEETHER f/JAMY LEE Broken (Wind-up)	250	+37	20	2/0
17	16	KEVIN LYTTLE Turn Me On (Atlantic)	229	-8	14	5/0
23	17	KILLERS Somebody Told Me (Island/IDJMG)	222	+32	4	4/0
18	18	KESHIA CHANTE Does He... (Vik/BMG Music Canada)	222	-13	15	4/0
14	19	ASHLEE SIMPSON Pieces Of Me (Geffen)	218	-43	14	3/0
13	20	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	216	-47	11	2/0
20	21	JOJO Leave (Get Out) (BlackGround/Universal)	206	-23	18	4/0
21	22	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	196	-29	14	3/0
30	23	BRITNEY SPEARS My Prerogative (Jive/Zomba)	187	+43	2	4/1
26	24	NELLY... Tilt Ya Head Back (Derrty/Fo' Reel/Universal)	183	+29	2	4/0
28	25	U2 Vertigo (Interscope)	180	+33	2	3/1
24	26	SARAH SLEAN Lucky Me (Warner Music Canada)	178	+14	3	3/0
16	27	NELLY My Place (Derrty/Fo' Reel/Universal)	176	-66	11	4/0
29	28	ASHLEE SIMPSON Shadow (Geffen)	174	+27	2	5/1
25	29	KYPRIOS Never Say Goodbye (Sony Music Canada)	166	+3	3	3/0
27	30	AKON f/STYLES P. Locked Up (SRC/Universal)	160	+8	2	0/0

14 Canadian CHR reporters. Monitored air play data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/3-10/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♦ Indicates Cancun. © 2004, R&R, Inc.



AS THE OLD MASTERCARD COMMERCIAL SAYS.... In the words of KZHT (97.1 ZHT)/Salt Lake City PD Jeff McCartney, "Gas — \$5.00. Part-timer fee — \$5.75. Getting tagged by a competitor on your own property — priceless!" Check out the 97.1 ZHT sign sitting right in front of the van belonging to Crosstown KUUU (U92).



CHECK OUT THE HAIR! E.V.L.A./Atlantic artist Ryan Cabrera dropped by WKSC (Kiss 103.5)/Chicago to show off his fabulous wind-tossed locks. It is the Windy City, after all. Here are (l-r) Kiss MD Jeff "Smash" Murray, Cabrera and Kiss PD Rod Phillips.

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Stations and their ads listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Albany, NY; Albany, NY) with their call letters, formats, and advertising sales representatives.



\* Monitored Reporters 180 Total Reporters

121 Total Monitored

59 Total Indicator

Did Not Report, Playlist Frozen (1): KSLY/San Luis Obispo, CA



# Sanctuary Urban Comes Full Circle

Matthew Knowles heads new division at indie label

Sanctuary Records Group, one of the top independent record companies based in Britain, has formed a new division that focuses on urban music. The New York division of the label, Sanctuary Urban, is headed by none other than Matthew Knowles. The father of recording star Beyoncé played a role in the success of Destiny's Child, as well as in the solo careers of the girls in the group, through his Houston-based label Music World Music, which is distributed through Sony.

Knowles says, "I've been very blessed to have such a gifted group as Destiny's Child and such a gifted artist as Beyoncé and to have had the successes of Destiny's Child and their successes individually, with Michelle Williams playing the lead role in *Aida* and having a No. 1 gospel record and Kelly Rowland winning a Grammy with Nelly and having a No. 1 album outside of America.

"What most folks don't know is that with all of those projects — Destiny's Child, Beyoncé, Kelly, Michelle — we've sold more records outside of America than we have in America."

Not bad for this one-time white-collar worker who took on the role of manager for young Beyoncé and eventually aspired to head a record label. "She certainly was my inspiration to get into management," says Knowles. "But I came from corporate America, so I had a strategic long-term plan. I wasn't going to sit back and just be a manager. I wanted to build companies."

As head of Sanctuary Urban, building and branding companies is just what Knowles is doing, using a 360-degree business model — something originated by parent Sanctuary Records Group. This model is focused on benefiting the artists by

keeping the label, management, merchandising and booking agency under one roof. It's an approach not many other record companies are using, but one that reaps sizable rewards for the artists on the label.

## The New Division

After traveling to London quite a bit to manage the careers of Destiny's Child and support their albums in that region, Knowles began to develop a relationship with Sanctuary CEO Andy Taylor. Intrigued by the company's business model, Knowles discussed with Taylor the possibility of Sanctuary's forming an urban division with a similar structure.

Known for its dominance in the rock world, Sanctuary had yet to test the urban waters, and Knowles, with his success at Music World Music, was just the dude to get things poppin'. "My initial discussion with Sanctuary and Andy Taylor about how we might merge took place almost two years ago," Knowles says. "We started to have a dialogue about the possibility of an urban division with the same 360-degree model as the rest of Sanctuary."

"Since I already had a 240-degree model at Music World Music and I've been blessed with success by

Destiny's Child and, individually, Michelle, Beyoncé and Kelly, we talked about my maybe running that division. I looked at the challenge and said, 'Yeah, that's something I would be very interested in doing.'"

Sharing Knowles' vision, Taylor quickly made him a partner at the label and put him in place as head of Sanctuary Urban. "I ended up selling my management company to Sanctuary," says Knowles. "Of the four

**"I came from corporate America, so I had a strategic long-term plan. I wasn't going to sit back and just be a manager. I wanted to build companies."**

companies, I'm their partner in the record label and in the merchandise company, which is called Urbane. We're doing tour merchandising for the R. Kelly and Jay-Z tour that's out right now."

## The Artists & Management

Knowles created a buzz about the vision of Sanctuary Urban, and the company quickly attracted many talented artists, ranging from Ray J., De La Soul, Glenn Lewis, Keith Sweat and Jon B. to veteran acts such as The O'Jays; Earth, Wind & Fire; and Chaka Khan.

"That's been the most overwhelming thing for me," says Knowles. "I would never have thought there would be this many artists calling to say they want to be a part of this. I feel honored, because we've had a lot of artists say, 'We hear what you are do-

**"We don't waste dollars on making the record, we don't waste dollars on videos, and we don't waste dollars on marketing and promotion, so at the end of the day these artists don't have to sell a million records to break even."**

ing, we see what you are doing, and we want to be a part of it.'"

Knowles points out that Sanctuary's worldwide reach and staffs in London and Berlin will allow the company's artists to extend their range. "We want these artists to concentrate not just on America, but on the world, to build and establish their careers outside of America," he says.

Sanctuary Urban also has some of the industry's top management execs, having brought in the team of Troy Carter and Jay Irving, whose clients include Eve, Floetry, Angie Stone, Jadakiss and Sleepy Brown. "They're a part of Sanctuary Urban Management," says Knowles.

"And we recently brought in Tony Davis, who has Nelly and the St. Lunatics. We also have MJB Management — that's Mary J. Blige — and we also manage Xzibit."

## The Team

Knowles says that one of the biggest challenges he has faced since building the Sanctuary Urban brand has been putting together the right team. He now has a staff of about 50 employees, based in Houston, New York and Los Angeles. "I believe in the team approach, and we have a great team of people," he says.

"Demmette Guidry is the GM. He spent 10 years at Sony. I worked with him on the Destiny's Child project. He was there with Wyclef and The Fugees; he was there with Nas. Then he left Sony and headed up black music at Warner Bros.

"We brought in Stephanie Gale, who was a product manager for Destiny's Child at Columbia. We brought in Cathy Moore, who was in promotion at Epic. We brought in Tyrone Murray, who was Product Manager at Columbia. In Los Angeles we have Paula Tuggey from DreamWorks, and in Houston we have Leslie Wyatt, who was in promotion at Columbia. We'll continue to build that staff."

Another challenge for Knowles has been working inside a culture that doesn't have a tremendous amount of urban experience. On the flip side, though, the company has given him the autonomy he needs to do what he does best.

"That's really a great thing, be-

cause often you go into a situation and you're not given that autonomy," he says. "And, again, we're partners. I'm their partner in the record label."

## The Legacy

Now that Sanctuary Urban has established itself by signing artists, bringing in the right management teams and hiring the right people to drive the label, Knowles' focus has shifted to producing great music to build the company's legacy. "Our model is, first and foremost, making a great record, because it starts at the

music and it ends at the music," he says.

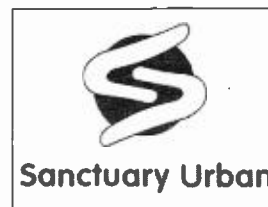
Knowles also hopes to continue to build the legacy of Sanctuary Urban by focusing on building careers for the label's artists and making them profitable under the company's business model. "We do it in such a way that we don't compromise the music," says Knowles.

"We don't waste dollars on making the record, we don't waste dollars on videos, and we don't waste dollars on marketing and promotion, so at the end of the day these artists don't have to sell a million records to break even. They only have to sell 200,000-300,000 to break even.

"We're not making bad decisions because we're not profitable. You don't see an artist have one single and then the label not put out a second single because somebody looks at the P&L and says, 'You know, we've lost money on this artist. Let's drop them.' We're building careers and developing artists."

With the relationships and reputation that Knowles has established, he hopes that radio programmers will listen to Sanctuary Urban releases when they cross their desks. "You can build those relationships, but at the end of the day the music has to speak for itself," he says. "We hope to continue to develop and build that reputation of having great songs."

"I'm not trying to grow the company into the biggest company, I am trying to grow it into the best. That has to come through a quality-driven process in which our staff takes pride in what we do, we continue to let it be about the artist and not about us, and we continue to strive worldwide to have wonderful music."



Matthew Knowles

**"I'm not trying to grow the company into the biggest company, I am trying to grow it into the best."**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	6420	+302	698768	8	85/0
1	2	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	6266	-316	705573	19	87/0
2	3	TERROR SQUAD Lean Back (Universal)	5821	-324	576168	18	83/0
4	4	AKON f/STYLES P. Locked Up (SRC/Universal)	4944	-46	432789	25	72/0
5	5	NELLY My Place (Derrty/Fo' Reel/Universal)	4299	-676	381613	13	83/0
7	6	EMINEM Just Lose It (Shady/Aftermath/Interscope)	4156	+443	367646	3	79/0
8	7	TRICK OADDY Let's Go (Slip-N-Slide/Atlantic)	3820	+227	291991	7	83/1
9	8	DESTINY'S CHILD Lose My Breath (Columbia)	3723	+268	364293	5	83/0
11	9	N.O.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/IDJMG)	3419	+390	341624	9	69/1
6	10	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	3291	-668	342172	21	79/0
14	11	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	3037	+720	316002	6	80/5
10	12	LL COOL J Headsprung (Def Jam/IDJMG)	2767	-530	286497	15	82/0
12	13	JUVENILE Slow Motion (Cash Money/Universal)	2556	-331	273624	26	81/0
17	14	LL COOL J Hush (Def Jam/IDJMG)	2468	+203	180793	5	75/3
20	15	CHINGY Balla Baby (DTP/Capitol)	2438	+359	187464	7	75/0
13	16	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	2316	-391	215350	30	71/0
25	17	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	2277	+1074	157372	3	29/13
16	18	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	2160	-115	266215	13	77/0
19	19	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	1937	-230	235149	10	66/0
23	20	FABOLOUS Breathe (Atlantic)	1887	+272	196454	6	75/4
22	21	LIL SCRAPPY No Problem (BME/Reprise)	1753	+42	184645	14	59/1
15	22	J-KWON You & Me (So So Def/Zomba)	1748	-540	127111	12	62/0
18	23	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	1502	-689	203130	15	60/0
36	24	JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	1135	+442	135515	2	59/7
27	25	SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	1097	-95	84581	13	39/0
29	26	JOJO Baby It's You (Blackground/Universal)	1068	+141	91866	5	37/0
28	27	GAME f/50 CENT Westside Story (Aftermath/G-Unit/Interscope)	1032	-10	118190	6	27/0
33	28	YOUNG BUCK Shorty Wanna Ride (Interscope)	975	+172	97614	4	46/3
37	29	LIL' WAYNE Go DJ (Cash Money/Universal)	963	+285	125130	3	46/13
24	30	T.I. Let's Get Away (Grand Hustle/Atlantic)	932	-303	77651	17	50/0
30	31	RUPEE Tempted To Touch (Atlantic)	920	+84	139356	8	48/3
Debut	32	R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/IDJMG)	908	+557	134795	1	73/4
26	33	213 Groupie Luv (TVT)	892	-310	88931	12	37/0
32	34	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot/Asylum)	852	+43	142708	14	35/12
48	35	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	844	+384	107064	2	12/8
40	36	JOHN LEGEND Used To Love You (Columbia)	750	+142	68380	4	38/1
31	37	NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)	747	-67	80677	8	44/0
39	38	NB RIDAZ Pretty Girl (Upstairs)	734	+101	39359	4	24/0
45	39	PITBULL Dammit Man (TVT)	699	+156	65629	3	34/3
35	40	MONICA U Should've Known Better (J/RMG)	677	-89	75545	18	32/0
41	41	CHRISTINA MILIAN f/JOE BUDDEN Whatever U Want (Island/IDJMG)	621	+26	43009	3	35/0
Debut	42	TERROR SQUAD Take Me Home (Universal)	603	+278	59420	1	47/5
Debut	43	R. KELLY & JAY-Z Don't Let Me Die (Jive/Roc-A-Fella/IDJMG)	534	+379	36917	1	71/3
Debut	44	LIL' JON & THE EASTSIDE BOYZ f/LIL SCRAPPY What U Gon' Do (TVT)	516	+179	62823	1	46/18
49	45	TWISTA f/R. KELLY So Sexy Chapter II (Never Like This) (Atlantic)	480	+38	15670	2	41/2
38	46	LLOYD BANKS I'm So Fly (Interscope)	464	-202	55983	9	46/0
Debut	47	DEM FRANCHISE BOYZ White Teez (Universal)	438	+37	50468	1	8/0
50	48	BODY HEADBANGERS f/YOUNGBLOODZ I Smoke, I Drink (Universal)	430	-7	63732	5	7/0
47	49	TWISTA f/R. KELLY So Sexy (Atlantic)	418	-86	42973	17	22/0
34	50	YONNIE f/YING YANG TWINS In Da Club (Universal)	405	-372	14780	8	40/0

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LLOYD BANKS Karma (Interscope)	34
HOUSTON Ain't Nothing Wrong (Capitol)	25
GUERRILLA BLACK f/MARIO WINANS You're The One (Virgin)	24
KANYE WEST The New Workout Plan (Roc-A-Fella/IDJMG)	21
LIL' JON & THE EASTSIDE BOYZ f/LIL SCRAPPY What U... (TVT)	18
LIL' WAYNE Go DJ (Cash Money/Universal)	13
NELLY f/T. MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	13
JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot/Asylum)	12
CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	8
JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	7

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY f/T. MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	+1074
SNOOP DOGG f/PHARRELL Drop It Like... (Doggy Style/Geffen)	+720
R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/IDJMG)	+557
EMINEM Just Lose It (Shady/Aftermath/Interscope)	+443
JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	+442
N.O.R.E. f/NINA SKY & DADDY... Oye Mi Canto (Roc-A-Fella/IDJMG)	+390
CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	+384
R. KELLY & JAY-Z Don't Let Me Die (Jive/Roc-A-Fella/IDJMG)	+379
CHINGY Balla Baby (DTP/Capitol)	+359
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	+302

## New & Active

NELLY f/C. AGUILERA Tit Ya Head Back (Derrty/Fo' Reel/Universal)	Total Plays: 398, Total Stations: 25, Adds: 1
LLOYD Hey Young Girl (Murder Inc./Def Jam/IDJMG)	Total Plays: 370, Total Stations: 23, Adds: 1
PLAY-N-SKILLZ Call Me (Universal)	Total Plays: 343, Total Stations: 22, Adds: 1
KANYE WEST The New Workout Plan (Roc-A-Fella/IDJMG)	Total Plays: 330, Total Stations: 31, Adds: 21
ANTHONY HAMILTON Charlene (So So Def/Zomba)	Total Plays: 321, Total Stations: 10, Adds: 2
LADY SAW I've Got Your Man (VP)	Total Plays: 283, Total Stations: 15, Adds: 3
BEEINIE MAN King Of The Oancehall (Virgin)	Total Plays: 283, Total Stations: 11, Adds: 0
YUNG WUN f/DAVID BANNER Walk It, Talk It (J/RMG)	Total Plays: 239, Total Stations: 23, Adds: 1
MR. CAPONE-E f/NATE DOGG I Like It (Independent)	Total Plays: 238, Total Stations: 13, Adds: 1
K YOUNG That Girl (Traacherous)	Total Plays: 227, Total Stations: 20, Adds: 1

Songs ranked by total plays

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

89 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/3-10/9. 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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October 15, 2004

RANK ARTIST TITLE LABEL

- 1 CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
- 2 TERROR SQUAD f/FAT JOE Lean Back (Universal)
- 3 SNOOP DOGG Drop It Like It's Hot (Star Trak)
- 4 USHER f/ALICIA KEYS My Boo (LaFace/Zomba)
- 5 AKON f/STYLES P Locked Up (SRC/Universal)
- 6 N.O.R.E. f/ NINA SKY & TEGO Dye Mi Canto (Def Jam/IDJMG)
- 7 LL COOL J Headsprung (Def Jam/IDJMG)
- 8 CHINGY Balla Baby (DTP/Capitol)
- 9 MASE Breathe, Stretch, Shake (Bad Boy/Universal)
- 10 EMINEM Just Lose It (Shady/Interscope)
- 11 TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)
- 12 FABOLOUS Breathe (Atlantic)
- 13 LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
- 14 JUVENILE f/WACKO & SLIP Nolia Clap (Rap-A-Lot)
- 15 LIL SCRAPPY No Problem (BME/Reprise)
- 16 CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)
- 17 YOUNG BUCK Shorty Wanna Ride (Interscope)
- 18 GAME f/50 CENT Westside Story (Interscope)
- 19 LL COOL J Hush (Def Jam/IDJMG)
- 20 LIL' WAYNE Go DJ (Cash Money/Universal)
- 21 DESTINY'S CHILD Lose My Breath (Columbia)
- 22 LIL' JON & EASTSIDE BOYZ f/LIL SCRAPPY What U Gon' Do (TVT)
- 23 JUVENILE Slow Motion (Cash Money/Universal)
- 24 R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/IDJMG)
- 25 JADAKISS f/A. HAMILTON Why (Interscope)
- 26 NELLY f/JAHEIM My Place (Derrty/Fo' Reel/Universal)
- 27 XZIBIT Muthaf\*ka (Loud/Columbia)
- 28 CHRISTINA MILIAN Dip It Low (Island/IDJMG)
- 29 RUPEE Tempted To Touch (Atlantic)
- 30 LLOYD BANKS I'm So Fly (G Unit/Interscope)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/3-10/9 ©2004, R&R, Inc.

POWERED BY  
MEDIABASE

## PHAT MIX SIX

- NEW EDITION Hot 2nite (Universal)  
 YOUNG BUCK Shorty Wanna Ride (G Unit/Interscope)  
 R. KELLY f/JAY-Z Big Chips (Def Jam/Roc-A-Fella/Jive)  
 KEYSHIA COLE f/SHYNE I Changed My Mind (A&M/Interscope)  
 DESTINY'S CHILD Lose My Breath (Columbia)  
 TERROR SQUAD Take Me Home (SRC/Universal)



**THIS IS HOW WE DO IT** With his new single — "How We Do It," featuring 50 Cent — creating a buzz at Rhythmic, it appears that The Game's debut album, Ni\*\*a Witta Attitude, is going to be filled with bangers. Pictured here on a promo tour is The Game (r) with KFSM/Sacramento Asst. PD/MD Tony Tecate.



**HEY, MAN, THUMBS UP!** Every artist in the world knows they have made it once they get an opportunity to appear on Hollywood Hamilton's Weekend Top 30. That's why J-Bo of The Youngbloodz is giving a thumbs up after being interviewed by Hollywood Hamilton producer Michelle Parisi. Pictured here is J-Bo; the little white girl beside him is Parisi.



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America's Best Testing CHR/Rhythmic Songs 12+
For The Week Ending 10/15/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top songs like 'I Like That' by Houston and 'Just Lose It' by Eminem.

Total sample size is 407 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: Eminem
LABEL: Shady/Aftermath/Interscope



By MIKE TRIAS/Associate Editor

I have to admit that the first time I heard Eminem's "Just Lose It" I thought the controversial MC had finally lost it.

I didn't know what to think. I mean, the track certainly grabbed my attention, which is good (and the Pee Wee Hermanesque "Aah! aah! aah! aah!" kept me awake while I drove).

Although I am a fan of Eminem's more urban-flavored songs, I decided to give "Just Lose It" another chance. After all, I was beginning to be amused by the extreme tongue-in-cheek nature of the song.

While it took me a minute to appreciate the song for what it is, radio took a liking to it immediately — "Just Lose It" already sits at No. 6\* at Rhythmic and No. 9\* at Pop.

The upcoming video for the song is already stirring up controversy. Reports say that Eminem dresses up as Michael Jackson in the video, and there are scenes in which his hair catches on fire and his nose falls off.

Reporters

Stations and their adds listed alphabetically by market

Large grid of station call letters and their corresponding song adds for various markets across the country.

Note: For complete adds, see R&R Music Tracking.

Monitored Reporters 104 Total Reports 89 Total Monitor 15 Total Indicator
Powered By MEDIABASE
Did Not Report, Playlist Frozen (1): WPKF/Poughkeepsie, NY





**DANA HALL**  
dhall@radioandrecords.com

# The Independent Revolution

## Executives and artists speak out on freedom from the majors

The independent-label business appears to be thriving in the urban arena. With more than 100 companies on the scene and success stories from larger independents like TVT, Koch, SoBe and DKG, some might even say independents are the new lifeblood of the music industry.

But a few success stories don't make it easy for everyone else. Small independents — often formed and run by artists themselves — still face major hurdles at radio and retail. They're finding their way, though, according to the independent artists and executives we spoke with.

This week we take a look at a range of independent setups, from "mini major" SoBe Entertainment to street-savvy, hip-hop-culture-driven Legal Hustle Records.

**Michelle Campbell**

**GM & VP/Promotion,  
SoBe Entertainment**

SoBe Entertainment, based in South Beach Miami, secured distribution through Warner Bros. three months after it launched. It is an all-inclusive label with its own promotion, marketing, A&R and sales staffs. The roster includes current charters Urban Mystic and 4mula1, as well as soon-to-be-released projects by rapper Stack\$ and pop rock artist Lola.

"What we're doing is what the major labels used to do," Campbell says. "We work our artists before the single ever hits radio. We had 4mula1 on a promo tour performing across the country for the Russ Parr Bus Tour. We see the importance of getting the group in front of programmers and listeners so that when we do put the record out, people already know them.

"We also utilize new marketing streams like the Internet. Radio play should be the result of a strong street presence and buzz. Our goal is to create a fan base even before we hit radio. We also see the visual as an important aspect of that marketing. At many majors, because of budget cutbacks, artists don't get a

video unless they get radio airplay first. The Urban Mystic video is already on BET.

"We don't have 50 acts coming out in one year. We might have only five to seven projects to work in a single year. This way we can use our resources to develop the artists. We're not just looking for hit singles. We want to put together a complete project with an entire album's worth of good material. Consumers have been unsatisfied with much of what the major labels are putting out in recent years because albums only have one or two songs they like.

"There are hurdles we must get over. Not only are we trying to break a new act, we're a new company that not everyone is familiar with. One of our advantages, though, is the fact that our entire staff comprises folks who have worked at the majors. They not only have excellent experience, but each person who works for SoBe also has strong contacts within the industry and at radio.

"Overall, there is a challenge for independent labels today that hasn't been there before. The bar has been raised. Even though you are independent, you have to act and think like a major. The way an independent label used to be, an artist and a producer would make some tracks in their home studio, press them up and then sell CDs out of the trunk of their car. Today independent labels are full-fledged corporations.

"As we move forward in this new decade, the independent labels that are proving to be most successful are the ones that are run as mini majors, that have that framework without all the layers of people.

"At the same time, consolidation at the majors may actually help the

independent-label business thrive. We can now pick up some of the artistic talent and executive talent that have been downsized from the labels. The independent labels with the greatest resources in not only finances, but also in executive talent and product, will be the ones that rise to the top."

### "Consolidation at the majors may actually help the independent-label business thrive."

**Michelle Campbell**

**Maurice Dixon**

**VP/Sales & Marketing,  
Magnatar Records**

New York-based Magnatar is home to Carlton Blount (currently on the charts) and The Main Ingredient, as well as new artists Natasha C. Coward, Jeffrey Spence and Necca. The label's distribution is through 33rd Street/Bay-side Entertainment.

"The main challenge for any independent label is that we do have limited resources," Dixon says. "Most independent labels don't have the same kind of budgets a major label would have to break a new artist. That can affect everything from how many people we can hire to work a project to marketing. The thing is, we tend to use the resources we do have in ways that get the most bang for our buck rather than showboating like a major might.

"Working an independent record

### "The advantages of being an independent label outweigh the challenges."

**Maurice Dixon**

at radio, you have the same challenges a major would. You still have to get the PD on the phone, and you have to get them to listen to the song. That really comes down to who you have working it and the relationships they have at radio.

"The advantages of being an independent label outweigh the challenges. We have more creative control — not only for the artist, but for myself as an executive as well. From an executive standpoint, I have more say in the strategy and marketing plan for the artist than I might have at a major. We also have the luxury of time. We're not on as strict a timetable as the majors. Of course, we have our own timetable and goals, but we have more flexibility within those timetables.

"I also think the majors today are missing an entire portion of the music-buying population by ignoring the adult urban consumer. The majors don't see high monetary returns fast enough with these types of artists, so they choose to ignore them. What this has created is a new kind of artist-entrepreneur who has a long history of selling records but can no longer get a major record deal. So they do it for themselves."

**Stephanie Mills**

**Recording artist and CEO,  
JM Records**

An internationally known singer who has been making music since the age of 15, when she starred on Broadway as Dorothy in *The Wiz*, Mills had a lengthy recording career with MCA that included 10 No. 1 singles and a Grammy. Her current album is *Born for This* on JM Records.

"It had been 10 years since I last recorded an album, and I was initially looking to sign with a major about three years ago," Mills says. "I met with a number of folks, and everyone had a different idea as to what they wanted to do with me. Some seemed very interested, while others were not interested

at all. That's when I decided to create my own label.

"I looked at what people like Sean Combs and Jay-Z had accomplished on their own and decided that I wanted the same kind of creative control — not only creative control musically, but in all aspects, like

imaging, marketing, the total package. As an artist, you don't have to answer to anyone else's vision but your own. It's an experience I'd never had at a major label.

"Financially, there are benefits as well. The obvious one is that you own your masters. And while you may be making less money overall in comparison to the major labels, you are also spending less. I can also sell my albums at my concerts, as well as merchandising, and I get 100% of the profits. You can take your time promoting an album. Since it's out there for a longer period of time, you have the opportunity to sell more records.

"There is something very rewarding about the experience that only an artist who has been signed to a major can really understand. At the same time, it forces you, as an artist, to get involved in all aspects of your career. As the executive at the label, I also have to learn about and understand how radio works. It's very educational.

"With radio, I understand the way to promote records is changing all the time. When I first came out in the '80s programmers were all-powerful. Today radio is much more corporate, and some PDs have to answer to people above them when it comes to music decisions. There's also more emphasis on research.

"One of the things I've tried to do is to make sure that I meet and know the owners of some of the broadcast companies. I'm not trying to go over anyone's head, but, as a businessperson, I have to make sure I am meeting everyone I need to meet to make my business successful.

"I'm not afraid to call a PD and talk to him about the single or the album. I'm open to constructive criticism. I was talking to one PD who didn't want to play the single, yet he was playing all of my old songs. He said he didn't feel they needed to play any new material. I was really taken aback. If a listener is a fan of me or Aretha Franklin or Patti LaBelle, I contend that they want to hear our new material just as much as our old songs."

**St. George**

**Artist and Exec. VP/  
Operations, Unity Records**

St. George is the second artist to have a release on the Chicago-based



**Stephanie Mills**



**Maurice Dixon**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	3892	+379	540546	6	72/0
1	2	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	3753	-245	500944	16	72/0
2	3	NELLY My Place (Derrty/Fo' Reel/Universal)	3522	-16	428523	12	72/0
4	4	TERROR SQUAD Lean Back (Universal)	2666	-325	317936	17	62/0
8	5	ANTHONY HAMILTON Charlene (So So Def/Zomba)	2636	+187	340968	13	63/1
7	6	AKON f/STYLES P. Locked Up (SRC/Universal)	2597	-21	282415	14	37/0
10	7	LIL' WAYNE Go DJ (Cash Money/Universal)	2580	+404	261698	6	64/1
6	8	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	2560	-116	404818	20	69/0
14	9	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	2372	+584	319286	4	67/0
11	10	DESTINY'S CHILD Lose My Breath (Columbia)	2282	+318	262184	3	69/0
5	11	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	2242	-468	262834	16	69/0
9	12	LIL SCRAPPY No Problem (BME/Reprise)	2177	-191	184536	19	65/0
12	13	JUVENILE f/WACKO & SKIP Noia Clap (Rap-A-Lot/Asylum)	2134	+207	252469	13	61/0
13	14	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	1748	-84	198830	8	58/0
17	15	LL COOL J Hush (Def Jam/IDJMG)	1717	+89	198747	4	65/0
15	16	NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)	1658	-115	183726	8	64/0
19	17	YOUNG BUCK Shorty Wanna Ride (Interscope)	1618	+268	162521	4	60/1
20	18	FABOLOUS Breathe (Atlantic)	1600	+269	171238	5	68/3
16	19	LL COOL J Headsprung (Def Jam/IDJMG)	1512	-234	183600	14	67/0
23	20	CHINGY Balla Baby (DTP/Capitol)	1337	+131	129216	3	61/0
18	21	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	1277	-330	122428	18	53/0
22	22	DEM FRANCHISE BOYZ White Teez (Universal)	1236	+21	120200	10	39/1
26	23	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	1182	+103	112364	3	62/1
24	24	JOHN LEGEND Used To Love You (Columbia)	1179	+81	97533	5	48/2
25	25	BODY HEADBANGERS f/YOUNGBLOODZ I Smoke, I Drink (Universal)	1089	-1	77614	4	37/0
36	26	JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	1059	+319	142298	2	60/2
31	27	R. KELLY Red Carpet (Jive/Zomba)	1035	+114	131337	2	56/1
28	28	CRIME MOB Knuck If You Buck (BME/Warner Bros./Reprise)	994	-41	82807	15	41/0
42	29	R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/IDJMG)	972	+454	151357	2	65/2
21	30	GUERRILLA BLACK f/BEENIE MAN Compton (Virgin)	917	-347	66591	11	48/0
32	31	MANNY FRESH Real Big (Cash Money/Universal)	908	+3	74983	5	45/1
30	32	LLOYD Hey Young Girl (Murder Inc./Def Jam/IDJMG)	908	-35	58407	6	49/0
34	33	TWISTA f/R. KELLY So Sexy Chapter II (Never Like This) (Atlantic)	842	+72	73473	2	46/4
29	34	T.I. Let's Get Away (Grand Hustle/Atlantic)	831	-178	84935	19	57/0
27	35	TWISTA f/R. KELLY So Sexy (Atlantic)	751	-310	88266	19	55/0
35	36	NEW EDITION Hot 2 Nite (Bad Boy/Universal)	747	-7	88958	13	34/1
33	37	LLOYD BANKS I'm So Fly (Interscope)	628	-223	55494	9	55/0
41	38	KEYSHIA COLE I Changed My Mind (A&M/Interscope)	595	+39	62123	4	37/0
38	39	SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	567	-129	98680	10	31/0
Debut	40	TERROR SQUAD Take Me Home (Universal)	550	+220	79309	1	40/2
43	41	HOUSTON Ain't Nothing Wrong (Capitol)	549	+48	40969	3	40/3
40	42	R. KELLY U Saved Me (Jive/Zomba)	548	-41	78841	17	45/0
44	43	URBAN MYSTIC Where Were You? (Sobe)	545	+71	41835	9	25/1
Debut	44	MARIO Let Me Love You (J/RMG)	531	+200	72291	1	54/6
37	45	YOUNG BUCK Let Me In (Interscope)	480	-223	58788	16	56/0
Debut	46	EMINEM Just Lose It (Shady/Aftermath/Interscope)	479	+164	39509	1	5/0
Debut	47	R. KELLY & JAY-Z Don't Let Me Die (Jive/Roc-A-Fella/IDJMG)	471	+197	39305	1	52/7
48	48	OUTKAST Prototype (LaFace/Zomba)	466	+99	26985	2	38/1
39	49	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	453	-222	46543	14	21/0
45	50	BEENIE MAN King Of The Dancehall (Virgin)	414	-41	121310	7	23/0

72 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/3-10/9. 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.rredds.com

ARTIST TITLE LABEL(S)	ADDS
LLOYD BANKS Karma (Interscope)	48
LIL' JON & THE EASTSIDE BOYZ f/LIL SCRAPPY What U... (TVT)	47
KANYE WEST The New Workout Plan (Roc-A-Fella/IDJMG)	43
GUERRILLA BLACK f/MARIO WINANS You're The One (Virgin)	37
JILL SCOTT Whatever, Whenever (Hidden Beach/Epic)	36
ANGIE STONE f/ANTHONY HAMILTON Stay For Awhile (J/RMG)	25
R. KELLY & JAY-Z Don't Let Me Die (Jive/Roc-A-Fella/IDJMG)	7
MARIO Let Me Love You (J/RMG)	6
TWISTA f/R. KELLY So Sexy Chapter II (Never Like This) (Atlantic)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SNOOP DOGG f/PHARRELL Drop It Like... (Doggy Style/Geffen)	+584
R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/IDJMG)	+454
LIL' WAYNE Go DJ (Cash Money/Universal)	+404
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	+379
JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	+319
DESTINY'S CHILD Lose My Breath (Columbia)	+318
LLOYD BANKS Karma (Interscope)	+318
FABOLOUS Breathe (Atlantic)	+269
YOUNG BUCK Shorty Wanna Ride (Interscope)	+268
TERROR SQUAD Take Me Home (Universal)	+220

## New & Active

4MULA1 Gotta Roll (Sobe)	Total Plays: 394, Total Stations: 34, Adds: 0
J-KWON You & Me (So So Def/Zomba)	Total Plays: 386, Total Stations: 32, Adds: 1
LIL' ROMEO f/NICK CANNDN My Cinderella (New No Limit)	Total Plays: 338, Total Stations: 30, Adds: 0
LIL' JON & THE EASTSIDE BOYZ f/LIL SCRAPPY What U... (TVT)	Total Plays: 323, Total Stations: 49, Adds: 47
LLOYD BANKS Karma (Interscope)	Total Plays: 318, Total Stations: 48, Adds: 48
N.D.R.E. f/MINA SKY & DADDY... Dye Mi Canto (Roc-A-Fella/IDJMG)	Total Plays: 306, Total Stations: 15, Adds: 0
YING YANG TWINS Whats Happnini! (TVT)	Total Plays: 284, Total Stations: 21, Adds: 0
LYFE JENNINGS Stick Up Kid (Columbia)	Total Plays: 272, Total Stations: 30, Adds: 1
AVANT Can't Wait (Geffen)	Total Plays: 231, Total Stations: 39, Adds: 3
B.G. I Want It (Choppa City/Koch)	Total Plays: 223, Total Stations: 8, Adds: 0

Songs ranked by total plays

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

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BY MEDIABASE

America's Best Testing Urban Songs 12+  
For The Week Ending 10/15/04

Artist (Label)	TW	LW	Famil.	Burn	Pers. 12-17	Pers. 18-24	Pers. 25-34
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	4.29	4.18	90%	14%	4.17	4.19	4.08
TERROR SQUAD Lean Back (Universal)	4.22	4.15	97%	36%	4.26	4.25	4.28
CIARA #PTEY Pablo Goodies (LaFace/Zomba)	4.13	4.19	98%	30%	4.11	4.12	4.05
NELLY My Place (DerrtyFo/Reel/Universal)	4.07	4.18	97%	25%	3.95	4.09	3.45
LL COOL J Hush (Def Jam/IDJMG)	4.07	3.88	56%	7%	4.12	4.16	3.96
LL COOL J Headsprung (Def Jam/IDJMG)	4.06	3.97	88%	20%	4.13	4.14	4.12
TRICK DADDY Let's Go (Slip-A-Side/Atlantic)	4.00	-	10%	3%	3.95	3.94	4.00
FABLOUS Breathe (Atlantic)	3.98	3.92	65%	9%	4.04	4.07	3.92
MASE Breathe, Stretch, Shake (Bad Boy/Universal)	3.96	3.90	81%	16%	3.82	3.87	3.64
T.J. Let's Get Away (Grand Hustle/Atlantic)	3.95	3.96	76%	20%	3.96	3.98	3.89
AKON #STYLES P. Locked Up (SRC/Universal)	3.92	3.99	85%	28%	3.76	3.74	3.85
DESTINY'S CHILD Lose My Breath (Columbia)	3.92	3.86	81%	14%	3.84	3.86	3.76
ALICIA KEYS... Diary (J/RMG)	3.90	3.82	86%	26%	3.97	4.01	3.78
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	3.89	4.00	97%	38%	3.89	3.93	3.77
LLOYD BANKS I'm So Fly (Interscope)	3.86	3.89	78%	18%	3.79	3.76	3.86
JADAKISS #I.A. HAMILTON Why (Puff Ryders/Interscope)	3.80	3.86	83%	32%	3.80	3.78	3.89
YOUNG BUCK Shorty Wanna Ride (Interscope)	3.77	-	57%	9%	3.70	3.76	3.52
TWISTA #JR. KELLY So Sexy (Atlantic)	3.75	3.65	87%	32%	3.87	3.94	3.61
JUVENILE #WACKO & SKIP Noia Clap (Rap-A-Lot/Asylum)	3.74	3.69	54%	12%	3.78	3.74	3.88
CHINGY Balla Baby (DTP/Capitol)	3.71	-	53%	11%	3.67	3.79	3.23
LIL SCRAPPY No Problem (BME/Reprise)	3.69	3.78	78%	23%	3.59	3.62	3.50
SNOOP DOGG... Drop It Like It's Hot (Doggy Style/Geffen)	3.69	-	58%	12%	3.70	3.76	3.48
KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	3.68	3.90	93%	43%	3.59	3.51	3.88
NELLY Flap Your Wings (DerrtyFo/Reel/Universal)	3.65	3.64	87%	25%	3.54	3.65	3.15
LIL' WAYNE Go DJ (Cash Money/Universal)	3.55	3.64	51%	13%	3.59	3.69	3.25
ANTHONY HAMILTON Charlene (So So Def/Zomba)	3.54	3.69	54%	16%	3.82	3.86	3.67
BODY HEADBANGERS... I Smoke, I Drink (Universal)	3.50	3.67	42%	9%	3.62	3.57	3.87
GUERILLA BLACK #BEEBIE MAN Compton (Virgin)	3.47	3.40	55%	13%	3.53	3.60	3.33
CRIME MOB Knuck If You Buck (BME/Warner Bros./Reprise)	3.41	3.52	44%	14%	3.41	3.42	3.39

Total sample size is 381 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.

**GOSPEL Top 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	KIERRA SHEARD You Don't Know (EMI Gospel)	653	+22	13	25/1
2	2	FRED HAMMOND Celebrate (He Lives) (Verity)	524	+17	13	22/1
3	3	JIMMY HICKS... Blessed Like That (World Wide Gospel)	445	+13	8	19/1
4	4	J MOSS We Must Praise (Gospo Centric)	439	+21	8	22/1
7	5	DETRICK HADDON God Is Good (Verity)	437	+46	10	23/3
6	6	KEITH WONDERBDDY... Let Go And Let God (Verity)	435	+35	13	18/1
5	7	NEW BIRTH TOTAL... Suddenly (EMI Gospel)	393	-	13	20/1
9	8	R. KELLY U Saved Me (Jive/Zomba)	382	+15	13	12/0
10	9	ISRAEL... Again I Say Rejoice (Integrity/Vertical)	364	-12	13	10/0
8	10	WILLIAMS BROTHERS Still Here (Blackberry)	344	-38	13	17/0
11	11	BOROTHY NDRWOOD Praise In The Temple (Malaco)	332	-	13	20/2
12	12	DONALD LAWRENCE Healed (Verity)	323	+10	5	17/2
13	13	NEW DIRECTION I'm Gonna Wave... (Gospo Centric)	321	8	13	15/0
17	14	TYE TRIBBETT No Way... (Sany Gospel/Columbia)	310	+24	8	12/0
14	15	ISRAEL... Another Breakthrough (Integrity/Vertical)	295	-	13	13/0
15	16	DEANDRE PATTERSON Give Him Glory (Tyscot)	293	-6	12	14/0
18	17	TONEK #KIRK FRANKLIN Since Jesus Came (Verity)	292	+10	3	11/0
20	18	L. SPENCER SMITH & TESTAMENT God Will (Emtra)	278	+40	7	13/1
16	19	STEPHEN HURD Undignified Praise... (Integrity)	273	-30	13	14/0
21	20	7 SONS OF SOUL Run On (Verity)	270	+45	10	12/1
22	21	SMOKIE NORFUL Can't Nobody (EMI Gospel)	248	-2	3	13/0
19	22	JEFF MAJORS Pray (Music One)	238	-11	8	10/0
28	23	JOE PACE We've Come To Praise Him (Integrity)	220	+23	2	16/2
23	24	GMWA MASS CHOIR Only A Test (Gospo Centric)	219	+24	1	13/1
-	25	TONEK Make Me Over (Verity)	217	+26	12	10/0
23	26	RICKY DILLARD Take Me Back (Crystal Rose)	214	-11	12	12/0
-	27	BISHOP TD JAKES Take My Life (Dexterity/EMI Gospel)	210	+15	3	15/2
26	28	KAREN CLARK-SHEARD I Owe (Atlantic)	208	-1	8	9/0
24	29	DOTTIE PEOPLES Still Running (Air Gospel)	208	-16	8	9/0
-	30	JOE PACE... Hallelujah Anyhow (Integrity)	194	-1	7	9/0

33 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 10/3 - Saturday 10/9.  
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Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

**Reporters**

Stations and their adds listed alphabetically by market

**Note: For complete adds, see R&R Music Tracking.**

**74 Monitored Reporters**  
**100 Total Reporters**  
**72 Total Monitored**  
**28 Total Indicator**

**Did Not Report, Playlist Frozen (5):**  
Music Choice R&B-Hip Hop/Network  
Music Choice Rap/Network  
WEAS/Savannah, GA  
WXFX/Columbus, GA  
XM Rap/Network

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DJ Phantom Mix-Show DJ, WGCI/Chicago



DJ Phantom

Reil's "Real Love" Reil (Roc-A-Fella/IDJMG): It's a real nice groove. The industry needs more R&B that has a smooth hip-hop sound. It's hella soulful. The old-school flava with the old Tribe Called Quest beat really makes this one work. • Slum Village f/Kanye West and Common's "Selfish (Remix)" (Capitol): Soul is in, but hip-hop is on every corner. So when you can find soul that doesn't lose the hip-hop heads, you've got a hit. It's good to break up all the gangsta and hardcore vibes. This is a Kanye breakthrough — a great radio hit. • Fat Joe & Notorious B.I.G.'s "Lean Back (Remix)" (SRC/Universal): This one is a no-brainer, no explanation necessary. It's great to hear a fresh song with Biggie. It sounds like Biggie laid down these lyrics just for this song. • Diszwone's "Serrous" (Beatman): This is my second time mentioning this one, because this song continues to be a street hit and a club banger. With a video coming soon, this song just keeps on bangin'. Produced by Naki The Beatman of WGCI (107.5)/Chicago, this song is a party starter. It's a bounce song with a catchy hook, and the ladies love it. Naki and Diszwone are doing big things in Chicago. Look out for them to be the next big names out of the Chi.



THE PERFECT FORMULA SoBe Entertainment's 4mula1 are four young men with a formula for success. They recently performed at Club R&R in Los Angeles. Pictured here (l-r) are 4mula1's G1000 and AJ, R&R's Maria Parker and 4mula1's Chaos and Emaze.

The Independent Revolution

Continued from Page 31

independent label Unity Records, owned by Sanchez Tolliver. The album, Nuthin' on TV, has spawned a single, "Let's Get Together."



St. George

"Originally, I was looking to get signed to a major label," St. George says. "I was working with a producer out of the Prince camp who had a production deal with Arista. But in 2001 I chose to sign with Unity instead. I made that decision because I wanted to be able to do what I wanted without a label trying to fit me into a box. A lot of times the artistry is secondary at a major."

"Radio is still a challenge, understandably. I find that even if a PD loves the music, they may not run to put your track in because you're a new artist and you're unfamiliar. But I'm encouraged that people believe we have a good product. We're on in New Orleans and Charlotte, which are significant markets."

"I think the industry has lost sight of good musicianship. With hip-hop, labels learned they could have it produced very cheaply and then make a lot of money on it. But with R&B, a little more investment is called for. So what has happened is that R&B artists have been forced to carve out their own little niche and really superserve that niche with good, quality music. What I would like programmers to know is that I am committed to that niche. I'm dedicated to my music."

Cormega

Founder, Legal Hustle Records

Originally signed to Def Jam, Cormega made the decision to become an entrepreneur and debut his own label so he could be in control of his own destiny.

"I learned a great deal while I was on Def Jam," Cormega says. "I learned a lot about how the business works and how it's not always in the best interest of the artist."

"For example, if your project is scheduled to come out and the label's top artist wants to

come out at that time, you get pushed back. And pushed back. It could take as long as two weeks for your stuff to come out.

"What a lot of artists don't realize is that you can have a hit record and still not be making any money personally. Most labels are spending a million dollars on marketing alone — that doesn't even factor in recording costs. The label has to make all that back before you get a penny for yourself."

"The major labels are in the business of hip-hop only for the money. The culture of hip-hop, which artists like myself are trying to grow, is not the focus of the music industry. So we serve a very specific hip-hop fan."

"The music industry is more concerned with putting out the same thing over and over — whatever is hot at the moment — so that they can capitalize on a trend and benefit financially. I'd like to stay true to what is great



Cormega

about hip-hop, and, hopefully, the result of that will allow me to benefit financially."

"Would I consider a label deal today for my company? That's difficult to say, because you have to look at what's happening there. Most labels are consolidating or restructuring, so it may not be the wisest move."

"That's why so many independent labels are thriving. At the same time, artists have to understand that it's different with an indie. You have to work harder. The success of your career falls more on your own shoulders. You have to grind. You're the player and the coach."

TALK BACK TO R&R!

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

Call me at 201-656-3431 or e-mail:

dhal@radioandrecords.com

Urban AC Reporters

Stations and their adds listed alphabetically by market

Table listing radio stations and their adds across various markets including Albany, GA; Charlotte, NC; Chicago, IL; Cleveland, OH; Columbia, SC; Dallas, TX; Denver, CO; Detroit, MI; Houston, TX; Indianapolis, IN; Jackson, MS; Jacksonville, FL; Kansas City, MO; Knoxville, TN; Las Vegas, NV; Little Rock, AR; Louisville, KY; Madison, TN; Memphis, TN; Miami, FL; Milwaukee, WI; Minneapolis, MN; Mobile, AL; New Haven, CT; New Orleans, LA; New York, NY; Norfolk, VA; Oklahoma City, OK; Omaha, NE; Orlando, FL; Philadelphia, PA; Phoenix, AZ; Portland, ME; Raleigh, NC; Richmond, VA; Sacramento, CA; St. Louis, MO; Tampa, FL; Toledo, OH; Tucson, AZ; Washington, DC; Wichita, KS.

Monitored Reporters 69 Total Reporters 51 Total Monitored 18 Total Indicator



Did Not Report, Playlist Frozen (5): Music Choice Smooth R&B/Network WHBX/Tallahassee, FL WKXS/Wilmington, NC WVVA/Charlottesville, VA XM The Flow/Network

# R&R URBAN AC TOP 30

October 15, 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	1	ALICIA KEYS f(TONY, TONI, TONE & JERMAINE PAUL) Diary (J/RMG)	1547	+63	157122	19	43/0
2	2	PRINCE Call My Name (Columbia)	1272	-14	137709	22	46/0
3	3	ANITA BAKER You're My Everything (Blue Note/EMC)	1250	+78	144164	16	48/0
4	4	BRIAN MCKNIGHT What We Do Here (Motown)	1086	+42	112449	16	48/0
5	5	LUTHER VANDROSS Think About You (J/RMG)	985	-13	121928	47	48/0
7	6	TEENA MARIE Still In Love (Cash Money/Universal)	929	-5	93584	34	47/0
6	7	JILL SCOTT Golden (Hidden Beach/Epic)	902	-67	91469	18	44/0
8	8	PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/IDJMG)	893	+9	95841	11	47/0
9	9	R. KELLY U Saved Me (Jive/Zomba)	824	-29	74235	17	41/0
10	10	ALICIA KEYS If I Ain't Got You (J/RMG)	703	-37	105415	33	40/0
13	11	T. MARIE f(G. LEVERT) A Rose By Any Other Name (Cash Money/Universal)	609	+27	69903	6	44/1
12	12	KEM Love Calls (Motown/Universal)	599	-5	57035	88	37/0
11	13	BOYZ II MEN What You Won't Do For Love (MSM/Koch)	570	-65	48516	14	36/0
16	14	TAMYRA GRAY Raindrops Will Fall (19/Sobe)	508	+46	35478	12	36/0
15	15	R. KELLY Happy People (Jive/Zomba)	507	-5	67382	30	21/0
17	16	VAN HUNT Down Here In Hell (With You) (Capitol)	433	+17	37586	14	35/1
19	17	NORMAN BROWN I Might (Warner Bros.)	391	+20	28760	6	33/3
24	18	O'JAYS Make Up (Music World/SRG)	371	+127	31053	2	31/6
20	19	ANGIE STONE U-Haul (J/RMG)	360	-7	42386	9	31/0
22	20	NELLY My Place (Derrty/Fo' Reel/Universal)	353	+72	28424	6	9/0
26	21	ANITA BAKER How Does It Feel (Blue Note/Virgin)	342	+128	28528	2	38/5
18	22	BONEY JAMES f(BILAL) Better With Time (Warner Bros.)	341	-64	24424	15	28/0
21	23	LALAN HATHAWAY Forever, For Always, For Love (GRP/VMG)	317	-2	26633	6	30/1
27	24	JOSS STONE Spoiled (S-Curve/EMC)	262	+64	15006	4	23/3
23	25	AMEL LARRIEUX For Real (Bliss Life)	220	-26	36013	8	7/0
28	26	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	212	+27	15627	3	19/0
25	27	TAMIA Still (Atlantic)	187	-37	12828	9	18/0
30	28	URBAN MYSTIC Where Were You? (Sobe)	172	+10	3792	3	14/2
-	29	USHER Confessions Part 2 (LaFace/Zomba)	163	+42	21288	7	2/0
-	30	R. KELLY Red Carpet (Jive/Zomba)	163	+29	31394	2	1/0

51 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/3-10/9. 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 day part 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

- FANTASIA I Believe (J/RMG)  
Total Plays: 128, Total Stations: 10, Adds: 0
- RAPHAEL SAAIDIQ Rifle Love (Poakie/Navarre)  
Total Plays: 126, Total Stations: 12, Adds: 0
- REGINA BELLE For The Love Of You (Peak)  
Total Plays: 110, Total Stations: 15, Adds: 0
- EARTH, WIND & FIRE f(RAPHAEL SAAIDIQ) Show Me The Way (Sanctuary/SRG)  
Total Plays: 84, Total Stations: 18, Adds: 18
- JANET JACKSON R&B Junkie (Virgin)  
Total Plays: 81, Total Stations: 7, Adds: 0

- ST. GEORGE Let's Get Together (Unity)  
Total Plays: 76, Total Stations: 9, Adds: 0
- BILLY MILES Sunshine (Aezra/EMI)  
Total Plays: 59, Total Stations: 8, Adds: 0
- QUE & MALAIKA P In The Funk (EGE)  
Total Plays: 56, Total Stations: 5, Adds: 0
- GERALD LEVERT One Million Times (Atlantic)  
Total Plays: 41, Total Stations: 29, Adds: 27
- TOSHI Breaking Through (Epic)  
Total Plays: 19, Total Stations: 5, Adds: 2

Songs ranked by total plays

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
GERALD LEVERT One Million Times (Atlantic)	27
EARTH, WIND & FIRE f(R. SAAIDIQ) Show Me... (Sanctuary/SRG)	18
AVANT Can't Wait (Geffen)	12
O'JAYS Make Up (Music World/SRG)	6
ANITA BAKER You're My Everything (Blue Note/Virgin)	5
NORMAN BROWN I Might (Warner Bros.)	3
JOSS STONE Spoiled (S-Curve/EMC)	3
URBAN MYSTIC Where Were You? (Sobe)	2
TOSHI Breaking Through (Epic)	2
JILL SCOTT Whatever, Whenever (Hidden Beach/Epic)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ANITA BAKER How Does It Feel (Blue Note/Virgin)	+128
O'JAYS Make Up (Music World/SRG)	+127
OMARION f(BIG BOI) Never Gonna Let You Go... (Epic)	+79
ANITA BAKER You're My Everything (Blue Note/EMC)	+78
NELLY My Place (Derrty/Fo' Reel/Universal)	+72
JOSS STONE Spoiled (S-Curve/EMC)	+64
A. KEYS f(TONY, TONI, TONE & J. PAUL) Diary (J/RMG)	+63
MARVIN GAYE Let's Get It On, Let's Step... (Independent)	+60
KINDRED THE FAMILY SOUL Stars (Hidden Beach)	+48
TAMYRA GRAY Raindrops Will Fall (19/Sobe)	+46

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ANTHONY HAMILTON Charlene (So So Def/Zomba)	487
PATTI LABELLE New Day (Def Soul/IDJMG)	470
MONICA U Should've Known Better (J/RMG)	329
SMOKIE NORFUL I Need You Now (EMI Gospel)	296
USHER Burn (LaFace/Zomba)	256
HEATHER HEADLEY I Wish I Wasn't (RCA/RMG)	247
LUTHER VANDROSS Dance With My Father (J/RMG)	233
L. VANDROSS w/ BEYONCE' The Closer I Get To You (J/RMG)	233
MUSIQ Whoknows (Def Soul/IDJMG)	232
ALICIA KEYS You Don't Know My Name (J/RMG)	222

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

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# A Tale Of Two Indies

## The business models of Koch and Equity

Doing business as an independent country label has never been easy. More than at any other format, major labels have dominated Country radio airplay, country sales and the national country charts.

Recent years have seen a number of independent labels open their doors and compete head-to-head with the big boys with varying degrees of success. Much of an indie label's viability depends on its business model. Recently we have seen some radical approaches to the indie label business. This week we take an in-depth look at a couple of labels, Koch and Equity, that have taken two different paths.

### From Secondaries To Mainstream

Koch/Nashville opened its doors over five years ago with a far different business model than it operates under today. The original plan, according to label President and co-founder Nick Hunter, was to pattern a country label after Atlanta-based CMC Records

"They were signing old rock bands and getting airplay on fringe CHR stations and Oldies stations, and they were selling a lot of records," he says. "[Co-founder and artist manager] Simon Loretta Lynn record sold over 100,000 units, and a Charlie Daniels live record was also over 100,000. None of those were mainstream-radio-based records. We got airplay on secondary stations, and CMT embraced the videos. And, we made money."

"Our Loretta Lynn record sold over 100,000 units, and a Charlie Daniels live record was also over 100,000. None of those were mainstream-radio-based records. We got airplay on secondary stations, and CMT embraced the videos. And, we made money."

"Then consolidation began to eat up lots of those secondary stations, which changed what they played. Many tightened their playlists a whole lot. The national charts began

to dictate much more what the small markets would play. Other secondaries changed formats.

"At about that same time CMT changed from a music-video-based format to a long-form-programming-based format. When all of that happened, we had no choice but to change."

### The Model Changes

The changes forced on Koch's business model by the shifting radio and CMT landscape centered around the promotion department.

"To make this work in light of changes around us, we knew we had to get more mainstream," says Hunter.

"That's when we brought in [VP/Promotion] Jack Purcell and expanded to a full promotion team. Over the last couple of years we've gone more mainstream, targeting the major stations with music from

David Lee Murphy and Restless Heart, among others."

Koch has found mainstream radio and chart success with its new model, notching a top five hit with Murphy's "Loco" and charting Restless Heart's debut Koch single. But going more mainstream also means spending more money. Can an indie make money in today's environment?



"I'm not sure they can," says Hunter. "To run a record up the charts today costs over \$100,000 — more, in many cases. A small label has to sell enough records to make it worthwhile."

"Take a look at the Soundscan independent sales chart. There are three country records in the top 50: Cledus T. Judd at No. 16, with 5,389 units sold. That would be No. 225 on the overall Soundscan sales chart. Next is Mark Chesnutt, at 4,448 units and No. 271 on the overall sales

chart. Third is Dolly Parton, at 3,365 units and No. 377 overall.

"My point is, those were the only independent country records selling more than 2,200 units that week. That doesn't mean a record can't come on there and stay there, but on the whole it's hard to stay in business in the mainstream world selling so few copies while having to spend \$100,000 to promote a record.

"If you're spending that much to promote a record and X amount to market it, and you end up selling 40,000 units or so over the course of a number of weeks and then it falls off the indie sales chart and isn't selling 2,200 units a week anymore, it becomes a tough business to justify."

### Partnering Up

A number of indies, including the two profiled here, have business models that make the artist a partner in publishing, touring, merchandise, etc. Is that an option for Koch? "Not for me, it isn't," says Hunter. "Unless the record is big, you're not going to make any money anyway."

"I've always felt that publishing and personal appearances are something the artist has earned, and we have no right to it and no business

trying to take it. That's my personal belief, and that's why we wouldn't do it. If they want to work out a publishing deal where we have their publishing and do the administration, I would do that, but I wouldn't ask for it, and I wouldn't demand it."

"That said, however, I know some of the majors are starting to think along those lines. That will probably be done in the next generation of this business as the costs of getting a record played do nothing but increase in the coming years."

As the radio and record environment continues to change, Hunter is once again questioning the efficacy of the indie business model. "Indies are going to have to be much more careful and pick and choose their mainstream shots more carefully as the cost of doing business in that arena continues to rise," he says.

### Staying The Course

The Equity Music Group launched in August 2003 with a business mod-

**"Indies are going to have to be much more careful and pick and choose their mainstream shots more carefully as the cost of doing business in that arena continues to rise."**

Nick Hunter

el unlike any previously attempted in Nashville. President Mike Kraski explains: "Ours is a partnership-based model. The artists own their



masters and get paid on a dollar-per-unit basis for every unit scanned instead of on a royalty-based system using shipments and returns and holdbacks and reserves.

"It's a much more straightforward, transparent contractual relationship. In addition, very few things are recoupable in comparison to major labels, and they get 100% on controlled composition, which is a big issue, from an artist's viewpoint."

"Creatively, we're different from a lot of major labels. Our head of A&R [Tim Wiperman] isn't permitted to produce any acts on our roster and doesn't get points on artists he's signed, so that eliminates agendas. Artists aren't allowed to use services or facilities in which we have an interest unless they represent a cost savings."

"If we have a financial stake in a song being pitched, it needs to be divulged to recognize that there's a conflict of interest. It's about the music being pure and honest. It's about signing an artist because you believe in his creative vision. Our job is to help them articulate that creative vision,

not to dictate it to them. "In exchange for what is generous on one side from a business, financial and relationship vantage point, it's important that we get something in return on the back side. So, we get a piece of touring, merchandising, sponsorships and what have you that this company has a stake in with the artists we've signed to the label. What that does is change us from being a record company into being a career-development company."

"Typically, what you see at major labels is that the minute a project is deemed over, they stop working an act until there's a new recording. There can be a lot of downtime. To an artist, it's like dog years — for

every year you're down, it's seven years of your life.

"We're motivated by our own selfish best interest to stay invested in an artist's career even when she doesn't have a current project because we get those back sides. They're not significant back sides, but they're enough to make it worth our while."

### The Jury Is Still Out

Equity also began as a mainstream label, in that it planned from the beginning to take its artists to major stations and to target the national charts with its music. That meant starting out with a fully staffed promotion department.

Asked where Equity is today vis a vis its original plan, Kraski says, "That's the way we're still doing business; nothing's changed."

And how does he assess that model's success thus far? "From an outside-looking-in vantage point, I'd say the jury is still out, because we're still too young," he says. "We haven't had enough product in the marketplace or had it out long enough to prove the model. We're just getting started. The first year is more about building an organization than product flow. It takes years to build a roster."

"We're getting a lot of top-shelf artists coming here because they've heard about — and applaud — the business model. There are also a lot of managers of name acts who have come and talked to us, but they want to see the model developed a little more, so the jury is still out for them."

"On the inside, watching this thing develop, I know we're on the right track, and I know it's going to work and that it's going to be a spectacular success. But we're still too young to have proven the model financially."

"Take Carolina Rain. It'll be another five months before we get an album in the marketplace. It'll be another year of building subsequent singles and selling albums before they generate a touring base where we benefit on the back side of things. That's what I mean by the jury is still out."

### Disappearing Advantages

That begs the question of whether there's enough money coming in to keep things going until everything

Continued on Page 41



Nick Hunter



Mike Kraski



# From The Artist's Perspective

## A look at labels from both sides of the major/indie fence

With a few exceptions, aspiring artists don't grow up dreaming of being "Small Indie Records recording artist John Doe." A little experience teaches them, however, that while majors have the name recognition and power, they aren't for everyone. Their model, like any other, has its limitations, creating a space in which independent record companies can thrive.

While some independent-label advantages are obvious — smaller rosters, more interaction and lower operating costs — others are unexpected. Comedian Cledus T. Judd, speaking about his early days on an independent, says, "It's important to suffer and struggle. You have to drive 600 miles in your own car to do a morning show, only to get there and have them tell you they changed their mind and don't want you on."

### Cledus T. & The Smiling Suits

Though comedy is in many ways a much different business from music, Judd's journey from independent to major and back has lessons for everyone. His first four records were released on New York-based Razor & Tie. "I sold a little over a million records on an independent that never thought about having a country act," Judd says. "I never had a charted single and still sold a million records."

"When my time was up with Razor & Tie, I was so excited to have a shot at a deal with a major. I did three records with Sony and didn't have near the success I'd had at an independent. Combined units at Sony were close to 400,000, which is still a lot of records."

Judd attributes his struggles at Sony to the label's heavy-handedness. "They would not allow me to be funny," he says. "They kind of watch over you. 'No, you can't say that. No, you can't do this. This isn't politically correct.' I'm not smarter than record executives, but I am funnier."



David Lee Murphy

I've got a better grip on making other people laugh than any label VP."

Judd turned to another independent, Koch, when Sony released him. "Sony's John Grady dropped me for Gretchen Wilson," he quips. "I'll never understand that."

### Nicest No

Judd says that his new label has trusted him creatively. "They said, 'Here's the money. Enjoy yourself, and bring us a funny record,'" Judd says. "You'd think after seven years I'd be on the way down, but this is the fast-

est-selling album I've ever had, bigger than anything I ever had at Razor & Tie or Sony. It's all about having the right record deal. Just because you're signed to Sony doesn't mean it's the right deal."

As much as the independent scene fits him, Judd knows that majors have their positive aspects as well. "[Former Sony exec] Mike Krasinski single-handedly saved my career," he says. "CMT wasn't going to play comedy anymore, and Mike went to bat for me. So the majors do have a little more power to act on your behalf like that. It's just a matter of whether they'll do it or not."

Judd also cites a major label's refusal to give him a deal as one of the better twists of his career. "When I was shopping I met with Luke Lewis about getting a deal at Universal," he says. "I played him a few things, we

talked, then he slammed his book shut and said, 'Why am I going to give you a record deal? You'll never be able to pay back all the money we'll have to spend on you. Let me call Michael Koch. You make a record yourself and let them distribute it. You'll make money from sale one.'

"I told him that was great but that I didn't have the kind of money it would take to make an album. He said, 'I'll give you the money myself.' That was one of the nicest, most thoughtful things I've ever heard in this town. Luke cared enough not to sign me. I ended up not doing what he suggested, but how great a thing is that?"

### Pointy-Boot Alert

Like Judd, David Lee Murphy sees both sides of the indie/major question. "I had no complaints at MCA," he says. "Everybody from Tony Brown and Bruce Hinton on down was always great to work with. And I had a lot of creative freedom. The positive aspect of being with a smaller indie is that there aren't as many acts. You have a closer relationship, as far as personal attention."

Now on Koch, Murphy likes the increased weight his opinion carries. "Major labels like to have a lot of control over everything from pictures to songs to production. I can get things more the way I like them here simply because there aren't as many people as you get with a big corporation."

"The guys over here wanted me to bring the best record I could bring. They trusted my judgment on the album I wanted to make, so that's what I gave them. And then I didn't have to worry about 'Is he going to wear a cowboy hat? His sideburns are too long. His jeans are too faded. Uh-oh, he's wearing pointy-toed cowboy boots.' You get more of that on a major. There are so many different opinions to contend with."

Murphy has felt the absence of major-label muscle, however. "You miss the deeper pockets, that huge financial capability, especially in the marketplace," he says. "There's a big difference in terms of competing at retail. We had a top five record. Radio was right there with us, but at retail you see a difference."

Those disappointments are tempered, however, by something that rarely happens at a major: "I own my masters," Murphy says.



Cledus T. Judd

# Sugarland

## NEW ARTIST FACT FILE

Label: Mercury  
Single: "Baby Girl"  
Album: *Twice the Speed of Life*  
Producer: Garth Fundis  
Release Date: Oct. 26, 2004

Meet Sugarland: Jennifer Nettles, lead vocals; Kristen Hall, acoustic guitar, harmony vocals; Kristian Bush, mandolin, harmony vocals

Hometown: Jennifer — Douglas, GA, now Atlanta; Kristen — Atlanta; Kristian — Sevierville, TN, now Decatur, GA

Favorite Sports Team: Jennifer, Atlanta Braves; Kristen, Los Angeles Lakers; Kristian, Tennessee Vols

Birthday: Jennifer, Sept. 12; Kristen, Oct. 26; Kristian, March 14

Influences: Jennifer — Juice Newton, Linda Ronstadt, James Taylor, The Eagles, Emmylou Harris, traditional gospel; Kristen — The Beatles, Jackson Browne, Neil Young, Carole King; Kristian — The Police, The Replacements, Steve Earl, R.E.M.

The Day Music Changed Your Life: Jennifer says, "I was about 6 the first time I stepped on a stage to sing in our church Christmas pageant. I was hooked on the exchange of music and spirit and energy with an audience from that moment."

Kristen says, "Music changes my life every day. A song can create a subtle shift of emotions, and suddenly I'm seeing the whole world differently."

Kristian says, "I was 4 years old. My mom asked if I wanted to play the violin. I answered, 'Yes, sure.' She told me that I had to wait until the next day to make my decision because learning to play was going to take a lot of work, and that I should think about it while I slept. Hard concept for a 4-year-old. That was my last day not being a musician. Kinda cool."



Sugarland

Five-Minute Life Story: Jennifer says, "Virgo, oldest of three, started performing at 6 in church and school and for years was in a 4-H performing arts troupe. Got my first guitar at 17 and began writing songs. Went to Agnes Scott College for a degree in anthropology with a Spanish minor. Studied in Mexico and traveled extensively in Central America. My first college band was called Soul Minor's Daughter, second was The Jennifer Nettles Band. My husband is a West Point graduate who owns Eddie's Attic in Decatur, GA."

Kristen says, "Born in Detroit, the youngest of three. Honed my musical chops on the family's player piano — my big number was 'The Bells of St. Mary.' I started playing electric guitar when I was 12, and at 16 I waited tables until I could afford my first acoustic guitar. Then I saw Foster & Lloyd on *Austin City Limits* and decided I wanted to perform. Started writing songs, got a publishing deal, got a record deal, lost a record deal, wrote a hit, moved to Los Angeles, lost a publishing deal, moved back to Atlanta, decided to focus more on writing country music and enjoyed it so much that I decided to put a band together and called it Sugarland."

Kristian says, "Oldest of two, raised in the shadow of the Smoky Mountains and the family business, Bush Brothers Cannery, makers of Bush's Baked Beans. Although next in line by birth to run the company, I instead became one of the first children to participate in the pilot program for the Suzuki method of musical training in the early '70s as a violinist. Signed my first major-label recording contract with Atlantic as half of the folk rock duo Billy Pilgrim. Left the label and came off the road in 1996, got married in 1998 and had a son in 2002. Signed with UMG/Nashville in 2003."

Best Thing So Far: Jennifer says, "Being able to write and perform my music for the past 10 years and sustain that career while supporting my family as a musician."

Kristen says, "Opening for Vince Gill."

Kristian says, "That my career is still going. I am really lucky to have lightning strike twice in my life and, strangely enough, in two completely different musical circles."

Worst Thing: Jennifer says, "As in any business, I've come across some difficult and dishonest people. The disappointment of learning that not everyone is kind and truthful has been hardest for me."

Kristen says, "Airports."

Kristian says, "Getting used to being away from my 2-year-old son."

Album You're Embarrassed To Own: Jennifer says, "ABBA."

Kristen says, "I'm sure someone could be embarrassed by a couple, but I'm not."

Kristian says, "William Shatner."

Album You Wore Out: Jennifer says, "James Taylor's *Sweet Baby James* and Tori Amos' *Little Earthquakes*."

Kristen says, "Most recently, *Flutterby* by Butterfly Boucher."

Kristian says, "U2's *Joshua Tree*."

**"I'm not smarter than record executives, but I am funnier. I've got a better grip on making other people laugh than any label VP."**

Cledus T. Judd

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	SARA EVANS Suds In The Bucket (RCA)	12593	291	4550	+168	424003	7492	25	113/0
3	2	GEORGE STRAIT I Hate Everything (MCA)	12124	915	4429	+348	400593	27031	15	112/0
2	3	KEITH URBAN Days Go By (Capitol)	11049	-1077	3981	-380	376737	-43085	17	113/0
4	4	GRETCHEN WILSON Here For The Party (Epic)	10397	-255	3808	-47	345044	-15823	19	113/0
5	5	PHIL VASSAR In A Real Love (Arista)	9567	619	3390	+254	321384	10959	24	112/0
8	6	TOBY KEITH Stays In Mexico (DreamWorks)	9535	824	3417	+300	317977	13997	11	113/0
9	7	BROOKS & DUNN That's What It's All About (Arista)	8790	256	3193	+96	301388	12495	16	113/0
7	8	RASCAL FLATTS Feels Like Today (Lyric Street)	8574	-318	3010	-108	291755	-12246	18	113/0
11	9	LONESTAR Mr. Mom (BNA)	8351	597	2938	+222	282699	23594	14	110/0
10	10	GARY ALLAN Nothing On But The Radio (MCA)	8129	326	2949	+143	273498	15835	18	111/0
12	11	JOE NICHOLS If Nobody Believed In You (Universal South)	7191	72	2800	+35	241226	5174	29	112/0
13	12	KENNY CHESNEY The Woman With You (BNA)	7014	822	2524	+257	235139	34575	7	113/2
6	13	A. JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	6546	-2375	2406	-863	200469	-83178	18	111/0
15	14	DIERKS BENTLEY How Am I Doin' (Capitol)	6359	515	2420	+153	201022	20042	22	109/2
14	15	TRACE ADKINS Rough & Ready (Capitol)	6336	252	2298	+46	203228	14384	25	107/0
16	16	BLAKE SHELTON Some Beach (Warner Bros.)	5942	938	2080	+292	181696	24384	11	109/4
21	17	TIM MCGRAW Back When (Curb)	5575	1833	1901	+580	191351	51700	7	104/11
19	18	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	4891	340	1693	+101	147558	9859	15	102/1
18	19	S. TWAIN W/ B. CURRINGTON Party For Two (Mercury)	4871	251	1767	+151	148705	4709	6	101/4
20	20	SHEDAISY Come Home Soon (Lyric Street)	4728	261	1719	+106	147061	12324	15	102/0
25	21	J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	3695	769	1172	+228	110868	15384	8	90/6
17	22	JIMMY WAYNE You Are (DreamWorks)	3550	-1314	1295	-478	115061	-40588	26	104/0
23	23	LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	3478	372	1280	+170	114221	16290	7	101/9
22	24	MONTGOMERY GENTRY You Do Your Thing (Columbia)	3469	233	1351	+59	96519	280	13	101/2
26	25	REBA MCENTIRE He Gets That From Me (MCA)	3104	631	1139	+190	94443	17502	8	92/3
24	26	BLUE COUNTY That's Cool (Asylum/Curb)	2852	-81	1160	-35	76794	-1424	20	93/1
27	27	T. TRITT f/J. MELLENCAMP What Say You (Columbia)	2390	177	841	+64	75957	9242	7	82/8
34	28	BRAD PAISLEY Mud On The Tires (Arista)	2235	563	802	+196	68193	16144	5	82/12
32	29	BIG & RICH Holy Water (Warner Bros.)	2106	285	737	+78	68494	15375	3	79/11
28	30	TRICK PONY The Bride (Asylum/Curb)	2094	-8	840	-7	54937	-656	16	76/0
33	31	PAT GREEN Don't Break My... (Universal/Republic/Mercury)	2011	197	678	+93	60520	2558	9	64/8
31	32	KATRINA ELAM No End In Sight (Universal South)	1846	10	732	+17	49564	2415	13	80/6
Breaker	33	SUGARLAND Baby Girl (Mercury)	1845	186	726	+61	53967	5192	12	68/1
Breaker	34	JOSH GRACIN Nothin' To Lose (Lyric Street)	1842	291	700	+143	51329	12472	6	74/8
29	35	RESTLESS HEART Feel My Way To You (Koch)	1629	-375	654	-100	44128	-12294	13	66/0
38	36	BILLY DEAN Let Them Be Little (Curb)	1305	216	570	+82	33473	1445	6	61/5
37	37	TRENT WILLMON Dixie Rose Deluxe's... (Columbia)	1135	-33	482	-13	24773	-313	10	59/1
50	38	ALAN JACKSON Monday Morning Church (Arista)	1121	732	380	+272	37050	25811	2	62/40
48	39	JAMIE O'NEAL Trying To Find Atlantis (Capitol)	810	375	334	+180	22548	9636	2	48/11
Debut	40	MIRANDA LAMBERT Me And Charlie Talking (Epic)	805	519	254	+192	19284	10642	1	40/12
40	41	CATHERINE BRITT The Upside Of Being Down (RCA)	755	-1	323	-3	17195	654	8	56/3
39	42	JENKINS Getaway Car (Capitol)	741	-128	296	-36	17614	-3347	9	45/0
Debut	43	SHELLY FAIRCHILD You Don't Lie Here Anymore (Columbia)	597	334	252	+140	9938	3726	1	40/8
44	44	RACHEL PROCTOR Where I Belong (BNA)	597	77	282	+32	9609	334	4	40/3
43	45	DUSTY DRAKE I Am The Working Man (Warner Bros.)	553	1	253	-8	12233	1956	3	41/0
47	46	JEFF BATES Long, Slow Kisses (RCA)	523	85	213	+36	12107	1314	2	29/3
49	47	TRENT WILLMON The Good Life (Columbia)	502	79	88	+29	16639	927	11	0/0
46	48	CAROLINA RAIN I Ain't Scared (Equity Music Group)	479	-3	225	-1	12016	-101	3	36/4
45	49	KEVIN FOWLER Ain't Drinkin' Anymore (Equity Music Group)	424	-58	103	-9	12981	-2233	5	8/0
Debut	50	TRACY BYRD Revenge Of A Middle-Aged Woman (BNA)	415	235	156	+89	11229	6521	1	30/9

### Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
ALAN JACKSON Monday Morning Church (Arista)	40
ANDY GRIGGS If Heaven (RCA)	21
BRAD PAISLEY Mud On The Tires (Arista)	12
MIRANDA LAMBERT Me And Charlie Talking (Epic)	12
TIM MCGRAW Back When (Curb)	11
BIG & RICH Holy Water (Warner Bros.)	11
JAMIE O'NEAL Trying To Find Atlantis (Capitol)	11
MARK CHESNUTT I'm A Saint (Vivaton)	11
JULIE ROBERTS The Chance (Mercury)	11

### Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW Back When (Curb)	+1833
BLAKE SHELTON Some Beach (Warner Bros.)	+938
GEORGE STRAIT I Hate Everything (MCA)	+915
TOBY KEITH Stays In Mexico (DreamWorks)	+824
KENNY CHESNEY The Woman With You (BNA)	+822
J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	+769
ALAN JACKSON Monday Morning Church (Arista)	+732
REBA MCENTIRE He Gets That From Me (MCA)	+631
PHIL VASSAR In A Real Love (Arista)	+619
LONESTAR Mr. Mom (BNA)	+597

### Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW Back When (Curb)	+580
GEORGE STRAIT I Hate Everything (MCA)	+348
TOBY KEITH Stays In Mexico (DreamWorks)	+300
BLAKE SHELTON Some Beach (Warner Bros.)	+292
ALAN JACKSON Monday Morning Church (Arista)	+272
KENNY CHESNEY The Woman With You (BNA)	+257
PHIL VASSAR In A Real Love (Arista)	+254
J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	+228
LONESTAR Mr. Mom (BNA)	+222
BRAD PAISLEY Mud On The Tires (Arista)	+196

### Breakers

**SUGARLAND**  
Baby Girl (Mercury)  
1 Adds • Moves 35-33  
**JOSH GRACIN**  
Nothin' To Lose (Lyric Street)  
8 Adds • Moves 36-34

Songs ranked by total plays

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

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October 15, 2004

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. ('00)	+/- AUD. ('00)	WEEKS ON	TOTAL ADOS
2	1	GEORGE STRAIT	I Hate Everything	(MCA)	5906	272	4525	+208	141725	7556	15	113/0
1	2	SARA EVANS	Suds In The Bucket	(RCA)	5614	-49	4304	-15	134338	-211	25	112/0
6	3	TOBY KEITH	Stays In Mexico	(DreamWorks)	4948	315	3810	+239	115948	8074	11	113/0
9	4	PHIL VASSAR	In A Real Love	(Arista)	4808	616	3677	+447	113809	14958	25	111/0
3	5	KEITH URBAN	Days Go By	(Capitol)	4772	-681	3573	-559	116813	-14449	17	107/0
5	6	GRETCHEN WILSON	Here For The Party	(Epic)	4694	-448	3674	-333	111918	-8846	18	109/0
7	7	RASCAL FLATTS	Feels Like Today	(Lyric Street)	4556	248	3518	+189	105977	5363	18	113/0
8	8	BROOKS & DUNN	That's What It's All About	(Arista)	4512	234	3503	+184	106561	5432	16	110/0
10	9	GARY ALLAN	Nothing On But The Radio	(MCA)	4233	231	3246	+179	98805	4660	18	113/0
11	10	LONESTAR	Mr. Mom	(BNA)	4218	329	3248	+256	99094	6699	14	111/2
4	11	ALAN JACKSON	Too Much Of A Good Thing Is A Good Thing	(Arista)	4015	-1153	3051	-958	98745	-24979	18	102/0
15	12	KENNY CHESNEY	The Woman With You	(BNA)	3550	329	2729	+220	83091	8009	8	111/1
16	13	BLAKE SHELTON	Some Beach	(Warner Bros.)	3488	390	2655	+291	83326	10979	11	109/0
14	14	DIERKS BENTLEY	How Am I Doin'	(Capitol)	3385	89	2625	+69	78612	1592	23	110/1
12	15	TRACE ADKINS	Rough & Ready	(Capitol)	3297	-142	2498	-134	79414	-3092	28	103/0
20	16	SHANIA TWAIN W/ BILLY CURRINGTON	Party For Two	(Mercury)	2957	339	2286	+275	67798	7967	6	108/1
17	17	SHEDAISY	Come Home Soon	(Lyric Street)	2859	30	2197	+38	68206	578	15	107/1
19	18	DARRYL WORLEY	Awful, Beautiful Life	(DreamWorks)	2838	215	2166	+164	66420	5867	15	107/2
22	19	TIM MCGRAW	Back When	(Curb)	2697	814	2122	+609	61550	19462	5	104/10
21	20	MONTGOMERY GENTRY	You Do Your Thing	(Columbia)	2244	167	1736	+112	52652	4308	14	90/0
24	21	LEANN RIMES	Nothin' 'Bout Love Makes Sense	(Asylum/Curb)	1951	420	1520	+346	45238	9982	7	96/10
23	22	REBA MCENTIRE	He Gets That From Me	(MCA)	1866	245	1476	+209	41832	5173	8	94/5
25	23	J. BUFFETT f/M. MCBRIDE	Trip Around The Sun	(RCA/Mailboat)	1843	368	1447	+292	42675	7781	8	86/4
18	24	JIMMY WAYNE	You Are	(DreamWorks)	1817	-990	1330	-771	45741	-21952	30	73/0
28	25	BRAO PAISLEY	Mud On The Tires	(Arista)	1480	297	1180	+232	34124	7207	6	85/7
32	26	BIG & RICH	Holy Water	(Warner Bros.)	1310	340	1055	+284	28999	6492	4	84/11
26	27	BLUE COUNTRY	That's Cool	(Asylum/Curb)	1273	-137	980	-137	29739	-2320	20	62/0
30	28	TRAVIS TRITT f/JOHN MELLENCAMP	What Say You	(Columbia)	1261	231	967	+172	30894	5628	6	81/14
27	29	TRICK PONY	The Bride	(Asylum/Curb)	1209	-80	926	-75	27354	-1926	16	65/0
33	30	JOSH GRACIN	Nothin' To Lose	(Lyric Street)	1104	172	860	+126	25031	4065	7	72/4
41	31	ALAN JACKSON	Monday Morning Church	(Arista)	1093	651	867	+538	24131	14211	2	83/43
31	32	SUGARLAND	Baby Girl	(Mercury)	1027	23	792	+16	21077	454	13	54/1
34	33	PAT GREEN	Don't Break My Heart Again	(Universal/Republic/Mercury)	1000	83	784	+75	20588	2584	8	59/3
36	34	KATRINA ELAM	No End In Sight	(Universal South)	916	147	759	+131	19112	2194	12	62/9
29	35	RESTLESS HEART	Feel My Way To You	(Koch)	888	-163	688	-122	20405	-3841	14	49/2
47	36	JAMIE O'NEAL	Trying To Find Atlantis	(Capitol)	577	319	455	+242	12191	6912	2	45/18
38	37	KEITH BRYANT	Ridin' With The Legend	(Lofton Creek)	513	-8	431	-2	10447	-574	15	24/0
45	38	JEFF BATES	Long, Slow Kisses	(RCA)	481	112	411	+99	10290	2297	4	38/8
42	39	CATHERINE BRITT	The Upside Of Being Down	(RCA)	467	52	349	+35	10932	1010	9	32/0
40	40	TRENT WILLMON	Dixie Rose Deluxe's...	(Columbia)	434	-10	332	-11	11197	154	9	28/1
39	41	JENKINS	Getaway Car	(Capitol)	404	-113	348	-76	9493	-1997	9	35/0
46	42	BILLY DEAN	Let Them Be Little	(Curb)	397	91	263	+66	10334	2324	4	26/3
Debut	43	ANDY GRIGGS	If Heaven	(RCA)	373	183	284	+133	8705	4305	1	26/12
50	44	TRACY LAWRENCE	Sawdust On Her Halo	(DreamWorks)	354	146	298	+122	8604	3944	2	30/6
Debut	45	TRACY BYRD	Revenge Of A Middle-Aged Woman	(BNA)	345	164	289	+134	7423	3562	1	29/10
37	46	EMERSON DRIVE	November	(DreamWorks)	288	-271	226	-222	6883	-6110	9	23/0
49	47	RACHEL PROCTOR	Where I Belong	(BNA)	267	37	202	+27	6634	738	3	16/1
Debut	48	SHELLY FAIRCHILD	You Don't Lie Here Anymore	(Columbia)	263	116	230	+95	5942	2690	1	23/7
Debut	49	KERRY HARVICK	Cowgirls	(Lyric Street)	250	135	207	+120	5454	2949	1	21/6
Debut	50	MIRANDA LAMBERT	Me And Charlie Talking	(Epic)	201	143	172	+124	4622	3142	1	18/13

113 Country reporters. Songs ranked by total plays for the airplay week of Sunday 10/3 - Saturday 10/9.  
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## Most Added\*

www.rindicator.com

ARTIST	TITLE	LABEL(S)	ADOS
ALAN JACKSON	Monday Morning Church	(Arista)	43
JAMIE O'NEAL	Trying To Find Atlantis	(Capitol)	18
JULIE ROBERTS	The Chance	(Mercury)	17
TRAVIS TRITT f/JOHN MELLENCAMP	What Say You	(Columbia)	14
MIRANDA LAMBERT	Me And Charlie Talking	(Epic)	13
ANDY GRIGGS	If Heaven	(RCA)	12
BIG & RICH	Holy Water	(Warner Bros.)	11
MARK CHESNUTT	I'm A Saint	(Vivaton)	11

## Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW	Back When	(Curb)	+814
ALAN JACKSON	Monday Morning Church	(Arista)	+651
PHIL VASSAR	In A Real Love	(Arista)	+616
LEANN RIMES	Nothin' 'Bout Love Makes Sense	(Asylum/Curb)	+420
BLAKE SHELTON	Some Beach	(Warner Bros.)	+390
J. BUFFETT f/M. MCBRIDE	Trip Around The Sun	(RCA/Mailboat)	+368
BIG & RICH	Holy Water	(Warner Bros.)	+340
S. TWAIN W/ B. CURRINGTON	Party For Two	(Mercury)	+339
LONESTAR	Mr. Mom	(BNA)	+329
KENNY CHESNEY	The Woman With You	(BNA)	+329

## Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW	Back When	(Curb)	+609
ALAN JACKSON	Monday Morning Church	(Arista)	+538
PHIL VASSAR	In A Real Love	(Arista)	+447
LEANN RIMES	Nothin' 'Bout Love Makes Sense	(Asylum/Curb)	+346
J. BUFFETT f/M. MCBRIDE	Trip Around The Sun	(RCA/Mailboat)	+292
BLAKE SHELTON	Some Beach	(Warner Bros.)	+291
BIG & RICH	Holy Water	(Warner Bros.)	+284
S. TWAIN W/ B. CURRINGTON	Party For Two	(Mercury)	+275
LONESTAR	Mr. Mom	(BNA)	+256
JAMIE O'NEAL	Trying To Find Atlantis	(Capitol)	+242

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES October 15, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of October 6-12.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	42.0%	71.0%	16.5%	99.8%	3.8%	0.5%
GARY ALLAN Nothing On But The Radio (MCA)	39.0%	72.5%	17.3%	97.5%	5.8%	2.0%
SARA EVANS Suds In The Bucket (RCA)	36.8%	74.3%	17.3%	98.8%	6.5%	0.8%
JOE NICHOLS If Nobody Believed In You (Universal South)	36.5%	71.8%	20.0%	99.0%	4.8%	2.5%
KEITH URBAN Days Go By (Capitol)	30.5%	68.8%	22.8%	98.0%	5.5%	1.0%
TRACE ADKINS Rough & Ready (Capitol)	30.0%	64.5%	22.0%	97.8%	8.5%	2.8%
GRETCHEN WILSON Here For The Party (Epic)	27.5%	61.5%	20.0%	97.3%	10.5%	6.3%
GEORGE STRAIT I Hate Everything (MCA)	27.3%	69.3%	21.3%	96.5%	5.0%	1.0%
PHIL VASSAR In A Real Love (Arista)	27.3%	71.3%	21.3%	99.0%	4.8%	0.8%
TOBY KEITH Stays In Mexico (DreamWorks)	26.0%	64.5%	24.0%	97.5%	6.5%	2.5%
DIERKS BENTLEY How Am I Doin' (Capitol)	25.8%	62.8%	26.8%	97.3%	5.5%	2.3%
JIMMY WAYNE You Are (DreamWorks)	25.5%	64.5%	23.8%	97.0%	7.3%	1.5%
BLAKE SHELTON Some Beach (Warner Bros.)	24.5%	61.8%	22.0%	92.8%	7.3%	1.5%
LONESTAR Mr. Mom (BNA)	24.3%	60.3%	24.5%	97.3%	10.0%	2.5%
BROOKS & DUNN That's What It's All About (Arista)	20.8%	68.3%	23.5%	97.5%	5.0%	0.8%
SHEDAISY Come Home Soon (Lyric Street)	18.8%	55.5%	23.0%	90.8%	9.5%	2.8%
RASCAL FLATTS Feels Like Today (Lyric Street)	18.5%	55.5%	28.8%	96.8%	0.0%	2.5%
KENNY CHESNEY The Woman With You (BNA)	17.0%	54.3%	26.0%	89.8%	7.5%	2.0%
REBA MCENTIRE He Gets That From Me (MCA)	16.0%	52.0%	25.3%	90.0%	9.3%	3.5%
MONTGOMERY GENTRY You Do Your Thing (Columbia)	15.0%	55.0%	24.8%	92.8%	11.3%	1.8%
BRAD PAISLEY Mud On The Tires (Arista)	15.0%	53.3%	19.3%	80.5%	5.8%	1.3%
BLUE COUNTY That's Cool (Asylum/Curb)	14.5%	54.8%	28.3%	91.3%	6.8%	1.5%
PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	14.0%	47.5%	29.3%	87.3%	7.8%	2.8%
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	13.3%	54.8%	25.3%	88.5%	6.3%	2.3%
JIMMY BUFFETT f/MARTINA MCBRIDE Trip Around The Sun (RCA/Mailboat)	13.0%	48.3%	28.8%	86.8%	.3%	1.5%
SUGARLAND Baby Girl (Mercury)	11.3%	44.0%	28.3%	84.3%	9.0%	3.0%
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	11.0%	44.8%	29.3%	84.8%	8.5%	2.3%
KATRINA ELAM No End In Sight (Universal South)	10.5%	47.5%	30.5%	88.5%	8.8%	1.8%
STEVE HOLY Put Your Best Dress On (Curb)	9.8%	46.5%	27.8%	88.0%	12.0%	1.8%
TRICK PONY The Bride (Asylum/Curb)	9.3%	39.8%	32.5%	91.5%	15.5%	3.8%
TRAVIS TRITT f/JOHN MELLENCAMP What Say You (Columbia)	8.5%	42.3%	31.3%	84.0%	8.0%	2.5%
TIM MCGRAW Back When (Curb)	8.0%	36.8%	26.3%	71.5%	6.5%	2.0%
BIG & RICH Holy Water (Warner Bros.)	7.5%	18.5%	28.5%	63.5%	12.0%	4.5%
RESTLESS HEART Feel My Way To You (Koch)	7.3%	42.8%	33.0%	87.0%	9.8%	1.5%
SHANIA TWAIN w/ BILLY CURRINGTON Party For Two (Mercury)	6.8%	30.8%	27.8%	78.5%	14.5%	4.3%

## CALLOUT AMERICA® HOT SCORES

**P**assword of the Week: Zarling.  
Question of the Week: In the morning, while in an automobile or other transportation, do you listen to the radio? At home, when you are getting ready to start your day, what do you listen to?

Total  
Yes: 90%  
Listen to the radio: 38%  
Watch TV morning shows: 35%  
Watch/listen to music video channels: 6%  
Listen to CDs or tapes: 4%  
Are you kidding? I'm too busy for any of those: 17%

P1  
Yes: 90%  
Listen to the radio: 40%  
Watch TV morning shows: 36%  
Watch/listen to music video channels: 6%  
Listen to CDs or tapes: 3%  
Are you kidding? I'm too busy for any of those: 15%

P2  
Yes: 88%  
Listen to the radio: 29%  
Watch TV morning shows: 33%  
Watch/listen to music video channels: 7%  
Listen to CDs or tapes: 6%  
Are you kidding? I'm too busy for any of those: 25%

Male  
Yes: 89%  
Listen to the radio: 35%  
Watch TV morning shows: 36%  
Watch/listen to music video channels: 6%  
Listen to CDs or tapes: 4%  
Are you kidding? I'm too busy for any of those: 19%

Female  
Yes: 90%  
Listen to the radio: 41%  
Watch TV morning shows: 34%  
Watch/listen to music video channels: 6%  
Listen to CDs or tapes: 3%  
Are you kidding? I'm too busy for any of those: 16%

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 ... 1/3<sup>rd</sup> 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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\*Source: Arbitron Spring 2004



America's Best Testing Country Songs 12+  
For The Week Ending 10/15/04

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
DIERKS BENTLEY How Am I Doin' (Capitol)	4.23	4.07	89%	13%	4.20	4.21	4.20
KEITH URBAN Days Go By (Capitol)	4.21	4.23	97%	20%	4.21	4.38	4.09
TIM MCGRAW Back When (Curb)	4.20	-	74%	8%	4.16	4.18	4.16
TRACE ADKINS Rough & Ready (Capitol)	4.18	4.00	93%	21%	4.25	4.18	4.29
GARY ALLAN Nothing On But The Radio (MCA)	4.18	4.21	92%	11%	4.17	4.26	4.12
BLAKE SHELTON Some Beach (Warner Bros.)	4.17	4.11	84%	9%	4.22	4.19	4.24
SARA EVANS Suds In The Bucket (RCA)	4.15	4.26	97%	22%	4.20	4.33	4.12
KENNY CHESNEY The Woman With You (BNA)	4.12	4.13	78%	9%	4.04	4.06	4.03
ANDY GRIGGS She Thinks She Needs Me (RCA)	4.10	4.15	95%	25%	4.06	4.14	4.01
JOE NICHOLS If Nobody Believed In You (Universal South)	4.09	4.07	94%	24%	4.16	4.10	4.20
LONESTAR Mr. Mom (BNA)	4.09	4.09	92%	17%	4.16	4.33	4.05
BROOKS & DUNN That's What It's All About (Arista)	4.06	4.04	94%	17%	4.11	4.22	4.03
JIMMY WAYNE You Are (DreamWorks)	4.02	3.98	86%	16%	3.94	4.14	3.82
GEORGE STRAIT I Hate Everything (MCA)	3.98	4.06	97%	24%	4.05	3.95	4.11
RASCAL FLATTS Feels Like Today (Lyric Street)	3.97	3.98	95%	26%	3.89	4.06	3.77
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	3.95	4.01	63%	8%	4.01	4.07	3.98
REBA MCENTIRE He Gets That From Me (MCA)	3.94	3.90	63%	7%	4.01	4.08	3.97
SHEDAISY Come Home Soon (Lyric Street)	3.93	3.94	79%	15%	3.93	4.00	3.89
JIMMY BUFFETT... Trip Around The Sun (RCA/Mailboat)	3.91	3.85	50%	7%	3.94	4.31	3.72
GRETCHEN WILSON Here For The Party (Epic)	3.90	3.99	98%	36%	4.02	3.96	4.06
PHIL VASSAR In A Real Love (Arista)	3.90	3.98	91%	22%	3.84	4.01	3.73
BLUE COUNTY That's Cool (Asylum/Curb)	3.89	3.74	63%	7%	3.84	4.06	3.72
ALAN JACKSON Too Much Of A Good... (Arista)	3.88	3.90	97%	31%	4.00	3.95	4.03
TOBY KEITH Stays In Mexico (DreamWorks)	3.85	3.82	97%	25%	3.84	3.72	3.92
MONTGOMERY GENTRY You Do Your Thing (Columbia)	3.84	3.90	78%	14%	3.90	3.87	3.92
JULIE ROBERTS Break Down Here (Mercury)	3.78	3.82	92%	31%	3.72	3.69	3.74
TRICK PONY The Bride (Asylum/Curb)	3.78	3.74	75%	17%	3.83	3.84	3.83
STEVE HOLY Put Your Best Dress On (Curb)	3.63	3.64	50%	9%	3.67	3.89	3.56
LEANN RIMES Nothin' 'Bout Love... (Asylum/Curb)	3.61	-	48%	7%	3.63	3.67	3.60

Total sample size is 407 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.



## COUNTRY TOP 30



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	KEITH URBAN Days Go By (Capitol)	585	-23	15	8/0
2	2	GRETCHEN WILSON Here For The Party (Epic)	544	-1	13	7/0
3	3	SARA EVANS Suds In The Bucket (RCA)	534	-5	17	10/0
6	4	LONESTAR Mr. Mom (BNA)	529	+41	9	9/0
5	5	BROOKS & DUNN That's What It's All About (Arista)	528	+7	12	7/0
4	6	ALAN JACKSON Too Much Of A Good... (Arista)	497	-40	16	10/0
7	7	TOBY KEITH Stays In Mexico (DreamWorks)	472	0	8	8/0
8	8	GEORGE STRAIT I Hate Everything (MCA)	460	+5	13	7/0
11	9	S. TWAIN W/B. CURRINGTON Party For Two (Mercury)	452	+41	4	9/0
10	10	RASCAL FLATTS Feels Like Today (Lyric Street)	430	-5	11	6/0
9	11	PAUL BRANDT Convoy (Orange/Universal)	420	-16	6	8/0
13	12	GEORGE CANYON I'll Never Do... (Universal South)	418	+54	5	10/0
14	13	CAROLYN D. JOHNSON Head Over High Heels (Arista)	398	+57	2	12/0
12	14	GARY ALLAN Nothing On But The Radio (MCA)	390	-12	10	6/0
15	15	GIL GRAND Never Comin' Down (Spin)	331	-7	9	9/1
19	16	KENNY CHESNEY The Woman With You (BNA)	324	+14	5	8/0
16	17	SEAN HOGAN Catalina Sunrise (Barnstorm)	322	+1	7	8/0
20	18	PHIL VASSAR In A Real Love (Arista)	321	+13	7	6/1
23	19	JOHNNY REID You Still Own Me (Open Road/Universal)	294	+11	5	10/1
18	20	DERIC RUTTAN I Saved Everything (Lyric Street)	267	-49	13	19/0
Debut	21	TIM MCGRAW Back When (Curb)	262	+69	1	6/0
21	22	TIM MCGRAW Live Like You Were Dying (Curb)	258	-47	19	10/0
26	23	J. BUFFETT... Trip Around The Sun (RCA/Mailboat)	257	+9	3	11/1
22	24	GORD BAMFORD Heroes (Independent)	253	-42	16	4/0
30	25	LEANN RIMES Nothin' 'Bout Love... (Asylum/Curb)	250	+54	2	10/3
24	26	DIERKS BENTLEY How Am I Doin' (Capitol)	249	-17	5	5/0
25	27	ANDY GRIGGS She Thinks She Needs Me (RCA)	238	-27	11	6/0
27	28	DOC WALKER North Dakota Boy (Open Road/Universal)	224	-21	18	8/0
Debut	29	STEVE FOX Please (Independent)	196	+19	1	3/0
Debut	30	BRAD PAISLEY Mud On The Tires (Arista)	190	+15	1	7/1

20 Canadian Cou reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/3-10/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♦ Indicates Cancun. © 2004, R&R, Inc.

### A Tale Of Two Indies

Continued from Page 36

can be realized. "The fast answer is yes," says Kraski. "For any independent, money is always a challenge, because you're not dealing with the same advantages a major has: a huge sum of money and a huge catalog that you can rely on while you build acts. You only generate income from acts you develop.

"Is it a challenge? Absolutely. It will always be a challenge until you get over the hump and develop a catalog. Once again, that's a function of time.

"Speaking specifically to Equity, we're not in a problem financial situation. It's a very exciting time to be on the independent side of things. With more consolidation, more cutbacks and more and more strain on fewer people with less resources, as time goes by, the advantages the majors have had are going away.

"That doesn't mean they are going to disappear; they're formidable. In the past the majors could spend money hand over fist without regard to getting it back in the short run. But that thinking is going away. They're now being held to the same kind of financial pressures independents are. You have to build an artist's career, but you have to be financially responsible with every action you take.

"The majors also always used to have an

advantage with regard to quality of personnel. But that's changed, because they've had to let so many quality professionals go over the last few years. Many of them are now working in the independent field.

**"We're getting a lot of top-shelf artists coming here because they've heard about — and applaud — the business model."**

Mike Kraski

"And because the labels can't hold on to as many developing artists as they did before, some high-quality talent that would have come through the major-label system is now coming through the independent system. The few majors left cannot supply our format with all music that it needs. It's not possible any longer.

"So, all the playing fields are leveling. I don't take lightly the competition with the majors — they're powerhouses — but that doesn't mean we can't succeed in the independent field playing the same game. It is possible."

### New & Active

**BRET MICHAELS #JESSICA ANDREWS All I Ever Needed (B.M.B./Poor Boy)**  
Total Plays: 173, Total Stations: 11, Adds: 1

**TRACY LAWRENCE Sawdust On Her Halo (DreamWorks)**  
Total Plays: 126, Total Stations: 21, Adds: 5

**CHAD BROCK That Changed Me (BBR)**  
Total Plays: 118, Total Stations: 23, Adds: 4

**KERRY HARVICK Cowgirls (Lyric Street)**  
Total Plays: 114, Total Stations: 29, Adds: 7

**DAVID LEE MURPHY Inspiration (Audiium)**  
Total Plays: 105, Total Stations: 22, Adds: 2

**JULIE ROBERTS The Chance (Mercury)**  
Total Plays: 94, Total Stations: 11, Adds: 11

**WARREN BROTHERS Sell A Lot Of Beer (429)**  
Total Plays: 77, Total Stations: 14, Adds: 2

**UNCLE KRACKER Writing It Down (Lava/Warner Bros.)**  
Total Plays: 67, Total Stations: 12, Adds: 2

**MARK CHESNUTT I'm A Saint (Vivaton)**  
Total Plays: 61, Total Stations: 12, Adds: 11

**WILLIE NELSON Midnight Rider (Lost Highway/MCA)**  
Total Plays: 59, Total Stations: 11, Adds: 1







# Friends Of Independent Artists And Labels

## And what they're doing to help

I can't tell you how many times I've heard "There just isn't any good music out there." In my opinion, there is always great music out there, but sometimes you have to look for it. Hits are not always delivered on a major-label silver platter.

With the advent of consolidation there are fewer majors, more independent labels and a whole lot of independent artists. The way we look for hit music must change, and radio must be open to taking a chance on an unknown every now and again. Fortunately, there are individuals out there who are helping these unknown artists make their way on to our radar screen and perhaps on to our airwaves.

Michael Laskow, President & CEO of the independent A&R company TAXI, works with 10,000 unsigned artists, who, in the changing landscape of the music industry, are acting as their own independent labels rather than chasing the dream of getting signed to a major.

"Many artists have been so turned off by the difficulties of getting a major-label deal that they've decided to create indie labels of their own to market their product," Laskow says. "Unfortunately, what many of the artists fail to realize is that you can't run an indie record label as a hobby.

"In order to have true success, you need to run it like a business. That means working 12 hours a day, six or seven days a week, at a minimum. Product doesn't magically get itself into stores and fly off shelves. It takes a tremendous amount of marketing

expertise and persistence to make that happen."

### Industry Experts

That is where Laskow and his team of industry experts pitch in to help. "We work hard to open up unconven-

tional avenues for artists so they can get exposure without going through a major label," he says. "Some examples are: We send unsigned artists to XM Radio for their unsigned shows, we supply music to DMX for in-store play, and most of the world's top production music libraries and source music companies

use TAXI as a primary resource to find unsigned talent for film and TV placements."

With the help of TAXI's radio connections, some of the company's artists are even getting specialty show airplay. "There are many specialty shows that use TAXI as a primary resource to find emerging bands and artists. The program directors call TAXI and tell us what they're looking for. We put the word out to our 10,000 members without identifying the station, the PD or the DJ. The bands and artists respond by sending their music to TAXI, and our A&R department filters it and finds the very best for the specialty show.

"The DJs and PDs are always de-

lighted when they open the package from TAXI and find that it contains some truly exceptional talent. The bands and artists are thrilled when they get airplay on the radio stations. Everybody wins."

There are some real gems among the 10,000-plus TAXI artists. Some who come to mind are Gabriel Mann, Susanna Benn (who received top scores at the AC/Hot AC "Survivor Rate-a-Record" panel at the R&F Convention in June) and Cleveland artist Kate Voegele.

"Voegele is currently in the studio with producer Marshall Altman and has already opened for several major acts at Clear Channel shows," Laskow says. "She is a classic case of a new, young artist who not only knows how to take care of the artistic side of her career, but under-

ing field has been leveled. Indie artists and labels now have ways to more efficiently market and distribute their goods.

"The public has more avenues than ever to seek out new music," he says.

"And the reality is that indie and unsigned artists now have the same electronic means to get their product to the public as the majors. Platforms like iTunes allow indie labels to be marketed side-by-side with the big boys, so, at the end of the day, the public will decide what music will emerge."

Jamm's *Decent Exposure* show plays music from up-and-coming artists, indie artists and smaller-label artists. "The show is all about awareness," he says. "All songs are front- and back-sold with website and retail information. The show's playlist is posted on our website ([www.933Star.com](http://www.933Star.com)) with links.

"We've solicited bands all over the country to send their stuff, and we pick the best to be on the show. We also have a feature called 'CD Scan,' where we play a whole album by an artist in four minutes—a sort of 'listening station' on the radio. These features allow us to show our audience that we're as passionate about music as they are."

Jamm's indie pick is Nicole McKenna, who has moved 1,000 units of her CD *Stay Awhile* in Poughkeepsie alone.

KOSO/Modesto, CA midday host/MD Donna Miller reveals the reason for KOSO's support of independent artists: "We decided in the early days that live performances would be a very important aspect of our station. At the time there were almost no live music events in Modesto, and we would have to drive to the Bay Area or Sacramento to enjoy a concert.

"We felt that if we could bring the artists to our listeners, we'd be repaid with passion and loyalty. We found that the new artists or indie artists were much easier to book for shows in a market of our size. And if we wanted our listeners to be excited to see these artists, we had to make sure they were stars in our area. We did so by giving them meaningful airplay."

KOSO also features indie music on its *B93 Unwound* specialty show and

is currently championing local artist Megan Slankard's single "Too Bad."

### Remember This Name

One independent artist who seems to be making headway on his own is Portland, OR singer-songwriter Geoff Byrd. This former schoolteacher has released a new record, *Candy Shell*, and the single "Silver Plated" is getting significant airplay on KRSK (The Buzz)/Portland. More radio support has followed, with WMYX/Milwaukee; KRSH (95.9 FM The Crush)/Santa Rosa, CA; KINK/Portland, OR; and KPLZ/Seattle getting on board. Labels are knocking, and the buzz is spreading through the radio community.

The person partly responsible for the attention Byrd has received is KRSK midday personality/Asst. PD/MD Sheryl Stewart, who happened upon Byrd while judging a local *American Idol*-type contest called "Gimme the Mic." According to Stewart, "Geoff, who ended up winning, performed on a different level from all the other contestants."

Stewart explains the chain of events that followed Byrd's victory: "After the judging was over, he gave me a CD, and I felt at that point I could accept it, since the contest was over. I brought it into the music meeting with my PD, Dan Persigehl, and listened to 'Silver Plated,' which we believed had air-

play potential. "We suggested that Geoff add more guitars to 'Silver Plated,' and the next day we had a new mix in our hands. We put it on the air, and it instantly became one of our most requested songs. We've since had Geoff open up for The Calling at our Cheap Date show. He and his band are on par with any national band out there."

So, good music is indeed out there, but you've got to be willing to track it down. "Radio is going to have to look for sources of new music," Stewart says. "There are many artists who were formerly on major labels who have been dropped due to consolidation, and radio needs to be more open and adventurous in finding and supporting these artists.

"The reason we have these jobs is because we love music. Great music is great music regardless of where it comes from."



**THE BEGINNING OF A BEAUTIFUL RELATIONSHIP** Pictured here (l-r) are KRSK (The Buzz)/Portland, OR midday personality/Asst. PD/MD Sheryl Stewart, independent artist Geoff Byrd, and KRSK PD Dan Persigehl.



Jimi Jamm

**"We work hard to open up unconventional avenues for our artists so they can get exposure without going through a major label."**

Michael Laskow

stands that there's a business side as well. I have no doubt that she'll be on everybody's radar very soon."

If your station is interested in tapping into TAXI's artist bank for material for specialty shows, call TAXI head of A&R Cathy Genovese at 800-458-2111. "The call will take about three minutes, and a few weeks later we send out some incredibly strong music," Laskow says. "And the best part is, it doesn't cost the radio station a dime. It's kind of like having your own A&R research team for free."

### Radio Hit Seekers

Hot AC WBWZ (Star 93.3)/ Poughkeepsie, NY PD Jimi Jamm points out that with today's technology, the play-



Michael Laskow

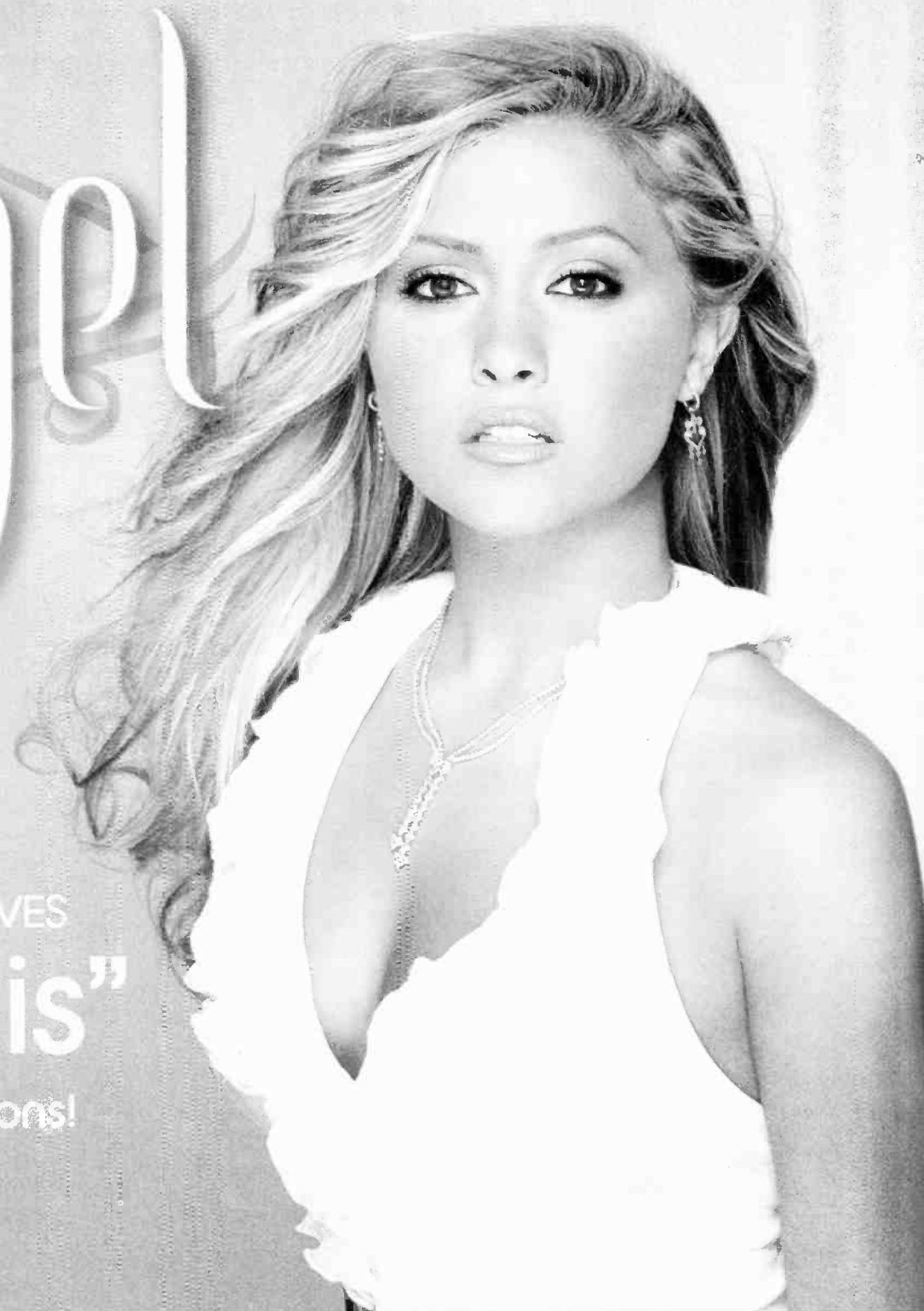


Donna Miller



**TAXI HOPEFUL** Kate Voegele performs at Farm Aid last September.

# angel



A/C RADIO LOVES  
"Love is"  
Over 90 Stations!



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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LOS LONELY BOYS Heaven (Or/Epic)	2121	+2	221642	19	90/0
3	2	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1812	+19	170239	41	105/0
4	3	DIDO White Flag (Arista/RMG)	1712	+12	158067	53	96/0
2	4	MARTINA MCBRIDE This One's For The Girls (RCA)	1685	-143	143617	39	105/0
6	5	MAROON 5 This Love (Octone/J/RMG)	1676	+32	182245	25	86/1
5	6	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	1456	-189	138874	49	98/0
7	7	KIMBERLEY LOCKE 8th World Wonder (Curb)	1446	-37	87440	28	96/0
8	8	SEAL Love's Divine (Warner Bros.)	1362	-57	133667	37	99/0
9	9	KEITH URBAN You'll Think Of Me (Capitol)	1303	+12	105042	21	97/0
10	10	MERCYME Here With Me (INO/Curb)	1116	-8	56945	26	81/0
12	11	ELTON JOHN Answer In The Sky (Universal)	1043	+129	70810	6	92/2
11	12	JOSH GROBAN You Raise Me Up (143/Reprise)	896	-166	86387	50	100/0
13	13	3 DOORS DOWN Here Without You (Republic/Universal)	884	-26	94498	42	62/0
16	14	PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	880	+124	81336	5	89/4
17	15	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	832	+94	97437	7	75/6
14	16	JOSH GROBAN Remember When It Rained (143/Reprise)	826	-76	81698	12	82/0
18	17	HALL & OATES I'll Be Around (U-Watch)	740	+63	87351	6	80/4
19	18	ALICIA KEYS If I Ain't Got You (J/RMG)	646	+5	59958	9	67/2
20	19	HOOBASTANK The Reason (Island/IJ/JMG)	626	+2	67756	17	40/1
15	20	LEANN RIMES f/ROMAN KEATING Last Thing On My Mind (Curb)	614	-150	24521	18	77/0
23	21	NEWSONG When God Made You (Reunion/PLG)	374	+93	9673	7	43/1
27	22	TIM MCGRAW Live Like You Were Dying (Curb)	340	+72	14739	3	55/9
25	23	KELLY CLARKSON Breakaway (Hollywood)	314	+34	77983	4	26/3
30	24	MICHAEL MCDONALD Reach Out, I'll Be There (Motown/Universal)	289	+93	21257	2	52/12
22	25	CLAY AIKEN I Will Carry You (RCA/RMG)	273	-26	11704	9	42/0
<b>Debut</b>	26	MAROON 5 She Will Be Loved (Octone/J/RMG)	260	+71	65238	1	19/5
24	27	SEALS & CROFTS Summer Breeze '04 (Warner Bros.)	255	-25	33046	18	23/0
21	28	CHERIE Older Than My Years (Lava)	243	-124	12622	13	46/0
28	29	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	212	-6	21612	12	13/0
<b>Debut</b>	30	KATRINA CARLSON Drive (Kataphonic)	205	+25	13507	1	36/2

115 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/3-10/9. 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

**JOHN MELLENCAMP** Walk Tall (Island/IJ/JMG)  
Total Plays: 163, Total Stations: 21, Adds: 2  
**SIMPLY RED** Home (SimplyRed.com)  
Total Plays: 155, Total Stations: 33, Adds: 5  
**JOHN MAYER** Daughters (Aware/Columbia)  
Total Plays: 152, Total Stations: 25, Adds: 7  
**BRUCE HORNSBY** Gonna Be Some Changes Made (Columbia)  
Total Plays: 151, Total Stations: 22, Adds: 0  
**CHRISTINE MCIVIE** Friend (Koch)  
Total Plays: 142, Total Stations: 33, Adds: 1

**CELINE DION** Beautiful Boy (Epic)  
Total Plays: 106, Total Stations: 26, Adds: 10  
**ANGEL** Love Is (Midas/ADA/WMG)  
Total Plays: 79, Total Stations: 18, Adds: 2  
**ANITA BAKER** You're My Everything (Blue Note/EMC)  
Total Plays: 74, Total Stations: 17, Adds: 1  
**AMY GRANT** f/KEB' MO' Come Be With Me (UMe)  
Total Plays: 73, Total Stations: 13, Adds: 1  
**ROD STEWART** What A Wonderful World (J/RMG)  
Total Plays: 47, Total Stations: 38, Adds: 34

Songs ranked by total plays

### Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
ROD STEWART What A Wonderful World (J/RMG)	34
LIONEL RICHIE Long Long Way To Go (Island/IJ/JMG)	17
MICHAEL MCDONALD Reach Out, I'll Be There (Motown/Universal)	12
CELINE DION Beautiful Boy (Epic)	10
TIM MCGRAW Live Like You Were Dying (Curb)	9
JOHN MAYER Daughters (Aware/Columbia)	7
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	6
SIMPLY RED Home (SimplyRed.com)	5
MAROON 5 She Will Be Loved (Octone/J/RMG)	5
QUEEN LATIFAH Hello Stranger (Vector)	5

### Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PHIL COLLINS Can't Stop Loving You (Atlantic)	+162
LONESTAR I'm Already There (BNA)	+152
CHRISTINA AGUILERA Beautiful (RCA/RMG)	+135
ELTON JOHN Answer In The Sky (Universal)	+129
PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	+124
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+94
MICHAEL MCDONALD Reach Out, I'll Be There (Motown/Universal)	+93
NEWSONG When God Made You (Reunion/PLG)	+93
S. TWAIN It Only Hurts When I'm Breathing (Mercury/IJ/JMG)	+92
MERCYME I Can Only Imagine (INO/Curb)	+86

### Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1444
TRAIN Calling All Angels (Columbia)	1138
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	1126
MATCHBOX TWENTY Unwell (Atlantic)	1048
SHANIA TWAIN Forever And For Always (Mercury/IJ/JMG)	963
LUTHER VANDROSS Dance With My Father (J/RMG)	890
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	831
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG)	806
CHRISTINA AGUILERA Beautiful (RCA/RMG)	803
LONESTAR I'm Already There (BNA)	758
SHERYL CROW Soak Up The Sun (A&M/Interscope)	753
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	703

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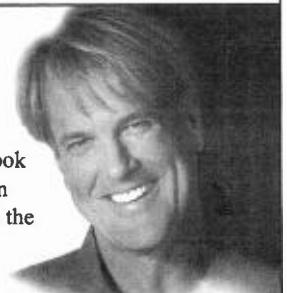
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October 15, 2004

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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	1	MAROON 5 She Will Be Loved (Octone/J/RMG)	3840	+134	248090	16	97/0
2	2	FINGER ELEVEN One Thing (Wind-up)	3366	-38	228273	23	93/0
4	3	LOS LONELY BOYS Heaven (Or/Epic)	3212	-50	227022	30	92/0
3	4	HOOBASTANK The Reason (Island/DJ/JMG)	3101	-176	207218	34	95/0
5	5	ASHLEE SIMPSON Pieces Of Me (Geffen)	3073	+68	207543	11	86/0
6	6	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	2857	+173	181221	12	91/0
7	7	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	2541	-125	174523	23	91/0
8	8	MAROON 5 This Love (Octone/J/RMG)	2395	-161	182267	40	94/0
9	9	JOHN MAYER Daughters (Aware/Columbia)	2377	+149	148141	8	90/2
11	10	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	1964	+155	116588	11	75/1
13	11	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	1916	+256	112312	11	79/3
10	12	GAVIN DEGRAW I Don't Want To Be (J/RMG)	1777	-51	106348	30	71/1
15	13	SARAH MCLACHLAN World On Fire (Arista/RMG)	1691	+53	84869	12	78/3
17	14	KELLY CLARKSON Breakaway (Hollywood)	1655	+242	123554	10	64/4
12	15	3 DOORS DOWN Away From The Sun (Republic/Universal)	1603	-190	79790	35	69/0
16	16	SEETHER (AMY LEE) Broken (Wind-up)	1543	+97	67685	13	66/3
19	17	DURAN DURAN (Reach Up For The) Sunrise (Epic)	1260	+97	71389	6	72/5
20	18	LENNY KRAVITZ Lady (Virgin)	1257	+207	82063	6	65/4
18	19	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/DJ/JMG)	1022	-230	54822	19	51/0
23	20	U2 Vertigo (Interscope)	1015	+230	84104	3	57/8
22	21	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1009	+215	45320	4	60/6
21	22	KILLERS Somebody Told Me (Island/DJ/JMG)	856	+52	37085	9	42/3
26	23	HOWIE DAY Collide (Epic)	739	+40	30793	9	39/3
29	24	DIDO Sand In My Shoes (Arista/RMG)	646	+29	15458	5	52/3
28	25	VANESSA CARLTON White Houses (A&M/Interscope)	633	+2	21592	5	40/0
25	26	ALANIS MORISSETTE Eight Easy Steps (Maverick/Reprise)	617	-115	18021	9	47/0
30	27	LINKIN PARK Breaking The Habit (Warner Bros.)	600	-12	29892	6	23/1
24	28	AVION Seven Days Without You (Columbia)	580	-175	18614	19	35/0
33	29	LOS LONELY BOYS More Than Love (Or/Epic)	535	+70	21889	4	45/9
32	30	TEARS FOR FEARS Call Me Mellow (Universal Music)	504	+16	17151	7	38/1
<b>Debut</b>	31	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	499	+386	35809	1	64/39
31	32	TRAIN Ordinary (Columbia)	467	-72	19201	19	36/0
27	33	FIVE FOR FIGHTING The Devil In The Wishing Well (Jane Says) (Aware/Columbia)	456	-207	16100	10	37/0
34	34	DIANA ANAID Last Thing (Five Crowns Music)	443	-19	11621	10	29/0
36	35	MARTINA MCBRIDE This One's For The Girls (RCA)	436	-11	31878	18	17/0
37	36	INGRAM HILL Will I Ever Make It Home (Hollywood)	409	-6	11786	7	31/2
35	37	JOJO Leave (Get Out) (BlackGround/Universal)	389	-67	13792	8	12/0
<b>Debut</b>	38	GWEN STEFANI What You Waiting For? (Interscope)	338	+143	18326	1	21/5
38	39	JOHN MELLENCAMP Walk Tail (Island/DJ/JMG)	334	+42	14921	2	29/2
<b>Debut</b>	40	CALLING Anything (RCA/RMG)	303	+76	6134	1	33/5

97 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/3-10/9. 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\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	39
LOS LONELY BOYS More Than Love (Or/Epic)	9
U2 Vertigo (Interscope)	8
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	6
DURAN DURAN (Reach Up For The) Sunrise (Epic)	5
CALLING Anything (RCA/RMG)	5
GWEN STEFANI What You Waiting For? (Interscope)	5
DIRTY VEGAS Walk Into The Sun (Capitol)	5
JET Look What You've Done (Atlantic)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	+386
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+256
KELLY CLARKSON Breakaway (Hollywood)	+242
U2 Vertigo (Interscope)	+230
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	+215
LENNY KRAVITZ Lady (Virgin)	+207
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+173
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+155
JOHN MAYER Daughters (Aware/Columbia)	+149
GWEN STEFANI What You Waiting For? (Interscope)	+143

## New & Active

KEANE Somewhere Only We Know (Interscope)  
Total Plays: 269, Total Stations: 26, Adds: 4  
MARC BROUSSARD Where You Are (Island/DJ/JMG)  
Total Plays: 159, Total Stations: 20, Adds: 2  
LOW MILLIONS Eleanor (Manhattan/EMC)  
Total Plays: 159, Total Stations: 17, Adds: 2  
FROU FROU Let Go (Geffen)  
Total Plays: 126, Total Stations: 14, Adds: 4  
UNCLE KRACKER Writing It Down (Lava/Warner Bros.)  
Total Plays: 118, Total Stations: 15, Adds: 3  
DIRTY VEGAS Walk Into The Sun (Capitol)  
Total Plays: 95, Total Stations: 14, Adds: 5  
311 Amber (Volcano/Zomba)  
Total Plays: 83, Total Stations: 12, Adds: 2  
MINDY SMITH Come To Jesus (Vanguard)  
Total Plays: 66, Total Stations: 14, Adds: 4  
JET Look What You've Done (Atlantic)  
Total Plays: 64, Total Stations: 12, Adds: 5

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Geoff submitted his first song to GarageBand.com in Dec 2003. Within weeks, he had four songs in the top of the GarageBand.com charts. Soon Geoff's album was being picked up by scores of Internet radio stations who discovered it on GarageBand.com. This momentum won him fans and gigs across the country, helping him secure representation by CAA. In August, "105.1 The Buzz" in Portland added Geoff's *Silver Plated* to regular rotation and it quickly became the station's #1 most-requested song. *Silver Plated* is now playing on five tracking stations, and Geoff is fast emerging as the first rock star truly born of the Internet. Check it out at [www.geoffbyrd.com](http://www.geoffbyrd.com)

*"Care for some fries with  
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*This song is perfect. I'm a total pop music  
connoisseur, and you've created a gem.  
Great vocal hooks and backing vocals.  
This one's going in my mp3 player."*

*(Review of Silver Plated, by  
GarageBand.com member No. 358,863)*

**"Geoff's sound is exactly what this format needs! Fresh, unique and most  
of all, memorable. Geoff Byrd is the next superstar at the Hot A/C format!"**

*Dan Persigehl, Program Director  
KRSK 105.1 The Buzz - Hot AC - Portland, OR*

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## ON THE RECORD

WITH  
**Peter Naughton**  
PD/afternoons,  
WLZW (Lite 98.7)/Utica, NY



Working for Regent Utica, NY is a blast. Even though I've only been a PD for a couple of years, I have great support from my airstaff, and the folks in promotions, production, sales and management are among the most professional around. No team is truly perfect, but ours seems pretty darn close.

- I'm honored to be here as WLZW (Lite 98.7) approaches a major milestone — the station celebrates its 15th anniversary on Nov. 20. You know what would make a great present? Custom liners from many of the AC artists we've supported and helped make famous over the years. A few labels have pledged support, but most say, "It'll be tough," or that there isn't any chance.
- Hey, I realize many artists are busy touring and some aren't even recording anymore, but what if the "Z" in my call letters was actually a "T," and I was about 230 miles southeast of here? I can't help but wonder if I'd still be brushed off as easily, or if getting liners would suddenly be possible.
- Are labels and artists saying Utica doesn't matter just because we're way down in market 159? Feel free to prove me wrong at [peter@lite987.com](mailto:peter@lite987.com).

**A**C's top three this week are **Los Lonely Boys'** "Heaven" (Or/Epic) at No. 1; **Five For Fighting's** "100 Years" (Aware/Columbia) back up to No. 2; and **Dido's** "White Flag" (Arista/RMG) at No. 3 ... **Elton John's** "Answer in the Sky" (Universal) gets Most Increased Plays with +129, and **Phil Collins'** "Don't Let Him Steal Your Heart Away" (Atlantic) is close behind with +124 ... **Maroon 5's** "She Will Be Loved" (Octone/J/RMG) debuts at No. 26, and **Katrina Carlson's** "Drive" (Kataphonic) debuts at 30 ... Most Added this week are **Rod Stewart's** "What a Wonderful World" (J/RMG) with 34 adds, and **Lionel Richie's** "Long Long Way to Go" (Island/IDJMG) with 17 ... Over at Hot AC, **Maroon 5's** "She Will Be Loved" (Octone/J/RMG) remains at No. 1 ... **Finger Eleven's** "One Thing" (Wind-up) also stays put at No. 2, while Los Lonely Boys pop back up to No. 3 ... Great week for the folks at Warner Bros., with **Goo Goo Dolls'** "Give a Little Bit" debuting at 31 on the Hot AC chart with Most Increased Plays (+386). The Goos are also Most Added with 38 ... **Ryan Cabrera's** "On the Way Down" (E.V.L.A./Atlantic) shows more steady growth, moving 13 to 11 with +256 plays ... **Kelly Clarkson's** "Breakaway" (Hollywood) goes 17-14 with +242 plays ... Debuts this week include **Gwen Stefani's** "What You Waiting For?" (Interscope) at No. 38 and **The Calling's** "Anything" (RCA/RMG) at No. 40.

— Julie Kertes, AC/Hot AC Editor



# artistactivity

ARTIST: **Mae Moore**

LABEL: **Independent**

By **JULIE KERTES/AC/HOT AC EDITOR**

I recently found the solution to dealing with Los Angeles traffic. Her name is Mae Moore. I became a fan about 12 years ago when I heard Moore's *Bohemia* CD (Epic/Sony). I was taken with her vocals, so warm and smooth, and the songs, so incredibly timeless. I still listen to the album today. And when I'm trapped in the canyons of Los Angeles, overcome by road rage, listening to Moore's music centers me and brings me back to a good place.

I recently learned that Moore has a new CD she released independently with her husband, blues singer-songwriter Lester Quitzau, called *Oh My!* The Canadian couple recorded and produced the CD in the comfort of their home, and it is a wonderful collection of soothing, melodic, acoustic songs. Some may classify their music as Triple A, but several tracks on *Oh My!* are AC-appropriate, like the title track, which showcases the couple's beautiful harmonies. "Tell Me" and "Stepping Through Fire" are also strong tracks that are emotionally engaging. Moore's past albums, including *It's a Funny World* (2002), are more elaborately produced and are similar to the music of Norah Jones and Sheryl Crow. If you haven't treated yourself to a listen, please do.

Moore and Quitzau have built a very lucrative indie music business, attaining distribution through Festival in Canada and Burnside in the U.S. Their websites, [www.maemoore.com](http://www.maemoore.com) and [www.lesterq.com](http://www.lesterq.com), have also been valuable tools for marketing their music to the masses.

Certainly, Moore has enjoyed the ben-

efits of being out on her own. "Strangely, since becoming an independent artist, I have been making more money than when I was signed to a major label," Moore tells R&R. "I have freedom to choose when and where I will record my next project, and that translates into a better lifestyle for me."

"I'm finding that my writing has taken on a natural rhythm, since I don't have to produce a new crop of songs according to someone else's schedule. Any pressure that I might feel is self-imposed."

But as Moore can attest, it's a lot of hard work for the independent artist when the competition is so stiff. "There are so many artists out there, independent and otherwise, who are all vying for the same audience," she says, "It can be daunting to try and grab promoters', record buyers' or the media's attention with a minimal marketing budget."

"I'm fortunate that while I was on Sony from 1990 until 1995 I had some decent radio airplay and toured a fair bit. That has certainly helped keep doors open. Some days are still a struggle though. It's next to impossible to cover the same amount of ground as a major."

Having had the experience of being on a major, Moore is grateful for the artistic freedom she now has. She says, "The greatest thing, I think, about being an independent artist is being able to follow through on your vision, whatever that may be, without someone else interfering in the creative process. I feel that for the first time in my career I am able to represent myself honestly. I feel that it's a healthier choice for me not living under someone else's preconception of who I am."

Moore and Quitzau will be touring Europe before year's end promoting *Oh My!*, as well as writing and working on a documentary for Bravo! TV. Learn more about Mae at [www.maemoore.com](http://www.maemoore.com).



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America's Best Testing Hot AC Songs 12+ For The Week Ending 10/15/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 18-34	W 18-24	W 25-34
MAROON 5 She Will Be Loved (Octone/JRMG)	4.22	4.39	99%	30%	4.19	4.18	4.20
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	4.20	-	74%	9%	4.26	4.40	4.11
MAROON 5 This Love (Octone/JRMG)	4.07	4.25	99%	48%	4.08	4.07	4.10
FINGER ELEVEN One Thing (Wind-up)	4.01	4.01	92%	29%	3.91	3.87	3.95
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	4.00	4.07	88%	18%	4.12	4.19	4.06
SWITCHFOOT Meant To Live (Red Ink/Columbia)	3.99	4.03	93%	34%	3.91	3.96	3.87
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	3.98	4.09	93%	28%	3.87	4.06	3.72
KELLY CLARKSON Breakaway (Hollywood)	3.98	4.06	87%	16%	4.18	4.22	4.15
GAVIN DEGRAW I Don't Want To Be U/JRMG)	3.97	4.07	87%	23%	4.15	4.27	4.05
HOWIE DAY Collide (Epic)	3.97	3.83	47%	7%	4.15	4.31	4.00
HOBBASTANK The Reason (Island/IDJMG)	3.96	3.99	99%	52%	3.85	3.68	3.98
SEETHER I AMY LEE Broken (Wind-up)	3.93	3.92	86%	24%	3.92	3.91	3.93
BOWLING FOR SOUP 1985 (Silvertone/Live/Zomba)	3.92	3.84	88%	20%	3.86	3.94	3.80
3 DOORS DOWN Away From The Sun (Republic/Universal)	3.88	3.88	93%	36%	3.88	4.03	3.75
TRAIN Ordinary (Columbia)	3.88	3.98	81%	18%	3.84	3.72	3.93
LINKIN PARK Breaking The Habit (Warner Bros.)	3.85	-	77%	19%	3.84	3.75	3.92
KILLERS Somebody Told Me (Island/IDJMG)	3.85	3.90	64%	12%	3.87	4.04	3.72
SARAH MCLACHLAN World On Fire (Arista/RMG)	3.78	3.74	71%	14%	3.94	3.96	3.93
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	3.76	3.86	97%	35%	3.77	3.67	3.84
AVION Seven Days Without You (Columbia)	3.69	3.58	52%	10%	3.74	3.79	3.69
NICKELBACK Feelin' Way Too... (Roadrunner/IDJMG)	3.65	3.69	85%	29%	3.64	3.71	3.58
JOHN MAYER Daughters (Aware/Columbia)	3.63	3.77	74%	20%	3.77	3.98	3.60
DURAN DURAN (Reach Up For The Sunrise (Epic)	3.63	3.66	52%	9%	3.60	3.13	3.88
LENNY KRAVITZ Lady (Virgin)	3.60	3.64	70%	16%	3.52	3.46	3.57
LOS LONELY BOYS Heaven (Or/Epic)	3.58	3.72	97%	52%	3.41	3.53	3.32
FIVE FOR FIGHTING The Devil In The... (Aware/Columbia)	3.54	3.46	58%	12%	3.64	3.82	3.50
ASHLEE SIMPSON Pieces Of Me (Geffen)	3.46	3.58	97%	44%	3.54	3.31	3.72
VANESSA CARLTON White Houses (A&M/Interscope)	3.43	3.70	56%	15%	3.41	3.49	3.33

Total sample size is 423 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.

## RR HOT AC TOP 30 CANADA

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MAROON 5 She Will Be Loved (Octone/JRMG)	654	-7	13	4/0
2	2	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	541	-9	16	5/0
3	3	BRYAN ADAMS Open Road (Universal)	530	-18	10	6/0
4	4	ASHLEE SIMPSON Pieces Of Me (Geffen)	515	-26	14	4/0
5	5	BOWLING FOR SOUP 1985 (Silvertone/Live/Zomba)	503	+26	8	9/0
10	6	KELLY CLARKSON Breakaway (Hollywood)	491	+72	5	6/0
6	7	SARAH MCLACHLAN World On Fire (Arista/RMG)	480	-9	15	4/0
9	8	K-OS Crabbuckit (Astralwerks/Virgin)	434	+1	6	6/0
7	9	COUNTING CROWS Accidentally... (DreamWorks/Geffen)	405	-49	21	6/0
8	11	HOBBASTANK The Reason (Island/IDJMG)	383	-66	27	11/0
14	12	SHANIA TWAIN... Party For Two (Mercury/IDJMG)	355	+16	4	8/0
13	13	SEETHER I AMY LEE Broken (Wind-up)	343	-4	18	5/0
17	15	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	340	+33	5	6/1
19	14	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	333	+35	5	5/0
26	16	DURAN DURAN (Reach Up For The Sunrise (Epic)	326	+102	2	6/0
12	17	TRAIN Ordinary (Columbia)	318	-68	17	6/0
16	18	DEFAULT All She Wrote (TVT)	294	-20	12	3/0
20	19	VANESSA CARLTON White Houses (A&M/Interscope)	289	-4	3	6/0
28	20	DESTINY'S CHILD Lose My Breath (Columbia)	281	+78	2	5/0
23	21	NELLY FURTADO Forca (DreamWorks/Interscope)	269	+6	10	5/0
Debut	22	U2 Vertigo (Interscope)	258	+104	1	4/0
24	23	GORDIE SAMPSON Sunburn (Independent)	257	+3	5	4/0
21	24	NICKELBACK Feelin' Way... (Roadrunner/IDJMG)	250	-26	17	3/0
18	25	JOJO Leave (Get Out) (Blackground/Universal)	242	-58	10	4/0
25	26	ALANIS MORISSETTE Eight... (Maverick/Reprise)	238	+13	4	3/0
22	27	JACKSOUL Shady Day (Vik/BMG Music Canada)	235	-32	8	5/0
29	28	ANDY KIM I Forgot To Mention (Independent)	194	+5	2	2/0
Debut	29	LINKIN PARK Breaking The Habit (Warner Bros.)	178	+19	1	2/1
27	30	SWITCHFOOT Meant To Live (Red Ink/Columbia)	174	-49	13	3/0

23 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/3-10/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. \* Indicates Cancun. © 2004, R&R, Inc.

## Reporters

Stations and their adds listed alphabetically by market

<b>WDCO/Alton, OH</b> OMC: Don Williams LOS LONELY BOYS	<b>WBNY/Boston, MA</b> OMC: Mike McManey AP/MD: Mike McManey 1 GOOD 000 DOLLS SWITCHFOOT	<b>WRNS/Columbus, OH</b> OMC: Dave Van Horn PD: Jeff Bales MD: Sam Leighton 1 GOOD 000 DOLLS 1 WALKERS 1 LERRY KWAVITZ KELY CLARKSON JOHN MELLENCAMP	<b>KSMZ/Peas, TX</b> OMC: Chris Elliott PD: Chris Elliott 1 GOOD 000 DOLLS SARAH MCLACHLAN JOHN MELLENCAMP	<b>WZLZ/Philadelphia, PA</b> OMC: Justin Riley AP/MD: Justin Riley AP/MD: Justin Riley 1 LOS LONELY BOYS 1 JET 1 LERRY KWAVITZ 1 GOOD 000 DOLLS	<b>WYR/Altoona, PA</b> OMC: Justin Riley AP/MD: Justin Riley AP/MD: Justin Riley 1 LOS LONELY BOYS 1 JET 1 LERRY KWAVITZ 1 GOOD 000 DOLLS	<b>WYR/Altoona, PA</b> OMC: Justin Riley AP/MD: Justin Riley AP/MD: Justin Riley 1 LOS LONELY BOYS 1 JET 1 LERRY KWAVITZ 1 GOOD 000 DOLLS	<b>WYR/Altoona, PA</b> OMC: Justin Riley AP/MD: Justin Riley AP/MD: Justin Riley 1 LOS LONELY BOYS 1 JET 1 LERRY KWAVITZ 1 GOOD 000 DOLLS	<b>WYR/Altoona, PA</b> OMC: Justin Riley AP/MD: Justin Riley AP/MD: Justin Riley 1 LOS LONELY BOYS 1 JET 1 LERRY KWAVITZ 1 GOOD 000 DOLLS	<b>WYR/Altoona, PA</b> OMC: Justin Riley AP/MD: Justin Riley AP/MD: Justin Riley 1 LOS LONELY BOYS 1 JET 1 LERRY KWAVITZ 1 GOOD 000 DOLLS
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Monitored Reporters  
112 Total Reporters

97 Total Monitored

15 Total Indicator

Did Not Report, Playlist Frozen (3):  
 KMXS/Anchorage, AK  
 WCOD/Cape Cod, MA  
 WZAT/Savannah, GA



# The State Of Independents

## The crucial role of indie labels in enriching smooth jazz

In an increasingly corporate, consolidated world, smooth jazz artists on independent labels still commanded almost the identical chart share on R&R's year-end SJ charts in 2003 that they did in 1990 — about 35%. What makes independent labels tick? This week we explore their turf with the heads of A440, Peak, Rendezvous, Shanachie and 215.

### A440

Label head Suzy LeClair: "I see all independent labels, including A440, as entrepreneurs. We're trying to be innovative in a field when all the odds are against us. It's the entrepreneurial spirit that moves us in the right direction. Look at someone like Frank Cody, who is a genius in his own right, or David Chackler, who is a great explorer. These are people who go against the grain, and I share that spirit."



Suzy LeClair

"I want every independent label to succeed — certainly and foremost A440 Music Group. There are a lot of obstacles. Everyone knows that I no longer have the partner I started this company with. A440 is visionary in entrepreneurial spirit, and we'll continue to improve it with the same thought we've always had — that we'll have quality music and that we'll learn from our mistakes."

"Much the way Frank Cody can produce a chill show, we can run an agency on the corporate side. The agen-

cy is set up to bring corporate America and music together. What's innovative is that we want to use our music to help companies move their brands.

"For example, our artist Machan played for Jaguar at their auto show in Chicago. Jaguar bought 2,000 units from us; Machan performed at Jaguar's VIP party and their public event. Every time someone in Chicago buys a Jaguar from a dealer, they get an A440 sampler and a letter saying that we've partnered with our friends and that we

hope they enjoy the ride, and we direct them to our website.

"These are the kind of corporate partnerships that, if it's an ideal deal, work for both sides, and the agency side promotes our studio's music. In moving forward and using all our experience, A440 is set up to work with creative, innovative partners, including artists, vendors and corporate clients."

**"We owe our artists more than thinking about their marketing as a line item."**

Hyman Katz

### Peak

President Andi Howard: "This is an exciting time for Peak Records. Our partner, Concord Records, has entered into a new distribution deal with Universal. We have great new releases next year from such artists as The Rippingtons, David Benoit, Paul Taylor, O2L, David Pack, Eric Marienthal and Cassandra Reed. In addition, we will be announcing

some incredible new signings over the next few months. Our mission is to continue making the great music the smooth jazz listener has come to expect from Peak Records and our artists."

### Rendezvous

President Hyman Katz: "Rendezvous is truly a special place to be. I have never worked with such passionate, creative, dedicated professionals. Every

day is an opportunity to discover new things about our artists, our industry, even ourselves — an opportunity to be an advocate for quality music and to conduct the best business practices possible.

"We are a team of like-minded individuals who believe that producing and marketing music is not just a job, but a responsibility. Of course, it helps that we approach this responsibility with a sense of fun and adventure."

"We know firsthand the passion, commitment and hard work involved in creating quality music. Artists deserve that same level of passion from us. It's the least we can do to give back to our artists, who dig so deep and make so many personal sacrifices to create their music."

"We owe our artists more than



**TRUE LOVE** Congratulations to KTWV (The Wave)/Los Angeles Asst. PD/MD Samantha Weidman and Ruel Pascal, who were married in Marina Del Rey, CA, on Aug. 28. The happy couple honeymooned in the idyllic Maldives in the Indian Ocean and made a stop in Jakarta, Indonesia on their way home.

thinking about their marketing as a line item. It takes more to develop artists than allocating a budget for three months to spend at retail and to work a single at radio. That's not the kind of resolve that artists who have entrusted their careers to us deserve or that the audience and fans deserve.

"That's why being independent is so important to Rendezvous, and that is why having an independent distribution partner like RED is so critical to our success — because they also get it. Although we certainly look closely at the bottom line — after all, we are a business — we also look deeply at what really matters: touching people's lives with one of the world's most miraculous gifts — music. And we have a great time doing it."

### Shanachie

GM Randall Grass: "Our mission is to put out quality music by quality artists, no matter what genre. We're into everything from contemporary jazz to some straight-ahead; blues; world, including reggae, and Irish traditional, which we started with; folk; singer-songwriters; groove bands, such as Groove Collective; and neo-soul, with Hil St. Soul and our *Soul Satisfaction* compilation."

"We're trying to be a home for artists who have significant sales or fan bases but either don't want to be part of the major system or can't find a place within it, although they are great artists. With us they don't have to be tied to the latest trend or have a Pop radio record."

"And we're a place where an artist can develop. This is a time when it's harder than ever to develop artists, so we pick our shots extremely carefully, and if the economics are right — that is, modest — we want to do that too."

**"We believe in the Smooth Jazz format and also that it needs to grow to remain vital."**

Randall Grass

"We believe in the Smooth Jazz format and also that it needs to grow to remain vital. We're doing our best to bring some fresh sounds, and if the format stretches just a little bit, it will be in everyone's best interest. There are a lot of people who realize that need, but it takes a little bit of a leap of faith to do it. Our intention is to provide music to Smooth Jazz that will enable the format to do that."



Randall Grass

### 215

David Chackler, President of 215 Entertainment: "This is a music company and publishing company that is aggressively focused on branding itself as a world-class adult music and smooth jazz mecca. When we founded 215 we wanted it to be a place for adult music — especially smooth jazz, which is the cornerstone of the adult genre."

"Smooth Jazz is a melody-based format that loves great hooks. Down

To The Bone pushed the envelope and deepened the format's groove. We are serious about music: We've signed Greg Adams, Soul Ballet, The Alan Hewitt Project, Torcuato Mariano — a fabulous talent — and Blake Aaron, and we've re-signed Gene Dunlop. I'm also very proud that we have signed E.S.T., which expands our base beyond the norm — a great addition to our roster."



David Chackler



**PERSONAL TRANSFORMATIONS** This shot was taken during WQCD (CD101.9)/New York's Summer Jazz Festival in Central Park. You no doubt recognize Shanachie saxophonist Kim Waters (l), but you will just have to take my word that the other two people in the photo are Broadcast Architecture PD Rosalyn Joseph (c) and Shanachie's Bill Cason, whose combined weight loss probably exceeds 100 pounds. Aren't they gorgeous?

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 michael mcdonald johnny mathis van morrison willie nelson  
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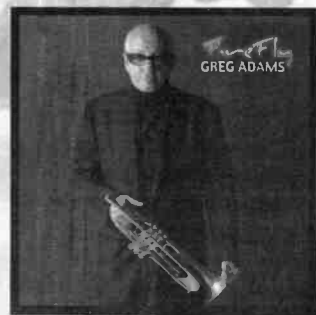
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# 215 RECORDS

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GERALD ALBRIGHT To The Max (GRP/VMG)	850	+3	107542	22	39/0
2	2	BONEY JAMES Here She Comes (Warner Bros.)	814	-16	97626	18	38/0
5	3	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	715	+5	75710	17	34/0
3	4	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	699	-7	96026	20	36/0
4	5	MICHAEL LINGTON Show Me (Rendezvous)	641	-53	70774	27	37/0
7	6	RICHARD ELLIOT Your Secret Love (GRP/VMG)	620	+84	80613	12	36/0
6	7	ANITA BAKER You're My Everything (Blue Note/EMC)	567	+10	67794	15	37/0
9	8	CHRIS BOTTI Back Into My Heart (Columbia)	539	+30	71244	23	38/0
8	9	MARC ANTOINE Mediterraneo (Rendezvous)	442	-63	55331	34	34/0
12	10	TIM BOWMAN Summer Groove (Liquid 8)	432	+3	52342	10	34/1
13	11	MARION MEADOWS Sweet Grapes (Heads Up)	431	+25	51236	15	32/0
15	12	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	413	+14	33727	11	34/0
16	13	MINDI ABAIR Come As You Are (GRP/VMG)	405	+8	52166	7	37/1
14	14	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	400	0	44819	23	34/0
11	15	SEAL Love's Divine (Warner Bros.)	394	-53	39002	22	31/0
17	16	SOUL BALLET Cream (215)	388	+8	59242	8	34/1
18	17	NICK COLIONNE It's Been Too Long (3 Keys Music)	359	-5	48554	16	32/1
19	18	KIM WATERS In Deep (Shanachie)	346	+17	43318	14	30/0
21	19	HALL & OATES Love TKD (U-Watch)	307	+20	23205	5	21/0
22	20	PETER WHITE How Does It Feel (Columbia)	297	+12	36239	7	29/2
23	21	RENEE OLSTEAD A Love That Will Last (143/Reprise)	259	-15	14119	12	18/0
20	22	RAMSEY LEWIS TRIO The In Crowd (Narada)	258	-25	39285	20	22/0
24	23	PATTI LABELLE New Day (Def Soul/IDJMG)	249	-6	21374	17	18/1
25	24	STEVE OLIVER Chips & Salsa (Koch)	216	-6	10632	8	19/0
26	25	PIECES OF A DREAM It's Go Time (Heads Up)	192	+7	17046	6	19/2
Debut	26	MICHAEL MCDONALD Tracks Of My Tears (Motown/Universal)	187	+111	19751	1	23/5
27	27	CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)	185	+14	8882	6	17/2
30	28	GREG ADAMS Firefly (215)	161	+31	32717	3	15/2
29	29	PAUL BROWN Moment By Moment (GRP/VMG)	161	-1	34820	3	16/1
28	30	GLADYS KNIGHT f/ EDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	151	-19	6715	18	14/0

39 Smooth Jazz reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/3-10/9. 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, R&R, Inc.

**New & Active**

**EUGE GROOVE XXL (Narada)**  
Total Plays: 150, Total Stations: 17, Adds: 3  
**DAVE KOZ Let It Free (Capitol)**  
Total Plays: 148, Total Stations: 19, Adds: 4  
**QUEEN LATIFAH California Dreamin' (Vector)**  
Total Plays: 126, Total Stations: 23, Adds: 13  
**EVERETTE HARP Can You Hear Me (A440)**  
Total Plays: 125, Total Stations: 13, Adds: 0  
**THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)**  
Total Plays: 123, Total Stations: 10, Adds: 1

**RAY CHARLES f/ DIANA KRALL You Don't Know Me (Concord)**  
Total Plays: 110, Total Stations: 11, Adds: 3  
**FOURPLAY Fields Of Gold (RCA Victor)**  
Total Plays: 93, Total Stations: 11, Adds: 0  
**RAFE GOMEZ Icy (Tommy Boy)**  
Total Plays: 73, Total Stations: 8, Adds: 1  
**FOURPLAY Play Around It (RCA Victor)**  
Total Plays: 70, Total Stations: 7, Adds: 0  
**DAVID LANZ Big Sur (Decca/Universal)**  
Total Plays: 69, Total Stations: 10, Adds: 0

Songs ranked by total plays

**Most Added\***

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ARTIST TITLE LABEL(S)	ADDS
QUEEN LATIFAH California Dreamin' (Vector)	13
MICHAEL MCDONALD Tracks Of My Tears (Motown/Universal)	5
DAVE KOZ Let It Free (Capitol)	4
EUGE GROOVE XXL (Narada)	3
RAY CHARLES f/ DIANA KRALL You Don't Know Me (Concord)	3

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MICHAEL MCDONALD Tracks Of My Tears (Motown/Universal)	+111
QUEEN LATIFAH California Dreamin' (Vector)	+86
RICHARD ELLIOT Your Secret Love (GRP/VMG)	+84
EUGE GROOVE XXL (Narada)	+52
GREG ADAMS Firefly (215)	+31
CHRIS BOTTI Back Into My Heart (Columbia)	+30
DAVE KOZ Let It Free (Capitol)	+30
MARION MEADOWS Sweet Grapes (Heads Up)	+25
JEFF GOLUB Cut The Cake (GRP/VMG)	+23

**Most Played Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DAVE KOZ All I See Is You (Capitol)	388
JOYCE COOLING Expression (Narada)	349
PAUL TAYLOR Steppin' Out (Peak)	343
PAUL BROWN 24/7 (GRP/VMG)	292
RICK BRAUN Daddy-O (Warner Bros.)	265
DAN SIEGEL In Your Eyes (Native Language)	246
EUGE GROOVE Livin' Large (Narada)	237
PRAFUL Sigh (Rendezvous)	230
PETER WHITE Talkin' Bout Love (Columbia)	223
RICHARD SMITH Sing A Song (A440)	218
NICK COLIONNE High Flyin' (3 Keys Music)	216
KIM WATERS The Ride (Shanachie)	208
DIANA KRALL Temptation (GRP/VMG)	190
STEVE COLE Everyday (Warner Bros.)	183
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	182

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



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## Grady Nichols - *Sophistication*

The latest single, "Tuesday Morning"  
16 R&R Indicator 30\* SmoothJazz.com

"The awesome new sax player of the millennium."  
--Jeff Lorber

"Without sounding like some wild groupie, I have to say that my ears are firmly parked in front of the speakers so I don't miss a moment of *Tuesday Morning*."  
--Laurie Cobb/JRN

"Grady Nichols' obvious talent and penchant for emotion are putting him on the Smooth Jazz fast-track! *Tuesday Morning* is further proof of Grady's unmistakable talent for mood and groove and should solidly set him on the Smooth Jazz map."

--Mark Sanford/KOAI/Dallas, TX

## Pete Belasco - *Deeper*

The single "Deeper," just added on CD 101.9 in New York

"Deeper," New York singer-saxophonist-pianist Pete Belasco's second album, floats a magnetic set of vintage vibes...smoothly exhaling composed R&B ballads such as *Hurry Hurry*, *Keep On*, and *Wonderful Woman* in the manner of Marvin Gaye, Curtis Mayfield, and other close-mic'd soul guns. Elsewhere, Belasco plays fastidiously schooled sax instrumentals like a pop-soul fan imagining Sonny Rollins. In both cases, Belasco's songwriting places a high premium on melody..."

--The Village Voice/August 2004



## Garry Goin - *Goin' Places*

"Don't Ask My Neighbors," the debut single  
21 R&R Indicator 42\* SmoothJazz.com

"What a joy it is for me personally to see this project come to fruition. Garry Goin is a one-of-a-kind artist...a gentle and sensitive musician and a great friend."

--Kirk Whalum

"One listen to guitarist/producer Garry Goin's solo recording debut, *Don't Ask My Neighbors*, captured my attention and sparked curiosity about this new artist.

From the downbeat, the melodic song demonstrates Goin's gift for conveying emotional warmth with appealing, sensuous grooves."

--Carol Archer/R&R

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# SMOOTH JAZZ TOP 30 INDICATOR

October 15, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	BONEY JAMES Here She Comes (Warner Bros.)	189	-40	888	17	13/0
2	2	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	188	+10	880	11	15/1
7	3	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	187	+33	1155	19	14/1
5	4	ANITA BAKER You're My Everything (Blue Note/EMC)	172	+14	835	14	13/1
3	5	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	167	-3	1144	15	14/1
13	6	SOULBALLET Cream (215)	145	+18	803	9	15/2
10	7	STEVE OLIVER Chips & Salsa (Koch)	145	-1	706	12	13/0
9	8	MICHAEL LINGTON Show Me (Rendezvous)	145	-6	481	25	11/0
4	9	MINDI ABAIR Come As You Are (GRP/VMG)	145	-16	748	6	14/1
12	10	KIM WATERS In Deep (Shanachie)	140	+1	712	17	15/0
14	11	RICHARD ELLIOT Your Secret Love (GRP/VMG)	137	+10	661	11	12/0
11	12	EVERETTE HARP Can You Hear Me (A440)	135	-6	784	18	14/0
17	13	EUGE GROOVE XXL (Narada)	132	+17	713	2	14/2
8	14	TIM BOWMAN Summer Groove (Liquid B)	131	-21	434	9	12/0
6	15	GERALD ALBRIGHT To The Max (GRP/VMG)	131	-24	388	22	10/0
18	16	GRADY NICHOLS Tuesday Morning (Compendia)	117	+9	808	5	10/1
27	17	FATTBURGER Work To Do (Shanachie)	104	+17	418	2	10/2
21	18	FOURPLAY Fields Of Gold (RCA Victor)	103	+6	648	4	11/2
28	19	GARRY GOIN Don't Ask My Neighbors (Compendia)	101	+14	730	2	9/1
23	20	CHRIS BOTTI Back Into My Heart (Columbia)	99	+6	585	24	9/1
20	21	RAFE GOMEZ Icy (Tommy Boy)	99	-1	505	6	10/1
Debut	22	JEFF KASHIWA Peace Of Mind (Native Language)	97	+20	651	1	11/2
15	23	FOURPLAY Play Around It (RCA Victor)	97	-27	467	17	8/0
22	24	SHADES OF SOUL f/ JEFF LORBER w/ CHRIS BOTTI Gazpacho (Narada)	94	-1	521	11	9/0
16	25	MARION MEADOWS Sweet Grapes (Heads Up)	93	-25	698	15	10/0
26	26	GREG ADAMS Firefly (215)	92	+3	576	3	12/3
25	27	CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)	91	+1	480	3	9/0
-	28	DAVE KOZ Let It Free (Capitol)	88	+1	231	2	10/1
-	29	NOVENCENTO f/ STANLEY JORDAN Easy Love (Favored Nations)	86	+3	434	2	8/1
-	30	PAUL BROWN Moment By Moment (GRP/VMG)	84	+3	569	4	7/1

17 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 10/3 - Saturday 10/9. © 2004 Radio & Records.

## Most Added®

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MAYSA Hypnotic Love (N-Coded)	4
GREG ADAMS Firefly (215)	3
DOC POWELL Let It Be (Heads Up)	3
SERGIO CAPUTO Jazzzy Girl (Idiosyncrasy)	3
ERIC DARIUS Joy Ride (Higher Octave/Narada)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAN SIEGEL Inside Out (Native Language)	+36
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	+33
MAYSA Hypnotic Love (N-Coded)	+24
BONEY JAMES Pure (Warner Bros.)	+24
EVERETTE HARP Hey Yeh (A440 Music Group)	+22
QUEEN LATIFAH California Dreamin' (Vector)	+21
WAYMAN TISDALE Ready To Hang (Rendezvous)	+21
JEFF KASHIWA Peace Of Mind (Native Language)	+20
UNWRAPPED VOL. 3 The Way You Move (Hidden Beach)	+20
MARION MEADOWS After 6:00 (Heads Up)	+20

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOYCE COOLING Expression (Narada)	80
DAVE KOZ All I See Is You (Capitol)	61
EUGE GROOVE Livin' Large (Narada)	49
PAUL BROWN 24/7 (GRP/VMG)	48
PETE BELASCO Deeper (Compendia)	44
NAJEE Eye 2 Eye (N-Coded)	41
HIL ST. SOUL For The Love Of You (Shanachie)	38
RICHARD SMITH Sing A Song (A440)	34
KIM WATERS The Ride (Shanachie)	29
STEVE COLE Everyday (Warner Bros.)	27
GRADY NICHOLS Allright (Compendia)	27
RICHARD ELLIOT Sly (GRP/VMG)	26
PAUL TAYLOR Steppin' Out (Peak)	25
ALKEMX Time To Lounge (Rendezvous)	24
PAUL TAYLOR On The Move (Peak)	24

## Reporters

### Stations and their adds listed alphabetically by market

<b>WZMR/Albany, NY*</b> OM/PC: Kevin Callahan MD: Julie Feiner RAY CHARLES YVONNA KRALL QUEEN LATIFAH	<b>WWSJ/Baltimore, MD*</b> PD/MD: Lori Lewis 12 DAVE KOZ 12 GREG ADAMS 9 EUGE GROOVE	<b>KEZL/Fresno, CA*</b> OM: E. Curtis Johnson PD/MD: J. Weidenheimer DAVE KOZ	<b>KLAP/Little Rock, AR</b> PD/MD: Michael Keltums 5 ERIC DARIUS 2 MAYSA	<b>WVAS/Montgomery, AL</b> MD: Eugene Ricks No Adds	<b>XM Watercolors/Network</b> PD/MD: Shirrita Colon No Adds	<b>KJYZ/Santa Rosa, CA*</b> PD: Gordon Ziet APD/MD: Rob Singleton MINDI ABAIR
<b>KAJZ/Albuquerque, NM*</b> OM: Jim Walton PD/MD: Paul Laviole RAY CHARLES YVONNA KRALL QUEEN LATIFAH	<b>WVSU/Birmingham, AL</b> PD/MD: Andy Parrish SERGIO CAPUTO ERIC DARIUS DOC POWELL	<b>WZJZ/Ft. Myers, FL*</b> OM: Steve Amari PD: Joe Turner MD: Randi Bachman MICHAEL MCCONALD	<b>KSRB/Los Angeles, CA</b> PD: Mark Carter MD: Susan Keshubay 1 GREG ADAMS	<b>WFSK/Nashville, TN</b> MD: Chris Neuberger 6 MOVING IMAGES (HERB ALPERT 6 VLAD 5 BEN TANKARD 4 CHRIS BOTTI 4 CLIFFORD ADAMS 4 MOVING IMAGES	<b>WQCD/New York, NY*</b> PD: Blake Lawrence ADAM & WOLF PETE BELASCO	<b>KWJZ/Seattle, WA*</b> PD: Carol Handley MD: Dianna Rose 1 QUEEN LATIFAH EUGE GROOVE PAUL BROWN DAVID BENOT & RUSS FREEMAN MICHAEL MCCONALD
<b>WJZZ/Atlanta, GA*</b> PD/MD: Dave Kosh 5 MICHAEL MCCONALD 4 QUEEN LATIFAH ADAM & WOLF	<b>WNJA/Chicago, IL*</b> OM: Bob Karle PD: Steve Stiles MD: Michele La Crosse No Adds	<b>WSBZ/Ft. Walton Beach, FL</b> PD: Mark Edwards MD: Dave Koz SERGIO CAPUTO DAVID BENOT & RUSS FREEMAN BEN TANKARD RAMSEY LEWIS TROO SOUL BALLET FOURPLAY GREG ADAMS DOC POWELL BRENDA RUSSELL MICHAEL MCCONALD QUEEN LATIFAH MAYSA	<b>KTWV/Los Angeles, CA*</b> PD: Paul Goldstein APD/MD: Samant & Pascual DAVE KOZ TUI BOWMAN	<b>DMX Jazz Vocal Blend/Network</b> PD/MD: Kenji Johnson BOB JAMES NICK COLOWNE SEAL MINDI ABAIR RICHARD SMITH WILL DOMNING RICK BRAUN URBAN JAZZ COALITION ALFONZO BLACKWELL CHRIS BOTTI PETE BELASCO MARION MEADOWS THEO BISHOP DAN SEGEL NESTOR TORRES RON FATTORUSSO GEORGE BENSON JAMIE CULLUM ELUKE ELIAS JONATHAN CAIRN AL JARREAU ANITA BAKER MICKO ROTO RAY CHARLES YVONNA KRALL WAYMAN TISDALE BONEY JAMES FOURPLAY RENE OLSTAD SEY YAKOUBA ERIC ESSOX RHONDA SMITH FATTBURGER CRAIG CHAQUICO MICHAEL BROWN	<b>WLOQ/Orlando, FL*</b> PD/MD: Brian Morgan 1 RICHARD SMITH 1 QUEEN LATIFAH	<b>WSSM/St. Louis, MO*</b> PD: David Myers No Adds
<b>WOJZ/Atlantic City, NJ*</b> CRAIG CHAQUICO	<b>WNWW/Cleveland, OH*</b> OM/PC: Bernie Kimble 1 QUEEN LATIFAH HALL & DATES	<b>WQTO/Hartford, CT</b> PD/MD: Stewart Stone 9 BEN TANKARD 9 MAYSA 8 VORRICE 8 EUGE GROOVE 8 PIECES OF A DREAM	<b>WJZL/Louisville, KY*</b> PD/MD: Gator Glass APD: Ron Fisher No Adds	<b>DMX Smooth Jazz/Network</b> PD/MD: James Destro 11 ERIC DARIUS 4 CARL FRYE 7 CHRIS BOTTI	<b>WJLZ/Philadelphia, PA*</b> PD: Michael Tozzi MD: Frank Childs No Adds	<b>WSJT/Tampa, FL*</b> PD: Ross Block MD: Kathy Curtis No Adds
<b>KSMJ/Bakersfield, CA*</b> OM/PC: Chris Townshend APD: Nick Nevitt MICHAEL MCCONALD QUEEN LATIFAH	<b>WVVC/Columbus, OH*</b> PD/MD: Bill Harman No Adds	<b>WYJZ/Indianapolis, IN*</b> OM/PC: Carl Frye No Adds	<b>WJZN/Memphis, TN*</b> PD/MD: Norm Miller ERIC DARIUS RAY CHARLES W/ ANA KRALL BRENDA RUSSELL	<b>DMX Smooth Jazz/Network</b> PD/MD: Kelly Cole 2 QUEEN LATIFAH	<b>KYOT/Phoenix, AZ*</b> PD: Shaun Holly APD/MD: Angie Hands DAVE KOZ QUEEN LATIFAH	<b>WJWZ/Washington, DC*</b> DR: Kenny King PD: Carl Anderson MD: Renee DePuy EUGE GROOVE
<b>WEAA/Baltimore, MD</b> OM/PC: Mazie Jackson MD: Rayona Brown 12 BONEY JAMES 12 RAY CHARLES YVONNA KRALL 12 RAY CHARLES YVONNA KRALL 12 GRADY NICHOLS 9 DAVO LANZ 9 JEFF KASHIWA 9 GARRY GOIN 9 ANITA BAKER 9 JILL SCOTT 9 FOURPLAY 9 WAYMAN TISDALE 9 RAMSEY LEWIS TROO 9 PAUL BROWN 9 RICHARD SMITH 9 ERIC ESSOX 9 SPIRO OYLA 9 NORAH JONES 9 DAVID BENOT & RUSS FREEMAN 9 SOUL BALLET 9 EUGE GROOVE 9 ERIC ADAMS 9 DOC POWELL 9 QUEEN LATIFAH 9 MAYSA 9 FERTILE GROUND 9 MINDI ABAIR 9 PATRICK YANDELL 9 PHILIP MARTIN 9 FATTBURGER 9 CURE W/ MARK WHITFIELD & VERNON NEELY 9 BRENDA RUSSELL 9 SERGIO CAPUTO 9 MICKO ROTO 9 UNWRAPPED VOL. 3 9 NOVENCENTO f/ STANLEY JORDAN 3 RAFE GOMEZ	<b>KSKX/Colorado Springs, CO*</b> PD: Steve Hilliard MD: Laurie Cobb JAMES VARGAS FATTBURGER QUEEN LATIFAH	<b>KJLJ/Jacksonville, FL*</b> PD: Mark Seifried APD/MD: Greg Morgan HALL & DATES MICHAEL MCCONALD	<b>WJZL/Milwaukee, WI*</b> MD: Steve Scott 3 QUEEN LATIFAH 1 PETER WHITE	<b>DMX Smooth Jazz/Network</b> PD/MD: James Destro 11 ERIC DARIUS 4 CARL FRYE 7 CHRIS BOTTI	<b>KSSJ/Sacramento, CA*</b> PD/MD: Lee Hansen NICK COLOWNE TIA HOT CLUB	<b>POWERED BY MEDIABASE</b> *Monitored Reporters 56 Total Reporters 39 Total Monitored 17 Total Indicator
<b>WJAZ/Dallas, TX*</b> OM/PC: Kurt Johnson MD: Mark Seifried PIECES OF A DREAM	<b>KJCD/Denver, CO*</b> PD/MD: Michael Fischer 13 MAYSA	<b>KJLJ/Jacksonville, FL*</b> PD: Dan Turner NORAH JONES DAN SEGEL RAY CHARLES YVONNA KRALL	<b>KJZJ/Minneapolis, MN*</b> PD: Bob Wood MD: Mike Wolf No Adds	<b>Music Choice Smooth Jazz/Network</b> MD: Gary Beasly 4 TERESA	<b>KIFM/San Diego, CA*</b> OM: John Dimick PD: Mike Vasquez APD/MD: Kelly Cole 2 QUEEN LATIFAH	<b>Did Not Report, Playlist Frozen (3):</b> KNIV/Anchorage, AK KPVL/Houston, TX WJAB/Huntsville, AL
<b>WVWV/Detroit, MI*</b> OM/PC: Tom Stecker MD: Sandy Kovach	<b>KOAS/Las Vegas, NV*</b> PD/MD: Erik Foxz 3 QUEEN LATIFAH 3 PIECES OF A DREAM	<b>KRVV/Modesto, CA*</b> OM/PC: Doug Weiff PD: Jim Bryan RICHARD SMITH RAFE GOMEZ FATTBURGER	<b>Sirius Jazz Cafe/Network</b> PD: Teresa Kincaid MD: Rick Laboy 19 BRAM MCCOWGH 17 UNWRAPPED VOL. 3 17 PIECES OF A DREAM	<b>KKSF/San Francisco, CA*</b> PD: Michael Erickson MD: Ken Jones MARION MEADOWS SOUL BALLET		



**KEN ANTHONY**  
kanthony@radioandrecords.com

# A Collective Effort

**A solid team propels Collective Soul's new independent label**

After releasing five studio albums on Atlantic Records with varying degrees of success between 1993 and 2000, the members of Collective Soul found themselves at a crossroads. When their deal with Atlantic ended in 2001 they had thought they would go immediately to another major, but the music business was changing drastically.

Being an established band, Collective Soul had plenty of good offers to move to other traditional labels, but the advent of new media technology and the way the business was being run prompted them to seek other options.

"We started looking into doing the whole record thing ourselves, completely financing it and the whole nine yards" says Ed Roland, the band's principal songwriter and lead singer.

"We spent quite a bit of time looking into this concept by going to independent record companies and looking at their models. Once we figured out we wanted to go in that direction, we looked for management that had the same mind-set."

## The Management Team

The band's search led them to Scott Welch and Fred Croshal. Welch, an established manager of many successful artists, including Alanis Morissette, had worked with Croshal, the former GM of Morissette's label, Maverick Records. Welch and Croshal were looking for opportunities to work together on some sort of new business model.

Collective Soul had been recording their own album when they brought in Welch and Croshal to manage them. "The band had four or five good offers to go back to a traditional record company," says Croshal. "We gave them the option of releasing the new record on their

own. The risk involved there was that it would be their money."

There were other risks as well.

"When you're on a major label for so long there's a tendency to believe that there's some sort of security there," says the band's guitarist (and Ed's brother), Dean Roland.

"There's a mental transition that you have to make at some point in time when you're thinking of stepping out on your own."

The fact that one of their managers had run a record company was a deciding factor in the band's decision to start their own label. "I could help them put the right team together and help manage that team and orchestrate the release of this new record," says Croshal.

## A Different Model

Ed and Dean also realized that a different label model was possible because of new advances in technology. "All this new technology, like the Internet, has broken down so many barriers and is allowing all types of artists new avenues to connect to new audiences," says Dean.

"Once we studied and educated ourselves on what we could do, the option that we felt was best suited to us was doing it ourselves," says Ed. "It became a no-brainer in a sense."

As the band went further into fi-

nancing and finishing the record themselves, Dean wondered why they would turn ownership of the project over to a major label when they had done all the work. "So much of a major label's responsibility these days is to act like a bank that has some sort of relationships within the industry," he says.

These relationships were another thing that Welch and Croshal could bring to the table for Collective Soul. A quality team was hired to handle key areas like promotion, retail, distribution, publicity, creative and new media (see the "A-Team" box on this page). "The vision was to orchestrate these people so they were basically interacting with one another as though they were on the same



Collective Soul

floor in the same building," says Croshal.

Ed was confident that the promotion team working their new independent release would get the job done because it was basically the same people who worked their records at Atlantic. "Danny Buch gave us our career at radio, and all of a sudden he became a free agent," he says. "Record companies outsource most of their business anyway, and that's basically what we do."

Buch is part of a new promotion team called CO5 Music that was hired by Welch, Croshal and the band to get their music played on the radio. This collective was started by Todd Sievers and Tracy Brown, and, besides national reps like Buch in the East and Bob Divney in the West, it has six regional offices, in New York, Los Angeles,

## Collective Soul's A-Team

Here's a list of the people and companies working with Collective Soul on their debut independent release, *Youth*.

- Management:** Fred Croshal and Scott Welch with Mark Botting
- Promotion:** CO5 Music — Todd Sievers and Tracy Brown with Danny Buch (East region) and Bob Divney (West region)
- Tour Manager:** Tony Caporales
- Sales & Retail:** Kevin Day (Rocket Science)
- Distribution:** ADA Distribution
- Artwork & Creative:** Brian Porizek (I Design)
- New Media:** Stephanie Watanabe (I.E. Marketing)
- Publicity:** Jean Sievers (Lippin Group)
- Music Placement:** Northstar Media
- Third-Party Sponsorships:** Blue Moon Group

Chicago, San Francisco, Dallas and Atlanta.

## Synergy In The Name

The name El Music Group originated from a simple concept that ultimately provided significant synergy for the band, and Ed in partic-



ular. The band loved the idea of being "the" music company or "the" music group because they didn't want to call what they had a record company. They eventually settled on "El," the Spanish word for *the*. The letters were also the first letters in the names of Ed and his son Lindsey.

Such synergy and teamwork has spread to every aspect of the band's label. "This is very much a working partnership," says Croshal. "The band is involved in every decision. Their ideas are not only heard, but executed. The short-term goal was to try this different option where, financially, they could certainly make more money, but, more important, they would also have more freedom."

"For years record companies have created this underlying thought that you can't get commercial radio airplay, you can't get on Apple iTunes, and you can't get on that endcap at Walmart without them. That's not true anymore. The barriers have been broken down."

A couple weeks back the barriers really came down when Collective Soul's first single from the new album, "Counting the Days," was Most Added at Active Rock and Rock. The El Music Group went up against the major record labels and their resources and won. This was quite an accomplishment for the band, the label and the entire team.

"We were excited about this for several reasons," says Croshal. "Number one, the strength, always and forever, is the music. The music

should always dictate the success. It was also a testament to the teamwork of everyone involved with this project."

Croshal notes that, while the downsizing of the record business has left many major labels flailing without significant middle management, the new business model of independents like El Music Group allows them to execute their plans

with fewer moving parts.

"We have more time for execution, instead of five- or six-hour budget and marketing meetings," he says. "All we do is execute. Picture this business model as a Lear jet that can turn on a dime vs. a 747 that takes a long time to make the turn."

## The Future Of El

Collective Soul and El Music Group's first independently released album, *Youth*, will be in stores Nov. 16. While the band is excited about the release, they're also aware of the challenges their independent ways will create.

"First and foremost, you have to get the perception out there to the public that when you say 'independent,' you're not cheating them on quality," says Ed. "While my concern is mainly the perception, at the same time there's merit in being the underdog too."

The other major challenge is getting word to the public that something new from Collective Soul is available. "We're doing everything we can," says Ed. "We're going around



to radio stations and letting them know what we're doing while educating the public that we are releasing a new record."

Collective Soul and their new team will continue to work the record to radio while preparing for a tour in 2005. "We're a hard-working band and always have been," says Ed. "We can't wait to get out there and do it."

Independently speaking, they already have.

**"So much of a major label's responsibility these days is to act like a bank that has some sort of relationships within the industry."**

Dean Roland

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/-	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	VELVET REVOLVER Fall To Pieces (RCA/RMG)	791	+20	36788	11	30/1
2	2	THREE DAYS GRACE Just Like You (Jive/Zomba)	676	-13	30851	25	30/0
3	3	ALTER BRIDGE Open Your Eyes (Wind-up)	634	-5	25387	16	28/0
4	4	U2 Vertigo (Interscope)	560	+39	30726	3	25/2
6	5	SILVERTIDE Ain't Comin' Home (J/RMG)	527	+92	19833	9	29/0
5	6	LINKIN PARK Breaking The Habit (Warner Bros.)	491	+11	22659	17	23/1
9	7	PAPA ROACH Getting Away With Murder (Geffen)	438	+41	18217	13	23/0
12	8	GREEN DAY American Idiot (Reprise)	431	+54	22023	9	23/0
11	9	KENNY WAYNE SHEPHERD Alive (Reprise)	418	+26	15413	8	25/1
7	10	GODSMACK f/DROPBOX Touche (Republic/Universal)	417	-6	13709	12	25/0
14	11	NICKELBACK Because Of You (Roadrunner/IDJMG)	405	+64	17454	5	29/1
10	12	VELVET REVOLVER Slither (RCA/RMG)	367	-26	20901	26	26/0
8	13	CROSSFADE Cold (Columbia)	366	-34	13087	23	23/0
13	14	BREAKING BENJAMIN So Cold (Hollywood)	361	+7	13753	19	17/0
15	15	CHEVELLE Vitamin R (Leading Us Along) (Epic)	339	+6	11996	10	21/1
17	16	COLLECTIVE SOUL Counting The Days (EI Music Group)	326	+55	13571	3	24/2
16	17	SHINEDOWN Simple Man (Atlantic)	267	-61	10430	18	23/0
18	18	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	188	-6	5814	13	15/0
19	19	KORN Word Up (Epic)	172	-19	3569	6	13/0
22	20	MEGADETH Die Dead Enough (Sanctuary/SRG)	167	+14	3035	6	16/1
21	21	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	131	-22	3569	8	10/0
25	22	DROWNING POOL Love And War (Wind-up)	119	+3	2556	5	13/0
27	23	THORNLEY Easy Comes (Roadrunner/IDJMG)	109	+11	2935	6	13/0
20	24	SALIVA Survival Of The Sickest (Island/IDJMG)	101	-56	3080	17	13/0
24	25	TESLA Words Can't Explain (Sanctuary/SRG)	90	-29	3557	14	8/0
26	26	A PERFECT CIRCLE Blue (Virgin)	86	-29	2284	8	8/0
-	27	SWITCHFOOT Meant To Live (Red Ink/Columbia)	83	+3	3611	10	3/0
29	28	DAMAGEPLAN Pride (Elektra/Atlantic)	83	-3	1452	2	6/0
28	29	SPIDERBAIT Black Betty (Interscope)	83	-6	1300	2	8/1
23	30	JET Rollover D.J. (Atlantic)	73	-56	2568	15	9/0

### Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
SHINEDOWN Burning Bright (Atlantic)	8
JET Look What You've Done (Atlantic)	4
CROSSFADE So Far Away (Columbia)	4
U2 Vertigo (Interscope)	2
COLLECTIVE SOUL Counting The Days (EI Music Group)	2
SALIVA Razor's Edge (Island/IDJMG)	2

### Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SILVERTIDE Ain't Comin' Home (J/RMG)	+92
NICKELBACK Because Of You (Roadrunner/IDJMG)	+64
SHINEDOWN Burning Bright (Atlantic)	+58
COLLECTIVE SOUL Counting The Days (EI Music Group)	+55
GREEN DAY American Idiot (Reprise)	+54
PAPA ROACH Getting Away With Murder (Geffen)	+41
THREE DAYS GRACE Home (Jive/Zomba)	+40
U2 Vertigo (Interscope)	+39
JET Are You Gonna Be My Girl (Atlantic)	+33
JET Look What You've Done (Atlantic)	+31

### Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JET Cold Hard Bitch (Atlantic)	306
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	303
JET Are You Gonna Be My Girl (Atlantic)	226
NICKELBACK Figured You Out (Roadrunner/IDJMG)	224
AUDIOSLAVE I Am The Highway (Interscope/Epic)	221
SLIPKNOT Duality (Roadrunner/IDJMG)	181
TRAPT Headstrong (Warner Bros.)	179
AUDIOSLAVE Like A Stone (Interscope/Epic)	176
SHINEDOWN 45 (Atlantic)	152
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	141

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

31 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/3-10/9. 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

- SHINEDOWN** Burning Bright (Atlantic)  
Total Plays: 64, Total Stations: 13, Adds: 8
- THREE DAYS GRACE** Home (Jive/Zomba)  
Total Plays: 64, Total Stations: 11, Adds: 1
- JET** Look What You've Done (Atlantic)  
Total Plays: 57, Total Stations: 12, Adds: 4
- A PERFECT CIRCLE** Imagine (Virgin)  
Total Plays: 53, Total Stations: 4, Adds: 0
- BURDEN BROTHERS** Shadow (Kirtland)  
Total Plays: 44, Total Stations: 5, Adds: 0

- HELMET** See You Dead (Interscope)  
Total Plays: 42, Total Stations: 4, Adds: 0
- SUBMERSED** Hollow (Wind-up)  
Total Plays: 35, Total Stations: 5, Adds: 1
- TESLA** Into The Now (Sanctuary/SRG)  
Total Plays: 34, Total Stations: 4, Adds: 1
- KILLSWITCH ENGAGE** The End Of Heartache (Roadrunner/IDJMG)  
Total Plays: 33, Total Stations: 3, Adds: 0
- BLACK LABEL SOCIETY** House Of Doom (Spitfire)  
Total Plays: 32, Total Stations: 4, Adds: 0

Songs ranked by total plays

### Reporters

#### Stations and their adds listed alphabetically by market

<b>KZRR/Albuquerque, NM*</b> DR: Bill Hogg PD: Paul Hickey AP: Jeff Christie 5/SP/ST	<b>WRQK/Canton, OH*</b> PD: Rick Hest DR: Rick Hest AP: Steve Schaefer CROSSFADE	<b>WMTT/Elimira, NY</b> PD: George Hertz DR: Stephen Sliemer No Adds	<b>WDHA/Morristown, NJ*</b> PD: Steve Cior 13 SHINEDOWN 1 JET	<b>KUFO/Portland, OR*</b> DR: Chris Hest AP: Dan Hest No Adds	<b>KRXO/Sacramento, CA*</b> DR: John Fox PD: Pat Hest THREE DAYS GRACE	<b>KMOO/Tulsa, OK*</b> DR: Chris Hest AP: Dan Hest CROSSFADE	<b>WMZK/Wausau, WI</b> PD: Rick Hest 10 SALIVA 4 LIVE 3 HOPKIN
<b>WZZO/Allentown, PA*</b> DR: Paul Hest PD: Chris Hest 7 JET	<b>WPXC/Cape Cod, MA</b> DR: Paul Hest PD: Steve Schaefer AP: Steve Schaefer No Adds	<b>KFLY/Eugene, OR</b> DR: Paul Hest PD: Steve Schaefer SLIPKNOT	<b>WXMM/Norfolk, VA*</b> DR: John Hest PD: Jay Hest No Adds	<b>WHBE/Portsmouth, NH*</b> DR: John Hest AP: Dan Hest 7 SHINEDOWN	<b>KBER/Salt Lake City, UT*</b> DR: Steve Hest PD: Steve Hest AP: Steve Hest No Adds	<b>KRTO/Tulsa, OK*</b> DR: Steve Hest PD: Steve Hest AP: Steve Hest No Adds	<b>KBZS/Wichita Falls, TX</b> DR: Steve Hest PD: Steve Hest AP: Steve Hest No Adds
<b>WTOS/Augusta, ME</b> DR: Paul Hest PD: Steve Schaefer 1 THREE DAYS GRACE 2 HELMET	<b>WKLC/Charleston, WV</b> DR: Paul Hest PD: Steve Schaefer 1 CROSSFADE 1 HOPKIN 1 SALIVA	<b>WRCD/Fayetteville, NC*</b> DR: Paul Hest PD: Steve Schaefer 10 LIVE 1 CROSSFADE 1 THREE DAYS GRACE	<b>KFZX/Odessa, TX</b> DR: Steve Hest PD: Steve Hest No Adds	<b>WHLY/Providence, RI*</b> DR: Paul Hest PD: Steve Schaefer AP: Steve Schaefer No Adds	<b>KSRX/San Antonio, TX*</b> DR: Steve Hest PD: Steve Hest AP: Steve Hest No Adds	<b>KBRQ/Waco, TX</b> DR: Paul Hest PD: Steve Schaefer 1 DROWNING POOL	<b>WWFX/Worcester, MA*</b> DR: Steve Hest PD: Steve Hest AP: Steve Hest No Adds
<b>KLBJ/Austin, TX*</b> DR: Paul Hest PD: Steve Schaefer 1 SHINEDOWN NICKELBACK SALIVA	<b>WEBN/Cincinnati, OH*</b> DR: Paul Hest PD: Steve Schaefer AP: Steve Schaefer No Adds	<b>WSBT/Greenville, SC*</b> DR: Paul Hest PD: Steve Schaefer 10 LIVE 1 CROSSFADE 1 THREE DAYS GRACE	<b>KCLB/Palm Springs, CA</b> DR: Paul Hest PD: Steve Schaefer 1 WAGNER 4 A PERFECT CIRCLE	<b>WBWB/Raleigh, NC*</b> DR: Paul Hest PD: Steve Schaefer No Adds	<b>KZOZ/San Luis Obispo, CA</b> DR: Paul Hest PD: Steve Schaefer 1 MEGADETH	<b>KTUX/Shreveport, LA*</b> DR: Paul Hest PD: Steve Schaefer No Adds	<b>*Monitored Reporters</b> 49 Total Reporters 31 Total Monitored 18 Total Indicator Did Not Report, Playlist Frozen (1): KWHL/Anchorage, AK
<b>KOOJ/Baton Rouge, LA*</b> DR: Paul Hest PD: Steve Schaefer AP: Steve Schaefer No Adds	<b>WMMS/Cleveland, OH*</b> DR: Paul Hest PD: Steve Schaefer AP: Steve Schaefer No Adds	<b>WRVC/Huntington</b> DR: Paul Hest PD: Steve Schaefer AP: Steve Schaefer No Adds	<b>WWCT/Peoria, IL</b> DR: Paul Hest PD: Steve Schaefer 3 THREE DAYS GRACE	<b>WROV/Roanoke, VA*</b> DR: Paul Hest PD: Steve Schaefer AP: Steve Schaefer No Adds	<b>WWOG/Syracuse, NY*</b> DR: Paul Hest PD: Steve Schaefer AP: Steve Schaefer No Adds	<b>WKLTV/Traverse City, MI</b> DR: Paul Hest PD: Steve Schaefer AP: Steve Schaefer No Adds	
<b>KIOC/Beaumont, TX*</b> DR: Paul Hest PD: Steve Schaefer No Adds	<b>KNCN/Corpus Christi, TX*</b> DR: Paul Hest PD: Steve Schaefer AP: Steve Schaefer No Adds	<b>WRKR/Kalamazoo, MI</b> DR: Paul Hest PD: Steve Schaefer AP: Steve Schaefer No Adds	<b>WMMR/Philadelphia, PA*</b> DR: Paul Hest PD: Steve Schaefer AP: Steve Schaefer No Adds	<b>WRRX/Rockford, IL</b> DR: Paul Hest PD: Steve Schaefer AP: Steve Schaefer No Adds			
<b>WBUF/Bufalo, NY*</b> DR: Paul Hest PD: Steve Schaefer AP: Steve Schaefer No Adds	<b>KLAQ/El Paso, TX*</b> DR: Paul Hest PD: Steve Schaefer AP: Steve Schaefer No Adds	<b>KZZE/Medford, OR</b> DR: Paul Hest PD: Steve Schaefer AP: Steve Schaefer No Adds	<b>KDKB/Phoenix, AZ*</b> DR: Paul Hest PD: Steve Schaefer AP: Steve Schaefer No Adds				

# R&R ACTIVE ROCK TOP 50

October 15, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	PAPA ROACH Getting Away With Murder (Geffen)	1858	+11	98968	14	58/0
2	2	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1799	-14	87953	12	59/0
3	3	BREAKING BENJAMIN So Cold (Hollywood)	1690	-78	81818	25	59/0
4	4	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1498	+48	67122	11	59/0
9	5	GREEN DAY American Idiot (Reprise)	1284	+41	55475	10	56/0
6	6	LINKIN PARK Breaking The Habit (Warner Bros.)	1214	-105	59410	18	54/0
11	7	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	1196	+25	46333	19	56/0
7	8	CROSSFADE Cold (Columbia)	1189	-61	57160	37	55/0
8	9	THREE DAYS GRACE Just Like You (Jive/Zomba)	1170	-74	62922	28	55/0
10	10	GODSMACK iDRDROBOX Touche (Republic/Universal)	1157	-16	51837	13	53/0
5	11	ALTER BRIDGE Open Your Eyes (Wind-up)	1135	-204	52176	17	54/0
12	12	KORN Word Up (Epic)	1093	+50	39023	9	56/0
13	13	SLIPKNOT Duality (Roadrunner/IDJMG)	1057	+17	55964	26	56/0
14	14	SILVERTIDE Ain't Comin' Home (J/RMG)	918	+13	37068	11	55/0
20	15	U2 Vertigo (Interscope)	898	+217	40431	3	43/1
16	16	NICKELBACK Because Of You (Roadrunner/IDJMG)	834	+98	30005	6	50/1
19	17	MARILYN MANSON Personal Jesus (Nothing/Interscope)	749	+65	23079	7	50/3
18	18	KENNY WAYNE SHEPHERD Alive (Reprise)	748	+49	34051	8	49/0
15	19	LDSPTROPHETS Wake Up (Make A Move) (Columbia)	693	-173	23362	20	48/0
21	20	SKINDRED Nobody (Lava)	672	+24	18579	12	50/1
23	21	DRÖWNING PDDL Love And War (Wind-up)	620	+17	18407	8	48/1
24	22	MEGADETH Die Dead Enough (Sanctuary/SRG)	518	+18	21352	11	38/0
29	23	COLLECTIVE SOUL Counting The Days (El Music Group)	495	+77	22509	4	38/3
17	24	SALIVA Survival Of The Sickest (Island/IDJMG)	474	-260	19178	18	39/0
33	25	A PERFECT CIRCLE Imagine (Virgin)	454	+130	17266	2	33/2
27	26	HELMET See You Dead (Interscope)	446	-25	11910	9	41/0
26	27	THORNTLEY Easy Comes (Roadrunner/IDJMG)	446	-50	13295	10	40/0
22	28	A PERFECT CIRCLE Blue (Virgin)	436	-193	15172	11	40/0
30	29	DAMAGEPLAN Pride (Elektra/Atlantic)	399	-14	10405	14	31/0
32	30	KILLSWITCH ENGAGE The End Of Heartache (Roadrunner/IDJMG)	348	+20	8479	9	35/1
36	31	SUM 41 We're All To Blame (Island/IDJMG)	343	+50	6500	5	25/3
34	32	INSTRUCTION Breakdown (Geffen)	342	+25	7472	9	38/3
28	33	SHINEDOWN Simple Man (Atlantic)	336	-101	14696	20	36/0
48	34	THREE DAYS GRACE Home (Jive/Zomba)	335	+208	10333	2	48/5
39	35	SEVENDUST Face To Face (TVT)	335	+110	12426	2	34/4
25	36	NDMPDINT The Truth (Lava)	300	-200	8020	17	32/0
Debut	37	SLIPKNOT Vermilion (Roadrunner/IDJMG)	296	+210	10832	1	39/6
37	38	12 STONES Far Away (Wind-up)	280	+1	5873	11	26/0
35	39	MUSIC Freedom Fighters (Capitol)	274	-24	4739	7	31/0
38	40	USED Take It Away (Reprise)	271	+35	4689	6	24/0
41	41	MAGNA-FI Down In It (Aezra)	240	+21	9453	4	21/0
31	42	PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)	234	-157	11489	16	26/0
47	43	SHINEDOWN Burning Bright (Atlantic)	216	+87	10554	2	32/18
45	44	SUBMERSED Hollow (Wind-up)	205	+39	3489	3	31/5
Debut	45	EARSHOT Someone (Warner Bros.)	195	+128	4363	1	33/8
42	46	SPIDERBAIT Black Betty (Interscope)	195	+6	10023	6	11/0
43	47	SKILLET Open Wounds (Ardent/Lava)	172	-2	4563	3	21/1
Debut	48	KORN Another Brick In The Wall (Epic)	171	+95	14481	1	8/4
44	49	KILLERS Somebody Told Me (Island/IDJMG)	163	-6	3946	6	4/0
Debut	50	SALIVA Razor's Edge (Island/IDJMG)	147	+82	7290	1	24/14

59 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/3-10/9. 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. Arbitron Inc.). © 2004. R&R, Inc.

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
CROSSFADE So Far Away (Columbia)	29
SHINEDOWN Burning Bright (Atlantic)	18
SALIVA Razor's Edge (Island/IDJMG)	14
ATOMSHIP Withered (Wind-up)	9
EARSHOT Someone (Warner Bros.)	8
SLIPKNOT Vermilion (Roadrunner/IDJMG)	6
EXIES Ugly (Virgin)	6
THREE DAYS GRACE Home (Jive/Zomba)	5
SUBMERSED Hollow (Wind-up)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 Vertigo (Interscope)	+217
SLIPKNOT Vermilion (Roadrunner/IDJMG)	+210
THREE DAYS GRACE Home (Jive/Zomba)	+208
A PERFECT CIRCLE Imagine (Virgin)	+130
EARSHOT Someone (Warner Bros.)	+128
SEVENDUST Face To Face (TVT)	+110
JET Look What You've Done (Atlantic)	+107
NICKELBACK Because Of You (Roadrunner/IDJMG)	+98
KORN Another Brick In The Wall (Epic)	+95
SHINEDOWN Burning Bright (Atlantic)	+87

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
VELVET REVOLVER Slither (RCA/RMG)	630
JET Cold Hard Bitch (Atlantic)	484
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	452
LINKIN PARK Lying From You (Warner Bros.)	452
NICKELBACK Figured You Out (Roadrunner/IDJMG)	433
SHINEDOWN 45 (Atlantic)	416
GODSMACK Re-Align (Republic/Universal)	372
LINKIN PARK Numb (Warner Bros.)	350
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	321
TRAPT Headstrong (Warner Bros.)	313

## New & Active

JET Look What You've Done (Atlantic)  
Total Plays: 136, Total Stations: 17, Adds: 3  
RAMMSTEIN Amerika (Republic/Universal)  
Total Plays: 126, Total Stations: 14, Adds: 0  
LAMB OF GOD Laid To Rest (Prosthetic/Epic)  
Total Plays: 94, Total Stations: 13, Adds: 1  
EXIES Ugly (Virgin)  
Total Plays: 93, Total Stations: 21, Adds: 6  
DONNAS Fall Behind Me (Lookout!/Atlantic)  
Total Plays: 74, Total Stations: 8, Adds: 0  
CROSSFADE So Far Away (Columbia)  
Total Plays: 57, Total Stations: 32, Adds: 29  
ATOMSHIP Withered (Wind-up)  
Total Plays: 55, Total Stations: 11, Adds: 9  
CANDIRIA Down (Type A)  
Total Plays: 52, Total Stations: 10, Adds: 2

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



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Dan Turner, Vice President  
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RateTheMusic.com  
BY MEDIABASE

America's Best Testing Active Rock Songs  
12 + For The Week Ending 10/15/04

Artist Title (Label)	TW	LW	Famil.	Burn	18-34	M 18-24	M 25-34
BREAKING BENJAMIN So Cold (Hollywood)	4.55	4.44	94%	11%	4.64	4.77	4.46
CROSSFADE Cold (Columbia)	4.38	4.22	84%	10%	4.44	4.57	4.26
PAPA ROACH Getting Away With Murder (Geffen)	4.33	4.35	91%	10%	4.30	4.32	4.28
THREE DAYS GRACE Just Like You (Jive/Zomba)	4.31	4.26	98%	27%	4.23	4.20	4.26
SLIPKNOT Duality (Roadrunner/DJMG)	4.27	4.24	91%	15%	4.37	4.23	4.58
CHEVELLE Vitamin R (Leading Us Along) (Epic)	4.18	4.13	81%	7%	4.20	4.09	4.34
LINKIN PARK Breaking The Habit (Warner Bros.)	4.13	4.22	99%	35%	4.19	4.13	4.29
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	4.12	4.21	92%	15%	3.99	3.92	4.08
GODSMACK f/DROPBOX Touche (Republic/Universal)	4.06	3.89	77%	12%	4.18	3.95	4.48
NONPOINT The Truth (Lava)	4.05	3.95	54%	6%	3.96	4.18	3.67
VELVET REVOLVER Skitter (RCA/RMG)	4.03	3.93	91%	30%	3.99	3.76	4.30
A PERFECT CIRCLE Blue (Virgin)	4.02	4.04	58%	8%	4.23	4.09	4.42
DROWNING POOL Love And War (Wind-up)	3.96	4.00	62%	7%	3.69	3.78	3.61
KORN Word Up (Epic)	3.93	3.86	87%	14%	3.85	4.00	3.63
PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)	3.93	4.02	54%	5%	3.71	3.93	3.46
VELVET REVOLVER Fall To Pieces (RCA/RMG)	3.92	3.89	86%	19%	3.88	3.63	4.22
FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	3.92	3.84	64%	10%	3.71	3.53	3.93
GREEN DAY American Idiot (Reprise)	3.87	3.91	94%	22%	3.47	3.48	3.46
THORNLEY Easy Comes (Roadrunner/DJMG)	3.82	-	42%	5%	3.70	3.68	3.74
ALTER BRIDGE Open Your Eyes (Wind-up)	3.79	3.60	82%	19%	3.76	3.76	3.76
NICKELBACK Because Of You (Roadrunner/DJMG)	3.78	3.77	74%	17%	3.75	3.73	3.79
MEGADETH Die Dead Enough (Sanctuary/SRG)	3.74	-	43%	7%	3.65	3.50	3.86
SALIVA Survival Of The Sickest (Island/DJMG)	3.72	3.72	82%	20%	3.52	3.43	3.63
MARILYN MANSON Personal Jesus (Nothing/Interscope)	3.71	3.59	72%	17%	3.51	3.38	3.67
SHINEDOWN Simple Man (Atlantic)	3.69	3.73	81%	27%	3.74	3.87	3.56
KENNY WAYNE SHEPHERD Alive (Reprise)	3.51	-	45%	9%	3.31	2.93	3.86

Total sample size is 370 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.

## RR CANADA ROCK TOP 30

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	U2 <i>Vertigo (Interscope)</i>	711	-48	3	10/0
2	2	VELVET REVOLVER <i>Fall To Pieces (RCA/RMG)</i>	638	+22	8	10/0
5	3	ALTER BRIDGE <i>Open Your Eyes (Wind-up)</i>	478	7	12	7/0
4	4	TEA PARTY <i>The Writings... (EMI Music Canada)</i>	477	-29	11	7/0
3	5	KILLERS <i>Sombody Told Me (Island/DJMG)</i>	456	-54	19	8/0
6	6	GREEN DAY <i>American Idiot (Reprise)</i>	441	-15	10	6/0
7	7	THORNLEY <i>Come Again (Roadrunner/DJMG)</i>	381	+13	8	9/0
8	8	LINKIN PARK <i>Breaking The Habit (Warner Bros.)</i>	379	-13	16	8/0
7	7	JET <i>Rollover D.J. (Atlantic)</i>	374	-47	12	8/0
16	10	BOY <i>Same Old Song (Maple Music/Universal)</i>	289	+59	4	8/0
27	11	COLLECTIVE SOUL <i>Counting... (El Music Group)</i>	286	122	2	1/1
12	12	BRYAN ADAMS <i>Open Road (Universal)</i>	276	+2	9	5/0
10	13	FRANZ FERDINAND <i>Take Me Out (Domino/Epic)</i>	275	-46	5	1/0
14	14	PAPA ROACH <i>Getting Away With Murder (Geffen)</i>	258	0	6	7/0
20	15	JIMMY EAT WORLD <i>Pain (Interscope)</i>	255	+1	5	4/0
13	16	WAKING EYES <i>Watch Your... (Warner Music Canada)</i>	245	-26	17	7/0
16	17	TRAGICALLY HIP <i>It Can't Be... (Zoe/Rounder)</i>	244	+1	8	5/0
15	18	BILLY TALENT <i>River Below (Atlantic)</i>	229	-15	17	10/0
21	19	NICKELBACK <i>Because Of You (Roadrunner/DJMG)</i>	222	+29	3	4/0
19	20	SUM 41 <i>We're All To Blame (Island/DJMG)</i>	218	+12	6	6/0
22	21	STABDI <i>Everybody (Virgin Music Canada)</i>	199	7	15	5/0
23	22	BREAKING BENJAMIN <i>So Cold (Hollywood)</i>	191	+12	5	6/0
24	23	CHEVELLE <i>Vitamin R (Leading Us Along) (Epic)</i>	190	+13	5	3/0
28	24	GODSMACK f/DROPBOX <i>Touche (Republic/Universal)</i>	167	+16	6	4/0
21	25	TREWS <i>Tired Of Waiting (Sony Music Canada)</i>	66	-52	17	2/0
29	26	JOHN MELLENCAMP <i>Walk Tall (Island/DJMG)</i>	154	+18	4	3/0
Debu	27	PROJET ORANGE <i>Tell All... (Vik/BMG Music Canada)</i>	144	+22	4	3/0
25	28	TRAIN <i>Ordinary (Columbia)</i>	131	-38	11	5/0
27	29	R.E.M. <i>Leaving New York (Warner)</i>	125	-5	6	4/0
30	30	DASHBOARD... <i>Vindicated (Vagrant/Interscope)</i>	121	-11	14	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 10/3-10/9. 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 re-entrant after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Indicates Cancan. © 2004, R&R, Inc.

## Reporters

### Stations and their adds listed alphabetically by market

KEY: J=Jukebox, TX=Texas, OK=Oklahoma, ND=North Dakota, SD=South Dakota, NE=Nebraska, KS=Kansas, MN=Minnesota, IA=Iowa, MO=Missouri, IL=Illinois, IN=Indiana, OH=Ohio, PA=Pennsylvania, WV=West Virginia, VA=Virginia, NC=North Carolina, SC=South Carolina, TN=Tennessee, KY=Kentucky, AR=Arkansas, LA=Louisiana, MS=Mississippi, AL=Alabama, GA=Georgia, FL=Florida, HI=Hawaii, AZ=Arizona, NV=Nevada, UT=Utah, CO=Colorado, WY=Wyoming, MT=Montana, WY=Wyoming, NM=New Mexico, DE=Delaware, MD=Maryland, DC=District of Columbia, VA=Virginia, WV=West Virginia, KY=Kentucky, TN=Tennessee, NC=North Carolina, SC=South Carolina, GA=Georgia, AL=Alabama, MS=Mississippi, AR=Arkansas, LA=Louisiana, MO=Missouri, IL=Illinois, IN=Indiana, OH=Ohio, PA=Pennsylvania, WV=West Virginia, VA=Virginia, NC=North Carolina, SC=South Carolina, TN=Tennessee, KY=Kentucky, AR=Arkansas, LA=Louisiana, MS=Mississippi, AL=Alabama, GA=Georgia, FL=Florida, HI=Hawaii, AZ=Arizona, NV=Nevada, UT=Utah, CO=Colorado, WY=Wyoming, MT=Montana, 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# Fenway: The Little Label That Could

## What kind of person starts an independent label today?

I think we can all agree that it's hard to overstate the impact of Nirvana not only on the Alternative format, but on rock in general. One song was all it took to change everything about rock at the dawn of the '90s.

Imagine being at ground zero when Nirvana was breaking. Imagine being at their label, Geffen Records, when the most profound change in rock since The Beatles was re-shaping American radio. Imagine being Nirvana's A&R guy. That honor went to Mark Kates, who is now entering the next phase of his rock 'n' roll lifestyle with his independent label, Fenway Recordings.



Kurt St. Thomas

this group called The Individuals From Hoboken. I spent about six months trying to get Mission Of Burma and the label Ace Of Hearts to hire me, which they eventually did. I had the official title of Media Coordinator, but most of what I did was press. That led to a gig at Big Time Records in Los Angeles. Big Time, when I got there, was The Lime Spiders and Alex Chilton and Dumptruck — a lot of Boston stuff. Shortly after we got The Hoodoo Gurus' second album, and I was immediately in the throes of doing record promotion, dealing with WBCN vs. WFNX, Oedipus vs. Tom Lane.

I got to know people along the way. At some point people at Geffen started noticing our stuff and couldn't understand why some of it was more visible than their stuff. There was no one involved in marketing there who understood the alternative world, which probably wasn't even known as that then. This was 1987, and the A&R people decided that they needed me. They didn't feel that the marketing or, more specifically, the promotion people there knew what to do with these bands or understood the world we came from.

**KST: Who were the artists on Geffen at the time?**

**MK:** The big alternative artists were Siouxsie & The Banshees, XTC and Lloyd Cole. Eventually, they hired me, and I was in this big-time promotion department. I went from a very indie career and lifestyle to going to Cher's house to hear her new record. That happened two weeks after I started there, and I figured these guys probably did it all the time.

We had this great run that started with the next Banshees' record, which had a top 25 single. XTC had a gold record. Then it was stuff like

**"The first artist I signed was Beck, whom Tony Berg had actually been trying to sign. Without going into too much detail, I was kind of pressed into action."**

Mark Kates

The Sundays, which was the biggest thing I'd been involved with as a promotion person to that point, in terms of really being in charge. In 1989 we signed Sonic Youth.

**KST: Did you have something to do with that?**

**MK:** That would be like '88, and I was at CMJ. The band was playing the Ritz, and *Daydream Nation* was out. I had seen them before — gone to meet them, you know. I had a few different connections there, but mainly I was just a fan. The show blew my mind, and I thought to myself, "If I could sign any band in the world, it would be Sonic Youth, because despite their noise, there's so much charisma going on." It just floored me. This one show, I'll never forget.

**KST: But you were still in promotion.**

**MK:** The thing that was weird is that from the beginning of the time that I was in promotion I was doing A&R and didn't even realize it. The first day I was there I had dinner with the Banshees. Their A&R guy left two months later, and I got their 12-inch released, which was a huge deal for them at the time, because it was a U.K.-only single. I was having these amazing experiences.

So I went to the Sonic Youth show.



Mark Kates

I told Gary Gersh about it. I said, "We gotta get in there." Gary signed them, but I was, I believe, an enormous part of it. More important, I was learning how to do A&R. I had no interest in it or ambition to do it, but it was happening to me. After we signed Sonic Youth, Kim Gordon, the bass player, said to me, "The next band you should sign is Nirvana."

**KST: And Gary signed them, but, once again, you were kind of in the mix.**

**MK:** I was in the mix, but, more important, the reason that we got Nirvana was that we had Sonic Youth, and Sonic Youth were happy.

**KST: When you shifted over to the A&R department, what was the first band that you actually signed?**

**MK:** I'll tell you what happened. Gary Gersh was making a lot of noise about leaving. Artists started coming to me — people like Kim Gordon — saying, "Are you going to take over if Gary goes?" To which I said, "Sure." Bill Bennett, who was pretty much my boss from the time of *Nevermind* on, had been pushing me to do A&R because it was the only place to go for somebody like me. All I could think was, "I don't want to go to bad showcases and listen to bad demos." Little did I know that the job really had very little to do with that.

Anyway, he had been pushing me for a long time. Finally, we had some kind of party at our house one day, and that's when I had the conversation with Kim. I went into Ed Rosenblatt's office the next day and said, "If Gary leaves, I want to do A&R full-time." It was like he'd been sitting there waiting for a month in his office for me to walk in and say that.

The first thing that happened was that Gary walked into my office with Kurt Cobain and the tape of *In Utero*, which wasn't quite done but was just about done. I don't think the Scott Litt remixes had happened yet. He sort of handed the tape over. He was leaving, and I was taking the band over. That was clearly the first important thing to happen. The first artist I signed was Beck, whom Tony Berg had actually been trying to sign. Without going into too much detail, I was kind of pressed into action.

**KST: After you left Geffen you went on to another pretty incredible job, President of Grand Royal Records, which was the Beastie Boys' label.**

**MK:** I thought it was an amazing opportunity. My deal was up at Geffen, and I didn't think there was any way I would stay. I realize that the whole concept of being secure in the music business is far out of date, and it probably was even then. I got into this dialog with Mike D. based on licensing a song from him for a compilation. He was looking for somebody, and I had been thinking, "What can I do where I have more

control, where I'm not subject to a multinational company that might decide to exit the music business next week, etc?"

I went to work at Grand Royal, but then, eventually, my contract was running out and things were changing there. Once we merged with what was then the DEN Music Group, I knew I was going to have to find another situation. I decided I wanted to leave Los Angeles. There was a really big job that I was up for in New York that I think I would have gotten, but I didn't think I'd be happy in it. I started to think about coming back here to Boston. My family and I decided that this was ultimately where we wanted to live and that if we could do it now and it would work, we'd be really happy.

**"After we signed Sonic Youth, Kim Gordon, the bass player, said to me, 'The next band you should sign is Nirvana.'"**

Mark Kates

Coinciding with this, I was finding all kinds of music that I thought was really good and that deserved to be heard. I've got artists on Fenway whom I really believe in. I've put a lot of time, money and energy into Read Yellow. It seems to be happening a little faster for them in the U.K. than here, but that doesn't bother me, because you look back on the last few years, and a lot of things have worked that way. There's a great climate in the U.K. for American bands right now.

I'm really excited about the debut album by The Love Scene, which will be coming early in the new year. They are kind of a straight-ahead band from New Jersey. We did an EP with them last year. They've shown a lot of growth. I'm also excited about doing Robbers On High Street's mini-album in the U.K. They're a new young band from New York, mostly keyboard-bass music. They have great pop songs, but it's cool, and I have really high hopes for them. They're on New Line in America. And I'll probably do more stuff in the U.K. That's the way it looks today.

*Next week Kevin Stapleford takes the Alternative reins. Tell him what you're thinking at 310-788-1673 or kstapleford@radioandrecords.com.*

**"All I could think was, 'I don't want to go to bad showcases and listen to bad demos.' Little did I know that the job really had very little to do with that."**

Mark Kates

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)	2468	+71	184368	10	73/0
4	2	U2 Vertigo (Interscope)	2116	+206	178481	3	71/0
3	3	BREAKING BENJAMIN So Cold (Hollywood)	1977	-18	120271	24	60/0
5	4	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1943	+68	125755	13	67/0
7	5	JIMMY EAT WORLD Pain (Interscope)	1880	+143	120231	7	70/0
2	6	LINKIN PARK Breaking The Habit (Warner Bros.)	1879	-157	134298	19	66/0
6	7	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1761	-32	103054	11	65/0
9	8	PAPA ROACH Getting Away With Murder (Geffen)	1750	+84	92158	13	59/0
8	9	THREE DAYS GRACE Just Like You (Jive/Zomba)	1520	-192	102881	28	59/0
10	10	KILLERS Somebody Told Me (Island/DJMG)	1459	-79	110849	23	57/0
13	11	CROSSFADE Cold (Columbia)	1286	+52	54144	21	51/0
11	12	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	1219	-207	54757	19	51/0
16	13	SUM 41 We're All To Blame (Island/DJMG)	1095	+80	56269	7	65/2
12	14	SLIPKNOT Duality (Roadrunner/DJMG)	1070	-166	56262	26	47/0
19	15	MODEST MOUSE Ocean Breathes Salty (Epic)	1063	+136	57881	9	53/0
14	16	FRANZ FERDINAND Take Me Out (Domino/Epic)	1053	-121	97816	25	52/0
15	17	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	1045	-89	39571	16	56/0
20	18	SNOW PATROL Run (A&M/Interscope)	1003	+85	63063	12	50/1
17	19	USED Take It Away (Reprise)	996	+21	46962	7	60/2
23	20	CAKE No Phone (Columbia)	963	+123	39110	7	50/1
22	21	KORN Word Up (Epic)	940	+47	73033	10	48/4
18	22	TAKING BACK SUNDAY A Decade Under the Influence (Victory)	856	-89	51883	16	51/0
26	23	SKINDRED Nobody (Lava)	740	+46	27079	11	43/0
27	24	INTERPOL Slow Hands (Matador)	716	+26	66839	8	39/3
28	25	MUSE Hysteria (EastWest/Warner Bros.)	669	+6	21069	8	45/0
30	26	SOCIAL DISTORTION Reach For The Sky (Time Bomb)	668	+95	58042	6	31/0
24	27	YELLOWCARD Only One (Capitol)	664	-106	35427	16	38/0
31	28	MARILYN MANSON Personal Jesus (Nothing/Interscope)	579	+13	32495	6	32/1
37	29	GREEN DAY Boulevard Of Broken Dreams (Reprise)	573	+141	77836	3	22/8
33	30	GOOD CHARLOTTE Predictable (Daylight/Epic)	564	+18	44141	7	32/0
32	31	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	523	-23	16155	14	29/2
38	32	KILLERS Mr. Brightside (Island/DJMG)	504	+122	55061	3	40/25
36	33	DONNAS Fall Behind Me (Lookout!/Atlantic)	503	+66	18226	4	38/2
41	34	A PERFECT CIRCLE Imagine (Virgin)	450	+106	26375	2	34/4
43	35	MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	420	+115	38216	2	34/5
29	36	A PERFECT CIRCLE Blue (Virgin)	390	-241	17400	11	30/0
45	37	KEANE Somewhere Only We Know (Interscope)	366	+73	27173	3	20/2
46	38	NICKELBACK Because Of You (Roadrunner/DJMG)	337	+50	11547	3	22/1
44	39	DENVER HARBOR Picture Perfect Wannabe (Universal)	334	+32	5727	7	22/0
42	40	EXPLOSION Here I Am (Tarantula/Virgin)	333	+16	10135	5	28/0
40	41	SHINEDOWN Simple Man (Atlantic)	333	-30	15557	6	18/0
Debut	42	JET Look What You've Done (Atlantic)	312	+156	25055	1	33/7
50	43	SECRET MACHINES Nowhere Again (Reprise)	310	+39	10412	6	24/1
35	44	ALTER BRIDGE Open Your Eyes (Wind-up)	305	-140	11243	15	21/0
Debut	45	THREE DAYS GRACE Home (Jive/Zomba)	299	+208	9442	1	36/6
34	46	HOOBASTANK Same Direction (Island/DJMG)	287	-215	22660	14	33/0
47	47	GDDSMACK f/DROPBOX Touche (Republic/Universal)	275	-3	13237	13	14/0
Debut	48	FRANZ FERDINAND This Fire (Domino/Epic)	267	+132	20673	1	38/13
48	49	STREETS Dry Your Eyes (Atlantic)	265	-10	14598	4	13/0
-	50	RIDDLIN' KIDS Stop The World (Aware/Columbia)	263	+33	9050	2	19/0

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 10/3-10/9. 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, Arbitron Inc., © 2004, R&R, Inc.

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
KILLERS Mr. Brightside (Island/DJMG)	25
SWITCHFOOT This Is Your Life (Sparrow/EMI/CMG)	19
MUSIC Breakin' (Capitol)	14
FRANZ FERDINAND This Fire (Domino/Epic)	13
RISE AGAINST Give It All (Geffen)	11
GREEN DAY Boulevard Of Broken Dreams (Reprise)	8
JET Look What You've Done (Atlantic)	7
THREE DAYS GRACE Home (Jive/Zomba)	6
MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	5
SLIPKNOT Vermilion (Roadrunner/DJMG)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
THREE DAYS GRACE Home (Jive/Zomba)	+208
U2 Vertigo (Interscope)	+206
SLIPKNOT Vermilion (Roadrunner/DJMG)	+158
JET Look What You've Done (Atlantic)	+156
JIMMY EAT WORLD Pain (Interscope)	+143
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+141
MODEST MOUSE Ocean Breathes Salty (Epic)	+136
FRANZ FERDINAND This Fire (Domino/Epic)	+132
CAKE No Phone (Columbia)	+123
KILLERS Mr. Brightside (Island/DJMG)	+122

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MODEST MOUSE Float On (Epic)	806
JET Cold Hard Bitch (Atlantic)	660
VELVET REVOLVER Skithr (RCA/RMG)	656
DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)	641
LINKIN PARK Lying From You (Warner Bros.)	615
SEETHER f/AMY LEE Broken (Wind-up)	598
WHITE STRIPES Seven Nation Army (Third Man/V2)	531
SWITCHFOOT Meant To Live (Red Ink/Columbia)	512
INCUBUS Megalomaniac (Epic)	509

## New & Active

HIVES Two-Timing Touch And Broken Bones (Interscope)  
Total Plays: 251, Total Stations: 20, Adds: 1  
DOGS DIE IN HOT CARS I Love You 'Cause I Have To (V2)  
Total Plays: 247, Total Stations: 24, Adds: 2  
SLIPKNOT Vermilion (Roadrunner/DJMG)  
Total Plays: 231, Total Stations: 28, Adds: 5  
SEVENDUST Face To Face (TVT)  
Total Plays: 196, Total Stations: 15, Adds: 3  
INSTRUCTION Breakdown (Geffen)  
Total Plays: 156, Total Stations: 15, Adds: 3  
MUSIC Breakin' (Capitol)  
Total Plays: 151, Total Stations: 26, Adds: 14  
COLLECTIVE SOUL Counting The Days (El Music Group)  
Total Plays: 147, Total Stations: 8, Adds: 0  
BURDEN BROTHERS Shadow (Kirtland)  
Total Plays: 133, Total Stations: 8, Adds: 0  
BEASTIE BOYS Right Right Now Now (Capitol)  
Total Plays: 125, Total Stations: 8, Adds: 3  
BLINK-182 Down (Geffen)  
Total Plays: 113, Total Stations: 10, Adds: 0

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



# Personal Music Test Is Here!



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### America's Best Testing Alternative Songs 12 + For The Week Ending 10/15/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
JIMMY EAT WORLD Pain (Interscope)	4.14	4.17	75%	5%	4.00	3.99	4.01
KILLERS Somebody Told Me (Island/DJMG)	4.12	4.06	92%	24%	3.99	3.76	4.21
GREEN DAY American Idiot (Reprise)	4.09	4.14	97%	18%	3.92	3.78	4.05
TAKING BACK SUNDAY A Decade Under... (Victory)	4.00	4.02	75%	12%	3.73	3.69	3.78
SUM 41 We're All To Blame (Island/DJMG)	3.95	3.94	67%	8%	3.71	3.68	3.74
YELLOWCARD Only One (Capitol)	3.87	4.01	89%	21%	3.77	3.68	3.87
CHEVELLE Vitamin R (Leading Us Along) (Epic)	3.87	3.94	77%	11%	3.75	3.77	3.73
DASHBOARD... Indicated (Vagrant/Interscope)	3.84	4.03	94%	32%	3.75	3.54	3.95
FRANZ FERDINAND Take Me Out (Domino/Epic)	3.83	3.84	96%	35%	3.89	3.83	3.93
BREAKING BENJAMIN So Cold (Hollywood)	3.79	3.99	85%	26%	3.70	3.71	3.68
USED Take It Away (Reprise)	3.79	3.79	54%	8%	3.57	3.55	3.59
COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	3.78	3.94	68%	15%	3.69	3.78	3.57
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	3.75	4.00	91%	25%	3.55	3.51	3.59
CAKE No Phone (Columbia)	3.74	3.53	55%	10%	3.74	3.73	3.74
VELVET REVOLVER Fall To Pieces (RCA/RMG)	3.73	3.73	76%	18%	3.58	3.35	3.81
MODEST MOUSE Float On (Epic)	3.72	3.74	92%	41%	3.81	3.72	3.90
CROSSFADE Cold (Columbia)	3.72	3.83	66%	14%	3.56	3.42	3.73
A PERFECT CIRCLE Blue (Virgin)	3.71	3.69	52%	8%	3.63	3.72	3.52
MODEST MOUSE Ocean Breathes Salty (Epic)	3.68	3.74	58%	9%	3.72	3.78	3.67
SNOW PATROL Run (A&M/Interscope)	3.66	3.86	50%	9%	3.64	3.43	3.85
THREE DAYS GRACE Just Like You (Live/Zeppelin)	3.63	3.91	93%	41%	3.51	3.32	3.70
PAPA ROACH Getting Away With Murder (Geffen)	3.62	3.79	83%	20%	3.48	3.55	3.41
HOBBASTANK Same Direction (Island/DJMG)	3.59	3.72	88%	28%	3.48	3.54	3.42
U2 Vertigo (Interscope)	3.51	—	60%	11%	3.47	3.66	3.29
SLIPKNOT Duality (Roadrunner/DJMG)	3.46	3.58	82%	28%	3.50	3.64	3.35
ALTER BRIDGE Open Your Eyes (Wind-up)	3.46	3.54	74%	25%	3.32	3.31	3.34
LINKIN PARK Breaking The Habit (Warner Bros.)	3.45	3.77	98%	55%	3.41	3.54	3.28
KORN Word Up (Epic)	3.42	3.33	82%	25%	3.41	3.30	3.54

Total sample size is 375 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.

## ON THE RECORD

With Sean Demery PD, KITS (Live105)/San Francisco



purchase or download. I am not directly in the music-sales business; I am in the gathering-of-listeners business.

How do I feel about the format? I don't care about the format one little bit. Sure, I pay attention to the pandemic music offerings, but this isn't about being first or different; this is about attracting listeners with interesting music and content. ● The charts are good for seeing what your colleagues are gravitating toward in general, but the titles we play at KITS (Live105)/San Francisco are simply catchy little commercials for music product that the consumer might be interested in. ● Overall, I am interested in putting together musical and cerebral items that might attract a populace that Live105 can call its own. Playing the absolute right alternative music is less important to me than creating a world that's interesting to listen to. ● The music is the admission ticket that gets people into our venue. How we entertain them with topics, features and moments is how we get them to stick around for the sport.

You've got to hand it to Green Day — they might be old, but they're not afraid of anybody. This week they fend off a huge surge from a bunch of guys who are actually older than them (heck, they're even older than me) — U2 — who are left to console themselves with a No. 2 showing for "Vertigo." This means that "American Idiot" logs its fifth consecutive week in the top slot. As if that weren't impressive enough, Green Day also manage to squeeze a second track into the top 30. "Boulevard of Broken Dreams" (No. 29) continues to grow, so who says the Alt people don't know what an album is? ... Speaking of being album-oriented, how about those nutty Killers? Even as "Somebody Told Me" lingers in the top 10, they pull the Most Added track of the week right off of *Hot Fuss* in the form of "Mr. Brightside" (No. 32). Those limy know-it-alls at *NME* say, "Right now, few bands are a safer bet than The Killers." The Alt Nation seems to agree. ... More artist-driven love? Three words for you: Three Days Grace. "Home" (No. 45) becomes the third track from their self-titled debut to chart, with the biggest increases of the week. Way to go, Toronto ... And then there's Jet. It's a veritable thrill to see the Alternative format not blow off a band simply because they were good enough to cross over into such faraway places as Hot AC. "Look What You've Done" (No. 42) is just lovely, and it scores the highest debut of the week. Well done, everybody. I don't care what anybody says, you seem to know what you're doing.

— Kevin Stapleford, Alternative Editor



## Reporters

### Stations and their adds listed alphabetically by market

<b>WHRL/Albany, NY*</b> PD: John Cooper PD: Lisa Heile 4 SWITCHFOOT	<b>WAFF/Charleston, SC*</b> PD: Dave Rossi WD: Sunny Bee 12 KILLERS 6 RLD KILEY SWITCHFOOT	<b>CMX/Detroit, MI*</b> PD: Dave Rossi APD: Murray Brookshaw APD: Vince Cassano WD: Matt Franklin No Adds	<b>KTB/Houston, TX*</b> PD: Mike Ferris PD: Chris Garcia 4 LAZYBOY GUEPILLA BLACK (MARIO WIRANS) MUSIC RISE AGAINST EARSHOT LE TIGRE JEFF BUCKLEY	<b>WVAD/Madison, WI*</b> PD: Andrew Batts HOBBASTANK FRANZ FERDINAND PAPA ROACH	<b>WRRV/Newburgh, NY</b> PD: Andrew Batts HOBBASTANK FRANZ FERDINAND PAPA ROACH	<b>KNRX/Portland, OR*</b> PD: Mark Hamilton APD: Jaime Cooley No Adds	<b>KITS/San Francisco, CA*</b> PD: Sean Demery APD: Aaron Keislen No Adds	<b>WSUN/Tampa, FL*</b> PD: Paul Cillano PD: Sean Demery 1 KORN 1 GREEN DAY 1 KILLERS LOSTPROPHETS		
<b>KTZO/Albuquerque, NM*</b> PD: Scott Sheehana WD: Don Kelley 7 KILLERS SWITCHFOOT	<b>WEND/Charlotte*</b> APD: Bruce Logan PD/MD: Jack Beal SWITCHFOOT	<b>KHRO/E Paso, TX*</b> PD: Mike Preston PD/MD: Jim Garcia 3 SWITCHFOOT 2 MY CHEMICAL ROMANCE	<b>WRXZ/Indianapolis, IN*</b> PD: Lenzy Diana PD: Scott Jamison WD: Michael Young No Adds	<b>WVMS/Memphis, TN*</b> PD: Roby Cressman WD: Sydney Roberts 2 SUM 41 1 USED JET	<b>WROX/Norfolk, VA*</b> PD: Michelle Diamond WD: Bill Powers APD/MD: Stan Stabile A PERFECT CIRCLE MUSIC	<b>WBRU/Providence, RI*</b> PD: Seth Reizer WD: Andy Yan 4 INTERPOL 1 KILLERS	<b>KCOL/San Jose, CA*</b> PD/MD: John Albers 5 A PERFECT CIRCLE 4 SWITCHFOOT	<b>KFMA/Tucson, AZ*</b> PD: Matt Spry APD/MD: Stephen Kallau 36 KILLERS 10 MARILYN MANSON JET		
<b>WHX/Atlanta, GA*</b> OMD: Leslie Fran WD: Jay Harris No Adds	<b>WKX/Chicago, IL*</b> PD: Mike Stern APD/MD: Jason Jackson 15 INTERPOL 1 KILLERS FUTURE LEADERS OF THE WORLD	<b>KNAI/Fayetteville, AR</b> PD: Dave Jackson 20 A PERFECT CIRCLE 15 SLIPKNOT	<b>WPLJ/Jacksonville, FL*</b> OM: Gail Austin APD/MD: Chad Chealey THREE DAYS GRACE	<b>WLUM/Milwaukee, WI*</b> PD: Tony Jet WD: Nancy Rosenbaum 29 SPICHOAT 1 SUM 41 KILLERS	<b>KORX/Oakessa, TX</b> PD: Michael Teed JET 7 PARIS, TEXAS SLIPKNOT 7 ENES 7 A PERFECT CIRCLE	<b>KRDD/Reno, NV*</b> OM: Rob Brooks PD: Jeremy Smith APD/MD: Stan Stabile 1 BEASTIE BOYS GREEN DAY DOGS DIE IN HOT CARS JET FRANZ FERDINAND	<b>KJEE/Santa Barbara, CA</b> WD: Dave Hancock 1 HANSSOME BOY MODELING JET MUSIC	<b>KNOJ/Seattle, WA*</b> PD: Phil Manning APD: Jim Koller 4 GREEN DAY 2 MOONEY SUZUKI 1 SECRET MACHINES	<b>KMYZ/Tulsa, OK*</b> PD: Lynn Barczak WD: Corbin Fiske No Adds	
<b>WJSE/Atlantic City, NJ*</b> PD: N Parinello APD: Scott Reily WD: Steven Rapoport SWITCHFOOT KILLERS SCISSOR SISTERS RISE AGAINST ATMOSPHER JEFF BUCKLEY MUSIC	<b>WAZZ/Cincinnati, OH*</b> PD: Jeff Nagel No Adds	<b>KFRN/Fresno, CA*</b> PD: Chris Separes 1 KORN	<b>WRXZ/Kansas City, MO*</b> PD: Greg Bergen APD: Leslie WD: Jason Upton 1 MY CHEMICAL ROMANCE MUSIC JET	<b>WHTG/Monmouth, NJ*</b> PD: Mike Gavin APD/MD: Brian Phillips 7 KILLERS FRANZ FERDINAND 7 ANK RIZORLIGHT	<b>KHBZ/Oaklahoma City, OK*</b> OM: But Hurley PD: Jimmy Barbro 6 SWITCHFOOT 6 SET 1 FRANZ FERDINAND MUSIC KILLERS	<b>KRRD/Richmond, VA*</b> PD: Dustin Matthews 7 KILLERS 4 THREE DAYS GRACE 1 RISE AGAINST 1 EARSHOT	<b>KPHL/St. Louis, MO*</b> PD: Tommy Blatter WD: Jeff Frisco SWITCHFOOT STORY OF THE YEAR KILLERS FRANZ FERDINAND	<b>WHFS/Washington, DC*</b> PD: Lisa Worden APD: Lily Cartensen WD: Paul Ferriss 2 BEASTIE BOYS MUSIC FRANZ FERDINAND		
<b>KROX/Austin, TX*</b> OM: Jeff Carrel WD: Toby Ryan 5 BEASTIE BOYS 1 KORN 1 SNOW PATROL	<b>WXTN/Cleveland, OH*</b> PD: Ken Moore APD: Don Handetta WD: Tim Stars LOSTPROPHETS SALVA GREEN DAY	<b>KWJX/Fl. Myers, FL*</b> OM: John Fozz APD: Eric Hadden WD: Jim Zito 1 MY CHEMICAL ROMANCE SWITCHFOOT	<b>WRXZ/Roxville, TN*</b> PD: Anthony Pruitt SHINEDOWN	<b>KXBY/Monterey, CA*</b> PD: Mike Gavin APD/MD: Brian Phillips 12 MUSIC 3 SEVENDUST 7 ALPNOT GREEN DAY RISE AGAINST	<b>WJRR/Oakland, FL*</b> OM: Adam Cook PD: Paul Lynch APD: Rick Everett WD: Brian Dickester No Adds	<b>WROX/Richmond, VA*</b> OM: Bill Hill OM: Steve Kyrkowsky RIZORLIGHT	<b>WKRL/Syracuse, NY*</b> PD: Scott Pettibone APD/MD: Tim Hebble 1 RISE AGAINST SWITCHFOOT KILLERS	<b>WVDC/Washington, DC*</b> PD: Joe Bertozzi WD: Donnie Flynn SALVA		
<b>WRAX/Birmingham, AL*</b> PD: Susan Brown WD: Heath Lindsay SWITCHFOOT THREE DAYS GRACE KILLERS	<b>WARQ/Columbia, SC*</b> PD: Dave Stewart WD: Dave Farris 1 SEVENDUST 1 FRANZ FERDINAND SWITCHFOOT	<b>WWRD/Grand Rapids, MI*</b> PD: Bobby Duncan WD: Kevin Carnow No Adds	<b>KFTL/Lafayette, LA*</b> PD: John Farris WD: Roger Prille KILLERS FRANZ FERDINAND MY CHEMICAL ROMANCE INSTRUCTION	<b>WBUZ/Nashville, TN*</b> OM: Jim Patrick PD/MD: Russ Schaub 2 STRAIGHT RUM 1 SCISSOR SISTERS RISE AGAINST ATMOSPHER SUBMERSED JEFF BUCKLEY SWITCHFOOT JET KILLERS	<b>WJRA/Riverside, CA*</b> OM: David Cline APD/MD: David James 4 SLIPKNOT	<b>WROD/Sacramento, CA*</b> OM: Carissa Johnson PD: Ron Bacon APD: Victor WD: Jesse Collins FRANZ FERDINAND RISE AGAINST MUSIC	<b>WXSX/Tallahassee, FL</b> OM: Dave Cannon PD: Dale Fiat 7 MUSIC 1 KILLERS 1 VELVET REVOLVER 1 CHEVELLE	<b>WFSM/Wilmington, NC</b> PD: Lisa Worden APD/MD: Mike Kennedy 10 SNOW PATROL THREE DAYS GRACE KILLERS		
<b>WBCN/Rosston, MA*</b> PD: Dave Wellington APD/MD: Steven Strick THREE DAYS GRACE DOWNAS	<b>WDGE/Dallas, TX*</b> PD: Bruce Dobson APD: Alan Nye No Adds	<b>WXNR/Greenville, NC*</b> PD: Jeff Saunders APD/MD: Charles Shaw 1 GREEN DAY SWITCHFOOT FRANZ FERDINAND DOGS DIE IN HOT CARS	<b>KXTE/Las Vegas, NV*</b> PD: Chris Righty WD: Cary Brown No Adds	<b>KXND/New Orleans, LA*</b> OM: Tony Florentino APD: Nick Pantalano 2 NICKELBACK 4 SET SLIPKNOT	<b>WJRM/Philadelphia, PA*</b> PD: Jim McEneaney WD: Dan Fein No Adds	<b>KXRX/Salt Lake City, UT*</b> OM: Alan Hogue PD: Todd Hooper WD: Arlie Fyline 3 KILLERS 2 FRANZ FERDINAND	<b>WVOS/Washington, DC*</b> PD: Lynn Barczak WD: Corbin Fiske No Adds	<b>WVOK/Pittsburgh, PA*</b> PD: John Moschetti WD: Vinona F. No Adds	<b>KZON/Phoenix, AZ*</b> PD: Steve Hamilton APD/MD: Mike Levitt KILLERS MUSIC	<b>XTRA/San Diego, CA*</b> PD: Steve Hamilton APD/MD: Mike Levitt SWITCHFOOT
<b>WEDG/Buffalo, NY*</b> RISE AGAINST DOWNAS	<b>WXEG/Dallas, TX*</b> OM: Tony Hillard WD: Steve Kramer WD: Sawyer 7 SLIPKNOT	<b>WEEO/Dallas, TX*</b> OM/MD: Dan Mervett 15 KEANE	<b>KRDO/Los Angeles, CA*</b> PD: Steve Hamilton APD: Gena Southworth WD: Matt Smith 15 PAPA ROACH SHINS SLIPKNOT	<b>WXRX/New York, NY*</b> PD: Robert Cross WD: Mike Pizer 17 A PERFECT CIRCLE 1 KILLERS FRANZ FERDINAND KEANE	<b>WVOD/Pittsburgh, PA*</b> PD: John Moschetti WD: Vinona F. No Adds	<b>KNZ/San Diego, CA*</b> PD: Steve Hamilton APD/MD: Mike Levitt No Adds	<b>WVON/Washington, DC*</b> PD: Lynn Barczak WD: Corbin Fiske No Adds			

Monitored Reporters  
**POWERED BY**  
**MEDIABASE**  
82 Total Reporters  
74 Total Monitored  
8 Total Indicator  
Did Not Report, Playlist Frozen (1):  
WCYY/Portland, ME



# Expanding Its Reach

Putumayo World Music sponsors a branded tour package

Putumayo World Music was launched in 1993 to introduce people to the music of the world's different cultures. It all began when founder Dan Storper started importing artifacts and art from around the world in the early '70s. This grew into a successful clothing company, Putumayo, which began in 1975 and was sold in 1997 so Storper could concentrate his efforts on music.

Renowned for its world-music compilations, independently owned Putumayo World Music has gradually become a well-known brand in the world-music community and played an important role in the overall growth of interest in world music among the general public.

Putumayo is considered a pioneer and leader in developing the nontraditional market. Besides distributing and selling its catalog through traditional music retail channels, it has built a proprietary network of book, gift, clothing, coffee and other specialty retailers that play and sell its CDs. Not only has Putumayo established a solid foundation in North America, it has also branched out to many countries around the world.

In an effort to expand its brand in the North American market, the company hired Fabian Alsultany as Events Manager. He came to Putumayo in January, after closing his world-music management company. In addition, Alsultany produced the Africa Fete tours in the late '90s and also did a series called Viva La World, a package show that was sponsored by the French government. These and other tours and festivals he has been involved with have given him the insight and experience he brings to his new role at Putumayo.

When I talked with Alsultany the company had just launched its first Putumayo Presents tour in North America, tied in with the recent release *Latinas: Women of Latin America*. We spoke about the tour, world music's growth and the mission of Putumayo.

**R&R:** This *Latinas* tour is your first big project since joining Putumayo.

**FA:** Yes. Believe or not, this is the biggest world-music package tour to ever hit North America. We are going to be in 28 cities. Many popular world-music artists can book more dates as individual artists, such as Youssou N'Dour or Cesaria Evora, but in terms of a packaged and branded tour, this is the largest so far.

Africa Fete was the biggest package tour prior to this one, in regard to the



**Fabian Alsultany**

number of cities it traveled to, which was 18 or 19 back in 1999. Three artists touring together under one emblem doesn't happen that often. We hope to change that beginning with Putumayo Presents *Latinas: Women of Latin America*, featuring Totó La Momposina from Colombia, Mariana Montalvo from Chile

and Beló Velloso from Brazil.

What we hope to do is produce one of these branded tours on an annual basis, as well as put on Putumayo World Musical Festivals in select cities in North America and internationally. This year we have the *Latinas* package, and next year we are looking at doing something called the Mediterranean Odyssey, where we'll choose one artist from the Middle Eastern region, one from Italy or Spain and perhaps a Turkish artist and tour them together. We are still in the early stages of putting that one together.

We are also approaching this live performance concept on a more focused level. For example, this past summer we released the *Women of Africa* compilation and staged three Women of Africa concerts in association with that release. They were very successful.

**R&R:** You are focused on these concerts to help push the Putumayo brand and to sell the world-music compilations the company puts together, but I get the feeling the intent is also grander, in that you care deeply about furthering world music and world-music artists in general.

**FA:** We are all about world music here. We are a company that sells world music, and we have a vested interest in expanding the appeal of this music, but we also believe that, through music, people from all over the world can learn more about each other, and that helps bring us all together.

Through the compilations we put together we have access to a great pool of artists and musical communities around the world. We want to take advantage of that on as many levels as we can — as businesspeople and as citizens of the world community.

Many international artists who may be hugely popular in their own coun-

tries have never had the opportunity to be properly introduced in America. Through our connections and the Putumayo brand, we hope to change that.

For example, this *Latinas* tour features Totó La Momposina as the headliner. She has been legendary since the '80s in her country and within dedicated world-music circles. She has released countless albums but has never toured here. It's a real honor to actually bring her to America and, more important, to present her for the first time in the proper way.

The other artists we have chosen, Mariana Montalvo and Beló Velloso, are both newer fantastic artists whom we hope we can help to break here. We've helped them to get record deals in the U.S. and to get press stories going and to get them booking agents and to generally push it all forward.

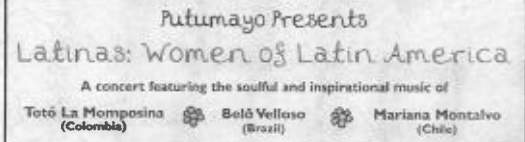
Beyond us doing this tour and selling Putumayo records, it is about us bringing a musical culture to America that rarely ever gets to have this type of package and branding behind it. We are very excited that we are able to take this tour to markets beyond the major cities, which are usually the only places that get these kinds of shows. Taking this kind of music to the heartland of America is an important personal mission of mine.

All across this country and throughout the world there is growing interest in all kinds of music from all over the world. It's a lot of fun to be part of this. We are all looking for new and different kinds of music to discover and enjoy.

**R&R:** Putumayo has established a distinctive brand. I also think it is interesting how the company — as an independent entity — has established a vast network of distribution partners beyond the traditional ways to sell music.

**FA:** There is a specific flavor of world music that Putumayo represents — music from all over the world that retains its traditional and cultural roots while being informed by contemporary movements. This music can easily be played on contemporary radio, and that same brand and musical representation can easily be translated in other ways, such as through these festival and tours.

In addition to selling music at places like Borders and Tower and other traditional outlets for music, we have a distribution network of over 3,000 nontraditional retailers who stock and sell Putumayo music. Over 1,000 of them are getting involved on one level or another in helping us to promote



## Latinas: Women Of Latin America Tour Dates

This 28-city tour features legendary Colombian singer and dancer Totó La Momposina; political activist and singer Mariana Montalvo, who offers fresh interpretations of the traditional music of Chile; and Brazil's Beló Velloso, niece of Caetano Veloso and Maria Bethania, who creates music heavily influenced by the Bahia region of Brazil.

Oct. 8	Wilmington, DE	Grand Opera House
Oct. 9	Schenectady, NY	Proctor's Theatre
Oct. 10	Westhampton Beach, NY	Westhampton Beach Performing Arts Center
Oct. 12	New York	Symphony Space
Oct. 13	Englewood, NJ	Bergen Performing Arts Center
Oct. 15	Greenville, NY	Hillwood Recital Hall
Oct. 16	Camden, NJ	Gordon Theater
Oct. 17	Bayside, NY	Queensborough Community College Theatre
Oct. 19	Providence	The Auditorium in Roberts Hall
Oct. 22	Washington, DC	Lisner Auditorium
Oct. 24/25	Hampton, VA	The American Theater
Oct. 26	Chapel Hill, NC	The Great Hall
Oct. 27	Wilmington, NC	Thalian Hall
Oct. 28	Brevard, NC	Porter Center of Performing Arts
Oct. 29	Atlanta	Rialto Center for the Performing Arts
Oct. 30	Knoxville	University Center Auditorium
Nov. 4	Albuquerque	Popejoy Hall
Nov. 6	Irvine, CA	Irvine Barclay Theatre
Nov. 7	La Jolla, CA	Mandeville Center Auditorium
Nov. 10	Santa Barbara, CA	Campbell Hall
Nov. 13	Tucson	Centennial Hall
Nov. 16	Saratoga, CA	The Claire Loftus Carriage House Theatre
Nov. 17	Davis, CA	Mondavi Center for Performance Arts
Nov. 18	Arcata, CA	Van Duzer Theatre
Nov. 19	San Rafael, CA	Marin Center
Nov. 21	Eugene, OR	Silva Concert Hall
Nov. 22	Tacoma, WA	Rialto Theatre
Nov. 23	Seattle	Moore Theatre

these shows — from simply putting concert posters up in their window to having an in-store event with the artists when they are in town for the show.

As the majors continue to consolidate, we are just one aspect of the vibrant independent music scene that is moving in to fill the void. We are just one of many independent labels that has found its niche, has built a foundation for it and is ready to expand on it.

**R&R:** I noticed that many of the dates are tied in with universities and other educational entities. Is this because these are the types of "promoters" who'll take on a show like this?

**FA:** To a certain extent that may be true. These are also the communities of people who are predisposed to enjoy this type of music most. But we also have several cultural activities directly linked to this series of concerts. Besides the show itself, the in-store appearances and the press events, we are doing a series of workshops in almost every market we are playing in.

This allows people to go beyond the music and performance and to get a little deeper into what these artists

are about and the kinds of influences that inform their music. Many world-music artists are inspired by political and social causes in their countries and address them in their music. These workshops allow people to learn more about a country's history and its musical and cultural aspects and will, therefore, allow them to understand the music that much more.

**R&R:** Lastly, it is easy for us to think that something like a *Latinas* Tour represents a close-knit community of performers and musicians — like the rock or hip-hop worlds — but, really, we are talking about distinctly different musical genres emanating from different countries, in this case Colombia, Chile and Brazil. Have these three artists ever performed together before?

**FA:** Actually, no. In fact, they are meeting for the first time as the tour starts. It will be interesting to see how they react to one another and, in the long term, if one has an influence on another.

You can reach Alsultany at 212-825-1400. For more information about Putumayo or the *Latinas* Tour, log on to [www.putumayo.com](http://www.putumayo.com).

# R&R TRIPLE A TOP 30

October 15, 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	R.E.M. Leaving New York (Warner Bros.)	571	-3	26634	8	25/0
2	2	U2 Vertigo (Interscope)	546	-23	29664	3	24/0
4	3	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	380	-15	20125	8	18/0
3	4	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	373	-32	17273	14	21/0
5	5	JAMIE CULLUM All At Sea (Verve/Universal)	317	-19	13533	19	19/0
6	6	CARBON LEAF Life Less Ordinary (Vanguard)	314	+21	12946	9	19/0
9	7	MARK KNOPFLER Boom, Like That (Warner Bros.)	301	+33	16374	5	20/0
7	8	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	274	-15	16520	10	18/0
10	9	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	267	+5	12181	12	17/0
8	10	FINGER ELEVEN One Thing (Wind-up)	267	-3	12423	16	12/0
11	11	KEANE Somewhere Only We Know (Interscope)	262	+1	12878	7	20/1
14	12	SCISSOR SISTERS Take Your Mama (Universal)	239	-5	10580	15	13/0
13	13	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	237	-14	8944	17	19/0
15	14	MAROON 5 She Will Be Loved (Octone/JRMG)	222	+1	11360	9	8/0
12	15	OZOMATLI (Who Discovered) America? (Concord)	218	-35	11153	14	18/2
16	16	SNOW PATROL Run (A&M/Interscope)	211	-6	8192	6	17/0
18	17	ELVIS COSTELLO Monkey To Man (Lost Highway)	188	+6	7238	4	14/0
20	18	CAKE No Phone (Columbia)	184	+13	9614	6	12/0
17	19	MODEST MOUSE Float On (Epic)	183	-8	8278	17	14/2
19	20	THRILLS Not For All The Love In The World (Virgin)	173	-2	4811	8	15/0
22	21	RAY LAMONTAGNE Trouble (RCA/RMG)	169	+10	7505	4	15/0
26	22	SARAH MCLACHLAN World On Fire (Arista/RMG)	168	+19	7117	6	12/1
23	23	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	161	+6	8487	4	15/1
29	24	LOW MILLIONS Eleanor (Manhattan/EMC)	159	+21	3927	3	15/0
25	25	NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)	147	-4	4861	2	12/0
28	26	FRANZ FERDINAND Take Me Out (Domino/Epic)	144	+5	6708	2	6/1
30	27	CHARLIE MARS Gather The Horses (V2)	141	+10	3383	5	12/1
27	28	CHRISTINE MCVIE Friend (Koch)	130	-15	4282	9	13/0
21	29	FINN BROTHERS Won't Give In (Nettwerk)	126	-37	5678	13	15/0
-	30	K.D. LANG Helpless (Nonesuch)	111	-12	3263	2	13/0

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
GREEN DAY Boulevard Of Broken Dreams (Reprise)	5
M. JAGGER & D. STEWART ft S. CROW Old Habits Die Hard (Virgin)	3
ROBERT RANDOLPH Nobody (Warner Bros.)	3
MOE ft JOHN HIATT The Ballad Of Curtis Loew (Sanctuary/SRG)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JET Look What You've Done (Atlantic)	+49
MARK KNOPFLER Boom, Like That (Warner Bros.)	+33
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+29
M. JAGGER & D. STEWART ft S. CROW Old Habits Die Hard (Virgin)	+28
CARBON LEAF Life Less Ordinary (Vanguard)	+21
LOW MILLIONS Eleanor (Manhattan/EMC)	+21
JHNN MAYER Daughters (Aware/Columbia)	+21
SARAH MCLACHLAN World On Fire (Arista/RMG)	+19
G. LOVE Waiting (Brushfire/Universal)	+19
BDB SCHNEIDER Cap'n Kirk (Shockorama/Vanguard)	+19

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS LONELY BOYS Heaven (Or/Epic)	219
MINDY SMITH Come To Jesus (Vanguard)	200
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	178
NORAH JONES What Am I To You? (Blue Note/EMC)	165
311 Love Song (Volcano/Zomba)	139
D. FRANKENREITER ft J. JOHNSON Free (Brushfire/Universal)	128
JET Are You Gonna Be My Girl (Atlantic)	114
DAVE MATTHEWS Oh (RCA/RMG)	111
COLDPLAY Clocks (Capitol)	110
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	104

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

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 10/3-10/9. 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

**SIMPLE KID** Starting At The Sun (Vector)

Total Plays: 109, Total Stations: 10, Adds: 0

**GAVIN DEGRAW** I Don't Want To Be (J/RMG)

Total Plays: 105, Total Stations: 4, Adds: 0

**TOOTS AND THE MAYTALS w/ ERIC CLAPTON** Pressure Drop (V2)

Total Plays: 101, Total Stations: 8, Adds: 2

**LENNY KRAVITZ** Lady (Virgin)

Total Plays: 99, Total Stations: 12, Adds: 1

**JOHN MAYER** Daughters (Aware/Columbia)

Total Plays: 99, Total Stations: 6, Adds: 0

**JET** Look What You've Done (Atlantic)

Total Plays: 96, Total Stations: 12, Adds: 1

**G. LOVE** Waiting (Brushfire/Universal)

Total Plays: 92, Total Stations: 9, Adds: 1

**RAY CHARLES ft VAN MORRISON** Crazy Love (Concord)

Total Plays: 90, Total Stations: 8, Adds: 2

**MICHAEL FRANTI** Yes I Will (Music)

Total Plays: 89, Total Stations: 9, Adds: 1

**TEARS FOR FEARS** Call Me Mellow (Universal Music)

Total Plays: 84, Total Stations: 7, Adds: 0

Songs ranked by total plays

**SNOW PATROL**  
**"RUN"**

BDS Triple A: 15\*  
BDS Alternative: 18\*

150,000 scanned  
6875-7689-8201-10435 = 4 week trend

KFOG KBCO WBOS KTCZ WXPB WGVX WXRV WTTS KROQ KNDD WWCD 91X Live105 99X & more

Produced by Garrett Lee for Big Life Management  
Mixed by Chris Lord Alge

[www.snowpatrol.net](http://www.snowpatrol.net) [www.amrecords.com](http://www.amrecords.com)

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October 15, 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.)	577	+10	6331	7	32/0
3	2	MARK KNOPFLER Boom, Like That (Warner Bros.)	445	+24	6098	5	31/0
6	3	ELVIS COSTELLO Monkey To Man (Lost Highway)	423	+19	6874	5	31/0
7	4	U2 Vertigo (Interscope)	414	+47	4400	2	27/1
2	5	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	412	-10	2739	8	22/0
5	6	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	371	-43	3614	14	24/0
10	7	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	340	+10	5404	8	27/0
8	8	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	334	-15	3603	13	24/0
4	9	FINN BROTHERS Won't Give In (Nettwerk)	334	-86	3913	12	24/0
9	10	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	327	-14	4009	11	22/0
12	11	RAY LAMONTAGNE Trouble (RCA/RMG)	315	+50	4714	5	28/0
11	12	KEANE Somewhere Only We Know (Interscope)	314	+10	3862	13	22/0
16	13	CARBON LEAF Life Less Ordinary (Vanguard)	232	+12	1226	12	17/1
19	14	BEN HARPER & BLIND BOYS OF ALABAMA Wicked Man (Virgin)	227	+26	3987	4	24/2
15	15	CHRISTINE MCVIE Friend (Koch)	219	-24	1764	10	18/0
21	16	MADELINE PEYROUX Don't Wait Too Long (Rouder)	214	+17	4671	5	21/0
13	17	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	211	-34	1359	17	13/0
17	18	THRILLS Not For All The Love In The World (Virgin)	203	-5	3258	8	18/0
22	19	NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)	190	-4	2443	5	19/0
18	20	GOMEZ Nothing Is Wrong (Hut/Virgin)	181	-27	1768	14	15/0
26	21	K.O. LANG Helpless (Nonesuch)	170	-30	1472	11	17/0
26	22	MINOY SMITH Fighting For It All (Vanguard)	168	+5	1930	2	16/0
28	23	KENNY WAYNE SHEPHERD Hey, What Do You Say (Reprise)	159	+1	684	5	12/0
23	24	OZOMATLI (Who Discovered) America? (Concord)	154	-22	1662	19	12/0
27	25	CAKE No Phone (Columbia)	152	-9	980	2	14/0
30	26	LOW MILLIONS Eleanor (Manhattan/EMC)	151	+4	1475	6	13/0
29	27	DONAVON FRANKENREITER It Don't Matter (Brushfire/Universal)	151	-7	989	8	12/0
<b>Debut</b>	28	JOSEPH ARTHUR Can't Exist (Vector)	150	+8	1801	1	20/2
<b>Debut</b>	29	DRIVE-BY TRUCKERS Never Gonna Change (New West)	145	+25	900	1	12/0
<b>Debut</b>	30	GOV'T MULE Stackjaw Jezebel (ATO/RCA/RMG)	145	+1	1926	1	15/0

34 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 10/3 - Saturday 10/9.

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**Most Added\***

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JET Look What You've Done (Atlantic)	6
MOE f/JOHN HIATT The Ballad Of Curtis LeMay (Sanctuary/SRG)	5
M. JAGGER & D. STEWART f/ S. CROW Old Habits Die Hard (Virgin)	4
ROBERT RANDOLPH Nobody (Warner Bros.)	4
WALLFLOWERS Lawyers, Guns & Money (Artemis)	4
HOTHOUSE FLOWERS Your Love Goes On (Eleven Thirty)	4
DAMIEN RICE The Blower's Daughter (Vector/Warner Bros.)	3

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
M. JAGGER & D. STEWART f/ S. CROW Old Habits Die Hard (Virgin)	+82
JET Look What You've Done (Atlantic)	+56
RAY LAMONTAGNE Trouble (RCA/RMG)	+50
U2 Vertigo (Interscope)	+47
BEN HARPER & BLIND BOYS OF ALABAMA Wicked Man (Virgin)	+26
DRIVE-BY TRUCKERS Never Gonna Change (New West)	+25
MARK KNOPFLER Boom, Like That (Warner Bros.)	+24
KASEY CHAMBERS Stronger (Warner Bros.)	+22
AMERICAN MUSIC CLUB Another Morning (Merge)	+21
ELVIS COSTELLO Monkey To Man (Lost Highway)	+19

**Syndicated Programming**

Added This Week

**World Cafe - Erica Zito 215-898-6677**

No new adds reported this week.

**Acoustic Cafe - Rob Reinhart 734-761-2043**

ERIN BODE Here, There  
 NATHAN Sunset Chaser  
 RICHARD BUCKNER Straight  
 ROBYN HITCHCOCK We're Gonna Live On  
 TOM WAITS Trampled Rose

**Reporters**

Stations and their adds listed alphabetically by market

<p>WAPS/Akron, OH                      PD/MD: Bill Greiber                      5 CLARKS                      1 KEF MY                      1 MINNIE DRIVER                      1 M. JAGGER &amp; D. STEWART v S. CROW                      1 JET                      1 CHARLOTTE MARTIN                      1 BEN HARPER &amp; BLIND BOYS OF ALABAMA</p>	<p>WNCB/Burlington*                      PD/MD: Mark Alazzahab                      1 KEF MY                      1 HEIN                      1 MICHAEL TOLLNER                      1 RAY CHARLES v VAN MORRISON</p>	<p>WTTW/Indianapolis, IN*                      PD: Brad Holtz                      MD: Laura Duncan                      No Adds</p>	<p>WGBB/Monmouth, NJ                      OM: Tom Brennan                      PD: Rich Robinson                      APD: Leo Zaccari                      MD: Jeff Ruppel                      JOHN BUTLER v U2                      FINN BROTHERS                      M. JAGGER &amp; D. STEWART v S. CROW                      ELIOT SMITH</p>	<p>WXPN/Philadelphia, PA                      OM/MD: Dan Reed                      PD: Bruce Warren                      MD: Robert Mudge                      JOHN BUTLER v U2                      FINN BROTHERS                      M. JAGGER &amp; D. STEWART v S. CROW                      AMY CORNELL                      TYPHERA BUTT</p>	<p>KFQO/San Francisco, CA*                      PD: David Benson                      APD/MD: Haley Jones                      10 RAY CHARLES v VAN MORRISON                      2 STEVE EARLE</p>	<p>WRXN/Springfield, MA*                      PD: Tom Davis                      APD: Dennis Moorhouse                      MD: Lena Williams                      ROBERT RANDOLPH                      CURT                      G. LOVE                      MOE v JOHN HIATT</p>
<p>KABQ/Albuquerque, NM                      OM: Bill May                      PD: Phil Mahoney                      MD: Scott Warmuth                      No Adds</p>	<p>WMVY/Cape Cod, MA                      PD/MD: Barbara Deacy                      1 TOM WAITS</p>	<p>KMTN/Jackson, WY                      OM: Scott Anderson                      PD/MD: Matt "Fish" Fishman                      PD/MD: ROBERT RANDOLPH                      1 JET                      1 CONROY JAMES                      1 M. JAGGER &amp; D. STEWART v S. CROW</p>	<p>KPIG/Monterey, CA                      OM: Frank Capriotti                      PD/MD: Laura Ellen Hopper                      APD: Alison Masterson                      4 R.E.M.                      1 WALLFLOWERS                      3 MADE v JOHN HIATT</p>	<p>WYEP/Pittsburgh, PA                      PD: Rosemary Welsh                      MD: Mike Scharer                      BRUCE HOBBES                      WICK CAKE &amp; THE BAD SEEDS                      MCDONALD</p>	<p>KBAC/Santa Fe, NM                      PD: Ira Gardner                      MD: Eric Williams                      4 RAY CHARLES v VAN MORRISON                      JET</p>	<p>KCLC/St. Louis, MO                      PD: Rich Reighard                      MD: Eric Williams                      2 DAMIAN RICE                      2 CONROY JAMES                      2 JEFF BUCKLEY                      2 ROBBIE ROBERTSON</p>
<p>KSPN/Aspen, CO                      PD/MD: Sam Scheff                      1 JOSEPH ARTHUR                      1 ROBBIE ROBERTSON                      1 MOE v JOHN HIATT</p>	<p>WDDO/Chattanooga, TN*                      OM/MD: Danny Howard                      5 311</p>	<p>KTBG/Kansas City, MO                      PD: Jon Hart                      MD: Bryan Johnson                      11 ROBERT RANDOLPH                      DAMIAN RICE</p>	<p>WRLT/Nashville, TN*                      OM/MD: David Hall                      APD/MD: Ray Kelly Cass                      2 TOOTS AND THE MATALS w/ ERIC CLAPTON                      CAMPY VAN BRET-HOVEN                      BARRY MILLER</p>	<p>WCLZ/Portland, ME                      PD: Herb Ivy                      MD: Brian James                      No Adds</p>	<p>KTAO/Santa Fe, NM                      OM: Mitch Miller                      PD: Brad Mckerneyer                      MD: Paddy Blas                      6 M. JAGGER &amp; D. STEWART v S. CROW                      5 ROBERT RANDOLPH                      4 MOE v JOHN HIATT                      3 NOTHOUSE FLOWERS</p>	<p>KWHY/Tucson, AZ*                      OM/MD: Tom Richards                      MD: Blaba Rogers                      MICHAEL TOLLNER                      M. JAGGER &amp; D. STEWART v S. CROW</p>
<p>KGSR/Austin, TX*                      OM: Jeff Carroll                      PD: Joey Denberg                      APD: J.R. Harshman-Rice                      MD: Susan Castle                      6 JACKSON BROWNE                      4 CHUCK PROHNET                      3 A GIRL CALLED EDDY</p>	<p>WXRT/Chicago, IL*                      OM/MD: John Fermea                      PD: Naren Wilner                      2 UNCLE DAVEY SHOW                      1 JEFF BUCKLEY                      1 BOOGIE</p>	<p>KZPL/Kansas City, MO*                      OM: Nick McCabe                      PD: Ted Edwards                      MD: Ryan "Blah" Blanton                      11 THE MOUNTAINS w/ ERIC CLAPTON</p>	<p>WHEM/Nassau, NY                      PD: Brian Capriotti                      MD: Lauren Stone                      1 BRUCE HOBBES                      1 MICHAEL FRANTI</p>	<p>KINK/Portland, OR*                      PD: Daniels Constantine                      MD: Kevin Welsh                      4 KEANE                      2 NORAH JONES                      2 MCDONALD                      1 MCDONALD                      1 LEWY KORNATZ</p>	<p>KRSH/Santa Rosa, CA*                      OM/MD: Dean Kallard                      1 TOBY LARSEN                      1 THE MOUNTAINS w/ ERIC CLAPTON</p>	<p>WVUU/Savannah, GA                      OM/MD: Bob Hessmann                      APD: Gene Martelli                      1 TOOTS AND THE MATALS w/ ERIC CLAPTON                      1 DON HENLEY</p>
<p>WRNR/Baltimore, MD                      OM: Bob Wexler                      PD: Alex Gertridge                      MD: BRUCE HOBBES                      2 LARRY KRAVITZ</p>	<p>WCBE/Columbus, OH                      OM: Tammy Allen                      PD: Dan Blandholm                      MD: Marjorie Brennan                      6 MOE v JOHN HIATT                      6 CARLA BRUNI                      6 BETH HART                      3 RULO KALEY                      3 CANTIERO</p>	<p>WOKI/Knoxville, TN*                      PD: Jim Ziegler                      4 GREEN DAY</p>	<p>WFPK/Louisville, KY                      OM: Brian Cohn                      PD: Steve Owen                      MD: BOB WEXLER                      10 JOE WYATT                      10 AMERICAN MUSIC CLUB                      10 GOTAN PROJECT</p>	<p>WXRV/Portsmouth, NH*                      PD/MD: Dana Marshall                      APD: Celia Wilner                      CURT                      ROBBIE ROBERTSON</p>	<p>WVWV/Savannah, GA                      OM/MD: Bob Hessmann                      APD: Gene Martelli                      1 TOOTS AND THE MATALS w/ ERIC CLAPTON                      1 DON HENLEY</p>	<p>WVUN/Wilmington, NC                      PD: Mark Keefe                      MD: Jerry Gerard                      2 MARK BOUSSANO                      2 WALLFLOWERS                      2 NOTHOUSE FLOWERS</p>
<p>WTMD/Baltimore, MD                      APD: Mike Matthews* Vasilakis                      DAMIAN RICE                      BLACK KEYS                      THRILLE                      C.C. ADCOCK</p>	<p>KBCO/Denver, CO*                      PD: Scott Aronoff                      MD: Keefler                      15 KENNY WAYNE SHEPHERD                      13 GREEN DAY                      7 JEFF BUCKLEY</p>	<p>WMMW/Madison, WI*                      PD: Tom Tesher                      MD: Gaby Parsons                      1 OZOMATLI</p>	<p>WZLX/Madison, WI*                      PD: Lauren MacLachlan                      APD/MD: Mike Wolf                      No Adds</p>	<p>WSTT/Portsmouth, NH*                      PD: Liz Opoka                      MD: Bob Wexler                      8 BOO BOO DOLLS</p>	<p>KMTT/Seattle, WA*                      OM/MD: Chris Mays                      APD/MD: Shawn Stewart                      M. JAGGER &amp; D. STEWART v S. CROW</p>	<p>WSUN/Wilmington, NC                      PD: Mark Keefe                      MD: Jerry Gerard                      2 MARK BOUSSANO                      2 WALLFLOWERS                      2 NOTHOUSE FLOWERS</p>
<p>KLRR/Bend, OR                      OM/MD: Doug Dovehoe                      APD: Dan Dovehoe                      CONROY JAMES</p>	<p>WDET/Detroit, MI                      PD: Andy Adams                      MD: Sherita Easley                      3 TONY JOE WHITE                      2 AMERICAN MUSIC CLUB                      2 GOTAN PROJECT</p>	<p>WGVX/Minneapolis, MN*                      MD: Dave Hamilton                      MD: Jeff Collins                      No Adds</p>	<p>XM Cafe/Network                      PD: Bill Evans                      MD: Brian Chamberlain                      6 R.E.M.                      2 DAVE NAVY                      3 ELIOT SMITH                      2 JACK Y CHAMBERLAIN                      2 WALLFLOWERS                      PETER DINKEL                      NOTHOUSE FLOWERS                      COMMON ROTARY                      COMMON ROTARY                      NOTHOUSE FLOWERS</p>	<p>WOST/Portsmouth, NH*                      PD: Eric Goffine                      APD/MD: Roger Merrill                      1 MICHAEL FRANTI                      1 JEFF BUCKLEY                      1 JEFF BUCKLEY</p>	<p>WSYR/Salt Lake City, UT*                      OM/MD: Bruce Jones                      MD: Karl Bushman                      DURAN DURAN                      GREEN DAY</p>	<p>KPRV/San Diego, CA*                      PD: Eric Goffine                      MD: Henry Ruysschaert                      APD/MD: David Harrell                      1 JEFF BUCKLEY                      1 KASEY CHAMBERS</p>
<p>WBOS/Boston, MA*                      OM: Buzz Knight                      MD: David Ginsberg                      No Adds</p>	<p>WVOD/Elizabeth City, NC                      PD: Matt Cooper                      MD: Ted Albay                      JET                      MCDONALD</p>	<p>WZEW/Mobile, AL*                      OM: Tim Camp                      PD: Jim Mahoney                      MD: Lou Ann Kazala                      MADE v JOHN HIATT</p>	<p>WFLW/New York, NY                      PD: Chuck Shagopian                      MD: Rita Heston                      ELIOT SMITH                      JOHN CALE                      JACKSON BROWNE                      AMERICAN MUSIC CLUB                      NORAH JONES</p>	<p>WOST/Portsmouth, NH*                      PD: Eric Goffine                      APD/MD: Roger Merrill                      1 MICHAEL FRANTI                      1 JEFF BUCKLEY                      1 JEFF BUCKLEY</p>	<p>WVUU/Savannah, GA                      OM/MD: Bob Hessmann                      APD: Gene Martelli                      1 TOOTS AND THE MATALS w/ ERIC CLAPTON                      1 DON HENLEY</p>	<p>KPRV/San Diego, CA*                      PD: Eric Goffine                      MD: Henry Ruysschaert                      APD/MD: David Harrell                      1 JEFF BUCKLEY                      1 KASEY CHAMBERS</p>
<p>KMMS/Bozeman, MT                      OM: Michelle Woltz                      No Adds</p>	<p>WNCV/Greenville, SC                      OM: Ellen Pittman                      PD: Kim Clark                      APD/MD: Martin Anderson                      10TH MISSISSIPPI ALLSTARS                      JOSS STONE</p>	<p>WZLX/Madison, WI*                      PD: Lauren MacLachlan                      APD/MD: Mike Wolf                      No Adds</p>	<p>WFLW/New York, NY                      PD: Chuck Shagopian                      MD: Rita Heston                      ELIOT SMITH                      JOHN CALE                      JACKSON BROWNE                      AMERICAN MUSIC CLUB                      NORAH JONES</p>	<p>WOST/Portsmouth, NH*                      PD: Eric Goffine                      APD/MD: Roger Merrill                      1 MICHAEL FRANTI                      1 JEFF BUCKLEY                      1 JEFF BUCKLEY</p>	<p>WVUU/Savannah, GA                      OM/MD: Bob Hessmann                      APD: Gene Martelli                      1 TOOTS AND THE MATALS w/ ERIC CLAPTON                      1 DON HENLEY</p>	<p>KPRV/San Diego, CA*                      PD: Eric Goffine                      MD: Henry Ruysschaert                      APD/MD: David Harrell                      1 JEFF BUCKLEY                      1 KASEY CHAMBERS</p>

POWERED BY MEDIABASE

\*Monitored Reporters

59 Total Reporters

25 Total Monitored

34 Total Indicator

# ON THE RECORD

With  
**Ira Gordon**

GM/PD, KBAC/Santa Fe, NM

When Jeffrey "Jesusmeister" Naumann called to tell me the new Ray Charles disc was scheduled to appear in my mailbox, I remarked how much I was looking forward to Charles' collaborations. Naumann told me how ill Ray was just then and how sad it was that he probably wouldn't be around to accept the



armload of Grammy awards he was bound to win for this effort. • The very next morning the news came to us that Ray had died — he had not even lived to see the release of *Genius Loves Company*, his collection of duets. The choices for KBAC/Santa Fe, NM's airplay included "Here We Go Again," with Ray the silk and Norah Jones the satin; and "Crazy Love," a live collaboration with Van Morrison. It's a shame these two didn't get the chance to work together more. • You should also check out Ray and Willie Nelson doing "It Was a Very Good Year" for a true emotional depth charge. It could have been a disaster, but instead it may send goose bumps up your arms. • Ray was an original, and his duet work shows off his generosity and exceptional voice in the autumn of his years.

**N**ote: The monitored airplay chart was affected this week by reduced spins at KTHX/Reno, NV due to an A-Z promotion. Consequently, the chart stays pretty stable ... **k.d. lang** debuts ... On the Indicator chart, **R.E.M.** hold at 1\*, **Mark Knopfler** increases to 2\*, **Elvis Costello** jumps to 3\*, and **U2** climb to 4\*, while **Steve Earle** rounds out the bulleted top 10 at 7\* ... Knocking on the top-10 door are **Ray LaMontagne**, **Keane**, **Carbon Leaf** and **Ben Harper And The Blind Boys Of Alabama** ... Other movers include **Madeleine Peyroux** (21\*-16\*), **Mindy Smith** (26\*-22\*), **Kenny Wayne Shepherd** (28\*-23\*) and **Low Millions** (30\*-26\*) ... **Joseph Arthur**, **Drive-By Truckers** and **Gov't Mule** debut ... On the Most Added side, we see early action on the **Warren Zevon** tribute, with adds on several tracks. In addition, **Moe** featuring **John Hiatt**, **Robert Randolph** and **Hothouse Flowers** are off to a good start this week ... **Jet**, **Mick Jagger & Dave Stewart** featuring **Sheryl Crow**, **Cowboy Junkies**, **Jeff Buckley**, **Norah Jones**, **Robbie Robertson**, **Ray Charles** featuring **Van Morrison** and **American Music Club** close some important holes ... Keep an eye on **Green Day**, **Damien Rice** and **Marc Broussard**.



— John Schoenberger, Triple A Editor

# AAA ARTIST OF THE WEEK

ARTIST: **R.E.M.**

LABEL: **Warner Bros.**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



It has been a long and unusual trip for R.E.M. As a band that represented many of the best aspects of the post-punk-into-alternative underground movement, they, almost in spite of themselves, ended up becoming international superstars and influencing more than one generation of artists. As they have matured, so has their sound, and last year's greatest-hits package, *Time After Time*, chronicled that evolution.

R.E.M. are now back with *Around the Sun*, a project that garnered an amazing amount of interest during its recording process. In many ways it recaptures the original influences that spawned R.E.M.'s sound in the first place — the chiming guitars of The Byrds, the pop sensibilities of The Beach Boys and the rural mystery of The Band.

R.E.M. may have struggled a bit to re-establish their musical identity after the exit of drummer Bill Berry, but Michael Stipe (vocals), Mike Mills (bass) and Peter Dinklage (guitar) have now settled into a mellower sound on this project that suits their current stature quite well.

With the help of producer Pat McCarthy, R.E.M. laid down tracks for the album in three different studios before they felt they'd achieved the right balance of technical wizardry and inspirational honesty. The three members played the majority of the instruments with a bit of help from a few other players, including frequent accompanists Bill Rieflin, Scott McCaughey and Ken Stringfellow.

Highlight tracks include the first single, "Leaving New York," "Electron

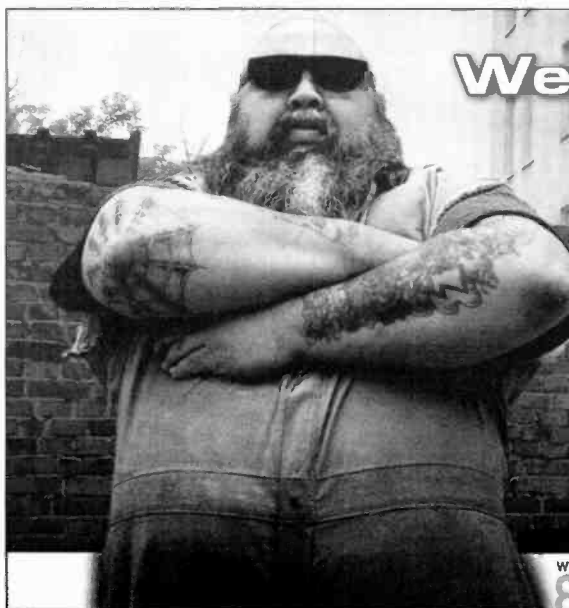
Blue," "Final Straw," "Boy in the Well," "Aftermath" and "Around the Sun."

"This record covers a lot of ground," says Buck. "To a certain degree, all eras of what we've done over the years are represented here. Some of the acoustic stuff might remind people of the *Automatic* for the *People* period, and there are a few electronic-type things that maybe are more like *Up*. We had a lot of songs, and we picked the ones we felt worked best together."

R.E.M. have always had something to say in their songs, be it on a social or a personal level, but they have rarely, as a band, championed a political cause. That has changed at this point: The band has joined a long list of high-profile artists in the America Coming Together initiative. The main thrust of the effort is to get out the vote, mainly by sponsoring a series of concerts in October dubbed Vote for Change.

Says Buck, "Generally, when we do charity stuff, it's just a matter of writing a check, and that's easy to do. But this is a really important election. We're going to decide what kind of country America is going to be. Are we going to be a country that punishes its poor people and lives in fear? This was a good year to stand up and be counted for something."

After R.E.M. finish up their involvement with the Vote For Change tour in October, they'll be laying low for the holidays. They plan to tour in Japan and Australia early next year.



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LAST WEEK	THIS WEEK	ARTIST	TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	STEVE EARLE	The Revolution Starts Now (Artemis)	646	-29	5866
2	2	KASEY CHAMBERS	Wayward Angel (Warner Bros.)	591	+43	2112
7	3	BUDDY MILLER	Universal United House Of Prayer (New West)	493	+69	1434
3	4	VARIOUS ARTISTS	Touch My Heart... (Sugar Hill)	484	-4	4652
4	5	JUNIOR BROWN	Down Home Chrome (Telarc)	481	-6	3400
8	6	CHARLIE ROBISON	Good Times (Dualtone)	428	+8	2101
5	7	TIFT MERRITT	Tambourine (Lost Highway)	427	-37	3480
6	8	VARIOUS ARTISTS	Por Vida: A Tribute To The Songs... (OR)	404	-48	5784
9	9	K. KANE & K. WELCH	You Cant... (Compass/Dead Reckoning)	382	-15	6921
10	10	TODD SNIDER	East Nashville Skyline (Oh Boy)	382	-9	6335
12	11	VARIOUS ARTISTS	The Unbroken Circle (Dualtone)	373	+10	3219
11	12	NOTORIOUS CHERRY BOMBS	The Notorious...s (Universal South)	363	-23	7041
13	13	NITTY GRITTY DIRT BAND	Welcome To Woody Creek (Dualtone)	316	-9	2212
14	14	VARIOUS ARTISTS	Beautiful Dreamer... (American Roots Publishing)	301	-3	2910
16	15	MELONIE CANNON	Melonie Cannon (Skaggs Family)	283	-1	1621
25	16	RICKY SKAGGS...	Brand New Strings (Skaggs Family)	273	+52	622
15	17	BILLY JOE SHAVER	Billy And The Kid (Compadre)	272	-24	3128
18	18	BURRITO DELUXE	The Whole Enchilada (Luna Chica)	268	+2	1689
17	19	ELEVEN HUNDRED SPRINGS	Bandwagon (Palo Duro)	267	-9	2549
19	20	DRIVE BY TRUCKERS	The Dirty South (New West)	245	-18	2005
20	21	DAVE ALVIN	Ashgrove (Yep Roc)	245	-17	7570
23	22	PAUL THORN	Are You With Me? (Back Porch/Virgin)	240	+4	2940
30	23	TOMMY JOE WHITE	The Heroines (Sanctuary/SRG)	240	+44	558
21	24	MAVIS STAPLES	Have A Little Faith (Alligator)	234	-24	2266
28	25	MELROYS	The Melroys (95 North)	224	+16	2092
<b>Debut</b>	26	NATHAN JIMSON WOOD	(Nettwerk)	223	+36	773
<b>Debut</b>	27	PETER ROWAN & TONY RICE	You Were There For Me (Rounder)	218	+22	574
27	28	MAGGIE BROWN	Maggie Brown (Riverwide)	213	0	1349
<b>Debut</b>	29	CHUCK PROPHET	Age Of Miracles (New West)	210	+22	697
22	30	CRICKETS & THEIR BUDDIES	The Crickets... (Sovereign)	206	-43	3715

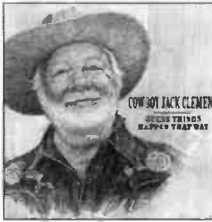
The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts.  
 For more information please visit [www.americanamusic.org](http://www.americanamusic.org).  
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## Americana Spotlight

by John Schoenberger

Artist: Cowboy Jack Clement

Label: Dualtone



Honored this year with the Americana Lifetime Achievement Award in the songwriter category, Cowboy Jack Clement has been kickin' around the music business for decades. Born in Memphis in 1931, Clements was an early rockabilly pioneer, served as a musician and producer at Sun Records' studio for many years and worked as a producer and record executive with Chet Atkins. He has collaborated with a long list of artists ranging from Johnny Cash and Charlie Pride to Townes Van Zandt and Waylon Jennings. He has also written countless songs over the years, which have been recorded by a broad spectrum of artists. After being more or less behind the scenes

for decades, Clement now steps back into the limelight with his first album in 25 years, *Guess Things Happen That Way*. Many of these songs have been in progress on one level or another nearly the entire time. The track listing includes Clement classics, brand-new tunes and a few choice covers of songs he loves. "I wanted to make a record with a collection of different stories that, when you hear it, you would imagine as a movie. I basically set out to put on an ear show!" Check out "No Expectations," "Dreaming My Dreams With You" and the title track, which features Cash on vocals.

## Americana News

Ticket sales for MerleFest 2005 will begin on Tuesday, Nov. 9. Those joining Richard Watson, Merle's son, and Doc Watson for MerleFest 2005 include BR549, Sam Bush, The Chieftains, Vassar Clements, John Cowan Band, Rodney Crowell, Donna The Buffalo, Jerry Douglas, Bela Fleck, John Hiatt, Corey Harris, Loretta Lynn, Del McCoury Band, Buddy Miller, Allison Moorer, Tim O'Brien, Railroad Earth, Peter Rowan, Darrell Scott, Earl Scruggs, Ricky Skaggs & Kentucky Thunder and many others ... Loretta Lynn has filed suit against the Sure-Fire Music Company in Nashville in an effort to regain the copyrights to "Coal Miner's Daughter," "You Ain't Woman Enough" and 112 other songs she wrote or co-wrote. In other Lynn news, MTV has added her video for "Portland, Oregon." Lynne has also received several honors and accolades lately: She was awarded Americana Music Awards for Album of the Year, for *Van Lear Rose*, and Artist of the Year and was featured in *Spin* magazine's 2004 Cool List at No. 10. Additionally, Lynn was recently nominated for the 2004 Shortlist Music Prize, and she will be honored as a BMI Icon at the performing rights organization's 52nd annual Country Awards, to be held Nov. 8 ... Glen Campbell was recently given the Western Heritage Award in Los Angeles by the Gene Autry Museum of Western Heritage. Past recipients include Willie Nelson, Johnny Cash and actors James Stewart, James Garner, Clint Eastwood and James Arness.

Note: If you have Americana news, please forward it to [jschoenberger@radioandrecords.com](mailto:jschoenberger@radioandrecords.com).

## Most Added\*

ARTIST	TITLE	LABEL(S)	ADDS
PINETOP PERKINS	Ladies Man	(M.C.)	10
TOM GILLAM	Shake My Hand	(Haydens Ferry)	7
TOM WAITS	Real Gone	(Anti/Epitaph)	6
RICHARD BUCKNER	Dents and Shells	(Merge)	6
ACOUSTIC SYNDICATE	Long Way Round	(Sugar Hill)	6
MOFRO	Lochlossa	(Independent)	6
PETER ROWAN & TONY RICE	You Were There For Me	(Rounder)	5
ELVIS COSTELLO	The Delivery Man	(Lost Highway)	5
KEVIN KINNEY	Sun Tangled Angel Revival	(Compadre)	5



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# Americana Labels

## Americana record-label contacts

It is no secret that much of the Americana music community comprises independent labels. In keeping with our independent label theme issue, we thought it would helpful to give you a comprehensive listing of Americana labels and contact information.

Label	Contact	Phone	E-Mail
95 NORTH	Bill Hurley	603-357-3666	bill_hurley@95northrecords.com
ACOUSTIC DISC	Rob Bleetstein	415-485-1229	rb1229@earthlink.net
ALLIGATOR	Tim Kolleth	773-973-7736	tim@allig.com
AMERICAN ROOTS	Tamara Saviano	615-298-2009	tsaviano@comcast.net
AMERICAN RURAL	Joy Jungers	512-357-6160	booking@markjungers.com
ANTI/EPITAPH	Krystal Prickett	213-413-7353	krystal@epitaph.com
ARTEMISE-SQUARED	Eric Cole	212-433-1847	ecole@artemisrecords.com
ATLANTIC RECORDS GROUP	Brian Corona	818-238-6838	brian.corona@atlantic-recording.com
ATO	Nick Attaway	540-456-4938	nick.attaway@musictoday.com
BACKPORCH	Sue Schrader	414-961-8350	suesch@narada.com
BAR/NONE	Glenn Morrow	201-795-9424	bamonrec@aol.com
BASIN STREET	Jack Hopke	504-483-0002	info@basinstreetrecords.com
BIG BENDER	Morris Beegle	970-613-8879	mbeegle@hapiskratch.com
BENCHMARK	Josh Baker	317-255-3780	jb@benchmarkrecords.com
BLUE LIGHT	Korby Lenker	360-319-2584	korby@korbylenker.com
BLIND PIG	Luke Welsh	415-550-6484	radio@blindpig.com
BLOODSHOT	Scott Schaefer	773-604-5300	radio@bloodshotrecords.com
BLUECORN MUSIC	Greg Ellie	713-528-6135	greg@bluecommusic.com
CALLIOPE	Michele Tayler	203-938-5544	mtayler@soniadada.com
CARNIVAL	Courtney Clay	615-259-0841	cclay@camivalmusic.net
CIMMARON	James Talley	615-329-9988	james@jamestalley.com
COMPADRE	Brad Turcotte	713-228-3847	brad@compadrecords.com
COMPASS	David Haley	615-320-7672	david@compassrecords.com
COMPENDIA	Beth Lewis	615-277-1832	blewis@compendiamusic.com
DIG MUSIC	Marty DeAnda	916-442-5344	marty@digmusic.com
DUALTONE	Lori Kampa	615-320-0620	lorikampa@dualtone.com
EMERGENT	David Marclias	615-383-4041	david@emergentmm.com
EMI MUSIC	Herb Anger	615-269-2000	herb@emicap.com
FULL LIGHT	John Condon	615-385-0001	condon@comcast.net
HIGHTONE	Darryl Anderson	510-763-8500	dander959@aol.com
HOLLYWOOD	Nick Bedding	818-560-7501	nick.bedding@disney.com
INTERSCOPE GEFFEN	James Evans	310-865-4559	james.evans@umusic.com
KOCH	Nick Hunter	615-269-4500	nhunter@audilument.com
LEAPS	Fredro Perry	718-707-7184	fredro11@earthlink.net
LITTLE DOG	Pete Anderson	818-557-1595	info@littledogrecords.com
LOST HIGHWAY	Ray Di Pietro	615-524-7805	ray.dipietro@umusic.com
LUNA CHICA	Dave Galinksi	301-962-9101	mrdave@comcast.net
M.C. RECORDS	Catherine Carpentieri	631-754-8725	mc@mc-records.com
MUSIC MAKER	Tim Duffy	919-643-2456	info@musicmaker.org
NETTWERK AMERICA	Rae Cline	310-855-0643	rae@netwerk.com
NEW WEST	Jeff Cook	866-960-7524	jeff@newwestrecords.com
NONESUCH	Peter Clancy	212-707-2893	peter.clancy@nonesuch.com
OH BOY	Al Bunetta	615-742-1250	al@ohboy.com
OR MUSIC	Jason Fisher	212-675-8200	jason@ormusic.com
PROPER MUSIC U.K.	Malcolm Mills	—	malc@proper.uk.com
RAMSEUR	Dolph Ramseur	704-262-3469	ramseurrecords@aol.com
RCA VICTOR GROUP	Dave Einstein	212-930-4485	dave.einstein@bmg.com
REBEL	Mark Freeman	434-973-5151	mrfreeman@rebelrecords.com
RED HOUSE	Linda Fahey	651-644-4161	linda@redhouserecords.com
RED INK	Howie Gabriel	212-404-0757	howard_gabriel@redmusic.com
REPRISE	Alex Coronfly	818-953-3744	acoronfly@wbr.com
RIGHTEOUS BABE	Sean O'Connell	828-252-6300	sean@musicallies.com
RIVERWIDE	Jeff Ford	225-303-0165	jford@riverwidemusic.com
ROUNDER	Brad Paul	617-218-4413	brad@rounder.com
SADDLE CREEK	Joe Schuld	913-888-6681	joesmusic@everestkc.net
SANCTUARY	Drew Murray	212-599-2757	drew.murray@sanctuarygroup.com
SCI-FI	Reis Baron	303-544-1818	reis@scifidelity.com
SIGNATURE SOUNDS	Jim Olsen	413-665-4036	info@signature-sounds.com
SKAGGS FAMILY	Michelle Nikolai	615-264-8877	michelle@skaggsfamilyrecords.com
SONY	John Vernile	212-833-4765	john_vernile@sonymusic.com
SOVEREIGN ARTISTS	Charlie Springer	310-314-4137	charlie@sovereignartists.com
SUGAR HILL	Lindsey Reed	919-489-4349	radio@sugarhillrecords.com
TELARC	Rob Saslow	216-360-9663	rsaslow@telarc.com
TEXAS MUSIC GROUP	Heinz Geissler	512-322-0617	radio@txmusicgroup.com
TONE-COOL	Richard Rosenblatt	781-263-9201	richardr@tonecool.com
UNIVERSAL SOUTH	Michael Powers	615-259-5380	michael.powers@umusic.com
VALLEY ENTERTAINMENT	Sue Stillwagon	212-974-9400	sue@valley-entertainment.com
VANGUARD	Art Phillips	310-829-9355	aphillips@vanguardrecords.com
VECTOR	Andy Moore	615-269-6600	andy@vectormgmt.com
VIRGIN	Ray Gmeiner	323-692-1388	ray.gmeiner@virgin-records.com
V2	Matt Pollack	212-320-8522	matt.pollack@v2music.com
WARNER BROS.	Julie Muncy	818-953-3567	julie.muncy@wbr.com
YEP ROC	Joe Swank	336-578-7300	joe.swank@redeyusa.com

# We Try Harder

## Independents assess their advantages and limitations

**T**he music industry's top companies continue to consolidate, creating hopes of greater operating space for smaller labels and entrepreneurs. Independent Christian record companies understand this landscape well, as they've maneuvered in and around three dominant majors for years.

R&R surveyed a handful of independent label executives in various stages of implementing their companies' strategies. This week they offer their views of the marketplace and the independent label's role in it.

### Dion Lopez

#### GM/A&R, A'postrophe

**A'postrophe's mark:** "How do we make noise in a loud world? We can't make an impact without radio and partnerships in the industry. We are putting a great deal of energy into getting radio's attention and treating every station as if it were a reporter. For example, when our artists call a particular market, nonreporters receive a call as well. Sales come from every corner of the country, regardless of whether the local station is a reporter. We want to support their efforts."

**Q4 outlook:** "Purely investment time. Since our first records do not release until January 2005, we are on a mission to multiply our marketing dollars effectively through good old-fashioned hard work and fan-base development at the grass-roots level."

**Creatively speaking:** "The public

seems to be gravitating to styles that are not so easily defined. When you hear 'Word of God Speak' by Mercy Me followed by a Pillar song, it's hard to assign what is CHR, AC or even Inspo. And independents have always started the trends. Look at Jeremy Camp, Mercy Me, Chris Rice, Grits and Out Of Eden. When Reunion was an independent, we got Rich Mullins and Michael W. Smith."

**Tuning in:** "The core of Christian radio has been its ability to remain focused on messages of hope, praise and love that draw listeners by the millions, especially in today's landscape. If Christian radio has a weakness, it's that it fails to take risks. All too often you won't see a station play a song that its listeners want to hear until it becomes a hit at every other format. If the public doesn't like the music we put out, I can live with that. If they never had a chance to hear it, I don't think I can live with that."

**Reaching radio:** "Certainly, we have to try harder. Both of our acts have already been on radio tours. We also recently flew in 11 reporters to meet the artists and hear some music. The coolest thing is that Jaci



Dion Lopez

### By Chuck Aly

Velasquez and my mom cooked dinner for them, and we got to know them on a personal level."

**Crossing over:** "We are always going to have breakout hits, because people have a desire to connect to the God they know is real. They aren't going to get it from a lyric that is wrap-ped in teenage angst or a rapper who thinks degrading women is cool. They get it from lyrics like 'Meant to Live' by Switchfoot. The song clinches the deal when it states 'We were meant to live for so much more.'"

**Over the horizon:** "We can expect more growth in the industry because there is a thirst out there for people to reconnect with their beliefs. In a world as crazy as ours we don't have to take the hard-sell approach."

### Troy Vest GM, Flicker

**The industry's biggest challenge:** "Shrinking independent retail means fewer places to break developing artists. Also, the increased overall cost of doing business and online music downloading and trading are challenges. Statistically, Christian-music consumers are as prone to use peer-to-peer file sharing for music as those who don't consume Christian music."

**Key issue:** "For rock artists in general, we can no longer break a developing artist in the Christian retail marketplace alone. In order to serve our artists well, as much effort must be put into reaching those Christian kids who shop at Best Buy and other mass merchants as is put into reaching those who shop at Christian retail."

**Q4 outlook:** "By year's end Christian-music sales will be basically flat compared to 2003. Flicker will be up year-over-year by 400%. It's been a good year."

**Creatively speaking:** "Indies move faster and have more freedom to line up with overall trends in the marketplace. As an example, we have seen harder music continue to grow in overall share. Therefore, our current roster is leaning toward the left of hard."

**Reaching radio:** "It's been extremely important for us to have someone on staff working full-time with radio. AJ Strout is one of the best in the business, and we are extremely blessed to have someone who works as hard as she does and knows radio like she does. We still

use independents for promotion and tracking, and they are very important in the overall strategy, but the direct relationship is key."

**The indie advantage:** "It's all about hard work. We must work harder and smarter than anyone else to be able to compete with the big boys."

**The hurdle:** "We are very aware of our limitations. We have to work hand-in-hand with our distributor, EMI CMG/EMM, and rely on them to help us do the right thing for our artists. The most difficult thing is keeping focused on those artists we've partnered with, especially the developing artists in the bigger music-industry system."

### Rob Poznanski

#### Director/Marketing & Promotion, Inpop

**Industry's biggest challenge:** "Trying to stay ahead of the curve. We tend to follow the leader."

**Key issue:** "Digital downloading. While it may be a hang-up at the corporate level, we are embracing promotional downloading. This is a great tool."

**Q4 outlook:** "Strong and crowded with lots of A-level acts. We have five releases, and this will be the strongest year in Inpop's five-year history. And '05 is poised to be even better."

**Creatively speaking:** "Our industry is the strongest it has ever been at discovering new talent and creating music that can compete in the mainstream. With the success of Stacie Orrico, Switchfoot and Mercy Me, there

should be no excuses, just better music. As an indie, we're just trying to find new talent that can compete with the majors. Sometimes we lose out simply because we are still finding the pieces for our machine while other labels have the machine built and well oiled."

**Tuning in:** "Testing is a strength, don't get me wrong. It has given us better Christian radio. But testing has also paralyzed playlists to the point where songs are moving out slower than ever. We are only allowed to release two singles from a CD, and then we have to start thinking about the next project. Stations have forgotten there are gold and power gold categories to put great-testing songs into."

"Radio will play a song for 52 weeks and then move it to gold. In theory, wouldn't a listener listen longer to hear their favorite song if it was spaced out more? I may be missing something in the equation here. But then, if it's a strong song

and it is selling records, I have no right to complain, I guess."

**Reaching radio:** "We have to be innovative and creative with promotions. We may not have the core artists, but we have the future core acts. I have challenged my radio team to find ways to be creative with promotions that will move units at retail but benefit our promotional partners at radio."

**Crossing over:** "From what I can see, other formats and marketplaces are starting to see our industry as another piece of the pie. They also see us as another revenue stream. While the majors have started to shrink their promotional budgets, the stations and marketplaces have seen that our checks cash too."

**The indie advantage:** "We have a very lean staff and ownership from the employee level. Everyone puts his or her heart and soul into a project. When an employee has an idea, they execute it."

**The hurdle:** "Sometimes we are hindered because we can't divide and conquer like the majors. We have one person in the vital areas, but that one person may also pinch hit in another area to make sure it is covered."

### Michael Turner GM, Shelter

**Banding together:** "We don't have that huge of a budget, so we have to use that to our advantage by relying on our relationships, particularly with our distributor, Word. It is amazing the kind of opportunities Shelter is given by working with other independent labels like Floodgate and A'Postrophe on events and ads. It is a give-and-take independent world."

**Creatively speaking:** "It is very easy for Shelter to adapt to current trends because of our flexibility. We're owned by an artist, Gary Chapman, and many artists choose to go to independent labels because they have more input. We listen to the artists and rely on what our relationships are telling us."

**The indie advantage:** "We have the freedom to turn on a dime. When quick decisions need to be made, we do it. We also

like to keep a fun atmosphere. We depend a lot on our artists and management. When someone signs with Shelter, they're agreeing to help in the whole process. We rely on each other as a team, and it works."

**The hurdle:** "In the past independents were looked at as stepchildren, but in today's environment, with corporations having to make severe cutbacks, independents can shine."



Rob Poznanski



Troy Vest



Michael Turner

**WATERMARK**  
"The Glory Of Your Name"  
#1 INSP >>> Top 15 AC  
Thank you, Radio!

---

**GEORGE ROWE**  
The new INSP-only single,  
"My Prayer (Use Me)"  
2nd MOST ADDED this week!  
WCSG, KCBI, KCFB, WJLZ!

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**TAYLOR SORENSEN**  
The new CHR/Rock single,  
"What Love Is"  
Already showing 'love':  
WJYF, WQFL, KADI, KOKF!

derek@rocketownrecords.com (or)  
andrew@rocketownrecords.com  
615.503.9994

rocketown records



# R&R CHRISTIAN AC TOP 30

October 15, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JEREMY CAMP Walk By Faith (BEC)	930	-69	22	37/0
3	2	MERCYME Here With Me (INO/Curb)	826	-21	29	38/0
4	3	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	824	+39	10	34/1
2	4	BETHANY DILLON All I Need (Sparrow/EMI CMG)	815	-45	12	33/0
6	5	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	765	+34	8	33/1
5	6	TREE63 Blessed Be Your Name (Inpop)	759	-4	36	37/0
9	7	BY THE TREE Beautiful One (Fervent)	734	+16	10	29/3
7	8	THIRD DAY I Believe (Essential/PLG)	642	-60	23	36/0
8	9	STEVEN CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	617	-84	18	32/0
11	10	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	615	-8	32	35/0
10	11	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	600	-50	15	29/0
13	12	NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	575	+78	6	28/3
23	13	CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	513	+119	2	30/5
19	14	BUILDING 429 The Space In Between Us (Word/Curb/Warner Bros.)	500	+86	5	23/2
12	15	WATERMARK The Glory Of Your Name (Rocketown)	479	-40	10	26/0
17	16	FFH Still The Cross (Essential/PLG)	468	+39	6	21/3
16	17	TELECAST The Beauty Of Simplicity (BEC)	467	-5	11	20/0
21	18	BEBO NORMAN Disappear (Essential/PLG)	443	+8	7	21/2
18	19	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	425	+19	12	19/0
22	20	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	418	+23	3	24/3
26	21	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	396	+34	3	22/2
25	22	TREVOR MORGAN Fall Down (BHT)	381	-5	10	16/0
24	23	BARLOWGIRL Never Alone (Fervent)	367	-26	13	16/0
20	24	MATTHEW WEST The End (Sparrow/EMI CMG)	340	-61	19	22/1
27	25	JEFF DEYO As I Lift You Up (Gotee)	328	+3	13	13/0
29	26	TREE63 King (Inpop)	317	+24	2	15/2
28	27	ANTHONY EVANS Here's My Life (INO)	295	-5	15	18/0
30	28	SWIFT Alive In Love (Flicker)	289	+9	7	15/1
-	29	BIG DADDY WEAVE Heart Cries Holy (Fervent)	257	+20	17	13/1
Debut	30	THIRD DAY/STEVEN CURTIS CHAPMAN/MERCYME I See Love (Lost Keyword)	251	+48	1	11/3

39 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/3-10/9. 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

**THIRD DAY** You Are Mine (Essential/PLG)  
Total Plays: 241, Total Stations: 15, Adds: 1

**NATALIE GRANT** Live For Today (Curb)  
Total Plays: 222, Total Stations: 13, Adds: 2

**SHANE & SHANE** He Is Exalted (Inpop)  
Total Plays: 199, Total Stations: 13, Adds: 1

**NICOL SPONBERG** Safe (Curb)  
Total Plays: 138, Total Stations: 8, Adds: 0

**SALVADOR** Heaven (Word/Curb/Warner Bros.)  
Total Plays: 137, Total Stations: 11, Adds: 6

**GINNY OWENS** New Song (Rocketown)  
Total Plays: 134, Total Stations: 7, Adds: 0

**NICOLE C. MULLEN** Everyday People (Word/Curb/Warner Bros.)  
Total Plays: 126, Total Stations: 6, Adds: 1

**ACROSS THE SKY** When God Ran (Creative Trust)  
Total Plays: 109, Total Stations: 5, Adds: 0

**TODD AGNEW** Still Here Waiting (Ardent)  
Total Plays: 93, Total Stations: 5, Adds: 1

**OVERFLOW** Come Home (Essential/PLG)  
Total Plays: 89, Total Stations: 5, Adds: 0

Songs ranked by total plays

## Most Added\*

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

ARTIST TITLE LABEL(S)	ADDS
SALVADOR Heaven (Word/Curb/Warner Bros.)	6
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	5
MDNK & NEAGLE Dancing With The Angels (Flicker)	5
MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	4
BY THE TREE Beautiful One (Fervent)	3
NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	3
PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	3
FFH Still The Cross (Essential/PLG)	3
THIRD...STEVEN C. CHAPMAN/MERCY... I See... (Lost Keyword)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	+119
SALVADOR Heaven (Word/Curb/Warner Bros.)	+95
BUILDING 429 The Space In Between Us (Word/Curb/Warner Bros.)	+86
NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	+78
NICHOLAS JONAS Dear God (Columbia)	+60
NATALIE GRANT Live For Today (Curb)	+50
THIRD...STEVEN C. CHAPMAN/MERCY... I See... (Lost Keyword)	+48
CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	+39
FFH Still The Cross (Essential/PLG)	+39
STEVEN CURTIS CHAPMAN Much Of You (Sparrow/EMI CMG)	+37

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MATTHEW WEST More (Universal South/EMI CMG)	476
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	450
SELAH You Raise Me Up (Curb)	429
DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	402
KUTLESS Sea Of Faces (BEC)	388
NEWSBOYS You Are My King (Amazing Love) (Sparrow/EMI CMG)	354
MERCYME Word Of God Speak (INO)	350
MERCYME I Can Only Imagine (INO/Curb)	348
NEWSBOYS He Reigns (Sparrow/EMI CMG)	339
MICHAEL W. SMITH You Are Holy (Prince Of Peace) (Reunion)	311

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



# everlife "evidence"

Adding to AC & INSP radio this Friday! Already #26 at CHR!

32 spins this week at RADIO DISNEY!

Spinning now at AC/INSP

Detections this week at

KSBJ-Houston, WMCU-Miami, WQCK-Baton Rouge, WTCR-Huntington, WFRN-South Bend, KGTS-College Place, WECC-Brunswick, WCVK-Bowling Green, WCDR-Dayton, WJLZ-Norfolk, WAYR-Brunswick, WGNV-Wausau, KNLB-Lake Havasu City & more!

# Phil Baquie "I Fall"



Promotion: [www.shelterrecords.com](http://www.shelterrecords.com) Shannon Becker [shannon@shannonbecker.com](mailto:shannon@shannonbecker.com) or Linda Meyers [aspemeyers@email.msn.com](mailto:aspemeyers@email.msn.com)

**CHR TOP 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	TOBYMAC <i>Gone (ForeFront/EMI CMG)</i>	1019	+61	8	29/1
1	2	SANCTUS REAL <i>Everything... (Sparrow/EMI CMG)</i>	967	-34	19	24/0
3	3	BY THE TREE <i>Beautiful One (Fervent)</i>	941	+36	14	26/1
4	4	BETHANY DILLON <i>All I Need (Sparrow/EMI CMG)</i>	929	+26	11	24/0
5	5	SHAWN MCDONALD <i>Gravity (Sparrow/EMI CMG)</i>	924	+21	13	23/0
7	6	PAUL WRIGHT <i>You're Beautiful (Gotee)</i>	738	+9	15	22/1
8	7	RACHAEL LAMPA <i>When I Fail (Word/Curb/Warner Bros.)</i>	704	+31	10	21/0
6	8	BARLOWGIRL <i>Never Alone (Fervent)</i>	680	-164	27	18/0
9	9	JEREMY CAMP <i>Stay (BEC)</i>	640	-31	20	19/0
13	10	BIG DISMAL <i>Rainy Day (Lost Keyword)</i>	615	+46	5	24/1
12	11	AUDIO ADRENALINE <i>Miracle (ForeFront/EMI CMG)</i>	594	-18	11	19/0
10	12	OUT OF EDEN <i>Soldiers (Gotee)</i>	553	-72	13	16/0
15	13	TREE63 <i>King (Inpop)</i>	540	+30	6	22/2
17	14	DAY OF FIRE <i>Cornerstone (Essential/PLG)</i>	538	+53	5	20/0
11	15	MERCYME <i>Here With Me (INO/Curb)</i>	535	-87	29	13/0
18	16	BUILDING 429 <i>The Space... (Word/Curb/Warner Bros.)</i>	520	+54	5	19/2
27	17	MAT KEARNEY <i>Undeniable (Inpop)</i>	419	+56	2	22/1
22	18	NEWSBOYS <i>Presence... (Sparrow/EMI CMG)</i>	414	+34	4	16/1
21	19	TODD AGNEW <i>Reached Down (Ardent)</i>	390	-2	5	16/0
19	20	SWITCHFOOT <i>Meant To Live (Red Ink/Columbia)</i>	386	-32	14	7/0
26	21	HAWK NELSON <i>Every Little Thing (Tooth &amp; Nail)</i>	385	+18	12	14/1
23	22	IAN ESKELIN <i>Shout (Inpop)</i>	377	-3	5	16/0
16	23	D. CROWDER... <i>Open Skies (Sixsteps/Sparrow/EMI CMG)</i>	366	-127	19	11/0
20	24	JADON LAVIK <i>Following You (BEC)</i>	357	-38	18	9/0
25	25	JEREMY CAMP <i>Walk By Faith (BEC)</i>	335	-38	9	8/0
30	26	EVERLIFE <i>Evidence (Tovah/SHELTER)</i>	319	+28	3	12/1
Debut	27	MUTE MATH <i>Control (Teleprompt/Word/Curb/Warner Bros.)</i>	282	+45	1	13/2
24	28	MATTHEW WEST <i>The End (Sparrow/EMI CMG)</i>	277	-101	17	9/0
29	29	STEVEN C. CHAPMAN <i>All Things... (Sparrow/EMI CMG)</i>	272	-36	16	9/0
Debut	30	PILLAR <i>Rewind (Flicker/EMI CMG)</i>	265	+25	1	13/0

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 10/3 - Saturday 10/9.  
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**New & Active**

**BEBO NORMAN** *Disappear (Essential/PLG)*  
Total Plays: 259, Total Stations: 10, Adds: 0  
**KIERRA SHEARD** *You Don't Know (EMI Gospel)*  
Total Plays: 243, Total Stations: 8, Adds: 1  
**FM STATIC** *Definitely Maybe (Tooth & Nail)*  
Total Plays: 241, Total Stations: 9, Adds: 2  
**OVERFLOW** *Better Place (Essential/PLG)*  
Total Plays: 226, Total Stations: 10, Adds: 0  
**STACIE ORRICO** *I Could Be The One (ForeFront)*  
Total Plays: 226, Total Stations: 7, Adds: 0

**SKILLET** *A Little More (Ardent/Lava)*  
Total Plays: 204, Total Stations: 9, Adds: 2  
**BDA** *Maybe You (Creative Trust)*  
Total Plays: 191, Total Stations: 8, Adds: 3  
**THIRD DAY** *You Are Mine (Essential/PLG)*  
Total Plays: 178, Total Stations: 10, Adds: 1  
**BIG DADDY WEAVE** *Set Me Free (Fervent)*  
Total Plays: 174, Total Stations: 5, Adds: 0  
**NATE SALLIE** *Save Me (Curb)*  
Total Plays: 166, Total Stations: 6, Adds: 0

**ROCK TOP 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	TOBYMAC <i>Gone (ForeFront/EMI CMG)</i>	403	+42	7	32/1
1	2	THOUSAND FOOT... <i>Faith, Love... (Tooth &amp; Nail/EMC)</i>	371	+7	13	32/3
3	3	MOURNING SEPTEMBER <i>Glorietta (Floodgate)</i>	369	+9	13	22/1
5	4	KIDS IN THE WAY <i>Phoenix (Flicker)</i>	306	+25	10	24/0
4	5	KUTLESS <i>Not What You See (BEC)</i>	296	-3	16	24/0
9	6	SKILLET <i>Open Wounds (Ardent/Lava)</i>	258	+25	8	27/1
6	7	TAIT <i>Reconnecting (ForeFront/EMI CMG)</i>	258	-5	14	26/0
10	8	12 STONES <i>Far Away (Wind-up)</i>	246	+16	11	27/0
7	9	NATE SALLIE <i>Without You (Curb)</i>	238	0	9	21/1
8	10	DAY OF FIRE <i>Cornerstone (Essential/PLG)</i>	230	-5	7	29/1
12	11	FM STATIC <i>Definitely Maybe (Tooth &amp; Nail)</i>	227	+7	7	18/1
13	12	NUMBER ONE GUN <i>You Fail... (Salvage/Floodgate)</i>	226	+12	13	16/1
15	13	POOR MAN'S RICHES <i>Energy (Word Of Mouth)</i>	214	+8	7	19/0
17	14	FURTHER SEEMS FOREVER <i>Hide Nothing (Tooth &amp; Nail)</i>	204	+32	5	19/1
16	15	TODD SMITH <i>Alive (Curb)</i>	189	-16	11	22/0
11	16	JEREMY CAMP <i>Stay (BEC)</i>	185	-38	20	17/0
19	17	MUTE MATH <i>Control (Teleprompt/Word/Curb/Warner Bros.)</i>	181	+25	3	21/1
20	18	SANCTUS REAL <i>Alone (Sparrow/EMI CMG)</i>	175	+20	3	20/4
23	19	PROJECT 86 <i>Safe Haven (Tooth &amp; Nail)</i>	157	+21	11	19/1
14	20	LAST TUESDAY <i>Beat Dependent (DUG)</i>	145	-67	14	18/1
21	21	GRETCHEN <i>Fading (Independent)</i>	139	-5	4	18/0
22	22	EVER STAYS RED <i>I'll Tell The World (Wrinkle Free)</i>	138	0	4	17/0
25	23	FALLOUT <i>Somewhere In Between (Be3)</i>	133	+2	4	12/1
24	24	UNDEROATH <i>Reinventing Your Exit (Independent)</i>	133	+1	8	8/1
Debut	25	ROPER <i>Amplify (5 Minute Walk)</i>	132	+53	1	13/4
26	26	IAN ESKELIN <i>Shout (Inpop)</i>	130	+3	2	14/1
27	27	TREE63 <i>King (Inpop)</i>	116	0	2	13/1
29	28	STAPLE <i>Pop (Flicker)</i>	113	+6	2	13/1
Debut	29	AUDIO ADRENALINE <i>Miracle (ForeFront/EMI CMG)</i>	93	-3	1	10/0
Debut	30	HAWK NELSON <i>Take Me (Tooth &amp; Nail)</i>	93	-3	1	2/0

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 10/3 - Saturday 10/9.  
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**New & Active**

**DROWNING JONAH** *Compromise (Independent)*  
Total Plays: 88, Total Stations: 4, Adds: 0  
**TODD AGNEW** *Reached Down (Ardent)*  
Total Plays: 87, Total Stations: 4, Adds: 0  
**ONE DAY LESS** *Blinded (Independent)*  
Total Plays: 82, Total Stations: 6, Adds: 1  
**OVERFLOW** *Better Place (Essential/PLG)*  
Total Plays: 72, Total Stations: 7, Adds: 1  
**GRAND PRIZE** *King Of Kings (A' postrophe)*  
Total Plays: 68, Total Stations: 7, Adds: 1

**STARFIELD** *Revolution (Sparrow/EMI CMG)*  
Total Plays: 67, Total Stations: 8, Adds: 0  
**RELIANT K** *Be My Escape (Gotee)*  
Total Plays: 60, Total Stations: 10, Adds: 9  
**AFTER THE ORDER** *Be There (Independent)*  
Total Plays: 59, Total Stations: 5, Adds: 0  
**THIRD DAY** *Til The Day I Die (Essential/PLG)*  
Total Plays: 56, Total Stations: 10, Adds: 2  
**CHARITY VON** *Weight Of The World (Slanted)*  
Total Plays: 56, Total Stations: 8, Adds: 0

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**INSPO TOP 20**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	WATERMARK The Glory Of Your Name (Rocketown)	397	+11	12	22/0
4	2	BEBO NORMAN Disappear (Essential/PLG)	361	+37	8	20/0
3	3	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	361	+15	7	22/0
5	4	FFH Still The Cross (Essential/PLG)	353	+34	8	21/0
2	5	STEVEN C. CHAPMAN All Things... (Sparrow/EMI CMG)	326	-41	17	17/0
9	6	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	279	+58	5	17/1
6	7	CHRIS RICE Go Light Your World (Rocketown)	266	-2	14	14/0
10	8	FERNANDO ORTEGA Take Heart, My Friend (Curb)	245	+27	7	19/1
7	9	JEREMY CAMP Walk By Faith (BEC)	241	-21	18	14/0
8	10	DESPERATION Beauty Of The Lord (Integrity/Vertical)	235	+5	12	12/0
13	11	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	202	+19	8	13/0
18	12	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	183	+54	2	16/5
14	13	NEWSBOYS Presence... (Sparrow/EMI CMG)	172	+11	3	14/2
15	14	ALLEN ASBURY This Is My Father's World (Doxology)	166	+18	4	10/0
12	15	ANTHONY EVANS Here's My Life (INO)	166	-21	11	12/0
11	16	AVALON You Were There (Sparrow/EMI CMG)	164	-39	20	9/0
16	17	TREE63 Blessed Be Your Name (Inpop)	142	-4	7	7/0
19	18	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	132	+14	2	7/1
Debut	19	THIRD DAY You Are Mine (Essential/PLG)	129	+29	1	10/3
Debut	20	JOYCE MARTIN This Is My Prayer (Spring Hill)	126	+10	1	11/0

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 10/3 - Saturday 10/9.  
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**Rhythmic Specialty Programming**

RANK	ARTIST TITLE LABEL(S)
1	GRITS Hittin' Curves (Gotee)
2	JOHN REUBEN Life Is Short (Gotee)
3	OUT OF EDEN Soldiers (Gotee)
4	SOUL PURPOSE Bounce With Me (BEC)
5	MARS ILL Planes And Trains (Gotee)
6	LOJIQUE Adrenaline Rush (Illect)
7	STU DENT iRELIC Portable Eclipse (Illect)
8	M.O.C. Blase (Move)
9	PEACE OF MIND We Gon A Make It (BEC)
10	DISCIPLES OF CHRIST (D.O.C.) Antidote (Disciples Of Christ/Throne Room)

**CHRISTIAN AC TOP 30 INDICATOR**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	CHRISTOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	858	+76	9	31/4
1	2	BETHANY DILLON All I Need (Sparrow/EMI CMG)	852	-2	12	31/0
3	3	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	802	+32	8	30/1
5	4	BY THE TREE Beautiful One (Fervent)	740	+1	13	28/0
11	5	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	646	+77	6	25/2
8	6	FFH Still The Cross (Essential/PLG)	640	+5	9	25/0
6	7	JEREMY CAMP Walk By Faith (BEC)	631	-65	21	23/0
7	8	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	623	-18	12	23/0
10	9	NEWSBOYS Presence... (Sparrow/EMI CMG)	614	+39	6	26/1
14	10	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	579	+81	3	28/3
4	11	STEVEN C. CHAPMAN All Things... (Sparrow/EMI CMG)	563	-186	18	18/0
9	12	BEBO NORMAN Disappear (Essential/PLG)	560	-22	13	22/0
15	13	BUILDING 429 The Space... (Word/Curb/Warner Bros.)	499	+60	5	22/1
13	14	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	499	-1	12	18/0
12	15	MERCYME Here With Me (INO/Curb)	480	-60	23	17/1
18	16	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	428	+22	3	23/1
17	17	TELECAST The Beauty Of Simplicity (BEC)	412	-23	8	17/0
16	18	BARLOWGIRL Never Alone (Fervent)	393	-44	16	16/0
20	19	TREVOR MORGAN Fall Down (BHT)	379	-5	11	17/0
19	20	WATERMARK The Glory Of Your Name (Rocketown)	379	-6	10	19/1
26	21	THIRD DAY You Are Mine (Essential/PLG)	363	+114	2	20/3
22	22	JEFF DEYO As I Lift You Up (Gotee)	325	-15	10	12/0
21	23	ANTHONY EVANS Here's My Life (INO)	279	-81	15	13/0
23	24	CHRIS RICE Go Light Your World (Rocketown)	253	-59	15	14/0
24	25	BIG DADDY WEAVE Set Me Free (Fervent)	244	-21	9	12/0
Debut	26	TREE63 King (Inpop)	234	+50	1	14/3
Debut	27	CAEDMON'S CALL There's Only One... (Essential/PLG)	233	+28	1	12/1
25	28	NICOL SPONBERG Safe (Curb)	233	-25	3	11/0
27	29	SHANE & SHANE He Is Exalted (Inpop)	232	-12	3	13/0
28	30	BIG DISMAL Rainy Day (Lost Keyword)	222	-6	2	12/1

34 AC reporters. Songs ranked by total plays for the airplay week of Sunday 10/3 - Saturday 10/9.  
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**New & Active**

<b>TODD SMITH</b> Turn To You (Curb) Total Plays: 217, Total Stations: 10, Adds: 0	<b>OVERFLOW</b> Come Home (Essential/PLG) Total Plays: 195, Total Stations: 9, Adds: 0
<b>TODD AGNEW</b> Still Here Waiting (Ardent) Total Plays: 209, Total Stations: 11, Adds: 1	<b>NICOLE C. MULLEN</b> Everyday People (Word/Curb/Warner Bros.) Total Plays: 184, Total Stations: 9, Adds: 1
<b>NEWSNOW</b> When God Made You (Reunion/PLG) Total Plays: 205, Total Stations: 11, Adds: 3	<b>ACROSS THE SKY</b> When God Ran (Creative Trust) Total Plays: 184, Total Stations: 9, Adds: 0
<b>MONK &amp; NEAGLE</b> Dancing With The Angels (Flicker) Total Plays: 204, Total Stations: 11, Adds: 4	<b>BUILDING 429</b> Glory Defined (Word/Curb/Warner Bros.) Total Plays: 178, Total Stations: 8, Adds: 1
<b>AMY GRANT</b> The Water (Word/Curb/Warner Bros.) Total Plays: 196, Total Stations: 9, Adds: 0	<b>IAN ESKELIN</b> Magnify (Inpop) Total Plays: 149, Total Stations: 7, Adds: 0

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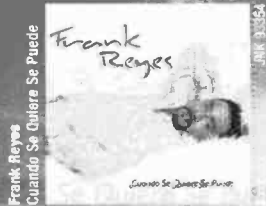
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**JACKIE MADRIGAL**  
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# The Rebirth Of Independents

How indie labels got back in the game

**L**ike the general market, the Latin recording industry is facing challenging times. Companies are merging, there have been layoffs, and many well-known artists are without record contracts. Other record companies are specializing in particular genres, like pop, and not signing or developing tropical and regional Mexican acts. This is why independent labels are so important.

As we have seen when the majors faced challenges in the past, independent labels are springing up whose job it is to develop new artists who are later signed by the majors. The cycle goes on, and this is the place where the industry finds itself again.

Ex-major-label executives and others are taking advantage of the opportunities arising from the industry's current state and building independent labels. Among them are SGZ Entertainment President George Zamora, who previously headed Sony Discos and, later, Warner Music Latina, and his partner in SGZ, Sergio George, who is considered one of Latin music's top producers. Mexa Entertainment is headed by former EMI Latin VP Miguel Trujillo, and leading Ole Entertainment is former Sony Discos Chairman Oscar Llord.

Of the established indie labels, J&N Records, Balboa and MP are some that have been able to establish artists and stay independent. J&N is distributed by Sony. MP used to be but now handles its own distribution.

One thing is for certain: It's not easy to stay alive when competing in the major leagues. "The business has turned around so much in terms

of sales," says MP President Tony Moreno. "The majors control the chain stores completely. They won't let any independents get in, and the stores would rather deal with one person instead of dealing with indies."



George Zamora

"That has closed the door for independents. Four or five years ago the chain stores used to buy from the independents. Now they don't." To stay alive, an indie has to be distributed by a major, says Moreno.

## New On The Block

But while it may not be easy to succeed, the men behind some of the up-and-coming indie labels think the outlook is much brighter. Each of these new independents is concentrating on a particular music genre, although all say that they are not closed to the idea of expanding.

SGZ, for example, focuses on tropical and urban music. "The label has a stronghold in East Coast repertoire, tropical and urban," Zamora says. "Sergio George, who is a great producer, and I feel we need to focus our strength where we feel our strength is."

"The urban market is definitely huge — look at what is happening with reggaeton. They are the biggest-selling artists on the entire East

Coast. Every niche has its own thing. That doesn't mean we will concentrate only on tropical and urban, but that is our foundation."

Mexa is focusing on Mexican music. "I wanted to represent Mexican music in a more dignified way," Trujillo wrote in an article for R&R ("Understanding Regional Mexican Music," 9/10). "Mexa Entertainment is a company that is 100% dedicated to Mexican music. We wanted to help companies promote their

**"Being independent allows you to work from another standpoint, a place where ideas aren't shot down because they don't fit the current corporate mold."**

Miguel Trujillo

music in a professional way that would be reflected in sales, as well as help individual artists promote their music and be hired to play events or dances." Mexa Music and SGZ are both distributed by Sony Music Norte.

Ole Music, which falls under Ole Entertainment, has released such artists as Charlie Zaa and Elvis Crespo with great success. Ole, like Mexa, performs several other functions, including artist management and marketing.

## Why It Works

"We feel that the future is in the hands of independents to make new music and new artists," says Zamora. "The way the market is and the flow of the major labels make it difficult for them to create new artists



**UNTOUCHABLE** Intocable continue to top the charts with their music, and they are working on a new album for release early next year. Here they are with KEJS/Lubbock, TX DJ La Chiflada.

in the same way they spend their money on the heavyweight market of their established artists.

"We operate very small. Our overhead is small, and we are going to maintain it that way, because we would rather spend money on making the right records and doing the right marketing than worrying about how much we pay in rent."

Trujillo agrees, saying, "Being independent allows you to work from another standpoint, a place where ideas aren't shot down because they don't fit the current corporate mold."

Zamora points out that artists feel more appreciated at a small label. "They feel like they are part owner of the company, and the employees we have feel a morale boost when someone like Tito Nieves breaks as big as he has," he says. "We have the whole little structure behind an artist. You have to make new music and the right kind of music."

Many established artists have been left without contracts, but the indies believe these artists still have sales potential. "There are a tremendous number of artists who are being let go from every major label who still have great careers," Zamora says. "The problem is that when the majors start consolidating, it's a matter of a cost-cutting procedure, and they forget what we're all about, which is making music."

"When you start worrying about the total financial picture it definitely deteriorates a bit of the creativity that the music companies have to go through in order to be successful."

Trujillo points out that artists are looking for someone who not only makes them feel respected as human beings and artists, but who also knows how to market and promote their music.

## The Future

All these executives have extensive experience in the music business, and they believe their hard work will pay off. And so far it has. SGZ released Tito Nieves' new al-

bum, and the single "Fabricando Fantasías" has gone to No. 1. "Sales are over 50,000, and the second single just went to radio," Zamora says. "We expect great things from Tito."



Miguel Trujillo

"We have a lot of people in the studio, like a Colombian group out of Miami called Ciclón Bananero. They are a vallenato pop group. We have a pop reggaeton vocal group from New York called Antidote, and they will be going to the studio soon."

"And we have some finished product, like Charlie Cruz's new album and a reggaeton compilation called *Flow Callejero* with people like Don Omar, Bimbo, Daddy Yankee, Tego Calderón and many others."

**"We feel that the future is in the hands of independents to make new music and new artists."**

George Zamora

Ole continues to sign and develop artists, and Mexa is managing and marketing several artists with great success, among them Warner Music Latina's Pesado, who are No. 1 on the Regional Mexican chart with "Ojalá Que Te Mueras."

How long will these companies remain independent? Only time will tell, but history points to buyouts by the majors that will later open the way for new indies. That seems to be how the game is played. For now, though, we can expect to see the most exciting projects come from the indies.

**"The problem is that when the majors start consolidating, it's a matter of a cost-cutting procedure, and they forget what we're all about, which is making music."**

George Zamora

# RADIO Y MÚSICA R&R

This Week In Spanish-Language Music

## On The Spot Bacilos

With the album *Caraluna*, Bacilos' success was almost the fulfillment of what the megahit from that record, "Mi Primer Millón," talked about: wanting to be on the radio, being famous and making their first million dollars. And they got more than that: Not only was the single on the radio in constant rotation, the album also won them Latin Grammys for Best Latin Pop Album, Best Pop Album by a Duo or Group and Best Tropical Song for "Mi Primer Millón."

Now, with their latest album, *Sinvergüenza*, and the single "Pasos De Gigante," the band is on an extensive international promotional tour and will later be doing live performances in the U.S. In an interview with R&R, Bacilos' lead singer and songwriter, Jorge Villamizar, speaks about the new album, creating art, what he calls the band's "15 minutes of fame" and more.

**R&R:** Tell me about your new record, *Sinvergüenza*, an album that has lots of fusion and plays with different Latin sounds.

**JV:** Our biggest challenge was to be able to work with the producers we wanted to work with, Tom Capone and Juan Vicente Zambrano. Being able to work with them isn't as easy as it seems, because each has his own schedule. Once we had them, we let them take over and do what they wanted with our music. They had very different ideas coming from two completely opposite cities, Miami and Rio de Janeiro.

**"Sinvergüenza is a record that was created with a lot of heart. There are real feelings and magic in it. It wasn't made to sell a certain number of copies in a certain amount of time."**

**R&R:** What about the writing process?

**JV:** These songs come from another part of my life. The songs from the previous records came from the band's original repertoire, from the small concerts we did for years. Much of the material on this record

was written for the record, and it has that inevitable maturity that comes with time.

*Sinvergüenza* is a record that was created with a lot of heart. There are real feelings and magic in it. It wasn't made to sell a certain number of copies in a certain amount of time. It was made to last, like a classic record, one you will keep for a long time. It's a record that will stand the test of time, a record that has a lot of Latin roots. We're not imitating anyone — this is what being Latin is about.

**R&R:** Speaking of maturity, there is noticeable musical growth on this record. Give me your thoughts from the point of view of the creator of the music, coming from an extremely successful previous album.

**JV:** It's a double commitment. You have to give your fans what they want, and your musical team, who live off what they do with you. On the other hand, there is a commitment to the art, and art is selfish. It has its own cause to fight for, so you have to somehow balance it all.

What we did on this record was take advantage of the 15 minutes of fame we got from *Caraluna* and "Mi Primer Millón" to release the record we wanted to make, not the one that was to our advantage to make.

**"What we did on this record was take advantage of the 15 minutes of fame we got from *Caraluna* and 'Mi Primer Millón' to release the record we wanted to make, not the one that was to our advantage to make."**

We're very proud of that and conscious that it has consequences. Whoever is looking for "La Vida Loca" will not find it on our record. There are people who want to hear music with some kind of commitment, and that's what they will find here.

**R&R:** Did you face the making and release of this new album without fear, thinking only of the art you were creating, since *Caraluna* was so incredibly successful?

**JV:** Not all art is successful. There are great artists who are not successful, or it takes them a long time to become successful. In the long run, if you work hard on promoting your record and are willing to get

**JV:** Unfortunately, our record label has gone through hard times. They went through the biggest flop ever in capitalism, which was the Time Warner-AOL merger. That has translated to smaller budgets for developing artists. We have been working with limited budgets, but within the label there are people who have dedicated all their attention to us, and we can't say they haven't supported us.

**R&R:** With the new record and single out, looking back at creating it — and even looking back at your other records — do you still enjoy the process? Do you look at fame the same way now that you have it?

**JV:** It varies. There are times when you get disappointed. There are times when you think too much about competition, about wanting to be successful and being better than the others. But at this point in time we are in a good place spiritually. We appreciate our work and are happy with it. I feel comfortable with who I am and with my music.

I know we can't do everything, that there is much better music than ours, and that there are people who are a lot more talented or who sell more records. But we just tell ourselves that we are fine, the sun is out, and let's enjoy life and who we are. Let's enjoy playing our music.

Even things like doing promotion, which I used to get tired of, I now realize it's fun. It's fun to meet new people and visit different countries.

**R&R:** You may think there are better artists than Bacilos, but you have your own success, and there are lots of people who think your music is the best.

**JV:** [Laughs] Sure. Artists live 90% from their fans. An artist without fans has a difficult mission ahead. There are artists like that, and it's a difficult life. Thank God we have a lot of people who support us. The important thing is to be OK with what you do and not try to be something you are not.



Bacilos

up early and work hard, there's more of a possibility that your ideas will be heard. We are now at a time when we have some fame, so we can take advantage of that to see if people consider art to be what we consider art and if they will open the doors to their Discman or radio — and their hearts — to our music.

**R&R:** The industry is facing difficult times, and many developing artists aren't getting much support. You proved yourselves with *Caraluna*, but are you getting the support you need from the label to continue to develop your music?



**JENNI'S PARTY** Singer Jenni Rivera has released her new album, *Simplemente La Mejor*, her first with Univision Pecos. She's seen here after a mini concert for the release.



**AMONG FRIENDS** Alternative music styles are making a push to take center stage in the world of Latin music. Here Ozomatli share a moment with fellow artists Mexiclan. Seen here are (l-r) Asdrubal Sierra of Ozomatli, Sem Vargas of Mexiclan, Ozomatli's Wil-Dog Abers and Mexiclan's Marco Antonio Muñoz.

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	JUANES	Nada Valgo Sin Tu Amor	(Universal)	1020	+69	3	25/0
3	2	ALEKS SYNTEK f/ANA TORROJA	Duele El Amor	(EMI Latin)	781	+24	3	21/0
4	3	ALEJANDRO FERNANDEZ	Me Dedicué A Perderte	(Sony Discos)	739	+31	3	21/0
2	4	PEPE AGUILAR	Miedo	(Sony Discos)	643	-67	3	22/0
5	5	KALIMBA	No Me Quiero Enamorar	(Sony Discos)	615	-4	3	18/0
6	6	CARLOS VIVES	Como Tú	(EMI Latin)	533	-26	3	17/0
7	7	FRANCO DE VITA f/SIN BANDERA	Si La Vas	(Sony Discos)	528	-17	3	17/0
10	8	ANDY & LUCAS	Son De Amores	(BMG Latin)	452	-6	3	16/0
9	9	PAULINA RUBIO	Algo Tienes	(Universal)	402	-67	3	20/0
15	10	REYLI BARBA	Desde Que Llegaste	(Sony Discos)	391	+12	3	15/0
8	11	YAHIR La Locura		(Warner M.L.)	389	-47	3	17/0
13	12	HA*ASH	Estés En Donde Estés	(Sony Discos)	387	-12	3	14/0
18	13	JULIETA VENEGAS	Lento	(BMG Latin)	381	+8	3	14/0
17	14	BETZAIDA	Te Tengo Que Aprender A Olvidar	(Fonovisa)	375	+22	3	13/0
21	15	DIEGO TORRES	Déjame Estar	(BMG Latin)	375	+20	3	12/0
23	16	MARIANA	Que No Me Faltes Tú	(Univision)	315	-31	3	12/0
25	17	MARC ANTHONY	Ahora Quién	(Sony Discos)	246	-30	3	12/0
30	18	JENNIFER PEÑA	Hasta El Fin Del Mundo	(Univision)	234	-23	2	8/0
<b>Debut</b>	19	ALEX UBAGO	Fantasia O Realidad	(Warner M.L.)	230	+18	1	7/1
<b>Debut</b>	20	PABLO MONTERO	Dicen Por Ahí	(BMG Latin)	226	+33	1	2/0
<b>Debut</b>	21	MARC ANTHONY	Valió La Pena	(Sony Discos)	221	+9	1	7/0
20	22	MARCO ANTONIO SOLIS	Prefiero Partir	(Fonovisa)	215	-69	3	10/0
<b>Debut</b>	23	LUIS MIGUEL	Que Seas Feliz	(Warner M.L.)	212	+212	1	3/2
<b>Debut</b>	24	JUAN LUIS GUERRA	Las Avispas	(Karen)	209	+16	1	4/0
<b>Debut</b>	25	BACILOS	Pasos De Gigante	(Warner M.L.)	202	+7	1	5/0
27	26	JD NATASHA	Lágrimas	(EMI Latin)	198	-53	3	10/0
<b>Debut</b>	27	LAURA PAUSINI	Escucha Atento	(Warner M.L.)	194	+87	1	5/0
<b>Debut</b>	28	MELINA LEON	Quiero Ser Tuya	(Sony Discos)	190	-2	1	6/0
<b>Debut</b>	29	JOSE FELICIANO	Cien Años	(Universal)	174	-3	1	6/0
<b>Debut</b>	30	LUIS FONSI	Por Ti Podría Morir	(Universal)	174	-5	1	6/0

30 Spanish Contemporary reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/3-10/9. 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**

**ANGELA MARIA FORERO** Fiera Inquieta (Sony Discos)  
Total Plays: 158, Total Stations: 4, Adds: 0

**LA 5A. ESTACION** El Sol No Regresa (BMG Latin)  
Total Plays: 136, Total Stations: 4, Adds: 0

**CAFE TACUBA** Eres (Universal)  
Total Plays: 122, Total Stations: 6, Adds: 0

**GRACIELA BELTRAN** Corazón Encadenado (Univision)  
Total Plays: 114, Total Stations: 4, Adds: 0

**ALESSANDRA & RICARDD MONTANER** Amarte Es Mi Pecado (EMI Latin)  
Total Plays: 110, Total Stations: 4, Adds: 0

**RDCIO DURCAL** Echame A Mí La Culpa (BMG Latin)  
Total Plays: 109, Total Stations: 3, Adds: 0

**AMARAL** Te Necesito (EMI Latin)  
Total Plays: 108, Total Stations: 3, Adds: 0

**THALIA** No Me Enseñaste (EMI Latin)  
Total Plays: 101, Total Stations: 4, Adds: 0

**GILBERTO SANTA RDSA** Sombra Loca (Sony Discos)  
Total Plays: 101, Total Stations: 3, Adds: 0

**SIN BANDERA** De Viaje (Sony Discos)  
Total Plays: 100, Total Stations: 6, Adds: 1

Songs ranked by total plays

**Most Added\***

www.radds.com

ARTIST	TITLE	LABEL(S)	ADDS
LUIS MIGUEL	Que Seas Feliz	(Warner M.L.)	2

**Most Increased Plays**

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
LUIS MIGUEL	Que Seas Feliz	(Warner M.L.)	+212
LAURA PAUSINI	Escucha Atento	(Warner M.L.)	+87
JUANES	Nada Valgo Sin Tu Amor	(Universal)	+69
PAULINA RUBIO	Otro Tequila	(Universal)	+62
OBIE BERMUDEZ	Todo El Año	(EMI Latin)	+43
RICARDO ARJONA	Dame	(Sony Discos)	+42
MARCO ANTONIO SOLIS	Mi Mayor Sacrificio	(Fonovisa)	+40
ANA BARBARA	Loca	(Fonovisa)	+38
DADDY YANKEE f/ANDY MONTAÑEZ	Sabor A Melao	(VI Music)	+36

**Most Played Recurrents**

ARTIST	TITLE	LABEL(S)	TOTAL PLAYS
JULIETA VENEGAS	Andar Conmigo	(BMG Latin)	430
SIN BANDERA	Que Lloro	(Sony Discos)	354
OBIE BERMUDEZ	Antes	(EMI Latin)	337
FRANCO DE VITA	Tú De Qué Vas	(Sony Discos)	335
LA OREJA DE VAN GOGH	Rosas	(Sony Discos)	328
CHAYANNE	Cuidarte El Alma	(Sony Discos)	316
PAULINA RUBIO	Te Quise Tanto	(Universal)	266
MANA	Mariposa Traicionera	(Warner M.L.)	243
CHAYANNE	Sentada Aquí En Mi Alma	(Sony Discos)	229
RICKY MARTIN	Y Todo Queda En Nada	(Sony Discos)	223

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



**TITO NIEVES**

Following up on Tito's #1 Single  
"Fabricando Fantasias,"  
>his new single  
"Ya No Queda Nada"  
Featuring La India and Nicky Jam.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	BETO Y SUS CANARIDS Está Llorando Mi Corazón (Edimonsa)	956	+5	2	30/0
1	2	PESADO Ojalá Que Te Mueras (Warner M.L.)	936	-22	3	32/0
3	3	GRUPO MONTEZ DE DURANGO Lástima Es Mi Mujer (Disa)	912	-16	2	32/0
4	4	TIGRILLOS La Ética (Disa)	894	+39	2	27/0
5	5	CONJUNTO PRIMAVERA Vuelve Conmigo (Fonovisa)	821	+1	2	26/0
6	6	BANDA EL RECODD Delante De Mi (Fonovisa)	794	-39	2	28/0
11	7	BRONCO "EL GIGANTE DE AMERICA" Basta (Fonovisa)	727	+44	2	25/0
9	8	INTOCABLE Si Pudiera (EMI Latin)	685	-3	2	25/0
13	9	K-PAZ DE LA SIERRA Volveré (Univision)	675	+28	2	20/0
12	10	COYOTE Y SU BANDA TIERRA SANTA Piquetes De Hormiga (EMI Latin)	654	-3	2	24/0
10	11	LOS HURACANES DEL NORTE Te Perdoné Una Vez (Univision)	636	-45	2	25/0
8	12	PATRULLA 81 No Aprendí A Olvidar (Disa)	628	-85	2	25/0
18	13	KUMBIA KINGS Fuego (EMI Latin)	626	+130	2	15/1
7	14	LOS TEMERARIOS Qué De Raro Tiene (Fonovisa)	549	-223	2	27/0
16	15	EL PODER DEL NORTE Que Nunca Llores (Disa)	504	-6	2	18/0
19	16	JENNIFER PEÑA Hasta El Fin Del Mundo (Univision)	490	-1	2	15/0
22	17	CONJUNTO ATARDECER Y Las Mariposas (Universal)	482	+53	2	2/1
20	18	LOS RIELEROS DEL NORTE Tu Nuevo Cariño (Fonovisa)	482	-6	2	19/0
23	19	LOS INVASORES DE NUEVO LEON El Rumbo Que Tú Quieras (EMI Latin)	463	+40	2	15/0
17	20	VICENTE FERNANDEZ La Primera Con Agua (Sony Discos)	432	-64	2	19/0
Debut	21	LOS HOROSCOPOS DE DURANGO Obsesión (Edimonsa)	420	+317	1	8/1
Debut	22	ISABELA A Manos Llenas (Disa)	415	+93	1	12/0
24	23	PEPE AGUILAR Prometi Olvidarte (Sony Discos)	401	-17	2	16/0
21	24	ALICIA VILLARREAL Soy Tu Mujer (Universal)	399	-51	2	19/0
Debut	25	LOS TIGRES DEL NORTE La Manzanita (Fonovisa)	397	+153	1	1/1
Debut	26	ADDLFO URIAS Qué Chulos Ojos (Fonovisa)	384	+20	1	0/0
30	27	LOS ALACRANES MUSICALES A Cambio De Qué (Univision)	381	+23	2	15/0
29	28	DUELO Para Sobrevivir (Univision)	371	-19	2	14/0
Debut	29	LUPILLO RIVERA Poco A Poco (Univision)	356	-8	1	12/0
27	30	K-PAZ DE LA SIERRA Imposible Olvidarte (Edimonsa)	344	-8	2	12/0

47 Regional Mexican reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/3-10/9. 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**

**LOS REYES DEL CAMINO** Tu Historieta (Disa)  
Total Plays: 338, Total Stations: 8, Adds: 0

**AROMA** Olfato Femenino (Fonovisa)  
Total Plays: 320, Total Stations: 10, Adds: 0

**TRINITY Y LA LEYENDA** Celos (Universal)  
Total Plays: 315, Total Stations: 13, Adds: 0

**CONJUNTO LOS TONY'S** Andar Conmigo (Procan)  
Total Plays: 302, Total Stations: 7, Adds: 0

**GUARDIANES DEL AMOR** Bebiendo Lágrimas (Fonovisa)  
Total Plays: 273, Total Stations: 12, Adds: 1

**ALEJANDRO FERNANDEZ** Me Dedicué A Perderte (Sony Discos)  
Total Plays: 263, Total Stations: 12, Adds: 0

**BETZAIDA** Te Tengo Que Aprender A Olvidar (Fonovisa)  
Total Plays: 244, Total Stations: 13, Adds: 0

**LALO MORA** Si Me Vas A Dejar (Disa)  
Total Plays: 239, Total Stations: 7, Adds: 0

**CARDENALES DE NUEVO LEON** El Llanto De Un Borracho (Disa)  
Total Plays: 208, Total Stations: 6, Adds: 0

**VOCES DEL RANCHO** Los Males De Micaela (EMI Latin)  
Total Plays: 203, Total Stations: 6, Adds: 0

Songs ranked by total plays

**Most Added**

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
GRUPO MONTEZ DE DURANGO Lástima Es Mi Mujer (Disa)	2
LOS HOROSCOPOS DE DURANGO Obsesión (Edimonsa)	2
JIMMY GONZALEZ & EL GRUPO MAZZ Corazón Dormido (Freddie)	2
MICHAEL SALGADO Lloré Lloré (Freddie)	2

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LOS HOROSCOPOS DE DURANGO Obsesión (Edimonsa)	+317
GERMAN LIZARRAGA Enamorado De Ti (Disa)	+316
LOS TEMERARIOS Sombras (Fonovisa)	+244
LOS TIGRES DEL NORTE La Manzanita (Fonovisa)	+153
JIMMY GONZALEZ & EL GRUPO MAZZ Corazón Dormido (Freddie)	+152
KUMBIA KINGS Fuego (EMI Latin)	+130
DIANA REYES Rosas (Universal)	+130
VOCES DEL RANCHO Los Males De Micaela (EMI Latin)	+106
ISABELA A Manos Llenas (Disa)	+93
GRUPO INNOVACION Mañana Que Ya No Esté (Fonovisa)	+74

**Most Played Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PALOMO Miedo (Disa)	551
LOS HOROSCOPOS DE DURANGO Dos Locos (Edimonsa)	510
PATRULLA 81 Cómo Pude Enamorarme De Ti (Disa)	357
LOS TIGRES DEL NORTE No Tiene La Culpa El Indio (Fonovisa)	268
GRUPO MONTEZ DE DURANGO Te Quise Olvidar (Disa)	240
INTOCABLE A Dónde Estabas (EMI Latin)	234
LOS HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	184
GRUPO MONTEZ DE DURANGO Lágrimas De Cristal (Disa)	178
CONJUNTO PRIMAVERA Ave Cautiva (Fonovisa)	155
LIMITE Ay Papacito (Universal)	150

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



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## TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	GILBERTO SANTA ROSA Sombra Loca (Sony Discos)	272
2	JUAN LUIS GUERRA Las Avispas (Karen)	263
3	MARC ANTHONY Valió La Pena (Sony Discos)	225
4	MONCHY & ALEXANDRA Perdidos (J&N)	170
5	TITO NIEVES Fabricando Fantasías (SGZ Entertainment)	159
6	VICTOR MANUELLE Te Propongo (Sony Discos)	156
7	JUANES Nada Valgo Sin Tu Amor (Universal)	147
8	DADDY YANKEE Gasolina (VI Music)	126
9	ANDY & LUCAS Son De Amores (BMG Latin)	115
10	GRUPO NICHE Ni Como Amiga Ni Como Amante (Sony Discos)	103
11	CARLOS VIVES Como Tú (EMI Latin)	102
12	DON OMAR Pobre Diabla (VI Music)	74
13	ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony Discos)	71
14	LA GRAN BANDA Amiga Soledad (DAM Productions)	71
15	REY RUIZ Mi Tentación (Sony Discos)	66
16	GRUPO NICHE Culebra (Sony Discos)	62
17	FRANK REYES Quién Eres Tú (J&N)	54
18	PUERTO RICAN POWER Si Pero No (J&N)	53
19	MELINA LEON Quiero Ser Tuya (Sony Discos)	50
20	DOMENIC MARTE Ven Tú (J&N)	49
21	EL PUEBLO Shorty Ven Conmigo (DAM Productions)	48
22	MARC ANTHONY Ahora Quién (Sony Discos)	45
23	RUBBY PEREZ Ese Tonto Corazón (Toros)	42
24	ELVIS CRESPO 7 Días (Ole Music)	42
25	TITO NIEVES f/LA INDIA Ya No Queda Nada (SGZ Entertainment)	41

Data is compiled from the airplay week of October 3-9, and based on a point system.  
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## ROCK/ALTERNATIVE

TW	ARTIST Title Label(s)
1	BERSUIT VERGARABAT Argentinidad Al Palo (Universal)
2	VOLUMEN CERO Autos (Warner M.L.)
3	ELY GUERRA Ojos Claros, Labios Rosas (Higher Octave)
4	ENANITOS VERDES Tu Cárcel (Universal)
5	PANTEON RDCOCO La Ciudad De La Esperanza (Delanuca/DLN)
6	OZOMATLI Cuando Canto (Concord)
7	CONTROL MACHETE El Apostador (Universal)
8	LUCYBELL Sálvame La Vida (Warner M.L.)
9	LIQUITS Chido (Surca)
10	ALEKS SYNTEK f/JANA TORROJA Duele El Amor (EMI Latin)
11	LUCYBELL Hoy Soñé (Warner M.L.)
12	BABASONICOS Putita (EMI Latin)
13	IGNACIO PEÑA f/GUSTAVO LAUREANO Velocidad De Escape (Everywhere Music)
14	ALEJANDRA GUZMAN Tú Eres Mi Luz (BMG Latin)
15	SONIKO Los Muebles Del Planeta De Los Simios (My Music)

Songs ranked by total number of points. 10 Rock/Alternative reporters.

## RECORD POOL

TW	ARTIST Title Label(s)
1	MONCHY & ALEXANDRA Perdidos (J&N)
2	MARC ANTHONY Valió La Pena (Sony Discos)
3	PAULINA RUBIO Perros (Universal)
4	TITO NIEVES Fabricando Fantasías (SGZ Entertainment)
5	VICTOR MANUELLE Te Propongo (Sony Discos)
6	PEDRO JESUS Miradita Y Meneito (MP)
7	CELIA CRUZ & DON DINERO Son De La Loma (Universal)
8	GUANABANAS Pa' Mis Mujeres Del Mundo (Cutting)
9	SON DE CALI Vida Consentida (Univision)
10	FRANK REYES Quién Eres Tú (J&N)
11	GILBERTO SANTA ROSA Sombra Loca (Sony Discos)
12	JUANES Nada Valgo Sin Tu Amor (Universal)
13	ZAFRA NEGRA f/KINITO MENDEZ & RIKARENA El Chisme (J&N)
14	DOMENIC MARTE Ven Tú (J&N)
15	ANGEL LOPEZ f/BABY RANK Hasta Cuándo (Ole Music)

Songs ranked by total number of points. 22 Record Pool reporters.

## GOING FOR ADDS

### Contemporary

JD NATASHA Tanto (EMI Latin)  
OBIE BERMUDEZ Todo El Año (EMI Latin)  
TIZIANO FERRO No Me Lo Puedo Explicar (EMI Latin)

### Regional Mexican

LUIS MIGUEL Que Seas Feliz (Warner M.L.)  
MARIO "EL CACHORRO" DELGADO Amargas Penas (BMG Latin)  
PABLO MONTERO Dican Por Ahí (BMG Latin)  
RDCIO DURCAL Echame A Mí La Culpa (BMG Latin)

### Tropical

FULANITO Gozando Viviré (Cutting)  
GUANABANAS Pa' Mis Mujeres Del Mundo (Cutting)

### Rock/Alternative

No Going for Adds for this Week

## ¡Qué Pasa Radio!

And we're off! Kudos to those clever stations that totally got the concept of adds and are reporting theirs. You guys rock! For those who still don't get it, it's really easy: Just let us know which songs you are adding to your programming on a weekly basis. Go to [www.radds.com](http://www.radds.com), log on with your username and password and report those songs.

This is like voting — voting for the best songs in Latin music — and each vote counts. With your add, you are saying that this song has a spot in your station's programming and that your station is contributing to making it a hit.

Your adds mean you are supporting the artists — the same artists who perform at your private concerts, festivals and other events which bring you so many ratings. If you still don't get it, don't be shy; give us a call, and we'll explain it to you. Be a leader: Report your adds.

## NATIONAL

### CORPORATE NSM

Corporate National Sales Manager for privately held radio company is sought. We seek an individual with at least 3 years national radio sales management or national rep experience. Have you built relationships in the national radio advertising community that have prepared you for this position? If you can think innovatively, craft national ad strategies that can help both our clients and our stations achieve their goals, and relentlessly fight to grow our shares, this may be the position for you!!! Travel is required. Please respond in confidence to: Radio & Records, 10100 Santa Monica Blvd., 3rd Floor, #1126, Los Angeles, CA 90067. EOE

WAY-FM and the Christian Hit Radio Satellite Network have an opening for Night Show/Total Access Host. Send resume and aircheck to: Christy@wayfm.com. No calls please. EEO. (10/8)

## EAST

### Morning Drive Personality

Greater Media's Magic 98.3, WMGQ in the Middlesex/Somerset/Union New Jersey Market has a rare, immediate opening for a Morning Drive Personality. Interested candidates must have a minimum of 5 years commercial radio experience, be able to relate to the interests and lifestyle of the 25-54 demo, and be capable of handling numerous outside station appearances with ease. Send air-check, resume, specific salary requirements and references to: Tim Tefft, Program Director, WMGQ, 78 Veronica Avenue, Somerset, New Jersey 08873. No phone calls. WMGQ is an equal opportunity employer.

## EAST

### CCR Hispanic

Clear Channel Radio has established a new Hispanic Initiative and is accepting resumes for current and future opportunities. If you are an exceptional leader CCR Hispanic could be your new home. We are looking to hire GM's, GSM's, PD's and On-Air Personalities to lead our initiative. All resumes will be kept in strict confidence. Forward your resume and demo to: Alfredo Alonso SVP Hispanic Radio, 125 W. 55th Street, 4th Floor, New York, NY 10019. Or email to AlfredoAlonso@clearchannel.com. CCR is an EOE.

## SOUTH



### Susquehanna Dallas

Texas Country 99.5 The Wolf Sportsradio 1310 The Ticket Classic Rock 93.3 The Bone Talk Radio 570 KLIF We're looking for our next prime time players in the USA's fifth largest market. Send your packages to: Prime Time Texas 3500 Maple Ave Suite 1600 Dallas, TX 75219 Confidentiality guaranteed. EOE

## POSITIONS SOUGHT

**Hard-working individual**, nice voice, great personality, can also sing! Looking for job in radio/music industry. Call STANLEY SPEEKS: (972) 263-3626. (10/8)

**The holidays are coming & I need money & you need a good part time announcer on the weekends.** ANTHONY (765) 349-1291 broadcastprofessional@yahoo.com (10/8)

**Energetic person** willing to go anywhere, and do anything to make it in radio. Let's talk! MICHAEL HEADINGTON: (817) 845-5152, or michael2278@yahoo.com (10/8)

## POSITIONS SOUGHT

Seeking collegiate play-by-play/sales position. JOE: (888) 327-4996. (10/8)

(Detroit, Michigan) due to promotions cuts at WMGC 105.1 FM. Hard worker & nice guy = MARTIN! Fulltime/part-time, board op/promotions/DJ. djmartin88@hotmail.com (10/8)

**Rookie OKC area** personality to add "personality" to your station. Trained in radio broadcasting at American Broadcasting School. JILL: (405) 769-1188. (10/8)

**Sharp, powerful, reliable**, animated on-air talent, newscasting, sportscasting, production, weather/traffic, board operations, and licensed! CHRIS PLAUCHE: (817) 966-9779 muchchrispy@hotmail.com (10/8)

**NY stand-up comic** looking for another full-time Radio/TV gig. Much 2 offer! Sports, sidekick, voices, writing, etc. www.comedy.com/petemichael (10/8)

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### Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: kmumaw@radioandrecords.com. Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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### Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

## RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., THIRD FLOOR, LOS ANGELES, CA 90067

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<b>ADVERTISING/SALES:</b>	310-553-4330	310-203-8450	hmowry@radioandrecords.com

	Phone	Fax	E-mail
<b>OPPORTUNITIES/MARKETPLACE:</b>	310-788-1621	310-203-8727	kmumaw@radioandrecords.com
<b>EDITORIAL, OTHER DEPTS:</b>	310-553-4330	310-203-9763	mailroom@radioandrecords.com
<b>WASHINGTON, DC BUREAU:</b>	301-951-9050	301-951-9051	rrdc@radioandrecords.com
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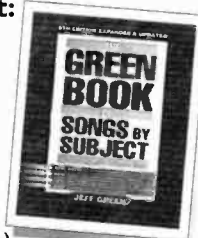
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Contact **KAREN MUMAW** at [kmumaw@radioandrecords.com](mailto:kmumaw@radioandrecords.com) or 310.788.1621 for information.

### CHR/POP

LW	TW	ARTIST	SON	Label
1	1	MAROON 5	She Will Be Loved	(Octone/JRMG)
2	2	AVRIL LAVIGNE	My Happy Ending	(Arista/RMG)
4	3	CIARA ft/PETEY PABLO	Goodies	(LaFace/Zomba)
3	4	RYAN CABRERA	On The Way Down	(E.V.L.A./Atlantic)
7	5	KELLY CLARKSON	Breakaway	(Hollywood)
8	6	DESTINY'S CHILD	Lose My Breath	(Columbia)
6	7	BLACK EYED PEAS	Let's Get It Started	(A&M/Interscope)
5	8	ASHLEE SIMPSON	Pieces Of Me	(Geffen)
13	9	EMINEM	Just Lose It	(Shady/Aftermath/Interscope)
10	10	FINGER ELEVEN	One Thing	(Wind-up)
16	11	SEETHER ft/AMY LEE	Broken	(Wind-up)
15	12	USHER & ALICIA KEYS	My Boo	(LaFace/Zomba)
18	13	BOWLING FOR SOUP	1985	(Silvertone/Live/Zomba)
9	14	LIL' FLIP	Sunshine	(Suksa Free/Loud/Columbia)
11	15	JOJO	Leave (Get Out)	(BlackGround/Universal)
12	16	ALICIA KEYS ft/Ain't Got You	(JRMG)	
21	17	ASHLEE SIMPSON	Shadow	(Geffen)
20	18	SWITCHFOOT	Dare You To Move	(Red Ink/Columbia)
14	19	TERROR SQUAD	Lean Back	(Universal)
39	20	NELLY ft/TIM MCGRAW	Over And Over	(Derrty/Fo' Reel/Curb/Universal)
17	21	HOUSTON FICHINGY & NATE DOGG	I Like That	(Capitol)
25	22	BRITNEY SPEARS	My Prerogative	(Jive/Zomba)
23	23	NINA SKY	Move Ya Body	(Next Plateau/Universal)
22	24	LINKIN PARK	Breaking The Habit	(Warner Bros.)
26	25	NELLY ft/C. AGUILERA	Tit Ya Head Back	(Derrty/Fo' Reel/Universal)
28	26	JOJO	Baby It's You	(BlackGround/Universal)
30	27	NITTY	Nasty Girl	(Rostrom/Universal)
33	28	SIMPLE PLAN	Welcome To My Life	(Lava)
36	29	TRICK DADDY	Let's Go	(Skip-N-Slide/Atlantic)
31	30	VANESSA CARLTON	White Houses	(A&M/Interscope)

#### #1 MOST ADDED

RYAN CABRERA True (E.V.L.A./Atlantic)

#### #1 MOST INCREASED PLAYS

NELLY ft/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)

#### TOP 5 NEW & ACTIVE

- LL COOL J Hush (Def Jam/DJMG)
- JESSE MCCARTNEY Beautiful Soul (Hollywood)
- THREE DAYS GRACE Just Like You (Jive/Zomba)
- CROSSFADE Cold (Columbia)
- KEVIN LYTTLE Drive Me Crazy (Atlantic)

CHR/POP begins on Page 21.

### AC

LW	TW	ARTIST	SON	Label
1	1	LOS LONELY BOYS	Heaven	(Dr/Epic)
3	2	FIVE FOR FIGHTING	100 Years	(Aware/Columbia)
4	3	DIDD	White Flag	(Arista/RMG)
2	4	MARTINA MCBRIDE	This One's For The Girls	(RCA)
6	5	MAROON 5	This Love	(Octone/JRMG)
5	6	MICHAEL MCDONALD	Ain't No Mountain High Enough	(Motown)
7	7	KIMBERLEY LOCKE	Bth World Wonder	(Curb)
8	8	SEAL	Love's Divine	(Warner Bros.)
9	9	KEITH URBAN	You'll Think Of Me	(Capitol)
10	10	MERCYME	Here With Me	(IN/Curb)
12	11	ELTON JOHN	Answer In The Sky	(Universal)
11	12	JOSH GROBAN	You Raise Me Up	(143/Reprise)
13	13	3 DOORS DOWN	Here Without You	(Republic/Universal)
16	14	PHIL COLLINS	Don't Let Him Steal Your Heart Away	(Atlantic)
17	15	MARTINA MCBRIDE	In My Daughter's Eyes	(RCA)
14	16	JOSH GROBAN	Remember When It Rained	(143/Reprise)
18	17	HALL & OATES	I'll Be Around	(V-Watch)
19	18	ALICIA KEYS	If I Ain't Got You	(JRMG)
20	19	HOOBASTANK	The Reason	(Island/DJMG)
15	20	LEANN RIMES ft/ROMAN KEATING	Last Thing On My Mind	(Curb)
27	21	NEWSONG	When God Made You	(Reunion/PLG)
23	22	TIM MCGRAW	Live Like You Were Dying	(Curb)
25	23	KELLY CLARKSON	Breakaway	(Hollywood)
30	24	MICHAEL MCDONALD	Reach Out, I'll Be There	(Motown/Universal)
22	25	CLAY AIKEN	I Will Carry You	(RCA/RMG)
-	26	MAROON 5	She Will Be Loved	(Octone/JRMG)
24	27	SEALS & CROFTS	Summer Breeze '04	(Warner Bros.)
21	28	CHERIE	Older Than My Years	(Lava)
28	29	COUNTING CROWS	Accidentally In Love	(DreamWorks/Geffen)
-	30	KATRINA CARLSON	Drive	(Kataphonic)

#### #1 MOST ADDED

ROD STEWART What A Wonderful World (JRMG)

#### #1 MOST INCREASED PLAYS

PHIL COLLINS Can't Stop Loving You (Atlantic)

#### TOP 5 NEW & ACTIVE

- JOHN MELLENCAMP Walk Tall (Island/DJMG)
- SIMPLY RED Home (simplyred.com)
- JOHN MAYER Daughters (Aware/Columbia)
- BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)
- CHRISTINE MCVIE Friend (Koch)

AC begins on Page 43.

### CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
3	1	USHER & ALICIA KEYS	My Boo	(LaFace/Zomba)
1	2	CIARA ft/PETEY PABLO	Goodies	(LaFace/Zomba)
2	3	TERROR SQUAD	Lean Back	(Universal)
4	4	AKON ft/STYLES P.	Locked Up	(SRC/Universal)
5	5	NELLY My Place	(Derrty/Fo' Reel/Universal)	
7	6	EMINEM	Just Lose It	(Shady/Aftermath/Interscope)
8	7	TRICK DADDY	Let's Go	(Skip-N-Slide/Atlantic)
9	8	DESTINY'S CHILD	Lose My Breath	(Columbia)
11	9	N.O.R.E. ft/NINA SKY & DADDY YANKEE	Dye Mi Canto	(Roc-A-Fella/DJMG)
6	10	LIL' FLIP	Sunshine	(Suksa Free/Loud/Columbia)
14	11	SNOOP DOGG ft/PHARRELL	Drop It Like It's Hot	(Doggy Style/Geffen)
10	12	LL COOL J	Headzprung	(Def Jam/DJMG)
12	13	JUVENILE	Slow Motion	(Cash Money/Universal)
17	14	LL COOL J	Hush	(Def Jam/DJMG)
20	15	CHINGY	Balla Baby	(DTP/Capitol)
13	16	CHRISTINA MILIAN	Dip It Low	(Island/DJMG)
25	17	NELLY ft/TIM MCGRAW	Over And Over	(Derrty/Fo' Reel/Curb/Universal)
16	18	ALICIA KEYS ft/TONY, TONI, TONE & JERMAINE PAUL	Diary (JRMG)	
19	19	MASE	Breathe, Stretch, Shake	(Bad Boy/Universal)
23	20	FABOLOUS	Breathe	(A&M/Interscope)
22	21	LIL' SCRAPPY	No Problem	(BME/Reprise)
15	22	J-KWON	You & Me	(So So Def/Zomba)
18	23	JADAKISS ft/ANTHONY HAMILTON	Why	(Ruff Ryders/Interscope)
36	24	JA RULE ft/R. KELLY & ASHANTI	Wonderful	(Murder Inc./DJMG)
27	25	SHAWNNA ft/DACRIS	Shake That Sh*t	(DTP/Def Jam/DJMG)
29	26	JO JO	Baby It's You	(BlackGround/Universal)
28	27	GAME #50 CENT	Westside Story	(A&M/Interscope)
33	28	YOUNG BUCK	Shorty Wanna Ride	(Interscope)
37	29	LIL' WAYNE	Go DJ	(Cash Money/Universal)
24	30	T.I.	Let's Get Away	(Grand Hustle/Atlantic)

#### #1 MOST ADDED

LYLOY BANKS Karma (Interscope)

#### #1 MOST INCREASED PLAYS

NELLY ft/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)

#### TOP 5 NEW & ACTIVE

- NELLY ft/CHRISTINA AGUILERA Tit Ya Head Back (Derrty/Fo' Reel/Universal)
- LYLOY BANKS Hey Young Girl (Murder Inc./Def Jam/DJMG)
- PLAY-N-SKILLZ Call Me (Universal)
- KANYE WEST The New Workout Plan (Roc-A-Fella/DJMG)
- ANTHONY HAMILTON Charlene (So So Def/Zomba)

CHR/RHYTHMIC begins on Page 27.

### HOT AC

LW	TW	ARTIST	SON	Label
1	1	MAROON 5	She Will Be Loved	(Octone/JRMG)
2	2	FINGER ELEVEN	One Thing	(Wind-up)
3	3	LOS LONELY BOYS	Heaven	(Dr/Epic)
4	4	HOOBASTANK	The Reason	(Island/DJMG)
5	5	ASHLEE SIMPSON	Pieces Of Me	(Geffen)
6	6	AVRIL LAVIGNE	My Happy Ending	(Arista/RMG)
7	7	COUNTING CROWS	Accidentally In Love	(DreamWorks/Geffen)
8	8	MAROON 5	This Love	(Octone/JRMG)
9	9	JOHN MAYER	Daughters	(Aware/Columbia)
11	10	BOWLING FOR SOUP	1985	(Silvertone/Live/Zomba)
13	11	RYAN CABRERA	On The Way Down	(E.V.L.A./Atlantic)
10	12	GAVIN DEGRAW	I Don't Want To Be	(JRMG)
15	13	SARAH McLACHLAN	World On Fire	(Arista/RMG)
17	14	KELLY CLARKSON	Breakaway	(Hollywood)
12	15	3 DOORS DOWN	Away From The Sun	(Republic/Universal)
16	16	SEETHER ft/AMY LEE	Broken	(Wind-up)
19	17	DURAN DURAN	Reach Up For The Sunrise	(Epic)
20	18	LENNY KRAVITZ	Lady (Virgin)	
18	19	NICKELBACK	Feel'n' Way Too Damn Good	(Roadrunner/DJMG)
23	20	U2	Vertigo	(Interscope)
22	21	SWITCHFOOT	Dare You To Move	(Red Ink/Columbia)
21	22	KILLERS	Somebody Told Me	(Island/DJMG)
26	23	HOWIE DAY	Collide	(Epic)
29	24	DIDD	Sand In My Shoes	(Arista/RMG)
28	25	VANESSA CARLTON	White Houses	(A&M/Interscope)
25	26	ALANIS MORISSETTE	Eight Easy Steps	(Maverick/Reprise)
30	27	LINKIN PARK	Breaking The Habit	(Warner Bros.)
24	28	AVION	Seven Days Without You	(Columbia)
33	29	LOS LONELY BOYS	More Than Love	(Dr/Epic)
32	30	TEARS FOR FEARS	Call Me Mellow	(Universal Music)

#### #1 MOST ADDED

GOD GOD DOLLS G ve A Little Bit (Warner Bros.)

#### #1 MOST INCREASED PLAYS

GOD GOD DOLLS Give A Little Bit (Warner Bros.)

#### TOP 5 NEW & ACTIVE

- KEANE Somewhere Only We Know (Interscope)
- MARC BROSSARD Where You Are (Island/DJMG)
- LOW MILLIONS Eleanor (Manhattan/EMC)
- FROU FROU Let Go (Geffen)
- UNCLE KRACKER Writing It Down (Lava/Warner Bros.)

AC begins on Page 43.

### URBAN

LW	TW	ARTIST	SON	Label
3	1	USHER & ALICIA KEYS	My Boo	(LaFace/Zomba)
1	2	CIARA ft/PETEY PABLO	Goodies	(LaFace/Zomba)
2	3	NELLY My Place	(Derrty/Fo' Reel/Universal)	
4	4	TERROR SQUAD	Lean Back	(Universal)
8	5	ANTHONY HAMILTON	Charlene	(So So Def/Zomba)
7	6	AKON ft/STYLES P.	Locked Up	(SRC/Universal)
10	7	LIL' WAYNE	Go DJ	(Cash Money/Universal)
6	8	ALICIA KEYS ft/TONY, TONI, TONE & JERMAINE PAUL	Diary (JRMG)	
14	9	SNOOP DOGG ft/PHARRELL	Drop It Like It's Hot	(Doggy Style/Geffen)
11	10	DESTINY'S CHILD	Lose My Breath	(Columbia)
5	11	JADAKISS ft/ANTHONY HAMILTON	Why	(Ruff Ryders/Interscope)
9	12	LIL SCRAPPY	No Problem	(BME/Reprise)
12	13	JUVENILE	Slow Motion	(Cash Money/Universal)
13	14	MASE	Breathe, Stretch, Shake	(Bad Boy/Universal)
17	15	LL COOL J	Hush	(Def Jam/DJMG)
15	16	NELLY	Flap Your Wings	(Derrty/Fo' Reel/Universal)
19	17	YOUNG BUCK	Shorty Wanna Ride	(Interscope)
20	18	FABOLOUS	Breathe	(Atlantic)
16	19	LL COOL J	Headzprung	(Def Jam/DJMG)
23	20	CHINGY	Balla Baby	(DTP/Capitol)
18	21	LIL' FLIP	Sunshine	(Suksa Free/Loud/Columbia)
22	22	DEM FRANCHISE BOYZ	White Teez	(Universal)
26	23	TRICK DADDY	Let's Go	(Skip-N-Slide/Atlantic)
24	24	JOHN LEGEND	Used To Love You	(Columbia)
25	25	BODY HEADBANGERS ft/DOUG BLOOZ	I Smoke, I Drink	(Universal)
36	26	JARULE ft/R. KELLY & ASHANTI	Wonderful	(Murder Inc./DJMG)
31	27	R. KELLY	Red Carpet	(Jive/Zomba)
28	28	CRIME MOB	Knock If You Buck	(BME/Warner Bros./Reprise)
42	29	R. KELLY & JAY-Z	Big Chips	(Jive/Roc-A-Fella/DJMG)
21	30	GUERRILLA BLACK ft/BEENIE MAN	Compton	(Virgin)

#### #1 MOST ADDED

LYLOY BANKS Karma (Interscope)

#### #1 MOST INCREASED PLAYS

SNOOP DOGG FIPHARRELL Drop It Like It's Hot (Doggy Style/Geffen)

#### TOP 5 NEW & ACTIVE

- 4MULA1 Gotta Roll (Sobe)
- J-KWON You & Me (So So Def/Zomba)
- LIL' ROMEO FINICK CANNON My Cinderella (New No Limit)
- LIL' JON & THE EASTSIDE BOYZ LIL SCRAPPY What U Gon' Do (TVT)
- LYLOY BANKS Karma (Interscope)

URBAN begins on Page 31.

### ROCK

LW	TW	ARTIST	SON	Label	
1	1	VELVET REVOLVER	Fall To Pieces	(RCA/RMG)	
2	2	THREE DAYS GRACE	Just Like You	(Jive/Zomba)	
3	3	ALTER BRIDGE	Open Your Eyes	(Wind-up)	
4	4	U2	Vertigo	(Interscope)	
6	5	SILVERTIDE	Ain't Comin' Home	(JRMG)	
5	6	LINKIN PARK	Breaking The Habit	(Warner Bros.)	
9	7	PAPA ROACH	Getting Away With Murder	(Geffen)	
12	8	GREEN DAY	American Idiot	(Reprise)	
11	9	KENNY WAYNE SHEPHERD	Ave (Reprise)		
7	10	GODSMACK	Dröppbox Touche	(Republic/Universal)	
14	11	NICKELBACK	Because of You	(Roadrunner/DJMG)	
10	12	VELVET REVOLVER	Slither	(RCA/RMG)	
8	13	CROSSFADE	Cold	(Columbia)	
13	14	BREAKING NEWS	JAMIN So Cold	(Hollywood)	
15	15	CHEVELLE	Vitamin R	(Leading Us Along)	(Epic)
17	16	COLLECTIVE SOUL	Counting The Days	(E! Music Group)	
16	17	SHINEDOWN	Simple Man	(Atlantic)	
18	18	FUTURE LEADERS OF THE WORLD	Let Me Out	(Epic)	
19	19	KORN	Word Up	(Epic)	
22	20	MEGADETH	Die Dead Enough	(Sanctuary/SRG)	
21	21	LOST PROPHETS	Wake Up (Make A Move)	(Columbia)	
25	22	DROWNING POOL	Love And War	(Wind-up)	
27	23	THORNLEY	Easy Comes	(Roadrunner/DJMG)	
20	24	SALIVA	Survival Of The Sickest	(Island/DJMG)	
24	25	TESLA	Words Can't Explain	(Sanctuary/SRG)	
26	26	A PERFECT CIRCLE	Blue	(Virgin)	
-	27	SWITCHFOOT	Meant To Live	(Red Ink/Columbia)	
28	28	DAMAGEPLAN	Pride	(Elektra/Atlantic)	
29	29	SPIDERBAIT	Black Betty	(Interscope)	
23	30	JET	Roller D.J.	(Atlantic)	

#### #1 MOST ADDED

SHINEDOWN Burning Bright (Atlantic)

#### #1 MOST INCREASED PLAYS

SILVERTIDE Ain't Comin' Home (JRMG)

#### TOP 5 NEW & ACTIVE

- SHINEDOWN Burning Bright (Atlantic)
- THREE DAYS GRACE Home (Jive/Zomba)
- JET Look What You've Done (Atlantic)
- A PERFECT CIRCLE Imagine (Virgin)
- BURDEN BROTHERS Shadow (Kirtland)

ROCK begins on Page 57.

## URBAN AC

LW	TW	
1	1	ALICIA KEYS #1 TONY, TONI & JERMAINE PAUL Diary (J/RMG)
2	2	PRINCE Call My Name (Columbia)
3	3	ANITA BAKER You're My Everything (Blue Note/EMC)
4	4	BRIAN MCKNIGHT What We Do Here (Motown)
5	5	LUTHER VANDROSS Think About You (J/RMG)
6	6	YEENA MARIE Still In Love (Cash Money/Universal)
7	7	JILL SCOTT Golden (Hidden Beach/Epic)
8	8	PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/IDJMG)
9	9	R. KELLY U Saved Me (Jive/Zomba)
10	10	ALICIA KEYS If I Ain't Got You (J/RMG)
11	11	T. MARIE #1G. LEVERT A Rose By Any Other Name (Cash Money/Universal)
12	12	KEM Love Calls (Motown/Universal)
13	13	BOYZ II MEN What You Won't Do For Love (MSM/Koch)
14	14	TAMYRA GRAY Raindrops Will Fall (19/50)
15	15	R. KELLY Happy People (Jive/Zomba)
16	16	VAN HUNT Down Here In Hell (With You) (Capitol)
17	17	NORMAN BROWN I Might (Warner Bros.)
24	18	O'JAYS Make Up (Music World/SRG)
20	19	ANGIE STONE U-Haul (J/RMG)
22	20	NELLY My Place (Derry/Fo' Reel/Universal)
26	21	ANITA BAKER How Does It Feel (Blue Note/Virgin)
28	22	BONEY JAMES #1BILAL Better With Time (Warner Bros.)
21	23	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)
27	24	JOSS STONE Spoiled (S-Curve/EMC)
23	25	AMEL LARRIEUX For Real (Bloss Life)
28	26	USHER & ALICIA KEYS My Boo (LaFace/Zomba)
25	27	TAMIA Still (Atlantic)
30	28	URBAN MYSTIC Where Were You? (Sobe)
-	29	USHER Confessions Part 2 (LaFace/Zomba)
-	30	R. KELLY Red Carpet (Jive/Zomba)

### #1 MOST ADDED

GERALD LEVERT One Million Times (Atlantic)

### #1 MOST INCREASED PLAYS

ANITA BAKER How Does It Feel (Blue Note/Virgin)

### TOP 5 NEW & ACTIVE

FANTASIA I Believe (J/RMG)
RAPHAEL SAADIO Rifle Love (Pookie/Navarre)
REGINA BELLE For The Love Of You (Peak)
EARTH, WIND & FIRE #1RAPHAEL SAADIO Show Me The Way (Sanctuary/SRG)
JANET JACKSON R&B Junkie (Virgin)

URBAN begins on Page 31.

## ACTIVE ROCK

LW	TW	
1	1	PAPA ROACH Getting Away With Murder (Geffen)
2	2	VELVET REVOLVER Fall To Pieces (RCA/RMG)
3	3	BREAKING BENJAMIN So Cold (Hollywood)
4	4	CHEVELLE Vitamin R (Leading Us Along) (Epic)
5	5	GREEN DAY American Idiot (Reprise)
6	6	LINKIN PARK Breaking The Habit (Warner Bros.)
7	7	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)
8	8	CROSSFADE Cold (Columbia)
9	9	THREE DAYS GRACE Just Like You (Jive/Zomba)
10	10	GODSMACK #1DROPPBOX Touche (Republic/Universal)
5	11	ALTER BRIDGE Open Your Eyes (Wind-up)
12	12	KORN Word Up (Epic)
13	13	SLIPKNOT Duality (Roadrunner/IDJMG)
14	14	SILVERTIDE Ain't Comin' Home (J/RMG)
20	15	U2 Vertigo (Interscope)
16	16	NICKELBACK Because Of You (Roadrunner/IDJMG)
19	17	MARILYN MANSON Personal Jesus (Nothing/Interscope)
18	18	KENNY WAYNE SHEPHERD Alive (Reprise)
15	19	LOSTPROPHETS Wake Up (Make A Move) (Columbia)
21	20	SKINDRED Nobody (Lava)
23	21	DROWNING POOL Love And Wat (Wind-up)
24	22	MEGADETH Die Dead Enough (Sanctuary/SRG)
29	23	COLLECTIVE SOUL Counting The Days (EI Music Group)
17	24	SALIVA Survival Of The Sickest (Island/IDJMG)
33	25	A PERFECT CIRCLE Imagine (Virgin)
27	26	HELMET See You Dead (Interscope)
26	27	THORNLEY Easy Comes (Roadrunner/IDJMG)
22	28	A PERFECT CIRCLE Blue (Virgin)
30	29	DAMAGEPLAN Pride (Elektra/Atlantic)
32	30	KILLSWITCH ENGAGE The End Of Heartache (Roadrunner/IDJMG)

### #1 MOST ADDED

CROSSFADE So Far Away (Columbia)

### #1 MOST INCREASED PLAYS

U2 Vertigo (Interscope)

### TOP 5 NEW & ACTIVE

JET Look What You've Done (Atlantic)
RAMMSTEIN Amerika (Republic/Universal)
LAMB OF GOD Laid To Rest (Prosthetic/Epic)
EXIES Ugly (Virgin)
DOWNNAS Fall Behind Me (Lookout!/Atlantic)

ROCK begins on Page 57.

## COUNTRY

LW	TW	
1	1	SARA EVANS Suds In The Bucket (RCA)
2	2	GEORGE STRAIT I Hate Everything (MCA)
3	3	KEITH URBAN Days Go By (Capitol)
4	4	GRETCHEN WILSON Here For The Party (Epic)
5	5	PHIL VASSAR In A Real Love (Arista)
6	6	TOBY KEITH Stays In Mexico (DreamWorks)
9	7	BROOKS & DUNN That's What It's All About (Arista)
7	8	RASCAL FLATTS Feels Like Today (Lyric Street)
11	9	LONESTAR Mr. Mom (BNA)
10	10	GARY ALLAN Nothing On But The Radio (MCA)
12	11	JOE NICHOLS If Nobody Believed In You (Universal South)
13	12	KENNY CHESNEY The Woman With You (BNA)
6	13	ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)
15	14	DIERKS BENTLEY How Am I Doin' (Capitol)
14	15	TRACE ADKINS Rough and Ready (Capitol)
16	16	BLAKE SHELTON Some Beach (Warner Bros.)
21	17	TIM MCGRAW Back When (Curb)
19	18	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)
18	19	SHANIA TWAIN W/ BILLY CURRINGTON Party For Two (Mercury)
20	20	SHEDDISY Come Home Soon (Lyric Street)
25	21	J. BUFFETT #1M. MCBRIDE Trip Around The Sun (RCA/Mailboat)
17	22	JIMMY WAYNE You Are (DreamWorks)
23	23	LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)
22	24	MONTGOMERY GENTRY You Do Your Thing (Columbia)
26	25	REBA MCENTIRE He Gets That From Me (MCA)
24	26	BLUE COUNTY That's Cool (Asylum/Curb)
27	27	TRAVIS TRITT #1JOHN MELLENCAMP What Say You (Columbia)
34	28	BRAD PAISLEY Mud On The Tires (Arista)
32	29	BIG & RICH Holy Water (Warner Bros.)
28	30	TRICK POWY The Bride (Asylum/Curb)

### #1 MOST ADDED

ALAN JACKSON Monday Morning Church (Arista)

### #1 MOST INCREASED PLAYS

TIM MCGRAW Back When (Curb)

### TOP 5 NEW & ACTIVE

BRET MICHAELS #1JESSICA ANDREWS All I Ever Needed (B.M.B./Poor Boy)
TRACY LAWRENCE Sawdust On Her Halo (DreamWorks)
CHAD BROCK That Changed Me (BBB)
KERRY HARVICK Cowgirls (Lyric Street)
DAVID LEE MURPHY Inspiration (Audiium)

COUNTRY begins on Page 36.

## ALTERNATIVE

LW	TW	
1	1	GREEN DAY American Idiot (Reprise)
4	2	U2 Vertigo (Interscope)
3	3	BREAKING BENJAMIN So Cold (Hollywood)
5	4	VELVET REVOLVER Fall To Pieces (RCA/RMG)
7	5	JIMMY EAT WORLD Pain (Interscope)
2	6	LINKIN PARK Breaking The Habit (Warner Bros.)
6	7	CHEVELLE Vitamin R (Leading Us Along) (Epic)
9	8	PAPA ROACH Getting Away With Murder (Geffen)
8	9	THREE DAYS GRACE Just Like You (Jive/Zomba)
10	10	KILLERS Somebody Told Me (Island/IDJMG)
13	11	CROSSFADE Cold (Columbia)
11	12	LOSTPROPHETS Wake Up (Make A Move) (Columbia)
16	13	SUM 41 We're All To Blame (Island/IDJMG)
12	14	SLIPKNOT Duality (Roadrunner/IDJMG)
19	15	MODEST MOUSE Ocean Breathes Salty (Epic)
14	16	FRANZ FERDINAND Take Me Out (Domino/Epic)
15	17	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)
20	18	SNOW PATROL Run (A&M/Interscope)
17	19	USED Take It Away (Reprise)
23	20	CAKE No Phone (Columbia)
22	21	KORN Word Up (Epic)
18	22	TAKING BACK SUNDAY A Decade Under the Influence (Victory)
26	23	SKINDRED Nobody (Lava)
27	24	INTERPOL Slow Hands (Matador)
28	25	MUSE Hysteria (EastWest/Warner Bros.)
30	26	SOCIAL DISTORTION Reach For The Sky (Time Bomb)
24	27	YELLOWCARD Only One (Capitol)
31	28	MARILYN MANSON Personal Jesus (Nothing/Interscope)
37	29	GREEN DAY Boulevard Of Broken Dreams (Reprise)
33	30	GOOD CHARLOTTE Predictable (Daylight/Epic)

### #1 MOST ADDED

KILLERS Mr. Brightside (Island/IDJMG)

### #1 MOST INCREASED PLAYS

THREE DAYS GRACE Home (Jive/Zomba)

### TOP 5 NEW & ACTIVE

HIVES Two-Timing Touch And Broken Bones (Interscope)
DOGS DIE IN HOT CARS I Love You 'Cause I Have To (V2)
SLIPKNOT Vermilion (Roadrunner/IDJMG)
SEVENDUST Face To Face (TVT)
INSTRUCTION Breakdown (Geffen)

ALTERNATIVE begins on Page 61.

## SMOOTH JAZZ

LW	TW	
1	1	GERALD ALBRIGHT To The Max (GRP/VMG)
2	2	BONEY JAMES Here She Comes (Warner Bros.)
5	3	WAYMAN TINDALE Ain't No Stoppin' Us Now (Rendezvous)
3	4	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)
4	5	MICHAEL LINGTON Show Me (Rendezvous)
7	6	RICHARD ELLIOT Your Secret Love (GRP/VMG)
6	7	ANITA BAKER You're My Everything (Blue Note/EMC)
9	8	CHRIS BOTTI Back Into My Heart (Columbia)
8	9	MARC ANTOINE Mediterraneo (Rendezvous)
12	10	TIM BOWMAN Summer Grove (Liquid B)
13	11	MARION MEADOWS Sweet Grapes (Heads Up)
15	12	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)
16	13	MINDI ABAIR Come As You Are (GRP/VMG)
14	14	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)
11	15	SEAL Love's Divine (Warner Bros.)
17	16	SOUL BALLET Cream (215)
18	17	NICK COLIONNE It's Been Too Long (3 Keys Music)
19	18	KIM WATERS In Deep (Shanachie)
21	19	HALL & OATES Love TKO (U-Watch)
22	20	PETER WHITE How Does It Feel (Columbia)
23	21	RENEE OLSTEAD A Love That Will Last (143/Reprise)
20	22	RAMSEY LEWIS TRIO The In Crowd (Narada)
24	23	PATTI LABELLE New Day (Def Soul/IDJMG)
25	24	STEVE OLIVER Chips & Salsa (Koch)
26	25	PIECES OF A DREAM It's Go Time (Heads Up)
-	26	MICHAEL McDONALD Tracks Of My Tears (Motown/Universal)
27	27	CRAIG CHAUDRIL Her Boyfriend's Wedding (Narada)
30	28	GREG ADAMS Firefly (215)
29	29	PAUL BROWN Moment By Moment (GRP/VMG)
28	30	GLADYS KNIGHT #1JESUS ALJANDRO Feelin' Good (Vocalion) (Pyramid)

### #1 MOST ADDED

QUEEN LATIFAH California Dreamin' (Vector)

### #1 MOST INCREASED PLAYS

MICHAEL McDONALD Tracks Of My Tears (Motown/Universal)

### TOP 5 NEW & ACTIVE

EUGE GROOVE XXL (Narada)
DAVE KOZ Let It Free (Capitol)
QUEEN LATIFAH California Dreamin' (Vector)
EVERETTE HARP Can You Hear Me (A440)
THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)

Smooth Jazz begins on Page 52.

## TRIPLE A

LW	TW	
1	1	R.E.M. Leaving New York (Warner Bros.)
2	2	U2 Vertigo (Interscope)
4	3	JOHN MELLENCAMP Walk Tall (Island/IDJMG)
3	4	BRUCE HORNBY Gonna Be Some Changes Made (Columbia)
5	5	JAMIE CULLUM All At Sea (Verve/Universal)
6	6	CARON LEAF Life Less Ordinary (Vanguard)
7	7	MARK KNOPFLER Boom, Like That (Warner Bros.)
9	8	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)
10	9	CROSBY & NASH Lay Me Down (Sanctuary/SRG)
8	10	FINGER ELEVEN One Thing (Wind-up)
11	11	KEANE Somewhere Only We Know (Interscope)
12	12	SCISSOR SISTERS Take Your Mama (Universal)
13	13	RACHAEL YAMAGATA Worn Me Down (RCA Victor)
15	14	MAROON 5 She Will Be Loved (Octone/J/RMG)
12	15	03MATTLI (Who Discovered) America? (Concord)
16	16	SNOW PATROL Run (A&M/Interscope)
18	17	ELVIS COSTELLO Monkey To Man (Lost Highway)
20	18	CAKE No Phone (Columbia)
17	19	MODEST MOUSE Float On (Epic)
19	20	THRILLS Not For All The Love In The World (Virgin)
22	21	RAY LAMONTAGNE Trouble (RCA/RMG)
26	22	SARAH McLACHLAN World On Fire (Arista/RMG)
23	23	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)
29	24	LOW MILLIONS Eleanor (Manhattan/EMC)
25	25	NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)
28	26	FRANZ FERDINAND Take Me Out (Domino/Epic)
30	27	CHARLIE MARS Gather The Horses (V2)
27	28	CHRISTINE MCVIE Friend (Koch)
21	29	FINN BROTHERS Won't Give In (Nettwerk)
-	30	K.D. LANG Helpless (Nonesuch)

### #1 MOST ADDED

GREEN DAY Boulevard Of Broken Dreams (Reprise)

### #1 MOST INCREASED PLAYS

JET Look What You've Done (Atlantic)

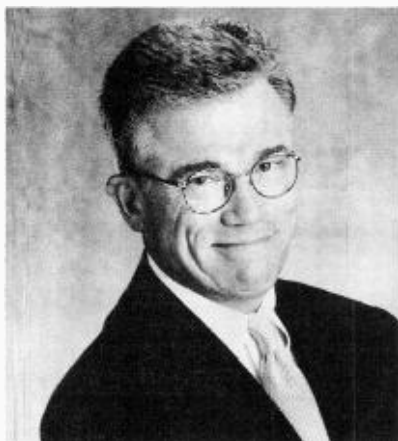
### TOP 5 NEW & ACTIVE

SIMPLE KID Staring At The Sun (Vector)
GAVIN DEGRAW I Don't Want To Be (J/RMG)
TOOTS AND THE MAYTALS #1ERIC CLAPTON Pressure Drop (V2)
LENNY KRAVITZ Lady (Virgin)
JOHN MAYER Daughters (Aware/Columbia)

TRIPLE A begins on Page 64.

# Publisher's Profile

By Erica Farber



## BILL SHERARD

Managing Partner, Two Rivers Communications

**B**ill Sherard is one of those rare individuals who has been fortunate enough to live in roughly the same part of the country — the Washington, DC area — for all 30 years of his successful radio career. He has a long track record of developing highly rated and profitable radio properties in small, midsized and large markets. Sherard's latest venture, Two Rivers Communications, is targeting stations within driving distance of his home.

**Getting into the business:** "I was a DJ at WLSJ/Big Stone Gap, VA, hired by a local gentleman who needed a replacement for the graduating high school DJ. I was in the 10th grade. My father was a small-town car dealer, so I was fortunate to have an automobile to drive the 14 miles from my hometown to Big Stone Gap each afternoon. It was a fabulous deal. I went through the ego end of the DJ business very early in life and was able to put a lot of that aside by the time I grew older. I didn't have a plan until I was 34. Everything just kept getting better all the time, and I just followed the next opportunity."

**Moving into ownership:** "The Washington, DC opportunity in 1980 was my first venture into equity. Norman Wain and Bob Weiss with Metroplex Communications had to be some of the first operators to provide equity for their GMs. For me, having a background in programming and a limited background as a general manager, it was an opportunity to come back to Washington with a small piece of ownership. It got me started on the equity road."

"After Group W traded our station to Viacom, I purchased an equity piece of an AM station in Washington that I still own today. It's a multicultural format. While it's off the beaten path for commercial radio, it's proven to be a very lucrative venture that serves the needs and interests of a variety of communities better than many large consolidators today. That's New World Broadcasting. I have a very enthusiastic partner named Jim Weitzman who loves multicultural broadcasting and has a strong involvement in the station and is directly responsible for its success. It was an equity thing I went into after leaving Group W after 15 years of management. They gave me a nice parachute."

"I decided to get back into an equity position in commercial radio. After a year and a half and, frankly, lots of money, I was able to do it on a fairly large scale, for me. I found out that it was easier to buy lots of stations than it was to buy one. That's a lesson you don't really learn until you try doing it. Much like Jerry Blum at WOXI/Atlanta told me years ago, it's just as hard to sell a \$10 spot as it is to sell a \$100 spot, so sell

the \$100 spot. The same principle applies to investment."

**Founding Two Rivers Communications:** "Two Rivers Communications was started because Sid Abel, another local broadcaster, and I sold our equity pieces in Washington radio. Sid was an operator of another local Washington radio station after having worked for many years in his youth for Metroplex and retiring. We'd sit around and have coffee every week and bemoan the industry. We were like WWI fighter pilots bemoaning the advent of the cruise missile, saying how great radio used to be and wondering why we couldn't do it again. We started looking for properties that were within driving distance of Washington, DC. We found our first one down in the northern neck of Virginia last year."

**Mission of the company:** "Have fun, make money, and never get our bowels in an uproar."

**Long-range plans:** "We are looking for growth in a narrow way. One of the qualifications is still that the station be within driving distance of DC. I have no qualitative data to back this up, but it seems to me there is a trend for operators to find small markets — and I mean small-town or small-county radio stations — and consolidate those without suffering many of the negative aspects of consolidation that we see in larger cities that are the result of the quest for dramatic gains in revenue in every quarter."

**On starting with one station, WKWI/Kilmarnock, VA:** "It has a very small staff. Everyone is a generalist, including me. Frequently, when I arrive I find myself spending much of the time answering the telephone because we have no receptionist. Everyone answers the phones. The total environment is one of energy, excitement, problem-solving and having a lot of fun playing radio and recapturing many of the reasons I got into the business in the first place, which included being able to have an influence on something in a direct way."

"When we're fully staffed we should have about five employees. We're programming it locally, though the music is selected by a wonderful service out of Omaha called Waitt. The music is played locally, and we can have input into it, but from 10am on the DJs are downloaded from Omaha. If you listen to the station, on almost every break there is some reference to the local community. With Waitt's system we're able to fax them data almost hourly, and they read it on the air. If the skies clear up after a hurricane, you'll hear it on the station. It's very difficult to tell that, outside of the morning show, these fellows are in another part of the country."

**Biggest challenge:** "I don't want to sound like a broken record, but it is finding great employees. When you consider that in the market we're in, four counties add up to 50,000 people, it's difficult to find employees. I think we have one spotlight in the city of license. On the other hand, when you run a classified ad, everyone hears it. The reach is 100%. When you announce on the radio that you're remodeling the studios, 50 people stop by during the week to see what's going on. That's the kind of feedback I remember from the early days of radio, where when you put an announcement on, you saw the results."

**On getting back on the air:** "I'm cutting commercials almost daily for the station. After I sold Spring Broadcasting I joined SAG and AFTRA and built a digital studio at home, and I've been doing voiceover commercials for the last two years. You don't have to get dressed up, and when you do it, it's over, you're finished. It's a lot of fun."

**State of the industry:** "Don't get me wrong, I realize that with stockholders and highly leveraged companies

it's inevitable that the business culture had to change and become more focused on short-term profits. But on the other hand, in the quest for higher and higher profit margins the industry has lost its balance. It was always difficult for us to maintain a balance between programming appeal and sales goals. That's been true for decades. Now, with stockholders and their artificially high expectations, a third element has entered the picture."

"For me to read in the trades years after consolidation took effect that major corporations have a new concept called 'fewer commercials and more music' really takes the cake. For decades radio was a tiny business that had a great effect on communities. Now it's a huge business that has an almost generic impact on communities."

"I keep in touch with a lot of former employees here in town, and I'm constantly struck by the tales of how radio is conducted with this hugely complex internal structure. Many of the individuals I know who have talent, whether it's in sales or programming, are overmanaged, overanalyzed and over-reviewed to such a degree that the final result is not a big failure nor a stellar performance, it's sort of in the middle. It's paralysis by analysis. It's mediocre. The opportunity for individualism, generally speaking, is going to be in smaller markets or in other media where an individual can make mistakes and develop his craft."

**Most influential individual:** "Norman Wain. He brought enthusiasm to both programming and sales. He's an ethical, honest person who combined the elements of marketing, show biz and ethics to be a really great broadcaster."

**Career highlight:** "We were the only radio station in Washington to promote a fundraiser for the Vietnam Veterans Memorial at a time when all other media stayed away from it. We raised nearly \$300,000 in 48 hours and then went on to win the *Billboard* Radio Station of the Year award. It was a real payoff for the staff involved. The linkage between the station, the timing of the event and the feedback from the community came together in one narrow band. It was a wonderful time."

**Career disappointment:** "I wish I'd never hired Gary D. He was a very controversial morning man who had the ability to offend everybody at once."

**Favorite radio format:** "Any local format in a small market. I love listening to hometown radio."

**Favorite television show:** "I always watch *Ali G.*"

**Favorite song:** "That's like asking a chef for his favorite cake. It's going to be something new, whatever it is."

**Favorite movie:** "Any movie by Christopher Guest."

**Favorite book:** "*The 80/20 Principle.*"

**Favorite restaurant:** "Morton's."

**Beverage of choice:** "Pinot grigio."

**Hobbies:** "Auto restoration, cycling and photography."

**E-mail address:** "billsherard@tworivers.net."

**Advice for broadcasters:** "If you're in an environment where individuals tend to be viewed as two-dimensional, expendable figures, leave. Unless you're two-dimensional. In that case, ignore this message. The biggest change in our industry is the simple fact that change takes place faster and faster. Not only is there a tendency to get caught up in the change, there's also a reticence to make changes yourself. People should not delay their own lives waiting for changes to occur around them. They should spend more of their time deciding what they want and where they want to go and start making changes and taking risks earlier in life, rather than later."

# LENNY KRAVITZ LADY

## #2 MOST ADDED AT CHR!

Including:

KRBE/Houston      WSTR/Atlanta  
WHYI/Miami      KMXV/Kansas City  
WPRO/Providence      WNKS/Charlotte  
KUDD/Salt Lake      KHFI/Austin  
WKSS/Hartford      WRVQ/Richmond And Many More!

R&R Hot AC: **18** (+207)

Top 5 Most Increased Every week!

### Phenomenal Research and Spins!

KYSR/LA	41x	WTMX/Chicago	42x
WBMX/Boston	30x	KFMB/San Diego	40x
WVRV/St. Louis	42x	WPTE/Norfolk	46x
WMBZ/Memphis	40x	WWZZ/DC	37x
KALC/Denver	31x	KRSK/Portland	32x

and MANY more!

"This song is a smash. Callout is huge. PLAY IT NOW!"  
—Angela Perelli, PD, KYSR/ Los Angeles

"Initial RESEARCH looks very strong...built-in familiarity from the Gap commercials and positive reaction on the PHONES. Looks like another hit for Lenny!"

—Jon Zellner, OM/PD, WBMX/ Boston, Infinity Broadcasting VP of Hot AC Programming

"Lenny Kravitz and Star 94 go together like sweet tea and the south. 'Lady' is all over TV in the Gap ads, so it has a huge head start in pop-culture awareness...

Already showing good early potential!"  
—Michael Chase, MD, WSTR/ Atlanta

"Lenny Kravitz is a HOME RUN. Thanks to all his TV exposure lately, this song was instantly familiar...and an instant hit!"

—Jeannine Jersey, APD/MD, WTIC/ Hartford

Featured in the massive multi media Gap campaign with Sarah Jessica Parker



Produced, written, arranged and performed by  
Lenny Kravitz for Roxie Productions

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Catch Lenny on:  
The Tonight Show  
Ellen DeGeneres  
American Music Awards

# hoobastank

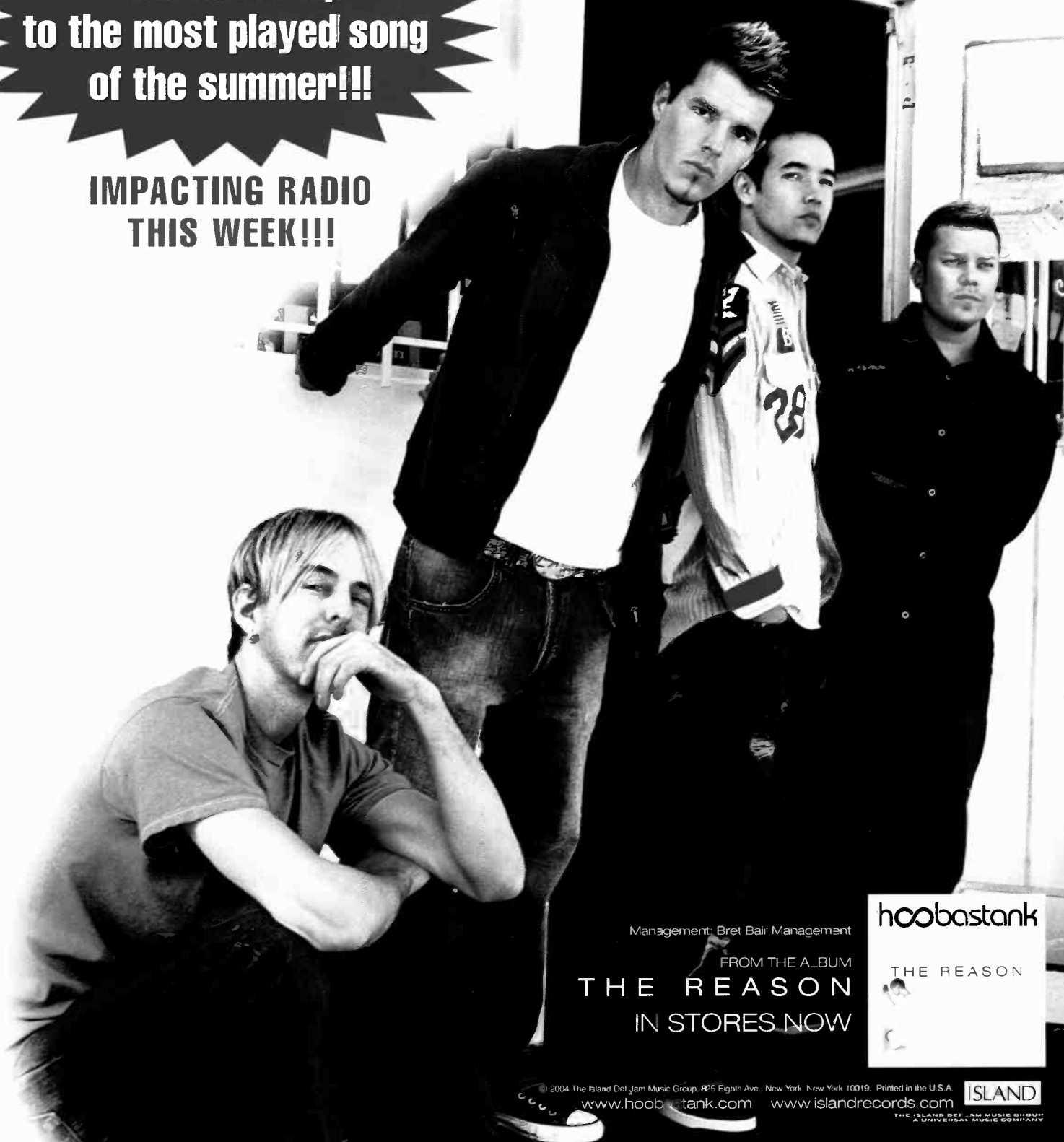
## DISAPPEAR

Produced by: Howard Benson Mixed by Chris Lord-Alge

ALBUM  
**THE REASON**  
DOUBLE PLATINUM!

**The follow up  
to the most played song  
of the summer!!!**

**IMPACTING RADIO  
THIS WEEK!!!**



Management: Bret Bair Management

FROM THE ALBUM  
**THE REASON**  
IN STORES NOW



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