

NEWSSTAND PRICE \$6.50

Two For The Top At CHR/Pop

It's a tie for Most Added on the CHR/Pop chart this week, as Octone/JRMG's **Maroon 5** and Columbia's **Destiny's Child** each pick up 68 adds. Maroon 5 score big with "Sunday Morning," off *Songs About Jane*, and Destiny's Child pick up accolades for "Soldier," from *Destiny Fulfilled*.



NOVEMBER 12, 2004



It's The Great White North, Eh!

R&R fulfills its own Cancon requirement: At least 35% of our articles this week must be about Canada. Our editors spotlight radio and record executives who detail what's happening in the industries north of the border.

Shania TWAIN GREATEST HITS


21 HITS FEATURING 3 BRAND NEW SONGS

ALSO INCLUDES "PARTY FOR TWO" WITH BILLY CURRINGTON
#12 ON THE R&R COUNTRY CHART AND IN HEAVY ROTATION ON CMT!

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IMPACTING NOW AT AC AND HOT AC AND LARGE ROTATION ON VH1!

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2004'S BIGGEST NEW ARTIST
BREAKS THROUGH WORLDWIDE

SONGS ABOUT JANE

NOW SOARING TO 6 MILLION ALBUMS WORLDWIDE

TRIPLE PLATINUM: U.S.

TRIPLE PLATINUM: U.K.

DOUBLE PLATINUM: AUSTRALIA, CANADA & IRELAND

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BACK TO BACK #1 SMASH HITS IN THE U.S. & U.K.

BACK TO BACK #1 VIDEOS AT MTV, VH1 & FUSE

WINNER BEST NEW ARTIST

MTV VIDEO MUSIC AWARDS

WORLD MUSIC AWARDS

SOLD OUT TOUR CONTINUES

EVERYWHERE INTO 2005

**#1
MOST
ADDED!**



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KUDD WKSE WRVQ KHKS KMXV KBKS WKCI KDND ... AND MORE!

PRODUCED AND MIXED BY MATT WALLACE
ADDITIONAL PRODUCTION AND MIX ON "THIS LOVE" BY MARK ENDERT
ADDITIONAL MIX ON "HARDER TO BREATHE" BY MICHAEL BARBIERO
MANAGEMENT: JORDAN FELDSTEIN / W.F. LEOPOLD MANAGEMENT



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TOOLS OF THE TRADE

For years Mediabase has been monitoring radio stations in a variety of formats, making valuable and useful information available to the industry. Earlier this year the company added Christian AC to its portfolio, offering a wealth of resources for the format. R&R Christian Editor **Kevin Peterson** explores this important tool chest that should be on every music programmer's workbench.

Page 75

PROTECTING ARTISTIC CONTENT

R&R Technology Editor **Brida Connolly** weaves through the maze of digital copyright reform in her column this week, reviewing a number of new proposals that try to redefine the meaning of copyright and intellectual property. Meanwhile, the Motion Picture Association of America plans to sue individuals who engage in illegal trading of movies, following the example set by the RIAA over the past year.

Page 10

NUMBER ONES

- CHR/POP**
 - NELLY VT. MCGRAW Over... (Derry/For Real/Curb/Universal)
- CHR/RHYTHMIC**
 - USHER & ALICIA KEYS My Boo (LaFace/Zomba)
- URBAN**
 - SNOOP DOGG I/PHARRELL Drop It... (Doggy Style/Geffen)
- URBAN AC**
 - BRIAN MCKNIGHT What We Do Here (Motown)
- GOSPEL**
 - J. MOSS We Must Praise (Gospo Centric)
- COUNTRY**
 - LONESTAR Mr. Mom (5NA)
- AC**
 - LOS LONELY BOYS Heaven (Or/Epic)
- HOT AC**
 - MAROON 5 She Will Be Loved (Octone/J/RMG)
- SMOOTH JAZZ**
 - WAYMAN TISDALE Ain't No Stoppin'... (Rendezvous)
- ROCK**
 - VELVET REVOLVER Fall To Pieces (RCA/RMG)
- ACTIVE ROCK**
 - PAPA ROACH Getting Away With Murder (Geffen)
- ALTERNATIVE**
 - U2 Vertigo (Interscope)
- TRIPLE A**
 - U2 Vertigo (Interscope)
- CHRISTIAN AC**
 - MICHAEL W. SMITH Healing Rain (Reunion/PLG)
- CHRISTIAN CHR**
 - THYMAC Gone (ForeFront/EMI CMG)
- CHRISTIAN ROCK**
 - THYMAC Gone (ForeFront/EMI CMG)
- CHRISTIAN INSPO**
 - MICHAEL W. SMITH Healing Rain (Reunion/PLG)
- SPANISH CONTEMPORARY**
 - JUANES Nada Valgo Sin Tu Amor (Universal)
- REGIONAL MEXICAN**
 - BETO Y SUS CANARIOS Esta Llorando Mi Corazón (Disa)
- TROPICAL**
 - JUAN LUIS GUERRA Las Avispas (Karen)



Q3 Earnings Season In Full Swing For Radio

Most results show higher income, revenue

By Joe Howard
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The resolution of the 2004 presidential election last week could help the industry's financial picture, according to Cumulus Media Chairman/CEO Lew Dickey. "December has been a slow build for us, because people had been waiting to see if we'd have a decisive outcome," he said during his company's Q3 earnings conference call.

"I think this will be a boost to consumer confidence and will help Christmas spending."

Cumulus' earnings per share result of 13 cents matched Thomson First Call analysts' expectations, as Q3 net income improved from \$7 million (10 cents per share) to \$9.3 million. Net revenue grew 13%, to

Q3 At A Glance

- Cumulus, Radio One meet the Street
- Citadel rebounds from loss
- Salem's income rises
- SBS, Entravision, Univision revenue up
- XM's loss narrows

\$84 million, while station operating income increased 17%, to \$32.4 million.

On a pro forma basis, net revenue improved 3%, while station operating income increased 10%. For Q4, Cumulus forecasts pro forma net revenue growth of 2%-4%.

Radio One reported Q3 earnings per share of 11 cents, meeting Thomson First Call expectations, as net

EARNINGS ▶ See Page 13

Viacom Protests Super Bowl Fine

By Adam Jacobson
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In a 92-page legal document filed with the FCC on Nov. 5, CBS and Infinity parent Viacom asked for the outright cancellation of the \$550,000 fine the company received for producing and airing the Super Bowl XXXVIII halftime show, during which singer Janet Jackson's breast was exposed.

According to CBS, which is being represented by Washington, DC law firm Davis Wright Tremaine, the now-infamous "wardrobe malfunction" experienced by Jackson was not foreseeable, and the penalty "fails to acknowledge the exhaustive fact-gathering effort that led to the finding, backed by sworn declarations of the

VIACOM ▶ See Page 18

WQCD/New York: The Real City-Gritty

By Carol Archer
R&R Smooth Jazz Editor
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By mid-1988 Tribune Broadcasting's WPIX/New York was moribund — an also-ran AC with a 1.0 share 12+.

It was time for a change, and in a market focused on "Lite," Urban and Rock, research revealed a hole for a format that would deliver youthful, hip, affluent 25-54-year-olds. WPIX flipped to Contemporary Jazz in July 1988 with the new call letters WQCD and the now-legendary moniker CD101.9.

Emmis acquired WQCD from Tribune in July 1997. Through the years CD101.9's playlist has morphed in various ways — from cool

New PPM Study Gets Specific

Arbitron says listening trackable by the minute

By Roger Nadel
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Have you ever wanted to be a fly on the wall to see what your audience really does and does not like about your station? Ever wished you could observe their real-world responses to various songs, spots and presentation elements, without putting them in a focus group or a music-test environment?

Arbitron has unveiled a new study that appears to give you the keys to the kingdom



all wrapped up nicely inside the Portable People Meter. The question yet to be answered is whether station executives want this information to be so easily compiled and analyzed by their owners, their competitors and their advertisers.

At a presentation last week in New York, Arbitron and its agency partners that are promoting adoption of the PPM shared data from their 1,200-person Philadelphia test last year. The data shows how a listener's minute-to-minute

ARBITRON ▶ See Page 12

Radio's Christmas Rush Is On

Flurry of stations flip to holiday programming

By Julie Kertes
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Before the jack-o'-lanterns were tossed and the plastic skeletons and faux spider webs were packed away, listeners across the country could already hear their favorite holiday classics around the clock on their favorite AC radio stations.

Last year most stations that went to an all-holiday-music format reaped the rewards in a strong winter book, and, as a result, this year's holiday season is off to a running start as stations vie for the position of "Your holiday music station" and flip without warning to beat their competitors to the punch.

We're already seeing a flurry

of early all-holiday-music flippers, the first being AC KOSY/Salt Lake City and Hot AC KNEV/Reno, NV, both of which flipped on Nov. 1. At press time they'd been followed by ACs

KEFM/Omaha; KLTQ/Omaha; KLMY/Lincoln, NE; WMGC/Detroit; and WNIC/Detroit. Even Triple A KRVI/Fargo, ND and Smooth Jazz WZMR/Albany, NY have gone to all-holiday programming to welcome in the season.

But how early is too early, and are listeners ready to deck the halls several weeks before Christmas? KOSY PD Lance Ballance told R&R, "We've had an unbelievably positive reaction. The

HOLIDAY ▶ See Page 18



CC Ups Martin To Reg. SVP/Programming

By Keith Berman
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Clear Channel Radio this week promoted San Francisco-based Regional VP/Programming Michael Martin to Regional Sr. VP/Programming, expanding his oversight to encompass California, Nevada, Arizona, Alaska, Washington, Oregon and Hawaii. He replaces Steve Smith, who exits the company.

"Michael has clearly earned this opportunity, having done a fantastic job for us in San Francisco and then quickly growing his purview to stations

MARTIN ▶ See Page 18



Martin



See Page 54



CANADA'S NEXT SUPERSTAR

- Debut Album is Gold
- "Bad Boy" video (directed by Mr. X) added at BET this week
- Winner of 3 Canadian Urban Music Awards ("Best New Artist", "Fans Choice - Artist Of The Year" & "Video Of The Year")
- 1 of 4 selected artists performing at the Urban Aids Benefit Concert in Toronto (Other performers include Alicia Keys, K-os & Swollen Members)

Keshia Chanté

Karmazin: Ready To Return?

Former Viacom exec keynotes NAB Euro conference

Mel Karmazin has remained out of the limelight since departing his post as President/COO of Viacom in June. That silence ended this week in Lisbon, Portugal, where Karmazin delivered the lunch keynote on Monday at the NAB European Radio Conference.



Karmazin

Karmazin kept his remarks brief and then answered questions put to him by a moderator. He said now that he's had the experience of being a CEO and a COO, he realizes that he prefers being a CEO and that when and if he goes back to work it will be in that capacity, either for a company he buys with his own money, a company he buys in concert with equity invest-

tors or a publicly traded company with a strong growth plan. Alternatively, Karmazin said he could end up not working at all, but that would not be his preference.

Karmazin didn't pass up the chance to discuss the current regulatory environment in the United States. To have eight stations in New York might sound like a feeding frenzy, he said, but it's really not when you consider there are a hundred outlets in the region. The veteran operator thinks a company could own up to 20 stations in a market and likely still not be on the Justice Department's radar.

Karmazin recounted how an FCC commissioner (whom he

KARMAZIN See Page 18

'Nine FM' To Become Trimulcast

Chicago-area WDEK & WKIE will drop 'Onda' format

NewsWeb Corp.'s WRZA (Nine FM)/Kankakee, IL, which airs an eclectic mix of popular music from the 1970s through today on a 50kw tower located in the southern Chicago suburbs of Will County, IL, will soon be simulcast on WDEK/De Kalb and WKIE/Arlington Heights, IL.

NewsWeb in July purchased WDEK & WKIE, along with simulcast partner WKIF/Kankakee, from Spanish Broadcasting System for \$28 million. At the time, NewsWeb confirmed that its WSBC Broadcasting arm would drop the stations' current Spanish Contemporary "Onda 92" presentation. NewsWeb VP/Group Station Manager Harvey Wells has now confirmed his company's plans to

R&R, and he said that format considerations are underway for WKIE, which will be locally programmed for Kankakee, located 55 miles south of Chicago.

Wells expects NewsWeb to assume control of the three stations either at the end of this year or in early 2005. Although WRZA was on the air for just two of the three months that comprise the summer Arbitron, the station received a 0.3 share 12+ in Chicago.

Sky Daniels, Director/Programming for NewsWeb's WSBC Broadcasting, told R&R that the addition of the new signals "is going to be very supportive, in that, as I broke out the diaries, I realized that our signal only impacted 27% of where

WRZA See Page 12

MoneyRadio Welcomes Clanton

Will manage Business Talk station set to debut in 2005

Houston radio veteran Brent Clanton has been named GM for MoneyRadio Inc.'s yet-to-be-named Houston radio property, which will reportedly launch a new Business and Financial Talk format sometime in January 2005. MoneyRadio is a local group that was formed in September and is headed by Houston businessman and radio personality Daniel Frishberg.



Clanton

"The plans for Houston's new business radio station are rapidly becoming reality, and we are proud to announce that Brent has joined our organization," said Frishberg. "He brings invaluable experience and expertise to our team, and we are confident that he is the perfect

individual to lead the new endeavor."

Clanton was most recently Director/Programming at Infinity's News/Talk KTSA/San Antonio. Prior to that he was OM and morning host at then-Business Talk KIKK-AM/Houston, which earlier this year flipped to a new Hot Talk format anchored by Howard Stern. Clanton's radio resume also includes programming and on-air stints at KODA-AM & FM/Houston and KPEZ/Austin.

"I am extremely pleased to be a part of this fabulous new radio station," said Clanton. "We will provide educated and interested listeners

CLANTON See Page 18



UNIVERSALLY AMAZING Several hugely important Universal Records people gathered recently at an Atlanta showcase with Elton John. Seen here, looking fabulous as usual, are (l-r) John's manager, Derek MacKillop; Universal's Tom Cunningham and Monte Lipman; John; and Universal's Kim Garner and Val DeLong.

WNND/Chicago Falls In 'Love'

Bonneville AC WNND/Chicago on Nov. 5 adopted a new "love songs" format. "The New 100.3 Love FM" will use the WILV call letters and feature such artists as Phil Collins; Anita Baker; Celine Dion; Marvin Gaye; Barry White; Stevie Wonder; George Benson; Joe Cocker; Whitney Houston; The Supremes; and Earth, Wind & Fire singing songs relating to love.

The new hybrid format, which blends AC and R&B music, was conceived by Bonneville/Chicago programming executives Greg Solk and Barry James and is intended to

appeal to a multicultural and multiracial audience. Bonneville/Chicago Sr. VP Drew Horowitz, who will serve as WILV's GM, told R&R, "This 'love format' is about music, environment and essence and bringing back passion to the AC format."

David J. remains PD. WNND personalities Bill Leff, Jennifer Stephens, Haynes Johns, Brian Peck and Robin Lewis have exited, while John Symons remains in nights with a new version of his *Love Notes* show that is set to debut in two weeks.

WILV See Page 12

WJJJ, WAMO-AM Form Simulcast

Pittsburgh combo relaunches as Urban AC 'Majic 107.1'

Sheridan Broadcasting has flipped WJJJ/Pittsburgh from a simulcast of Urban clustermate WAMO-FM to a simulcast of Urban AC clustermate WAMO-AM and has relaunched the Urban AC format as "The new Majic 107.1, Pittsburgh's best variety of old school and today's R&B." Sheridan/Pittsburgh OM George Cook assumes programming over-

sight of the new Urban AC simulcast.

WAMO-AM PD Tracy Lee steps down to focus on her on-air duties, as does WAMO-FM interim PD DJ Boogie. There are also several on-air changes, as WAMO-AM's Sly Jock and Vicki Hill relinquish mornings to the syndicated *Tom Joyner Morning Show*, and market vet Brother

WJJJ See Page 18

WEGE Trades 'Eagle' For 'Ted-FM'

North American Broadcasting's WEGE (Eagle 103.9)/Columbus, OH on Nov. 5 said goodbye to its longtime Classic Rock format and became the latest in a series of stations across the continent to adopt an eclectic Classic Hits/'80s hybrid format focused on pop rock.

WEGE is now billing itself as "103.9 Ted-FM" and using the slogan "We play everything!" Ted-FM's playlist features titles from the 1970s through today, and among

the station's core artists are: The Police, Sheryl Crow, U2, The Cars, The Eagles, John Mayer and Madonna. Hal Fish remains PD.

As part of the launch of Ted-FM, the station is directly attacking Clear Channel on its website (www.tedfm.com). As a lengthy presentation explains that Ted-FM "breaks the rules of traditional broadcasting," a graphic of Godzilla with the letters "CC" on its stomach appears,

WEGE See Page 18

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Cannon Now PD At WGLD

Steve Cannon has accepted the PD role at Susquehanna's Oldies WGLD (Gold 104.5)/Indianapolis. He starts his new duties on Nov. 15 and succeeds David Wood, who will continue as clusterwide Director/Programming and PD of Christian AC WISG (The Song)/Indianapolis.

Cannon most recently served as OM of Clear Channel's Tallahassee, FL cluster. The 30-year industry veteran has programmed such stations as KOLL/Little Rock, WOTO/Memphis, KEY1/Austin and WMYX/Milwaukee. He's also worked in Indianapolis at WENS and WNDE.

"Steve is one of the best-kept secrets in the format and excels at working with talent," Wood said. "He is a great fit for Gold 104.5."

WGLD VP/GM Jennifer Skjodt said, "Steve has a great Oldies background and experience in our

CANNON See Page 18

R&R Observes Thanksgiving

In observance of the Thanksgiving holiday, R&R's Los Angeles, Nashville, and Washington, DC offices will be closed Thursday, Nov. 25 and Friday, Nov. 26.



Viacom Chief: 'Radio Will Never Be What It Was'

By Joe Howard
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During a luncheon appearance Monday at the Harris Nesbitt Playtime & Media Conference, Viacom Chairman/CEO Sumner Redstone told a room full of investors and analysts that he doesn't think the radio industry will ever return to the growth rates it saw in the late 1990s.

"Radio will never be what it was," Redstone said. "It will never grow at the rate it used to grow, but I believe we will see it growing modestly."

While he noted that Viacom co-President/co-COO Les Moonves has said he will "fix" Infinity's radio stations, Redstone said the company is continuing to focus on selling off underperforming stations and forging partnerships, as it did when it gave Spanish Broadcasting System control of KBAA/San Francisco in exchange for what will be a 10% stake in SBS.

"What we're going to do in radio is focus on the top 20 markets only," Redstone said. "I'm not too concerned about the markets outside of the top 20."

Redstone also bristled at Wall Street's tendency to focus its attention on Infinity's financial results at the expense of Viacom's other business units. "It's only radio that is creating a problem," Redstone insisted, noting that radio is a relatively small part of Viacom's overall financial picture. "Eighty percent of our operating income comes from the MTV Networks," he said.

'Less Is More' Now Underway

Later that afternoon Clear Channel CFO Randall Mays said during his company's presentation that some Clear Channel stations have already implemented the "Less Is More" ad-inventory-reduction plan.

"Station managers found it made sense to start early," Mays said. The initiative is set to begin throughout the company on Dec. 15. "Our people saw that it was the right thing to do, and they found that they could do it quicker than the time frame we have laid out."

Mays acknowledged that the plan, which has been lauded by many of Clear Channel's competitors, may not work in all of CC's markets. "We are letting stations tailor what is best for them, but it is unrealistic to think that there is not one station or one market where this will have less success than it does in others," he said.

"But we're going to take the ones that do better and replicate them in other places. We unequivocally think this is the right thing for us to be doing. It's the right thing for us, our listeners, our advertisers and the industry."

Analysts React To Q3 Results

One day after Citadel reported its Q3 earnings (see story, Page 1), Wachovia Securities analyst Jim Boyle said he believes Citadel's management has the skills to steer the company through the industry's challenging financial environment.

"Despite the sector's struggle to rebound, Citadel COO Judy Ellis and her regional and local team are putting up quarter after quarter of faster growth than the sector by skillfully operating Citadel's very high percentage of No. 1- and No. 2-ranked clusters in less competitive mid-markets," Boyle said in a report issued Nov. 5. He maintained his 3% Q4 revenue growth forecast for the company.

Over at Merrill Lynch, analyst Laraine Mancini said, "Citadel's management was assembled from some of the top radio properties and operators and has a strong desire to grow through consolidation. In addition, we anticipate that Citadel will produce some of the strongest organic revenue growth in radio over the next two years." She maintained a "buy" rating on Citadel stock, with a target price of \$19 per share.

Mancini also issued a report on Radio One in which she maintained that while radio is settling into a mature industry, Radio One is "still a growth story," thanks to its various new business interests. "Management seeks to transform the company from a pure-play radio operator to a multifaceted media company serving the African-American audience," she said in a Nov. 5 report.

"We believe the company is capable of maintaining and growing its audience through targeted programming toward the African-American community," Mancini maintains a

ANALYSTS ▶ See Page 6

BUSINESS BRIEFS

Reborn Centennial Adds Three In Virginia

Centennial Broadcasting, which last week received FCC approval to purchase WZZI/Roanoke and WZZU/Lynchburg, VA from Travis Media for \$4.2 million, this week added three more stations in the Lynchburg area as it acquired WLNI-FM/Lynchburg and WMNA-AM & FM/Gretna, VA from Gary Burns for \$4.8 million. WLNI and WMNA-FM currently simulcast a Talk format, and WMNA-AM is a Country station. Frank Boyle & Co. was the exclusive broker for the transaction.

Centennial Chairman/CEO Allen Shaw served in the same capacity in an earlier incarnation of Centennial that owned stations in Las Vegas and New Orleans until early 2001, when the stations were bought by Beasley for \$113.5 million. With that sale, Shaw rejoined Beasley, where he served as COO in the early '90s, as Vice Chairman/COO. He will retain his post at Beasley while running Centennial.

CHUM, Astral Want Exclusivity In Canadian Pay Radio

Broadcaster CHUM Ltd. and its partner in a proposed terrestrial subscription radio service, Astral Media, on Nov. 3 asked the Canadian Radio Television and Telecommunications Commission to consider only their license bid and deny licenses to Canadian Satellite Radio and Sirius Canada, which have applied to deliver satellite-based subscription radio services in Canada. In return for an exclusive license, CHUM and Astral said that within four years they will have 100 channels, produced in Canada, on the air, at least 15 of which will be French-language. They also said all their channels will adhere to the CRTC's Cancon requirements, the *Montreal Gazette* reported. CHUM is proposing an initial service of 40 English- and 10 French-language stations for a monthly fee of \$9.95 Canadian. According to the *Gazette*, the proposed service would be available in about 60% of Canada, mostly in larger cities.

Late last week Canadian Satellite Radio, a joint venture of CSR and XM Satellite Radio, and the Sirius-Standard Radio-CBC joint venture Sirius Canada told the CRTC that they planned to increase the number of Canada-focused offerings on their proposed satellite radio services. CSR said it will add one channel, upping its Canadian focus to five channels, the *Globe & Mail* reported. Meanwhile, Sirius Canada said it will add a fifth Canadian channel and a sixth, French-language offering. CSR also offered to spend \$70 million on Canadian programming over seven years, including funding for English- and French-language talent development and the construction of studios in Toronto and Montreal. Though XM and Sirius are licensed to operate only in the U.S., thousands of Canadian listeners receive their programming through a so-called "gray market."

RAB: Commercial Content, Not Length, Is What Matters

The RAB this week released a statement designed to clear up questions raised in a recent publication produced by the Media Buying Academy. The RAB message: In commercials, content is more important than length. The organization rejected the notion that

Continued on Page 6

Uncle Herb is a nice guy, but

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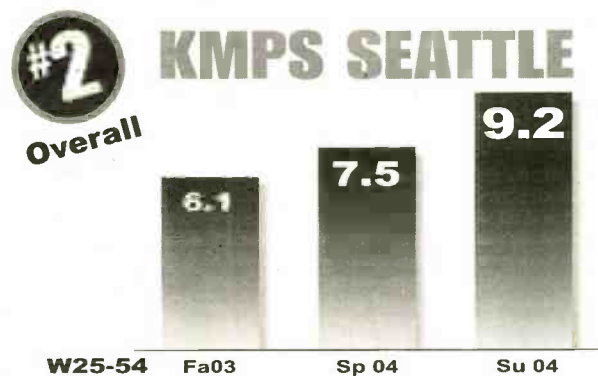
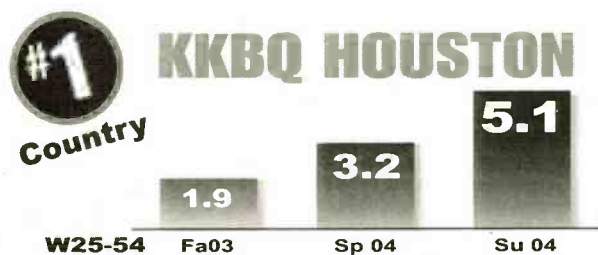
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www.americanradiohistory.com

NAB Asks For Dismissal Of Satcaster Petition

The National Association of Broadcasters on Monday asked the FCC to dismiss an NAB petition seeking a commission review of the economic impact of satellite radio on AM and FM broadcasters. That petition also asked the FCC to reopen the satellite-radio rulemaking to clarify that XM and Sirius are prohibited from offering local content.

In the new pleading the NAB stressed that it is not abandoning its efforts to prevent satcasters from offering localized content, explaining that it simply wants more time to compile new information and more fully build its case.

The NAB wrote, "Several events point toward aggressive maneuvering, which has the potential to have a major adverse impact on local broadcasting. Because these events are relatively recent and continue to develop, the record available to the FCC at this time cannot paint the full picture of the effect on localism and local broadcasters. The commission should not decide this issue without a full understanding of how this service is developing and what its true impact will be."

NAB Exec. VP/Legal & Regulatory Policy Marsha MacBride told R&R the NAB made the move because it felt the

information on record was too old and the data needed to be refreshed. "This stuff is moving so fast, we wanted to make sure we have all the time we need," she said. "It was a hard decision, but we are confident in this. This way, we can control the process."

MacBride noted that the NAB is particularly focused on the addressable receivers Sirius and XM are planning to introduce, which the NAB believes could be programmed to receive local advertising. "We have a lot of tech people working on this," she said.

Citing the NAB's belief that XM is planning to insert its own advertising over local broadcasters' breaks in Major League Baseball games, MacBride said, "For XM to survive, it will need a second revenue source, and that source will be local advertising. They will strip out local broadcasters' ads from those broadcasts."

Responding to that charge, XM VP/Corporate Communications Chance Patterson told R&R, "XM will look at opportunities to sell national advertising on the MLB broadcasts, and these ads will go out to all of our subscribers nationwide."

Sirius Sr. Director/Public Relations Ron Rodrigues also responded to the NAB's assertion that satcasters are continuing to investigate ways to insert local content into their service. "We are a national service, we have always been a national service, and we will always be a national service," he told R&R.

XM on Tuesday issued a statement in which it called the NAB's request for dismissal a "complete vindication of our position that XM has complied and continues to comply with FCC rules."

The statement went on, "The NAB's action validates that there are no content restrictions on XM. All indications were that the commission was poised to rule against the NAB, so it decided to withdraw in a last-minute attempt to save face. This waste of commission resources is now at an end."

— Joe Howard

TRANSACTIONS AT A GLANCE

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

- **WWUS-FM/Big Pine Key and WCNC-FM/Key West, FL** \$3.46 million
- **KAIR-AM/Atchison and KAIR-FM/Horton, KS** \$1.55 million
- **WITA-AM/Knoxville, TN** \$425,000
- **WVAA-AM/Burlington, VT** \$400,000
- **WGEZ-AM/Beloit, WI** \$325,000

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

DEAL OF THE WEEK

- **WMNA-AM & FM/Gretna and WLNI-FM/Lynchburg, VA**
PRICE: \$4.75 million
TERMS: Terms unavailable
BUYER: Centennial Broadcasting LLC, headed by President/CEO Allen Shaw. Phone: 336-794-7971. It owns two other stations: WZZI-FM & WZZU-FM/Roanoke-Lynchburg, VA.
SELLER: Burns Media Strategies, headed by owner Gary Burns. Phone: 434-845-5463.

2004 DEALS TO DATE

Dollars to Date:	\$1,721,581,006 (Last Year: \$2,324,227,267)
Dollars This Quarter:	\$238,669,523 (Last Year: \$847,001,456)
Stations Traded This Year:	759 (Last Year: 880)
Stations Traded This Quarter:	100 (Last Year: 300)

BUSINESS BRIEFS

Continued from Page 4

it takes 60 seconds to tell a story, suggesting that the keys to successful spots are proper execution and placement, which are determined by considering the product, the message, the target and the environment.

RAB President/CEO Gary Fries said, "Remember that a successful commercial is measured by how well it achieves a client's goal. The components that contribute to that success, including spot length, will vary with each situation, but the goal remains constant." There has been more focus on spot length in the industry since Clear Channel announced its "Less is More" initiative, which encourages advertisers to use 30-second inventory.

Anniversary Of Katz-Interrep Blowup Marked

This week marks the first anniversary of one of the most traumatic events in the history of the national sales-rep business: the defection of three key **Katz Media Group** executives to **Interrep**. Katz Radio President Steve Shaw, along with execs Tucker Flood and Mark Gray, led the exodus on Nov. 14, 2003, taking several dozen KMG staffers with them. Their move stunned the industry — as did their change of heart and return to Katz a few days later.

In a first-anniversary update, Shaw told clients that his company continues to outperform the industry and has focused its resources on personnel, performance and the future. Interrep's Marc Guild called the anniversary a "nonevent" and told R&R that Interrep is focused on trying to increase radio's share of the advertising pie, which, he said, is what everyone on the national side of the industry should be doing.

Analysts

Continued from Page 4

"buy" rating on Radio One's stock at a target price of \$18.

Entravision Q4 Estimates Raised

After Entravision posted its Q3 earnings on Nov. 4, William Blair & Co. analyst Alissa Goldwasser increased her Q4 earnings per share estimate on the company from a 1-cent loss to a 1-cent gain.

Goldwasser made the change after increasing her outdoor revenue estimate for Entravision by 2%, off-

setting a lower Q4 television revenue forecast. She made modest decreases to her estimates for Entravision's operating expenses for both the radio and TV divisions.

Goldwasser said that in Q3, "Entravision further demonstrated more consistent performance, achieving or exceeding management's guidance for all three of the company's operating divisions." Excluding nonoperating charges related to the repurchase of convertible preferred stock, Entravision's Q3 EPS of 1 cent came in a penny ahead of Goldwasser's estimate.



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Canadian Radio Revenue Keeps Rollin' Along

Growth in recent years exceeds U.S.

Radio stations in both the United States and Canada have strong industry sales organizations that represent and support them in growing revenue in their respective countries. In the U.S., it's the Radio Advertising Bureau, more frequently referred to as the RAB. In Canada, the Radio Marketing Bureau, also known as the RMB, is the organization that works to ensure that radio gets its fair share of advertising dollars.

While U.S. radio stations have had some rough sledding since the end of the Internet boom four years ago, Canadian stations have enjoyed several consecutive years of steady growth. In fact, if you add up annual performance for the past three years, Canadian radio spot revenue has jumped 16.3%, while U.S. radio spot revenue has remained flat.



John Harding

RMB President John Harding isn't looking to make an apples-to-apples comparison of the two nations' radio sales efforts, but he is proud of the growth of Canadian radio's share of the advertising pie in his country. The RMB and RAB work closely together. For example, Harding notes that both are key players in the Radio Ad Effectiveness Lab project, where the goal is to improve industry understanding of how radio works and to increase client and agency confidence in radio as an advertising medium.

Impact Of The Internet

But why the big disparity between the revenue reports in our neighboring countries since the end of the '90s? "We never rode the dot-com bubble the U.S. did," Harding says.

"We never had the double digits of 1999-2000. It's always been 4%, 5%, 6% steady growth."

Harding says the economy in Canada has been relatively healthy, although he notes that while local business has been strong, national has been soft north of the border, just as it has been in the United States. With that in mind, he notes that the RMB and its member stations have made a big effort over the last four or five years to look at ways to attract and keep national business.

But even with the RMB push nationally, Harding says stations still have to take control of their own destinies. "Leaving our fate in the hands of national advertisers is not a good thing," he says. "I can't underscore enough the importance of local initiatives."

RAEL is one of the vehicles stations can use to document radio's effectiveness and to demonstrate the ways radio becomes a personal link to consumers, where ad messages are trusted by virtue of the implied station endorsement.

Harding believes that the RMB, which has always been research-oriented, will use RAEL resources to augment the way it does business. The mission, he says, remains constant: "The RMB has been doing, and will continue to do, a good job of selling radio's value as a brand-building and business-building medium."

Christmas In August?

By Dianna Jason

Walk into any retail store, and you'll notice that Halloween decorations are up in August and Christmas merchandise comes out just as kids are heading back to school. If you were a manufacturer selling Halloween merchandise and didn't approach your key retailers until September, you would already have missed your selling window. Retailers know these holidays come every year, and they plan for them months in advance. The fall selling season is critical to their annual success.



Dianna Jason

Knowing this, why would anyone wait until the last minute to plan their fall-book promotions? Just like the holidays, the fall Arbitron ratings period arrives every year, and a poorly planned promotion may affect your annual success.

If you've gotten into the habit of planning every station promotion the month before it starts, you're missing opportunities and may be costing your station money. If you've secretly wondered how your competition continually secures such great prizes, it's time to develop a new way of doing business.

For most stations, marketing budgets are leaner and the number of promotional or added-value requests has increased. Instead of seeing these things as negatives, look at them as an opportunity. Every station has key advertising partners, and our partners have access to great products that our listeners want. Even the advertiser that doesn't produce a consumer product may have access to prizes you can use.

Working in advance, you can uncover the hidden treasures your advertisers possess. The mistake most people make is asking only for the obvious. A car dealership may hold season tickets for USC football or have a luxury box at an arena to offer, not just cars. If you plan ahead, you can lay out a promotion that benefits your station, your listeners and your advertisers.

With 2005 and the spring book just around the corner, this is a great time to incorporate some new habits into your business planning. Meet with your program director weekly to discuss the daily and weekly changes in your direct business environment. Too often marketing plans are knee-jerk reactions to something your competition is already doing.

The most common pitfalls are found when planning for the success of your station isn't a priority. It's a cliché, but fail to plan and you plan to fail.

How's That Working For You?

Dr. Phil has a line he frequently uses: "How's that working for you?" Why do we continue to do business the same way if it isn't working for us? Here are some ways to change the way you plan your promotional calendar.

- Use calendar software. Keep a record of the promotions you air during the same month each year. After each ratings period, track and gauge how each promotion performed.
 - Schedule firm meetings to discuss upcoming promotions. Include your GM, PD, key on-air talent and your street team. Discuss what's important to your P1 listener, what's working, what isn't and what's hot.
 - Make a wish list of giveaway items. Target potential partners to obtain the items. Work closely with your sales department to either get sponsored or secure prizes through partnerships.
 - Create deadlines for promotions. Set firm dates for all promotions to be in place on your calendar. Make sure all key managers have a copy of your plans. Keep the calendar updated at all times.
 - Meet with your sales team. Identify key and target accounts that are promotionally active. Today most transactional business requires promotional elements — they want to know how your promotion can become their promotion.
 - Stay on top of trends. The more you read, the more you'll know. If you read gaming magazines, you'd know that Nintendo has the new Nintendo SP coming out this Christmas. The time to call your Nintendo contact for a promotion isn't in November. Meet early to discuss execution of planned promotions (on-air, giveaways, contest rules, on-site) and discuss any potential problems.
 - Demand accountability. With a detailed, quantitative promotional plan, you'll be able to see how you delivered return on investment and how your promotion performed. You want your station to continue receiving corporate marketing dollars, and you'll have a better chance of receiving them if you spend the money wisely.
- If you want to motivate your team to start planning, remind your program director that the spring book is only five months away!

Reach Dianna Jason, Sr. Director/Marketing of Emmis' KPWR & KZLA/Los Angeles, at djason@power106.emmis.com.

Radio Revenue Rocks North Of The Border

Canadian radio stations have enjoyed greater relative growth over the past three years than their U.S. counterparts. Radio Marketing Bureau President John Harding says Canada never experienced the highs of the dot-com boom or the lows after the boom went bust.



	2001		2002		2003	
	Canada	U.S.	Canada	U.S.	Canada	U.S.
Local	5.3%	-4.0%	4.2%	4.0%	6.5%	n/c
National	3.0%	-19.0%	-0.8%	13.0%	15.2%	6.0%
Total	4.8%	-7.0%	3.1%	6.0%	8.4%	1.0%



What's Left After Copyright?

Alternative proposals crop up online

Since the major labels sued the original Napster, peer-to-peer file-trading has been at the center of a debate — sometimes serious, sometimes not — over the meaning of copyright and intellectual property when perfect copies of creative works are available on demand and for free.

The Extremists

One body of opinion that has arisen post-P2P says the idea of ownership of intellectual property, if it was ever valid, is now obsolete. A basic tenet of U.S. copyright law is that while the particular expression of an idea or concept is copyrightable, the idea or concept itself is not. One of the concerns of the anti-copyright movement is that technological barriers — such as digital rights management and broadcast flags — will lock up, perhaps permanently, noncopyrightable ideas along with their copyrightable expressions.

Rather than confining their attention to that concern, however, the anti-copyright movement claims that the expression of an idea or concept has no special value that warrants legal or other protection, but is merely incidental to the noncopyrightable concept behind it. For example, if the concept of holding hands with one's beloved is not rationally copyrightable, expressing that desire in song as "I Wanna Hold Your Hand" shouldn't be either.

Anti-copyright activists are not, obviously, too concerned about anybody's ability to make a living through artistic expression. Though most say they have no objection to creators' being paid for their time and effort, any kind of ongoing compensation structure, they believe, only interferes with the free flow of ideas.

What this movement has in mind is not going to happen, but these activists are far from alone in believing that the concept of copyright needs to be rethought in the digital era.

Serious Alternatives

While some contingents would like to see copyright disappear, others are proposing variants on traditional copyright that they believe offer greater flexibility to content creators and users. One early plan, called FairShare, was proposed by Freenet creator Ian Clarke back in 2001, and Clarke recently suggested

that perhaps it's time to consider the system again.

Under FairShare, people "contribute" their music-buying dollars to artists they like and whom they believe have the potential to be profitable. When an artist begins to sell music, a small amount of money is distributed back to the contributors, with earlier contributors getting a greater share, and to those who distribute the music by sharing links. It's an interesting idea, and not dissimilar to what the Bitmunk project, now in beta, has in mind for its closed P2P.

FairShare is intended to work with large-scale P2Ps, but there would obviously have to be substantial changes in the way those services distribute product and monitor transactions. There is also the question of whether the nickels and dimes contributors could expect to receive would be enough of an incentive to both pay up front and give up the ease and relative anonymity of conventional P2P trading.

A perhaps more realistic approach that's getting some attention right now is proposed by Creative Commons, a nonprofit organization touched on briefly in this space last week. This is a serious attempt to provide an alternative to traditional copyright, and it's gained the support of some well-known artists: The Beastie Boys, David Byrne, My Morning Jacket and others contributed tracks to a CD in support of Creative Commons that was distributed with the October issue of *Wired* magazine.

Each track on the *Wired* CD is under one of two Creative Commons licenses: "Sampling Plus," which allows free noncommercial sharing and commercial sampling for any purpose but advertising, or "Non-commercial Sampling Plus," which allows free noncommercial sharing and noncommercial sampling.

Such license variations are what's behind Creative Commons. The idea is to create a middle ground between full copyright protection, with the need to separately license every use

of a creative work, and the public domain, where a creator or content owner retains no rights. Authors can choose to allow any use of a work as long as they get credit, they may allow noncommercial use without permission, they may allow or forbid the creation of derivative works, or they may create a "Share Alike" license where anyone can use a work and creative derivative works freely as long as they license any new work under the same terms as the original.

Creative Commons also has a mechanism to release a work to the public domain and a "Founder's Copyright," which, as Creative Commons says, is designed to "re-create the functionality of a 14- or 28-year copyright" — the original terms set when the first U.S. copyright law was written. Under this deal, the contributor sells the copyright to Creative Commons for \$1, and Creative Commons licenses it back for 14 years with the option of one 14-year extension.

Copyright reformers have a romantic view of content creation, where artists sing not even for their supper, but for the joy of creation.

Those who want to use a licensed work in a way not explicitly permitted are expected to get permission from the rights owner — an approach that could in some cases turn out to be more restrictive than the customary understanding of fair use. But a Creative Commons license does not (indeed, it cannot) override the copyright that applies automatically to any original work created in tangible form in the U.S.

Though they seem to believe it's the responsibility of content owners to reassure prospective content users,

MPAA Studios To Sue Suspected P2P Users

The RIAA's member labels have been pursuing legal action against suspected peer-to-peer infringers for more than a year, and the Motion Picture Association of America said last week that its member studios will soon be following suit.

As broadband has become more widespread, illegal trading of movies has grown rapidly, and some P2Ps are now trafficking more in video files than in audio. Like the RIAA's lawsuits, the MPAA suits will target individuals the organization believes are making infringing material available for upload, rather than downloaders.

The RIAA has sued more than 5,000 suspected infringers since September of 2003. While the amount of online file-trading is back to pre-lawsuit levels after falling briefly when the first RIAA suits were filed, the predicted consumer backlash against record labels never materialized. Rather, record sales have risen steadily for more than a year.

the Commons people aren't criticizing the entertainment industry or other content owners. Interestingly, they do point to the unfortunate habit some signed artists have of encouraging P2P piracy of their work when those artists don't have the right to grant that permission or the power to protect a P2P user who takes them up on it. A Creative Commons license could, with the label's agreement, legitimize that permission.

Creative Commons hopes to eventually have RDF metadata embedded in all licensees' work to spell out the terms of the license, but that plan depends on fundamental changes in the way the World Wide Web functions, so nobody should be counting on it. As it is, the Creative Commons system depends a great deal on cooperation and good faith — and those have been in short supply in these post-P2P days.

Under One Blanket

Since the beginning of widespread online infringement, various parties have proposed blanket or compulsory licenses, similar to those administered by BMI and ASCAP, as a practical approach to the problem that would not require P2P infringers to change their habits. Under this scenario, any creator or rights owner whose work is distributed online, with or without permission, takes part in the system and is paid periodically in proportion to how widely their work is distributed. Nobody who makes a work available to the public would be able to opt out.

This is the approach publicly favored by several peer-to-peers and by many P2P defenders, including the Electronic Frontier Foundation, which says the fees could be paid by P2P users. The EFF has suggested that \$5 a month would be fair, but there's no reason to think current P2P fans would suddenly become willing to pay. It's more likely that P2Ps themselves would make the payments and remain free to end users, making their money from advertising. Alternatively, Internet providers could pay the bills and pass the cost on to customers.

Of all the various copyright alter-

natives being proposed — and there are many more schemes than are detailed here — the blanket license is the most grounded in reality, and it's not impossible that such licenses will in time prove to be the most practical way to handle copyrights in digital distribution. But new performing rights organizations and a massive mechanism for measuring traffic and computing and distributing payment would be required, along with governmental OKs for the whole bureaucracy.

There's no incentive for major labels and other entertainment-industry content providers to alter their highly successful business models just yet — particularly not to make life easier for the people who continue to enthusiastically steal from them.

No Change In Sight

Aside from blanket licensing, none of the copyright-alternative plans out there considers a market in which the creator and the rights-holder are likely to be different entities and, more importantly, in which the creative arts are a multibillion-dollar industry. There's a pervasively romantic view of content creation, where artists sing not even for their supper, but for the joy of creation and whatever attention they can manage to attract. But artists have never really worked that way, and entertainment conglomerates certainly don't.

If there's a need for reform, it has to protect not just creators, but the vast and thriving content industry. Without that, the entities that own the rights to pretty much all the material anybody really wants — and that have the largest stake in this debate — are not likely to support a change. They're doing fine under the current law, and they need the enforcement clout.

Until P2P infringement is under some kind of control, laws to protect content owners are likely to get tougher, not more flexible. Meaningful consideration of digital copyright reform is not going to have much appeal for legislators or for most content owners as long as the pirate wars continue.

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Winslow Official As PD Of WRMF/ West Palm Beach

Palm Beach Broadcasting has appointed Dennis Winslow PD of Hot AC WRMF/West Palm Beach.



Winslow

Winslow has been acting as interim PD for WRMF for the last few weeks. He replaces Chris Shebel, who exited in October to program KNGY (Energy 92.7)/San Francisco.

Previously a radio-industry sales representative for HTRV, a website-marketing company based out of Philadelphia, Winslow has had programming experience at Oldies WOGL/Philadelphia, Oldies KLDE and Country KKBB in Houston, Classic Rock WZGC and Oldies WFOX in Atlanta, AC WMGG/Tampa and AC WMGF/Milwaukee.

"Dennis is a heavyweight in the business," WRMF President/GM



ALL GOOD IN THE 'HOOD Island Def Jam artist N.O.R.E. stopped by the palatial R&R offices recently to hang with our crew. Seen here bonding are (l-r) IDJMG Sr. Director/Rhythm-Crossover Promotion Noah Sheer, R&R Street Talk Daily Sales Guru Steve Resnik, N.O.R.E., Big Mato and R&R CHR/Pop Editor & Street Talk Daily Overlord Kevin Carter.

Chet Tart said. "He is here to feed powerful growth hormones to the programming of WRMF. We are looking forward to outpacing the market."

Winslow told R&R, "I'm a Flor-

ida native. I grew up with an awareness of the great heritage of WRMF. It's wonderful to get to come back to my home state and program such a legendary station."

Arbitron

Continued from Page 1

habits can be tracked and, when overlaid with a program schedule, linked to their likes and dislikes of music, spots (and the lengths of spot breaks), talent and more.

For example, according to the test, radio listeners and viewers of syndicated television programming are more likely to sit through a commercial than are network television or cable viewers. The study documents that kids and teens tend to be most likely to change stations, while adults 35-44 tend to do so least often.

With that level of sophistication, researchers can also track which ad categories work better with specific demos. The study shows that men, for example, find spots for beer and wireless devices most appealing. For women, the preference is department stores and household cleaners. Children and teens hang in for fast-food spots. The PPM could easily be used to measure audience falloff as each spot in a pod is played.

The New York presentation serves to remind broadcasters that the PPM potentially adds a certain level of accountability to the equation that, if taken to an extreme, could provide the sort of "posting" that radio has traditionally resisted.

Posting, the process of measuring whether the delivered audience meets or exceeds the projected audience, is a common practice in television, where advertising is sold based on expected future ratings and for specific programs.

Radio is still marketed based on past ratings and as a medium for associating advertisers with demos, formats and personalities. Whether the PPM's monitoring capabilities lead to proposals for expanded accountability remains to be seen. One

Arbitron executive told R&R it's simply a matter of how stations want to parse the available data.

Arbitron and a number of major agencies are continuing to work to get full-market buy-in for the upcoming Houston test that begins early next year. At the NAB Radio Show in San Diego last month, Arbitron and three key agency executives presented a study that showed radio's ability to target specific demos in a way television can't. They called it "new ammunition" for radio sales managers in the battle to grow radio's share of the advertising pie.

Summer Response Rates Released

In other Arbitron news, the company last week released response rates for the summer 2004 ratings period. Nationwide, response rates declined 0.6 percentage points from the same book a year earlier, from

WRZA

Continued from Page 3

the diaries fell. One in four isn't exactly a good number where I come from. Now we are actually going to have a 220-by-180-mile broadcast radius, which is pretty good."

Wells said, "We need to drill past the beauty contest and go inside the box with the ratings. We beat Chicago's WCKG and WLUP in our home county in the 25-54 demo. We had come of 100,000. When you go from language to language — WRZA was Spanish — you are literally blowing up the entire cume and starting from a totally different scenario. Beyond the ratings, the re-

30.8% to 30.2%. In top 10 markets the rate increased 1.1 percentage points, from 27.9% to 29%. Markets 11-25 were down 0.8 percentage points, which makes the response rate for markets 1-25 go down just slightly, from 29.5% to 29.4%, while markets 26-50 showed an improvement of 0.3 percentage points, from 29.4% to 29.7%.

The biggest decline in response

sponse from the communities that we serve tells us that we're on to something."

Nine's 1pm hour on Tuesday included songs from Brothers Johnson, The Smiths, Cat Stevens, Bon Jovi, Chicago, Aerosmith, Collective Soul, Sniffin' The Tears, Toto, No Doubt, Bill Withers, Guns N' Roses, and Nelly featuring Tim McGraw.

WILV

Continued from Page 3

The station will launch its new website, www.lovefm.fm, in about a week. To listen today, go to www.wmnd.com.

EXECUTIVE ACTION

CC Creative Resource Group Adds Three Execs

Veteran Clear Channel Regional VP/Programming Bob Case has moved over to the company's newly formed Creative Resource Group as Managing Director. Also named Managing Director is former McCann Erickson Creative Director Robert Summers. Producer Yaman Coskun has been named Creative Coordinator/Sr. Producer.

Clear Channel Sr. VP/Creative Services Jim Cook, who heads up the Creative Resource Group, which was devised to provide support for the company's "Less Is More" initiative to reduce spotloads and on-air clutter, said the three executives will help lead the company's initiative to improve commercial creative and station imaging. The group will serve as a resource to advertising agencies and local stations, offering creative coaching, online tool kits and ongoing direction in the creation of engaging and memorable radio ads.

"These strategic hires have excelled working with top stations and top advertisers and using the power of radio," said Cook. "Their combined talents will significantly enhance our ability to attract and entertain listeners while providing more value for our advertisers."

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Radio

• **DAVID ARGENTIERI** rises to Sr. Director/Operations & Engineering at NPR. He is promoted from Director/Operations.

• **DONALD MOORE** is named VP/Multi-Cultural Sales for ABC Radio Networks. He most recently served as President/COO at LEVAS Communications.

• **GREG COWARD** joins Syndicated Solutions as Director/Business Development. He was previously Regional Manager/Talk Radio Affiliate Sales at Westwood One.

• **JUDY FABER** is named CHR Format Manager at Launch Radio Networks. She was previously part of WSKO/New York's morning show, *El Vacilon De La Manana*, and in 1995 created LaMusica.com.

Records

• **GABRIELLE PELUSO** is named as VP/Video Promotion for Island Def Jam Music Group. She was previously Director/Video Promotions at the company.

• **GEORGE CLYNE** is named Exec. VP/GM for Sony BMG Music Enterprise. He most recently served as Sr. VP/Finance & Operations at BMG Distribution. At the same time, **BOB MO-**



Clyne



Morelli



McDonald

RELLI rises to Exec. VP/GM for Sony BMG Music Entertainment Sales. He is promoted from Sr. VP/Marketing at BMG Distribution. In related news, Sony BMG Music Entertainment names **DEIRDRE McDONALD** Sr. VP/Industry & Government Relations. She was previously Sr. VP/Industry & Government Relations at BMG. Also at Sony BMG:

KELLY CHEW becomes Managing Director of Sony BMG Singapore. She most recently held the same position at BMG Singapore.

COLIN CURRIE moves to Managing Director at Sony BMG Malaysia. He was previously Deputy Managing Director for Sony Music Malaysia.

ARIEL FUNG is promoted to Managing Director at Sony BMG Hong Kong. He rises from Managing Director at Sony Music Hong Kong.

J.R. KIM is elevated to Managing Director at Sony BMG Korea. He was promoted from Managing Director of BMG Korea.

SHRIDHAR SUBRAMANIAM is named Managing Director at Sony BMG India. He was previously Managing Director for Sony Music India.

ADAM TSUEI rises to Managing Director at Sony BMG Taiwan as well as Sr. VP of Sony BMG Greater China Region. He was promoted from Sr. VP, Greater China/MD of Sony Music Taiwan.

• **ALLIDO RECORDS** is launched by Manhattan DJ Mark Ronson and television producer-music supervisor Rich Kleiman.

National Radio

• **ABC NEWS RADIO** presents "It's DVD Day on Movies.com," a 60-second feature where Movies.com experts recommend newly released DVD titles. For more information, contact Sara Walker at 212-576-2700, ext. 245.

• **IMAGINASIAN ENTERTAINMENT** forms *ImaginAsian Radio*, a radio division that provides the Asian-American community with interviews, talk, entertainment news, community events, information and original music. *ImaginAsian* also presents two weekly radio shows: *ImaginAsian Radio*, featuring entertainment, community news, interviews and original music — ranging from J-pop, K-pop and KH-pop to Bhangra — hosted by Simran Kochhar and Paolo Castillo; and *Anil Ki Awaaz*, a call-in show hosted by Anil Srivatsa. For more information, contact Don Ciaramella at 212-986-7080.

Earnings

Continued from Page 1

income moved from \$16.7 million (11 cents) to \$16.8 million. Net broadcast revenue improved 4%, to \$84.4 million, while adjusted EBITDA improved 2%, to \$42.8 million. Operating income rose 3%, to \$38.6 million, and station operating income increased 4%, to \$47.2 million.

For Q4, Radio One expects net broadcast revenue to increase in the low-single-digit range. The company also expects to invest an additional \$18.5 million in its TV One cable channel during Q4.

During Radio One's earnings conference call, President/CEO Alfred Liggins said the company is planning to launch individual websites for its radio stations and is also planning to develop an African-American-focused web portal that will drive Internet traffic to its station websites, and vice versa.

While Radio One has previously expressed interest in pursuing business on the Internet, Liggins said the company won't rush into an online venture. "I'm not sold that this is an area where you don't need to be cautious," he said, adding that the company is looking for a way to launch a profitable online business with minimal upfront spending.

Gain Drives Up Citadel Profits

Thanks to a noncash tax benefit of \$90.6 million, Citadel Broadcasting's Q3 net income rebounded from a loss of \$23.2 million (20 cents) to a profit of \$90.1 million (62 cents). Net revenue improved 11%, to \$107.5 million, while free cash flow rose 36%, to \$38.2 million. Q3 operating income grew from \$3.4 million to \$6.1 million, and station operating income improved 11%, to \$48.3 million. On a same-station basis, station operating income improved 7%.

For Q4, Citadel would predict only that its same-station revenue and operating income growth rates will be comparable to its Q3 results.

Salem Communications reported Q3 2004 net income of \$2.6 million

(10 cents), which was up from \$1.5 million (6 cents) in Q3 2003 but a penny shy of the Thomson First Call per-share estimate of 11 cents. However, Salem's results for Q3 2004 included a per-share loss of 7 cents from a one-time writedoff.

Salem's Q3 net broadcasting revenue increased 11%, to \$47.3 million, while operating income grew 47%, to \$11.2 million. EBITDA rose 3%, to \$11.1 million. On a same-station basis, net broadcasting revenue increased 11%.

Looking ahead to Q4, Salem expects net broadcasting revenue of \$48.5 million-\$49 million, station operating income of \$18 million-\$18.5 million and net income of 13 cents-15 cents per share.

Stern Move May Help SBS

Spanish Broadcasting System's Q3 net revenue increased 15%, to \$41.1 million, due to double-digit growth at its Miami and New York stations and mid-single-digit growth in Los Angeles and Chicago. Adjusted EBITDA rose 36%, to \$16.5 million, and station operating income grew 16%, to \$19.4 million.

While net income rebounded from a loss of \$2.4 million (4 cents) to a profit of \$12.2 million (19 cents), the latest result included a \$17 million gain on the \$30 million sale of the former KPRT (now KNGY)/San Francisco to 3 Point Media. Minus that gain, the company's net loss was \$3.2 million (8 cents). Thomson First Call analysts expected a net loss of 2 cents per share.

For Q4 SBS expects net revenue growth in the mid- to high teens and adjusted EBITDA growth in the low double digits.

During his company's Q3 earnings conference call, SBS CEO Raul Alarcon Jr. discussed SBS's reasons for surrendering a 10% ownership stake to Viacom in exchange for Infinity's KBAA/San Francisco. Alarcon explained that in addition to acquiring the station, SBS will realize financial gains through synergies with Infinity's sales and marketing operations.

"We are joining with Infinity's sales unit at Interop to package our

stations together to see if we can generate more general-market power by virtue of the packaging," Alarcon said. "Wherever we have stations in common, they are being packaged together."

He said SBS will also benefit from trade arrangements under which Viacom will furnish outdoor ad space to SBS in exchange for ad time on SBS radio stations. "That is an enormous plus for us in terms of eliminating cash expenses on promotion, which is so important," Alarcon said.

SBS will begin operating KBAA under a time brokerage agreement this month. The swap deal is expected to close in Q1 2005.

Alarcon also said that, based on the reaction listeners had to Clear Channel's removal of Howard Stern from its Miami-area stations earlier this year, SBS's stations in that market could be in for a boost when Stern moves permanently to Sirius in 2006. "We've seen some improvement in our ratings as a result of Howard's disappearing from the market," Alarcon said. "There is a very real possibility that our stations will benefit because of listeners who are disenfranchised. Some of them are younger Hispanics who will like our programming."

Entravision Unfazed By New Challengers

Entravision's Q3 net income declined from \$9 million (5 cents) to \$3.7 million, but stock-redemption charges drove the per-share result down to a loss of 5 cents. Thomson First Call analysts had expected a gain of 1 cent per share. Entravision's Q3 2003 net income included a \$9.4 million gain on the sale of its publishing unit.

The company's Q3 net revenue improved 9%, to \$70 million, while EBITDA grew 22%, to \$23.6 million. Broadcast cash flow increased 19%, to \$28 million. For Q4, Entravision expects revenue to range between \$65.2 million-\$65.9 million.

Entravision Chairman/CEO Walter Ulloa said during the company's Q3 conference call that he doesn't think Clear Channel's

and Infinity's recent entry into Spanish-language radio will necessarily impact the genre immediately. "It's going to take them a while to understand the opportunities that exist in Spanish-language radio," Ulloa said.

"We have the advantage of focusing only on Spanish-language radio, and that certainly has a great deal to do with our success. So far we've seen little impact from the entry of Clear Channel and Infinity into Spanish-language radio." But he added, "The value of our radio division has increased substantially now that these big gorilla media conglomerates have entered into Spanish-language radio."

Univision, the parent of Univision Radio, saw income increase from \$42.2 million (16 cents) to \$73.4 million (21 cents), as revenue climbed 49%, to \$477.4 million. Univision's EPS beat the prediction of Thomson First Call analysts by 1 cent, while the company's revenue came in ahead of the \$469 million the analysts anticipated.

At Univision Radio, division President McHenry Tichenor Jr. reported pro forma revenue growth of 10% during Q3. That compares to 1% pro forma revenue growth for the industry overall. Earnings rose from \$7.4 million to \$89.9 million for the former Hispanic Broadcasting Corp., which celebrates its first anniversary under the umbrella of Univision. Earnings before depreciation and amortization rose 23% during the quarter, to \$35.1 million. For Q4, Univision expects low-double-digit net revenue growth.

XM Unafraid Of Digital Competitors

XM Satellite Radio's Q3 loss narrowed from \$133.5 million (\$1.12) to \$118 million (59 cents), handily beating Thomson First Call analysts' per-share estimate of a loss of 65 cents. Revenue more than doubled, from \$26.9 million to \$65.4 million, while the EBITDA loss narrowed 3%, to \$62.9 million.

The company added 514,671 subscribers during Q3, ending the quarter with 2.5 million subscribers. XM

ended the quarter with \$448 million in total cash and short-term investments and another \$135 million in loan capacity.

XM President/CEO Hugh Panero said during the company's Q3 earnings conference call that he doesn't believe devices like iPods and downloadable technologies attract the same kinds of users that satellite radio does. "There are people who like to spend a lot of time searching for music, downloading it into various files and spending a lot of time on it," Panero said. "I look at our service as one where people who have limited time can drink from the fountain of entertainment and not spend a lot of time going out searching."

• On a pro forma basis, NextMedia's Q3 radio revenue grew 3%, to \$21.2 million, while broadcast cash flow rose 6%, to \$8.7 million. Overall, the company's net revenue increased 12%, to \$31 million, but net income declined from \$16.5 million to \$13.4 million. NextMedia doesn't give earnings per share information because it isn't publicly traded.

The company's operating loss widened from \$5.9 million to \$10.6 million. However, BCF increased 21%, to \$12.8 million, and adjusted EBITDA increased 23%, to \$10.7 million. On a pro forma basis, NextMedia's net revenue increased 4%, to \$31 million, while BCF rose 5%, to \$12.8 million.

• While Fisher Communications' revenue grew 11%, to \$40.3 million, its net loss widened from \$4.3 million a year ago to \$5.2 million due to a \$2.7 million loss on derivative instruments.

• DG Systems' consolidated Q3 revenue increased 17%, to \$15.6 million, and EBITDA rose 18%, to \$2.9 million. While net income slid from \$1.9 million (3 cents) to \$500,000 (1 cent), last year's result included a \$1.1 million noncash income-tax benefit. At the end of the quarter, DG reported net debt of approximately \$11.9 million, with cash on hand of about \$7.4 million vs. total debt of \$19.3 million.

Additional reporting by Adam Jacobson.

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 Nov. 9, 2004 are listed below.

LIVE 365 .COM

Travis Storch • 866-365-HITS

Top Rock
PAPA ROACH Getting Away With Murder
FRANZ FERDINAND Take Me Out
U2 Vertigo
CHEVELLE Vitamin R (Leading Us Along)
KORN Word Up

Top Country
S. TWAIN I/B. CURRINGTON Party For Two
KATRINA ELAM No End In Sight
JOSH GRACIN Nothin' To Lose
TIM MCGRAW Back When
T. TRITT I/J. MELLENCAMP What Say You

Top Blues
ALBERT CUMMINGS Come Up For Air
LOS LONELY BOYS Heaven
KEE' MO' Let Your Light Shine
JOSS STONES Fall In Love With A Boy
GOV'T MULE Stack'Ow Jeezbel

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HIT LIST

Seth Neiman

DESTINY'S CHILO I/T.I. & LIL WAYNE Soldier
GREEN DAY Boulevard Of Broken Dreams
JA RULE I/R. KELLY & ASHANTI Wonderful
AVRIL LAVIGNE Spongebob Squarepants
LL COOL J Hush
N.O.R.E. I/MINA SKY... Oye Mi Cancio
ASHLEE SIMPSON La La

SOFT ROCK

Seth Neiman

AMITA BAKER You're My Everything
JIM BRICKMAN I/ROCH VOISINE My Love Is Here
NDRAH JONES Those Sweet Words
RUBEN STUDDARD I Need An Angel

R&B & HIP-HOP

Damon Williams

ALLURE Hate To Love You
DESTINY'S CHILO I/T.I. & LIL WAYNE Soldier
MANNIE FRESH Real Big

RAP

DJ Mecca

CHINGY Baila Baby
CUBAN LINK I/JADAKISS Talk About It
XZIBIT Hey Now (Mean Muggin')

ROCK

Gary Susalis

SHINEDOWN Burning Bright
VELVET REVOLVER Sucker Train Blues

ALTERNATIVE

Gary Susalis

DOWN TO EARTH APPROACH We're Sleeping
ELYSIAN FIELDS Timing Is Everything
GREEN DAY Boulevard Of Broken Dreams
HURRY-UP OFFENSE Knock Down

TODAY'S COUNTRY

Liz Opoka

BIG & RICH Holy Water
JOSH GRACIN Nothin' To Lose
ALISON KRAUSS Restless

ADULT ALTERNATIVE

Liz Opoka

MARC BROUSSARD Home
BETH HART World Without You
SHORE Hard Road

SMOOTH JAZZ

Gary Susalis

NIGHTBYRD Moonlight Serenade

AMERICANA

Liz Opoka

NEKO CASE Soutful Shade Of Blue (Live)
STEVE EARLE Home To Houston
JIM LAUDERDALE High Timberline
WAIFS Bridal Train

SIRIUS

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

A!t Nation

Rich McLaughlin

COHEED & CAMBRIA Blood Red Summer

The Pulse

Haneen Ararat

JET Look What You've Done
LENNY KRAVITZ Lady

Sirius Hits 1

Kid Kelly

DESTINY'S CHILO... Soldier
AVRIL LAVIGNE Nobody's Home
EMINEM I/DR. DRE & 50 CENT Encore
HOOBASTANK Disappear
MARIO Let Me Love You
SNOOP DOGG I/PBARRELL Drop It Like It's Hot
MAROON 5 Sunday Morning

Hot Jamz

Geronimo

DESTINY'S CHILO... Soldier
ASHANTI Only U
LLOYD BANKS Karma
LUDACRIS Get Back

New Country

Al Skop

MIRANDA LAMBERT Me And Charlie Talking
RASCAL FLATTS Bless The Broken Road
LEE ANN WOMACK I May Hate Myself In The Morning

Spectrum

Gary Schoenwetter

BUDDY MILLER Don't Wait
TEGAN & SARA Walking With A Ghost
CITIZEN COPE Bullet And A Target
DAVID BYRNE And She Was
DAVID BYRNE Life During Wartime
HOWIE DAY Collide

Slow Jamz

Tonya Byrd

BRENDA RUSSELL I Know You By Heart

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GWEN STEFANI What You Waiting For?
MOVING UNITS Between Us And Them
PITTY SING Radio
WAY OUT WEST Anything But You
BRAZILIAN GIRLS Sirens De La Fete
ESTHER D I Love You
PETER MALICK GROUP I/N. JONES New York City
BENT Comin' Back
GRANDADBOB Maybe
NOUVELLE VAGUE Just Can't Get Enough
KYLIE MINOGUE I Believe In You
DIRTY VEGAS Walk Into The Sun

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

CHR/POP

Jack Patterson

VELVET REVOLVER Fall To Pieces
SNOOP DOGG... Drop It Like It's Hot

HOT JAMZ

Mark "In The Dark" Shands

EMINEM Yellow Brick Road
EMINEM Spend Some Time
EMINEM Like Toy Soldiers
EMINEM My 1st Single

EMINEM Mosh
EMINEM Rain Man
EMINEM One Shot 2 Shot
EMINEM Never Enough
EMINEM Mockingbird
EMINEM Crazy In Love
EMINEM 1, 2 Step
EMINEM Evil Deeds
EMINEM Enough
CIARA Oh
JAY-Z & LINKIN PARK Numb/Encore

URBAN

Jack Patterson

FANTASIA Truth Is
RUBEN STUDDARD I Need An Angel
ALICIA KEYS Karma

ALTERNATIVE

Dave Sloan

JAY-Z & LINKIN PARK Numb/Encore

ADULT ALTERNATIVE

Stephanie Mondello

CAKE No Phone
GREEN DAY Boulevard Of Broken Dreams
ELVIS COSTELLO Monkey To Man
JOHN MELLENCAMP Walk Tall
LENNY KRAVITZ Lady

RHYTHMIC CHR

Danielle Ruysschaert

RUPAUL Lookin' Good Feeling Good
KORN Word Up (Dr. Octavo Metalron Mix)
BARRY MANILOW Copacabana 2005
DAVID MORALES How Would You Feel

RAP/HIP-HOP

Mark "In The Dark" Shands

EMINEM Yellow Brick Road
EMINEM Spend Some Time
EMINEM Like Toy Soldiers
EMINEM My 1st Single
EMINEM Mosh
EMINEM Rain Man
EMINEM One Shot 2 Shot
EMINEM Never Enough
EMINEM Mockingbird
EMINEM Crazy In Love
EMINEM 1, 2 Step
EMINEM Evil Deeds
EMINEM Enough
CIARA Oh
JAY-Z & LINKIN PARK Numb/Encore

SOFT ROCK

Seth Neiman

AMITA BAKER You're My Everything
JIM BRICKMAN I/ROCH VOISINE My Love Is Here
NDRAH JONES Those Sweet Words
RUBEN STUDDARD I Need An Angel

R&B & HIP-HOP

Damon Williams

ALLURE Hate To Love You
DESTINY'S CHILO I/T.I. & LIL WAYNE Soldier
MANNIE FRESH Real Big

RAP

DJ Mecca

CHINGY Baila Baby
CUBAN LINK I/JADAKISS Talk About It
XZIBIT Hey Now (Mean Muggin')

ROCK

Gary Susalis

SHINEDOWN Burning Bright
VELVET REVOLVER Sucker Train Blues

ALTERNATIVE

Gary Susalis

DOWN TO EARTH APPROACH We're Sleeping
ELYSIAN FIELDS Timing Is Everything
GREEN DAY Boulevard Of Broken Dreams
HURRY-UP OFFENSE Knock Down

TODAY'S COUNTRY

Liz Opoka

BIG & RICH Holy Water
JOSH GRACIN Nothin' To Lose
ALISON KRAUSS Restless

ADULT ALTERNATIVE

Liz Opoka

MARC BROUSSARD Home
BETH HART World Without You
SHORE Hard Road

SMOOTH JAZZ

Gary Susalis

NIGHTBYRD Moonlight Serenade

AMERICANA

Liz Opoka

NEKO CASE Soutful Shade Of Blue (Live)
STEVE EARLE Home To Houston
JIM LAUDERDALE High Timberline
WAIFS Bridal Train

AOL Radio@Network

Ron Nenni 415-934-2790

Top Alternative

Robert Benjamin

JET Look What You've Done
MUZE Hysteria
PAPA ROACH Scars
SUM 41 Pieces

Fresh 100

Mark Hamilton

RAVEN Backflip
J. SIMPSON & N. LACHEY Baby It's Cold
FANTASIA Truth Is

Top Country

Lawrence Kay

BLAINE LARSEN How Do You Get That Lonely
TERRI CLARK I Think The World Needs A Drink
MARK CHESNUTT I'm A Saint

Slow Jamz

Tonya Byrd

BRENDA RUSSELL I Know You By Heart



Ken Moultrie • 800-426-9082

Hot AC

John Fowlkes

HOOBASTANK Disappear
HOWIE DAY Collide

CHR

Steve Young/John Fowlkes

AVRIL LAVIGNE Nobody's Home
HOOBASTANK Disappear
LL COOL J Hush
RYAN CABRERA True
JESSE McCARTNEY Beautiful Soul
CIARA I/MISSY ELLIOTT 1, 2 Step

Rhythmic CHR

Steve Young/John Fowlkes

EMINEM I/DR. DRE & 50 CENT Encore
GAME I/50 CENT How We Do

Soft AC

Mike Bettelli/Teresa Cook

MICHAEL McDONALD Reach Out, I'll Be There

Mainstream AC

Mike Bettelli/Teresa Cook

MAROON 5 She Will Be Loved

Marie And Friends

Mike Bettelli/Teresa Cook

MICHAEL McDONALD Reach Out, I'll Be There

The Alan Kabel Show — Hot AC

Steve Young/John Fowlkes

LOS LONELY BOYS More Than Love
HOOBASTANK Disappear
KEANE Somewhere Only We Know
AVRIL LAVIGNE Nobody's Home
JESSE McCARTNEY Beautiful Soul

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Rock Classics

Adam Fendrich

M. JAGGER & D. STEWART VS. CROWD O'Habits Die Hard

U.S. Country

Penny Mitchell

SARA EVANS Tonight
TERRI CLARK I Think The World Needs A Drink

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700

JIMMY WAYNE Paper Angels
ANDY GRIGGS If Heaven

WESTWOOD ONE

Charlie Cook • 661-294-9000

Mainstream Country

David Felker

PAT GREEN Don't Break My Heart Again

Hot Country

Jim Hays

RASCAL FLATTS Bless The Broken Road

Young & Verna

David Felker

SUGARLAND Baby Girl
RASCAL FLATTS Bless The Broken Road



After Midnight

Sam Thompson

JOSH GRACIN Nothin' To Lose
KEITH URBAN You're My Better Half
GRETCHEM WILSON When I Think About Cheatin'
RASCAL FLATTS Bless The Broken Road

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Jay Frank • 310-526-4247

Audio

ASHANTI Only U
BLINK-182 Always
FRANZ FERDINAND This Fire
NELLY Na-Nana-Na
RAMMSTEIN America
SARAH McLACHLAN World On Fire

Video

BONNIE McKEE Somebody
DESTINY'S CHILO... Soldier
DESTINY'S CHILO Lose My Breath
FATBOY SLIM Wonderful Night
LENNY KRAVITZ Lady
T.I. Bring Em Out

RADIO DISNEY

Artist/Title	Total Plays
JOJO Baby It's You	77
JOJO Leave (Get Out)	74
KELLY CLARKSON Breakaway	74
RAVEN SYMONÉ Backflip	73
BOWLING FOR SOUP 1985	72
HILARY DUFF Come Clean	72
ASHLEE SIMPSON Pieces Of Me	72
JESSE McCARTNEY Good Life	72
BLACK EYED PEAS Let's Get It Started	72
HILARY DUFF Fly	35
ASHLEE SIMPSON Shadow	32
DIRTY VEGAS Days Go By	30
HILARY DUFF Why Not	30
LILLIX What I Like About You	28
SKYE SWEETNAM Tangled Up In Me	28
JESSE McCARTNEY Beautiful Soul	28
YELLOWCARD Ocean Avenue	28
JENNIFER LOPEZ Jenny From The Block	27
AVRIL LAVIGNE My Happy Ending	26
KELLY CLARKSON Respect	26



Playlist for the week of Nov. 1-7.

72 million households



Plays

EMINEM Mosh	24
DESTINY'S CHILD Lose My Breath	20
GWEN STEFANI What You Waiting For?	19
SNOOP DOGG I/PHARRELL Drop It Like It's Hot	19
GREEN DAY American Idiot	19
FABLOUS Breathe	19
USHER I/ALICIA KEYS My Boo	17
LINDSAY LOHAN Rumors	17
SIMPLE PLAN Welcome To My Life	16
U2 Vertigo	16
GOOD CHARLOTTE Predictable	11
VARIOUS ARTISTS People Have The Power	9
JIMMY EAT WORLD Pan	8
JOHN LEGEND Used To Love You	8
GAVIN DeGRAW I Don't Want To Be	8
TALIB KWELI I/MARY J. BLIGE I Try	8
NAS Bridging The Gap	8
EMINEM Just Lose It	7
KANYE WEST The New Workout Plan	7
LIL JON & EASTSIDE BOYZ What U Gon' Do	7

Video playlist for the week of Nov. 1-7.



David Cohn
General Manager

2

TRICK DADDY Let's Go	24
LIL JON & THE EASTSIDE BOYZ What U Gon' Do	23
JA RULE I/ASHANTI & R. KELLY Wonderful	23
SNOOP DOGG I/PHARRELL Drop It Like It's Hot	23
LIL WAYNE Go DJ	22
USHER I/ALICIA KEYS My Boo	22
FABLOUS Breathe	22
SUM 41 We're All To Blame	18
EMINEM Mosh	17
GREEN DAY American Idiot	16
EMINEM Just Lose It	16
JAY-Z & LINKIN PARK Numb/Encore	16
U2 Vertigo	16
LL COOL J Hush	15
USED Take It Away	15
GOOD CHARLOTTE Predictable	14
MODEST MOUSE Ocean Breathes Salty	14
JIMMY EAT WORLD Pan	13
CHEVELLE Vitamin R (Leading Us Along)	13
YELLOWCARD Only One	12

Video playlist for the week of Nov. 1-7

75 million households



Rick Krim
Exec. VP

ADDS

AVRIL LAVIGNE Nobody's Home
JOHN MAYER Daughters
BOB SCHNEIDER Captain Kirk

U2 Vertigo	
EMINEM Just Lose It	
USHER I/ALICIA KEYS My Boo	
VELVET REVOLVER Fall To Pieces	
DESTINY'S CHILD Lose My Breath	
GREEN DAY American Idiot	
KEANE Somewhere Only We Know	
SWITCHFOOT Dare You To Move	
GWEN STEFANI What You Waiting For?	
BEASTIE BOYS Right Right Now Now	
BOWLING FOR SOUP 1985	
KELLY CLARKSON Breakaway	
GAVIN DeGRAW I Don't Want To Be	
DURAN DURAN (Reach Up For The) Sunrise	
LENNY KRAVITZ Lady	
SARAH McLACHLAN World On Fire	
JOHN MELLENCAMP Walk Tall	
SEETHER I/MARY LEE Broken	
CROSSFADE Cold	
ODINNAS Fall Behind Me	

Video playlist for the week of Nov. 8-15

Lori Parkerson
202-380-4425



20 ON 20 (XM 20)

Michelle Boros

SNOOP DOGG... Drop It Like It's Hot
N.D.R.E. I/WINA SKY... Oye Mi Canto
U2 Vertigo
AVRIL LAVIGNE Nobody's Home
CHINGY Balla Baby

BPM (XM 81)

Alan Freed

D. HDWELLS & D. TREVOR Dusk Till Dawn
DIDD Sand In My Shoes
TIESTO Just Be

SQUIZ (XM 48)

Charlie Logan

PAPA ROACH
LOSTPROPHETS I Don't Know

U-POP (XM29)

Zach Overking

WILLIAM SHATNER I/BEEN FOLDS Common People
SONY TUNDE Great Romantic
DANIEL BEDINGFIELD Nothing Hurts Like Love
KEANE This Is The Last Time

THE LOFT (XM50)

Mike Marrone

BLUE MERLE Bittersweet Memory
BLUE MERLE Slay
BLUE MERLE Made To Run
BLUE MERLE If I Could
BLUE MERLE Every Ship Must Sail Away
PAUL BRILL Blood In, Blood Out
PAUL BRILL Weekday Bender
PAUL BRILL New Pagan Love Song
PAUL BRILL Everything I Believe In
DANNWELLS Texas
DANNWELLS I'll Be Around
PUSH STARS Outside Of A Dream
PUSH STARS Drifting Away

RAW (XM66)

Leo G

EMINEM I/D.R.E. & 50 CENT Encore

WATERCOLORS (XM71)

Trinity

BRENDA RUSSELL I Know You By Heart
JAMES VARGAS Lasting Impression
MICHAEL LINGTON Two Of A Kind

X COUNTRY (XM12)

Jessie Scott

NELS ANDREWS Meadovlake
WILLIE NELSON Big Booty
MAVERICKS Here Comes The Rain
GRINDERSWITCH Close Enough To Love
I SEE HAWKS IN L.A. I Stayed Away
ACOUSTIC SYNDICATE The Rhythm Of Us

XM CAFÉ (XM45)

Bill Evans

C.C. ADCCOCK Lafayette Margurs
TRAIN Live At Last
LOS LOBOS Ride This The Covers EP
JOHN BUTLER TRIO Sunrise Over Sea
SEA Best 1991-2004

XMML (XM42)

Ward Cleaver

ARCH ENEMY Dead Eyes See No Future
FUL L BLOWN CHADS Wake The Demons
HOSTAGE HEART Where There Is Despair, Hope

CMT

COUNTRY MUSIC TELEVISION

75.1 million households
Brian Phillips, Sr. VP/PM
Chris Parr. VP/Music & Talent

ADDS

ANDY GRIGGS II Heaven

TOP 20

	Plays	TW	LW
T. TRITT I/J. MELLENCAMP What Say You	29	29	29
L. LYNN I/J. WHITE Portland, Oregon	29	23	23
TDBY KEITH Stays In Mexico	28	30	30
BROOKS & DUNN That's What It's All About	28	29	29
REBA McENTIRE He Gets That From Me	28	27	27
LONESTAR Mr. Mom	27	28	28
KEITH URBAN Days Go By	26	29	29
S. TWAIN I/B. CURRINGTON Party For Two	25	26	26
BLAKE SHELTON Some Beach	24	26	26
BIG & RICH Holy Water	24	0	0
GRETCHEN WILSON When I Think About...	22	25	25
SHE DASHY Come Home Soon	21	17	17
B. PAISLEY I/A. KRAUSS Whiskey Lullaby	20	27	27
JOE NICHOLS II Nobody Believed In You	20	14	14
DIERKS BENTLEY How Am I Don'	19	28	28
H. WILLIAMS JR. I/G. WILSON Outlaw Women	17	28	28
CLEOUS T. JUDO I Love NASCAR	15	14	14
KATRINA ELAM No End In Sight	14	27	27
ALAN JACKSON Too Much Of A Good Thing	14	16	16

Airplay as monitored by Mediabase 24/7 between Nov. 1-7.



Jim Murphy, VP/Programming
26.5 million households

ADDS

ANDY GRIGGS II Heaven
JIMMY WAYNE Paper Angels

TOP 20

S. TWAIN I/B. CURRINGTON Party For Two	
BLAKE SHELTON Some Beach	
TDBY KEITH Stays In Mexico	
TRACE ADKINS Rough & Ready	
SHE DASHY Come Home Soon	
JOE NICHOLS II Nobody Believed In You	
TRICK PONY The Bride	
REBA McENTIRE He Gets That From Me	
SARA EVANS Suds In The Bucket	
SUGARLAND Baby Girl	
GEORGE CANYON I'll Never Do Better Than You	
LONESTAR Mr. Mom	
KEITH URBAN Days Go By	
DIERKS BENTLEY How Am I Don'	
PHIL VASSAR I'll Take That As A Yes	
GRETCHEN WILSON When I Think About Cheatin'	
LEANN RIMES Nothin' Bout Love Makes Sense	
MONTGOMERY GENTRY You Do Your Thing	
BROOKS & DUNN That's What It's All About	
T. TRITT I/J. MELLENCAMP What Say You	

Information current as of Nov. 12.

POLLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	PRINCE	\$1,558.3
2	DAVE MATTHEWS BAND	\$1,097.6
3	PHIL COLLINS	\$1,016.1
4	BARRY MANLOW	\$937.2
5	STING	\$918.1
6	METALLICA	\$915.8
7	VAN HALEN	\$828.8
8	OZZFEST 2004	\$801.2
9	DEAD	\$779.7
10	USHER	\$765.9
11	KENNY CHESNEY	\$748.3
12	CHEER	\$608.1
13	TIM MCGRAW	\$597.7
14	RUSH	\$593.3
15	R. KELLY/JAY-Z	\$590.5

Among this week's new tours:

DOKKEN
FISHBONE
JUMPS
MODT DAVIS
PHARCYDE

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

TELEVISION

Tube Tops

Kenny Chesney with Uncle Kracker; Fantasia; Josh Groban;



Fantasia

Toby Keith; Lenny Kravitz; Maroon 5; John Mayer; Jessica Simpson; Snoop Dogg & Pharrell; Gwen Stefani; Rod Stewart; Twista; Usher & Alicia Keys; Kanye West; Gretchen Wilson; and this year's Award of Merit winner, Bon Jovi, are slated to perform when ABC presents the 32nd annual American Music Awards (Sunday, 11/14, 8pm ET/PT).

Friday, 11/12

• Maroon 5, *The Ellen DeGeneres Show* (check local listings for time and channel).

• Nancy Wilson, *The View* (ABC, check local listings for time).

• Alicia Keys, *The Tonight Show With Jay Leno* (NBC, check local listings for time).

• Nelly featuring Pharrell, *Jimmy Kimmel Live* (ABC, check local listings for time).

• The Music perform and The Presidents Of The USA conclude a week of serving as the house band on *Last Call With Carson Daly* (NBC, check local listings for time).

• Tony Bennett, *The Tony Danza Show* (check local listings for time and channel).

Saturday, 11/13

• Modest Mouse, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 11/15

• Lenny Kravitz, *Jay Leno*.
• Tommy Lee, *Jimmy Kimmel*.
• Sam Moore and Carla Thomas, *Late Night With Conan O'Brien* (NBC, check local listings for time).

• Andrea Bocelli, *The Late Late Show* (CBS, check local listings for time).

• John Mellencamp and The Paybacks, *Carson Daly*.

Tuesday, 11/16

• Ruben Studdard, *The View*.
• Vanessa Carlton, *Jay Leno*.
• Morrissey, *Late Show With David Letterman* (CBS, check local listings for time).

• Toby Keith, *Jimmy Kimmel*.
• Chingy, *Conan O'Brien*.
• Peter Cincotti, *Carson Daly*.

Wednesday, 11/17

• Alicia Keys, *Ellen DeGeneres*.
• Fantasia, *Jay Leno*.
• Switchfoot, *Late Late Show*.
• Ruben Studdard, *Tony Danza*.

Thursday, 11/18

• Radio personality Steve Harvey, *Ellen DeGeneres*.
• Nas, *Jimmy Kimmel*.
• The Flaming Lips, *Conan O'Brien*.

• Nellie McKay, *Late Late Show*.
• Gavin DeGraw, *Carson Daly*.

— Julie Gidlow

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 1 million songs from all five major label groups and hundreds of independents. Here's a snapshot of the top-selling downloads on Tuesday, Nov. 9, 2004.

Top 10 Songs

1. U2 Vertigo
2. NELLY I/TIM MCGRAW Over And Over
3. SNOOP DOGG I/PHARRELL Drop It Like It's Hot
4. DESTINY'S CHILD Lose My Breath
5. GWEN STEFANI What You Waiting For?
6. EMINEM Mosh
7. EMINEM Just Lose It
8. USHER I/ALICIA KEYS My Boo
9. BLACK EYED PEAS Let's Get It Started (Spike Mix)
10. TRICK DADDY Let's Go

Top 10 Albums

1. A PERFECT CIRCLE eMOTiVe
2. ORIGINAL CAST *Team America ST*
3. GREEN DAY *American Idiot*
4. VARIOUS ARTISTS *Music From The O.C.*
5. MICHAEL GIACCHINO *The Incredibles: The Remix EP*
6. VARIOUS ARTISTS *Garden State ST*
7. RAY CHARLES *Genius Loves Company*
8. RAY CHARLES *The Best Of Ray Charles*
9. ROLLING STONES *Live Licks*
10. JIMMY EAT WORLD *Futures*



More Than Just Hockey, Eh?

The Fan is Sports radio for Toronto

As you read through the pages of R&R this week, you'll undoubtedly notice that our focus is on the radio and music industries in our neighbor to the north, Canada. As part of that focus, this week we visit with Nelson Millman, PD at Rogers Media-owned Sports/Talker CJCL (The Fan)/Toronto. As PD of the market's only Sports signal, Millman presides over a station that is decidedly different from its U.S. counterparts.

In a recent conversation with Millman I learned that Sports radio in Canada isn't quite as edgy as it is in the United States and that syndicated sports programming is not a big component of the format north of the border. I also learned that you can get a pretty nasty response if you call Canada's national pastime "ice hockey." Apparently, the idea that hockey can be played anywhere but on an ice rink isn't part of the Canadian psyche.

R&R: *What makes Sports radio in Canada different from what it is here in the United States?*

NM: Sports fans are sports fans anywhere, but I think the big difference is the sheer critical mass of the available audience in Canada vs. in the U.S. There are still 10 times more peo-

ple and 10 times, or more, sports teams in the U.S. than in Canada. There's also a difference in the passion of the Sports radio audience here. Canadians certainly have a passion for hockey, but as strong as that is, I'm not sure it equals the kind of passion you see in the U.S. from fans for their local NFL team.



Nelson Millman

Canadians look at sports with a different perspective on what it means to their lives. Our perception is that, in the U.S., sports are almost life and death for a lot of the fans. It's not quite that way here. Sure, we get a little worked up in Toronto over the fact that we haven't won a Stanley Cup in something like 38 years, but that kind of passion is nothing compared with seeing 3 million people show up for the Boston Red Sox victory parade after the World Series.

R&R: *What about network sports, which has fueled so much of the growth of 24/7 Sports radio in the U.S.?*

NM: We had a sports network here for about 14 months, but then it folded. Look, there are really about nine major cities in all of Canada, whereas there are nine large cities

"First of all, don't call it 'ice hockey,' or I'll have to hunt you down like the American dog you are."

just in New York alone. If a station in Vancouver spends a lot of time talking about the Toronto Maple Leafs, it's going to get killed. Sports radio in Canada is really more about local content, although we do carry some ESPN programming nights and weekends.

R&R: *What's the attitude of the station?*

NM: We try to be the irreverent station in the market. Guys know

Life After Howard

By Dave Coombs

If you're wondering what on earth we will do when Howard Stern leaves for satellite broadcasting in 2006, the answer is TV. Or, more precisely, *on TV*.

Television is where many of the answers lie. It's only fitting. For years TV has been raiding radio for talent and ideas. Where do you think big TV stars like Tony Kornheiser, David Letterman and Hannity & Colmes came from? And most of the oddball guests who pop up on late-night TV debuted on radio. I know, because three or four of the entertaining dorks who sat on Jay Leno's couch recently were on our morning show first.



Dave Coombs

Replacing a phenomenon like Stern won't be easy, but it shouldn't induce panic. Terrestrial radio will not disappear. After all, cable television did not eradicate the networks. And with the current climate dictated by the FCC, there may be more (and better) programming opportunities now than at any time in recent memory. There are clues all over the tube.

So, listeners, programmers and radio personalities: Are you paying attention to the trends on television? Like an alert runner on second base, it's time to steal some of their signs.

Nielsen's top shows are no surprise. Big-time sports events like the World Series and *Monday Night Football* still do well. Even the satellite radio companies have major deals to air baseball and the NFL. The best male-dominant radio shows still talk a lot of sports.

Reality is hot. That does not mean stations should hire Big Fat Obnoxious Average Joes and conduct lots of maggot-eating contests. But a premium will be placed on having real personalities who live their lives on the air and whom your audience finds it easy to relate to and/or love.

Ensemble casts are in. Some of the most popular recent TV shows have been *Friends* and *Frasier*, and this year's best new program is *Lost*, which, if you think about it, is just a superior, anti-reality version of *Survivor*. Absolute proof that a well-written, well-cast drama beats reality hands-down.

The various *CSI* franchises are all about teams of interesting characters. *The Sopranos* doesn't succeed because it's about a bunch of exotic mob "goombahs"; it wins because of the fascinating and real way the characters interact with one another in very average fashion.

Chemistry is crucial. You know that the casts of *Friends* or *The Carol Burnett Show* cared for each other and enjoyed each other's company, as do the members of radio shows like Hot AC KFMB-FM/San Diego's *Jeff & Jer Showgram*. One of my past radio partners never referred to me by name on the air. Another never once invited me over to his house.

Continued on Page 17

what they're going to get when they tune in to The Fan. We don't spend a lot of time — in fact, we spend almost no time — talking

about women with big breasts. The envelope we push is more about humorous content than about that other subject that, as

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guys, we all think and talk about a lot of the time.

R&R: So the whole indecency debate that has been raging in the States isn't really an issue for you.

NM: Again, it has a lot to do with the critical mass and the psyche of the Canadian listeners. We try to tread that line carefully. It's not that we don't try hard to create that on-air men's club that is a hallmark of most Sports radio stations, it's just that we come at it from a slightly softer perspective than the usual "three B's" — beer, boobs and babes — that you hear on a lot of U.S. Sports radio.

What the FCC decides to do on this issue is something I watch with interest but not concern. Our CRTC certainly has much tougher regulations, and the Canadian Broadcast Standards Council — an independent body that is underwritten by broadcasters — sets specific standards that relate to sexual content, stereotyping, kids' programming, etc. There are no Howard Sterns on Canadian radio.

R&R: We're all aware of required Canadian content for music radio. Do those requirements also pertain to spoken-word radio?

NM: No, we have no Canadian-content regulations for Talk formats. It's only an issue for music stations here.

R&R: Do Canadian Sports radio listeners care much about sporting events in the U.S.?

NM: The big stories are the big stories no matter where you are, so there is week-to-week interest in the NFL, for example. There are plenty of guys in Canada who like to bet. The interest in the NBA, on the other hand, is not that strong. It's really mostly about taking sports stories from anywhere in the world, not just from the U.S., and finding the local spin on them for our audience. Borders don't really matter that much when it comes to the fans' interest

in sports, especially when it's not hockey season here.

R&R: How big a component is ice hockey of Canadian Sports radio?

NM: First of all, don't call it "ice hockey," or I'll have to hunt you down like the American dog you are. But, seriously, we can manage to talk about hockey at least 12 months a year. In July we're talking about the draft and the free agents, and the next thing you know it's training camp.

Then you have the preseason, the season, the playoffs and the Stanley Cup Finals. There is no question that

"The challenge is never about the content. The ears are going to be out there as long as there are sports teams and fans."

Canada's No. 1 sport is hockey, and that's evidenced by the fact that you can get 20,000 people out for a pre-season game. It's really no different from hearing a Buffalo station talk about the Bills all year long or a Chicago station talk about the Cubs throughout the year.

R&R: How critical is the local component to *The Fan*?

NM: It's very important. We are live and local from 5-1am every day, with the exception of Sunday. While there may be less local programming in some other Canadian cities, here in Toronto we feel that we need to be live and local at least 90% of the time to be successful.

R&R: Here in the States satellite radio is developing a strong Sports component to its program offerings. It appears that satellite radio will come to Canada soon too. What impact do you think it could have on Sports radio there?

NM: There will always be people living in other parts of the country who are interested in what's going on in their home city, although I think that is more common in the U.S. than it is here in Canada. Not to be too repetitious, but, again, I come back to the idea of the critical mass of the audience here.

For a station like *The Fan*, which is a locally focused station, while I would never say that there will never be any impact from satellite radio, I'd be hard pressed to suggest that it would have a sky-is-falling impact on us. I would never bury my head in the sand, but I just don't think it will have the same impact here on Sports radio as it could on music radio.

R&R: What do you see as the most immediate challenges for Sports radio in Canada today?

NM: The big one is always revenue and how you maximize that on a station without really big 12+ shares, which is the case with most Sports radio stations. And how do stations, in a world of escalating rights fees and diminishing exclusivity, afford to keep play-by-play sports? Those are the biggest challenges.

The challenge is never about the content. The ears are going to be out there as long as there are sports teams and fans. The stories are great when they are winning or losing. The real challenge is, how long does it make sense for a station to pay, say, \$10 million for the rights to the Yankees and still be able to afford the production costs and simply hope they will see some return on that kind of investment if the team plays well this year?

Life After Howard

Continued from Page 16

The Westwood One-syndicated Don & Mike are friends. Listeners can tell the difference. You don't need friendship, but if you don't have it, you better have dissimilarity. It's not that tough to realize that you need to hire a team of performers with contrasting yet complementary skills, opposing viewpoints and diverse voices. When Infinity's Ron & Fez or Talk KHOW/Denver's Capls & Silverman speak, you know immediately which is which.

Strong writing is more important than ever. Name a show that wins multiple Emmy Awards — *The Daily Show*, *Everybody Loves Raymond*, *Arrested Development* — and brilliant scripts are the main reason. It always amazes me how many radio stations, even good ones, fail to recognize and address the need for creative writing.

I was an English major, I write pieces for the local newspapers, and, in 20 years of radio, I can count on part of one hand the occasions I've been asked to write liners or promos for any of my employers. Good writers are all around, so it's not so much finding them as it is using the good writers you already have on your staff. They're probably dying to be asked for their input.

And, hey, some of the best morning show liners I've ever had were written by listeners — because we asked. Imagine that! You want to hear strong writing on the radio? Go listen to Marty Bender's Rock WFBQ/Indianapolis, even on the weekends.

Replacing a phenomenon like Stern won't be easy, but it shouldn't induce panic.

Universal material is as good as local material. Want an example? One word: *Seinfeld*. When I told a funny story about a flight attendant from hell I had recently on a plane, it went over as big on the radio in Salt Lake City as it did over the phone for my girlfriend, for a buddy in Boston and for family members in Washington, DC.

Once we've all paid a little closer attention to TV, we'd better focus on our own issues. FM stations are losing talent to AM stations. Amazing, right? FM should be ahead of the curve. The biggest format growth in the next decade will be FM-style Talk stations. Or, at least, more FM music stations with talk shows in drivetime slots.

Walter Sabo has known this for years. Now, with the void left by Stern, everyone else will figure it out quickly. And just as Sports radio has filled its ranks with frustrated and opportunistic guys like me from FM morning shows, FM will shortly rediscover and rehire many of the jocks it lost to the AM dial.

Finally, it is possible to play nice with the FCC and still have quality and ratings. Howard can play as much butt bongo as he wants on Sirius. Opie & Anthony can shave women's body parts to their hearts' content on XM. Tony Soprano can use the f-word ad infinitum on HBO. And I don't doubt they'll all have measures of success. But it doesn't mean that *Lost*, *Monday Night Football*, *Arrested Development* and the radio equivalents of those network shows can't also stake a claim.

Dave Coombs is the morning host on KFNZ/Salt Lake City. Contact him at ldcoombs3@aol.com.

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Holiday

Continued from Page 1

KOSY audience is very fickle, but a vast majority of our listeners have been overwhelmingly supportive and were very happily surprised when we started playing Christmas music on KOSY on Nov. 1.

"We've also had an amazing amount of press coverage, with both KSTU-TV (Fox 13) and KSL-TV doing stories on our switch during their evening newscasts, which added to the awareness level. There is a huge amount of recognition for what we are doing right now, and, as the saying goes, 'The first one in will always win.'"

Edison Media Research VP/Mu-

Viacom

Continued from Page 1

performers, that no one at the network knew, or had reason to suspect, that the halftime show would end with a glimpse of nudity." Therefore, said CBS, the FCC's fine is "entirely illogical."

In handing the proposed fine to Viacom, the FCC on Aug. 31 ruled that because another Viacom subsidiary, MTV Networks, produced the halftime show, the material provided by CBS in its response to FCC inquiries "establishes that officials of both CBS and MTV were well aware of the overall sexual nature" of the Jackson segment, which also featured "surprise guest" Justin Timberlake. The FCC said that CBS and MTV executives "fully sanctioned [the segment] — indeed, touted it as 'shocking' to attract potential viewers."

In its filing with the FCC, CBS offered several arguments against the fine. The network acknowledged that Jackson's duet with Timberlake "instantly became a defining moment in the commission's aggressive campaign to combat broadcast 'indecenty,'" but said that the telecast "was not the first nor perhaps even the most important catalyst for government action."

CBS also assailed the commission for its suggestion that Viacom should have known about the "cos-

WJZZ

Continued from Page 3

Matt takes on afternoons for the new simulcast.

At WAMO-FM, meanwhile, former WUSL/Philadelphia personality Summer joins for middays to replace Nik Nice, who exits. Philly market vet and comedian Dee Lee was recently added to WAMO-FM's *The Wake Up Show*, joining vets Anji and GQ.

The WJZZ call letters were picked up by Sheridan earlier this year after Clear Channel flipped Rhythmic Oldies WJZZ (104.7 The Beat)/Pittsburgh to FM Talk. The 107.1 frequency now home to WJZZ previously used the WSSE calls.

sic & Programming Sean Ross has done extensive research on all-holiday programming. He said, "Flipping early is most effective when there are two stations doing it that are relatively evenly matched. A big-cume AC probably has a little more leeway to wait, even if somebody gets there first, as we saw with WLTW/New York last year."

Another expert on the subject is McVay Media President Mike McVay, who guesses that 75% of the AC panel will go all-holiday this year, with the majority flipping around Thanksgiving. McVay said, "It is my belief that stations are stronger after they go Christmas than those who do not go 100% Christmas. The Christmas tactic works."

tume reveal" because of "a year-old news report that Justin Timberlake had grabbed what the FCC described as singer Kylie Minogue's 'famous bottom' during a televised performance in the U.K."

CBS said, "The FCC's citation of a lone, obscure press account of a performance of a different Timberlake song, with a different female partner, in a different country (with different broadcast standards), involving a different action by Timberlake hardly suggests that Viacom should have anticipated that the performers might add their unscripted finale to their Super Bowl performance."

Additionally, CBS cited radio airplay of the Timberlake song "Rock Your Body" as part of its defense, claiming, "The song has been broadcast hundreds of thousands of times on the radio and in videos, featured on live TV at least twice and performed live countless times, none of which involved any hint of nudity or any potentially 'indecent' behavior. There [wasn't] any reason to expect the Super Bowl performance would be any different."

Many observers expect the FCC to decline Viacom's request to cancel the fine, so an appeal in federal court is more than likely. The FCC will review its options before it responds.

Clanton

Continued from Page 3

with valuable content and information, as well as a unique format that allows for an ongoing exchange of ideas, and we will build a superbly qualified audience for our advertisers. It's exciting to bring back to Houston a source of quality programming on the radio."

Cannon

Continued from Page 3

market. We are very excited to have him onboard."

Cannon's first job at Gold 104.5 will be overseeing its temporary shift to an all-holiday-tunes format: WGLD will move to "All Christmas, All Season," beginning Nov.

Martin

Continued from Page 1

throughout the Pacific Northwest," said Clear Channel Radio Sr. VP/Programming Tom Owens, to whom Martin will report. "There is no doubt he will make a tremendous contribution toward enhancing our ability to provide optimal programming support and solutions to the most important individuals in our company: our local management teams."

Martin said, "I am excited about and thankful for this new opportunity. Tom and the entire Clear Channel family have cultivated an atmosphere to let people grow within the company. I look forward to working with every market and every person on the team."

Martin has been in the radio industry for 20 years and marks 12 years this month as PD of CHR/Rhythmic KYLD (Wild 94.9)/San Francisco. He also oversees Bay Area clustermates Hot AC KIOI and CHR/Rhythmic KMEL. "I have many new markets to visit," Martin told R&R, "but I'm particularly anxious to get out there and inspect that Honolulu cluster ASAP."

Additional reporting by Kevin Carter.

Karmazin

Continued from Page 3

would not identify), during a discussion of programming content, actually drew a picture of an envelope and told him that the preferred approach would be to stay in the middle of that envelope. And when Karmazin asked why he couldn't be at the edge of the envelope, the commissioner told him that would be unacceptable.

On Howard Stern's planned defection from Infinity to Sirius Satellite Radio, Karmazin said Stern did not consult with him about the move, but he understands why Stern is moving. Karmazin also said he would not have matched Sirius' offer had he been in a position to do so, but he credited Stern with having negotiated a "brilliant deal" for himself, one he said he understands in light of the political landscape.

WEGE

Continued from Page 3

then devours an automobile labeled "radio stations." An accompanying voiceover states, "In case you haven't noticed, Ted doesn't work for Clear Channel. Isn't that refreshing?"

Fish said of WEGE's new format, "With cookie-cutter Clear Channel formats so pervasive in radio, we felt there was room for a station in Columbus that appealed to listeners with a broad taste in music. This is radio the way it used to be, radio with true variety."

22. "We're already supporting it with a marketwide billboard showing and newspaper," Wood said.



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Maple Leaf Love

Corus sees Classic Rock success across Canada

Canadians sure dig classic rock. From Vancouver to Edmonton, Calgary to Toronto, Ottawa to Montreal, Classic Rock dominates the radio dial and enjoys stellar BBM ratings. Sure, there's lots of material from Neil Young, The Guess Who and April Wine and such Cancon gems as The Kings' "This Beat Goes On/Switchin' to Glide," but Canadian classic rock lovers aren't really much different from their American counterparts. Give 'em some Ozzy Osbourne, Led Zeppelin, Pink Floyd and Van Halen, and your station will be a guaranteed preset with the men in town.

At least that's what Ross Winters hopes. As National Director/Programming for Corus' 50 stations across Canada, Winters not only assists in the overall programming of the company's AM and FM properties in the nation's 25 biggest markets, he also directs some of Canada's biggest Classic Rockers.

Among these are CFGQ (Q107)/Calgary; CJXY (Y108)/Hamilton; CKDK (The Hawk)/London; CILQ (Q107)/Toronto; and

CFMI (Rock 101)/Vancouver, where Winters served as PD from 1993 to 2003, when he was promoted to his current position with Corus.

Alberta Clipper

Winters is still based out of Rock 101, but he's on the road a lot, working in-house with each station's personnel. At the beginning of 2004 much of Winters' time and energy was spent on the Feb. 19 launch of Q107 in Calgary.

"Things are going really well in Calgary," he says. "You've got to start with men 25-54 if you're going to build a Classic Rock radio station, and we saw some nice growth in the summer."

In summer 2004 CFGQ ranked No. 2 among males 35-64, grabbing a 16 share. That put it ahead of longtime market leader CJAY, which airs a gold-heavy Rock format. "We were really pleased with that," Winters says. "That came pretty much in our first real ratings book."

The debut of Q107 came just as CJAY had learned to deal with another pesky competitor that rocketed to No. 1 upon its debut: CKIS (96.9 Jack FM). Winters explains why Corus decided to go after CJAY's upper end just as the station was learning to cope with the Jack phenomenon: "There was an opportunity in the market. There was no pure Classic Rock sta-

tion. We did some research that showed there was some passion there. It was not as strong as in some of our other markets, but it was strong."



Ross Winters

CFGQ's flip to the Q107 incarnation from its previous Hot AC format left Calgary without a home for mainstream hits. Meanwhile, what is now Jack FM was once Classic Rock. "Before it became Jack, CKIS was CHR, and before that it was Classic Rock," says Winters.

"But we saw a number of things that we decided to do differently when looking at the old Classic Rocker. They tried to emulate CJAY and its morning man, Gerry Forbes. That's a daunting task, so why go there?"

Winters and Corus' key programmers felt confident about launching a Classic Rocker in Calgary because of the success of the company's stable of Classic Rock stations throughout Canada. And such a property would also be a good complement to the company's CKRY (Country 105), which is female-leaning.

Male And Mass Appeal

Since there are fewer formats on Canadian radio, being a male-driven or female-driven station is an essential element of becoming a mass-appeal ratings dominator. "Is Classic Rock male-driven?" asks Winters. "Yes. You're not going to win with women if you don't have the men. If you're a good Classic Rocker, though, you'll do well with women 25-54. With women, we'll always be top three, but there are strong ACs that are always going to be No. 1."

For Winters, the ideal ratio for one of his Classic Rockers is 60% male and 40% female. That's one of the reasons why CILQ is printing money for Corus. "Toronto is the nation's largest market,

and our cluster there drives the most revenue for us," Winters says.

"But Q107 in Toronto is a very, very well-programmed station. It is packaged exceptionally well. Two years ago we had Howard Stern in morning drive. When he left we replaced him with a show that had phenomenal success in the past, *Derringer in the Morning*. That would be John Derringer.

"They've done a tremendous job of building that station and the morning show, and Q107 is now the dominant 25-54 station for men in Toronto. It gets double the ratings in that demo that anyone else does. Why? We play the core songs, but we also play other songs to give the station some depth."

Owning The Market

Another major plus for Toronto's Q107 is the presence of a local rock 'n' roll legend in afternoon drive: Kim Mitchell. "We hired Kim to do afternoons in late August," Winters says. "We were really inspired by what he had to say, and he was really excited about the opportunity."



"When it comes down to it, Classic Rock targets the 25-54 demo, the group most stations want to be in. It's hard to target the 18-34 demo. There are problems with that. Diary returns are a major problem."

tions. "This was done so we would own the Rock market," Winters says.

Tight List, Deep Cuts

Give a listen to Q107 in Toronto, and you'll hear Supertramp, Don McLean, The Rolling Stones and Bob Seger & The Silver Bullet Band. Thanks to Canadian content laws, however, you'll also hear songs by Trooper, The Tragically Hip and Max Webster. Interestingly, Winters doesn't subscribe to the notion that his Classic Rockers should have huge playlists because he's required to play songs that are Canadian in nature.

"Most of our stations have a 400-song playlist," he says. "They're relatively tight. When you test your music libraries, year in and year out the audience always picks its 400 favorite songs: 'Satisfaction,' 'You Shook Me All Night Long'.... It's all about how you package it. In Calgary, we go deeper into the 'icon albums.' We have clever packaging."

Consultant Nick Michaels, whose Artist Ownership Package is used by CFGQ, voices promos that explain how the station goes deep into the music. While the station plays all of the Classic Rock hits, says Winters, "it's not just 'Hotel California.'" He continues, "We're going to play some of the other tracks on the album too." Calgary's Q107 will also play a Bob Marley & The Wailers tune once in a while.

At Rock 101, songs you'd never expect to hear on an American Classic Rocker occasionally pop up on the playlist. In the midnight hour on Nov. 4 the station played Stevie Wonder's "Superstition" before segueing into Procol Harum's "Whiter Shade of Pale." Remember that in the 1970s Wonder was a staple at the AOR format.

Cancon, Oh Cancon

Regarding Cancon, 35% of the playlist at the Classic Rockers Winters works with must be Canadian material. "We feature the big solid Canadian artists, and we play them a lot," he says. "The big Canadian artists aren't burned. They still score well. We're talking about Bachman-Turner Overdrive, Rush, The Guess Who, Neil Young."

What Winters refers to as "medium-target bands" are of more concern. "There are bands like Loverboy and Streetheart that don't test as well anymore," he says. Additionally, you won't hear much of what Winters con-

siders the "second tier" of American artists on his stations, including Journey, Lynyrd Skynyrd and ZZ Top.

The Canadian content on Corus' Classic Rockers includes titles from the '80s and '90s. "It gives us more to choose from," Winters says. "The Tragically Hip's material, including 'Boots and Hearts,' really helps. Without that era, it would be tougher to fill the Cancon slots, because there weren't a lot of artists back then."

"There is a component of '80s music that is important for Classic Rock. There is Tom Petty, U2, John Mellencamp. Those artists have always played a big role on a Classic Rock station's playlist."

Provincial Differences

As in the U.S., the music tastes of those living in Canada's midwest tend to be a little harder. "In Winnipeg and in the blue-collar towns, like Hamilton, there's a bigger appetite for a harder, more aggressive style of classic rock," says Winters. "AC/DC is certainly a staple, but their stuff does really well in our midwest markets. Motley Crue and Ozzy are also very strong."

Therefore, Corus opted for a presentation on its CJKR (Power 97)/Winnipeg that's 50% gold and 50% current and recurrent. "It's one of the most powerful stations in the chain," Winters says. "It's No. 2 12+ and tops in adults and with men."

In a recent CBC poll, Power morning host Hal Anderson ranked No. 34 on the network's list of the Top 50 Greatest Canadians of All Time. "He came in higher than some former prime ministers," Winters says.

Toronto and Vancouver tend to mix more hit-driven rock product into the playlist, and Rock 101 doesn't shy away from playing titles from the late 1960s. If the 25-54 listener desires it, Corus will offer it.

"Our preference is to design our stations for audiences that are in the 25-54 demo," Winters says. "That audience isn't going to be as fickle as younger audiences are. We had been successful with CHR in Calgary, but Vibe 98.5 [CIBK] came on the air with an Urban format, and a significant chunk of our audience was lost."

"When it comes down to it, Classic Rock targets the 25-54 demo, the group most stations want to be in. It's hard to target the 18-34 demo. There are problems with that. Diary returns are a major problem."

Now there's a comment any American programmer can relate to.

Contact Ross Winters at rwinters@corusent.com.

Run, Poleman, Run!

Despite his being trapped in an elevator with 15 fellow runners for nearly an hour before the big race, we are pleased to report that Clear Channel/New York Sr. VP/Programming **Tom Poleman** successfully completed his first (and last, he swears) New York City Marathon. "I'm still sore as hell, but it was an awesome experience," he tells **ST**. "And the great news is, we raised a ton of money for Musicians on Call." Poleman is on the charity's board of directors.

Before the race started, Poleman and 15 others evidently overloaded the elevator at their early morning meeting place, the New York Athletic Club. "We got in on the sixth floor, and, as soon as the doors closed, the elevator dropped all the way down past the basement and hit the big spring on the bottom of the shaft," he says. It took building maintenance personnel — and the fire department — nearly an hour to pry open the doors and extract the 16 sweaty runners. "The elevator was four feet below the basement floor," says Poleman.

He admits that the going became rough at times along the 26.2-mile route that snaked through all five boroughs in New York. "I hit the wall big-time at around Mile 19 at 1st Avenue and again at the Queensboro Bridge, but there was no way in hell I was ever going to quit," Poleman says. "Running that



'Where's the nearest Starbucks?'

marathon is a great way to get a unique glimpse of your audience as you pass through their communities. All along the route the people were terrific as they packed the streets to cheer us on. This was an incredible personal quest for all of us, and it was one of New York's finest days."

Congrats also to Artemis honcho **Daniel Glass**, who just completed his ninth New York City Marathon. Glass finished in a respectable three hours, 42 minutes and raised over \$5,000 for LIFEbeat.

Jay-Z's Incredible Interactive Hip-Hop Hoedown

Among the 20,000-plus fans who turned out to catch Jay-Z's Best of Both Worlds Tour at Madison Square Garden last Monday night was Capitol's **Tony Monte**, who was lucky enough to witness what he describes as "arguably one of the greatest live hip-hop shows ever."

Monte happened to score front-row center seats, which would affect him in ways he couldn't possibly imagine. After Jay-Z rocked the first cut, he looked right at Monte and demanded he take off his jacket and enjoy the show — then asked Monte to hand over the expensive Italian coat, promising to give it back at the end of the evening. Oh yeah: Monte's BlackBerry and house keys were in the pocket! Would Tony ever see his beloved jacket again?

After an incredible 2 1/2-hour hip-hop onslaught, Jay-Z, true to his word, walked out holding Monte's jacket. As he handed it back, he asked Monte to say a few words to the crowd. "I was stunned," Monte recalls. Instantly, the 20,000 people who had been screaming their asses off all evening fell eerily silent as Jay handed his mike to a speechless Monte. "I looked up, and all I could see is my face projected up on seven giant video screens," he says. "As I took the mike, I happened to notice all the retired Knicks' jerseys hanging from rafters, so I said, 'I was here the other night when everything went down — and in this same building, where Willis Reed limped back on the court and led the Knicks to the top, HOVA did the same for hip-hop!'"



'Tony — call me!'

Jay responded, "Daaaamn, that's tight — maybe I should give you my jacket!" as the crowd went nuts. They shook hands, and Jigga closed the show with most of the artists on the bill joining him for the finale. "Truly, it was one of the most surreal moments of my life," says Monte. "That night, Jay-Z showed that hip-hop isn't just about rhymes, beats, lyrics and music; it's about incredible heart and soul, and he showed just how unified the hip-hop community is."

Later, back at the office, Monte was blasted by John Boulos and Ed Green for neglecting to mention that Chingy's new album is in stores Nov. 16.

'Love, Exciting & New...'

On the heels of Bonneville AC WNND/Chicago's flip to "Love FM," the station's former airstaff is now available. Morn-



That Love Boat song stuck in your head?

ing team **Bill Leff & Jennifer Stephens** have left the building, while former morning show producer **Todd Ganz**, afternoon guy **Brian Peck** and Asst. PD/MD/midday talent **Haynes Johns** remain in the house, running the "Love" board at least until the first of the year — or until a sweet gig falls in their laps. The sole survivor is **John Symons**, host of the aptly named *Love Notes* night show. Six-and-a-half-year vet Johns is looking for an AC programming gig and can be reached at 773-550-4707 or raiohaynes@aol.com.

Formats You'll Eventually Flip Over

- Former Clear Channel Oldies **WTRG/Raleigh** is making the market dizzy with its rapidly revolving "Lazy Susan o' Formats" as it continues to stunt toward some logical conclusion. After a day of simulcasting AC clusterbuddy **WRSN**, management quickly grew bored and moved on to a simulcast of Gospel clustermate **WDUR-AM**. But the madness won't end there. "We have several more days of stunting," **WTRG PD Jon Robbins** promises **ST**.

- Citadel flips **WWFX (100.1 The Fox)/Worcester, MA** from Rock to Classic Hits with the bumper-sticker-overloading moniker "The new 100FM The Pike, Worcester's No. 1 for classic hits."

- Millennium Hot AC **WIXM/Atlantic City, NJ** has left the format and is now simulcasting News/Talk sister **WKXW (New Jersey 101.5)/Trenton, NJ**. Former **WIXM PD/afternoon talent Brad Carson** can be reached at 609-204-5884 or bradcarson@hotmail.com. Find former MD/midday jock **Glen Turner** at 609-992-1083 and morning talent **Teresa Berry** at 609-290-9573.

- Millennium's recently acquired **WOJZ/Atlantic City, NJ** flips from Smooth Jazz to Hot AC as **WSJO (SOJO 104.9)**, "Playing South Jersey's own music from the '80s, '90s and now." **WKXW PD Eric Johnson** will double as **SOJO's PD/night jock**. New **SOJO** staffers include **Joel Katz** and **Michele Pilenza** in mornings, part-timer **Bob Williams** covering middays and **Christopher Knight** in afternoons. **Jack Taddeo** is consulting.

- Citadel Hot AC **WCKW/New Orleans** has changed calls to **WDVW** in advance of a top-secret format flip scheduled for Nov. 19. The good news is that the current airstaff will remain in place, says PD **John McQueen**.

The Programming Dept.

- After six years with Clear Channel's **WLDI (Wild 95.5)/West Palm Beach**, Asst. PD/MD/midday dude **Dave Duran**,

R&R Timeline

1 YEAR AGO

- **Steve Rivers** named Sr. VP/Programming for Infinity Broadcasting.
- **BMG** and **Sony Music** sign a letter of intent to merge.
- **Dick Lewis** named Regional VP/Louisiana for Clear Channel.

5 YEARS AGO

- **Bob Buchmann** named Program Director at **WAXQ-FM/New York**.
- **Laura Hagan** promoted to President of **Katz Hispanic Media**.
- **Tim Richards** appointed Program Director of **WKQI/Detroit**.



Bob Buchmann

10 YEARS AGO

- **Kevin McCabe** joins **R&R** as Director/Charts & Formats.
- **Bill Korn** promoted to Chairman/CEO of **Group W Broadcasting**.
- **Randy James** appointed OMPD of **WRQX/Washington**.

15 YEARS AGO

- **Art Jaeger** appointed Executive VP at **Capitol Records**.
- **R&R** debuts the **Country Hotfax**.
- **Phil Redo** named GM at **WLIT/Chicago**.

20 YEARS AGO

- **Denise Oliver** named Program Director of **WYNY/New York**.
- **Mike Schaefer** named Program Director of **KIIS-AM/Los Angeles**.
- **Steve Goldstein** named VP/Group PD for **Josephson Communications**.



Denise Oliver

25 YEARS AGO

- **Don Benson** joins **Western Cities Broadcasting** as VP/Programming.
- **FCC** approves **Viacom-Sonderling** merger.

30 YEARS AGO

- **Nick Anthony** resigns as PD of **KJRF/Seattle**.



Don Benson

a.k.a. **Dave Vayda**, is handing over his full-time stripes for the chance to corrupt hundreds of young, impressionable radio minds as the new Director/Operations at the Palm Beach campus of the Connecticut School of Broadcasting. PD **Chris Marino** seeks a replacement.

- Former **R&R Urban/Urban AC Editor Kashon Powell** returns to radio as Asst. PD/MD of **WUSL (Power 99)/Philadelphia**. Powell replaces **Coka Lani**, now at CC sister **WMIB (103.5 The Beat)/Miami**.

- **WC SX/Detroit** Asst. PD/MD **Laura Lee** will fill the vacant PD slot at **Entercom '80s-based AC WBZU (105.1 The Buzz)/Madison**. She starts Nov. 15.

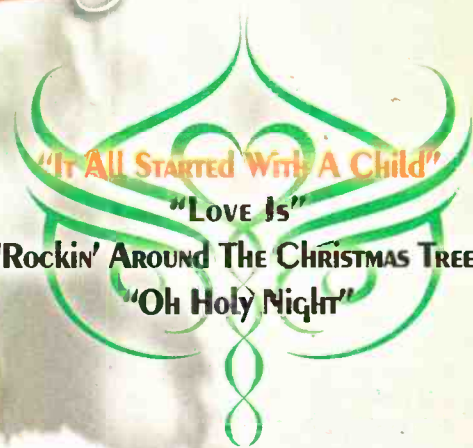
- **KZHT/Salt Lake City MD/afternoon talent Kramer** adds tons more adult responsibility to his resume with the installation of bonus Asst. PD stripes. But that's not all: The lovely **Monroe** joins for middays from crosstown **KUDD**, where she did nights.

- **Cumulus WYOK (Hot 104)/Mobile** Asst. PD/MD/afternoon jock **Scott Adams** is pretty anxious to move on to his new mystery gig at a sister station. He's so anxious, as a matter of fact, "I told him to find his own damn replacement!" says Hot PD **Ted Striker**.

Continued on Page 22

angel

A Gift From An Angel



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"Rockin' Around The Christmas Tree"
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STREET TALK

Continued from Page 20

• WZKL/Canton, OH MD/midday talent **Sue Tyler** is leaving for love. It seems her fiancé got a lucrative job transfer to the Poconos (no, he's not a Catskills prop comic), and she has elected to follow him.

Quick Hits

• WZZN/Chicago morning co-host **David Hagen** exits as PD Bill Gamble looks to restructure morning drive.

• It's always sad to report when a radio guy turns to drugs ... except in this case: After 15 years as morning guy at WVTI/Grand Rapids, **Dave Justus** is leaving radio to become a pharmaceutical sales rep with GlaxoSmithKline. "Most people do drugs and end up in radio — I've done radio and am now turning to pharmaceuticals," says Justus.

• KIMN/Denver PD Ron Harrell hires **Greg Moody** to join Dom Testa and Jane London on *The Big Mix Morning Show*. "Greg is 'Critic at Large' at our sister TV station, KCNC (News 4), where he's been for the past 16 years," says Harrell.

• Former WBOS/Boston morning guy **David O'Leary** resurfaces in middays at Clear Channel Hot AC WSNE (Coast 93.3)/Providence.

• Clear Channel Active Rock KRZR/Fresno hires former Live365.com talk host **Jerry Lentz** for mornings. He replaces Chris Daniel, who recently crossed the street after 15 years at KRZR to do middays on Infinity FM Talker KKDG (105.9 The Edge).

• Fifteen-year station vet **Terrie Knight** is leaving afternoons at WKZL/Greensboro to spend more time with her husband, a Methodist minister. Knight's exit leaves a rare gaping opening. "You better hurry, because at this rate, there won't be another one for at least 15 years," says WKZL PD Jeff McHugh.

Talk Topics

• After being on hiatus since mid-September due to a contract dispute, **Don Wade** and wife **Roma** signed a new big-bucks deal and have returned to mornings on ABC News/Talker WLS-AM/Chicago.

• **Tony Kornheiser**, who gave up his WTEM (The Team)/Washington-based ESPN Radio show earlier this year, returns



'Relax — this isn't a collect call.'

to "The Team" to host a new live and local weekday show from 9-11 a.m. Kornheiser will keep his other gig as co-host of ESPN's *Pardon the Interruption* with fellow *Washington Post* sports writer Michael Wilbon.

• Congrats to internationally syndicated entertainment reporter **James St. James**, who recently celebrated the 20th anniversary of his radio show, having done some 112,000 live broadcasts, by his estimate. St. James, a.k.a. The Real Jimmy Hollywood, can be heard in over 60 markets across North America.

Condolences

• **Gary Wergin**, Farm Director and midday host at Clear Channel News/Talker WHO/Des Moines, passed away suddenly Nov. 4 after being diagnosed with colon cancer just three weeks ago. He was 48.

• All of us at R&R send our deepest condolences to EMI Music Collective Sr. VP/Promotion **Kevin Carroll** and his family on the passing of Kevin's father, **John**, on Nov. 6 after a long illness. He was 85.

Top That, Oprah!

Good Samaritan **Lowell Byall** of Phoenix won a Ford Ranger pickup truck from KTAR (NewsRadio 620)/Phoenix — and donated it to Habitat for Humanity. But wait! There's more! Upon finding out that Habitat really needed a full-size pickup, he and his wife wrote the Ford dealership a check to cover the difference to upgrade the midsize Ranger to a full-

size Ford F-150. Byall says he already owns two perfectly good vehicles — which are 8 and 12 years old — and said he just wanted to "set an example during this giving season" by donating his prize to charity.

FILMS

BOX OFFICE TOTALS

November 5-7

Title	Distributor	\$ Weekend	\$ To Date
1	<i>The Incredibles</i> (Buena Vista)*	\$70.46	\$70.46
2	<i>Ray</i> (Universal)	\$13.64	\$39.64
3	<i>The Grudge</i> (Sony)	\$12.67	\$88.75
4	<i>Saw</i> (Lions Gate)	\$11.09	\$35.39
5	<i>Alfie</i> (Paramount)*	\$6.21	\$6.21
6	<i>Shall We Dance?</i> (Miramax)	\$5.66	\$42.14
7	<i>Shark Tale</i> (DreamWorks)	\$4.55	\$154.03
8	<i>Friday Night Lights</i> (Universal)	\$2.97	\$57.25
9	<i>Ladder 49</i> (Buena Vista)	\$2.67	\$69.97
10	<i>Team America: World Police</i> (Paramount)	\$1.86	\$30.46

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

COMING ATTRACTIONS: This week's openers include *Bridget Jones: The Edge of Reason*, starring Renee Zellweger. **Sting** redoes his "We'll Be Together" with **Annie Lennox** on the film's **Geffen** soundtrack, while **Rufus Wainwright** teams with **Dido** on a cover of "I Eat Dinner," originally recorded by Wainwright's mother, **Kate McGarrigle**. Other new tunes on the ST are **Will Young's** cover of **Sade's** "Your Love Is King," **Robbie Williams' "Misunderstood,"** **Jamie Cullum's** version of "Everlasting Love" and **Jamelia's "Stop!"** Rounding out the CD are previously released tunes by **Kylie Minogue, Joss Stone, Mary J. Blige, Beyoncé, 10cc, Carly Simon, The Darkness** and **Minnie Riperton**.

Also opening this week is *After the Sunset*, starring **Pierce Brosnan**. The film's **Atlantic** soundtrack contains two songs each by **Rupee** ("Tempted to Touch" and "You Never Know") and **Kevin Lyttle** ("Drive Me Crazy," with **Mr. Easy**, and "I Got It"). Also on the ST are **Sean Paul & Tego Calderon's** "Punkie," **Shaggy's** "Boombastic," **Dawn Penn's** "Night and Day," **Junior Murvin's** "Police and Thieves" and cuts by **Cutty Ranks, Good Size, Maria Rita** and more.

Tom Hanks lends his voice to the animated film *The Polar Express* and contributes to its **Warner Bros.** soundtrack, which features new holiday tunes by **Josh Groban** ("Believe") and **Steven Tyler** ("Rockin' on Top of the World"), as well as Christmas classics by **Frank Sinatra, Bing Crosby, The Andrews Sisters, Perry Como** and **Kate Smith**.

Rounding out this week's openers is *Seed of Chucky*, which co-stars rapper **Redman**.

— Julie Gidlow

TELEVISION

TOP TEN SHOWS

Total Audience
(105.5 million households)

Nov. 1-7

Adults 18-49

- 1 *CSI*
- 2 *Desperate Housewives*
- 3 *Without a Trace*
- 4 *Survivor: Vanuatu*
- 5 *Extreme Makeover: Home Edition*
- 6 *Lost*
- 7 *Cold Case*
- 8 *60 Minutes*
- 9 *E.R.*
- 10 *The Apprentice 2*

- 1 *Desperate Housewives*
- 2 *CSI*
- 3 *Extreme Makeover: Home Edition*
- 4 *E.R.*
- 5 *The Apprentice 2*
- 6 *Survivor: Vanuatu*
- 7 *Without a Trace*
- 8 *Lost*
- 9 *NFL Monday Night Football (Dolphins vs. Jets)*
- 10 *SNL Presidential Bash '04*

Source: Nielsen Media Research

WHITE LIGHT ROCK & ROLL REVIEW
MATTHEW GOOD

MATTHEW GOOD

NEW SINGLES "FELL IN LOVE WITH A BAD IDEA" & "IT'S BEEN A WHILE SINCE I WAS YOUR MAN" BOTH TRUCKING UP THE CHART!

THE TRAGICALLY HIP

THE TRAGICALLY HIP

NEW SINGLE "GUS THE POLAR BEAR FROM CENTRAL PARK" CERTIFIED PLATINUM SALES. SOLD OUT NATIONAL TOUR

THE MARBLE INDEX

THE MARBLE INDEX

"NOT SO BRIGHT" MEDIUM ADDS AT MUCH & EDGE (TORONTO) FIRST WEEK OUT!

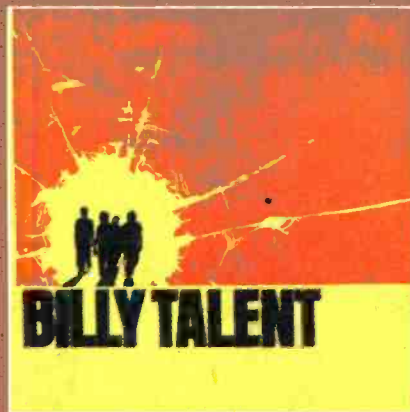
THORNLEY COME AGAIN

THORNLEY

NEW SINGLE "BEAUTIFUL" FOLLOWING UP 2 #1 CANADIAN ROCK SINGLES

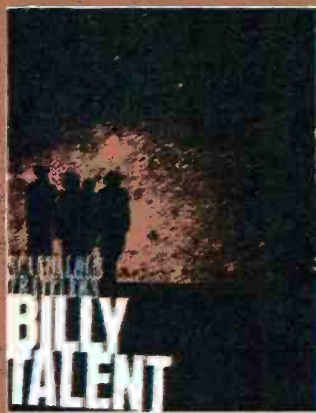
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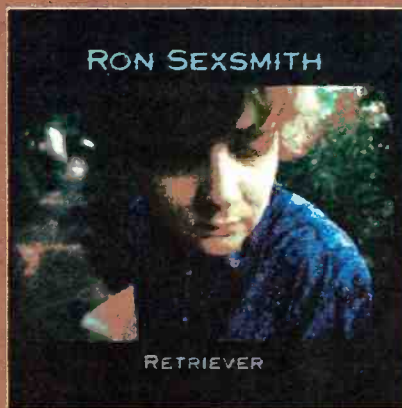
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THE INDUSTRY'S NO. 1 RETAIL CHART November 12, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	NOW THAT...WHAT I CALL...	Various	Capitol	409,414	—
—	2	A PERFECT CIRCLE	Emotive	Virgin	141,062	—
4	3	NELLY	Suit	Derrty/Fo' Reel/Universal	116,699	-11%
6	4	USHER	Confessions	LaFace/Zomba	109,559	-1%
5	5	ROD STEWART	Stardust...The Great American...	J/RMG	103,176	-21%
7	6	GEORGE STRAIT	50 #1's	MCA	93,173	-10%
11	7	RAY!	Soundtrack	Atlantic	85,994	+64%
8	8	RAY CHARLES	Genius Loves Company	Concord	84,716	-12%
2	9	TRICK DADDY	This Matrimony	Atlantic	74,937	-49%
3	10	SIMPLE PLAN	Still Not Getting...	Lava	72,776	-45%
1	11	R.KELLY/JAY-Z	Unfinished Business	Jive/Roc-A-Fella/IDJMG	66,816	-70%
10	12	GREEN DAY	American Idiot	Reprise	56,023	+4%
—	13	YING YANG TWINS	My Brother And Me	TVT	53,980	—
13	14	HILARY DUFF	Hilary Duff	Buena Vista/Hollywood	48,205	-3%
12	15	TIM MCGRAW	Live Like You Wgre Dying	Curb	47,372	-7%
—	16	RELIENT K	Mhmm	Capitol	45,952	—
18	17	KORN	Greatest Hits Vol.1	Epic	44,386	+6%
22	18	GRETCHEN WILSON	Here For The Party	Epic	43,513	+13%
16	19	CELINE DION	Miracle	Epic	40,353	-15%
21	20	BIG & RICH	Horse Of A Different Color	Warner Bros.	36,080	-6%
23	21	CIARA	Goodies	LaFace/Zomba	36,071	-5%
14	22	NOW... VOL. 16	Various	UTV	35,531	-28%
24	23	MARDON 5	Songs About Jane	Octone/J/RMG	34,870	-8%
9	24	MICHAEL MCDONALD	Motown 2	Motown	34,673	-51%
—	25	JOHN LENNON	Acoustic	Capitol	33,740	—
20	26	JIMMY EAT WORLD	Futures	Interscope	32,843	-19%
25	27	NELLY	Sweat	Derrty/Fo' Reel/Universal	32,540	-14%
29	28	VELVET REVOLVER	Contraband	RCA/RMG	31,999	-1%
38	29	BLACK EYED PEAS	Ejephunk	A&M/Interscope	31,059	+11%
30	30	RASCAL FLATTS	Feels Like Today	Lyric Street	30,735	-4%
17	31	MOS DEF	New Danger	Geffen	30,191	-30%
35	32	AVRIL LAVIGNE	Under My Skin	Arista/RMG	29,761	+4%
27	33	GOOD CHARLOTTE	Chronicles Of Life & Death	Epic	29,501	-13%
26	34	ASHLEE SIMPSON	Autobiography	Geffen	28,540	-16%
39	35	SWITCHFOOT	Beautiful Letdown	Columbia	28,356	+5%
37	36	LOS LONELY BOYS	Los Lonely Boys	Epic	27,939	-1%
32	37	JOHN MELLENCAMP	Words & Music: Jm's Greatest...	UTV	27,513	-8%
33	38	LL COOL J	Definition	Def Jam/IDJMG	27,386	-8%
36	39	YOUNG BUCK	Straight Outta Ca\$hville	G-Unit/Interscope	27,383	-4%
28	40	BROOKS & DUNN	Greatest Hits Vol. 2	RCA	27,183	-20%
40	41	KILLERS	Hot Fuss	Island/IDJMG	25,703	-4%
42	42	GUNS N'ROSES	Greatest Hits	Geffen	24,106	+1%
31	43	QUEEN LATIFAH	The Dana Owens Album	Vector	24,053	-21%
41	44	JOSS STONE	Mind, Body & Soul	S-Curve/EMC	23,738	-7%
34	45	SUM 41	Chuck	Island/IDJMG	23,616	-18%
44	46	JOJO	Jojo	BlackGround/Universal	23,271	+4%
—	47	ROLLING STONES	Live Licks	Virgin	22,923	—
—	48	TRAVI	Alive At Last	Columbia	22,884	—
46	49	BREAKING BENJAMIN	We Are Not Alone	Hollywood	22,318	+1%
—	50	LIVE	Awake: Best Of Live	Radioactive/Geffen	21,268	—

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ON ALBUMS

Another No. 1 Now Bow

The hits, and nothing but the hits.

Record buyers responded to the 17th edition of the popular *Now* series, this one on Capitol, to the tune of 409,000-plus in first-week sales, making the compilation an easy winner on the HITS Top 50 album chart.

Virgin's *A Perfect Circle*, with their politically inspired cover album *eMOTIVE*, bow at No.



A Perfect Circle

2, giving EMI the week's top two albums.

Thanks to the continued box-office strength of the Ray Charles biopic, the late soul legend notches a pair of albums in the top 10, including the Rhino/Atlantic/WMG Soundtracks album, which lands at No. 7 on an impressive 64% rise. Concord's posthumous Charles duets album, *Genius Loves Company*, remains just behind, at No. 8, going over the million mark in albums sold OTC.

The rest of the top 10 includes holdovers Fo' Reel/Derrty/Universal's *Nelly Suit* album (No. 3), still rolling thanks to the Tim McGraw duet "Over and Over"; LaFace/Zomba's Usher (No. 4), thanks



Ray Charles

to the Alicia Keys duet "My Boo"; J/RMG's Rod Stewart (No. 5); MCA Nashville's George Strait (No. 6); Atlantic's Trick Daddy (No. 9); and Lava/Atlantic's Simple Plan (No. 10).

TVT's crunkmasters The Ying Yang Twins are the chart's other top newcomers, debuting at No. 13. Capitol's Relient K (No. 16) and John Lennon (No. 25) are next, followed by Virgin's Rolling Stones live album (No. 47), Columbia's Train live album (with lighting by Andrew Lack) and Radioactive's Live best-of (No. 50).

Double-digit gainers, aside from the Ray soundtrack, include Epic/Sony Nashville's Gretchen Wilson (No. 22-18, +13%) and A&M/Interscope's Black Eyed Peas (No. 38-29, +11%).

Next week: look for *Aftermath/Interscope's Eminem*, coming out Nov. 12, to nail the No. 1 spot with anywhere between 600,000 and a million. Expect greatest-hits collections from country stars

Mercury Nashville's Shania Twain and DreamWorks Nashville's Toby Keith, with help from the nationally televised Country Music Association Awards show, to battle it out with Jive/Zomba's Britney Spears hits collection. And we wait to see if retail jumps the release date on Columbia's *Destiny's Child* (slated for Monday, Nov. 15). Capitol's Chingy and TVT's Lil Jon and The Eastside Boyz releases



Now 17

(both scheduled for next Tuesday Nov. 16).



MIKE TRIAS

mtrias@radioandrecords.com

The Game Is On

The time has come for The Game to step up his game and prove that all the buzz surrounding him is not just hype. As the latest addition to G-Unit, The Game brought a little Compton, CA/West Coast flavor to the crew. He's already landed a role in the popular video game *Grand Theft Auto: San Andreas* as the character Mark "B Dup" Wayne. He has also gained national attention thanks to his appearance in a Boost Mobile commercial with heavy hitters Ludacris and Kanye West. Next week marks the official coming of The Game as he presents "How We Do," featuring 50 Cent, to Urban. It's the lead single from his upcoming album *N.W.A. Volume 1*. Although the CD has been pushed back several times, the wait should be more than worth it, since none other than Dr. Dre serves as a producer on the album. In addition, Just Blaze, Kanye West, Hi-Tek and Denaun Porter of D12 are all said to have produced cuts.



The Game

St. Louis native and three-time Grammy winner Nelly is already getting airplay at Pop with his latest, "Over and Over." The surprise hit, featuring country crooner Tim McGraw, is currently at No. 1* on the Pop chart. Next week Rhythmic and Hot AC audiences get to see what all the hoopla is about as "Over and Over" goes for adds at those formats. And while you get used to hearing Nelly over and over on the radio, you might as well get used to seeing him again and again on television too. He appeared on *The Late Show With David Letterman* on Nov. 8 and *The View* on Nov. 9 and will appear on *Jimmy Kimmel Live* on Nov. 12. Then it's off to the awards-show circuit: He will be a presenter at the American Music Awards on Nov. 14 and appear at the Vibe Awards on Nov. 16. To top it all off, Nelly will drop in on *The Tim McGraw Special*, airing Nov. 24 on NBC.

Dallas natives Vanished got their start when frontman Kevin Kirkwood and guitarist Dallas Perry decided to vanish from their previous band, Seven Channels. Soon after disbanding that group they decided to start anew, recruiting longtime friends Justin



Vanished

Young on bass and Phil Helms on drums. Vanished recorded the song "Favorite Scar" in the fall of 2003, even before they played their first gig. Next week it officially goes for adds at Alternative, and KDGE/Dallas, KHRO/El Paso and WBUZ/Nashville are already on it. In fact, "Favorite Scar" has enjoyed play on KDGE for the past year and is one of the station's most-played

songs: It recently went past 1,000 spins. KDGE and other Texas stations are already on the band's second single, "Wake Up." Vanished will be re-releasing their album (this time under the name *Favorite Scar* instead of *The Vanished*) for nationwide consumption in January, and to entice those who bought the album the first time around, the new *Favorite Scar* will contain bonus DVD footage.

Radio will be receiving its fair share of music from *American Idol* contestants and winners before the year is up. Next week is no exception: The series' first and, arguably, brightest star, Kelly Clarkson, arrives at Pop radio with "Since You've Been Gone." The single is Clarkson's first from her highly anticipated sophomore effort, *Breakaway*, due in stores Nov. 30. Clarkson will be making a few high-profile television appearances to promote the album, including a stop on *The Tonight Show* on Nov. 20 and the *American Idol Special* on Nov. 24.



Kelly Clarkson

R&R Going For Adds

Week Of 11/15/04

CHR/POP

- GUERRILLA BLACK f/MARIO WINANS You're The One (*Virgin*)
- JET Look What You've Done (*Atlantic*)
- KELLY CLARKSON Since You've Been Gone (*RCA/RMG*)
- SNODP DDGG f/PHARRELL Drop It Like It's Hot (*Doggy Style/Geffen*)
- TYLER HILTON When It Comes (*Maverick/Reprise*)
- XZIBIT Hey Now (Mean Muggin') (*Columbia*)

CHR/RHYTHMIC

- CARLETHAL f/EBAN BROWN & DECADE Never Gonna Give You Up (*Dead Poets*)
- FANTASIA Truth Is (*J/RMG*)
- NELLY f/TIM MCGRAW Over And Over (*Derrty/Fo' Reel/Curb/Universal*)
- NIVEA f/LIL JON & YOUNGBLOODZ Okay (*Jive/Zomba*)

URBAN

- CARLETHAL f/EBAN BROWN & DECADE Never Gonna Give You Up (*Dead Poets*)
- EURICKA Crunk (*HDF*)
- FANTASIA Truth Is (*J/RMG*)
- GAME f/50 CENT How We Do (*Aftermath/G-Unit/Interscope*)
- NEW EDITION Last Time (*Bad Boy/Universal*)

URBAN AC

- FANTASIA Truth Is (*J/RMG*)

COUNTRY

- HOLLY ADAMS What's The Matter Baby (*Lofton Creek*)
- JOE NICHOLS Let It Snow (*Universal South*)
- MONTGOMERY GENTRY Gone (*Columbia*)
- PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) (*Arista*)
- RODNEY ATKINS Monkey In The Middle (*Curb*)
- TOBY KEITH Mockingbird (*DreamWorks*)

AC

- TIM HOCKENBERRY Christmas By The Bay (*Sterling*)

HOT AC

- NELLY f/TIM MCGRAW Over And Over (*Derrty/Fo' Reel/Curb/Universal*)
- TIM HOCKENBERRY Christmas By The Bay (*Sterling*)

SMOOTH JAZZ

- TIM HOCKENBERRY Christmas By The Bay (*Sterling*)

ROCK

- ALTER BRIDGE Find The Real (*Wind-up*)
- FALL AS WELL Dead & Growing Older (*Imprint*)
- GEORGE THOROGOOD & DESTROYERS Merry X-Mas Baby (*Eagle*)
- LOVE.45 Way Down (*Rock Ridge*)
- SOUND AND FURY Hard Living Man (*Athelas*)

ACTIVE ROCK

- ALTER BRIDGE Find The Real (*Wind-up*)
- FALL AS WELL Dead & Growing Older (*Imprint*)
- LOVE.45 Way Down (*Rock Ridge*)
- SOUND AND FURY Hard Living Man (*Athelas*)

ALTERNATIVE

- BLINK-182 Always (*Geffen*)
- BY DIVINE RIGHT Soft Machine (*SpinArt*)
- SUM 41 Pieces (*Island/DJMG*)
- VANISHED Favorite Scar (*Kirtland*)

TRIPLE A

- ADAM MARSLAND The Big Bear (*Karma Frog*)
- ARI HEST They're On To Me (*Columbia/Red Ink*)
- CODETALKERS f/COL. BRUCE HAMPTON Did My Time (*Pesky Pole*)
- DAMNWELLS Kiss Catastrophe (*Epic*)
- GEORGE KELLY Otis Span (*95 North*)
- JOE BONAMASSA Around The Bend (*Premier Artist*)
- VARIOUS ARTISTS Music From The Chocolate Land (*Putumayo*)

CHRISTIAN AC

- EXIT EAST All Of This (*Fervent*)
- SHAWN MCDONALD All I Need (Is Your Love) (*Sparrow/EMI CMG*)

CHRISTIAN CHR

- JEFF ANDERSON Open My Eyes (*Gotee*)
- SHAWN MCDONALD All I Need (Is Your Love) (*Sparrow/EMI CMG*)

CHRISTIAN ROCK

- FALLING UP Escalates (*Tooth & Nail*)
- JEFF ANDERSON Open My Eyes (*Gotee*)

INSPO

No New Adds

CHRISTIAN RHYTHMIC

No New Adds

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.



The Canadian Music Scene

Execs reflect on a hotbed of new talent

The Canadian market has long been a breeding ground for some of the world's most successful talent, including Bryan Adams, Neil Young, Celine Dion, Shania Twain, Alanis Morissette, Sum 41, Rush, The Barenaked Ladies, Joni Mitchell, Gordon Lightfoot, Avril Lavigne and Sarah McLachlan. Whew! In fact, three of the 10 top-selling SoundScan albums since SoundScan began tracking are by Canadian artists (Dion, Twain and McLachlan).

Considering the population of Canada — 32 million people, fewer than California — its batting average for exporting talent and generating results beyond its borders is remarkable. A&R and publishing executives from around the world descend on this unique market regularly to unearth the next great voices of the Northland.

In recognition of Canada's position in the global music community, A&R Worldwide spoke with three prominent Canadian executives in music-related industries about the country's burgeoning music scene and the resources that support the discovery and development of talent for international export.

It's 'Nettwerk' With Two T's

Nettwerk CEO Terry McBride is one of the most successful and influential independent entrepreneurs in the Canadian (and world) music business. He started his career back in 1984, managing goth rockers Skinny Puppy. Four years later he signed a young artist named Sarah McLachlan. McLachlan helped fuel the growth of Nettwerk and brought more attention to the Canadian territory, thanks to her enormous success at home and abroad.

The music business in Canada faces challenges, but McBride is quick to point out that his company is equipped to cope. He says, "Nettwerk diversified in the mid-'90s to become more than just a record company. We are involved in management, publishing, merchandising and producer and songwriter management, as well as organizing festivals.

"With all the different areas working in tandem, we have had a lot of success. However, the single most im-

portant reason for our success is that we keep true to what we believe in, which is finding artists who write, record and perform their own music. These artists take much longer to develop, but they are the future, and our belief in that philosophy has worked well for us."



Terry McBride

McBride elaborates on the particular characteristics of the Canadian artists Nettwerk works with: "We believe in developing heritage artists who have social causes. It's very important that an artist's music and lyrics are the essence of the person writing them. Artists who become that successful need to have the desire to give back and make the world a better place.

"For example, Sarah runs a music school for underprivileged kids and gave away over \$10 million during Lilith Fair to various women's shelters. Avril actively supports War Child, and The Barenaked Ladies support cancer research. It's supporting these sorts of artists that makes all the difference to all the people who make Nettwerk what it is."

McBride says that some of the artists he's excited about at the moment are Josh Ritter, Perishers and Butterfly Boucher.

Touring With Bourbonnais

Shane Bourbonnais oversees Canadian operations for Clear Channel Entertainment's music division in Toronto, where he's been at the helm for two years. He got started in the business 14 years ago, as an Events Coordinator for Labatt Breweries in Canada. He then went to Orca Bay Sports and Entertainment, where he was responsible for concert bookings at General Motors Place in Vancouver. He made the transition to Core Audience as it was being purchased by SFX,

which was later bought by Clear Channel.

Bourbonnais has his finger on the pulse of the Canadian live-entertainment circuit, as well as up-and-coming talent. He says, "When I first started at CCE, volume was very important, and we would go after everything. During those years CCE in Canada was struggling. Two years ago, when I took over the operation, [CCE Global Music President] Michael Rapino

"Cancon gives Canadian acts a chance to be heard and garner exposure internally."

Shane Bourbonnais

and I implemented a new plan: We started to say no on deals that did not make sense or deliver a return.

"We focused on flawless execution and making sure that the acts we worked with loved working with CCE Canada. I'm happy to say that CCE Canada has had great results with this strategy over the past two years."

The success of touring Canadian artists is attributable to one key factor, according to Bourbonnais: "They work very hard." He goes on, "Touring is very important, and through this initiative fan bases are developed, which is crucial to the success of Canadian acts."

He says the Canadian government also plays a pivotal role. "In Canada we have Cancon, which requires radio and music television to play a minimum of 35% Canadian repertoire," he says. "This gives Canadian acts a chance to be heard and garner exposure internally. It helps bands create a buzz, which aids them in building awareness so that when they tour, they will sell more

tickets and have an opportunity to build a solid fan base."

As far as Canadian talent is concerned, Bourbonnais says, "Jann Arden is one of the most talented Canadian performers who has yet to break in the U.S. market. Once she garners a record deal, she will explode stateside. She's a radio-friendly artist who is also a brilliant performer. It's been said that Jann Arden can bring an audience to the verge of tears through song, only to have them rolling in the aisles moments later with her off-the-cuff comedy. [Editor's note: We have seen Arden live and quite agree.]

"Last year CCE promoted a 35-date theater tour [2,000 to 2,700 seats] across Canada and sold out 30 of those dates, with the remaining five very close to sellout. Arden has sold over 2 million albums domestically and has been a huge hit on Canadian radio."

Price Is Right

Jennifer Price is not your typical music- or radio-industry executive. She is a trade representative with the Canadian government whose job it is to assist Canadian companies, including those involved in music and entertainment, gain better access to the U.S. market.

Price began her career at a radio station in Halifax, Nova Scotia, where she wrote advertising copy. She soon became a writer for newspapers and magazines and directed a literary festival on Vancouver Island in British Columbia before transitioning to the position of Director/Communications for a branch of the Canadian government that manages programs and policies for Canada's cultural sectors.

Price has worked at the Canadian Consulate General and Trade Office in Los Angeles for the past two years, focusing on helping Canadian companies better access the U.S. market.

"The Canadian government has developed — and continues to refine — what it likes to call a 'tool kit' to support the goals of the Canadian music industry," Price says. "This might include policies, both domestic and international, intellectual-property regimes, funding programs and other initiatives. The position I occupy in Los Angeles falls into the category of 'other initiatives.'

"The measures are aimed at each step in the business chain, from artist development to touring, from recording to distributing those recordings, and to marketing and promoting internationally. And all these activities are undertaken with partners.

"In Canada, multiple levels of government are involved in supporting the music industry and our artists and creators. But, beyond government, we also work with the nonprofits, trade associations and other organizations and societies, which each bring specific ideas, concerns, resources or communities to the table. It takes a village to raise a music industry.

"I really have a single focus, which is to work with Canadian businesses and help them increase their exports. The work itself involves research and networking to a large extent, but we all work to put together projects that will offer Canadian businesses ways to increase their networks or to develop new partnerships."

The Canadian government's proactive approach to supporting the creative-services industries is having tangible results. As Price says, "You see the results every time you see a CD by a Canadian artist on the shelf of a music store or when you hear our artists on the radio. The fact that Canada, with a geography as large as ours

"The single most important reason for Nettwerk's success is that we kept true to what we believe in, which is finding artists who write, record and perform their own music."

Terry McBride

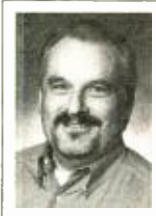
and a population smaller than that of California, enjoys such a rich music scene is a direct result of a few different things: our incredible talent; the industry's resolve, resourcefulness and resilience; and the commitment of the government to ensure that the right conditions are in place for the music industry to thrive.

"What we have to offer is everything I've mentioned above. There's a thriving independent scene, with artists that span genres, tastes and styles working in a receptive environment and supported by smart companies led by executives who are driven by an incredible passion. Canada rocks!"

With the ardent efforts and commitment of people like Shane Bourbonnais, Jennifer Price and Terry McBride, we at A&R Worldwide and R&R celebrate the rich and bountiful musical mother lode that is our neighbor to the North. It is clear that Canada's long-term trend of success in the global marketplace will continue.

Canada serves as inspiration for all countries of the world that seek to increase the exportability of their arts, particularly music.

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KEVIN CARTER
kcarter@radioandrecords.com

Getting The Great White North All 'Hot' & Bothered

CIHT (Hot 89.9)/Ottawa promotionally corrupts Canada's capital

Rule No. 1: Your promotion was successful if you managed to cause mass chaos. And that seems to be the only rule the folks at NewCap Broadcasting's CIHT (Hot 89.9)/Ottawa are abiding by. The station has turned the market pretty much inside out with its recent shenanigans and in the process garnered tons of local and national media coverage, which usually doesn't hurt those little report cards we call ratings.

We were first made aware of the exploits of Hot and OM Rob Mise when the station pulled off its "Hot 89.9 \$25,000 Fugitive" promotion, which caused the generally calm and peace-loving Ottawa populace to run crazily all over the city, trying to identify the "fugitive" and win a cool \$25,000.

"Canadians are naturally curious, problem-solving people, and money is a good motivator, but I think they really wanted the challenge," says Mise. "With the absence of hockey and the Ottawa Senators this season, there's nothing to do. We were bored."

That boredom translated into listeners running amok. No location was safe. When Hot announced a clue that the fugitive was going to "pick up a buddy," alert listeners flooded the airport. "People were 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 with their luggage because traffic was so backed up."

Another clue, saying the fugitive would be playing golf, resulted in a near riot at a local golf course. "They had to shut the place down because there were people in golf carts driving all over the course like in *Caddyshack*," Mise says.

Firing It Up

The best part of Hot 89.9's Fugitive contest was not the fact that the media gave the station tons of love, but that the entire city got involved, giving Mise and crew plenty of top-of-mind awareness and listeners from outside their target demo.

"The city was in a stir," says Mise. "And not just the 18-to-34-year-olds. Teens up through seniors were involved. I've been doing radio for 21 years, and I'd never seen anything like it. I don't think the radio industry has had so much exposure in the two daily newspapers here for the last 30 years."

The Fugitive idea came from infinitely twisted CPR VP/Fun-N-Games Paige Nienaber, who promotionally consults Hot and had

just finished playing the role of the fugitive for Beasley's WRDW (Wired 96.5)/Philadelphia.

"About three-quarters of the managers and PDs I throw this contest at don't get it," Nienaber says. "They ask, 'Where's the cume-building?' The serving of the P1s? The growing of the TSL?" Stop thinking like radio people. It's hard to beat a station that everyone is talking about unless the music really, really sucks.

"Hot put this on the air, and instead of letting people find the contest, they did everything in their power to light a flame under the market. They bannered overpasses. They did clues that caused mayhem. They got more buzz out of one promotion than I've seen any promotion get in 23 years."

Mise says the best way to get a market all fired up about a promotion is to hammer it into listeners' heads, vigorously and relentlessly. "Virtually every break on the station during the contest we talked about the fugitive," he says. "The promos were on twice an hour, we had splitters running, we had live jock talk. That is one area that stations don't do enough in during major promotions — frequency."

Pee Brings Station Awareness

Speaking of frequency, Mise and his crew of miscreants are applying that theory to their promotional schedule: As soon as the fugitive was caught, they rolled right into their next big dumb stunt, the "Hot 89.9 \$10,000 Scavenger Hunt."

The mayhem began anew as otherwise sane citizens began to frantically comb the city, trying to score such common items as a positive home pregnancy test, chest hair from a stranger, 89 empty fast-food french-fry containers, a queen-size mattress, a bingo card with either B8 or B9 and a guy named Larry.

"A pregnant woman called and said she was enjoying her anniversary dinner with her boyfriend when some strange woman approached her and asked if she would pee on a stick," says Mise. "At a house party, a bunch of peo-

Get To Know....

Rob Mise



Rob Mise

- Your fancy-ass title:** CIHT-FM (Hot 89-9)/Ottawa OM & NewCap Radio Top 40 Format Captain.
- Most recent ratings highlights:** No. 1 adults 18-34, spring BBM.
- Brief career recap:** Ottawa, Vancouver, Calgary, Toronto, Sudbury.
- Family:** Wife, Helia; and two children, Jessica, 18, and Matt, 16.
- Hobbies:** Golf.
- Guilty-pleasure music:** '70s AC.
- The one gadget you can't live without:** BlackBerry and my left hand.
- Wheels:** Gas-guzzling SUV.
- Favorite city in the world:** New York.
- Favorite vacation destination:** Portugal.
- Favorite TV show:** *Amazing Race*.
- Read any good books lately?** Winston Churchill's biography.
- Pets:** A yellow Lab named Bailey.
- Any interesting body piercings or tattoos?** Paper cut.
- Favorite food:** Steak.
- Favorite word or phrase:** "Get over yourself."
- Favorite drink:** Red wine.
- Favorite fast-food restaurant:** Wendy's.
- Most annoying thing people ask you:** "Can you spare some change?"

ple asked a pregnant girl for her pee. She charged at least 10 people for her urine sample."

Other civil disturbances were reported, like the horde of listeners who attacked a local bingo hall. "An elderly woman called and said she was livid because of all the people at the bingo hall," Mise says. "Someone actually took her card right from under her." Mise adds that one listener attempted to score bonus Larry points by trying to bring distant relative Larry Hagman to the contest finale.

What does all this hysteria accomplish? What good does it do if people are seen dragging their queen-size mattresses across a busy city street? Mise explains that top-of-mind awareness is what matters, because that's what Arbitron and its Canadian equivalent, BBM, measure.

"There's a quote I love from William Hazlitt," Mise says. "He said, 'When a thing ceases to be a subject of controversy, it ceases to be a subject of interest. I really believe that. But the actual promotion has to fit the station. We're not going to do this stuff on a Soft AC.'

"You can't do stuff without having a payoff. In other words, the stuff we do has a beginning, middle and end. You can't get your morning show going on the street for shit without a payoff. We want to get people who get the station, because the station's not for everybody. I can make a lot of money on a 10 share, but this is a mainstream CHR with a promotional angle that is certainly going to push the envelope."

More Urine-Based Stunts

Mise warns, however, that this kind of guerrilla promotional warfare can be dangerous if you're op-

"The 'we can't' mind-set that has poisoned U.S. radio has been caught and quarantined at the border. And thank God for that."

Paige Nienaber

erating without a net. "With this mind-set, you need support from management at the top to pull off these promotions," he says.

"If you're going to get sued, you need management's promise that they're going to help you and bail you out. If you don't have that, I wouldn't even try it. I can't stress that enough. In fact, we have a court case coming up Thursday afternoon. Management is behind me, and we're going to defend it vigorously."

If you have management's blessing, however, there's nothing stopping you from creatively terrorizing the market — and your competitors. Mise says people from the station across the street aren't sleeping at night because they have no idea what's coming next from the Hot crew.

"They know that if they start pulling something on us, the war is on," Mise says. "One of my employees got a picture of our competitor's

"One of my employees got a picture of our competitor's GM, put the picture on urinal cakes and put the cakes in the bathroom of a restaurant where our competitor was having its staff party that night. The staff was peeing on their GM's face all night."

Rob Mise

Continued on Page 30

November 12, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	9270	+906	790209	6	105/1
2	2	KELLY CLARKSON Breakaway (Hollywood)	7969	+650	676765	16	116/1
4	3	DESTINY'S CHILD Lose My Breath (Columbia)	7051	+522	643143	9	119/1
5	4	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	7023	+750	584922	10	117/1
3	5	MAROON 5 She Will Be Loved (Octone/J/RMG)	6612	-153	548159	20	119/1
8	6	EMINEM Just Lose It (Shady/Aftermath/Interscope)	5953	+169	453926	7	117/1
6	7	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	5865	-333	419422	16	113/0
7	8	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	5555	-512	477625	20	120/0
9	9	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	5033	-604	405940	22	119/1
10	10	BOWLING FOR SOUP 1985 (Sivertone/Jive/Zomba)	4851	+51	348912	15	118/1
15	11	JOJO Baby It's You (BlackGround/Universal)	4573	+586	350008	9	114/1
11	12	SEETHER f/AMY LEE Broken (Wind-up)	4428	+187	370561	14	108/1
13	13	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	4415	+317	346832	15	114/2
16	14	GAVIN DEGRAW I Don't Want To Be (J/RMG)	4132	+781	393501	9	113/4
17	15	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	3673	+470	237865	8	97/2
14	16	FINGER ELEVEN One Thing (Wind-up)	3637	-445	236929	25	106/1
12	17	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	3583	-543	270604	21	115/0
18	18	SIMPLE PLAN Welcome To My Life (Lava)	3499	+415	270683	8	116/2
20	19	GWEN STEFANI What You Waiting For? (Interscope)	3194	+364	236718	6	117/2
21	20	GOOD CHARLOTTE Predictable (Daylight/Epic)	2983	+292	157938	9	111/0
27	21	N.O.R.E. f/MIAMI SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/IDJMG)	2563	+560	277321	5	90/12
25	22	VANESSA CARLTON White Houses (A&M/Interscope)	2184	-4	128157	12	99/0
23	23	TERROR SQUAD Lean Back (Universal)	2160	-443	186721	15	86/0
24	24	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	2102	-267	138920	18	107/0
28	25	KILLERS Somebody Told Me (Island/IDJMG)	2079	+136	108693	12	97/2
26	26	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	1973	-172	132174	18	102/0
30	27	LINDSAY LOHAN Rumors (Casablanca/Universal)	1720	+167	115079	6	85/1
33	28	YELLOWCARD Only One (Capitol)	1630	+286	70338	8	83/3
35	29	LL COOL J Hush (Def Jam/IDJMG)	1609	+349	123937	4	74/6
48	30	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	1515	+864	112911	2	107/13
29	31	AKON f/STYLES P. Locked Up (SRC/Universal)	1478	-149	92890	9	55/0
37	32	HOOBASTANK Disappear (Island/IDJMG)	1438	+341	61430	2	86/4
22	33	ASHLEE SIMPSON Shadow (Geffen)	1381	-1273	75561	11	112/0
38	34	JESSE MCCARTNEY Beautiful Soul (Hollywood)	1354	+305	97249	4	81/9
45	35	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	1335	+547	116144	2	56/16
40	36	CHINGY Balla Baby (Capitol)	1276	+300	64456	3	68/6
31	37	JUVENILE Slow Motion (Cash Money/Universal)	1276	-142	88285	20	79/0
43	38	RYAN CABRERA True (E.V.L.A./Atlantic)	1268	+362	104444	3	85/6
32	39	CHRISTINA MILIAN f/JOE BUDDEN Whatever U Want (Island/IDJMG)	1254	-132	55864	7	83/0
39	40	JOHN MAYER Daughters (Awards/Columbia)	1248	+253	83711	5	70/5
36	41	LINKIN PARK Breaking The Habit (Warner Bros.)	1172	-65	100274	16	97/0
Debut	42	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	1051	+515	102920	1	31/6
34	43	NITTY Nasty Girl (Rostrum/Universal)	1018	-310	61486	13	61/0
Debut	44	JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	848	+354	44549	1	52/10
47	45	LENNY KRAVITZ Lady (Virgin)	831	+140	32463	3	59/3
49	46	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	769	+141	57935	3	33/5
41	47	NELLY My Place (Derrty/Fo' Reel/Universal)	685	-276	36025	17	80/0
50	48	RUPEE Tempted To Touch (Atlantic)	677	+103	72979	2	35/1
Debut	49	MARIO Let Me Love You (J/RMG)	640	+466	43508	1	68/24
46	50	NELLY f/CHRISTINA AGUILERA Tilt Ya Head Back (Derrty/Fo' Reel/Universal)	615	-146	43769	10	73/0

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
DESTINY'S CHILD Soldier (Columbia)	68
MAROON 5 Sunday Morning (Octone/J/RMG)	68
JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	39
ASHLEE SIMPSON La La (Geffen)	28
MARIO Let Me Love You (J/RMG)	24
GOOD CHARLOTTE I Just Wanna Live (Daylight/Epic)	21
SNOOP DOGG f/PHARRELL Drop It Like... (Doggy Style/Geffen)	16
KELLY CLARKSON Since You've Been Gone (RCA/RMG)	15
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	13

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY f/T. MCGRAW Over... (Derrty/Fo' Reel/Curb/Universal)	+906
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	+864
GAVIN DEGRAW I Don't Want To Be (J/RMG)	+781
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	+750
KELLY CLARKSON Breakaway (Hollywood)	+650
JOJO Baby It's You (BlackGround/Universal)	+586
N.O.R.E. f/N. SKY & DADDY... Oye Mi Canto (Roc-A-Fella/IDJMG)	+560
SNOOP DOGG f/PHARRELL Drop It Like... (Doggy Style/Geffen)	+547
DESTINY'S CHILD Lose My Breath (Columbia)	+522
CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	+515

New & Active

- VELVET REVOLVER** Fall To Pieces (RCA/RMG)
Total Plays: 595, Total Stations: 55, Adds: 4
- EMINEM** f/DRE & 50 CENT Encore (Shady/Aftermath/Interscope)
Total Plays: 517, Total Stations: 16, Adds: 12
- FABOLOUS** Breathe (Atlantic)
Total Plays: 466, Total Stations: 28, Adds: 7
- U2** Vertigo (Interscope)
Total Plays: 463, Total Stations: 45, Adds: 12
- COUNTING CROWS** Accidentally In Love (DreamWorks/Geffen)
Total Plays: 378, Total Stations: 17, Adds: 0
- JAY-Z & LINKIN PARK** Numb/Encore (Warner Bros.)
Total Plays: 241, Total Stations: 39, Adds: 39
- ASHLEE SIMPSON** La La (Geffen)
Total Plays: 222, Total Stations: 44, Adds: 28
- DESTINY'S CHILD** Soldier (Columbia)
Total Plays: 221, Total Stations: 73, Adds: 68
- XZIBIT** Hey Now (Mean Muggin') (Columbia)
Total Plays: 135, Total Stations: 14, Adds: 5
- MAROON 5** Sunday Morning (Octone/J/RMG)
Total Plays: 127, Total Stations: 69, Adds: 68

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

120 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 10/31-11/6. 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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November 12, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	KELLY CLARKSON Breakaway (Hollywood)	3509	+180	70373	16	57/1
2	2	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	3491	+180	67815	5	55/1
3	3	DESTINY'S CHILD Lose My Breath (Columbia)	3295	+67	64679	9	59/2
5	4	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	3115	+308	61448	10	54/1
4	5	MAROON 5 She Will Be Loved (Octone/J/RMG)	3064	-137	61666	20	56/1
9	6	EMINEM Just Lose It (Shady/Aftermath/Interscope)	2607	+19	52261	7	57/1
10	7	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	2578	+11	52602	15	56/1
6	8	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	2543	-116	49126	19	52/1
7	9	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	2512	-106	49429	21	50/1
8	10	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	2418	-180	47596	15	53/1
11	11	FINGER ELEVEN One Thing (Wind-up)	2167	-204	41348	24	49/1
12	12	SEETHER f/AMY LEE Broken (Wind-up)	2139	-170	41584	16	51/1
15	13	JOJO Baby It's You (BlackGround/Universal)	2072	+202	42890	9	54/3
13	14	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	2006	+107	37741	14	52/1
16	15	GWEN STEFANI What You Waiting For? (Interscope)	1776	+131	34151	6	57/2
18	16	SIMPLE PLAN Welcome To My Life (Lava)	1743	+290	37482	7	48/1
20	17	GAVIN DEGRAW I Don't Want To Be (J/RMG)	1558	+421	31860	5	52/5
14	18	BLAKE EYED PEAS Let's Get It Started (A&M/Interscope)	1548	-351	30259	21	42/0
23	19	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	1127	+134	21055	8	46/3
22	20	GOOD CHARLOTTE Predictable (Daylight/Epic)	1097	+100	22343	9	41/1
27	21	LINDSAY LOHAN Rumors (Casablanca/Universal)	993	+197	20809	6	36/1
25	22	KILLERS Somebody Told Me (Island/IDJMG)	908	+30	18317	9	35/2
24	23	VANESSA CARLTON White Houses (A&M/Interscope)	889	-24	19195	12	34/1
34	24	N.D.R.E. f/NINA SKY & DADDY YANKEE Dye Mi Canto (Roc-A-Fella/IDJMG)	820	+237	15775	4	37/8
17	25	ASHLEE SIMPSON Shadow (Geffen)	791	-790	15545	10	29/1
32	26	HOBBASTANK Disappear (Island/IDJMG)	786	+129	14282	3	41/4
21	27	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	743	-273	14649	16	25/1
35	28	LL COOL J Hush (Def Jam/IDJMG)	716	+150	14498	4	36/2
42	29	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	692	+313	14464	2	41/4
37	30	RYAN CABRERA True (E.V.L.A./Atlantic)	665	+178	12708	3	36/3
26	31	TERROR SQUAD Lean Back (Universal)	661	-136	13968	13	27/1
30	32	LINKIN PARK Breaking The Habit (Warner Bros.)	604	-71	13552	15	19/0
40	33	JOHN MAYER Daughters (Aware/Columbia)	589	+198	12337	4	31/7
31	34	HOUSTON f/CHINGY & NATE DODG I Like That (Capitol)	589	-72	12857	17	21/0
29	35	CHRISTINA MILIAN f/JOE BUDDEN Whatever U Want (Island/IDJMG)	531	-150	11683	7	29/1
36	36	BURKE RONEY Wendy (R World/Ryko)	518	+21	9582	12	15/0
43	37	CHINGY Balla Baby (Capitol)	503	+126	8649	2	27/2
38	38	AKON f/STYLES P. Locked Up (SRC/Universal)	497	+20	9048	8	21/1
44	39	YELLOWCARD Only One (Capitol)	455	+101	9899	5	21/0
41	40	LENNY KRAVITZ Lady (Virgin)	418	+32	5842	4	20/1
28	41	NITTY Nasty Girl (Rostrum/Universal)	410	-349	8324	10	19/0
Debut	42	U2 Vertigo (Interscope)	388	+174	7655	1	23/4
46	43	DAVID MARTIN f/RANKIN SCROD Chillin' (Martel)	375	+57	6242	4	11/0
Debut	44	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	363	+189	6735	1	21/6
33	45	BRITNEY SPEARS My Prerogative (Jive/Zomba)	343	-273	6638	7	15/0
Debut	46	JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	331	+91	6219	1	20/2
47	47	JESSE MCCARTNEY Beautiful Soul (Hollywood)	324	+16	7051	3	18/4
39	48	FEEL She Makes Makeup Look Good (Curb)	283	-138	6431	15	9/0
45	49	NELLY My Place (Derrty/Fo' Reel/Universal)	274	-56	6213	17	13/0
49	50	JUVENILE Slow Motion (Cash Money/Universal)	260	-15	6107	18	11/0

59 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 10/31 - Saturday 11/6.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
MAROON 5 Sunday Morning (Octone/J/RMG)	19
DESTINY'S CHILD Soldier (Columbia)	18
MARIO Let Me Love You (J/RMG)	14
ASHLEE SIMPSON La La (Geffen)	10
N.D.R.E. f/N. SKY & DADDY... Dye Mi Canto (Roc-A-Fella/IDJMG)	8
JOHN MAYER Daughters (Aware/Columbia)	7
EMINEM f/DR. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)	7
JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	7
SNOOP DOGG f/PHARRELL Drop It Like... (Doggy Style/Geffen)	6
GAVIN DEGRAW I Don't Want To Be (J/RMG)	5
SUGARCULT She's The Blade (Ultimatum/Artemis)	5
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	4
HOOBASTANK Disappear (Island/IDJMG)	4
U2 Vertigo (Interscope)	4
JESSE MCCARTNEY Beautiful Soul (Hollywood)	4
JOJO Baby It's You (BlackGround/Universal)	3
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	3
RYAN CABRERA True (E.V.L.A./Atlantic)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GAVIN DEGRAW I Don't Want To Be (J/RMG)	+421
AVRIL LAVIGNE Nobody's Home (Arista/RMG)	+313
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	+308
SIMPLE PLAN Welcome To My Life (Lava)	+290
N.D.R.E. f/N. SKY & DADDY... Dye Mi Canto (Roc-A-Fella/IDJMG)	+237
JOJO Baby It's You (BlackGround/Universal)	+202
JOHN MAYER Daughters (Aware/Columbia)	+198
LINDSAY LOHAN Rumors (Casablanca/Universal)	+197
SNOOP DOGG f/PHARRELL Drop It Like... (Doggy Style/Geffen)	+189
KELLY CLARKSON Breakaway (Hollywood)	+180
NELLY f/T. MCGRAW Over... (Derrty/Fo' Reel/Curb/Universal)	+180
RYAN CABRERA True (E.V.L.A./Atlantic)	+178
U2 Vertigo (Interscope)	+174
LL COOL J Hush (Def Jam/IDJMG)	+150
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	+134
GWEN STEFANI What You Waiting For? (Interscope)	+131
HOBBASTANK Disappear (Island/IDJMG)	+129
CHINGY Balla Baby (Capitol)	+126
MARIO Let Me Love You (J/RMG)	+123
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	+107
YELLOWCARD Only One (Capitol)	+101
GOOD CHARLOTTE Predictable (Daylight/Epic)	+100
MAROON 5 Sunday Morning (Octone/J/RMG)	+91
JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	+91
CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	+70
DESTINY'S CHILD Lose My Breath (Columbia)	+67
DESTINY'S CHILD Soldier (Columbia)	+67
VELVET REVOLVER Fall To Pieces (RCA/RMG)	+67
DAVID MARTIN f/RANKIN SCROD Chillin' (Martel)	+57
ASHLEE SIMPSON La La (Geffen)	+56

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America's Best Testing CHR/Pop Songs
12 + For The Week Ending 11/12/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
KELLY CLARKSON Breakaway (Hollywood)	4.34	4.35	98%	22%	4.34	4.44	4.35
NELLY... Over And Over (Derrty/Fo' Reel/Curb/Universal)	4.19	4.12	89%	17%	4.39	4.18	4.10
GAVIN DEGRAW I Don't Want To Be (J/RMG)	4.07	4.07	80%	15%	4.26	4.28	3.87
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	4.02	4.01	92%	24%	4.14	4.08	3.96
MAROON 5 She Will Be Loved (Octone/J/RMG)	4.01	4.03	99%	49%	4.00	4.05	4.12
SEETHER f/AMY LEE Broken (Wind-up)	3.99	4.04	91%	26%	4.04	4.06	4.04
SIMPLE PLAN Welcome To My Life (Lava)	3.99	4.01	85%	17%	4.29	4.04	3.71
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	3.98	4.02	96%	28%	4.34	3.79	3.70
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	3.96	4.01	96%	35%	4.06	3.96	3.99
KILLERS Somebody Told Me (Island/IDJMG)	3.95	-	69%	13%	4.26	3.75	3.82
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	3.86	3.92	98%	44%	3.91	3.79	3.97
EMINEM Just Lose It (Shady/Aftermath/Interscope)	3.79	3.71	94%	26%	3.78	3.93	3.56
DESTINY'S CHILD Lose My Breath (Columbia)	3.67	3.69	91%	30%	3.57	3.42	3.81
GOOD CHARLOTTE Predictable (Daylight/Epic)	3.67	3.69	71%	15%	3.90	3.56	3.64
FINGER ELEVEN One Thing (Wind-up)	3.65	3.74	89%	38%	3.38	3.62	4.04
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	3.63	3.71	99%	52%	3.25	3.50	3.89
JOJO Leave (Get Out) (BlackGround/Universal)	3.63	3.81	97%	54%	3.59	3.38	3.83
JOJO Baby It's You (BlackGround/Universal)	3.62	3.76	81%	23%	3.68	3.72	3.55
ASHLEE SIMPSON Pieces Of Me (Geffen)	3.57	3.81	99%	59%	3.64	3.76	3.43
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	3.55	3.69	93%	37%	3.84	3.69	3.36
ASHLEE SIMPSON Shadow (Geffen)	3.50	3.75	96%	38%	3.68	3.70	3.26
VANESSA CARLTON White Houses (A&M/Interscope)	3.48	3.49	78%	23%	3.76	3.33	3.33
GWEN STEFANI What You Waiting For? (Interscope)	3.48	3.48	77%	19%	3.37	3.10	3.52
TRICK DADDY Let's Go (Slip-A-Slide/Atlantic)	3.46	3.38	64%	21%	3.84	3.50	3.02
BRITNEY SPEARS My Prerogative (Jive/Zomba)	3.39	3.48	96%	32%	3.79	3.48	2.84
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	3.34	3.45	90%	45%	3.45	3.24	3.13
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	3.27	3.27	90%	45%	3.25	3.29	3.16
TERROR SQUAD Lean Back (Universal)	3.27	3.32	90%	48%	3.37	3.34	3.21
LIL' FLIP Sunshine (Sucka Freelo/Loud/Columbia)	3.19	3.23	91%	50%	3.14	3.20	3.21

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.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



CHR/POP TOP 30

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	DESTINY'S CHILD Lose My Breath (Columbia)	536	+22	8	11/0
1	2	EMINEM Just Lose It (Shady/Aftermath/Interscope)	497	-19	6	13/0
7	3	NELLY... Over And Over (Derrty/Fo' Reel/Curb/Universal)	463	+92	3	8/0
5	4	SIMPLE PLAN Welcome To My Life (Lava)	428	+20	8	12/0
4	5	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	414	-6	10	10/0
3	6	MAROON 5 She Will Be Loved (Octone/J/RMG)	396	-25	15	12/0
6	7	K-OS Crabbuckit (Astralwerks/Virgin)	368	-9	14	10/0
9	8	KELLY CLARKSON Breakaway (Hollywood)	356	+24	10	7/0
8	9	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	318	-22	13	10/0
12	10	TRICK DADDY Let's Go (Slip-A-Slide/Atlantic)	297	+23	4	10/0
14	11	GWEN STEFANI What You Waiting For? (Interscope)	296	+36	3	7/0
10	12	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	285	-43	12	12/0
17	13	AVRIL LAVIGNE Nobody's Home (Arista/RMG)	281	+49	3	5/0
19	14	JOJO Baby It's You (BlackGround/Universal)	275	+52	4	8/0
11	15	KILLERS Somebody Told Me (Island/IDJMG)	271	-11	8	9/1
16	16	KESHIA CHANTE Let The Music... (Vik/BMG Music Canada)	233	-16	3	7/0
13	17	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	227	-36	10	8/0
23	18	KYPRIOS Never Say Goodbye (Sony Music Canada)	214	+31	6	7/0
21	19	TERROR SQUAD Lean Back (Universal)	213	-2	17	9/0
20	20	U2 Vertigo (Interscope)	210	-6	6	10/0
18	21	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	200	-26	20	13/0
Debut	22	N.O.R.E... Dye Mi Canto (Roc-A-Fella/IDJMG)	179	+79	1	7/3
Debut	23	LINDSAY LOHAN Rumors (Casablanca/Universal)	169	+58	1	5/1
28	24	SNOOP DOGG... Drop It Like It's Hot (Doggy Style/Geffen)	164	+27	2	3/0
24	25	BRITNEY SPEARS My Prerogative (Jive/Zomba)	163	-18	6	7/0
Debut	26	GOOD CHARLOTTE Predictable (Daylight/Epic)	162	+42	1	5/0
25	27	LINKIN PARK Breaking The Habit (Warner Bros.)	159	-16	14	11/0
-	28	KESHIA CHANTE Does He... (Vik/BMG Music Canada)	146	+14	17	9/0
30	29	KEVIN LYTTLE Turn Me On (Atlantic)	135	+1	18	10/0
Debut	30	LL COOL J Hush (Def Jam/IDJMG)	130	+22	1	4/1

14 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/31-11/6. 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 Cancon © 2004, R&R, Inc.

Getting The Great White North...

Continued from Page 27

GM, put the picture on some urinal cakes and put the cakes in the bathroom of a restaurant where our competitor was having its staff party that night. The staff was peeing on their GM's face all night."

While these in-your-face tactics may sound a little too far outside some people's comfort zone in these days of kinder, gentler radio warfare, Mize makes no excuses for Hot 89.9's actions — especially because it's that kind of attitude that his listeners love about his station.

"We know there are people listening to this station who probably shouldn't be listening," he says. "It's fun, it's got an attitude, it's very irreverent, and it's not for everyone. We don't make excuses for it, but we have raving fans who love us, and that's who we superserve. And business is great.

"I've only had two or three complaints via e-mail or voice mail from people who don't like the station, but keep in mind that these complaints came from people who don't even listen. Our audience has come to expect this kind of attitude because that's how they live their lives, that's how they talk, that's how they have fun. We reflect the attitude of our listeners.

"I believe this station is on the promotional roll of a lifetime. The staff has brought in and senior management has bought in. As

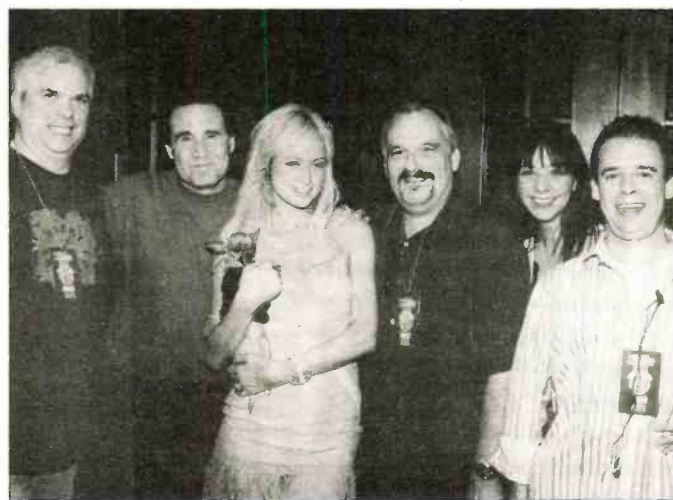
author BJ Bueno wrote, 'Brands fail because instead of building a brand some people love, companies choose to build brands no one hates.'

Planting The Bad Seed

Apparently, listeners are buying in too. Even Nienaber has become a believer — though perhaps at the expense of his livelihood. "There are certain things that will get a person kicked out of the consultants' union," he says. "The most blatant violation of policy is to tell a client that everything's great, because then you've planted the seed — the seed that they might not need assistance and guidance, that the world can live without bozos like us. The next step after that? Anarchy.

"Maybe it was the long flight. Maybe it was the Labatt's. I don't know. But midway through my first day with Hot 89.9, I spilled my guts: I thought they were great. I loved the staff, I loved the music, and I thought that Promotions Director Sherwin Patghakhan and the people back in promotions were doing a great job. Later that night the consultants' union telexed my hotel and told me that I would have to stand in front of the disciplinary committee for my transgression.

"But I spoke the truth. I think what I really enjoyed about Hot 89.9 was the same quality that I embraced at its sister stations in Edmonton: They were in radio to have fun and to make sure their listeners had fun. They were in radio to be entertaining.



WHO'S HOT? Paris Hilton, that's who. Here, the lovely and talented Ms. Hilton is trapped like a rat with her special new friends in Las Vegas. Seen here are (l-r) Warner Bros. Sr. VP/Promo Tom "Grover" Biery, Street Talk Daily Sales Guru Steve "The 45 King" Resnik, Tinkerbell, Hilton, R&R CHR/Pop Editor Kevin Carter and Warner Bros. National Top 40 Director Linda Walsh and VP/Promo Dale Connore.

"I've yet to have a meeting with any of the stations with NewCap Broadcasting where an idea was thrown back with 'We can't do it because — insert lame excuse.' The 'we can't' mind-set that has poisoned U.S. radio has been

caught and quarantined at the border. And thank God for that.

"So, toques off to Rob, Sherwin, Asst. PD/MD/evening host Josie Geuer and the staff at CIHT in Ottawa. There's hope for radio yet."



Building Urban Music In Toronto

Insight from Flow 93.5 PD Wayne Williams

The U.S. has had an urban music scene for some time now. The music, the lifestyle and the culture have made an impression on just about everyone who falls into the 18-34 demographic. In the States, everything from the clothes we wear to the slang we use can be attributed to the evolution of the urban lifestyle.

Not all countries have an urban music scene like ours. In fact, some countries are just catching on. When I found out that R&R was doing an issue that focused on the radio and record industries in Canada, I wondered how big urban music was up there.

For the answer, I spoke to Wayne Williams. With a background in Canadian radio that spans nearly 15 years, Williams now serves as PD and afternoon driver at Toronto's leading urban music outlet, CFXJ (The Flow 93.5).

R&R: What is the urban music scene like in Toronto?

WW: It's huge. A lot of the key marquee artists from the States come to Toronto and simply fall in love with it. It's almost the unknown. It's a pleasant surprise when they get here. The artists are like, "Whoa. I had no idea, man."

They talk about our club scene, which is huge. The kind of money and the infrastructure that Toronto businesses put into clubs is amazing. Artists also enjoy the kind of money that Toronto puts into them when they come here.

In terms of radio, there was a surge in the marketplace where all the major markets decided to try to launch Urban stations. I guess it was the old law of supply and demand: At that point there was a little too

much supply for the demand, and the stations have tweaked and backed off the format a little bit.

The Flow is the only station that's really stuck to the format in a major market. There are a couple of medium-market stations that are still running Urban formats, but we are the only major-market station that's still strictly playing urban music.

R&R: Has urban music always been widely accepted in Canada? If not, when did you start to see that change?

WW: It was always accepted on an underground level. It's really new in Canada in terms of making it to the commercial level of radio. It jumped a little too quickly. Some of these station owners didn't realize its growth in this country.

Toronto is an extremely diverse city — probably one of the most diverse cities in North America. The rest of Canada isn't necessarily like that. We had to understand that. This format might work in Toronto, but it might not work in Calgary or Vancouver or even Montreal, for that matter.

It's all about doing the research that is necessary to really understand your marketplace. You have to adjust accordingly. Maybe start out with a wider format and narrow it if you think it's worthy rather than coming out with this really strict, tight Urban format when you're not sure if the infrastructure is there for it.

Denham Jolly, the founder of [CFXJ parent] Milestone Radio, who took 10 years to get this Urban license in Canada, has always had a goal. He achieved that goal by starting this station and, because of what it took to get there, has said, "You know what this is, what we do, who we are and what we're about, and we're staying the course. Whatever we have to do to continue on that route and be successful,

we're going to do it." I applaud him for that.

I'm not going to say that there hasn't been some stormy weather, but you just have to stay the course. Consistency is very important in radio, as far as I'm concerned. You start jumping the gun, and you could lose everything. So, in terms of stations in the marketplace, we've probably been the most consistent station, and eventually it will pay off with big numbers.

"A lot of the key marquee artists from the States come to Toronto and simply fall in love with it. It's almost the unknown. It's a pleasant surprise when they get here."

R&R: How diverse is Toronto, and what type of listener does The Flow have?

WW: We have a very wide range of listeners, from your 10-year-olds to your 60-year-olds. You get everybody and anybody in between. Our target is obviously in the range of 18-34, with a focus on 18-24, and we're split down the middle male-female.

Research and the history of this station have shown that we're pretty much going to be split down the middle. We'll take both instead of trying to lean one way, but we have a very wide, diverse fan base and diverse listeners.

I know that in the States stations can try to pinpoint different ethnicities and really focus on a market they think they have. The bigger cities are so big that you have the luxury of

doing that. But here in Canada, with this new format, you definitely have to be appealing to the masses.

R&R: What are some of the programming philosophies for Urban radio in Canada? Are there any similarities to those in the United States?

WW: I guess it goes back to U.S. stations having the luxury to really focus on an ethnicity. They have a much more narrow goal when it comes to who they want to target and still get the kind of numbers they need to compete in the marketplace.

Our philosophy in Canada, with the makeup and the landscape of radio and the structure of the cities, is that we're playing an Urban format, but we still have to talk to everybody. That's our mandate. There definitely is structure; it's not like we're going everywhere. Our music, our focus, our imaging and our promotions are very structured and focused. As far as content on the air, you have to bring it as mass-appeal as possible.

R&R: Since the urban music scene isn't as huge in Toronto as it is in the United States, what factors do you guys consider when determining the records you'll play?

WW: There are all kinds of factors, such as the popularity of the record, chart position, gut feeling, requests and things of that nature. We look at R&R, we look at other stations, and we look at Mediabase. We check KPWR (Power 106)/Los Angeles and WQHT (Hot 97)/New York, but we are not a mirror image of them, since radio is about your geographic area and the makeup of your particular city.

You get an idea of what the big stations are doing and use that as a reference. Toronto is Canada's New York City, so we're going to have our own view on things, but we do look for reference points to make sure that we are up on what's going on in the bigger cities in the U.S. You want to reference all the other stations in Canada, too, to see what they're doing. As a programmer, you have to use your gut and know what's big for your market.

R&R: What percentage of Canadian talent is required in your rotation?

WW: There is a set percentage for every station, depending on its license state and what the Canadian Radio Television and Communications Commission feels is necessary for the market. The two common numbers are 35% and 40% Canadian content.

Those guidelines apply pretty much from 6am-midnight on any given broadcast day. You don't have to play any Canadian content overnight, but good programmers from Canada do, just to represent. But you might cut down the percentage to 20% overnight.

R&R: Are there many local artists breaking out on the urban music scene?

WW: We have a lot of very talented Canadian urban artists out here who aren't getting the attention, the

love and the dollars they deserve to help nurture and develop their talent.

It's tough for us as a radio station in this format. We want to stay with it, but labels aren't developing artists for us to play. We end up playing quite a few independent artists.

"You don't have to play any Canadian content overnight, but good programmers from Canada do, just to represent."

Don't get me wrong, we love helping independent artists out, but it's tough for us to play material that isn't necessarily available or doesn't have the distribution we need to properly market these artists. There is definitely room for artists to be developed here in Canada and for labels to put more money into what's sitting in their own backyard.

R&R: Based on the criteria you must follow, how difficult is it to find quality Canadian music to put on The Flow?

WW: We don't want to put on any garbage. We are in the No. 1 market in Canada and the sixth-largest market in North America. We can't put just anybody on — the brother who's writing music and producing it in his basement.

Fortunately, there are some really great artists here who put out great product that can stand next to anything coming out in the States. They might not necessarily have the names — obviously, they don't, because they don't have the marketing behind them yet — but it's quality material. We're creating a buzz for these artists and giving them an outlet. We're proud of that, but we also have to understand who we have to compete with.

R&R: Overall, how do you feel the Canadian urban music scene differs from that of the United States?

WW: The only thing is the Canadian content that you won't hear in the States. Having 35% of your playlist be Canadian is the only thing that might stick out. In terms of imaging and programming, our spins may not be as high as a U.S.-based station. We only have 65% of the international records to play, so we can't get the same number of spins you would down there.

And I guess our content might be just a little more mass-appeal. In terms of the sound of the station, its imaging and tightness, we're a really great sounding station.

You can listen to CFXJ (The Flow 93.5)/Toronto online at www.flow935.com.

R&R CHR/RHYTHMIC TOP 50

November 12, 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	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	6536	+97	801424	12	82/1
2	2	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	6330	+983	734985	10	80/1
3	3	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	5350	+515	460256	7	43/1
7	4	DESTINY'S CHILD Lose My Breath (Columbia)	4543	+347	450315	9	82/1
8	5	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	4371	+308	403839	11	79/1
5	6	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	4217	-442	455824	23	84/1
4	7	EMINEM Just Lose It (Shady/Aftermath/Interscope)	4119	-530	353631	7	77/1
9	8	N.D.R.E. f/NINA SKY & DADDY YANKEE Oye Mi Canto (Roc-A-Fella/IDJMG)	3737	-20	393743	13	71/1
6	9	TERROR SQUAD Lean Back (Universal)	3569	-707	350891	22	81/1
11	10	CHINGY Balla Baby (Capitol)	3378	+256	301438	11	73/1
10	11	AKON f/STYLES P. Locked Up (SRC/Universal)	3364	-286	338921	29	69/1
13	12	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	3243	+715	324270	6	80/4
12	13	FABLOUS Breathe (Atlantic)	3188	+238	381591	10	82/3
15	14	JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	2995	+709	380928	6	78/2
18	15	MARIO Let Me Love You (J/RMG)	2711	+784	306277	3	80/4
16	16	LIL' WAYNE Go DJ (Cash Money/Universal)	2056	+52	228468	7	65/5
14	17	LL COOL J Hush (Def Jam/IDJMG)	1974	-382	141083	9	71/2
22	18	YOUNG BUCK Shorty Wanna Ride (Interscope)	1730	+370	179047	8	54/3
24	19	LIL' JON & THE EASTSIDE BOYZ f/LIL SCRAPPY What U Gon' Do (TVT)	1624	+351	184362	5	77/7
20	20	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	1583	-241	131621	25	67/0
21	21	R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/IDJMG)	1542	-159	140104	5	74/1
19	22	LL COOL J Headsprung (Def Jam/IDJMG)	1501	-303	134492	19	69/0
17	23	NELLY My Place (Derrty/Fo' Reel/Universal)	1470	-512	135150	17	71/1
28	24	ASHANTI Only U (Murder Inc./IDJMG)	1445	+411	125283	3	68/4
44	25	EMINEM f/DR. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)	1381	+815	173708	2	47/12
35	26	LUDACRIS Get Back (Def Jam South/IDJMG)	1292	+437	119443	3	77/8
25	27	JOJO Baby It's You (BlackGround/Universal)	1242	+146	83344	9	32/2
30	28	LLOYD BANKS Karma (Interscope)	1210	+205	137311	3	55/4
39	29	GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	1199	+476	168952	2	37/9
32	30	JOHN LEGEND Used To Love You (Columbia)	1126	+190	92939	8	42/2
29	31	NB RIDAZ Pretty Girl (Upstairs)	1091	+84	66155	8	31/1
23	32	LIL SCRAPPY No Problem (BME/Reprise)	1090	-211	132953	18	53/1
31	33	RUPEE Tempted To Touch (Atlantic)	1085	+104	194478	12	45/1
26	34	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	1018	-120	170975	17	49/1
33	35	PITBULL Dammit Man (TVT)	1006	+109	103857	7	41/4
27	36	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	926	-114	131684	14	53/0
34	37	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot/Asylum)	872	-3	129235	18	36/0
40	38	XZIBIT Hey Now (Mean Muggin') (Columbia)	868	+223	75726	2	52/3
38	39	TERROR SQUAD Take Me Home (Universal)	742	-12	93012	5	44/2
37	40	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	740	-59	88910	19	45/0
43	41	GUERILLA BLACK f/MARIO WINANS You're The One (Virgin)	705	+103	30891	2	41/2
41	42	ANTHONY HAMILTON Charlene (So So Def/Zomba)	684	+55	124643	3	33/2
36	43	R. KELLY & JAY-Z Don't Let Me Die (Jive/Roc-A-Fella/IDJMG)	555	-239	26610	5	61/0
42	44	GAME f/50 CENT Westside Story (Aftermath/G-Unit/Interscope)	541	-63	102090	10	18/0
Debut	45	AKON Ghetto (SRC/Universal)	537	+204	31283	1	53/3
49	46	HOUSTON Ain't Nothing Wrong (Capitol)	491	-8	18541	2	41/2
45	47	KANYE WEST The New Workout Plan (Roc-A-Fella/IDJMG)	483	-45	71358	4	27/1
46	48	213 Groupie Luv (TVT)	459	-56	32114	16	21/0
-	49	CRIME MOB Knuck If You Buck (BME/Warner Bros./Reprise)	442	+36	82845	2	15/6
Debut	50	JADAKISS f/MARIAH CAREY U Make Me Wanna (Interscope)	431	+141	87899	1	40/22

87 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 10/31-11/6. 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.radds.com

ARTIST TITLE LABEL(S)	ADDS
T.I. Bring 'Em Out (Grand Hustle/Atlantic)	49
ALICIA KEYS Karma (J/RMG)	49
JADAKISS f/MARIAH CAREY U Make Me Wanna (Interscope)	22
CAM'RON Girls (Roc-A-Fella/IDJMG)	17
JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	16
DESTINY'S CHILD Soldier (Columbia)	14
EMINEM f/DR. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)	12
GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	9
LUDACRIS Get Back (Def Jam South/IDJMG)	8
YING YANG TWINS Halftime (TVT)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SNOOP DOGG f/PHARRELL Drop It Like... (Doggy Style/Geffen)	+983
EMINEM f/DR. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)	+815
MARIO Let Me Love You (J/RMG)	+784
CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)	+715
JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./IDJMG)	+709
NELLY f/T. MCGRAW Over... (Derrty/Fo' Reel/Curb/Universal)	+515
GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)	+476
LUDACRIS Get Back (Def Jam South/IDJMG)	+437
ASHANTI Only U (Murder Inc./IDJMG)	+411
YOUNG BUCK Shorty Wanna Ride (Interscope)	+370

New & Active

MANNIE FRESH Real Big (Cash Money/Universal)	Total Plays: 401, Total Stations: 13, Adds: 1
NAS Bridging The Gap (Columbia)	Total Plays: 353, Total Stations: 23, Adds: 2
LADY SAW I've Got Your Man (VP)	Total Plays: 337, Total Stations: 23, Adds: 3
NELLY Ne-nana-na (Derrty/Fo' Reel/Universal)	Total Plays: 295, Total Stations: 26, Adds: 0
DESTINY'S CHILD Soldier (Columbia)	Total Plays: 230, Total Stations: 26, Adds: 14
T.I. Bring 'Em Out (Grand Hustle/Atlantic)	Total Plays: 228, Total Stations: 56, Adds: 49
MR. CAPONE-E f/NATE DOGG I Like It (Independent)	Total Plays: 206, Total Stations: 13, Adds: 1
NICOLE WRAY If I Was Your Girlfriend (Roc-A-Fella/IDJMG)	Total Plays: 152, Total Stations: 14, Adds: 0
ALICIA KEYS Karma (J/RMG)	Total Plays: 131, Total Stations: 53, Adds: 49
TALIB KWELI f/MARY J. BLIGE I Try (Geffen)	Total Plays: 120, Total Stations: 16, Adds: 0

Songs ranked by total plays

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

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RANK ARTIST TITLE LABEL

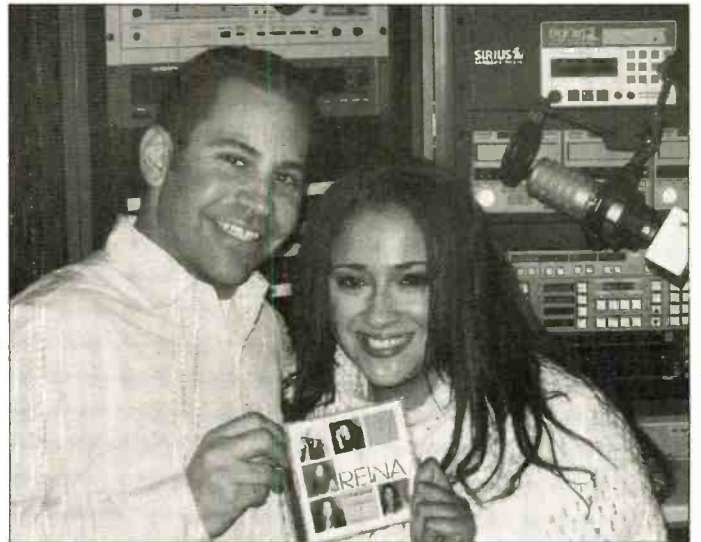
- 1 SNOOP DOGG Drop It Like It's Hot (Star Trak)
- 2 TERROR SQUAD f/FAT JOE Lean Back (Universal)
- 3 TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)
- 4 USHER f/ALICIA KEYS My Boo (LaFace/Zomba)
- 5 CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
- 6 FABOLOUS Breathe (Atlantic)
- 7 GAME f/50 CENT How We Do (Aftermath/G-Unit/Interscope)
- 8 N.O.R.E. f/ NINA SKY & TEGO Oye Mi Canto (Def Jam/IDJMG)
- 9 YOUNG BUCK Sharty Wanna Ride (Interscope)
- 10 CHINGY Balla Baby (DTP/Capitol)
- 11 CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)
- 12 AKON f/STYLES P Locked Up (SRC/Universal)
- 13 LIL' WAYNE Go DJ (Cash Money/Universal)
- 14 LIL' JON & EASTSIDE BOYZ f/LIL SCRAPPY What U Gon' Do (TVT)
- 15 JA RULE f/ASHANTI Wonderful (Murder Inc./IDJMG)
- 16 EMINEM f/DR. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)
- 17 JUVENILE f/WACKO & SLIP Nolia Clap (Rap-A-Lot)
- 18 LUDACRIS Get Back (Def Jam South/IDJMG)
- 19 XZIBIT Hey Now (Mean Muggin') (Columbia)
- 20 EMINEM Just Lose It (Shady/Interscope)
- 21 NELLY f/TIM MCGRAW Over And Over (Derry/Fo' Reel/Universal)
- 22 DESTINY'S CHILD Lose My Breath (Columbia)
- 23 LL COOL J Headsprung (Def Jam/IDJMG)
- 24 LIL SCRAPPY No Problem (BME/Reprise)
- 25 R. KELLY & JAY-Z Big Chips (Jive/Roc-A-Fella/IDJMG)
- 26 MARIO Let Me Love You (J/RMG)
- 27 PITBULL Dammit Man (TVT)
- 28 TERROR SQUAD Take Me Home (Universal)
- 29 LLOYD BANKS Karma (Interscope)
- 30 JA RULE f/FAT JOE & JADAKISS New York (Murder Inc./IDJMG)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/31-11/6 ©2004, R&R, Inc.

POWERED BY
MEDIABASE

PHAT MIX SIX

- EMINEM f/DR. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)
- T.I. f/JAY-Z Bring 'Em Out (Grand Hustle/Atlantic)
- CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)
- LIL JON & THE EASTSIDE BOYZ What U Gon' Do (TVT)
- GAME f/50 CENT How We Do It (Aftermath/G-Unit/Interscope)
- XZIBIT Hey Now (Columbia)



DANCE MUSIC STAR VISITS SIRIUS Dance diva Reina (r) stopped by The Beat at Sirius to promote her new album. This is Reina. After talking to PD Howard Marcus about the success The Beat was having with her single "If I Close My Eyes," Reina paused for a snapshot with him.



CLUB R&R BRINGS OUT STARS Def Jam recording artist N.O.R.E. recently stopped by R&R's offices in Los Angeles to pay the staff a visit. I'm sure the rapper was jumping with glee at the chance to hang with the R&R staff. Pictured here are (l-r) Big Mato, who's featured on the remix of N.O.R.E.'s "Oye Mi Canto"; R&R Sales Rep Kristy Reeves; and N.O.R.E.

NB RIDAZ
The Follow Up Single to The Monster Hit "SO FLY"
Pretty Girl

OVER 1,100 SPINS ALREADY *31-31 Rhythmic Radio Chart

Already On:

KYLD	KBOS	KBFM	KSEQ	KGGI	KOHT	KYWL	KWYL	KDHT	WYIL
XHTZ	KUUU	KPRR	KCAQ	KHTN	KVEG	KWNZ	KZFM	KPTY	KKFR
KSXY	KKSS	KDON	KYLZ	KSRT	KHTE	KIKI	KMRK	KKWD	XHTO

For More Info Contact Jo Lopez 281-665-8727

THE TEAM
its gettin HOT
On Your Desk 11/18/2004

KNEL San Francisco	KKSS Albuquerque
KYLD San Francisco	KPRR El Paso
KSRT Santa Rosa	KBMB Sacramento
KDON Monterey / Salinas	

For More Info Contact Jo Lopez 281-665-8727



America's Best Testing CHR/Rhythmic Songs 12 +
For The Week Ending 11/12/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
NELLY (T/MC) McGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)	4.33	4.38	90%	14%	4.45	4.21	4.45
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	4.15	4.18	99%	23%	4.42	3.97	3.94
CIARA (MISSY) ELLIOTT 1, 2 Step (LaFace/Zomba)	4.09	4.03	56%	5%	4.30	4.10	3.81
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	4.08	4.15	85%	15%	4.38	3.98	3.93
CIARA (PETEY) PABLO Goodies (LaFace/Zomba)	4.05	4.04	97%	37%	4.07	4.06	3.87
DESTINY'S CHILD Lose My Breath (Columbia)	4.02	4.00	95%	22%	4.11	3.93	4.04
JOJO Baby It's You (BlackGround/Universal)	3.95	4.01	86%	13%	4.26	3.72	3.85
JA RULE ft. KELLY & ASHANTI Wonderful (Murder Inc./DJMG)	3.95	3.91	64%	9%	4.18	3.80	3.82
LL COOL J Headsprung (Def Jam/DJMG)	3.94	3.94	86%	26%	4.01	3.86	4.00
TERROR SQUAD Lean Back (Universal)	3.92	4.06	97%	43%	3.88	3.78	4.04
NELLY My Place (Derrty/Fo' Reel/Universal)	3.92	4.05	95%	35%	4.08	3.52	4.05
MARIO Let Me Love You (J/RMG)	3.91	-	45%	6%	4.02	3.83	3.84
LL COOL J Hush (Def Jam/DJMG)	3.90	3.79	76%	12%	4.03	3.85	3.88
EMINEM Just Lose It (Shady/Aftermath/Interscope)	3.89	3.91	98%	26%	4.12	3.89	3.93
FABOLOUS Breathe (Atlantic)	3.79	3.67	76%	15%	3.91	3.74	3.75
CHINGY Balla Baby (DTP/Capitol)	3.78	3.85	79%	16%	3.95	3.62	3.91
LIL' JON & THE EASTSIDE BOYZ ft. LIL SCRAPPY What U Gon' Do (TVT)	3.76	-	56%	11%	3.91	3.93	3.72
MASE Breathe, Stretch, Shake (Bad Boy/Universal)	3.75	3.75	86%	25%	4.04	3.69	3.56
AKON ft. STYLES P. Locked Up (SRC/Universal)	3.72	3.83	89%	36%	3.82	3.61	3.55
SNOOP DOGG ft. PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)	3.71	3.73	88%	21%	3.73	3.82	3.74
N.O.R.E. ft. FININA SKY & DADDY YANKEE Dye Mi Canto (Roc-A-Fella/DJMG)	3.71	3.67	78%	25%	3.78	3.69	3.62
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	3.70	3.94	97%	48%	3.61	3.43	3.89
RUPEE Tempted To Touch (Atlantic)	3.69	3.67	53%	13%	3.73	3.68	3.60
CHRISTINA MILIAN Dip It Low (Island/DJMG)	3.68	3.75	96%	55%	3.40	3.63	3.84
JUVENILE Slow Motion (Cash Money/Universal)	3.64	3.79	97%	53%	3.63	3.51	3.80
YOUNG BUCC Shorty Wanna Ride (Interscope)	3.63	3.65	60%	14%	3.66	3.74	3.68
R. KELLY & JAY-Z Big Chips (Live/Roc-A-Fella/DJMG)	3.56	3.44	51%	12%	3.68	3.46	3.65
LIL SCRAPPY No Problem (BME/Reprise)	3.54	3.71	73%	24%	3.76	3.58	3.35
LIL' WAYNE Go DJ (Cash Money/Universal)	3.52	3.65	62%	18%	3.70	3.64	3.50

Total sample size is 397 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. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

HEAD RUSH

ARTIST: Ludacris
LABEL: Def Jam South/DJMG
By CARRIE HAYWARD/Associate Editor



Did you know that if you played some of Ludacris' biggest hits in succession you would also be able to play a nice game of Ghetto Simon Says? The bringer of such tracks as "Move B***h" and "Stand Up" has returned with another command to add to the game: "Get Back."

Produced by The Medicine Men & Tic Toc, "Get Back" features the usually fun-loving Ludacris taking a more serious and aggressive tone with his lyrics. "I ain't playin' around/Make one false move, and I'll take you down/Get back/You don't know me like that." Either way, the Atlanta MC has once again struck a chord with listeners: "Get Back" rises to No. 26* in only its third week on the Rhythmic chart while debuting at No. 32* at Urban.

Ludacris' upcoming album *Red Light District* also presents a golden opportunity for him to get back at TV host Bill O'Reilly, who singled Ludacris out for his naughty lyrics a while back. In light of O'Reilly's recent sexual harassment scandal, the rapper tells *AllHipHop.com*, "I'll be real. I always give somebody the benefit of the doubt. He's just being accused. It's innocent until proven guilty. It's just bad press for him now." However, he does add, "I'm not going to say that I am going to exploit [O'Reilly's scandal] to the fullest, but I am going to have a field day with it. I'm not going to say exactly what I'm going to do."

Whether or not Ludacris strikes back at O'Reilly, *Red Light District* promises to bring the heat, thanks to a little help from some friends. Reportedly Nas, Doug E. Fresh, DMX, DJ Quik, Timbaland and Lil Jon are among the guests on the album.

Reporters

Stations and their ads listed alphabetically by market

<p>102.5/103.5/104.5/105.5/106.5/107.5/108.5/109.5/110.5/111.5/112.5/113.5/114.5/115.5/116.5/117.5/118.5/119.5/120.5/121.5/122.5/123.5/124.5/125.5/126.5/127.5/128.5/129.5/130.5/131.5/132.5/133.5/134.5/135.5/136.5/137.5/138.5/139.5/140.5/141.5/142.5/143.5/144.5/145.5/146.5/147.5/148.5/149.5/150.5/151.5/152.5/153.5/154.5/155.5/156.5/157.5/158.5/159.5/160.5/161.5/162.5/163.5/164.5/165.5/166.5/167.5/168.5/169.5/170.5/171.5/172.5/173.5/174.5/175.5/176.5/177.5/178.5/179.5/180.5/181.5/182.5/183.5/184.5/185.5/186.5/187.5/188.5/189.5/190.5/191.5/192.5/193.5/194.5/195.5/196.5/197.5/198.5/199.5/200.5/201.5/202.5/203.5/204.5/205.5/206.5/207.5/208.5/209.5/210.5/211.5/212.5/213.5/214.5/215.5/216.5/217.5/218.5/219.5/220.5/221.5/222.5/223.5/224.5/225.5/226.5/227.5/228.5/229.5/230.5/231.5/232.5/233.5/234.5/235.5/236.5/237.5/238.5/239.5/240.5/241.5/242.5/243.5/244.5/245.5/246.5/247.5/248.5/249.5/250.5/251.5/252.5/253.5/254.5/255.5/256.5/257.5/258.5/259.5/260.5/261.5/262.5/263.5/264.5/265.5/266.5/267.5/268.5/269.5/270.5/271.5/272.5/273.5/274.5/275.5/276.5/277.5/278.5/279.5/280.5/281.5/282.5/283.5/284.5/285.5/286.5/287.5/288.5/289.5/290.5/291.5/292.5/293.5/294.5/295.5/296.5/297.5/298.5/299.5/300.5/301.5/302.5/303.5/304.5/305.5/306.5/307.5/308.5/309.5/310.5/311.5/312.5/313.5/314.5/315.5/316.5/317.5/318.5/319.5/320.5/321.5/322.5/323.5/324.5/325.5/326.5/327.5/328.5/329.5/330.5/331.5/332.5/333.5/334.5/335.5/336.5/337.5/338.5/339.5/340.5/341.5/342.5/343.5/344.5/345.5/346.5/347.5/348.5/349.5/350.5/351.5/352.5/353.5/354.5/355.5/356.5/357.5/358.5/359.5/360.5/361.5/362.5/363.5/364.5/365.5/366.5/367.5/368.5/369.5/370.5/371.5/372.5/373.5/374.5/375.5/376.5/377.5/378.5/379.5/380.5/381.5/382.5/383.5/384.5/385.5/386.5/387.5/388.5/389.5/390.5/391.5/392.5/393.5/394.5/395.5/396.5/397.5/398.5/399.5/400.5/401.5/402.5/403.5/404.5/405.5/406.5/407.5/408.5/409.5/410.5/411.5/412.5/413.5/414.5/415.5/416.5/417.5/418.5/419.5/420.5/421.5/422.5/423.5/424.5/425.5/426.5/427.5/428.5/429.5/430.5/431.5/432.5/433.5/434.5/435.5/436.5/437.5/438.5/439.5/440.5/441.5/442.5/443.5/444.5/445.5/446.5/447.5/448.5/449.5/450.5/451.5/452.5/453.5/454.5/455.5/456.5/457.5/458.5/459.5/460.5/461.5/462.5/463.5/464.5/465.5/466.5/467.5/468.5/469.5/470.5/471.5/472.5/473.5/474.5/475.5/476.5/477.5/478.5/479.5/480.5/481.5/482.5/483.5/484.5/485.5/486.5/487.5/488.5/489.5/490.5/491.5/492.5/493.5/494.5/495.5/496.5/497.5/498.5/499.5/500.5/501.5/502.5/503.5/504.5/505.5/506.5/507.5/508.5/509.5/510.5/511.5/512.5/513.5/514.5/515.5/516.5/517.5/518.5/519.5/520.5/521.5/522.5/523.5/524.5/525.5/526.5/527.5/528.5/529.5/530.5/531.5/532.5/533.5/534.5/535.5/536.5/537.5/538.5/539.5/540.5/541.5/542.5/543.5/544.5/545.5/546.5/547.5/548.5/549.5/550.5/551.5/552.5/553.5/554.5/555.5/556.5/557.5/558.5/559.5/560.5/561.5/562.5/563.5/564.5/565.5/566.5/567.5/568.5/569.5/570.5/571.5/572.5/573.5/574.5/575.5/576.5/577.5/578.5/579.5/580.5/581.5/582.5/583.5/584.5/585.5/586.5/587.5/588.5/589.5/590.5/591.5/592.5/593.5/594.5/595.5/596.5/597.5/598.5/599.5/600.5/601.5/602.5/603.5/604.5/605.5/606.5/607.5/608.5/609.5/610.5/611.5/612.5/613.5/614.5/615.5/616.5/617.5/618.5/619.5/620.5/621.5/622.5/623.5/624.5/625.5/626.5/627.5/628.5/629.5/630.5/631.5/632.5/633.5/634.5/635.5/636.5/637.5/638.5/639.5/640.5/641.5/642.5/643.5/644.5/645.5/646.5/647.5/648.5/649.5/650.5/651.5/652.5/653.5/654.5/655.5/656.5/657.5/658.5/659.5/660.5/661.5/662.5/663.5/664.5/665.5/666.5/667.5/668.5/669.5/670.5/671.5/672.5/673.5/674.5/675.5/676.5/677.5/678.5/679.5/680.5/681.5/682.5/683.5/684.5/685.5/686.5/687.5/688.5/689.5/690.5/691.5/692.5/693.5/694.5/695.5/696.5/697.5/698.5/699.5/700.5/701.5/702.5/703.5/704.5/705.5/706.5/707.5/708.5/709.5/710.5/711.5/712.5/713.5/714.5/715.5/716.5/717.5/718.5/719.5/720.5/721.5/722.5/723.5/724.5/725.5/726.5/727.5/728.5/729.5/730.5/731.5/732.5/733.5/734.5/735.5/736.5/737.5/738.5/739.5/740.5/741.5/742.5/743.5/744.5/745.5/746.5/747.5/748.5/749.5/750.5/751.5/752.5/753.5/754.5/755.5/756.5/757.5/758.5/759.5/760.5/761.5/762.5/763.5/764.5/765.5/766.5/767.5/768.5/769.5/770.5/771.5/772.5/773.5/774.5/775.5/776.5/777.5/778.5/779.5/780.5/781.5/782.5/783.5/784.5/785.5/786.5/787.5/788.5/789.5/790.5/791.5/792.5/793.5/794.5/795.5/796.5/797.5/798.5/799.5/800.5/801.5/802.5/803.5/804.5/805.5/806.5/807.5/808.5/809.5/810.5/811.5/812.5/813.5/814.5/815.5/816.5/817.5/818.5/819.5/820.5/821.5/822.5/823.5/824.5/825.5/826.5/827.5/828.5/829.5/830.5/831.5/832.5/833.5/834.5/835.5/836.5/837.5/838.5/839.5/840.5/841.5/842.5/843.5/844.5/845.5/846.5/847.5/848.5/849.5/850.5/851.5/852.5/853.5/854.5/855.5/856.5/857.5/858.5/859.5/860.5/861.5/862.5/863.5/864.5/865.5/866.5/867.5/868.5/869.5/870.5/871.5/872.5/873.5/874.5/875.5/876.5/877.5/878.5/879.5/880.5/881.5/882.5/883.5/884.5/885.5/886.5/887.5/888.5/889.5/890.5/891.5/892.5/893.5/894.5/895.5/896.5/897.5/898.5/899.5/900.5/901.5/902.5/903.5/904.5/905.5/906.5/907.5/908.5/909.5/910.5/911.5/912.5/913.5/914.5/915.5/916.5/917.5/918.5/919.5/920.5/921.5/922.5/923.5/924.5/925.5/926.5/927.5/928.5/929.5/930.5/931.5/932.5/933.5/934.5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The Canadian Wild Side

Wild 101 is playing to both sides of the border

This week R&R salutes the radio and music of Canada. In recent years several R&B artists of Canadian descent (you may not even have known they were Canadian) have broken on U.S. radio: Glenn Lewis, Deborah Cox and Remy Shand, to name a few. And in the last five years Urban and Rhythmic radio have started to make noise in Canada, with several stations launching — the first of their kind in the country.

Rob White is PD at CKEY-FM (Wild 101)/St. Catharines-Niagara Falls, Ontario, the city across the border from Buffalo. White has worked in both Canada and the U.S. over the course of his 18 years in broadcasting. He started out in promotions and moved into programming in 1997.

He's spent the last 12 years at his current company, CJRN 710, which owns three stations in the St. Catharines-Niagara market: CKEY; Hot AC CFLZ, where he is also the PD; and CJRN-AM. CKEY reaches well into the Buffalo market, often with a solid showing in the Arbitron ratings there. The market is also 45 minutes south of Canada's No.1-rated radio market, Toronto.

This week I speak with White about the challenges of being a border station and the Urban format's growth in Canada.

R&R: CKEY-FM reaches well into Buffalo. How much do you concentrate your marketing and promotion efforts there, if at all?

RW: In our last book we had a 3.3 share in Buffalo. Let me say first of all that we look at ourselves as an international station, not just Canadian and not just U.S. We have a promotion staff and a sales arm in Buffalo. Citadel is our sales partner there.

So, you will see our street team out in Buffalo, but we certainly don't concentrate on that city alone. As any programmer will tell you, your first priority is to serve your own market, and

that's our primary goal here — the St. Catharines-Niagara market.

R&R: What is the city like?

RW: I guess you could say that it's a working-class town, but we also have several major universities here, so it's a young city. General Motors had three plants here. It's very similar to Buffalo, in that it has a long history of industry. It's slowly becoming more of a white-collar city.

What's interesting to note is, if you were to look at the two markets together — Niagara and Buffalo — the combined populations would make both cities much larger on the Arbitron scale. In Canada we are the 12th largest market, with a population of approximately 455,000. Buffalo is market

no. 51 with Arbitron in the U.S. If you added on the population of Niagara, it would be about 1.5 million people, and that would jump Buffalo up to market no. 38.

It would also show that our station has a much greater reach. Toronto, the largest radio market in all of Canada, has a population of approximately 1.4 million.

R&R: What kind of promotions and community involvement does Wild 101 do?

RW: We have everything from the most basic street-level stuff, like sticker campaigns, to the very successful No Dough concert series we put on. These are free concerts with both established and up-and-coming artists. We might do a small club venue or a major event.

We had 40,000 listeners come to our first one. Our most recent one had 450 listeners at a small club for a very exclusive event. We try to do one every other month or so, or about six per year. The size really depends on the artist. Sometimes we have a national act; other times we try to spotlight up-and-coming Canadian hip-hop artists.

"Buffalo is market No. 51. If you added the population of Niagara, it would be about 1.5 million people and jump Buffalo up to market No. 38 in the U.S."

One of our main campaigns each year is the "Ultimate Mix Challenge." It's a high school initiative in which schools compete to create a nonalcoholic drink. We're trying to get kids to understand the dangers of drinking and driving.

Each school has to come up with its own signature nonalcoholic mixed drink, and we have celebrity judges taste them and choose the best one. It's a campaign that is supported by the public schools and the police force. One of our jocks, Corey Motley, is on the board of advisors for the annual contest.

R&R: One of the requirements Canadian stations must meet in order to keep their broadcast licenses is that 35% of the music they play must be by Canadians. What kinds of challenges does that present to you as a programmer?

RW: I believe in developing the Canadian music scene, and when more stations are in this format in particular, it will help hip-hop and urban music in general. But as a border station, it does pose a challenge. We are competing in many ways with U.S. stations that don't have those requirements. Thirty-five percent of my playlist will be significantly different from the competition's in Buffalo. That can be good, and it can be bad.

What's Playing?

Here is the CKEY-FM (Wild 101)/St. Catharines-Niagara, Ontario, playlist for Oct. 24-30.

ARTIST Title (Spins)

TRICK DADDY Let's Go (95)

USHER/ALICIA KEYS My Boo (94)

SNOOP DOGG Drop It Like It's Hot (93)

DESTINY'S CHILD Lose My Breath (91)

EMINEM Just Lose It (88)

JAY-Z & R. KELLY Big Chips (51)

RUPEE Tempted to Touch (50)

FABOLOUS Breath (47)

DAN-E-O TNT (47)

N.O.R.E. & NINA SKY Oye Me Canto (46)

NELLY & TIM MCGRAW Over And Over (46)

KEVIN LYTTLE Tum Me On (43)

KESHIA CHANTE Does He Love Me (42)

JOHN LEGEND Used To Love U (39)

KARDINAL OFFISHALL Tear De Waliz Down (36)

MARIO & TRAZZ Let Me Love You (31)

K-OS B-Boy Stance (27)

EMINEM Encore (27)

K-OS The Love Song (26)

PITBULL Dammit Man (26)

J. DIGGZ Hypnotic (26)

CARL HENRY Bare As She Dare (25)

IN ESSENCE You Will Never Find (24)

KARDINAL OFFISHALL Bang Bang (23)

JHEAN LUCC Holiday (22)

LLOYD BANKS Karma (20)

LADY SAW I've Got Your Man (20)

CIARA & MISSY ELLIOTT 1, 2 Step (20)

XZBIT Hey Now (18)

DEAD CELEBRITY STATUS Until We Fall (13)

K-OS Crabbuckit (12)

NAS Bridging The Gap (9)

UNESS Beautiful (Because Of You) (2)



It's good in that we don't have the same kind of repetition that a U.S. station has, but at the same time we find that we are constantly educating the Buffalo listeners about Canadian artists they are unfamiliar with. Still, we have seen through our research that some of those artists are making an impact in that market now, including Keisha Chante, K-OS and Carl Henry, who has an R&B-reggae feel to his sound.

R&R: Reggae, soca and Caribbean music seem to be more popular in Canada than in the States. That's due in part to the large population of island immigrants in Canada. What does that music add to your station's sound?

RW: It gives us a different texture. It's easy to get caught up in playing the same types of records over and over, especially with a 60-minute rotation, pounding the hits. When you add flavor like a soca or dancehall record to that loop, it gives you a diverse sound. It's like back in the day, when you'd hear a ballad sandwiched between all the hair band records on a station.

R&R: K-OS seems to be huge right now in Canada. Do you think he will cross over to the U.S.?

RW: K-OS is the big Canadian hip-hop artist right now. We're playing three cuts from him. He's on EMI/Virgin. It's funny — he's from Toronto, and his band is from Vancouver. I don't know much more about him than that. I wish him well.

At the same time, Canada has only been able to successfully export about five artists from the hip-hop and R&B genre in the past. On the hip-hop side there was Maestro Fresh Wes, then Snow, with "Informer." K-OS could be the next one.

R&R: Do Canadian acts have to come to the U.S. to get deals?

RW: Yes, they often do have to go to the States to get a record deal. But that's because there are really only six stations playing any kind of hip-hop or R&B in Canada. The hip-hop music scene here is just starting to grow and earn respect, while it's huge in the States, so it makes sense that they would go to the States to get a deal.

R&R: Do you think the number of hip-hop and Urban stations in Canada will grow?

RW: I would like to think so. I've started to see a few more of the mainstream CHR stations embrace some of the hip-hop hits. What may have been slowing the growth is that many broadcasters might consider it the flavor of the month. Playing hip-hop is their way of trying to regain some of those younger demos they've seen slipping away. What a lot of those programmers don't realize is that hip-hop is the mass-appeal music right now. You can see it by looking at the charts. Twenty years ago it was hair bands. Fifteen years ago it was grunge. Ten years ago female angst ruled radio. Now it's hip-hop.

"Thirty-five percent of my playlist will be significantly different from the competition's in Buffalo. That can be good, and it can be bad."

R&R URBAN TOP 50

November 12, 2004

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (<i>Doggy Style/Geffen</i>)	4536	+437	586801	8	68/0
1	2	USHER & ALICIA KEYS My Boo (<i>LaFace/Zomba</i>)	4078	-74	539361	10	72/0
3	3	LIL' WAYNE Go DJ (<i>Cash Money/Universal</i>)	3602	+212	401895	10	66/0
4	4	ANTHONY HAMILTON Charlene (<i>So So Def/Zomba</i>)	2992	+67	374467	17	63/0
7	5	YOUNG BUCK Shorty Wanna Ride (<i>Interscope</i>)	2927	+462	297130	8	66/0
6	6	FABOLOUS Breathe (<i>Atlantic</i>)	2925	+287	356080	9	69/0
9	7	JA RULE f/R. KELLY & ASHANTI Wonderful (<i>Murder Inc./IDJMG</i>)	2478	+458	387538	6	64/0
5	8	CIARA f/PETEY PABLO Goodies (<i>LaFace/Zomba</i>)	2450	-279	308425	20	72/0
15	9	MARIO Let Me Love You (<i>J/RMG</i>)	2408	+591	287641	5	67/3
10	10	TRICK ODDY Let's Go (<i>Slip-N-Slide/Atlantic</i>)	2183	+173	191423	7	65/2
12	11	LL COOL J Hush (<i>Def Jam/IDJMG</i>)	1989	+19	217413	8	65/0
17	12	CHINGY Balla Baby (<i>Capitol</i>)	1858	+143	168389	7	61/0
14	13	JUVENILE f/WACKO & SKIP Nolia Clap (<i>Rap-A-Lot/Asylum</i>)	1840	-68	210412	17	61/0
8	14	NELLY My Place (<i>Derrty/Fo' Reel/Universal</i>)	1773	-361	218485	16	70/0
11	15	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (<i>J/RMG</i>)	1753	-249	280366	24	66/0
19	16	R. KELLY & JAY-Z Big Chips (<i>Jive/Roc-A-Fella/IDJMG</i>)	1647	+119	201743	6	67/0
16	17	TERROR SQUAD Lean Back (<i>Universal</i>)	1600	-217	187560	21	62/0
13	18	DESTINY'S CHILD Lose My Breath (<i>Columbia</i>)	1497	-423	174475	7	67/0
18	19	AKON f/STYLES P. Locked Up (<i>SRC/Universal</i>)	1383	-229	155856	18	33/0
21	20	JOHN LEGEND Used To Love You (<i>Columbia</i>)	1334	-14	99589	9	45/0
35	21	CIARA f/MISSY ELLIOTT 1, 2 Step (<i>LaFace/Zomba</i>)	1305	+520	162520	3	69/7
20	22	JADAKISS f/ANTHONY HAMILTON Why (<i>Ruff Ryders/Interscope</i>)	1195	-251	132992	20	66/0
25	23	LIL' JON & THE EASTSIDE BOYZ f/LIL SCRAPPY What U Gon' Do (<i>TVT</i>)	1129	+111	99868	4	57/2
23	24	MANNIE FRESH Real Big (<i>Cash Money/Universal</i>)	1097	+58	97446	9	47/0
29	25	ASHANTI Only U (<i>Murder Inc./IDJMG</i>)	1096	+237	96484	3	61/2
34	26	LLOYD BANKS Karma (<i>Interscope</i>)	1050	+255	84195	4	51/0
26	27	BODY HEADBANGERS f/YOUNGBLOODZ I Smoke, I Drink (<i>Universal</i>)	971	+69	83006	8	35/1
24	28	DEM FRANCHISE BOYZ White Teez (<i>Universal</i>)	910	-117	81838	14	39/0
28	29	TWISTA f/R. KELLY So Sexy Chapter II (Never Like This) (<i>Atlantic</i>)	902	+34	99443	6	42/0
22	30	MASE Breathe, Stretch, Shake (<i>Bad Boy/Universal</i>)	828	-223	94391	12	54/0
31	31	CRIME MOB Knuck If You Buck (<i>BME/Warner Bros./Reprise</i>)	826	+1	84682	19	39/1
Debut	32	LUDACRIS Get Back (<i>Def Jam South/IDJMG</i>)	728	+355	72945	1	67/5
36	33	TERROR SQUAD Take Me Home (<i>Universal</i>)	727	-8	94699	5	35/0
27	34	LL COOL J Headsprung (<i>Def Jam/IDJMG</i>)	722	-167	93166	18	64/0
39	35	KEYSHIA COLE I Changed My Mind (<i>A&M/Interscope</i>)	716	+57	98036	8	29/0
43	36	JADAKISS f/MARIAH CAREY U Make Me Wanna (<i>Interscope</i>)	699	+103	100344	3	50/47
38	37	URBAN MYSTIC Where Were You? (<i>Sobe</i>)	678	+3	39980	13	29/2
32	38	R. KELLY Red Carpet (<i>Jive/Zomba</i>)	641	-181	84951	6	47/0
46	39	GUERRILLA BLACK f/MARID WINANS You're The One (<i>Virgin</i>)	639	+182	43501	2	50/1
30	40	NELLY Flap Your Wings (<i>Derrty/Fo' Reel/Universal</i>)	636	-200	66504	12	58/0
45	41	TRILLVILLE Some Cut (<i>BME/Warner Bros.</i>)	629	+148	63307	2	49/49
37	42	R. KELLY & JAY-Z Don't Let Me Die (<i>Jive/Roc-A-Fella/IDJMG</i>)	617	-84	56245	5	48/0
40	43	KANYE WEST The New Workout Plan (<i>Roc-A-Fella/IDJMG</i>)	613	-40	41631	3	41/0
41	44	AVANT Can't Wait (<i>Geffen</i>)	612	-3	48645	3	40/0
42	45	EMINEM Just Lose It (<i>Shady/Aftermath/Interscope</i>)	574	-27	48088	5	40/0
33	46	NEW EDITION Hot 2 Nite (<i>Bad Boy/Universal</i>)	569	-244	77215	17	30/0
Debut	47	DESTINY'S CHILD Soldier (<i>Columbia</i>)	567	+535	69208	1	57/10
44	48	HOUSTON Ain't Nothing Wrong (<i>Capitol</i>)	540	-34	43479	7	40/2
Debut	49	NELLY Na-nana-na (<i>Derrty/Fo' Reel/Universal</i>)	521	+265	35582	1	41/2
48	50	NAS Bridging The Gap (<i>Columbia</i>)	513	+97	37102	2	45/1

73 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 10/31-11/6. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2004, Arbitron Inc.), © 2004, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
T.I. Bring 'Em Out (<i>Grand Hustle/Atlantic</i>)	51
TRILLVILLE Some Cut (<i>BME/Warner Bros.</i>)	49
JADAKISS f/MARIAH CAREY U Make Me Wanna (<i>Interscope</i>)	47
CAM'RON Girls (<i>Roc-A-Fella/IDJMG</i>)	38
RAZAH Feels So Good (<i>Virgin</i>)	36
NIVEA f/LIL' JON & YOUNGBLOODZ Okay (<i>Jive/Zomba</i>)	35
DESTINY'S CHILD Soldier (<i>Columbia</i>)	10
GERALD LEVERT One Million Times (<i>Atlantic</i>)	10

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARIO Let Me Love You (<i>J/RMG</i>)	+591
DESTINY'S CHILD Soldier (<i>Columbia</i>)	+535
CIARA f/MISSY ELLIOTT 1, 2 Step (<i>LaFace/Zomba</i>)	+520
YOUNG BUCK Shorty Wanna Ride (<i>Interscope</i>)	+462
JA RULE f/R. KELLY & ASHANTI Wonderful (<i>Murder Inc./IDJMG</i>)	+458
SNOOP DOGG f/PHARRELL Drop It Like... (<i>Doggy Style/Geffen</i>)	+437
LUDACRIS Get Back (<i>Def Jam South/IDJMG</i>)	+355
ALICIA KEYS Karma (<i>J/RMG</i>)	+322
FABOLOUS Breathe (<i>Atlantic</i>)	+287
NELLY Na-nana-na (<i>Derrty/Fo' Reel/Universal</i>)	+265

New & Active

T.I. Bring 'Em Out (<i>Grand Hustle/Atlantic</i>) Total Plays: 469, Total Stations: 51, Adds: 51
ALICIA KEYS Karma (<i>J/RMG</i>) Total Plays: 426, Total Stations: 52, Adds: 4
N.D.R.E. f/ININA SKY & DADDY... Oye Mi Canto (<i>Roc-A-Fella/IDJMG</i>) Total Plays: 424, Total Stations: 13, Adds: 0
TYRA Country Boy (<i>GG&L</i>) Total Plays: 394, Total Stations: 48, Adds: 7
XZIBIT Hey Now (Mean Muggin') (<i>Columbia</i>) Total Plays: 367, Total Stations: 43, Adds: 7
R. KELLY U Saved Me (<i>Jive/Zomba</i>) Total Plays: 362, Total Stations: 35, Adds: 0
PITBULL Dammit Man (<i>TVT</i>) Total Plays: 318, Total Stations: 19, Adds: 1
JILL SCOTT Whatever (<i>Hidden Beach/Epic</i>) Total Plays: 315, Total Stations: 35, Adds: 0
ANGIE STONE f/ANTHONY HAMILTON Stay For Awhile (<i>J/RMG</i>) Total Plays: 276, Total Stations: 31, Adds: 1
NICOLE WRAY If I Was Your Girlfriend (<i>Roc-A-Fella/IDJMG</i>) Total Plays: 259, Total Stations: 32, Adds: 3

Songs ranked by total plays

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

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America's Best Testing Urban Songs 12 + For The Week Ending 11/12/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, Pers. 12-17, Pers. 18-24, Pers. 25-34. Lists top 30 songs like 'We Must Praise' by J Moss and 'You Don't Know' by Kierra Sheard.

Total sample size is 380 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

GOSPEL Top 30

Table with columns: Last Week, This Week, Artist Title, Label(s), Total Plays, +/- Plays, Weeks On Chart, Total Stations. Lists top 30 gospel songs like 'We Must Praise' by J Moss.

35 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 10/31 - Saturday 11/6. © 2004 Radio & Records.

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

Reporters

Stations and their ads listed alphabetically by market

Grid of station call letters and their associated advertisements for various markets like Atlanta, Baltimore, Boston, etc.

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

Monitored Reporters

103 Total Reporters

73 Total Indicator

Did Not Report, Playlist Frozen (1): Sirius Street Beat/Satellite

November 12, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	BRIAN MCKNIGHT What We Do Here (Motown)	1314	+27	147546	20	49/1
1	2	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)	1247	-71	133800	23	45/2
3	3	ANITA BAKER You're My Everything (Blue Note/Virgin)	1184	+83	112065	20	48/1
6	4	PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/IDJMG)	1139	+138	112164	15	49/2
4	5	LUTHER VANDROSS Think About You (J/RMG)	1006	-6	127330	51	49/1
5	6	PRINCE Call My Name (Columbia)	979	-26	115336	26	47/2
7	7	T. MARIE f/G. LEVERT A Rose By Any Other Name (Cash Money/Universal)	907	+76	82882	10	46/1
8	8	JILL SCOTT Golden (Hidden Beach/Epic)	687	-22	62440	22	42/1
12	9	ANITA BAKER How Does It Feel (Blue Note/Virgin)	663	+50	64740	6	47/3
11	10	ALICIA KEYS If I Ain't Got You (J/RMG)	642	-22	90286	37	39/0
14	11	NELLY My Place (Derrty/Fo' Reel/Universal)	632	+91	71531	10	10/1
13	12	KEM Love Calls (Motown/Universal)	630	+39	68819	92	37/1
10	13	R. KELLY U Saved Me (Jive/Zomba)	599	-95	57082	21	40/0
9	14	TEENA MARIE Still In Love (Cash Money/Universal)	584	-114	57248	38	43/0
17	15	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	523	+71	49736	10	40/4
18	16	O'JAYS Make Up (Music World/SRG)	516	+80	43280	6	35/3
22	17	GERALD LEVERT One Million Times (Atlantic)	515	+141	46080	4	46/1
16	18	TAMYRA GRAY Raindrops Will Fall (19/Sobe)	481	+24	34602	16	34/1
21	19	USHER & ALICIA KEYS My Boo (LaFace/Zomba)	475	+96	52434	7	27/3
15	20	BOYZ II MEN What You Won't Do For Love (MSM/Koch)	454	-24	40256	18	28/0
19	21	NORMAN BROWN I Might (Warner Bros.)	432	+18	39384	10	32/1
23	22	JOSS STONE Spoiled (S-Curve/Virgin)	424	+83	22672	8	31/3
20	23	VAN HUNT Down Here In Hell (With You) (Capitol)	386	-28	28282	18	34/0
30	24	JILL SCOTT Whatever (Hidden Beach/Epic)	334	+169	55945	2	36/10
28	25	EARTH, WIND & FIRE f/RAPHAEL SAADIQ Show Me The Way (Sanctuary/SRG)	286	+87	20887	2	24/3
24	26	ANGIE STONE U-Haul (J/RMG)	267	-34	35824	13	22/0
25	27	JEFF MAJORS Pray (Music One)	259	+35	26916	4	11/0
Debut	28	QUEEN LATIFAH f/AL GREEN Simply Beautiful (Vector)	241	+80	23034	1	23/4
Debut	29	RUBEN STUDDARD I Need An Angel (J/RMG)	202	+182	14908	1	18/7
27	30	URBAN MYSTIC Where Were You? (Sobe)	201	-6	5764	7	14/0

54 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 10/31-11/6. 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

AMEL LARRIEUX For Real (Bliss Life)
Total Plays: 176, Total Stations: 6, Adds: 0

AVANT Can't Wait (Geffen)
Total Plays: 166, Total Stations: 16, Adds: 2

BONEY JAMES f/BILAL Better With Time (Warner Bros.)
Total Plays: 155, Total Stations: 18, Adds: 1

FANTASIA I Believe (J/RMG)
Total Plays: 121, Total Stations: 9, Adds: 0

BOYZ II MEN You Make Me Feel Brand New (MSM/Koch)
Total Plays: 110, Total Stations: 30, Adds: 8

BRENDA RUSSELL I Know You By Heart (Narada)
Total Plays: 106, Total Stations: 15, Adds: 1

REGINA BELLE For The Love Of You (Peak)
Total Plays: 98, Total Stations: 9, Adds: 1

QUE & MALAIKA P In The Funk (EGE)
Total Plays: 90, Total Stations: 7, Adds: 1

CARLTON BLOUNT Acting Like You're Free (Magnatar)
Total Plays: 76, Total Stations: 10, Adds: 1

ALICIA KEYS Karma (J/RMG)
Total Plays: 73, Total Stations: 27, Adds: 11

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
ANGIE STONE f/ANTHONY HAMILTON Stay For Awhile (J/RMG)	21
ALICIA KEYS Karma (J/RMG)	11
JILL SCOTT Whatever (Hidden Beach/Epic)	10
BOYZ II MEN You Make Me Feel Brand New (MSM/Koch)	8
RUBEN STUDDARD I Need An Angel (J/RMG)	7
LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	4
QUEEN LATIFAH f/AL GREEN Simply Beautiful (Vector)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RUBEN STUDDARD I Need An Angel (J/RMG)	+182
JILL SCOTT Whatever (Hidden Beach/Epic)	+169
GERALD LEVERT One Million Times (Atlantic)	+141
P. LABELLE & R. ISLEY Gotta Go Solo (Def Soul/IDJMG)	+138
BOYZ II MEN You Make Me Feel Brand New (MSM/Koch)	+109
A. HAMILTON Comin' From Where I'm From (So So Def/Zomba)	+101
USHER & ALICIA KEYS My Boo (LaFace/Zomba)	+96
ANN NESBY f/AL GREEN Put It On Paper (Universal)	+93
NELLY My Place (Derrty/Fo' Reel/Universal)	+91
EARTH, WIND & FIRE f/R. SAADIQ Show Me... (Sanctuary/SRG)	+87

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ANTHONY HAMILTON Charlene (So So Def/Zomba)	632
PATTI LABELLE New Day (Def Soul/IDJMG)	419
R. KELLY Happy People (Jive/Zomba)	384
SMOKIE NORFUL I Need You Now (EMI Gospel)	346
MUSIQ Whoknows (Def Soul/IDJMG)	286
KINDRED Far Away (Epic)	262
OUTKAST The Way You Move (LaFace/Zomba)	229
HEATHER HEADLEY I Wish I Wasn't (RCA/RMG)	211
JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	209
ALICIA KEYS You Don't Know My Name (J/RMG)	200

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

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The State Of Canadian Country

Two top PDs talk radio, music and regulations

Canadian Country radio maintains solid footing in virtually every English-speaking Canadian market. During my many trips to Canadian Country Music Week I've had the chance to talk with Country radio programmers north of the border who are every bit as passionate about the music and format as their U.S. counterparts.

These trips have also provided a glimpse into what these programmers must deal with in terms of governmental rules and regulations, many of which would send U.S. programmers into apoplexy. But the idiosyncrasies of programming a Canadian station take a back seat to the exciting radio and music story emanating from our northern neighbor.

An Overview

CKBY/Ottawa, Ontario PD Al Campagnola's broad overview of Canadian Country radio should sound very familiar to his U.S. counterparts: "Country is a niche format with active core listeners and passive core listeners. In most cases, the major markets have one Country station; Edmonton is an exception, with two."

Gord Eno is PD of CJJR-FM (JRfm)/Vancouver, which was named Country Station of the Year during the recent Canadian Country Music Week. Eno has been at JRfm's programming helm for eight years and programmed Country for more than 10, including two years at CHAM/Hamilton, Ontario. He says of Canadian Country radio's status over the last few years, "The recent growth in the Canadian country music scene provides Canadian radio with more opportunities to give the best songs and artists solid airplay."

"The independents are stronger than ever. Albright & O'Malley did a national study and found that passion for country music is up over last year, Country radio listeners are sampling other formats less, and fans feel the music this year is better than last."

Campagnola is also positive

about Country's growth, noting, "At the peak of the format in 1996, there were over 100 radio stations playing all or a portion of country music. When the peak ended some FM stations changed format, but in the past few years growth has replaced most of those, so any decrease comes from AM Country stations moving to News/Talk. That's a good sign of the confidence of the format."

Campagnola points to one roadblock to Country's growth in Canada that few American programmers ever think about, saying, "If I could change one thing, it would be the exchange rate between the U.S. and

Canadian dollar. The cost for touring acts is considerably higher when paying in U.S. dollars, so there is a lack of access to the artists we play and promote.

"Without the fans seeing and touching the biggest U.S. artists, growth comes one person at a time through passion and hard work."

Integrating Canadian Content

Can you imagine having to play a percentage of music that meets certain content stipulations? What if 35% of everything you played had to be written, produced or sung by people living north of the Mason-Dixon line? Well, that's what Canadian programmers face with the Canadian Content, or Cancon, regulation.

Of all the music aired on a station, 35% must meet Cancon requirements. There are four components to every song: artist, music, lyrics and producer. Each element gets one point.

A song co-written, co-produced, etc., by a Canadian and non-Canadian

gets half a point. If there are three people involved in any one of the four elements and only one is Canadian, there are no Cancon points in that category for that song. To qualify as Cancon, a song must have two points.

Up until a few years ago programmers stacked late evenings with Cancon to satisfy the letter of the law, but then the rules were changed, and now stations are required to spread Cancon evenly throughout the day and evening.

"The cost for touring acts is considerably higher when paying in U.S. dollars, so there is a lack of access to the artists we play and promote."

Al Campagnola

Offering a programmer's view of Cancon, Campagnola says, "The Canadian Radio Television and Telecommunications Commission strives to create a healthy music industry in Canada. An example of one of the challenges would be Terri Clark.

"As Canadian artists grow, they move to Nashville to realize their international potential. Terri is from Medicine Hat, Alberta, so one point for artist. Songs recorded outside of Canada don't qualify for production, so it's down to music and lyrics for that one more point.

"If Terri co-writes with just one other person, that song's Cancon is one-half point for music and one-half point for lyrics. So songs like 'I Just Wanna Be Mad' and 'Girls Lie

"Cancon is better than it was five years ago. It is more competitive with U.S. music. But, unfortunately, many of the songs still test lower and don't generate a lot of positive listener feedback."

Gord Eno

Too' are wonderful reflections of life but are not Canadian content. Bottom line: An artist in Canada with talent and ability doesn't need a major-record-company contract to get started, just a good song on a good indie label."

Cancon has long been a part of Canadian programmers' lives, so the issue is the quality of the Cancon music, not the regulation itself. In fact, Eno says Cancon music is one of the biggest programming challenges facing Canadian Country programmers today.

"High-quality Cancon is the issue," he says. "There's more music than ever, but it can still be a challenge to consistently spin the best. Cancon is better than it was five years ago. It is more competitive with U.S. music. But, unfortunately, many of the songs still test lower and don't generate a lot of positive listener feedback."

Hit Restrictions

If the notion of complying with and keeping track of Cancon doesn't send you over the edge, here's a CRTC rule that might: Try programming a station where your ability to play hits is restricted.

That was the rule in Canada for all FMs until September 1998. While Eno is happy he no longer faces those constraints, Campagnola isn't quite so lucky, since Ottawa and Montreal stations still fall under the old rules, rules initially applying to all FM stations and implemented to keep AM radio viable.

Campagnola explains, "FMs in those two cities are required to play less than 50% 'hits.' Nonhits are songs that have not charted higher than No. 41 on any of the specified U.S. or Canadian charts. That includes album cuts never released as singles. This offers listeners a wider selection of music than AM Top 40-oriented stations provided.

"In all Canadian markets except Ottawa and Montreal, any song prior to 1980 is considered a 'nonhit.' This allows the Oldies format to remain a viable option for AM radio. In Ottawa and Montreal the CRTC allows a Canadian song to remain

as a 'non-hit' for one year after it reaches No. 40."

Explaining Ottawa's exemption to the 1998 rule change, Campagnola says, "The decision to keep it active here was brought about by a request from the French Broadcasters in Hull who have a 65% French content rule. They felt that a 100% hits policy on English-language stations across the river would make it difficult for them due to the high French-language-music-content requirements."

While all Canadian programmers grapple with Cancon and some with "hit content" policies, other programming restrictions have been lifted in recent years. "There are no longer any regulations requiring a minimum amount of 'foreground' programming, 'spoken word,' 'distinct selections' or 'music categories,'" says Campagnola.

Eno points out that format changes are now much easier to make than in the past, when flips had to get governmental approval. "Unless it is a specialty-format license, a station can now change its format at any time," he says.

An Extra Step

The CRTC regulations under which Canadian programmers operate create one more huge step in the day-to-day and weekly programming decisions that must be made. "Keeping track of this information is done through one of the music-scheduling software programs," Campagnola says.

"Selector/Linker is what we use at Rogers Broadcasting. Like anything else we all do, weekly checks of all charts identified by the CRTC are necessary to confirm the status of each current song.

"A music meeting here in Ottawa involves picking songs early to play as nonhits as long as possible before they hit No. 40. Chart research and sales figures are nonexistent, but, like anywhere else, it's a combination of knowing the lifegroup and using your ears to determine what will be important in the long run to the mix of the station. Once a

Continued on Page 46



North Country

Canada offers creative kinship and marketplace challenges

Viewed by many as a primarily Southern idiom, country music makes a habit of defying the stereotypes with which it is often branded. One of the testimonials to its often unexpected breadth is the significant role Canada plays in the genre. The prodigious level of talent crossing the border and heading south to Nashville has created quite a legacy.

Paul Brandt, Lisa Brokop, George Canyon, Terri Clark, Emerson Drive, Gil Grand, Carolyn Dawn Johnson, Aaron Lines, Charlie Major, Prairie Oyster, Shania Twain, The Wilkinsons and Michelle Wright are just some of the artists who have made or are making names for themselves in Music City. Conversely, that these performers choose or are forced to come to Nashville to pursue their careers speaks to the challenges posed by the Canadian marketplace.

"I certainly wanted to be successful in Canada, but I ultimately felt that if country music is where I want to be, I needed to be in Nashville," says Johnson, who left Canada for Nashville and, eventually, a recording contract with Arista/Nashville.

"In learning about the business and how much smaller the Canadian market is, I studied artists I liked. I saw a few Canadian artists come down here and be successful in both markets, and I didn't want to be just in Canada. It's hard for Canadian labels to cross artists over to the States.

I decided that if I was going to start at the bottom, I might as well start at the bottom down in Nashville."

Go South, Young Lady

The difficulty in building a career solely in Canada is largely attributable to sheer numbers. While the country boasts nine cities with populations exceeding 500,000, the U.S. has 31.

"When I go to Canada, I have to do it on a Canadian budget on a much smaller scale," Johnson says. "There's not as much money for promotion because there aren't as many people. When we tour up there, only a few markets make it feasible to take the band and bus."

Johnson says the challenge extends to American artists trying to build a following in Canada, something she saw firsthand as a fan. "Little Texas, Tim McGraw and Toby Keith played a show I went to in Vancouver, and there weren't a lot of people there," she says. "They had the arena cut down to about a quarter of

its size, and there were still quite a few empty seats. Unless you get to superstar status, there aren't a lot of places to play."

Setting up a new album in Canada, as Johnson did recently with *Dress Rehearsal*, requires just a few stops to cover the whole country — Vancouver, Edmonton, Calgary and Toronto. "The networks in those cities reach most of the smaller areas too," she says. "Everything's very spread out, which makes it hard to hit a lot of places."

This same geographic expansiveness may, however, also be part of the reason that Canada enjoys country music so much. "There are a lot of rural communities, and that lends itself to country," Johnson says. "You grow up with that music and love it. In our community, neighbors would get together every couple of months, sit around with guitars and sing old country songs. There's a great community spirit, and country music is sort of about that."

The Canadian government provides significant support to the arts through Cancon regulations on broadcasters, as well as financial assistance. Johnson has used government grants to cover video-shoot expenses in her homeland.

"It's strange, but we can do pretty decent videos for so much less money up there because you work with what you have.

"The great thing about Canada is that it supports its own product, so independents have a shot at being heard. It nourishes and allows new talent to have a place, but there is a ceiling there. You can only go so far. It also has the potential to lower the bar a bit musically, so there's a fine line. But it gives Canadians a chance to pursue their dreams, and that's a great thing."

The 10% Rule

For Nashville's labels, Canada's importance is relative. "It depends if you're talking specifically about a Canadian artist," says Arista Director/Artist Development & Marketing Cindy Mabe. "Overall, the Canadian market doesn't mean as much to most artists. You're looking at 10% of overall sales on a great launch.

"With an artist like Carolyn Dawn Johnson, Canada is a much bigger



NICHOLS MEETS THE MAN Lifelong St. Louis Cardinals fan Joe Nichols (l) probably didn't like the Boston Red Sox's recent World Series win, but he did get to meet Cards hero Stan "The Man" Musial at Game Three.

partner. They have things in place like the video assistance program at CMT that can be helpful if you meet the Cancon requirement. The Canadian Country Music Association Awards exposure is significant, both in Canada and in the States. They air on CMT.

"Carolyn's numbers are much higher. *Room With a View* saw more like 20% of her sales in Canada. *Dress Rehearsal*, because we've changed direction here and gone back into the studio, is seeing 50% of its sales from Canada, because they're still working the album."



Cindy Mabe

The RCA Label Group is also home to Aaron Lines on Arista sister BNA. "Aaron has taken advantage of the video program, too, and his Canadian sales are over 10% as well," Mabe says.

CMT Canada, though not affiliated with its state-side namesake, is a focus for Mabe when working up north. "They're in 7.8 million households, which doesn't sound like much compared to the U.S., but, of course, the population is smaller. We've worked quite closely with them on a number of specials for Carolyn. She's a household name up there, and while she's not yet one here, it's given us a plank to build on."

Ultimately, building business in Canada means hitting the road. "It's important for any artist who wants to change that 10% rule to go to Canada," Mabe says. "It's all about touring, and a lot of artists neglect that."

The Road Ahead

Tinti Moffat and Keith Miller at the William Morris Agency have a keen view of the touring market in Canada. "The interesting thing is that in order for an act to break in Cana-

da, they must have already broken in the U.S.," Miller says. "There are Canadian acts charting up there, but to have significant impact in the touring market, you have to break in the U.S. first."



Tinti Moffat

"It's harder for acts up there to get a grass-roots following," Moffat says. "Doc Walker is one act that's been touring from one side of Canada to the other, and they're slowly building to the point of being able to sell several hundred hard tickets. But an artist like The Wilkinsons, for instance, comes down here for a while and can go back to Canada and do significant business. It's a funny phenomenon."

Operating a Canadian tour can add other expenses. "The exchange rate is significant, and then you have a 7% general sales tax and 10% provisional tax, and SOCAN [performing rights] fees are variable," Miller says. "You're up at 20% or more right off the top of the box office. That can be prohibitive.

"It has to be in the long-term plan of the act to develop themselves in Canada. Sometimes you can run coast to coast, but more likely than not, if you're already out West in the States, you just skip over the border and pick up a couple of cities."

"Someone who has been very intelligent about it is Paul Brandt," Moffat says. "He launched out of the U.S. and really focused on not doing every show he was offered. He protected a lot of markets where he can now sell tickets. He's doing a sold-out theater tour coast to coast."

"Ultimately, the border is just a bit of aggravation to get across," Moffat says. "There isn't that big a difference between doing business there and doing it here."

Miller agrees, saying, "They've got terrific talent, songwriters, business-people — it's a great musical partnership between the two countries."



Carolyn Dawn Johnson



A MUSICAL VISIT Windswept Records artists Fanny Grace recently visited R&R's Nashville bureau and performed songs from their upcoming album. Seen here are (l-r) R&R Assoc. Country Editor Chuck Aly, Grassroots Promotion Managing Partner Nancy Tunick, FG's Paul Reeves and Carmen Mejia, R&R Country Editor Lon Helton and Windswept's Sarah Wood.

R&R COUNTRY TOP 50

November 12, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	WEEKS ON CHART	TOTAL PLAYS	WEEKS ON CHART	TOTAL AUD. (00)	WEEKS ON CHART	TOTAL ADDS
2	1	LONESTAR Mr. Mom (BNA)	11878	903	4314	+295	418793	30894	18 112/0
3	2	BROOKS & DUNN That's What It's All About (Arista)	11197	729	4069	+266	372673	29655	20 113/0
5	3	TOBY KEITH Stays In Mexico (DreamWorks)	10851	1173	3979	+411	342323	26561	15 113/0
4	4	GARY ALLAN Nothing On But The Radio (MCA)	10698	580	3869	+248	363015	23435	22 113/1
1	5	PHIL VASSAR In A Real Love (Arista)	10430	976	3841	-329	363825	21150	28 112/0
6	6	KENNY CHESNEY The Woman With You (BNA)	9988	464	3535	+151	334359	15365	11 113/0
8	7	TIM MCGRAW Back When (Curb)	9645	888	3332	+277	335141	26878	11 110/0
9	8	BLAKE SHELTON Some Beach (Warner Bros.)	8805	633	3122	+214	306501	28215	15 111/1
10	9	DIERKS BENTLEY How Am I Doin' (Capitol)	8067	520	3009	+131	265853	17933	26 112/0
11	10	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	6636	350	2351	+126	212113	19482	19 110/2
12	11	SHANIA TWAIN w/ BILLY CURRINGTON Party For Two (Mercury)	6529	246	2400	+110	205247	6217	10 108/2
15	12	LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	5961	380	2129	+129	193310	16720	11 108/1
14	13	SHEDAISY Come Home Soon (Lyric Street)	5879	268	2169	+166	187176	13817	19 110/3
20	14	ALAN JACKSON Monday Morning Church (Arista)	5398	1207	1942	+391	166934	37341	6 107/6
17	15	BRAD PAISLEY Mud On The Tires (Arista)	5180	555	1915	+217	166447	16356	9 108/2
21	16	REBA MCKENTRE He Gets That From Me (MCA)	4650	479	1680	+134	145166	18438	12 107/3
13	17	TRACE ADKINS Rough & Ready (Capitol)	4630	-1327	1752	-457	144584	-43315	29 107/0
19	18	BIG & RICH Holy Water (Warner Bros.)	4508	229	1621	+105	151384	8704	7 101/4
18	19	J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	4499	160	1550	+67	142506	4359	12 103/3
22	20	TRAVIS TRITT f/JOHN MELLENCAMP What Say You (Columbia)	4097	387	1443	+126	120698	10412	11 103/2
26	21	KEITH URBAN You're My Better Half (Capitol)	3760	886	1224	+200	136755	33385	4 100/8
30	22	GRETCHEN WILSON When I Think About Cheatin' (Epic)	3533	1397	1297	+490	119841	43333	4 104/11
24	23	JOSH GRACIN Nothin' To Lose (Lyric Street)	3493	303	1261	+116	112266	14357	10 95/3
25	24	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	3164	176	1044	+97	100781	6324	13 79/2
27	25	BILLY DEAN Let Them Be Little (Curb)	2613	49	1054	+33	77808	4759	10 79/4
29	26	SUGARLAND Baby Girl (Mercury)	2550	209	947	+51	79594	2210	16 73/0
28	27	KATRINA ELAM No End In Sight (Universal South)	2525	135	936	+42	75196	5649	17 85/1
33	28	RASCAL FLATTS Bless The Broken Road (Lyric Street)	2133	807	694	+258	70420	34041	3 91/22
32	29	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	2000	565	674	+156	65274	20958	4 79/10
Breaker	30	JAMIE O'NEAL Trying To Find Atlantis (Capitol)	1786	114	640	+44	51485	3930	6 72/7
23	31	MONTGOMERY GENTRY You Do Your Thing (Columbia)	1734	-1821	707	-712	42733	-56407	17 100/0
34	32	MIRANDA LAMBERT Me And Charlie Talking (Epic)	1441	175	549	+77	38193	5508	5 61/6
36	33	ANDY GRIGGS If Heaven (RCA)	1438	482	544	+213	33540	7260	4 61/4
Breaker	34	CATHERINE BRITT The Upside Of Being Down (RCA)	1124	24	458	+13	27695	1447	12 69/2
37	35	TRACY BYRD Revenge Of A Middle-Aged Woman (BNA)	1099	179	436	+54	30876	5015	5 52/5
39	36	RACHEL PROCTOR Where I Belong (BNA)	899	170	379	+37	15715	460	8 43/0
40	37	JEFF BATES Long, Slow Kisses (RCA)	881	153	350	+39	22276	4484	6 44/1
43	38	BLAINE LARSEN How Do You Get That Lonely (BNA/Giantslayer)	857	311	287	+118	25647	6180	2 35/11
47	39	CRAIG MORGAN That's What I Love About Sunday (BBR)	840	383	326	+186	25956	9907	3 65/18
38	40	SHELLY FAIRCHILD You Don't Lie Here Anymore (Columbia)	822	71	380	+20	21525	5111	5 59/3
41	41	CARDLINA RAIN I Ain't Scared (Equity Music Group)	749	48	331	+27	16087	-101	7 44/1
Debut	42	TERRI CLARK The World Needs A Drink (Mercury)	709	472	298	+226	19330	10491	1 29/23
50	43	AMY DALLEY I Would Cry (Curb)	662	256	241	+100	19473	7937	2 38/4
46	44	JULIE ROBERTS The Chance (Mercury)	653	187	253	+72	17716	5900	2 36/2
44	45	KERRY HARVICK Cowgirls (Lyric Street)	580	46	261	+19	13102	775	4 38/2
45	46	MARK CHESNUTT I'm A Saint (Vivaton)	536	56	192	+32	12432	2442	3 27/2
48	47	B. MICHAELS f/J. ANDREWS Ain't Ever Needed (B.M.B./Poor Boy)	447	15	161	-14	10231	147	4 12/0
49	48	PAT GREEN Somewhere Between Texas... (Universal/Republic/Mercury)	445	17	59	0	14471	163	3 0/0
-	49	DAVID LEE MURPHY Inspiration (Koch)	442	44	205	+27	9554	1327	2 29/5
Debut	50	JIMMY WAYNE Paper Angels (DreamWorks)	406	170	165	+65	10092	4328	1 42/14

Most Added

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
JOE NICHOLS What's A Guy Gotta Do (Universal South)	27
TERRI CLARK The World Needs A Drink (Mercury)	23
RASCAL FLATTS Bless The Broken Road (Lyric Street)	22
CRAIG MORGAN That's What I Love About Sunday (BBR)	18
TRENT WILLMON Home Sweet Holiday Inn (Columbia)	16
JIMMY WAYNE Paper Angels (DreamWorks)	14
SARA EVANS Tonight (RCA)	12
GRETCHEN WILSON When I Think About Cheatin' (Epic)	11
BLAINE LARSEN How Do You Get That Lonely (BNA/Giantslayer)	11
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	10

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GRETCHEN WILSON When I Think About Cheatin' (Epic)	+1397
ALAN JACKSON Monday Morning Church (Arista)	+1207
TOBY KEITH Stays In Mexico (DreamWorks)	+1173
LONESTAR Mr. Mom (BNA)	+903
TIM MCGRAW Back When (Curb)	+888
KEITH URBAN You're My Better Half (Capitol)	+886
RASCAL FLATTS Bless The Broken Road (Lyric Street)	+807
BROOKS & DUNN That's What It's All About (Arista)	+729
BLAKE SHELTON Some Beach (Warner Bros.)	+633
GARY ALLAN Nothing On But The Radio (MCA)	+580

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GRETCHEN WILSON When I Think About Cheatin' (Epic)	+490
TOBY KEITH Stays In Mexico (DreamWorks)	+411
ALAN JACKSON Monday Morning Church (Arista)	+391
LONESTAR Mr. Mom (BNA)	+295
TIM MCGRAW Back When (Curb)	+277
BROOKS & DUNN That's What It's All About (Arista)	+266
RASCAL FLATTS Bless The Broken Road (Lyric Street)	+258
GARY ALLAN Nothing On But The Radio (MCA)	+248
TERRI CLARK The World Needs A Drink (Mercury)	+226
BRAD PAISLEY Mud On The Tires (Arista)	+217

Breakers

JAMIE O'NEAL
Trying To Find Atlantis (Capitol)
7 Adds • Moves 31-30
CATHERINE BRITT
The Upside Of Being Down (RCA)
2 Adds • Moves 35-34

Songs ranked by total plays

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



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R&R COUNTRY TOP 50 INDICATOR

November 12, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOTAL AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	GARY ALLAN Nothing On But The Radio (MCA)	5545	187	4277	+160	129289	4652	22	113/0
3	2	LONESTAR Mr. Mom (BNA)	5525	272	4244	+183	129017	8259	18	112/0
4	3	BROOKS & DUNN That's What It's All About (Arista)	5209	36	4025	+32	120525	644	20	110/0
5	4	TOBY KEITH Stays In Mexico (DreamWorks)	5092	-15	3947	-39	117731	426	15	109/0
6	5	KENNY CHESNEY The Woman With You (BNA)	5040	249	3868	+178	117431	6265	12	113/0
2	6	PHIL VASSAR In A Real Love (Arista)	4885	-423	3746	-300	113090	-10781	29	108/0
9	7	TIM MCGRAW Back When (Curb)	4746	448	3639	+310	109586	10770	9	111/0
8	8	BLAKE SHELTON Some Beach (Warner Bros.)	4627	270	3583	+219	107134	5445	15	113/1
10	9	DIERKS BENTLEY How Am I Doin' (Capitol)	4352	183	3380	+142	99503	3514	27	112/1
7	10	GEORGE STRAIT I Hate Everything (MCA)	3951	-565	2980	-474	92309	-12656	19	101/0
12	11	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	3783	298	2874	+229	87260	6451	19	111/0
11	12	SHANIA TWAIN w/ BILLY CURRINGTON Party For Two (Mercury)	3775	131	2875	+96	87329	3344	10	111/1
13	13	SHEDAISY Come Home Soon (Lyric Street)	3279	81	2538	+72	76902	1846	19	108/0
15	14	ALAN JACKSON Monday Morning Church (Arista)	3214	367	2457	+254	74183	8400	6	110/4
14	15	LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	3125	273	2426	+208	73307	6666	11	107/4
16	16	BRAD PAISLEY Mud On The Tires (Arista)	2846	312	2212	+235	66679	7565	10	103/7
17	17	BIG & RICH Holy Water (Warner Bros.)	2695	209	2089	+166	61929	4257	8	105/1
18	18	REBA MCENTIRE He Gets That From Me (MCA)	2661	177	2091	+151	61314	4075	12	100/1
19	19	J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	2491	83	1911	+41	58135	1879	12	95/0
22	20	KEITH URBAN You're My Better Half (Capitol)	2371	539	1804	+401	54928	13343	4	103/4
20	21	TRAVIS TRITT f/JOHN MELLENCAMP What Say You (Columbia)	2209	208	1634	+120	54400	5009	10	91/3
24	22	GRETCHEN WILSON When I Think About Cheatin' (Epic)	1945	465	1494	+344	43245	12267	4	99/7
23	23	JOSH GRACIN Nothin' To Lose (Lyric Street)	1908	198	1486	+160	44375	4848	11	86/2
25	24	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	1590	148	1250	+112	33715	3710	12	81/3
26	25	SUGARLAND Baby Girl (Mercury)	1435	71	1080	+50	30743	1953	17	65/0
27	26	JAMIE O'NEAL Trying To Find Atlantis (Capitol)	1360	115	1066	+81	28806	2281	6	83/3
29	27	BILLY DEAN Let Them Be Little (Curb)	1321	247	949	+184	32087	5583	8	74/10
31	28	RASCAL FLATTS Bless The Broken Road (Lyric Street)	1309	374	1046	+296	30790	9035	3	90/18
21	29	MONTGOMERY GENTRY You Do Your Thing (Columbia)	1259	-618	929	-497	31234	-13862	18	57/0
30	30	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	1253	213	993	+161	26902	4716	4	79/8
28	31	KATRINA ELAM No End In Sight (Universal South)	1223	17	1000	+14	26697	284	16	67/1
32	32	ANDY GRIGGS If Heaven (RCA)	1112	253	889	+188	24745	6095	5	63/7
33	33	JEFF BATES Long, Slow Kisses (RCA)	828	58	694	+43	19220	1595	8	52/1
34	34	MARK CHESNUTT I'm A Saint (Vivaton)	826	101	623	+76	16415	2179	4	60/3
35	35	TRACY BYRD Revenge Of A Middle-Aged Woman (BNA)	704	45	550	+34	16333	1274	5	46/2
36	36	MIRANDA LAMBERT Me And Charlie Talking (Epic)	640	44	484	+29	14880	1104	5	44/3
37	37	SHELLY FAIRCHILD You Don't Lie Here Anymore (Columbia)	608	35	492	+28	13322	414	5	40/2
38	38	CATHERINE BRITT The Upside Of Being Down (RCA)	499	7	383	+6	11871	286	13	33/0
44	39	JIMMY WAYNE Paper Angels (DreamWorks)	483	248	379	+174	10717	6020	2	48/13
39	40	KERRY HARVICK Cowgirls (Lyric Street)	431	60	340	+29	9799	1661	5	33/0
40	41	JULIE ROBERTS The Chance (Mercury)	375	14	323	+20	7067	-91	4	30/2
47	42	CRAIG MORGAN That's What I Love About Sunday (BBR)	365	183	289	+134	8530	3918	2	36/15
Debut	43	JOE NICHOLS What's A Guy Gotta Do (Universal South)	359	269	289	+215	8228	5894	1	39/29
42	44	RACHEL PROCTOR Where I Belong (BNA)	330	46	249	+28	7934	1335	7	19/0
Debut	45	TERRI CLARK The World Needs A Drink (Mercury)	286	185	240	+150	5887	3676	1	32/19
45	46	CAROLINA RAIN I Ain't Scared (Equity Music Group)	277	57	180	+32	7414	1559	5	19/2
41	47	TRACY LAWRENCE Sawdust On Her Halo (DreamWorks)	237	-113	204	-75	6032	-2447	6	22/0
46	48	DAVID LEE MURPHY Inspiration (Koch)	234	14	202	+7	5623	355	4	19/0
48	49	SARA EVANS Tonight (RCA)	217	45	170	+49	4792	389	2	18/7
Debut	50	AMY DALLEY I Would Cry (Curb)	211	55	150	+38	4725	1562	1	20/5

113 Country reporters. Songs ranked by total plays for the airplay week of Sunday 10/31 - Saturday 11/6.

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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
JOE NICHOLS What's A Guy Gotta Do (Universal South)	29
TERRI CLARK The World Needs A Drink (Mercury)	19
RASCAL FLATTS Bless The Broken Road (Lyric Street)	18
CRAIG MORGAN That's What I Love About Sunday (BBR)	15
JIMMY WAYNE Paper Angels (DreamWorks)	13
BILLY DEAN Let Them Be Little (Curb)	10
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	8
BLAINE LARSEN How Do You Get That Lonely (BNA/Giantslayer)	8

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
KEITH URBAN You're My Better Half (Capitol)	+539
GRETCHEN WILSON When I Think About Cheatin' (Epic)	+465
TIM MCGRAW Back When (Curb)	+448
RASCAL FLATTS Bless The Broken Road (Lyric Street)	+374
ALAN JACKSON Monday Morning Church (Arista)	+367
BRAD PAISLEY Mud On The Tires (Arista)	+312
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	+298
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	+273
LONESTAR Mr. Mom (BNA)	+272
BLAKE SHELTON Some Beach (Warner Bros.)	+270

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KEITH URBAN You're My Better Half (Capitol)	+401
GRETCHEN WILSON When I Think About Cheatin' (Epic)	+344
TIM MCGRAW Back When (Curb)	+310
RASCAL FLATTS Bless The Broken Road (Lyric Street)	+296
ALAN JACKSON Monday Morning Church (Arista)	+254
BRAD PAISLEY Mud On The Tires (Arista)	+235
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	+229
BLAKE SHELTON Some Beach (Warner Bros.)	+219
JOE NICHOLS What's A Guy Gotta Do (Universal South)	+215
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	+208

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES November 12, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of November 3-9.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
GEORGE STRAIT I Hate Everything (MCA)	40.3%	74.0%	19.0%	98.3%	4.0%	1.3%
GARY ALLAN Nothing On But The Radio (MCA)	39.0%	72.5%	19.3%	97.3%	4.3%	1.3%
PHIL VASSAR In A Real Love (Arista)	37.0%	73.5%	18.5%	98.8%	4.5%	2.3%
TOBY KEITH Stays In Mexico (DreamWorks)	34.5%	68.8%	20.3%	98.3%	5.8%	3.5%
TRACE ADKINS Rough & Ready (Capitol)	1.5%	67.5%	17.0%	96.0%	1.0%	2.5%
BLAKE SHELTON Some Beach (Warner Bros.)	31.5%	66.5%	21.3%	95.3%	5.8%	1.8%
LONESTAR Mr. Mom (BNA)	29.0%	60.0%	23.3%	95.3%	9.3%	2.8%
DIERKS BENTLEY How Am I Doin' (Capitol)	28.5%	62.0%	26.8%	97.3%	6.0%	2.5%
KENNY CHESNEY The Woman With You (BNA)	25.8%	61.8%	23.3%	91.3%	4.8%	1.5%
SHEDAISY Come Home Soon (Lyric Street)	25.0%	55.3%	24.8%	90.5%	7.5%	3.0%
MONTGOMERY GENTRY You Do Your Thing (Columbia)	24.8%	59.3%	25.5%	95.5%	7.3%	3.5%
REBA MCENTIRE He Gets That From Me (MCA)	24.3%	57.3%	25.3%	93.5%	8.5%	2.5%
BROOKS & DUNN That's What It's All About (Arista)	24.0%	70.8%	19.8%	96.5%	5.0%	1.0%
ALAN JACKSON Monday Morning Church (Arista)	23.8%	55.0%	23.0%	86.3%	6.3%	2.0%
BRAD PAISLEY Mud On The Tires (Arista)	22.5%	65.5%	22.0%	91.8%	3.0%	1.3%
ANDY GRIGGS If Heaven (RCA)	21.3%	51.8%	19.3%	81.0%	8.3%	1.8%
JOSH GRACIN Nothin' To Lose (Lyric Street)	20.3%	58.5%	24.0%	90.5%	5.3%	2.8%
TIM MCGRAW Back When (Curb)	19.5%	53.0%	25.3%	88.3%	8.0%	2.0%
KATRINA ELAM No End In Sight (Universal South)	16.8%	53.3%	31.3%	91.8%	5.0%	2.3%
SHANIA TWAIN w/ BILLY CURRINGTON Party For Two (Mercury)	16.3%	43.0%	27.8%	88.5%	12.8%	5.0%
DARRYL WORLEY Awwful, Beautiful Life (DreamWorks)	15.8%	52.8%	23.3%	88.8%	10.3%	2.5%
BILLY DEAN Let Them Be Little (Curb)	15.3%	46.0%	25.3%	83.3%	9.3%	2.8%
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	15.0%	48.8%	27.3%	88.0%	8.5%	3.5%
SUGARLAND Baby Girl (Mercury)	14.5%	46.3%	28.5%	84.5%	6.8%	3.0%
JAMIE O'NEAL Trying To Find Atlantis (Capitol)	14.0%	46.8%	24.8%	85.0%	9.5%	4.0%
JIMMY BUFFETT f/ MARTINA MCBRIDE Trip Around The Sun (RCA/Mailboat)	13.3%	52.5%	30.5%	92.3%	6.0%	3.3%
PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	12.8%	52.5%	28.8%	88.8%	4.8%	2.8%
TRAVIS TRITT f/ JOHN MELLENCAMP What Say You (Columbia)	11.3%	48.5%	25.5%	86.0%	7.5%	4.5%
LEE ANN WOMACK I May Hate Myself In The Morning (MCA)	11.0%	37.5%	20.5%	72.5%	9.5%	5.0%
KEITH URBAN You're My Better Half (Capitol)	9.8%	44.5%	26.3%	81.3%	9.0%	1.5%
GRETCHEN WILSON When I Think About Cheatin' (Epic)	9.8%	38.0%	27.3%	78.8%	8.8%	4.8%
RASCAL FLATTS Bless The Broken Road (Lyric Street)	9.0%	33.5%	30.0%	73.5%	8.0%	2.0%
BIG & RICH Holy Water (Warner Bros.)	7.5%	29.5%	29.3%	77.3%	13.3%	5.3%
CATHERINE BRITT The Upside Of Being Down (RCA)	7.0%	36.0%	29.3%	83.0%	13.5%	4.3%
MIRANDA LAMBERT Me And Charlie Talking (Epic)	4.8%	25.5%	25.0%	71.0%	14.0%	6.5%

CALLOUT AMERICA® HOT SCORES

Password of the Week: Cashman.
 Question of the Week: Do you plan to watch the CMA Awards on CBS Nov. 9? Do you think moving the awards show to New York next year is a good decision?

Total
 I plan to watch: 85%
 I totally disagree: 61%
 I disagree: 8%
 Neutral: 23%
 I kind of agree: 3%
 I strongly agree: 5%

P1
 I plan to watch: 86%
 I totally disagree: 60%
 I disagree: 8%
 Neutral: 23%
 I kind of agree: 4%
 I strongly agree: 5%

P2
 I plan to watch: 81%
 I totally disagree: 65%
 I disagree: 8%
 Neutral: 24%
 I kind of agree: 0%
 I strongly agree: 3%

Male
 I plan to watch: 84%
 I totally disagree: 49%
 I disagree: 13%
 Neutral: 30%
 I kind of agree: 5%
 I strongly agree: 3%

Female
 I plan to watch: 86%
 I totally disagree: 71%
 I disagree: 4%
 Neutral: 17%
 I kind of agree: 2%
 I strongly agree: 6%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. WEST: Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..

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November 12, 2004



America's Best Testing Country Songs 12+
For The Week Ending 11/12/04

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
TIM MCGRAW Back When (Curb)	4.34	4.34	93%	12%	4.34	4.36	4.33
BLAKE SHELTON Some Beach (Warner Bros.)	4.33	4.22	95%	15%	4.42	4.33	4.48
GARY ALLAN Nothing On But The Radio (MCA)	4.33	4.25	95%	10%	4.32	4.39	4.26
KENNY CHESNEY The Woman With You (BNA)	4.24	4.11	89%	11%	4.21	4.24	4.18
SARA EVANS Suds In The Bucket (RCA)	4.19	4.16	98%	32%	4.20	4.21	4.19
KEITH URBAN You're My Better Half (Capitol)	4.19	-	55%	3%	4.16	4.28	4.06
TRACE ADKINS Rough & Ready (Capitol)	18	4.06	95%	25%	4.17	4.25	4.10
DIERKS BENTLEY How Am I Ooin' (Capitol)	4.16	4.05	93%	22%	4.15	4.15	4.15
JOSH GRACIN Nothin' To Lose (Lyric Street)	4.15	3.93	64%	8%	4.14	4.44	3.94
LONESTAR Mr. Mom (BNA)	4.14	4.13	97%	26%	4.21	4.42	4.04
ALAN JACKSON Monday Morning Church (Arista)	4.14	3.91	61%	4%	4.17	4.18	4.17
BROOKS & DUNN That's What It's All About (Arista)	4.13	4.11	97%	25%	4.16	4.09	4.21
JOE NICHOLS If Nobody Believed In You (Universal South)	4.11	4.06	96%	27%	4.17	4.16	4.18
REBA MCENTIRE He Gets That From Me (MCA)	4.08	3.88	84%	12%	4.11	4.11	4.10
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	4.08	4.03	81%	10%	4.13	4.11	4.13
GEORGE STRAIT I Hate Everything (MCA)	4.06	4.02	98%	27%	4.11	4.06	4.15
SHEDAISY Come Home Soon (Lyric Street)	4.06	3.92	90%	22%	4.03	3.98	4.06
PHIL VASSAR In A Real Love (Arista)	4.05	4.01	94%	24%	4.04	4.13	3.97
BRAD PAISLEY Mud On The Tires (Arista)	4.05	3.98	83%	8%	4.02	4.01	4.02
BILLY DEAN Let Them Be Little (Curb)	4.05	-	43%	5%	4.07	4.23	3.94
MONTGOMERY GENTRY You Do Your Thing (Columbia)	3.93	3.81	85%	18%	3.94	3.93	3.94
TOBY KEITH Stays In Mexico (DreamWorks)	3.90	3.94	98%	35%	3.91	3.96	3.86
KATRINA ELAM No End In Sight (Universal South)	3.88	3.79	54%	7%	3.87	3.89	4.01
JIMMY BUFFETT... Trip Around The Sun (RCA/Mailboat)	3.86	3.82	68%	10%	3.90	4.00	3.85
SUGARLAND Baby Girl (Mercury)	3.85	3.75	53%	8%	3.81	3.87	3.77
T. TRITT (f.j. MELLENCAMP) What Say You (Columbia)	3.84	3.71	73%	11%	3.83	3.98	3.71
PAT GREEN Don't Break My... (Universal/Republic/Mercury)	3.81	3.73	56%	9%	3.80	3.81	3.78
LEANN RIMES Nothin' 'Bout Love Makes... (Asylum/Curb)	3.75	3.74	78%	13%	3.79	3.85	3.74
BIG & RICH Holy Water (Warner Bros.)	3.73	3.59	69%	13%	3.63	3.64	3.63

Total sample size is 394 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.

The State Of Canadian....

Continued from Page 41

non-Canadian song hits No. 40, it competes for one of the current 'hit' spots and may be dropped at that point or continue as a bona fide hit.

"The most important thing for the format is to invest in the past and the present so there will be a future. The mix includes tested gold, recurrent and current hits, international and Canadian."

Hot Canadian Artists

As you might expect, Canadian Country programmers are very proud of the artists they help nurture who go on to Nashville and hit it big internationally. Campagnola gives this overview of his Country's exports: "Shania is, of course, Canadian and co-writes with Mutt. That means all her songs are Canadian content, and she's very popular with country fans.

"Carolyn Dawn Johnson is a fabulous writer and performer and super nice. Paul Brandt doesn't have a U.S. distribution deal, but nobody in Canada cares, because we have him here, and he delivers. Terri Clark still has a great relationship with Canadians coast to coast, and we're proud of her accomplishments.

"Alberta provides the most new stars for

Canadian Country. Paul, Terri and Carolyn are from there, as well as Aaron Lines, Doc Walker and newcomer Aaron Pritchett. George Canyon from Nashville Star is from the East Coast. Deric Rutman and Jason McCoy turn out great songs from the Toronto area.

"The industry is a lot stronger now than it was 10 years ago. When you look at the successes of Terri, Shania, Carolyn, Paul and Aaron on the R&R charts, it's substantial. Canada is the second-biggest contributor of artists to the Country charts."

Eno says to keep an eye on a number of north-of-the-border acts. "Doc Walker is emerging as a very hot group, with a great live show," he says. "Aaron Pritchett is Vancouver's hottest new artist rapidly gaining strong national status. Deric Rutman has written some great songs and is also moving into the spotlight as an artist.

"While Carolyn Dawn Johnson is getting lots of U.S. airplay, I feel that her incredible talent as a writer and performer hasn't yet been fully recognized. She's also a wonderful person.

"Paul Brandt is one of the nicest guys you'll ever meet. He has his own label and controls his own destiny. He is sincerely passionate about his music. He's having a ton of fun touring right now and puts on a great show, and the fans truly love him. After a good listen to Paul's stuff, U.S. programmers might find out what the Canadians fans already know."

RR CANADA COUNTRY TOP 30

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	LONESTAR Mr. Mom (BNA)	606	-15	13	19/0
2	2	TOBY KEITH Stays In Mexico (DreamWorks)	548	-42	12	19/0
3	3	GEORGE STRAIT I Hate Everything (MCA)	517	+23	17	8/0
4	4	BROOKS & DUNN That's What It's All About (Arista)	512	-26	16	19/0
5	5	SHANIA TWAIN... Party For Two (Mercury)	499	-5	8	19/0
6	6	TIM MCGRAW Back When (Curb)	485	+13	5	17/0
7	7	KENNY CHESNEY The Woman With You (BNA)	478	+19	9	19/1
8	8	GEORGE CANYON I'm Never Do... (Universal South)	475	-13	9	20/0
9	9	GARY ALLAN Nothing On But The Radio (MCA)	474	-16	14	18/0
10	10	CAROLYN D. JOHNSON Head Over High Heels (Arista)	470	+24	6	19/0
11	11	PHIL VASSAR In A Real Love (Arista)	466	+24	11	17/0
12	12	PAUL BRANDT Convoy (Orange/Universal)	404	-22	10	17/0
13	13	LEANN RIMES Nothin' 'Bout Love... (Asylum/Curb)	398	+33	6	18/0
14	14	SARA EVANS Suds In The Bucket (RCA)	379	-75	21	20/0
15	15	JOHNNY REID You Still Own Me (Open Road/Universal)	378	+36	9	19/0
16	16	BIG & RICH Holy Water (Warner Bros.)	359	+27	4	17/0
17	17	JIMMY BUFFETT... Trip Around The Sun (RCA/Mailboat)	343	-38	7	17/0
18	18	BLAKE SHELTON Some Beach (Warner Bros.)	342	+58	4	13/2
19	19	BRAD PAISLEY Mud On The Tires (Arista)	313	+32	5	15/1
20	20	DIERKS BENTLEY How Am I Ooin' (Capitol)	297	+27	9	13/0
21	21	REBA MCENTIRE He Gets That From Me (MCA)	286	+47	2	15/1
22	22	ALAN JACKSON Monday Morning Church (Arista)	279	+42	2	10/1
23	23	KEITH URBAN You're My Better Half (Capitol)	267	+98	1	10/4
24	24	J.R. VAUTOUR U Make Me Love U (Busy Music)	261	+23	4	11/0
25	25	DOC WALKER Forgive Me... (Open Road/Universal)	253	+76	1	9/3
26	26	CHRIS CUMMINGS Not Again (Warner Bros.)	253	+12	2	11/0
27	27	RASCAL FLATTS Feels Like Today (Lyric Street)	251	-83	15	18/0
28	28	KEITH URBAN Oays Go By (Capitol)	229	-67	19	20/0
29	29	LISA HEWITT One Of These Goodbyes (Independent)	226	0	3	14/3
30	30	BEVERLY MAHOOD I Like That Shirt (Spin)	218	+10	3	13/0

21 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 10/31-11/6. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♦ Indicates Cancan © 2004, R&R, Inc.

New & Active

CHELY WRIGHT Bumper Of My S.U.V. (Independent)
Total Plays: 163, Total Stations: 11, Adds: 8

RANDY TRAVIS Four Walls (Word/Warner Bros.)
Total Plays: 105, Total Stations: 24, Adds: 5

ALISON KRAUSS & UNION STATION Restless (Rounder)
Total Plays: 80, Total Stations: 15, Adds: 4

JOE NICHOLS What's A Guy Gotta Do (Universal South)
Total Plays: 54, Total Stations: 28, Adds: 27

DAVID BALL Louisiana Melody (Quarterback)
Total Plays: 43, Total Stations: 10, Adds: 0

TRENT WILLMON Home Sweet Holiday Inn (Columbia)
Total Plays: 21, Total Stations: 16, Adds: 16

SARA EVANS Tonight (RCA)
Total Plays: 19, Total Stations: 13, Adds: 12



The Gold Standard

Standard Radio's season of giving is year-round

Standard Radio is the largest privately owned broadcast company in Canada. Its parent company, Standard Broadcasting Corp., owns 51 radio stations, two TV stations and a retail-marketing-services company. It has a 40% equity interest in Sirius Canada and interests in several other media companies across Canada, including Milestone Radio, Haliburton Broadcasting Group, Martz Communications Group, 3937844 Canada, Maplecure, Milestone Media Broadcasting (Edmonton) and Puretracks/Moontaxi.

As with any corporation, Standard Broadcasting's philosophy is to be the best at what it does. President/CEO Gary Slaight has done that and more. He has built the company on a set of core values that stress the importance of helping the community by implementing "Profitable Benevolence" and supporting the Canadian music industry beyond what is required by the government.



Brian DePoe

This week I speak to two of the company's programmers, CJEZ (EZ Rock 97.3)/Toronto OM/PD Brian DePoe and CFMG (EZ Rock 104.9)/Edmonton Asst. PD Steve Moore, about Standard Radio's commitment to the community and how each radio station carries out the company's principles.

Help Thy Neighbor

Community service is something Standard Radio does not take lightly. The company pledges to share its stations' and their staffs' "success and good fortune with the communities in which they live, work and play." This is called Profitable Benevolence, a principle inspired by Allan Slaight, the founder of the company and Gary Slaight's father.

"Our company gives back to the

communities that give us so much," DePoe says. "It is our duty as corporate citizens to serve these communities. We are major corporate fundraisers. Our staff group supports the United Way in a big way. Via payroll deductions and the many fundraising events we orchestrate throughout the year, the United Way benefits enormously."

But the generosity doesn't stop at the corporate level. All Standard Radio properties are highly involved in supporting their communities. "We are also major supporters of the local Hospital for Sick Children," says DePoe. "Our radiothon of last spring, which saw all three stations from our Toronto cluster broadcasting live from the hospital, raised \$2.3 million, which is the current record for radiothons in North America."

"Recently, CJEZ, in conjunction with our sister station CKFM (Mix 99.9)/Toronto, did a promotion called the 'Million Dollar Feel-Good Giveaway,' where we gave away \$100,000 each to five people, who then each got to give an additional \$100,000 to a charity of their choice."

"This gave the winners the opportunity to donate a substantial sum of money that they otherwise might not have been able to donate. It was great radio because it became a topic of conversation. People were asking each other what charity would they choose and why. Personal stories began to surface, and, as a result, the promotion bonded us to the community."

A Win-Win Situation

Moore executed a similar promotion, coupling a money giveaway with a good deed. "For the 'Win-Win Office Challenge,' listeners had to

write down the songs we played at 9am, 2pm and 5pm," he says. "They'd listen the next morning at 7:15 to win a prize."

"For the month of September, though, our \$1,000 daily prize was awarded a little differently. The correct caller won \$500 and then told us which registered charity they would like us to donate the other \$500 to. Over the month we gave away \$20,000, half of which went to registered charities."

"CFMG is a big supporter of the renowned Stollery Children's Hospital here in Edmonton and Mothers Against Drunk Driving. We were just nominated for a CAB Gold Ribbon award for our MADD initiative and won a Crystal award for it."

"We are also gearing up for our annual Single-Parent Children's Christmas Party, where we invite 105 families who might not have a special Christmas due to financial hardship to join us for a special day of entertainment, a turkey dinner, gifts and, of course, a visit with Santa Claus. All of our staff is involved in all these initiatives."

The number of charities Standard Radio helps in Canada is staggering. The company consistently donates millions of dollars of free airtime to community and charitable organizations to promote fundraising events. In addition, Standard's studios are always accessible to local groups that need to record public service announcements.

Other charities on Standard's lengthy list include Children's Hospital of Eastern Ontario, the VGH and UBC Hospital Foundation, the Royal Alexandra Hospital in Edmonton, the Ottawa chapter of Kids Help Phone and the Down Syndrome Foundation.

National Pride

Gary Slaight's passion for Canadian talent is unmatched. He was instrumental in the creation of the National Songwriting Competition and the Homegrown Contest, in addition to the Canadian Radio Music Awards. He was named Broadcast Executive of the Year in 1992, 1993, 1996 and 1998 by *Canadian Music Week*.

His support of Canadian artists has made its way into the company's framework, and, as a result, Standard

Radio is highly involved in the government-supported FACTOR — Foundation to Assist Canadian Talent on Records — and the broadcaster-supported Star Maker Fund, organizations that give grants to Canadian artists for recording projects.

Each Standard Radio property is also dedicated to supporting Canadian artists beyond government requirements. Currently, the Canadian content, or Cancon, requirement imposed by the Canadian Radio Television & Telecommunications Council requires that 35% of radio stations' playlists be devoted to Canadian artists during heavy listening hours.

To be classified as Canadian, a song must fulfill two of the four criteria of the MAPL system: The mu-



sic is written by a Canadian, the artist is Canadian, the producer is Canadian, and the lyrics are written by a Canadian.

Some Canadian programmers look on the Cancon requirement negatively, but the Standard Radio team has always been proud to support Canadian artists. For example, CKFM and CFMG were first to get behind a new project by Canadian singer-songwriter Andy Kim, "I Forgot to Mention," which has been moving up the R&R Canada charts for weeks.

"When it comes to supporting Canadian talent, here in Edmonton we are much more aggressive about exposing their new product," Moore says. "We were pretty much the first stations in the land to add Andy Kim, Robbie Robertson, Shayne, Jacksoul, Ron Sexsmith, Shawn Smith, etc. Plus, we put the songs into higher rotations to give them more exposure."

Canadian Talent Spot Bank

Not only does Standard Radio take chances on new Canadian talent, the company also actively promotes Canadian music and really wants to see these artists succeed. "Our radio station supports Canadian talent in a number of ways," DePoe says.

"We have our Canadian talent spot



SHAVE TO SAVE Here are some of the 100 people who shaved their heads in October as part of CKFM (Mix 99.9)/Toronto's "Shave to Save" campaign, which raised more than \$230,000 for breast-cancer research and awareness.

"Our radiothon of last spring, which saw all three stations from our Toronto cluster broadcasting live from the Hospital for Sick Children, raised \$2.3 million, which is the current record for radiothons in North America."

Brian DePoe

bank, which is a corporate initiative. All of the stations in our company provide 10 spots per week from regular inventory to promote a new piece of Canadian music. The campaigns run for three or four weeks, so artists and their music get some pretty good exposure.

"We also do showcase events quite often, which give us the opportunity to invite our listeners out to meet their favorite Canadian artists and hear them perform in an intimate setting."

"This year we are also promoting a CD of all-Canadian Christmas music, with the proceeds being donated to charity. We are constantly working with the record labels, looking for ways to promote and support Canadian talent."

Gary Slaight's dedication to the Canadian music industry has not gone unnoticed. Last month it was announced that he will be inducted into the Canadian Music Hall of Fame during the Canadian Music Industry Awards in March 2005. R&R congratulates him on the honor and for building a company as giving as Standard Radio.

TALK BACK TO R&R!

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

Call me at 310-788-1663

or e-mail:

jkertes@radioandrecords.com

R&R AC TOP 30

November 12, 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	LOS LONELY BOYS Heaven (Or Music/Epic)	2259	+37	209445	23	93/2
2	2	KEITH URBAN You'll Think Of Me (Capitol)	1846	+16	145457	25	105/2
3	3	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1751	+56	124777	45	105/2
5	4	MAROON 5 This Love (Octone/J/RMG)	1607	-21	148903	29	84/2
4	5	DIDO White Flag (Arista/RMG)	1588	-43	134448	57	97/2
8	6	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	1428	+131	126568	11	94/6
6	7	MARTINA MCBRIDE This One's For The Girls (RCA)	1382	-87	112233	43	105/2
7	8	SEAL Love's Divine (Warner Bros.)	1376	+10	112005	41	97/1
11	9	PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	1367	+167	112290	9	99/7
9	10	ELTON JOHN Answer In The Sky (Universal)	1346	+73	90263	10	98/4
10	11	KIMBERLEY LOCKE 8th Wonder (Curb)	1271	+53	69178	32	92/1
13	12	HALL & DATES I'll Be Around (U-Watch)	1056	+197	93167	10	90/4
12	13	JOSH GROBAN Remember When It Rained (143/Reprise)	900	-10	72152	16	82/1
17	14	HOBBASTANK The Reason (Island/IDJMG)	755	+56	74014	21	47/3
15	15	3 DOORS DOWN Here Without You (Republic/Universal)	740	-38	74068	46	83/1
16	16	ALICIA KEYS If I Ain't Got You (J/RMG)	736	+10	49053	13	76/3
18	17	TIM MCGRAW Live Like You Were Dying (Curb)	686	+105	34037	7	76/3
20	18	MAROON 5 She Will Be Loved (Octone/J/RMG)	639	+134	109431	5	42/6
21	19	KELLY CLARKSON Breakaway (Hollywood)	539	+90	95740	8	39/8
19	20	MICHAEL MCDONALD Reach Out, I'll Be There (Motown/Universal)	534	+14	39986	6	63/1
22	21	ROD STEWART f/STEVIE WONDER What A Wonderful World (J/RMG)	489	+57	43955	3	69/5
24	22	JOHN MAYER Daughters (Aware/Columbia)	387	+97	49706	4	49/6
23	23	CELINE DION Beautiful Boy (Epic)	360	+48	50191	4	41/2
25	24	KATRINA CARLSON Drive (Kataphonic)	310	+27	13849	5	51/3
27	25	SIMPLY RED Home (Simplyred.com)	229	+21	21267	3	41/2
Debut	26	JIM BRICKMAN f/ROCH VOISINE My Love Is Here (Windham Hill/RMG)	191	+32	6154	1	34/5
26	27	NEWSONG When God Made You (Reunion)	190	-58	5441	11	34/0
28	28	CHRISTINE MCVIE Friend (Koch)	189	+13	5327	2	41/8
29	29	LIONEL RICHIE Long Long Way To Go (Island/IDJMG)	184	+18	25581	2	37/6
30	30	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	171	+5	19208	15	13/2

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 10/31-11/6. 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/IDJMG)
Total Plays: 156, Total Stations: 23, Adds: 1

SHANIA TWAIN w/ **MARK MCGRATH** Party For Two (Mercury/IDJMG)
Total Plays: 147, Total Stations: 27, Adds: 5

ANITA BAKER You're My Everything (Blue Note/Virgin)
Total Plays: 110, Total Stations: 25, Adds: 3

AMY GRANT Come Be With Me (UMe)
Total Plays: 105, Total Stations: 19, Adds: 1

RICHARD MARX Ready To Fly (Manhattan/EMC)
Total Plays: 93, Total Stations: 19, Adds: 4

QUEEN LATIFAH Hello Stranger (Vector)
Total Plays: 75, Total Stations: 16, Adds: 0

BARRY MANILOW Copacabana 2005 (Concord)
Total Plays: 74, Total Stations: 17, Adds: 2

RAY CHARLES f/**DIANA KRALL** You Don't Know Me (Concord)
Total Plays: 69, Total Stations: 20, Adds: 6

NICHOLAS JONAS Dear God (Daylight/IND/Columbia)
Total Plays: 67, Total Stations: 13, Adds: 1

DON HENLEY Searching For A Heart (Artemis)
Total Plays: 63, Total Stations: 15, Adds: 3

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JOSH GROBAN Believe (Reprise)	30
CHRISTINE MCVIE Friend (Koch)	8
KELLY CLARKSON Breakaway (Hollywood)	8
PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	7
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	6
JOHN MAYER Daughters (Aware/Columbia)	6
MAROON 5 She Will Be Loved (Octone/J/RMG)	6
LIONEL RICHIE Long Long Way To Go (Island/IDJMG)	6
RAY CHARLES f/ DIANA KRALL You Don't Know Me (Concord)	6
RUBEN STUDDARD I Need An Angel (J/RMG)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
HALL & DATES I'll Be Around (U-Watch)	+197
NORAH JONES Don't Know Why (Blue Note/Virgin)	+181
PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)	+167
MAROON 5 She Will Be Loved (Octone/J/RMG)	+134
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+131
TIM MCGRAW Live Like You Were Dying (Curb)	+105
JOHN MAYER Daughters (Aware/Columbia)	+97
KELLY CLARKSON Breakaway (Hollywood)	+90
ENRIQUE IGLESIAS Hero (Interscope)	+82
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	+77

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	1269
TRAIN Calling All Angels (Columbia)	1152
UNCLE KRACKER f/ DOBIE GRAY Drift Away (Lava)	1150
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1144
MATCHBOX TWENTY Unwell (Atlantic)	944
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	935
JOSH GROBAN You Raise Me Up (143/Reprise)	912
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	792
SANTANA f/ MICHELLE BRANCH The Game Of Love (Arista/RMG)	782
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	713
SHERYL CROW Soak Up The Sun (A&M/Interscope)	713
NORAH JONES Don't Know Why (Blue Note/Virgin)	672

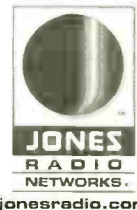
Station playlists for all R&R reporters are available on the web at www.radioandrecords.com.



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R&R HOT AC TOP 40

November 12, 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	MAROON 5 She Will Be Loved (Octone/JRMG)	3902	+102	278328	20	97/5
2	2	FINGER ELEVEN One Thing (Wind-up)	3742	+209	262143	27	93/5
3	3	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	3055	+94	181153	16	89/4
6	4	JOHN MAYER Daughters (Aware/Columbia)	3021	+419	192202	12	95/5
4	5	HOOBASTANK The Reason (Island/IDJMG)	2751	-56	183296	38	97/5
5	6	LOS LONELY BOYS Heaven (Or Music/Epic)	2637	-55	209388	34	92/5
7	7	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	2617	+134	153661	15	86/5
10	8	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	2614	+433	185324	5	96/6
9	9	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	2541	+96	160941	15	86/5
11	10	KELLY CLARKSON Breakaway (Hollywood)	2435	+318	178975	14	74/6
8	11	ASHLEE SIMPSON Pieces Of Me (Geffen)	2128	-327	142389	15	77/4
15	12	LENNY KRAVITZ Lady (Virgin)	2014	+276	135921	10	86/8
18	13	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1985	+400	121239	8	77/7
12	14	MAROON 5 This Love (Octone/JRMG)	1930	-25	140005	44	95/5
16	15	DURAN DURAN (Reach Up For The) Sunrise (Epic)	1902	+176	117444	10	87/4
14	16	SEETHER f/JAMY LEE Broken (Wind-up)	1878	+112	85885	17	71/4
17	17	SARAH MCLACHLAN World On Fire (Arista/RMG)	1628	-18	86092	16	76/4
19	18	U2 Vertigo (Interscope)	1618	+123	116843	7	69/4
22	19	HOWIE DAY Collide (Epic)	1232	+210	67045	13	59/7
20	20	KILLERS Somebody Told Me (Island/IDJMG)	1229	+191	67641	13	54/5
21	21	LOS LONELY BOYS More Than Love (Or Music/Epic)	1186	+150	62909	8	70/8
28	22	HOOBASTANK Disappear (Island/IDJMG)	743	+257	24910	3	54/12
23	23	INGRAM HILL Will I Ever Make It Home (Hollywood)	693	+137	27245	11	39/6
26	24	CALLING Anything (RCA/RMG)	640	+130	15444	5	49/7
27	25	GWEN STEFANI What You Waiting For? (Interscope)	567	+58	24274	5	29/3
30	26	KEANE Somewhere Only We Know (Interscope)	523	+88	19063	4	40/6
24	27	LINKIN PARK Breaking The Habit (Warner Bros.)	465	-55	24862	10	20/1
31	28	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	422	+29	21445	6	37/5
25	29	TEARS FOR FEARS Call Me Mellow (Universal Music)	401	-111	15593	11	33/0
34	30	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	376	+65	21170	4	9/2
29	31	DIDD Sand In My Shoes (Arista/RMG)	346	-127	6703	9	35/2
36	32	JET Look What You've Done (Atlantic)	344	+110	9801	3	29/7
35	33	LOW MILLIONS Eleanor (Manhattan/EMC)	312	+59	7825	3	28/2
Debut	34	RICHARD MARX Ready To Fly (Manhattan/EMC)	292	+162	8138	1	40/7
33	35	JOJO Leave (Get Out) (BlackGround/Universal)	280	-8	9553	12	11/1
37	36	MARC BROUSSARD Where You Are (Island/IDJMG)	275	+42	5456	3	27/1
Debut	37	NELLY f/TIM MCGRAW Over And Over (Derry/Fo' Reel/Curb/Universal)	269	+95	12645	1	10/4
39	38	MINDY SMITH Come To Jesus (Vanguard)	224	+43	5114	2	19/0
32	39	VANESSA CARLTON White Houses (A&M/Interscope)	224	-104	7418	9	21/0
Debut	40	LIVE We Deal In Dreams (Radioactive/Geffen)	215	+74	4616	1	23/6

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
ASLYN Be The Girl (Capitol)	15
HOOBASTANK Disappear (Island/IDJMG)	12
SIMPLE PLAN Welcome To My Life (Lava)	12
LEVNY KRAVITZ Lady (Virgin)	8
LOS LONELY BOYS More Than Love (Or Music/Epic)	8
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	7
HCWIE DAY Collide (Epic)	7
CALLING Anything (RCA/RMG)	7
RICHARD MARX Ready To Fly (Manhattan/EMC)	7
JET Look What You've Done (Atlantic)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	+433
JOHN MAYER Daughters (Aware/Columbia)	+419
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	+400
KELLY CLARKSON Breakaway (Hollywood)	+318
LENNY KRAVITZ Lady (Virgin)	+276
HOOBASTANK Disappear (Island/IDJMG)	+257
HOWIE DAY Collide (Epic)	+210
FINGER ELEVEN One Thing (Wind-up)	+209
KILLERS Somebody Told Me (Island/IDJMG)	+191
DURAN DURAN (Reach Up For The) Sunrise (Epic)	+176

New & Active

SIMPLE PLAN Welcome To My Life (Lava)
Total Plays: 158, Total Stations: 16, Adds: 12

FROU FROU Let Go (Geffen)
Total Plays: 155, Total Stations: 14, Adds: 1

S. TWAIN W/ M. MCGRATH Party For Two (Mercury/IDJMG)
Total Plays: 125, Total Stations: 10, Adds: 1

DIRTY VEGAS Walk Into The Sun (Capitol)
Total Plays: 114, Total Stations: 14, Adds: 1

ANNA NALICK Breathe (2am) (Columbia)
Total Plays: 98, Total Stations: 17, Adds: 6

RACHAEL YAMAGATA Worm Me Down (RCA Victor)
Total Plays: 74, Total Stations: 13, Adds: 3

ASLYN Be The Girl (Capitol)
Total Plays: 8, Total Stations: 16, Adds: 15

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

98 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/31-11/6. 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.

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America's Best Testing Hot AC Songs 12+ For The Week Ending 11/12/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 18-34, W 18-24, W 25-34. Lists top songs like Maroon 5, Switchfoot, and Kelly Clarkson.

Total sample size is 443 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).



HOT AC TOP 30



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 songs in Canada.

23 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

Reporters

Stations and their ads listed alphabetically by market

Grid of station call letters and reporter names for various markets across the US and Canada, including Atlanta, Boston, Chicago, Dallas, Denver, etc.



Monitored Reporters 113 Total Reporters

98 Total Monitored

15 Total Indicator

Did Not Report, Playlist Frozen (2): KEHK/Eugene, OR; KMKS/Anchorage, AK

November 12, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	ANITA BAKER You're My Everything (Blue Note/Virgin)	194	-5	1037	18	13/0
2	2	BONEY JAMES Here She Comes (Warner Bros.)	176	-1	1011	21	13/0
4	3	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	173	+10	1030	15	14/0
8	4	EVERETTE HARP Can You Hear Me (A440)	158	+8	833	22	15/0
5	5	KIM WATERS in Deep (Shanachie)	158	0	1119	21	15/0
7	6	SOUL BALLET Cream (215)	156	+2	930	13	14/0
3	7	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	156	-10	1218	19	13/0
6	8	MINDI ABAIR Come As You Are (GRP/VMG)	154	-4	1101	10	14/0
9	9	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	152	+7	1208	23	13/0
10	10	EUGE GROOVE XXL (Narada)	141	+1	977	6	14/0
12	11	STEVE OLIVER Chips & Salsa (Koch)	139	+2	920	16	12/0
11	12	RICHARD ELLIOT Your Secret Love (GRP/VMG)	136	-2	816	15	11/0
13	13	TIM BOWMAN Summer Groove (Liquid 8)	134	0	643	13	12/0
16	14	GARRY GOIN Don't Ask My Neighbors (Compendia)	129	+8	1160	6	10/1
18	15	GREG ADAMS Firefly (215)	121	0	871	7	12/0
17	16	GERALD ALBRIGHT To The Max (GRP/VMG)	120	-1	887	26	10/0
15	17	GRADY NICHOLS Tuesday Morning (Compendia)	118	-4	989	9	10/0
14	18	MICHAEL LINGTON Show Me (Rendezvous)	118	-6	694	29	9/0
19	19	FOURPLAY Fields Of Gold (RCA Victor)	116	+4	892	8	11/0
20	20	POSITIVE FLOW The City Streets (Shanachie)	111	0	496	6	10/0
23	21	CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)	104	-1	636	7	10/0
24	22	JEFF KASHIWA Peace Of Mind (Native Language)	103	+1	859	5	11/0
21	23	DAVE KOZ Let It Free (Capitol)	103	-4	469	6	9/0
25	24	FATBURGER Work To Do (Shanachie)	102	+1	728	6	10/0
22	25	FOURPLAY Play Around It (RCA Victor)	102	-3	538	21	9/0
26	26	MICHAEL MCDONALD Tracks Of My Tears (Motown/Universal)	100	+3	639	2	10/0
28	27	QUEEN LATIFAH California Dreamin' (Vector)	98	+3	827	3	10/0
Debut	28	RAY CHARLES f/ DIANA KRALL You Don't Know Me (Concord)	95	+9	1053	1	8/1
30	29	RAFE GOMEZ Icy (Tommy Boy)	94	+5	655	10	10/0
27	30	ERIC ESSIX Sweet Tea (Edelctic/Essential)	93	-2	912	2	9/1

18 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 10/31 - Saturday 11/6.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MICHAEL LINGTON f/CHUCK LOEB Two Of A Kind (Rendezvous)	3
JAMES VARGAS Lasting Impression (Trippin' 'N' Rhythm)	2
BRENDA RUSSELL I Know You By Heart (Narada)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOYCE COOLING Camelback (Narada)	+25
CHRIS BOTTI No Ordinary Love (Columbia)	+19
ALL-FOR-7 A Walk In Paradise (Hipohash Music)	+19
QUEEN LATIFAH Mercy, Mercy, Mercy (Vector)	+12
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	+10
RAY CHARLES f/ DIANA KRALL You Don't Know Me (Concord)	+9
BRENDA RUSSELL I Know You By Heart (Narada)	+9
MICHAEL LINGTON f/CHUCK LOEB Two Of A Kind (Rendezvous)	+9

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RAMSEY LEWIS TRIO The In Crowd (Narada)	69
JOYCE COOLING Expression (Narada)	62
PETE BELASCO Deeper (Compendia)	54
HIL ST. SOUL For The Love Of You (Shanachie)	54
PAUL BROWN 24/7 (GRP/VMG)	48
NAJEE Eye 2 Eye (N-Coded)	42
DAVE KOZ All I See Is You (Capitol)	33
MARC ANTOINE Mediterraneo (Rendezvous)	29
PAUL TAYLOR Steppin' Out (Peak)	29
KIM WATERS The Ride (Shanachie)	27
RICHARD ELLIOT Sly (GRP/VMG)	27

Reporters

Stations and their adds listed alphabetically by market

WZMR/Albany, NY* OM/PM: Kevin Callahan MD: Julia Feiner No Adds	WNUA/Chicago, IL* OM: Bob Kestle PD: Steve Siles MD: Michael L & Crosse MICHAEL LINGTON f/CHUCK LOEB	WSBZ/Ft. Walton Beach, FL PD: Mark Carter MD: Steve Edwards No Adds	KTWV/Los Angeles, CA* PD: Paul Goldstein APD/MD: Samantha Pascual NICK COLOMBE CHRIS BOTTI	WJZ/Philadelphia, PA* PD: Michael Tozzi MD: Frank Chiles MICHAEL LINGTON f/CHUCK LOEB SOUL BALLET CHRIS BOTTI SEAL	OMX Smooth Jazz/Satellite PD/MD: Jennaro Destro 1 SHARON HEADINGS 7 BEN TANKARD 8 JAMES VARGAS	KWJZ/Seattle, WA* PD: Carol Handley MD: Diana Ross FRED MARRINETHAL MICHAEL LINGTON f/CHUCK LOEB
KAJZ/Albuquerque, NM* OM: Jim Walton PD/MD: Paul Lavette JOYCE COOLING FOURPLAY CHRIS BOTTI	WNWV/Cleveland, OH* OM/PM: Bernie Kimble PD: Steve Siles 1 RAY CHARLES f/ DIANA KRALL	WTOV/Hartford, CT PD/MD: Stewart Stone 1 GARRY GOIN 1 BRENDA RUSSELL 8 GABRIELA ANDERS	WJZ/Louisville, KY* PD/MD: Gator Glass APD: Ron Fisher PAUL BROWN HALL & GATES	KYOT/Phoenix, AZ* PD: Shana Holly APD/MD: Angie Honda No Adds	Music Choice Smooth Jazz/Satellite APD: Will Kincaid MD: Gary Sessals 7 JOYCE COOLING 8 MICHAEL LINGTON f/CHUCK LOEB 4 ERIC ESSIX 3 PETE BELASCO	KCDZ/Springfield, MO OM: Jas Jones PD/MD: Courtney Hutton No Adds
KNIK/Anchorage, AK OM/PM: Aaron Wallender No Adds	KSKX/Colorado Springs, CO* PD: Steve Hibbard MD: Laurie Cobb 1 MICHAEL LINGTON f/CHUCK LOEB CHRIS BOTTI	KHJZ/Houston, TX* PD: Maxine Todd APD/MD: Greg Morgan PAUL BROWN RICHARD ELLIOT	WLVE/Miami, FL* OM: Rob Roberts PD/MD: Rich McMillan EUGE GROOVE PAUL BROWN RAY CHARLES f/ DIANA KRALL	KJZ/Reno, NV* OM: Rob Brooks PD/MD: Robert Dees No Adds	Sirius Jazz Cafe/Satellite PD: Teresa Kincaid MD: Rick Lahey No Adds	WSM/SLouis, MO* PD: David Myers No Adds
WJZZ/Atlanta, GA* PD/MD: Dave Koch No Adds	WJZ/Columbus, OH* PD/MD: Bill Harman No Adds	KPVU/Houston, TX PD: Wayne Termet No Adds	WJZ/Milwaukee, WI* PD: Stan Ahlsson MD: Steve Scott No Adds	KSSJ/Sacramento, CA* EUGE GROOVE	Sirius Jazz Cafe/Satellite PD: Teresa Kincaid MD: Rick Lahey No Adds	WSJT/Tampa, FL* PD: Ross Black MD: Kathy Curtis No Adds
WOJZ/Atlantic City, NJ* No Adds	KOAI/Dallas, TX* OM/PM: Karl Johnson MD: Mark Sanford PAUL BROWN	WYJZ/Indianapolis, IN* OM/PM: Carl Frye No Adds	KJZ/Minneapolis, MN* PD: Lauren MacLeish MD: Mike Wolf No Adds	KSBF/San Francisco, CA* PD: Michael Erickson MD: Ken Jones No Adds	XM Watercolor/Satellite PD: Sherita Celso MICHAEL LINGTON f/CHUCK LOEB JAMES VARGAS BRENDA RUSSELL	WJZW/Washington, DC* OM: Kenny King PD: Carl Anderson MD: Renee DePuy FOURPLAY
KSMJ/Bakersfield, CA* OM/PM: Chris Townshend APD: Nick Novak EUGE GROOVE	KJCD/Denver, CO* PD/MD: Michael Fischer No Adds	KJLU/Jefferson City, MO PD/MD: Dan Turner No Adds	KRVR/Modesto, CA* OM/MD: Doug Wolff PD: Jim Brym No Adds	KIFM/San Diego, CA* OM: John Dimick PD: Mike Vasquez APD/MD: Keith Cole 1 MORAN JONES 1 MICHAEL LINGTON f/CHUCK LOEB 1 ADAM & WOLF ALICIA BETS CHRIS BOTTI	*Monitored Reporters POWERED BY MEDIABASE	
WEAA/Baltimore, MO OM/PM: Mazie Jackson MD: Rayona Brown No Adds	WVMV/Detroit, MI* OM/PM: Tom Slesker MD: Sandy Hirsch DAVE KOZ MICHAEL MCDONALD	KOAS/Las Vegas, NV* PD/MD: Erik Foxz CHRIS BOTTI SWING OUT SISTER	WFSK/Nashville, TN MD: Chris Hochewitz 8 SWING OUT SISTER 4 ROY AYERS f/RYAN MADU 2 BRENDA RUSSELL 2 VORRICE	KKSF/San Francisco, CA* PD: Michael Erickson MD: Ken Jones No Adds	56 Total Reporters	
WSMJ/Baltimore, MO* PD/MD: Lori Lewis PAUL BROWN SEAL	KEZL/Fresno, CA* OM: E. Curtis Johnson PD/MD: J. Weidenheimer No Adds	KUAP/Little Rock, AR PD/MD: Michael Hellams 2 RAY CHARLES f/ DIANA KRALL	WQCD/New York, NY* No Adds	KJZY/Santa Rosa, CA* PD: Gordon Zief APD/MD: Rob Singleton 1 RAMSEY LEWIS TRIO 1 JEFF KASHIWA	38 Total Monitored	
WVSU/Birmingham, AL PD/MD: Andy Parrish MICHAEL LINGTON f/CHUCK LOEB VERNON HALL LORIE OYSESS DAVID BOSWELL	WJZ/Ft. Myers, FL* OM: Steve Amari PD: Joe Turner MD: Rami Bachman 7 PAUL BROWN 1 SEAL	KSBR/Los Angeles, CA OM/PM: Terry Wedel MD: Susan Kosabay No Adds	WLOQ/Oriando, FL* PD/MD: Brian Morgan MICHAEL LINGTON f/CHUCK LOEB	73 Total Indicator	Did Not Report, Playlist Frozen (3): DMX Jazz Vocal Blend/Satellite WJAB/Huntsville, AL WVAS/Montgomery, AL	



WQCD/New York: The Real City-Gritty

Continued from Page 1

another story. This week we pay tribute to CD101.9's by examining its fascinating history through the eyes of those who helped shape it.

The recollections in this piece were contributed by people whose tenures may have overlapped, but all their experiences are different, and some are even contradictory. I'm reminded of the 10 blind men who were asked to describe an elephant when each was touching a different part of the animal.

Present At The Birth

WQCD's first GM, Ray Gardella, approached Russ Davis, whose daily show *Jazz Flavours*, on WQXI/Atlanta, had defined Contemporary Jazz for 10 years, to program WQCD. But Davis was a music guy who wanted to be MD and on the air at WQCD, not PD.

Gardella and Tribune President Wayne Vriesman supported Davis' choice and offered the PD job to WPIX Asst. PD Wendy Leeds, who had already worked at the station for five years, through one AC format after another.

"As I had never been a program director, I was scared, nervous and, most important, excited about the opportunity and the challenge confronting me in the No. 1 market — New York City — at a station with a brand-new, unproven format," Leeds says.

"I remember numerous meetings about the call letters. We all agreed on WQCD, but some people weren't sure about the 101.9. I felt that since the CD was digital, we should have a digital frequency. Digital was the buzz and had freshness about it, so we became CD101.9."



Wendy Leeds

who created 'I Want My MTV' and the original WPIX cherubs, came onboard to create our new marketing and TV campaign," Leeds continues. "It was brilliant. He created spots featuring well-known artists like Bobby McFerrin, Kenny G and even the notably reclusive Miles Davis. They also featured an animated 'cool cat' — sometimes our on-air image. The TV campaign killed off 'PIX's old, confused image.

"The first Arbitron diaries referred to us as CD101 or CD101.9. It was unbelievable how quickly the audience responded. We heard the station everywhere — in cabs, in stores. Even people who never thought they would like jazz were listening. It seemed to catch the spirit of the city.

"The response at advertising agencies was amazing. We succeeded in capturing the attention of the all-important media buyers, even those who had never considered buying the station before. Listener feedback was awesome. The target audience readily embraced the station. Remember, this was in the pre-e-mail era, so the phones were our only true barometer

to gauge the response of the more active listeners in the audience.

"It was a true team effort between our airstaff and consultants. Even our sales and marketing staffs contributed. When I left CD101.9 we had a 2.6 12+ and about a 4.0 25-54. I feel honored to have worked at CD101.9 from its infancy. I always said that it was my other child. My daughter, Katie, is now 15, and CD101.9 is 16, and both are still thriving."

A True Team Effort

"Dale Pon, the advertising wiz

A Taste For Jazz

XM Satellite Radio Beyond Jazz PD

"After auditorium testing of music that had nothing to do with Contemporary Jazz and a series of other research projects, it was inexplicably decided that we should change the format. The Contemporary Jazz station WQCD was finished, and Smooth Jazz was born."

Russ Davis



Russ Davis

Russ Davis flashes back thoughtfully. "A call came from out of the blue in the summer 1988," he says. "It was from Ray Gardella, inviting me to join in the startup of WQCD. I was on the verge of completing 10 years programming and presenting the daily show *Jazz Flavours* for WQXI/Atlanta. Though I loved my life in Atlanta and had enjoyed an immensely successful run with the show, I had always loved the idea of living in New York.

"I suggested to Mr. Gardella that there was so much work to do to get the music right that handling the administrative duties would be a distraction. I'd been a PD and MD at previous stations, but, coupled with the fact that I was eager to get on the air, this was the correct decision, even in light of all that happened politically in the years that followed. In hindsight, I wouldn't change a thing. It was the most exciting endeavor with which I'd ever been involved.

"I began pouring songs by the hundreds into the Selector database with no research involved, except 10 years programming *Jazz Flavours*. The creative action was fast and excitingly furious. We decided to present weekend special programs to cover all the musical aspects under the jazz umbrella. Billy Robinson and fellow production wiz Mark Farrell were behind the controls of the machines that recorded and stored the history that we were making."

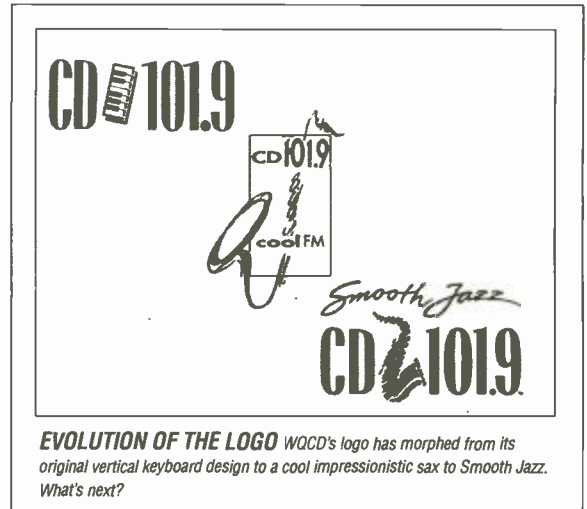
Lingering Memories

"Radio and media people from England and Japan came to visit to find out what we were doing," Davis continues. "Radio station Bay FM 78 in Tokyo hired us to create a weekly show for them, *Cool Cuts*, that ran for three years. I was living a radio programmer's dream.

"Record companies and artists who hadn't had a New York radio station since the revered WRVR left the air in 1980 flocked to the studios to bring us their music and tell us their stories. Columbia and GRP collaborated with us to produce a group of compilation CDs of the best of their most recent releases.

"I covered the Montreux and North Sea Jazz Festivals. We produced satellite broadcasts of the JVC Jazz Festivals from Houston and Atlanta live on the air, which included performances by and interviews with Miles Davis, The Yellowjackets, Spyro Gyra, Wynton Marsalis and many others.

"But the peak of it all for me, outside of doing my daily show, presenting the music and fielding calls from



EVOLUTION OF THE LOGO WQCD's logo has morphed from its original vertical keyboard design to a cool impressionistic sax to Smooth Jazz. What's next?

a thrilled audience, were the many magical interviews with almost every major artist in modern jazz: Pat Metheny, Grover Washington Jr., Antonio Carlos Jobim, Joe Zawinul, Stanley Clarke, George Duke, Al Jarreau, Stan Getz, The Yellowjackets, Spyro Gyra, Manhattan Transfer, Billy Cobham, George Benson and more than I can even remember. The memories of my conversations with these masters still linger with me.

"By the end of the first year we had surpassed the projected goal in the ratings. We were making money, the home office was happy, the audience was building rapidly, and everyone at the radio station was on the same page with a collegial attitude."

A Bright And Shining Moment

"Flush with the sweet, rarified air of success that comes with hard work and being part of a special project, the staff had no idea what was about to happen," Davis continues. "Instead of building on what we had begun, a series of consultants were brought in to 'take us to the next level.'

"After auditorium testing of music that had nothing to do with Contemporary Jazz and a series of other research projects, it was inexplicably decided that we should change the format. With the first airing of songs that tested well but fit much better on an AC station, the Contemporary Jazz station WQCD was finished, and Smooth Jazz was born.

"I was told that the audience would tell us what they wanted to hear. My answer to that is that the audience was indeed telling us every day what they wanted to hear: more of exactly what we were playing — contemporary jazz.

"I do not remember them calling or writing with requests for Bonnie Raitt, Paul Simon, Stevie Wonder and Rod Stewart. I do remember their calls and messages telling us that we were making a big mistake when we started playing those artists.

"Many systems can work if you stick with them. The Smooth Jazz version of CD101.9 worked perfectly well, as it did in many other cities,

pleasing a multitude of fans. But I can't help but speculate about what might have developed in New York and around the country if the true Contemporary Jazz format had been allowed to grow from that beautiful beginning. It was a bright and shining moment in radio history and certainly a wonderful time for me personally."

A Love Affair With Music

KTWV (The Wave)/Los Angeles morning show co-host Pat Prescott says, "I can still remember when I first heard the music. I was doing mornings at WBLS/New York and had just gotten off the air when a friend called and asked, 'Have you heard the music they're playing on WPIX?' We agreed that it must be some sort of special programming, like Lee Hamilton's 'PIX Penthouse.'

"Later that afternoon, when I got home, my friend called again and said, 'They're still doing it, and there are no commercials or DJs!' That's when I turned it on. There was a woman I'd never heard before singing a Brazilian-flavored tune — I would later find out that it was Basia.

"For the next several hours I grooved through the evening with Bob James, Grover Washington Jr., Steely Dan, Pat Metheny, Joe Sample and a host of other names I knew but hadn't heard back-to-back on the radio since that terrible day in September 1981 when they flipped the format at WRVR.

"It was November 1988 when I got the call from Wendy Leeds, who was programming what everyone now knew was CD101.9. Wendy had worked at WRKS/New York with Barry Mayo, and he suggested that she talk to me about doing middays. It was one of the most exhilarating times of my radio career. I rediscovered my love affair with music.

"Russ Davis was the creative force behind the early sound of the station; I don't think he gets enough credit for his contributions. Later, Ray White joined the staff, and, for a brief, intoxicating interval, Russ, Ray and I functioned as



Pat Prescott

Continued on Page 56

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KYOT/Phoenix
WZMR/Albany
KIFM/San Diego

WSSM/St. Louis
KBZN/Salt Lake City
WLVE/Miami
WLOO/Orlando
WDRR/Ft. Myers
KHJZ/Houston
KJZS/Reno
WNW/Cleveland
KOAS/Las Vegas
KSMJ/Bakersfield
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WYJZ/Indianapolis
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WSJT/Tampa
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WQCD/New York....

Continued from Page 54

a sort of three-headed music director — the music meetings were classic.

"When Shirley Maldonado was hired as PD, she brought in Steve Williams as Music Director. It was under Steve's aegis that the station enjoyed some of its greatest ratings success."

More Success, More Pressure

"As research and consulting began to take over and the format became less innovative and much more predictable, it also became more successful," Prescott continues. "Along with that success came the pressure to become even more competitive.

"Today's CD101.9 is quite different from the one that first caught my ear and my imagination, yet there are many wonderful experiences I'll always cherish. Like the opportunity to create special programming such as Ray White's *New Age New York* — doing the morning show with the amazingly talented Ray is another highlight of my career — Russ Davis' interview program *Words and Music* and my *In the Tradition*, a chance to share with the rest of the world the wonderful traditional jazz classics that my dad shared with me.

"And then there was the live music. There were hundreds of performances at places like the South Street Seaport, Bryant Park, Jones Beach, S.O.B.'s, the Beacon Theater and the Smooth Cruises. And who can forget the summer shows at the World Trade Center? I hosted the summer closer in August 2000, a little more than a year before the majestic towers crumbled.

"It was just five months later that I was packing to move to Los Angeles to join Dave Koz in an exciting new adventure. Truth be told, were it up to me, I would have never left. I love my life today at The Wave, but that other station, that other city and all the wonderful people I shared those 13 incredible years with will always hold a piece of my heart."

Time For A Change

In May 1990 Sirius Director of Lat-

in/Jazz/World Programming Shirley Maldonado was programming the music she loved (it was her first PD gig) at WXDJ (The Breeze) in her spiritual hometown of Miami, when suddenly everything changed. WXDJ was one of the country's first LMAs, and it was about to go Spanish-language.

"Looking for the next best thing, I pitched the open WQCD position," says Maldonado. "After one phone interview they hired Bob Linden, but by midsummer the interviews were on again. This time I was flown up to New York for a one-to-one.

"Being light on programming experience, I was a bit tentative and unsure

if this would be right for me. But after the first hour of the formal interview, I knew I could help and perhaps even make a difference. At lunch I turned the tables from an exploratory mission to pitching the gig.

"By mid-September I was in my new corner office in the New York Daiy News Building surrounded by talent I had spent many hours listening to on the radio: Pat Prescott, Ray White, Russ Davis and Holly Lewis, among others.

"The station seemed to have lost its focus over the four-year period since its sign-on, but I felt the essence was still there. It was a great place to start. Pat, Ray, Russ, Wendy Leeds and I pulled a 1,500-song library down to 900. Soon after, I hired Frank Cody and Broadcast Architecture."

A New Mix

"Frank and I had worked together at the Source, and after four years, which included launching the national *David Sanborn Jazz Show*, we went our separate ways but ended up following the same path to Contemporary Jazz and WQCD," Maldonado continues.

"We began the process of preparing for our first music test with B.A. using the innovative digital analyzer method. There was no Hooks Unlimited for Contemporary Jazz stations in early '91, so we produced the hooks ourselves.

"While going through this arduous process it became apparent why QCD had a 2.0 share. After the first night of testing and analyzing the digital data

displayed in the adjoining room monitor, I returned the following day with a new mix based on my observations from the night before. We called it the 'Maldo Mix.'

"It was the highest-testing pod of the group and became the musical prototype for the new CD101.9. Russ Davis and I pored over the results one Saturday afternoon in the 'QCD conference room and pulled it all together. We were energized. In fact, the whole station seemed to be energized.

"With the music mix taking shape and the library now down to a solid 500 or so songs, we picked up the Smooth Jazz moniker, hired a new voice, bought a jingle package that was an offshoot of the original TV campaign and developed a sound for the new 'Smooth Jazz, CD101.9.' I can still hear it in my head."

Staff Shuffle

"The next developmental phase was revisiting the talent lineup," Maldonado continues. "Pat Prescott was on from 10am-3pm at the time, and our mornings needed a lift. Mornings seemed to be one of the hot topics whenever Smooth Jazz programmers got together at conventions or events.

"From fall 1990, when our 25-54 was a paltry 3.2, we hit 5.3 in fall '93 and broke top five 25-54."

Shirley Maldonado

"Pat seemed like a natural to lead the day. She was extremely personable, lived the lifestyle of our core, understood the mechanics of good radio and was very competitive. Of course, her being a night person did not help my case in trying to convince her to make the change, but Pat eventually saw the light and took the plunge.

"Ray was the perfect followup to Pat. One of the best moments of my morning was their handoff. They al-



POSTER CHILDREN Seen here are (l-r) original WQCD MD and longtime air personality Russ Davis and midday host Pat Prescott in the studio with vocalist Vanessa Williams.

ways had chemistry on-air. Years later I was glad when Tribune finally supported their partnership in mornings.

"Afternoons belonged to Russ Davis. He shifted gears from full-time MD/part-time on-air to full-time 3-7pm. His passion for the music and skill in serving it up needed to be on New York radio full-time. Holly Lewis, with her sophisticated style and subtle delivery, stayed on as a perfect fit for night.

"The only missing piece was a research-friendly music director with a thorough knowledge of the music, a great ear and an understanding of our new direction. Steve Williams and I met when we were both on a Jukebox Jury panel. He always kept in touch, and when the opening at 'QCD presented itself, he and I opened a dialogue. It didn't take long to realize that he was the right person at the right time for the job."

Moving The Needle

"While all of this was going on in programming, down the hall our Promotion & Marketing Director, Larry Miller, was working his two super-size Rolodexes to actively get the word out on the street and develop relationships and partnerships," Maldonado continues.

"VALS research came first, Values and Lifestyle Studies, associated with Scarborough and Nielson. This helped us identify, understand and communi-

cate more effectively with our audience. Everything else followed: direct mail; a newsletter; telemarketing; database building; CD samplers; and event marketing, including our Jazz Wednesdays lunchtime broadcasts and live performances from the foot of the World Trade Center, our jazz series at the Central Park Zoo, our yearly holiday concert and food drive, our South Street Seaport Concert Series and the still-active Smooth Jazz Cruises.

"Additionally, our 24-track satellite microwave vehicle allowed us the luxury of plugging in to clubs around town and broadcasting full sets live on-air. My two favorite live shows were both from the Blue Note: one

with George Benson and his big band — a mind-blowing set — and the other from the very talented and gracious Grover Washington Jr.

"CD101.9 was cooking. We felt it inside and out. Our PIs were solid and passionate, but ratings growth was slow, inching along. We knew a substantial marketing campaign would make a difference, and when our new GM, Maureen Lesourd, came onboard, she made it happen.

"A colorful and sharp subway and bus-shelter campaign hit the streets of New York, and the station popped. For me, the cycle was complete. From fall 1990, when our 25-54 was a paltry 3.2, we hit 5.3 in fall '93 and broke top five 25-54.

"It was bittersweet when I left soon after but absolutely a great run nonetheless. Looking back, it couldn't have happened any other way."

The Corner Office

KRTH/Los Angeles VP/GM Maureen Lesourd relishes her memories of the time she spent as VP/GM at WQCD. "Wow, CD101.9!" she says.

"That was quite a ride in a short period of time. What fun we had.

"CD101.9 was nearly 2 years old when I joined as GM after managing WRQX/Washington for five years. New York was home for me, and I remember listening to the station during my Friday-night trips up the New Jersey Turnpike from DC. As a result, I had

a really good handle on the station, its audience and its competition before landing there.

"Ray Gardella, the GM who launched WQCD as 'Cool Jazz,' had assembled a really fine staff. The jocks were special — talented, incredibly passionate and knowledgeable about the product. Pat Prescott and Russ Davis both had Jazz experience, and Ray White, one of the smoothest voices around, was well known in New York from his Rock days at WNEW-FM. They made up our primetime lineup, and Steve Williams did an outstanding job as Music Director. I learned the format from them.



Shirley Maldonado



Maureen Lesourd



CRUISIN' AND GROOVIN' WQCD's Smooth Cruises around Manhattan have been a main event for years, and listeners aren't the only ones who love them. In the photo on the left Luther Vandross is in ecstasy. In the photo on the right, Jon Lucien watches as Pat Metheny plays air guitar.

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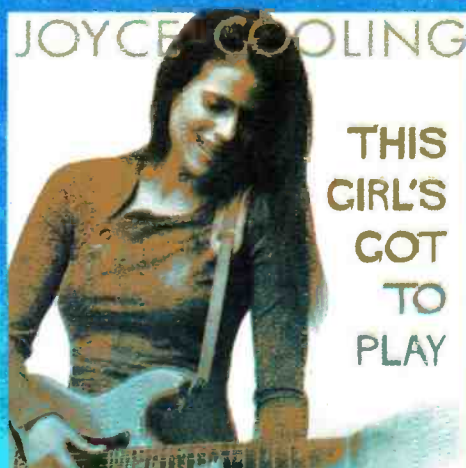
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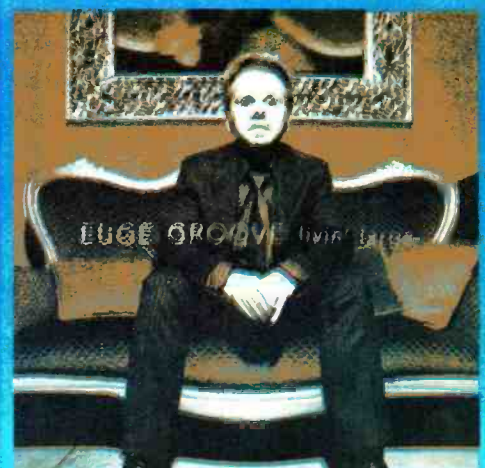


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WQCD/New York....

Continued from Page 58

"One cold December night I watched Diana Krall from backstage at the Palladium, singing and playing with exquisite care and beauty at one of our annual Christmas benefit shows. I then had the privilege to walk on to that same stage and thank the audience for their wonderful generosity.

"And I'll never forget how proud I felt during our noontime live concert series, mingling with the crowd of well-dressed downtown office workers, listening to great music echoing off majestic tall buildings. They were the most majestic of all, of course: the twin towers of the World Trade Center.

"Life seemed a little simpler and a little sweeter in those days, but as I write, I realize that I collected some of the most amazing memories from a career — or from a lifetime — during my short time there. It's easy for me to remember, with great fondness, CD101.9, WQCD/New York."

A Dizzying Swirl

This part of the WQCD story begins between a Mercedes Benz and a Greyhound bus in the vicinity of Exit 14 on the New Jersey Turnpike on Monday, Sept. 14, 1992. "The four New York-bound lanes were the world's largest parking lot, and although I had left Washington, DC at 6am, a trip that normally takes, at most, four hours was approaching six hours," Steve Williams says.

"It had been that way for 10 miles, and although I could see the World Trade Center towers on the horizon, there was a major accident a couple of exits ahead, and it looked as if I was going to be a little late for the first day of what would become a remarkable six-year stay with one of the world's great radio stations.

"About an hour later, inside the New York Daily News Building on 42nd Street between 2nd and 3rd Avenues, I was walking through the door of WQCD. Inside were the smiling, inquiring faces of staff members who knew all too well what I was about to find out: The station was every bit as transient as a subway turnstile.

"A dizzying swirl of bright format ideas had crossed her threshold since William G. H. Finch, a renowned engineer who was issued a patent for the first color fax machine in the late '30s, moved the FM signal he was given in 1940 from 95.7 to 99.7 to 101.9. In time, a station that was one of this country's

original 15 commercial FMs would be jokingly referred to as the signal with the 'format du jour' — you needed a scorecard to keep up with the changes over the years.

"By the time I arrived 'QCD had just celebrated its fourth anniversary, and the great expectations that motivated its most recent incarnation were now tinged with doubt and impatience. It seemed 101.9's future could be painfully similar to its checkered past."

Turbulence Personified

Williams continues, "After several weeks and my first, somewhat urgent discussion about 'QCD's recent history and ratings potential with GM Ray Guardella and PD Shirley Maldonado, I summoned my optimism, participated in the layered process of improving our fortunes and found a private island behind my computer, CD player and healthy stacks of new music.

"On a typical day I'd come in at 9am, and, between the occasional meetings and visits from artists and record reps, I'd go into a trance — or transcendental — state until the light in my window turned dark. At that point I'd look up from scheduling music to check the time and, whew, the clock would say 9, or even 10pm. I was as close to blissful paradise as any mortal could ever hope to be.

"Meantime, the drama outside my office was turbulence personified, as was the world turning outside the station's door. Bill Clinton was making his ascent to the office where he would sign into law the Telecom Act that would break the mold and leave an indelible scar on 'QCD and our industry as a whole.

"In Brooklyn, a quarter mile from my home, men were planning to blow up the World Trade Center, the site of numerous memorable station events. In just a few months we would watch from our windows the horrific results of their plans, and, ironically, one of the people watching with me on that snowy day in February '93 was our LSM, who would lose her husband in the WTC tragedy of Sept. 11, 2001.

"And then there were the jazz musicians coming of age with the urban pop sensibilities that made them catalysts for change and, thus, the marquee names of today. Richard Elliot, Chuck Loeb, Kirk Whalum, Norman Brown, Boney James, Rick Braun and Peter White were all, along with many other notables, heard on CD101.9 for the first time during this period.

"Coincidentally, in dance clubs all over Europe 20-something DJs and nightlife devotees, in the throes of a renewed appreciation for jazz, were giving new life to the funky classics of the '50s and '60s. US3's 'Cantaloup,' a clever update of Herbie Hancock's early '60s Blue Note recording 'Cantaloupe Island,' was also played for the first time on CD101.9. These seemingly disparate occurrences, thousands of miles apart, played a seminal role in the future expansion and success of this format."

Strikingly New

"With that perspective, we're ready to deconstruct the significance of these important pages from 'QCD's history," Williams continues. "I recall a time when, because of the aforementioned unfulfilled expectations, the eyes and ears of the market and the format at large were on CD101.9. The ensuing intense pressure brought out the absolute best in the entire staff, who responded by digging deep to find as much information and exceptional music as possible and presenting a sound that was strikingly new for the format as a whole.

"Front and center were pragmatic programming and good old-fashioned common sense, which helped to reinvent the commercial viability of Jazz radio. We were also just in time to take advantage of a sharp decline in the ratings performance of the Beautiful Music format that had enjoyed top-tier status across the nation for a number of years prior. Now, thanks to shifting demographics and Jazz radio, what the operators of those stations were hearing was anything but beautiful; it was more like a death march.

"Added to the mix were a couple world-class marketing plans to launch and reinforce our position created by Dale Pon and Russ King. These included state-of-the-art TV and outdoor ads. There was also groundbreaking market research and, most important, the exquisite contributions of the world's greatest musicians, who were establishing their direction and re-establishing the music's top-of-mind presence in popular culture, something that hadn't been done since swing was king.

"I'll never forget being energized by the incredible performances and the flood of data that came with the access to resources that our status in the industry provided, i.e., being one of the first in a new generation of commercial Jazz outlets, being in a major market and being owned by Tribune, a major media corporation."

The Birth Of Smooth Jazz

"In effect, we were a laboratory, experimenting with the collection of fresh ideas and methods that would later form what had yet to be called Smooth Jazz," Williams continues. "Indeed, the anecdotal info gathered at the time gave birth to that term.

"More tellingly, mainstream companies such as FMR, Eagle and Cody/Leach — soon to be known as Broadcast Architecture — had just begun the first intensive demographic studies of Jazz radio. CD101.9 was, in many cas-



REUNITED Four old friends and former CD101.9 staff members got together recently to sing "Thanks for the Memories." Seen here (l-r) are XM Satellite Radio Beyond Jazz PD Russ Davis, KTWW/Los Angeles morning co-host Pat Prescott, KKSF/San Francisco afternoon personality Ray White and WRKS/New York Production Director Billy Robinson.

es, the first station in the country to see and implement the results of this inaugural look into the minds of Jazz radio fans.

"The constant stream of enlightening revelations coming out of New York caught the industry's imagination. Between 1992 and 1996 more stations adopted jazz as a mission than at any other time in the format's history. We were also acutely aware of the fact that many of these stations and the entire community of record labels used 'QCD's accomplishments as the benchmark for their strategies, because the companies doing our research, heavily influenced by what they learned in New York, had significant impact on many of their clients across the country.

"Just as important was the confluence of experienced radio professionals who had uncommonly keen instincts for radio, the music, the city and the people in it. The only New York team better were the Yankees, who were just beginning their most recent era of championship play. To a person, we were jazz fans beginning to figure out how to use our broadcasting expertise to expand the reach of the music we loved.

"In the end, though, the music is the star of this story. It was the soundtrack of our lives and kept time with the changes brought on by research, marketing, promotion and the proliferation of a Smooth Jazz consensus as more and more markets took on the format, most notably urban centers like Cincinnati, Cleveland, Denver, Dallas, Norfolk, New Orleans, Phoenix and Pittsburgh, all in rapid succession."

City-Gritty

Williams continues, "This city-gritty influence that found its way into the work of musicians and radio programmers reached critical mass when a group of British musicians released what is arguably the most important contemporary jazz record since 'Mr. Magic.' Once again, CD101.9 and I were right there.

"Rewind to 1996 and a view of Russ Davis walking into my office with a reputation for being someone who had an ear to — and under — the ground and an uncanny ability for locating outstanding music. In his right hand was a DAT filled with

tunes from a number of artists who had a club vibe here and in Europe but no radio airplay.

"He gave a little background on the pieces and insisted I pay close attention to the tracks by a group called Down To The Bone. 'Brooklyn Heights' and 'Staten Island Groove' were the titles. MD Rick Laboy and I took Russ' advice, and within a couple of days 'Brooklyn Heights' was on the air and ringing the phones non-stop. It wasn't just listeners calling: Half the inquiries were from record stores who were deluged by customer requests. It was beyond exciting.

"To make matters more intriguing, DTTB were an enigma wrapped in a mystery. Who were they? Where'd they come from? Without fail, in places where people knew I worked for 'QCD, someone would ask the question 'What's up with this group Down To The Bone?' I went to the record store, but they didn't have it."

"Well, that was because the CD, *From Manhattan to Staten*, hadn't been released in the U.S. and there were no plans to do so, although the band, who were just as surprised by the response as we were, rushed to make the CD available in a few weeks. Until then, listeners, 'QCD personnel and programmers from stations around the country begged me to make cassette copies of the tracks.

"One night in a neighborhood bar and grill I noticed 'Brooklyn Heights' on the jukebox. Totally out of control! The avalanche of emotion created by those two tracks was unprecedented for Jazz radio, and it set the table for the grungy, rhythmic, R&B influences so prevalent in the smooth jazz of today.

"There were other notable moments during my tenure, like our first top five Arbitron or the time we surpassed the 1-million-listeners plateau or seeing our outdoor ads in the subway for the first time. There was also the day I became PD of 'QCD in October '96.

"I could go on for pages, but words will never adequately express the sense of pride, honor and accomplishment I feel in having had the opportunity to work with so many exceptional human beings and along the way being able to contribute to something that meant so much to so many."



Steve Williams

"The only New York team better were the Yankees. To a person, we were jazz fans beginning to figure out how to use our broadcasting expertise to expand the reach of the music we loved."

Steve Williams

wayman tisdale hang time

CONGRATULATIONS WAYMAN TISDALE "AIN'T NO STOPPIN' US NOW"

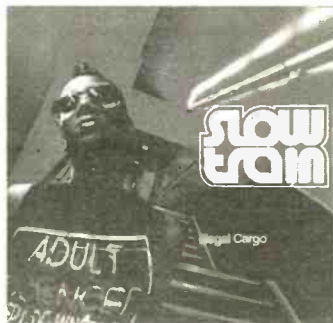


HAPPY SWEET SIXTEEN CD 101.9!



RAFE GOMEZ "Icy"

from the album
"The Groove Boutique"



SLOW TRAIN SOUL "Naturally"

from the album "Illegal Cargo"

HAPPY ANNIVERSARY! And Congratulations on being
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Hazel, and the Tommy Boy Family!



CONGRATULATIONS WQCD!

16 YEARS....

...and more innovative than ever!
Keep setting the standard!

*"Happy Sweet 16! Thanks for keeping
my world smooth and soulful."*

--Pete Belasco

Watch for Pete's next single, "Hurry Hurry"
shipping December 10th, for adds January 10th.



COMPENDIA RECORDS

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	792	+14	89166	21	35/0
3	2	BONEY JAMES Here She Comes (Warner Bros.)	763	-1	94531	22	37/0
1	3	GERALD ALBRIGHT To The Max (GRP/VMG)	736	-52	82146	26	38/0
5	4	RICHARD ELLIOT Your Secret Love (GRP/VMG)	679	+2	76563	16	36/1
4	5	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	662	-27	87689	24	35/0
8	6	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	548	+8	47805	27	33/0
6	7	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	543	-5	51477	15	35/0
7	8	CHRIS BOTTI Back Into My Heart (Columbia)	521	-20	66331	27	37/0
9	9	ANITA BAKER You're My Everything (Blue Note/Virgin)	501	-18	59889	19	36/0
12	10	SOUL BALLET Cream (215)	492	+28	69385	12	36/1
11	11	QUEEN LATIFAH California Dreamin' (Vector)	485	+21	51103	4	35/0
13	12	TIM BOWMAN Summer Groove (Liquid B)	480	+20	57155	14	34/0
15	13	MARION MEADOWS Sweet Grapes (Heads Up)	442	+24	68810	19	32/0
14	14	MINOJ ABAIR Come As You Are (GRP/VMG)	442	-4	57529	11	38/0
10	15	MICHAEL LINGTON Show Me (Rendezvous)	428	-57	53293	31	35/0
16	16	NICK COLIONNE It's Been Too Long (3 Keys Music)	393	+5	47976	20	33/1
18	17	KIM WATERS In Deep (Shanachie)	383	+26	47080	18	29/0
17	18	MICHAEL McDONALD Tracks Of My Tears (Motown/Universal)	374	+7	31477	5	29/1
19	19	PETER WHITE How Does It Feel (Columbia)	340	+15	41648	11	31/0
20	20	DAVE KOZ Let It Free (Capitol)	311	+25	27641	4	29/1
21	21	HALL & OATES Love TKO (U-Watch)	253	-17	16815	9	20/1
22	22	EUGE GROOVE XXL (Narada)	247	+20	24891	4	27/3
27	23	GREG ADAMS Firefly (215)	209	+15	28023	6	18/0
26	24	RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)	203	+4	13702	4	16/2
25	25	PIECES OF A DREAM It's Go Time (Heads Up)	200	0	15463	10	18/0
24	26	RENEE OLSTEAD A Love That Will Last (143/Reprise)	174	-27	9980	16	17/0
29	27	PAUL BROWN Moment By Moment (GRP/VMG)	173	+3	34000	7	23/7
30	28	CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)	170	+4	7239	10	15/0
28	29	STEVE OLIVER Chips & Salsa (Koch)	167	-15	8963	12	18/0
Debut	30	EVERETTE HARP Can You Hear Me (A440)	124	+8	8745	1	12/0

38 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 10/31-11/6. 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

FOURPLAY Fields Of Gold (RCA Victor)
Total Plays: 119, Total Stations: 15, Adds: 2

FATTBURGER Work To Do (Shanachie)
Total Plays: 78, Total Stations: 8, Adds: 0

RAFE GOMEZ Icy (Tommy Boy)
Total Plays: 69, Total Stations: 7, Adds: 0

ALICIA KEYS If I Ain't Got You (J/RMG)
Total Plays: 68, Total Stations: 6, Adds: 2

HALL & OATES I'll Be Around (U-Watch)
Total Plays: 60, Total Stations: 4, Adds: 0

GRADY NICHOLS Tuesday Morning (Compendia)
Total Plays: 59, Total Stations: 4, Adds: 0

DIDO White Flag (Arista/RMG)
Total Plays: 49, Total Stations: 4, Adds: 0

NOVECENTO f/STANLEY JORDAN Easy Love (Favored Nations)
Total Plays: 44, Total Stations: 4, Adds: 0

BRENDA RUSSELL I Know You By Heart (Narada)
Total Plays: 42, Total Stations: 4, Adds: 0

CHRIS BOTTI No Ordinary Love (Columbia)
Total Plays: 38, Total Stations: 10, Adds: 6

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
PAUL BROWN Moment By Moment (GRP/VMG)	7
CHRIS BOTTI No Ordinary Love (Columbia)	6
MICHAEL LINGTON f/CHUCK LOEB Two Of A Kind (Rendezvous)	6
EUGE GROOVE XXL (Narada)	3
SEAL Walk On By (Warner Bros.)	3
RAY CHARLES f/DIANA KRALL You Don't Know Me (Concord)	2
FOURPLAY Fields Of Gold (RCA Victor)	2
ALICIA KEYS If I Ain't Got You (J/RMG)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY G. Malibu Dreams (Arista)	+30
SOUL BALLET Cream (215)	+28
KIM WATERS In Deep (Shanachie)	+26
DAVE KOZ Let It Free (Capitol)	+25
CHRIS BOTTI No Ordinary Love (Columbia)	+25
MARION MEADOWS Sweet Grapes (Heads Up)	+24
SWING OUT SISTER Love Won't Let You Down (Shanachie)	+24
DAVE KOZ & BRIAN CULBERTSON If Only For One Night (Capitol)	+24

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOYCE COOLING Expression (Narada)	299
MARC ANTOINE Mediterraneo (Rendezvous)	296
SEAL Love's Divine (Warner Bros.)	293
PAUL TAYLOR Steppin' Out (Peak)	282
DAVE KOZ All I See Is You (Capitol)	278
PAUL BROWN 24/7 (GRP/VMG)	256
DAN SIEGEL In Your Eyes (Native Language)	227
RICK BRAUN Daddy-O (Warner Bros.)	219
NICK COLIONNE High Flyin' (3 Keys Music)	209
PETER WHITE Talkin' Bout Love (Columbia)	204
RICHARD SMITH Sing A Song (A440)	200
PRAFUL Sigh (Rendezvous)	195
PATTI LABELLE New Day (Def Soul/DJMG)	195
RAMSEY LEWIS TRIO The In Crowd (Narada)	187
EUGE GROOVE Livin' Large (Narada)	182

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

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The Rap On Rock In Canada

A top PD and record promoter talk about rock in the Great White North

This week we turn our attention to our friends north of the border. Canada has become a hotbed of great rock talent over the last few years, led by the likes of Nickelback and Sum 41 and new artists like Three Days Grace and Thornley. I recently spoke to two of Canada's top tastemakers and got their takes on several topics, including the hot new bands coming out of Canada and the radio stations here in the States that are influential for programmers north of the border.

My conversation with CFOX/Vancouver, BC PD Chris "Dunner" Duncombe and MapleMusic Director/National Promotion Sam DeAngelis was both enlightening and lively and shows how well the radio and record communities up north work together to promote everything Canadian.

R&R: Can one of you officially explain the Canadian content policy you have in place in Canada?

CD: As far as radio goes in Canada, we have to play 35% Canadian music from 6am to midnight weekly,

from Sunday to Saturday. We also have to play 35% Canadian music from 6am to 6pm Monday through Friday. You have two different measurements. This assures that radio stations are not burying Canadian music at lower listening periods, like nights or weekends, and that the music is well spaced.

SD: What constitutes a Canadian song is four different elements, called MAPL, which stands for music, artist, production and lyrics. Two of these four must be Canadian for a song to be considered Canadian content.

CD: Canadian records also carry a MAPL symbol, which is blacked-out or whited-out, depending on how it qualifies.

R&R: What are your feelings about having to adhere to these restrictions?

CD: On a programming level, it's always going to appear as a restraint, but a big part of what we do at CFOX is breaking Canadian bands, so I don't know that it's necessarily a stumbling

block for us. The hardest part for radio programmers is testing the music. The Canadian records are typically not going to be your top testers.

If you're being asked to put out a product to your audience but you have to put in these songs because of a government regulation, it makes things a little more difficult. We're actually lucky to be in a great time in Canada right now for new, young artists. We're getting some great records that are competing with our American counterparts.

SD: Five to 10 years ago, when the Cancon mandate was at 30%, or even 25%, it was a real challenge for radio, because bands were being played that, quite frankly, didn't belong on the air. Nowadays there's such an influx of amazing young Canadian artists who've broken through and signed directly out of the U.S. Canadian music was at a premium years ago, but now it is pretty much all there.

R&R: Looking at Canada's Rock top 30 chart, I see several Canadian artists mixed in with international artists. Then there are Canadian artists like Nickelback and Thornley who have done quite well on the American charts. What is it that separates bands like these from great new Canadian bands like Boy who aren't signed in the States?

SD: I don't know what it is that makes some bands go and some not. A lot of managers here in Canada are telling their bands not to sign to a Canadian label and to sign directly to a U.S. label. I guess perception begets reality. In their view, if radio has a band on their desk that is signed directly out of the U.S. and is top 20 at Active Rock and a band that hasn't been signed in the U.S., the band with the more North American profile will do better than the one that only has a Canadian story attached to it.

CD: If I sign a Canadian record deal, I'm no further ahead in terms of what happens to my career when I get

to an international level or hit gold or platinum in Canada. I think it's better to deal with all this at the outset, when you're getting all those extra territories right out of the gate.

R&R: Let's talk about Boy for a bit. This is a great-sounding CD. It has a lot of the same feel as Jet's first release, along with a dash of great acoustic stuff. It's very retro but still contemporary-sounding, with influences like The Who, The Rolling Stones, Pink Floyd and even The Byrds. How is it working for you, Dunner?

CD: I was a big fan of this right out of the box. I even liked their last record. If there's one thing that a label like MapleMusic does well, it is find solid songwriters who are going to have long careers, and Boy is definitely no exception. This record is unstoppable, and only the first piece of it is out now. A lot of people believe in this record, and that's why they're committing airtime to it.

SD: Boy is essentially singer-guitarist Stephen Kozmeniuk, who is from Whitehorse, Yukon. He's formed a band with different players. The first album, *French Diplomacy*, was basically just Stephen recording in his bedroom on his

computer. It was never supposed to see the light of day but was a real critical darling. When the demos of this latest album, *Every Page You Turn*, were ready, MapleMusic GM Kim Cooke fell in love with them, and we signed the band. We're trying to create a story in Canada with the intention of licensing the album to the U.S. and the rest of the world. That process is already in place, and I don't doubt there'll be several bites.

R&R: Tell me a little about CFOX.

CD: CFOX is a station that's had 30 years in the Vancouver market and is probably one of the best known, along with CFNY/Toronto, for being a tastemaker station in Canada. Right now it's kind of a modern/Active Rock hybrid. We'll mix AC/DC with Jet and Audioslave with Van Halen. It's got a real cool playlist, and our mandate is to also try to break Canadian bands.

SD: Because the Rock panel is so small in Canada, with 25 reporters,



Chris Duncombe



Sam DeAngelis

"Managers here in Canada are telling their bands to not sign to a Canadian label and to sign directly to a U.S. label."

Sam DeAngelis

many of the stations are hybrids of several formats. It's sometimes difficult to launch a track. A lot of labels rely on stations like CFOX, CFNY and a handful of others to get things going for certain types of bands. They are the tastemakers and leaders and the stations that will take a shot with something they believe in. That's becoming rare in Canada. Thank goodness for stations like CFOX that aren't handcuffed to a chart and are willing to take chances on new music if they deem it worthy.



R&R: What radio stations in the States do you pay attention to?

CD: In the states I watch KROQ/Los Angeles, the battle between KNDD (The End) and KRQQ (K-Rock) in Seattle, WNNX (99X)/Atlanta, WBCN/Boston, WKQX (Q101)/Chicago and WAAF/Boston.

R&R: Any closing thoughts you'd like to pass on to your friends in the States?

CD: Tell your American friends about great Canadian artist like Sam Roberts and Billy Talent. It's such a great time for Canadian music. Cancon is not at the top of my mind because I'm more excited about having too many Canadian priorities for the first time in a long time.

SD: For American labels, hire an A&R guy whose big mandate is Canada. Get your A&R guys up here, because there's lots of great new music going on.

"We're getting some great records that are competing with our American counterparts."

Chris Duncombe



OH, BOY! Boy's first single in Canada, "Same Old Song," on MapleMusic, is a bona fide top 10 hit on R&R Canada's Rock top 30, reaching No. 7 with bullet at press time.

What Makes A Song Canadian?

The Canadian content (Cancon) rules are explained below.

1. Four elements — music, artist, producer and lyrics (referred to as the MAPL system) — are used to determine whether a song qualifies as Canadian. At least two of the four MAPL elements must have been contributed by a Canadian for the song to be considered Canadian content.
2. All radio stations must ensure that 35% of their popular musical selections are Canadian every week, from Sunday to Saturday, 6am-midnight.
3. Commercial radio stations must also ensure that 35% of the musical selections they air between 6am and 6pm Monday through Friday are Canadian.

R&R ACTIVE ROCK TOP 50

November 12, 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)	1843	-102	98292	18	58/0
3	2	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1775	+90	82953	15	59/0
2	3	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1695	-26	76011	16	57/0
4	4	BREAKING BENJAMIN So Cold (Hollywood)	1687	+72	85323	29	58/0
5	5	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	1453	+124	60858	23	55/0
6	6	GREEN DAY American Idiot (Reprise)	1236	-90	57213	14	52/0
7	7	U2 Vertigo (Interscope)	1208	+63	53503	7	46/1
8	8	CROSSFADE Cold (Columbia)	1087	-49	48745	41	54/0
9	9	SILVERTIDE Ain't Comin' Home (J/RMG)	1074	+61	41410	15	55/0
10	10	NICKELBACK Because Of You (Roadrunner/IDJMG)	943	-4	41029	10	51/1
15	11	SKINDRED Nobody (Lava)	904	+77	30971	16	55/0
13	12	SLIPKNOT Duality (Roadrunner/IDJMG)	880	-46	44614	30	54/0
11	13	THREE DAYS GRACE Just Like You (Jive/Zomba)	875	-64	50697	32	54/0
19	14	THREE DAYS GRACE Home (Jive/Zomba)	855	+140	27136	6	55/0
14	15	GODSMACK f(DROPBOX) Touche (Republic/Universal)	838	-84	40896	17	46/0
20	16	COLLECTIVE SOUL Counting The Days (EJ Music Group)	811	+121	36122	8	50/3
22	17	SHINEDOWN Burning Bright (Atlantic)	770	+103	29451	6	51/4
17	18	MARILYN MANSON Personal Jesus (Nothing/Interscope)	760	-19	26749	11	50/0
23	19	SLIPKNOT Vermilion (Roadrunner/IDJMG)	731	+95	22766	5	51/1
18	20	KENNY WAYNE SHEPHERD Alive (Reprise)	724	-4	29115	12	49/0
21	21	DROWNING POOL Love And War (Wind-up)	705	+29	22171	12	47/1
24	22	A PERFECT CIRCLE Imagine (Virgin)	677	+97	21609	6	38/0
26	23	SALIVA Razor's Edge (Island/IDJMG)	643	+104	23019	5	49/2
12	24	KORN Word Up (Epic)	633	-305	21646	13	43/0
25	25	MEGADETH Die Dead Enough (Sanctuary/SRG)	596	+43	25403	15	37/0
29	26	CROSSFADE So Far Away (Columbia)	592	+86	20161	4	50/0
27	27	SEVENDUST Face To Face (TVT)	585	+59	15415	6	45/1
34	28	KORN Another Brick In The Wall (Epic)	539	+219	32706	4	43/13
30	29	KILLSWITCH ENGAGE The End Of Heartache (Roadrunner/IDJMG)	517	+45	13981	13	42/2
33	30	EARSHOT Someone (Warner Bros.)	502	+93	12435	5	47/2
31	31	INSTRUCTION Breakdown (Geffen)	473	+42	12472	13	44/1
35	32	EXIES Ugly (Virgin)	404	+87	10195	4	43/6
32	33	SUM 41 We're All To Blame (Island/IDJMG)	372	-38	8352	9	28/1
49	34	PAPA ROACH Scars (Geffen)	333	+195	11304	2	46/5
37	35	SUBMERSED Hollow (Wind-up)	332	+53	5909	7	32/1
36	36	SPIDERBAIT Black Betty (Interscope)	310	+18	11987	10	27/2
45	37	GREEN DAY Boulevard Of Broken Dreams (Reprise)	309	+143	14617	2	36/21
39	38	JET Look What You've Done (Atlantic)	299	+43	15395	4	25/2
48	39	NONPOINT In The Air Tonight (Lava)	270	+121	6520	2	26/4
50	40	LOSTPROPHETS I Don't Know (Columbia)	240	+104	6439	2	32/5
38	41	A PERFECT CIRCLE Blue (Virgin)	209	-52	13318	15	19/0
40	42	USED Take It Away (Reprise)	203	-31	3025	10	20/0
42	43	DAMAGEPLAN Pride (Elektra/Atlantic)	191	-22	6913	18	14/0
43	44	MAGNA-FI Down In It (Aezra)	170	-13	6135	8	20/1
47	45	HOOBASTANK Disappear (Island/IDJMG)	169	+19	4762	2	15/0
46	46	ATOMSHIP Withered (Wind-up)	161	+5	2190	3	17/0
41	47	HELMET See You Dead (Interscope)	154	-76	5128	13	21/0
44	48	SKILLET Open Wounds (Ardent/Lava)	147	-20	4366	7	16/0
Debut	49	SHADOWS FALL What Drives The Weak (Century Media)	145	+64	3943	1	22/4
Debut	50	LAMB OF GOD Laid To Rest (Prosthetic/Epic)	137	+25	4407	1	16/1

60 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/31-11/6. 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.rroads.com

ARTIST TITLE LABEL(S)	ADDS
GREEN DAY Boulevard Of Broken Dreams (Reprise)	21
KORN Another Brick In The Wall (Epic)	13
ALTER BRIDGE Find The Real (Wind-up)	10
EXIES Ugly (Virgin)	6
PAPA ROACH Scars (Geffen)	5
LOSTPROPHETS I Don't Know (Columbia)	5
SHINEDOWN Burning Bright (Atlantic)	4
NONPOINT In The Air Tonight (Lava)	4
SHADOWS FALL What Drives The Weak (Century Media)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KORN Another Brick In The Wall (Epic)	+219
PAPA ROACH Scars (Geffen)	+195
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+143
THREE DAYS GRACE Home (Jive/Zomba)	+140
FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	+124
COLLECTIVE SOUL Counting The Days (EJ Music Group)	+121
NONPOINT In The Air Tonight (Lava)	+121
SALIVA Razor's Edge (Island/IDJMG)	+104
LOSTPROPHETS I Don't Know (Columbia)	+104
SHINEDOWN Burning Bright (Atlantic)	+103

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK Breaking The Habit (Warner Bros.)	716
VELVET REVOLVER Slither (RCA/RMG)	563
JET Cold Hard Bitch (Atlantic)	492
ALTER BRIDGE Open Your Eyes (Wind-up)	477
LINKIN PARK Lying From You (Warner Bros.)	454
NICKELBACK Figured You Out (Roadrunner/IDJMG)	441
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	427
SHINEDOWN 45 (Atlantic)	385
GODSMACK Re-Align (Republic/Universal)	374
LINKIN PARK Numb (Warner Bros.)	349

New & Active

JIMMY EAT WORLD Pain (Interscope)
Total Plays: 136, Total Stations: 6, Adds: 0
CANDIRIA Down (Type A)
Total Plays: 102, Total Stations: 12, Adds: 1
NONPOINT The Truth (Lava)
Total Plays: 78, Total Stations: 6, Adds: 0
ALTER BRIDGE Find The Real (Wind-up)
Total Plays: 74, Total Stations: 15, Adds: 10
THORNLEY Easy Comes (Roadrunner/IDJMG)
Total Plays: 51, Total Stations: 11, Adds: 1

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



Boy "Same Old Song" R & R Canada Rock: 7 - 6

"This record is unstoppable and 'Same Old Song' is just the beginning"
Chris "Dunner" Duncombe - PD/CFOX Vancouver

"If 'Same Old Song' is any indication of things to come, we'll be talking about Boy for quite some time."
Ben Jeffery - MD/APD/CJAY Calgary

www.boytheband.com
www.maplemusicrecordings.com

November 12, 2004

RateTheMusic.com
BY MEDIABASE

America's Best Testing Active Rock Songs
12 + For The Week Ending 11/12/04

Artist Title (Label)	TW	LW	Famil.	Burn	M 18-34	M 18-24	M 25-34
BREAKING BENJAMIN So Cold (Hollywood)	4.33	4.51	98%	15%	4.29	4.44	4.06
CROSSFADE Cold (Columbia)	4.27	4.30	89%	14%	4.21	4.24	4.16
PAPA ROACH Getting Away With Murder (Geffen)	4.22	4.27	96%	17%	4.12	4.07	4.20
THREE DAYS GRACE Just Like You (Live/Zomba)	4.18	4.25	97%	29%	4.01	3.96	4.08
THREE DAYS GRACE Home (Live/Zomba)	4.17	4.29	74%	7%	4.05	4.16	3.86
SLIPKNOT Duality (Roadrunner/DJMG)	4.14	4.20	91%	21%	4.25	4.24	4.27
CHEVELLE Vitamin R (Leading Us Along) (Epic)	4.14	4.20	88%	15%	4.10	4.29	3.82
SEVENDUST Face To Face (TVT)	4.11	4.03	58%	5%	4.33	4.33	4.33
SLIPKNOT Vermilion (Roadrunner/DJMG)	4.10	3.96	59%	7%	4.14	4.06	4.25
LINKIN PARK Breaking The Habit (Warner Bros.)	4.09	4.16	99%	40%	3.88	3.77	4.04
DROWNING POOL Love And War (Wind-up)	3.99	3.96	65%	7%	3.97	3.96	3.97
SHINEDOWN Burning Bright (Atlantic)	3.95	-	54%	7%	3.94	4.02	3.82
GODSMACK #DROPOX Touche (Republic/Universal)	3.91	3.95	78%	16%	3.98	3.77	4.27
CROSSFADE So Far Away (Columbia)	3.91	-	58%	7%	3.78	3.83	3.72
VELVET REVOLVER Fall To Pieces (RCA/RMG)	3.90	3.88	94%	23%	3.82	3.76	3.90
KORN Word Up (Epic)	3.88	3.95	93%	21%	3.81	3.79	3.84
NICKELBACK Because Of You (Roadrunner/DJMG)	3.85	3.72	76%	15%	3.78	3.67	3.93
FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	3.85	3.92	69%	14%	3.84	3.91	3.73
KILLSWITCH ENGAGE The End Of... (Roadrunner/DJMG)	3.83	-	42%	6%	3.88	4.06	3.66
A PERFECT CIRCLE Imagine (Virgin)	3.81	3.84	68%	12%	3.74	3.96	3.42
GREEN DAY American Idiot (Reprise)	3.79	3.79	96%	31%	3.55	3.55	3.55
COLLECTIVE SOUL Counting The Days (E! Music Group)	3.70	-	51%	8%	3.64	3.67	3.62
MARILYN MANSON Personal Jesus (Nothing/Interscope)	3.62	3.64	81%	21%	3.61	3.41	3.89
MEGADETH Die Dead Enough (Sanctuary/SRG)	3.61	3.63	48%	9%	3.57	3.43	3.75
ALTER BRIDGE Open Your Eyes (Wind-up)	3.58	3.58	86%	29%	3.38	3.28	3.53
SKINDRED Nobody (Lava)	3.54	3.58	61%	17%	3.66	3.68	3.64
SILVERTIDE Ain't Comin' Home (J/RMG)	3.43	-	47%	12%	3.42	3.44	3.41
KENNY WAYNE SHEPHERD Alive (Reprise)	3.38	3.34	58%	17%	3.33	3.28	3.39

Total sample size is 418 respondents. Total average favorability estimates are based on a scale of 1-5, (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn sample 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 818-377-5306. 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 Vertigo (Interscope)	715	+12	7	25/0
2	2	VELVET REVOLVER Fall To Pieces (RCA/RMG)	647	+11	12	24/0
3	3	ALTER BRIDGE Open Your Eyes (Wind-up)	584	+1	16	21/0
4	4	COLLECTIVE SOUL Counting The Days (E! Music Group)	500	+54	6	17/0
5	5	THORNLEY Come Again (Roadrunner/DJMG)	406	-6	12	21/0
7	6	BOY Same Old Song (MapleMusic/Universal)	405	+42	8	22/1
8	7	JIMMY EAT WORLD Pain (Interscope)	404	+48	9	18/1
6	8	TEA PARTY The Writings On The Wall (EMI Music Canada)	354	-21	15	22/0
21	9	GREEN DAY Boulevard Of Broken Dreams (Reprise)	333	+123	1	12/2
9	10	GREEN DAY American Idiot (Reprise)	322	-33	14	20/0
12	11	PAPA ROACH Getting Away With Murder (Geffen)	301	+25	10	14/0
10	12	LINKIN PARK Breaking The Habit (Warner Bros.)	267	-34	20	18/0
14	13	NICKELBACK Because Of You (Roadrunner/DJMG)	259	-10	7	15/0
18	14	PROJET ORANGE Tell All... (Vik/BMG Music Canada)	258	+26	5	12/0
15	15	SUM 41 We're All To Blame (Island/DJMG)	257	-2	10	2/0
13	16	JET Rollover D.J. (Atlantic)	247	-26	16	15/0
17	17	TRAGICALLY HIP It Can't Be... (Zoo/Reprise)	242	+6	12	15/0
16	18	BRYAN ADAMS Open Road (Universal)	211	-34	13	15/0
19	19	BREAKING BENJAMIN So Cold (Hollywood)	199	-21	9	13/0
23	20	MATTHEW GOOD It's Been... (Universal Music Canada)	189	+18	4	8/1
20	21	FRANZ FERDINAND Take Me Out (Domino/Epic)	18	-36	10	17/0
26	22	SILVERTIDE Ain't Comin' Home (J/RMG)	177	+24	3	10/1
Debut	23	TEA PARTY Stargazer (EMI Music Canada)	161	+60	1	9/5
27	24	TREWS Fleeting Trust (Sony Music Canada)	158	+15	2	5/2
24	25	JOHN MELLENCAMP Walk Tall (Island/DJMG)	154	-8	8	11/0
25	26	CHEVELLE Vitamin R (Leading Us Along) (Epic)	149	-11	9	10/0
Debut	27	KILLERS Mr. Brightside (Island/DJMG)	145	+29	1	6/3
28	28	STABLO Everybody (Virgin Music Canada)	140	+9	19	9/0
Debut	29	KORN Word Up (Epic)	127	+14	1	8/0
Debut	30	THREE DAYS GRACE Wake Up (Live/Zomba)	118	+30	1	5/1

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 10/31-11/6. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. * Indicates Canon © 2004, R&R, Inc.

Reporters

Stations and their adds listed alphabetically by market

KEY/Albany, TX Onc: James Coan PMD: Frank Paine L1: COUNTRY L2: ROCK L3: GOSPEL L4: GOSPEL L5: GOSPEL	WRVR/Chattanooga, TN* Onc: Eric Van Dyke PMD: Bruce L1: COUNTRY L2: COUNTRY L3: COUNTRY L4: COUNTRY L5: COUNTRY	KRBR/Dallas Onc: Mark Fletcher PMD: D-Back L1: COUNTRY L2: COUNTRY L3: COUNTRY L4: COUNTRY L5: COUNTRY	WTPY/Greenville, SC* Onc: Mark Fletcher PMD: James Taylor L1: COUNTRY L2: COUNTRY L3: COUNTRY L4: COUNTRY L5: COUNTRY	KCZD/Amston, OK PMD: Dan "Older" Brown Onc: David Combs L1: COUNTRY L2: COUNTRY L3: COUNTRY L4: COUNTRY L5: COUNTRY	WLZR/Milwaukee, WI* PMD: Sean Elliott Onc: Marissa Miles No Adds	KUPD/Phoenix, AZ* PMD: J.J. Jeffries Onc: Larry McFalls L1: COUNTRY L2: COUNTRY L3: COUNTRY L4: COUNTRY L5: COUNTRY	WRHZ/Shelbyville, WI Onc: Brad Jordan PMD: Brian Medina No Adds	WXTB/Tampa, FL* Onc: Brad Jordan PMD: Brian Medina No Adds
WGB/Albany, NY* PMD: Dan Walker L1: COUNTRY L2: COUNTRY	WZZM/Chicago, IL* PMD: Bill Gamble Onc: Steve Lavy PMD: James VanHouten No Adds	WGBF/Evansville, IN Onc: Mike Sanders PMD: Stacy Nick L1: COUNTRY L2: COUNTRY	WDCM/Hagerstown Onc: Rick Alexander PMD: Mike Heider Onc: Susan Galan L1: COUNTRY L2: COUNTRY	WZZL/Longwood, KY* Onc: Robert Lindsay PMD: Andrew Fisher L1: COUNTRY L2: COUNTRY L3: COUNTRY	KOOR/Monroeville, MN* Onc: Dave Hoffman PMD: Wade Linder L1: COUNTRY L2: COUNTRY L3: COUNTRY L4: COUNTRY	WLP/Grand Coteau, LA* Onc: Dave Lavoie PMD: Steve Lavoie L1: COUNTRY L2: COUNTRY L3: COUNTRY	WLTX/Spartanburg, WA* PMD: Barry Benson Onc: Mike Campbell L1: COUNTRY L2: COUNTRY	KCRX/Tri-Cities, WA PMD: Carl Carter Onc: Stacy Shobe L1: PAPA ROACH
KCRK/Ansonia, TX PMD: Eric Slayter L1: COUNTRY L2: COUNTRY L3: COUNTRY	KROR/Chicago, CA Onc: Ron Woodard PMD: Dale Santoval No Adds	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WDCM/Hagerstown Onc: Rick Alexander PMD: Mike Heider Onc: Susan Galan L1: COUNTRY L2: COUNTRY	KRZL/Lincoln, NE Onc: Jim Deal PMD: Tim Sheridan L1: COUNTRY L2: COUNTRY L3: COUNTRY	KMPQ/Modesto, CA* Onc: Mike Miller PMD: Jack Payer Onc: Matt Foley L1: COUNTRY L2: COUNTRY L3: COUNTRY	KDOT/Reno, NV* Onc: Jim MacLean PMD: Adam Johnson L1: COUNTRY L2: COUNTRY	WLX/Springfield, MA* PMD: Neal Wray Onc: Stacy Podulsky L1: COUNTRY L2: COUNTRY	KCRX/Tri-Cities, WA PMD: Carl Carter Onc: Stacy Shobe L1: PAPA ROACH
WWWX/Appleton, WI* PMD: Guy Dark L1: COUNTRY	XLD/Colorado Springs, CO* Onc: Rick West PMD: Steve Ford L1: COUNTRY L2: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WCCC/Hartford, CT* PMD: Brian Williams Onc: Mike Karoly L1: COUNTRY L2: COUNTRY	KRZL/Lincoln, NE Onc: Jim Deal PMD: Tim Sheridan L1: COUNTRY L2: COUNTRY L3: COUNTRY	WRAT/Monroeville, NJ* Onc: Carl Crill PMD: Robby Lane L1: COUNTRY L2: COUNTRY	WKQZ/Saginaw, MI* PMD: Jerry Tarrants Onc: Bruce Lucas L1: COUNTRY L2: COUNTRY	KZRO/Springfield, MO Onc: Brad Hanson PMD: Adam Johnson No Adds	WBSA/Wilkes Barre, PA* Onc: John Foley PMD: Chris Loyal Onc: James Mackay L1: COUNTRY L2: COUNTRY
WCHZ/Augusta, GA* Onc: Harley Dreyer PMD: Glenn Williams L1: COUNTRY L2: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	KJBE/Little Rock, AR* Onc: Tom West PMD: Mike West L1: COUNTRY L2: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY
KOOL/Bakersfield, CA* PMD: John Boyce Onc: Al Pines L1: COUNTRY L2: COUNTRY	KVBB/Columbia, MO PMD: Brad Savage L1: COUNTRY L2: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY
KRAB/Bakersfield, CA* PMD: Bruce Francis L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY	WVON/Grand Rapids, MI* Onc: Jay Patrick PMD: Brian Williams L1: COUNTRY L2: COUNTRY L3: COUNTRY
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KEVIN STAPLEFORD
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Canadian Border Radio: A Tale Of Two Cities

CIMX (89X)/Detroit vs. WBTZ (The Buzz) Burlington, VT

Oh, the irony! Two stations on opposite sides of the Canadian border are each broadcasting into throbbing major metros in their counterpart's country. Emanating from the seemingly innocent confines of Windsor, Ontario, CIMX (89X) impacts Detroit, while WBTZ (The Buzz)/Burlington, VT transmits into just about every snooty cafe and salon in Montreal. Throw in the content regulations of the Canadian Radio Television & Telecommunications Commission (or the lack thereof), and you've got yourself quite a story. So let's get on with it already.

The Detroit River runs between Canada and the U.S. of A., splitting one major metropolitan area into two self-contained pieces. On the northern edge you've got Windsor, Ontario, which bills itself as "Canada's southernmost destination." On the other bank sits Detroit, Rock City, home of Bob Seger, Motown and the infamous Jacobs brothers. The denizens of these parallel border towns share more than just an unnatural love of hockey; they also share CIMX (89X).

"We pretty much sit right in the middle of the river and serve both sides of the border," says CIMX PD Murray Brookshaw. "It works because Detroit music tastes are the same as Windsor music tastes. It's almost like Windsor is another suburb of Detroit; it's very different from other parts of Canada. I lived in Halifax, Nova Scotia for 12 years. It's 100% Canadian. The difference is that Windsor is influenced by the U.S. a lot."

In case you were wondering, Mr. Brookshaw is himself 100% Canadian, hailing from St. Mary's, Ontario. Although he programs and broadcasts from the CIMX studios in Windsor, the bulk of his audience is made up of Americans. What's more, being an international kind of guy, Murray attends music meetings in one country and promotion meetings in another.

It Gets Weirder....

That's not the weirdest part of the story though. To be sure, 89X is heard by an overwhelming number of Americans, but the station is governed by the Canadian Radio Television & Telecommunications Commission. This directly impacts the 89X sound, because the CRTC regulates a heck of a lot more than de-

terminology standards, a la the FCC (see sidebar).

Specifically, Canadian stations are required to devote 35% of their programming to Canadian artists, although the outlets in Windsor were granted an exemption whereby they are only required to play 20%.

"That's a fair percentage," Brookshaw says. "The CRTC decided that we had a special situation here, being so close to a major American city. In order for us to compete, we needed to be an exempt market, because there are 55 FM signals that come into Windsor from the States.

"If we had to play 35% Canadian music, we would need to find something else to do with the signal, because it would be impossible to survive in the face of all the Detroit competition. The CRTC knew that we had to be on an equal footing, and now we are."

Local Focus

Brookshaw points out that 89X would probably meet these special CRTC content requirements organically, since Canadian artists are consistently in demand. "We're supposed to be local and to focus on our own market," he says. "We're recognizing what's going on in Windsor and Detroit, and the content requirements are easy for us to meet, because that's how things are in the market anyway.

"It's an established fact that Canadian music has been a big part of this market for a long time. Because of that, we start a lot of records that ultimately get played all over the United States, like Finger Eleven and Three Days Grace.

"We consider ourselves a conduit to the U.S. market for a lot of the young

alternative bands. We were playing Three Days Grace long before there was any hint of it happening nationally. Our MD, Fat Matt, does a great job of keeping his finger on the pulse of the Canadian music scene. He played it on his show, *Canadian Exports* [Sunday 9-10pm], and we all liked it. We tested it right away, and it took off from there.

"If we had to play 35% Canadian music, we would need to find something else to do with the signal, because we could not survive with that in the face of all the Detroit competition."

Murray Brookshaw

"Just like everybody else, we try to provide the best possible radio station that we can with the cards we're dealt. We have to be creative and find the hits. The bottom line is that we're a music station, and the music has a common bond between the two cities."

And Then There's Vermont

What Windsor is to Detroit, Burlington is to Montreal. Located on the Eastern shore of Lake Champlain between the Adirondack and Green Mountains, the Vermont enclave calls itself one of America's most livable cities. Matt Grasso, OM of WBTZ, simply calls it home.

"We're 30 miles from the border of Quebec," he says. "I can be in Canada in half an hour, and there's no buffer at all; it's immediately France. When you cross the border, you hit farm country, and right after that you're in the suburbs of Montreal, a city of 3 million people.

"Montreal is actually on an island;

Airplay Regulation In The Great White North

Why it pays to be Canadian

When it comes to content regulation, the FCC has got nothing on the Canadian Radio Television & Telecommunications Commission. In fact, when Canadian broadcasters hear us complain about FCC interference, they probably think that we're a bunch of big, fat babies. To find out why, read on.

Charged with regulating and supervising Canadian broadcasting and telecommunications, the CRTC is an independent public authority governed by the Broadcasting Act of 1991 and the Telecommunications Act of 1993.

The official CRTC mandate is to ensure that programming in the Canadian broadcasting system reflects Canadian creativity and talent. What the heck does all this actually mean? We've got four words for you: required Canadian content levels. Our northern brethren are required by law to play a certain amount of music from Canadian artists.

As the CRTC says, "Canadian content is the cornerstone of Canada's Broadcasting Act ... [and] has helped to ensure the development and presence of Canadian content in our broadcasting system through its various policies and regulations. Culturally, Canadian programs and music give voice to Canadians, to their talent and shared experiences."

If you're a Canadian artist, this is a good thing. Broadcasters, meanwhile (as you can see from this week's column), have a variety of opinions. What's not up for debate is that 35% of all musical selections on nonexempt Canadian radio stations must have been written or performed by Canadians.

you have to go over a bridge to get to it. It's a beautiful international city where everything is 30% off because of the exchange rate. I've been to places like Paris and Madrid, and Montreal is more like Madrid than Boston. It's very international, very upscale, so it's a major destination for the people in Burlington."

For those keeping score, Burlington is American market 139, but The Buzz averages a cume of well over 200,000 when you count Montreal (although Arbitron doesn't). "It's pretty odd," says Grasso. "My Asst. PD, Kevin Mays, used to be at WFNX/Boston. He came to Vermont to get a higher cume than he had in a top 10 market.

"That's why we get treated differently than other American markets of our size. We're treated by the U.S. labels as a much bigger station than our market rank says we are, even though the locals in New England don't get any payoff from the fact that we're so big in Canada."

I'm Afraid Of Americans

Even though The Buzz is a big deal in Canada, it doesn't have to play by the CRTC's rules. At the end of the day, after all, it's as American as stations in Dallas and Houston. In fact, the way Grasso sees it, the content rules protect his station from Alternative encroachment in Montreal.

"There have been attempts at that," he says. "Up until Jan. 4, 2004, there was a French-speaking Alternative station, but 35% of their music had to be from Canadian artists. You're gonna have to play two songs from Sum 41 and two from Our Lady Peace ev-

ery hour of every day or you'd end up playing Rush.

"That's pretty much what happened with them. You'd hear System Of A Down into Rage Against The Machine into Rush. Listeners should be able to understand your station within every three-song set. If you're forced to throw in Alanis Morissette or Rush every quarter-hour because of content rules, you're fighting an uphill battle."

Still, Grasso believes that the playing field in Burlington-Montreal is completely even, thank you very much. "There are places in downtown Montreal where our signal is not great," he says. "I would love to do something about that immediately, but I can't get a translator or a repeater or anything done in Canada because the Canadian government thinks that I'm taking money out of Canadian pockets.

"So, while we have an advantage in that we don't have to deal with Canadian content, they can do a million other things that I can't, and that's fair.

"We 100% focus on Burlington, and the people in Canada love us because we're a good station. It's funny, because sometimes the record labels tell us that we should play certain acts because they're supposedly big in Canada. But I know that Canadian stations are sort of forced to play a lot of those bands. It's crazy! Why would I play a record that other guys are forced to play? The difference between Quebec and Vancouver is like the difference between Quebec and Morocco — they're totally different."



Murray Brookshaw



Matt Grasso

November 12, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	U2 Vertigo (Interscope)	2349	+23	180299	7	72/0
2	2	JIMMY EAT WORLD Pain (Interscope)	2250	+96	165133	11	74/0
3	3	GREEN DAY American Idiot (Reprise)	1783	-316	140219	14	69/0
5	4	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1771	+28	106668	15	63/1
4	5	PAPA ROACH Getting Away With Murder (Geffen)	1763	-35	97591	17	54/0
10	6	GREEN DAY Boulevard Of Broken Dreams (Reprise)	1761	+420	140943	7	73/5
7	7	CROSSFADE Cold (Columbia)	1731	+81	83088	25	55/0
6	8	BREAKING BENJAMIN So Cold (Hollywood)	1601	-65	94687	28	59/0
8	9	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1500	-92	103976	17	59/0
9	10	LINKIN PARK Breaking The Habit (Warner Bros.)	1363	-179	98710	23	66/0
11	11	SUM 41 We're All To Blame (Island/IDJMG)	1326	-1	73778	11	65/0
12	12	MODEST MOUSE Ocean Breathes Salty (Epic)	1310	+41	71427	13	57/1
13	13	THREE DAYS GRACE Just Like You (Jive/Zomba)	1165	-66	89498	32	53/0
15	14	KILLERS Somebody Told Me (Island/IDJMG)	1159	-21	115525	27	52/0
14	15	USED Take It Away (Reprise)	1159	-34	45508	11	63/0
18	16	KILLERS Mr. Brightside (Island/IDJMG)	1124	+111	77168	7	56/4
16	17	CAKE No Phone (Columbia)	1110	+8	47850	11	54/0
17	18	SNOW PATROL Run (A&M/Interscope)	1008	-38	58437	16	50/0
20	19	INTERPOL Slow Hands (Matador)	982	+111	76324	12	47/2
21	20	JET Look What You've Done (Atlantic)	967	+132	72803	5	58/3
25	21	MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	867	+129	69779	6	51/3
26	22	FRANZ FERDINANO This Fire (Domino/Epic)	848	+125	61051	5	51/4
29	23	MARILYN MANSON Personal Jesus (Nothing/Interscope)	847	+157	60557	10	48/7
22	24	MUSE Hysteria (EastWest/Warner Bros.)	844	+31	34923	12	51/2
28	25	THREE DAYS GRACE Home (Jive/Zomba)	807	+92	30012	5	52/4
27	26	SOCIAL DISTORTION Reach For The Sky (Time Bomb)	783	+65	58622	10	35/0
32	27	MUSIC Breakin' (Capitol)	712	+120	43901	4	52/3
24	28	SKINDRED Nobody (Lava)	682	-89	26324	15	40/0
30	29	A PERFECT CIRCLE Imagine (Virgin)	672	+68	36862	6	43/2
23	30	KORN Word Up (Epic)	628	-183	29715	14	44/0
34	31	SLIPKNOT Vermilion (Roadrunner/IDJMG)	582	+90	22067	4	40/2
31	32	DONNAS Fall Behind Me (Lookout!/Atlantic)	578	-24	25209	8	38/0
40	33	HOBBASTANK Disappear (Island/IDJMG)	531	+192	33909	2	35/4
50	34	PAPA ROACH Scars (Geffen)	518	+275	48522	2	52/10
36	35	SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	483	+33	15977	3	34/1
Debut	36	LOSTPROPHETS I Don't Know (Columbia)	450	+232	13887	1	47/9
33	37	TAKING BACK SUNDAY A Decade Under the Influence (Victory)	438	-67	39256	20	37/0
37	38	KEANE Somewhere Only We Know (Interscope)	435	-7	27229	7	25/2
35	39	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	386	-73	16181	18	22/0
39	40	EXPLOSION Here I Am (Tarantula/Virgin)	376	+3	11080	9	28/0
44	41	BEASTIE BOYS Right Right Now Now (Capitol)	329	+47	16612	2	20/0
41	42	ODGS DIE IN HOT CARS I Love You 'Cause I Have To (V2)	319	-6	8578	4	25/1
46	43	LAZYBOY Underwear Goes Inside The Pants (Universal)	302	+39	12831	2	13/0
45	44	SEVENDUST Face To Face (TVT)	295	+28	10246	3	18/1
-	45	RISE AGAINST Give It All (Geffen)	279	+38	8077	2	24/3
38	46	NICKELBACK Because Of You (Roadrunner/IDJMG)	276	-101	9146	7	21/0
47	47	YELLOWCARD Only One (Capitol)	263	+6	17545	20	14/0
48	48	RIDDLIN' KIDS Stop The World (Afore/Columbia)	262	+2	9007	6	20/0
42	49	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	260	-45	15607	20	20/0
Debut	50	INSTRUCTION Breakdown (Geffen)	254	+16	5651	1	21/1

75 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/31-11/6. 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.rredds.com

ARTIST TITLE LABEL(S)	ADDS
COHEED AND CAMBRIA Blood Red Summer (Columbia)	18
SHINEDOWN Burning Bright (Atlantic)	14
STORY OF THE YEAR Sidewalks (Maverick/Reprise)	11
PAPA ROACH Scars (Geffen)	10
LOSTPROPHETS I Don't Know (Columbia)	9
USED All That I've Got (Reprise)	8
JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	8
MARILYN MANSON Personal Jesus (Nothing/Interscope)	7
SALIVA Razor's Edge (Island/IDJMG)	7
GREEN DAY Boulevard Of Broken Dreams (Reprise)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+420
PAPA ROACH Scars (Geffen)	+275
LOSTPROPHETS I Don't Know (Columbia)	+232
HOBBASTANK Disappear (Island/IDJMG)	+192
MARILYN MANSON Personal Jesus (Nothing/Interscope)	+157
JET Look What You've Done (Atlantic)	+132
MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	+129
FRANZ FERDINANO This Fire (Domino/Epic)	+125
JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)	+123
MUSIC Breakin' (Capitol)	+120

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SLIPKNOT Duality (Roadrunner/IDJMG)	829
FRANZ FERDINANO Take Me Out (Domino/Epic)	680
VELVET REVOLVER Sither (RCA/RMG)	630
LINKIN PARK Lying From You (Warner Bros.)	575
JET Cold Hard Bitch (Atlantic)	564
MODEST MOUSE Float On (Epic)	535
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	508
DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	503
FOO FIGHTERS All My Life (Roswell/RCA/RMG)	472
SWITCHFOOT Meant To Live (Red Ink/Columbia)	468

New & Active

EXIES Ugly (Virgin)
Total Plays: 245, Total Stations: 21, Adds: 3

COLLECTIVE SOUL Counting The Days (El Music Group)
Total Plays: 236, Total Stations: 14, Adds: 1

STORY OF THE YEAR Sidewalks (Maverick/Reprise)
Total Plays: 211, Total Stations: 29, Adds: 11

A PERFECT CIRCLE Blue (Virgin)
Total Plays: 189, Total Stations: 9, Adds: 0

ELEFANT Misfit (Hollywood)
Total Plays: 186, Total Stations: 18, Adds: 2

RAZORLIGHT Golden Touch (Universal)
Total Plays: 181, Total Stations: 16, Adds: 4

EARSHOT Someone (Warner Bros.)
Total Plays: 153, Total Stations: 9, Adds: 0

KORN Another Brick In The Wall (Epic)
Total Plays: 151, Total Stations: 8, Adds: 4

SILVERTIDE Ain't Comin' Home (J/RMG)
Total Plays: 144, Total Stations: 8, Adds: 1

JAY-Z & LINKIN PARK Numb/Encore (Warner Bros.)
Total Plays: 123, Total Stations: 8, Adds: 8

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



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America's Best Testing Alternative Songs 12 +
For The Week Ending 11/12/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
GREEN DAY Boulevard Of Broken Dreams (Reprise)	4.34	4.44	77%	5%	4.20	4.24	4.16
JIMMY EAT WORLD Pain (Interscope)	4.21	4.24	88%	10%	4.12	3.99	4.25
KILLERS Mr. Brightside (Island/IDJMG)	4.13	4.12	56%	5%	4.11	3.91	4.28
TAKING BACK SUNDAY A Decade Under the... (Victory)	4.05	4.08	77%	11%	3.87	3.71	4.03
SUM 41 We're All To Blame (Island/IDJMG)	4.04	4.01	80%	11%	3.91	3.90	3.92
KILLERS Somebody Told Me (Island/IDJMG)	4.03	4.07	95%	33%	4.04	3.65	4.37
GREEN DAY American Idiot (Reprise)	4.02	4.10	98%	29%	3.83	3.92	3.75
MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)	4.01	-	50%	6%	3.62	3.42	3.86
SOCIAL DISTORTION Reach For The Sky (Time Bomb)	3.94	3.90	62%	8%	3.96	3.85	4.07
BREAKING BENJAMIN So Cold (Hollywood)	3.92	3.90	91%	25%	3.92	3.85	3.98
THREE DAYS GRACE Just Like You (Live/Zomba)	3.85	3.81	95%	37%	3.85	3.78	3.91
CROSSFADE Cold (Columbia)	3.85	3.81	75%	19%	3.80	3.74	3.85
CHEVELLE Vitamin R (Leading Us Along) (Epic)	3.83	3.95	83%	17%	3.81	3.84	3.78
THREE DAYS GRACE Home (Live/Zomba)	3.83	-	63%	11%	3.85	3.65	4.04
USED Take It Away (Reprise)	3.82	3.80	61%	11%	3.57	3.34	3.81
PAPA ROACH Getting Away With Murder (Geffen)	3.78	3.67	86%	22%	3.71	3.52	3.90
SNOW PATROL Run (A&M/Interscope)	3.75	3.73	62%	14%	3.76	3.61	3.90
VELVET REVOLVER Fall To Pieces (RCA/ARMI)	3.74	3.72	78%	21%	3.76	3.63	3.88
MODEST MOUSE Ocean Breathes Salty (Epic)	3.69	3.76	66%	14%	3.82	3.62	4.01
JET Look What You've Done (Atlantic)	3.69	-	64%	12%	3.67	3.33	3.91
MUSE Hysteria (EastWest/Warner Bros.)	3.66	3.85	47%	9%	3.61	3.37	3.89
LINKIN PARK Breaking The Habit (Warner Bros.)	3.61	3.67	99%	52%	3.67	3.43	3.87
SLIPKNOT Duality (Roadrunner/IDJMG)	3.57	3.47	79%	24%	3.53	3.47	3.59
INTERPOL Slow Hands (Motodot)	3.56	3.55	46%	11%	3.63	3.60	3.67
U2 Vertigo (Interscope)	3.51	3.59	83%	21%	3.43	3.37	3.48
KORN Word Up (Epic)	3.39	3.40	87%	29%	3.38	3.31	3.44
FRANZ FERDINAND This Fire (Domino/Epic)	3.37	-	54%	16%	3.44	3.02	3.76
CAKE No Phone (Columbia)	3.34	3.39	65%	18%	3.37	3.22	3.51
MARILYN MANSON Personal Jesus (Nothing/Interscope)	3.16	3.25	78%	30%	3.17	2.90	3.40

Total sample size is 410 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.



and my Virginia counterparts up there generally agree. When our artists play Montreal, we involve The Buzz as heavily as possible. And while the Canadian sales don't show up in U.S. Soundscan, I consistently see sales bumps on our records in Montreal off their airplay. The Gorillaz's "Clint Eastwood" really stands out as a song that the station was instrumental in breaking. The Buzz was one of the first stations in the country on it, and they noted that we were getting strong Canadian response right off the bat, probably due to the fact that the band was already known by hipsters in Europe and Canada due to an earlier release date. The song quickly became The Buzz's top phone record — the very week that the same thing happened in Los Angeles. That was the moment we knew we had a monster hit on our hands, and I really believe that the European vibe and sensibilities of Montreal listeners helped break the song in that market.

As Jimmy Eat World's "Pain" creeps up on U2's "Vertigo" for the top spot, let's look at what's bubbling right below the chart, shall we? ... Elefant continue to build a nice story on "Misfit," with 24 stations already pitching in. They've got the support of "mainstream" Alt people like KNRR/Portland, OR and KBZT/San Diego, as well as rock-friendly stations like KPNT/St. Louis and KTBZ/Houston. As Hollywood's Geordi Gillespie says, "It's so nice working on both sides of the aisle" ... Speaking of bands that begin with the letter "e," The Exies are on the march with support from the likes of KTBZ (The Buzz)/Houston; WXTM/Cleveland; and WWCDC (CD101)/Columbus, OH ... And then you've got your Rise Against (at No. 45), who score an add at WKQX (Q101)/Chicago and nods from MTV2 and Fuse in the very same week ... Green Day's "Boulevard of Broken Dreams" (No. 6) and Papa Roach's "Scars" (No. 34) turn in the biggest increases of the week once again, but check out Lostprophets. Just about everybody is coming to the party, providing "I Don't Know" (No. 36) with bragging rights to highest debut of the week. KXTE/Las Vegas is leading the way, so why are the major markets on the West Coast holding out? I don't know.

— Kevin Stapleford, Alternative Editor



Reporters

Stations and their adds listed alphabetically by market

<p>WHRL/Albany, NY* OM: John Cramer PD: Lisa Biallo 2 PAPA ROACH</p> <p>KTZO/Albuquerque, NM* PD: Scott Sorenson MD: Don Ralphy 2 LOSTPROPHETS</p> <p>WNKX/Atlanta, GA* OM/PD: Leslie Fran MD: Jay Harvey</p> <p>WJSE/Atlantic City, NJ* PD: Jim Partridge APD: Scott Pappalardo MD: Steven Rappaport SHINEDOWN COHEED AND CAMBRIA TEGAN & SARA SALIVA BLUES EXPLOSION SIMPLE PLAN</p> <p>KRDX/Austin, TX* OM: Jeff Carral MD: Kelly Ryan 1 THREE DAYS GRACE 10 KILLERS</p> <p>WRAX/Birmingham, AL* PD: Susan Green MD: Mark Lindsey No Adds</p> <p>KQXR/Boise, ID* OM: Dan McCall PD: Eric Erickson MD: Jeremy Smith 11 SEVENDUST 6 FRANZ FERDINAND 3 AUDIOGLAVE PAPA ROACH</p> <p>WBCH/Boston, MA* OM: Dan Wellington APD/MD: Steven Strick MUSE FRANZ FERDINAND DATSUN</p> <p>WEDG/Butte, NY* STORY OF THE YEAR SALIVA GREEN DAY MUSE</p> <p>WBZT/Burlington* OM/PD: Matt Grass APD/MD: Kevin Hays HOBBASTANK SLIPKNOT KASABIAN</p>	<p>WAVF/Charlotte, SC* PD: Steve Rosen MD: Stacy Bea 1 COHEED AND CAMBRIA 1 LOSTPROPHETS PAPA ROACH</p> <p>WEND/Charlotte* OM: Bruce Logan PD/MD: Jack Donati SWEETIDE COLLECTIVE SOUL</p> <p>WKQX/Chicago, IL* PD: Mike Sturm APD/MD: Jaseen Jackson 15 JAY-Z & LINKIN PARK COHEED AND CAMBRIA SHINE</p> <p>WAZO/Cincinnati, OH* PD: Tom Hays MD: Jeff Zito 10 JAY-Z & LINKIN PARK 1 SHINEDOWN</p> <p>WXTM/Cleveland, OH* PD: Tom Hays APD: Don Hernandez MD: Tim "Slo" St</p> <p>WARD/Columbus, SC* PD: Dave Stewart MD: Dave Fara 3 SHINEDOWN COHEED AND CAMBRIA RISE AGAINST SALIVA</p> <p>WVCF/Dallas, TX* PD: Deane Doberty APD/MD: Alan Ape 2 MY CHEMICAL ROMANCE 2 BOWLING FOR SOUP JET</p> <p>WXEG/Denver, OH* OM: Tony Tibold PD: Steve Kramer MD: Boomer No Adds</p> <p>KTCJ/Denver, CO* PD: Mike O'Connor APD: Rick Rubin MD: Hill Zane 2 KILLERS MODEST MOUSE</p>	<p>CMYX/Detroit, MI* PD: Harry Brotherton APD: Vince Casanova MD: Matt Fratello 1 PAPA ROACH STORY OF THE YEAR FINGER ELEVEN</p> <p>KHRO/El Paso, TX* OM: Mike Preston PD/MD: John Garcia 3 GREEN DAY 1 USED ELEFANT COHEED AND CAMBRIA</p> <p>KCOA/Fayetteville, AR PD/MD: Dave Jackson 8 PAPA ROACH LAST ANAKADA TAKING BACK SUNDAY INTERPOL</p> <p>KFRF/Fresno, CA* PD: Chris Squires MD: Rowland 5 KILLERS</p> <p>WJXB/FT. Myers, FL* OM/PD: John Hozz APD: Fred MD: Jeff Zito 1 STORY OF THE YEAR 1 HOBBASTANK</p> <p>WYTF/J. Wayne, IN* OM: Jim Fehli PD: Don Walker APD: Matt Jericho MD: Greg Lewis No Adds</p> <p>WGRD/Grand Rapids, MI* PD: Robby Duncan MD: Kevin Connor 1 MARILYN MANSON</p> <p>KDGE/Dallas, TX* PD: Deane Doberty APD/MD: Alan Ape 2 MY CHEMICAL ROMANCE 2 BOWLING FOR SOUP JET</p> <p>WXEG/Denver, OH* OM: Tony Tibold PD: Steve Kramer MD: Boomer No Adds</p> <p>KTCJ/Denver, CO* PD: Mike O'Connor APD: Rick Rubin MD: Hill Zane 2 KILLERS MODEST MOUSE</p>	<p>WRXZ/Indianapolis, IN* PD: Rob Crossman MD: Michael Young SHINEDOWN</p> <p>WPLJ/Jacksonville, FL* OM: Gail Austin APD/MD: Chad Chumley SHINEDOWN</p> <p>WRXZ/Jacksonville, FL* OM: Gail Austin APD/MD: Chad Chumley SHINEDOWN</p> <p>KRBZ/Kansas City, MO* APD: Lacie MD: Jason Usant STORY OF THE YEAR BLINK-182 RAZORLIGHT STRAYLIGHT RUN KASABIAN</p> <p>WNFZ/Knoxville, TN* PD: Anthony Proffitt JET LOSTPROPHETS KORN</p> <p>KTFE/Lafayette, LA* PD: Scott Perle MD: Roger Price 24 JAY-Z & LINKIN PARK 15 A PERFECT CIRCLE UNWRITTEN LAW KAISER CHIEFS</p> <p>KQTE/Las Vegas, NV* PD: Chris Rippe MD: Cary Brown 1 EXIES 1 USED</p> <p>KRDQ/Los Angeles, CA* PD: Kevin Westberry APD: Greg Sandelwood MD: Matt Sam 24 JAY-Z & LINKIN PARK 15 A PERFECT CIRCLE UNWRITTEN LAW KAISER CHIEFS</p> <p>WLRJ/Louisville, KY* PD: Anne Fitzpatrick MD: Brian Hill 1 MARILYN MANSON MUSE FRANZ FERDINAND</p> <p>WNAD/Madison, WI* OM: Mike Ferris PD: Carrie Green 1 SHINEDOWN INTERPOL 1 PAPA ROACH TRICK DADDY</p>	<p>WNFS/Memphis, TN* PD: Rob Crossman MD: Sydney Hubers 1 SHINEDOWN MUSE</p> <p>WLUM/Milwaukee, WI* MD: Kenny Neuman No Adds</p> <p>WHTG/Monmouth, NJ* PD: Mike Gwin APD/MD: Brian Paulino 12 GREEN DAY 10 USED 6 STRAYLIGHT RUN BLINK-182</p> <p>KMBY/Monterey, CA* PD/MD: Kenny Aida 1 COHEED AND CAMBRIA</p> <p>WKQX/Myrtil Beach, SC PD: Mark Schacter APD: Cheryl SHINEDOWN SALIVA EXIES</p> <p>WBUZ/Nashville, TN* OM: Jim Phillips PD/MD: Russ Schach 9 SIMPLE PLAN SHINEDOWN COHEED AND CAMBRIA LIVE FACTORY ZUTON SALIVA</p> <p>KXND/New Orleans, LA* OM: Tony Floriano PD: Sig MD: Nick Pericic 1 LOSTPROPHETS 1 SUBMERSED</p> <p>WXRJ/New York, NY* PD: Robert Cross MD: Mike Puer 10 KORN 10 JAY-Z & LINKIN PARK 4 USED 1 MARILYN MANSON</p> <p>WRRV/Newburgh, NY PD: Andrew Curtis CROSSFADE MUSE</p> <p>WROX/Norfolk, VA* MD: Michele Diamond MD: Mike Puer 1 EXIES 1 PAPA ROACH ELEFANT COHEED AND CAMBRIA RAZORLIGHT SUBMERSED</p>	<p>KQRX/Odessa, TX PD: Rob Reiter APD: Dve 24 HOBBASTANK 11 PAPA ROACH 7 TAKING BACK SUNDAY KEANU</p> <p>KBZD/Oklahoma City, OK* OM: Bill Harley PD: Jimmy Baratta MD: Jeremy Smith APD/MD: Matt Diabate 1 JAY-Z & LINKIN PARK 4 FRANZ FERDINAND COHEED AND CAMBRIA KEAME RAZORLIGHT</p> <p>WRR/Orlando, FL* OM: Adam Cook PD: Pat Lynch APD: Black Everett MD: Brian Dickerson 3 A PERFECT CIRCLE</p> <p>WVCL/Orlando, FL* PD: Bobby Smith MY CHEMICAL ROMANCE PAPA ROACH MUSE</p> <p>WPLF/Philadelphia, PA* PD: Jim McSpade MD: Mike Puer 1 LOSTPROPHETS 1 MARILYN MANSON APD: Violet</p> <p>KEJ/Phoenix, AZ* PD: Marc Young MD: Mike Puer 14 DRESDEN DOLLS COHEED AND CAMBRIA USED</p> <p>KZON/Phoenix, AZ* PD: Kevin Blanton MD: Brian Feltus 1 MARILYN MANSON</p> <p>WDXK/Pittsburgh, PA* PD: John Moschillo MD: Vinke F 2 MY CHEMICAL ROMANCE 2 GREEN DAY HOBBASTANK</p> <p>WCYF/Portland, ME PD: Herb Jay MD: Brian James ELEFANT SHINEDOWN COHEED AND CAMBRIA SOCIAL DISTORTION PAPA ROACH</p> <p>KNRR/Portland, OR* PD: Mark Hoolley APD: Jaime Cooley 18 KASABIAN</p>	<p>WBRU/Providence, RI* PD: John Gierney APD: Sarah Rose MD: Chris Novello APD/MD: Dorey Jones 1 COHEED AND CAMBRIA THREE DAYS GRACE</p> <p>KRZO/Reno, NV* OM: Rob Brooks MD: Jeremy Smith APD/MD: Matt Diabate 1 JAY-Z & LINKIN PARK STORY OF THE YEAR COHEED AND CAMBRIA KEAME RAZORLIGHT</p> <p>WDVL/Richmond, VA* PD: Mike Rippon MD: Dorey Jones No Adds</p> <p>WRRJ/Richmond, VA* OM: Dan Cahill PD/MD: Casey Krakaras No Adds</p> <p>KCCX/Riverside, CA* OM/PD: Keith Clague APD/MD: Dorey Jones 3 LOSTPROPHETS 1 RISE AGAINST</p> <p>KWDD/Sacramento, CA* MD: Carlos Johnson 2 MY CHEMICAL ROMANCE 1 RISE AGAINST</p> <p>WVXSR/Tallahassee, FL OM: Steve Cannon PD: Steve Flint 1 CROSSFADE 1 MODEST MOUSE 1 GREEN DAY</p> <p>WSW/Tampa, FL* OM: Paul Gibson PD: Shark 1 COHEED AND CAMBRIA USED</p>	<p>KJES/Santa Barbara, CA PD: Sarah Geller APD/MD: Dave Husack HOBBASTANK</p> <p>KNDD/Seattle, WA* PD: Paul Manning APD: Ann Kaller No Adds</p> <p>KDMS/Springfield, MO OM/PD: Karina Bergman MD: Mike Williams 6 PAPA ROACH 6 KORN</p> <p>KPMT/SL Louis, MO* PD: Tommy Mattar MD: Jeff Frieso 1 INTERPOL COHEED AND CAMBRIA</p> <p>WRRJ/Syracuse, NY* PD: Scott Pathone APD/MD: Tim Meale STRAYLIGHT RUN SHINEDOWN COHEED AND CAMBRIA</p> <p>WHSF/Washington, DC* PD: Lisa Worden APD: Lilly Carriacanes MD: Pat Fortis 9 JAY-Z & LINKIN PARK</p> <p>WVDC/Washington, DC* PD: Brian Burns APD/MD: Mike Kennedy 3 FRANZ FERDINAND</p> <p>WSFM/Wilmington, NC PD: Brian Burns APD/MD: Mike Kennedy 3 FRANZ FERDINAND</p>	<p>KFMA/Tucson, AZ* PD: Dan Gierney APD/MD: Stephen Kallao 29 A PERFECT CIRCLE JAY-Z & LINKIN PARK HOBBASTANK</p> <p>KMYZ/Tulsa, OK* PD: Lynn Blanton MD: Caroline Pierce 8 INSTRUCTION 1 STORY OF THE YEAR COHEED AND CAMBRIA MARILYN MANSON THREE DAYS GRACE</p> <p>WPB/W. Palm Beach, FL* PD: John O'Connell MD: Mike Nixson 1 PAPA ROACH KORN SHINEDOWN COHEED AND CAMBRIA</p> <p>WHSF/Washington, DC* PD: Lisa Worden APD: Lilly Carriacanes MD: Pat Fortis 9 JAY-Z & LINKIN PARK</p>
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*Monitored Reporters
POWERED BY MEDIABASE
 85 Total Reporters
 75 Total Monitored
 10 Total Indicator
 Did Not Report, Playlist Frozen (1):
 WEEO/Hagerstown



Is Your PD EC?

Can our personal opinions get in the way of good programming?

By Tom Davis

Every now and then WRNX/Springfield, MA GM Tom Davis decides he has something important he wants to say. In past guest columns his insights have been thought-provoking and intelligent. Because of this, I took the chance of letting him write another one. You be the judge of whether I was a fool for doing so.

The first time it hit me was in 1999 at the Triple A Summit in Boulder, CO. David Dye was conducting an onsite *World Café* with Bruce Cockburn at the Millennium Harvest House hotel. Cockburn treated us to solo versions of songs from his upcoming album, *Breakfast in New Orleans, Dinner in Timbuktu*. Between songs Cockburn and Dye did the usual Q&A.

It was a pleasant event until Dye asked Cockburn a polarizing question: How did he feel about Jimmy Buffett covering one of his songs on Buffett's latest album? It wasn't just the question, but the body language, the look of superiority, the upturned nose and the word *Buffett* uttered as if someone had just put cheap rum in Dye's latte. There was a second, silent conversation going on in that room. I could see the thought balloons.

The audacity of that Jimmy Buffett, covering a Bruce Cockburn song! He's so pedestrian, so ... tropical. This is a guy in a flowered shirt singing about too much time in the sun with a buzz on. Cockburn is an

artist, a musical spokesperson for the global Zeitgeist. A poet. A rebel.

How could a guy whose followers don't stuff parrots and flip-flops

have the gall to cover the work of Cockburn? What next — Mel Gibson doing *Hamlet*? Oh, wait, that already happened. This is, in fact, the apocalypse!



Tom Davis

Think Before You Speak

Now don't get me wrong, *World Café* is one terrific show. The point is that it could be just as terrific without that kind of precious elitism. Here are three good reasons to avoid this sort of comment.

1. It puts the artist in a very awkward spot. If Cockburn plays along with this shot, he is casting aspersions on a fellow artist or, at the least, concurring with the interviewer that Buffett is not an artist. Neither feels very good.

On the flip side, if Cockburn says he is pleased or honored or doesn't mind the extra income, he is forced to challenge Dye on his implication that Buffett is not worthy. Cockburn, by the way, handled it well. I don't remember exactly what he

said, but it was far better than the question.

2. Every impressionable programmer in the audience was at that moment given license to make the call on who's in and who's (sold) out. After all, Dye is one powerful music guy. His show plays in 34 states, not to mention Guam and Japan. Who wouldn't want to emulate such success?

I have watched nearly every member of my son's Little League team scrape the dirt with their forward foot, adjust their crotch and hold off the umpire as they get set in the batter's box just because they saw Derek Jeter or Barry Bonds do the same thing on TV.

Guess what? My son is no Jeter, and the average Triple A programmer is no David Dye. So I think Dye should at least have prefaced his question by addressing the audience with the warning "Please don't try this at home."

3. Whether I am listening to *World Café* or my favorite Triple A radio station, I don't want to feel guilty if I happen to like Jimmy Buffett. Call me a crazy calypso lover, but I sing along to "Banana Republics." And, yes, I know Steve Goodman wrote it, but I don't give a beer and a shot — I like the song just the way Jimmy recorded it.

When I was 11 years old I bought a new Rolling Stones album. My older brother came home and made fun of me, saying, "You like the Stones? Ha!" I put the album away and never listened to it again.

Since then I've come to understand that whether I like a song or an artist is really my decision. It's music, and it's provided free of charge on the radio. I shouldn't have to defend my pleasure on the basis of artistic merit, inspired lyricism or sonic superiority. The truth is, I shouldn't have to defend my music pleasure at all, especially to any guy on the radio.

PC To Be EC

My concern is that we in the Triple A community believe it is politically correct to be EC (esthetically correct). Yes, the preferred spelling is *aesthetically*, but then the abbreviation becomes AC, and suddenly your radio station has switched formats.

If you understand the dark side

of being PC, you'll understand that the same shadow looms even larger when cast by your EC program director. I know PC, and I'm not happy about it. But I live in Amherst, MA — snidely referred to by every surrounding town as "the People's Republic of Amherst." We've been PC since BC.

The PC crowd has some redeeming qualities, but championing the cause of the marginalized and wearing comfortable sandals are the only ones that come to mind. TheFreeDictionary.com states that the purpose behind politically correct language is "to prevent the exclusion or the offending of people based upon differences or handicaps."

This is an absolute hoot! Say the word *Republican* in a room full of PC types, and you'll see inclusiveness get a first-class ticket out of yoga class. Say the words *Jimmy Buffett* to an EC programmer, and you'll get the David Dye lip curl.

We mere mortals actually have to be attuned to what our listeners like instead of what we wish they would like.

You need to understand where I am going with this, and it's not to a Jimmy Buffett concert. I haven't seen him live since he and I both had hair. I haven't been too crazy about most of his recordings in the last decade either. But this is a guy who went on tour yet again, in the summer of 2004, and sold more tickets than Prince, Madonna, Usher and some guy named Dave Matthews. Every single show he played was sold out (DMB shows were only 94% sold out). His average audience was more than twice the size of Tim McGraw's.

Are you hearing me? Because people are hearing Jimmy Buffett — 26,702 of them at an average concert. Find me a programmer who wouldn't like 26,702 additional cumers, and I'll show you a vote for Ralph Nader.

A Little Research, Please

This is a prime example of what is wrong with our format. Buffett falls into the category of artists EC programmers love to hate. The EC programmer believes his sole mission is bringing in new, unheralded artists. Ironically, these musicians are usually considered wonderful before they are successful but some-

how unworthy once they produce a gold record. EC programmers' mantra appears to be "You can make music or you can make money, but do not dare to do both."

All of this begs the question, is there a place for Jimmy Buffett on a Triple A station? I have already provided my subjective answer, so instead let's look at some data from Mediabase.

First, Jimmy Buffett has been played 2,444 times so far in 2004 by all monitored Triple A stations, ranking him 183 among artists played — higher than 317 other artists. Second, two of the three Triple A stations that have played a Buffett song at least 200 times this year rank in the top 10 12+ in their markets: One is No. 4, and the other is No. 6. Even self-styled maverick and always-successful KGSR — No. 7 12+ in the Austin market — has spun Mr. Margaritaville 44 times.

Meanwhile, of the three Triple A stations that have spun Buffett three times or less all year, not one ranks in the top 15 in its market. Two come in at No. 17, and one is at No. 20.

Can we extrapolate from this data that the key to ratings success for Triple A stations is more airplay for Jimmy Buffett? Please. You haven't smoked that much ganja.

"What I am really talking about is the fact that guys who are smarter than I, like the most successful programmers or the boys at SBR, have said in fewer words, "It's OK to play the hits." Jimmy Buffett's hits may or may not be the hits you need to play on your station, but you should at least find out.

Get Real

How many restaurants have failed because they decided they knew what was best to serve but never asked their customers? What if you don't have a big budget for music testing or a huge database that you can tap to find out if your station is infested with parrotheads?

Here's a simple solution: Invest in a pair of tickets to a Jimmy Buffett show (if you can get them) and give them away to the ninth caller after hyping them for a while. If the phone doesn't ring itself senseless, you are in a Buffett-free zone. For the first time in your entire life you will be able to say without a doubt that your listeners don't want to hear Jimmy Buffett.

EC is something you can be if you are David Dye. We mere mortals actually have to be attuned to what our listeners like instead of what we wish they would like. We need to be honest about the true potential for the continued growth and success of this format. After all, it is the Jimmy Buffetts of the world who allow us to play the Bruce Cockburns — not the other way around.

You can contact Tom Davis at 413-536-1105 or tom@wrnx.com.



HEY, HE GOT A HAIRCUT! Lenny Kravitz recently did an acoustic performance at Schuba's in Chicago that local station WXRT recorded for its Studio X series. Pictured here after the event are (l-r) WXRT's Tom Lisack and John Farneda, Kravitz and WXRT's Frank E. Lee and Norm Winer.

R&R TRIPLE A TOP 30

November 12, 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	U2 Vertigo (Interscope)	574	-9	32803	7	24/0
2	2	R.E.M. Leaving New York (Warner Bros.)	513	-32	27700	12	25/0
3	3	MARK KNOPFLER Boom, Like That (Warner Bros.)	421	+57	22609	9	22/0
6	4	KEANE Somewhere Only We Know (Interscope)	371	+27	17996	11	22/1
4	5	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	350	-11	24307	12	18/0
5	6	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	343	-8	19676	18	20/0
11	7	GREEN DAY Boulevard Of Broken Dreams (Reprise)	297	+36	14484	3	21/3
10	8	SNOW PATROL Run (A&M/Interscope)	285	+19	13338	10	21/1
9	9	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	281	+11	15499	14	17/0
7	10	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	275	-22	13691	16	15/0
8	11	CARBON LEAF Life Less Ordinary (Vanguard)	271	-25	14269	13	18/0
12	12	LOW MILLIONS Eleanor (Manhattan/EMC)	267	+24	8542	7	21/2
14	13	RAY LAMONTAGNE Trouble (RCA/RMG)	265	+24	16295	8	18/0
15	14	SARAH MCLACHLAN World On Fire (Arista/RMG)	228	-10	13775	10	14/1
22	15	LENNY KRAVITZ Lady (Virgin)	227	+47	10505	4	17/1
21	16	JET Look What You've Done (Atlantic)	225	+44	7644	4	19/1
17	17	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	216	+9	11120	8	16/0
16	18	FINGER ELEVEN One Thing (Wind-up)	214	-14	11853	20	11/0
18	19	ELVIS COSTELLO Monkey To Man (Lost Highway)	187	-13	10451	8	15/0
23	20	RAY CHARLES f/IVAN MORRISON Crazy Love (Concord)	185	+20	11001	3	17/3
26	21	JOHN MAYER Daughters (Aware/Columbia)	181	+27	11031	2	13/4
20	22	NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)	181	-2	6394	6	14/0
19	23	MAROON 5 She Will Be Loved (Octone/J/RMG)	173	-15	10849	13	8/0
25	24	CHARLIE MARS Gather The Horses (V2)	163	+7	3119	9	13/0
28	25	MICK JAGGER & DAVE STEWART f/ SHERYL CROW Old Habits Die Hard (Virgin)	160	+9	6952	2	17/2
24	26	OZOMATLI (Who Discovered) America? (Concord)	149	-15	8722	18	17/0
Debut	27	NORAH JONES Those Sweet Words (Blue Note/EMC)	131	+19	3873	1	11/0
29	28	SCISSOR SISTERS Take Your Mama (Universal)	121	-24	9202	19	9/0
27	29	CAKE No Phone (Columbia)	120	-33	7821	10	11/0
Debut	30	WILCO Theologians (Nonesuch)	116	-3	5452	1	9/0

25 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 10/31-11/6. 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

HOWIE DAY Collide (Epic)

Total Plays: 113, Total Stations: 7, Adds: 0

MICHAEL FRANTI Yes I Will (Music)

Total Plays: 105, Total Stations: 12, Adds: 1

KEATON SIMONS Currently (Maverick/Reprise)

Total Plays: 100, Total Stations: 8, Adds: 1

TOOTS AND THE MAYTALS w/ ERIC CLAPTON Pressure Drop (V2)

Total Plays: 100, Total Stations: 8, Adds: 0

GAVIN DEGRAW I Don't Want To Be (J/RMG)

Total Plays: 100, Total Stations: 4, Adds: 0

KILLERS Somebody Told Me (Island/IDJMG)

Total Plays: 92, Total Stations: 4, Adds: 0

MARC BROUSSARD Home (Island/IDJMG)

Total Plays: 84, Total Stations: 7, Adds: 1

G. LOVE Waiting (Brushfire/Universal)

Total Plays: 81, Total Stations: 8, Adds: 0

JOSEPH ARTHUR Can't Exist (Vector)

Total Plays: 80, Total Stations: 8, Adds: 0

KASEY CHAMBERS Stronger (Warner Bros.)

Total Plays: 76, Total Stations: 6, Adds: 0

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
SHRE Hard Road (Maverick/Reprise)	7
ALISON KRAUSS & UNION STATION Restless (Rouder)	5
JOHN MAYER Daughters (Aware/Columbia)	4
FINN BROTHERS Anything Can Happen (Nettwerk)	4
GREEN DAY Boulevard Of Broken Dreams (Reprise)	3
RAY CHARLES f/IVAN MORRISON Crazy Love (Concord)	3
LOW MILLIONS Eleanor (Manhattan/EMC)	2
M. JAGGER & O. STEWART f/ S. CROW Old Habits Die Hard (Virgin)	2
ANNA MALICK Breathe (2am) (Columbia)	2
HANDSOME BOY MODELING SCHOOL Breakdown (Atlantic)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARK KNOPFLER Boom, Like That (Warner Bros.)	+57
LENNY KRAVITZ Lady (Virgin)	+47
JET Look What You've Done (Atlantic)	+44
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+36
KEANE Somewhere Only We Know (Interscope)	+27
JOHN MAYER Daughters (Aware/Columbia)	+27
SHORE Hard Road (Maverick/Reprise)	+26
LOW MILLIONS Eleanor (Manhattan/EMC)	+24
RAY LAMONTAGNE Trouble (RCA/RMG)	+24
BUTTERFLY BOUCHER I Can't Make Me (A&M/Interscope)	+21

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MODEST MOUSE Float On (Epic)	218
JAMIE CULLUM All At Sea (Verve/Universal)	207
MINDY SMITH Come To Jesus (Vanguard)	168
NORAH JONES What Am I To You? (Blue Note/EMC)	148
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	137
LBS LONELY BOYS Heaven (Dr Music/Epic)	137
D. FRANKENREITER f/ J. JOHNSON Free (Brushfire/Universal)	134
LENNY KRAVITZ Where Are We Rumin'? (Virgin)	110
JET Are You Gonna Be My Girl (Atlantic)	107
COLDPLAY Clocks (Capitol)	105

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

SNOW PATROL
"RUN"

BDS AAA: 5*
R&R Triple A: 8

Off and runnin' at:
KFOG KBCO WXRT KMTT KTCZ EINK WGVX WXPX
WBOS WXRV WNCN WCLZ WRNR WTTT KZPL WRLT
KWMT & MORE

New Adds:
WMMM WWWV KFMU
Soundscan: 185,000
(8,000+ this week)

Produced by Garrett Lee for Big Life Management
Mixed by Chris Lord Alge

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November 12, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	U2 Vertigo (Interscope)	714	+26	6481	6	35/0
2	2	R.E.M. Leaving New York (Warner Bros.)	689	+3	6295	11	37/0
3	3	MARK KNOPFLER Boom, Like That (Warner Bros.)	636	+39	7281	9	41/0
4	4	ELVIS COSTELLO Monkey To Man (Lost Highway)	509	+3	7064	9	37/0
6	5	KEANE Somewhere Only We Know (Interscope)	472	+28	4897	17	28/0
5	6	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	467	+5	3329	12	23/0
7	7	RAY LAMONTAGNE Trouble (RCA/RMG)	451	+16	5367	9	33/1
8	8	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	369	-63	4823	12	31/0
12	9	JET Look What You've Done (Atlantic)	346	+52	2314	3	24/1
9	10	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	341	-38	2845	15	26/0
10	11	CARBON LEAF Life Less Ordinary (Vanguard)	331	-3	1820	16	22/0
14	12	SNOW PATROL Run (A&M/Interscope)	304	+24	3868	4	20/2
18	13	LOW MILLIONS Eleanor (Manhattan/EMC)	295	+79	2347	10	22/0
13	14	BEN HARPER & BLIND BOYS OF ALABAMA Wicked Man (Virgin)	290	+1	4466	8	26/0
11	15	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	288	-30	2559	18	21/1
16	16	MADELEINE PEYROUX Don't Wait Too Long (Rouder)	277	+13	4946	9	26/1
17	17	JOSEPH ARTHUR Can't Exist (Vector)	274	+25	3285	5	24/1
Debut	18	GREEN DAY Boulevard Of Broken Dreams (Reprise)	265	+107	1486	1	20/3
15	19	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	251	-27	2116	17	22/0
21	20	M. JAGGER & D. STEWART ft. S. CROW Old Habits Die Hard (Virgin)	238	+36	1916	3	17/0
20	21	NORAH JONES Those Sweet Words (Blue Note/EMC)	233	+31	916	3	19/0
23	22	NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)	193	-4	1608	9	23/2
Debut	23	WILCO Theologians (Nonesuch)	184	+47	3055	1	18/1
19	24	CAKE No Phone (Columbia)	180	-35	1082	6	16/0
Debut	25	RAY CHARLES ft. VAN MORRISON Crazy Love (Concord)	178	+20	1866	1	17/2
24	26	DRIVE-BY TRUCKERS Never Gonna Change (New West)	178	-9	2101	5	15/0
26	27	GOV'T MULE Slackjaw Jezebel (ATO/RCA/RMG)	173	-3	1214	5	15/1
27	28	ROBBIE ROBERTSON Shine Your Light (Hollywood)	171	-2	1548	2	17/0
25	29	TIFT MERRITT Good Hearted Man (Lost Highway)	170	-15	1673	3	15/0
30	30	KASEY CHAMBERS Stronger (Warner Bros.)	167	-1	2616	3	17/0

42 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 10/24 - Saturday 10/30.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
ALISON KRAUSS & UNION STATION Restless (Rouder)	15
FINN BROTHERS Anything Can Happen (Nettwerk)	14
SHORE Hard Rock (Maverick/Reprise)	7
TEGAN & SARA Walking With A Ghost (Vapor/SRG)	5
GREEN DAY Boulevard Of Broken Dreams (Reprise)	3
MARC BROUSSARD Home (Island/IDJMG)	3
HANDSOME BOY MODELING SCHOOL Breakdown (Atlantic)	3
CITIZEN COPE Bullet And A Target (Arista/RMG)	3
WAIFS Bridal Train (Jarrah/Compass)	3
HOWIE DAY Collide (Epic)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL INCREASE
GREEN DAY Boulevard Of Broken Dreams (Reprise)	+107
LOW MILLIONS Eleanor (Manhattan/EMC)	+79
JET Look What You've Done (Atlantic)	+52
FINN BROTHERS Anything Can Happen (Nettwerk)	+48
WILCO Theologians (Nonesuch)	+47
JAMIE CULLUM High And Dry (Verve/Universal)	+46
MARK KNOPFLER Boom, Like That (Warner Bros.)	+39
HOTHOUSE FLOWERS Your Love Goes On (Eleven Thirty)	+39
M. JAGGER & D. STEWART ft. S. CROW Old Habits Die Hard (Virgin)	+36
ALISON KRAUSS & UNION STATION Restless (Rouder)	+36

Syndicated Programming

Added This Week

World Cafe - Erica Zito 215-898-6677

No adds reported this week.

Acoustic Cafe - Rob Reinhart 734-761-2043

ALISON KRAUSS & UNION STATION Restless
BRUCE SPRINGSTEEN My Ride's Here
LEONARD COHEN On That Day
MATT NATHANSON Starfish And Coffee

Reporters

Stations and their adds listed alphabetically by market

<p>WAPS/Akron, OH PD/MD: Bill Graber 1: HOME DAY 2: KEVIN SHAW 3: SHORE</p> <p>KABQ/Albuquerque, NM OM: Bill May PD: Phil Wainwright 1: GREEN DAY 2: SARAH MCLACHLAN 3: WILLY DEVILLE RICHARD HILDAGO 4: ELLE LARSON</p> <p>WOKL/Ann Arbor, MI OM/MD: Bob Myster 1: LOU LONEY BOYS 2: JET 3: BOSTER HAZEL 4: JOHN MAYER 5: LEMMY KRIVITZ</p> <p>KSPN/Aspen, CO PD/MD: Sam Schell 1: HOME DAY 2: MISSISSIPPI ALLETTARS</p> <p>KGSR/Austin, TX OM: Jeff Carroll PD: Joey Danberg APD: Jeff Hernandez-Hees MD: Susan Casella 1: LOU LONEY BOYS 2: TONY JOE WETS</p> <p>WRNR/Baltimore, MD OM: Mike Corbridge 1: JIMMY KNEAS 2: JIMMY KNEAS 3: JIMMY KNEAS 4: JIMMY KNEAS 5: JIMMY KNEAS</p> <p>WTMD/Baltimore, MD APD: Mike Vasilatos 1: JIMMY KNEAS 2: JIMMY KNEAS 3: JIMMY KNEAS 4: JIMMY KNEAS 5: JIMMY KNEAS</p> <p>KLRR/Bend, OR OM/MD: Doug Donohue APD: Don Donohue 1: LEMMY KRIVITZ 2: SARAH MCLACHLAN 3: SISTER HAZEL</p> <p>KRVB/Boise, ID OM/MD: Dan McCarty 1: JIMMY KNEAS 2: JIMMY KNEAS 3: JIMMY KNEAS 4: JIMMY KNEAS 5: JIMMY KNEAS</p> <p>WBOS/Boston, MA OM: Buzz Knight MD: David Ginsburg 1: JET</p> <p>KMMS/Bozeman, MT OM/MD: Michelle Wolfe No Adds</p> <p>WNCS/Burlington PD/MD: Mark Alzazzah 1: ANNA MALICK 2: SHORE</p>	<p>WMW/Cape Cod, MA PD/MD: Barbara Deacy ALISON KRAUSS & UNION STATION</p> <p>WNRN/Charlottesville, VA OM: Jeff Reynolds PD: Michael Friend MD: Jay Nagle 1: GREEN DAY 2: SARAH MCLACHLAN 3: WILLY DEVILLE RICHARD HILDAGO 4: ELLE LARSON</p> <p>WDD/Chattanooga, TN OM/MD: Danny Howard 1: SWITFOOT 2: JOHN MAYER 3: SCISSOR SISTERS 4: SHORE</p> <p>WXRT/Chicago, IL OM/MD: John Forneda PD: Maria Winer 1: GREEN DAY 2: LORNA & NAVARRO 3: FINN BROTHERS</p> <p>KBXR/Columbia, MO OM: Jack Lawson APD: Jeff Steinman MD: Green Day</p> <p>WCBE/Columbus, OH OM: Tammy Allen PD: Dan Muschalco MD: Maggie Brennan No Adds</p> <p>WNWV/Conway, NH PD: Jeff Adams 1: FINN BROTHERS 2: ALISON KRAUSS & UNION STATION</p> <p>KBCO/Denver, CO PD: Scott Arbaugh MD: Keeler No Adds</p> <p>WDET/Detroit, MI PD: Jeff Adams MD: Michelle Bandtke 1: SWITFOOT 2: SISTER HAZEL 3: ALISON KRAUSS & UNION STATION 4: PIA WELLS</p> <p>WVDD/Elizabeth City, NC PD: Brian Cooper MD: Ted Abbey 1: TIF MERRITT 2: MARCHAND BOY MODELING SCHOOL 3: MARC BROUSSARD</p> <p>KRVJ/Fargo OM: Mike Engel PD: Ryan Kelly MD: David Black No Adds</p> <p>WNCW/Greenville, SC OM: Mike Fierman PD: Kim Clark APD/MD: Martin Anderson 1: JIMMY HENRY 2: ALISON KRAUSS & UNION STATION 3: JIMMY HENRY 4: BILLY JOHNS 5: DAVID LINDELY & WALLY INGRAM</p>	<p>KSU/Louisville, CO PD/MD: Mitch Throckmole 1: ALISON KRAUSS & UNION STATION 2: ALISON KRAUSS & UNION STATION 3: ALISON KRAUSS & UNION STATION 4: ALISON KRAUSS & UNION STATION 5: ALISON KRAUSS & UNION STATION 6: ALISON KRAUSS & UNION STATION 7: ALISON KRAUSS & UNION STATION 8: ALISON KRAUSS & UNION STATION 9: ALISON KRAUSS & UNION STATION 10: ALISON KRAUSS & UNION STATION 11: ALISON KRAUSS & UNION STATION 12: ALISON KRAUSS & UNION STATION 13: ALISON KRAUSS & UNION STATION 14: ALISON KRAUSS & UNION STATION 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JIMMY KNEAS 26: JIMMY KNEAS 27: JIMMY KNEAS 28: JIMMY KNEAS 29: JIMMY KNEAS 30: JIMMY KNEAS</p> <p>KTCZ/Minneapolis, MN PD: Jeff Collins MD: Mike Wolf 1: LOW MILLIONS</p> <p>WGVX/Minneapolis, MN OM: Dave Hamilton PD: Lauren MacLeish 1: TEGAN & SARA</p> <p>WZEW/Mobile, AL OM: Tim Camp PD: Jim Mahoney MD: Les Ann Kneal ALISON KRAUSS & UNION STATION</p> <p>WBVB/Monmouth, NJ OM: Tom Brennan PD: Rich Robinson APD: Leo Zaccari MD: Jeff Riggs 1: MISSISSIPPI ALLETTARS 2: JIMMY KNEAS 3: JIMMY KNEAS 4: JIMMY KNEAS 5: JIMMY KNEAS 6: JIMMY KNEAS 7: JIMMY KNEAS 8: JIMMY KNEAS 9: JIMMY KNEAS 10: JIMMY KNEAS 11: JIMMY KNEAS 12: JIMMY KNEAS 13: JIMMY KNEAS 14: JIMMY KNEAS 15: JIMMY KNEAS 16: JIMMY KNEAS 17: JIMMY KNEAS 18: JIMMY KNEAS 19: JIMMY KNEAS 20: JIMMY KNEAS 21: JIMMY KNEAS 22: JIMMY KNEAS 23: JIMMY KNEAS 24: JIMMY KNEAS 25: JIMMY KNEAS 26: JIMMY KNEAS 27: JIMMY KNEAS 28: JIMMY KNEAS 29: JIMMY KNEAS 30: JIMMY KNEAS</p> <p>KTBG/Kansas City, MO PD: Dan Ford MD: Bryan Johnson 1: FINN BROTHERS 2: FINN BROTHERS 3: FINN BROTHERS 4: FINN BROTHERS 5: FINN BROTHERS 6: FINN BROTHERS 7: FINN BROTHERS 8: FINN BROTHERS 9: FINN BROTHERS 10: FINN BROTHERS 11: FINN BROTHERS 12: FINN BROTHERS 13: FINN BROTHERS 14: FINN BROTHERS 15: FINN BROTHERS 16: FINN BROTHERS 17: FINN BROTHERS 18: FINN BROTHERS 19: FINN BROTHERS 20: FINN BROTHERS 21: FINN BROTHERS 22: FINN BROTHERS 23: FINN BROTHERS 24: FINN BROTHERS 25: FINN BROTHERS 26: FINN BROTHERS 27: FINN BROTHERS 28: FINN BROTHERS 29: FINN BROTHERS 30: FINN BROTHERS</p> <p>KZPL/Kansas City, MO OM: Nick McCabe PD: Ted Edwards 1: FINN BROTHERS 2: MARCHAND BOY MODELING SCHOOL 3: MICHAEL FRANTI</p> <p>WEBK/Knoxville, TN OM/MD: Mitch Throckmole 1: ALISON KRAUSS & UNION STATION 2: ALISON KRAUSS & UNION STATION 3: ALISON KRAUSS & UNION STATION 4: ALISON KRAUSS & UNION STATION 5: ALISON KRAUSS & UNION STATION 6: ALISON KRAUSS & UNION STATION 7: ALISON KRAUSS & UNION STATION 8: ALISON KRAUSS & UNION STATION 9: ALISON KRAUSS & UNION STATION 10: ALISON 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Parsons 1: GREEN DAY 2: SARAH MCLACHLAN 3: WILLY DEVILLE RICHARD HILDAGO 4: ELLE LARSON 5: JIMMY KNEAS 6: JIMMY KNEAS 7: JIMMY KNEAS 8: JIMMY KNEAS 9: JIMMY KNEAS 10: JIMMY KNEAS 11: JIMMY KNEAS 12: JIMMY KNEAS 13: JIMMY KNEAS 14: JIMMY KNEAS 15: JIMMY KNEAS 16: JIMMY KNEAS 17: JIMMY KNEAS 18: JIMMY KNEAS 19: JIMMY KNEAS 20: JIMMY KNEAS 21: JIMMY KNEAS 22: JIMMY KNEAS 23: JIMMY KNEAS 24: JIMMY KNEAS 25: JIMMY KNEAS 26: JIMMY KNEAS 27: JIMMY KNEAS 28: JIMMY KNEAS 29: JIMMY KNEAS 30: JIMMY KNEAS</p> <p>WCLZ/Portland, ME PD: Brian May MD: Brian James SCISSOR SISTERS NEVILLE BROTHERS ALISON KRAUSS & UNION STATION</p> <p>KINK/Portland, OR PD: Dennis Constantine MD: Kevin Welch 1: GREEN DAY</p> <p>WXR/Portsmouth, NH PD/MD: Dana Blarshoff APD: Celia Wheeler 1: KEATOR SHAGS 2: ANNA MALICK 3: MADELEINE PEYROUX 4: SHORE</p> <p>WDT/Poughkeepsie, NY PD: Greg Gattino APD/MD: Roger Bessell FINN BROTHERS</p> <p>KSQY/Rapid City, SD PD/MD: Craig Gattino 1: JIMMY KNEAS 2: JIMMY KNEAS 3: JIMMY KNEAS 4: JIMMY KNEAS 5: JIMMY KNEAS 6: JIMMY KNEAS 7: JIMMY KNEAS 8: JIMMY KNEAS 9: JIMMY KNEAS 10: JIMMY KNEAS 11: JIMMY KNEAS 12: JIMMY KNEAS 13: JIMMY KNEAS 14: JIMMY KNEAS 15: JIMMY KNEAS 16: JIMMY KNEAS 17: JIMMY KNEAS 18: JIMMY KNEAS 19: JIMMY KNEAS 20: JIMMY KNEAS 21: JIMMY KNEAS 22: JIMMY KNEAS 23: JIMMY KNEAS 24: JIMMY KNEAS 25: JIMMY KNEAS 26: JIMMY KNEAS 27: JIMMY KNEAS 28: JIMMY KNEAS 29: JIMMY KNEAS 30: JIMMY KNEAS</p> <p>KTHX/Reno, NV PD: Rob Brooks MD: Harry Reynolds APD/MD: David Herald 1: ALISON KRAUSS & UNION STATION</p> <p>KEMZ/Salt Lake City, UT OM/MD: Bruce Jones MD: Karl Busman 1: HANDSOME BOY MODELING SCHOOL</p> <p>KPRI/San Diego, CA PD/MD: Jim Harrison 1: FINN BROTHERS 2: FINN BROTHERS 3: FINN BROTHERS 4: FINN BROTHERS 5: FINN BROTHERS 6: FINN BROTHERS 7: FINN BROTHERS 8: FINN BROTHERS 9: FINN BROTHERS 10: FINN BROTHERS 11: FINN BROTHERS 12: FINN BROTHERS 13: FINN BROTHERS 14: FINN BROTHERS 15: FINN BROTHERS 16: FINN BROTHERS 17: FINN BROTHERS 18: FINN BROTHERS 19: FINN 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OM/MD: Dana Kattari MD: Mike Gauder SHORE ALISON KRAUSS & UNION STATION</p> <p>DMX Folk Rock/Satellite MD: Gene Blass 1: MMLCO 2: FINN BROTHERS 3: ALISON KRAUSS & UNION STATION</p> <p>Music Choice Adult Alternative/Satellite PD: Eric Schaefer 1: BETH HART 2: MARC BROUSSARD 3: SHORE</p> <p>Sirius Spectrum/Satellite PD: Gary Schaefer MD: Rick Laboy 1: DAVID BYRNE 2: DAVID BYRNE 3: CITIZEN COPE 4: TEGAN & SARA 5: HOME DAY 6: BUDDY MILLER</p> <p>XM Cafe/Satellite PD: Bill Evans MD: Chris Chamberlain 5: A.E.A. 6: SISTER HAZEL 7: SISTER HAZEL 8: SISTER HAZEL 9: SISTER HAZEL 10: SISTER HAZEL 11: SISTER HAZEL 12: SISTER HAZEL 13: SISTER HAZEL 14: SISTER HAZEL 15: SISTER HAZEL 16: SISTER HAZEL 17: SISTER HAZEL 18: SISTER HAZEL 19: SISTER HAZEL 20: SISTER HAZEL 21: SISTER HAZEL 22: SISTER HAZEL 23: SISTER HAZEL 24: SISTER HAZEL 25: SISTER HAZEL 26: SISTER HAZEL 27: SISTER HAZEL 28: SISTER HAZEL 29: SISTER HAZEL 30: SISTER HAZEL</p> <p>WUW/Wilmington, NC PD: Jerry Serrano MD: Nicholas Tucker 1: ALISON KRAUSS & UNION STATION 2: NERO CASE</p>
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Note: For complete adds, see R&R Music Tracking.

*Monitored Reporters
67 Total Reporters
25 Total Monitored
42 Total Indicator



ON THE RECORD

Haley Jones
Asst. PD/MD,
KFOG/San Francisco



Like so many of us, I listen to a ton of CDs every week. And early on I thought Jamie Cullum's *Twentysomething* was good. But, honestly, it took the R&R Triple A Summit in Boulder, CO and seeing Jamie live for me to realize he's the real deal. It's not unusual for me to feel like I discovered an artist in Boulder, but what was uncommon about seeing Jamie was the sense of urgency I felt in my next music meeting. • Jamie is a born showman. He's got the energy and charisma that artists twice his age may never develop, though they might spend years trying. It takes a lot of personality to hold a crowd in the palm of your hand from behind a piano. He can really rock, but he's a huge jazz advocate too — again, wise beyond his years in a genre that takes a lot of maturity to appreciate. • KFOG/San Francisco's Fogheads, with their sophisticated musical palates, are appreciating the first single, "All At Sea" too. It's still early for us, as we came to the party a bit late on this track, but all the indicators are there for Jamie being a home run for KFOG. I am also a fan of "High and Dry," which is the next focus track. What's important is that *Twentysomething* is selling in San Francisco, Fogheads are calling to find out "Who dat?" and we just hit the air with KFOG's next Concert for Kids — featuring Jamie Cullum and Chris Isaak!

Several projects make some gains this week on the monitored chart: **Green Day** are top 10 at 7* in just three weeks, **Keane** (4*) and **Snow Patrol** (8*) are two new artists in the top 10 for Interscope/Geffen/A&M, **Low Millions** and **Ray LaMontagne** are approaching the top 10 gateway, **Lenny Kravitz** (22*-15*) and **Jet** (21*-16*) finally make some strong moves, **Ray Charles** featuring **Van Morrison** are now top 20, and **John Mayer's** "Daughters" is making moves at Triple A due largely to the breaking story at Hot AC ... **Norah Jones** and **Wilco** debut ... The Indicator chart is leading the way on some projects including **Elvis Costello** (4*), **Ben Harper & Blind Boys Of Alabama** (14*), **Madeleine Peyroux** (16*), **Joseph Arthur** (17*) and **Mick Jagger** and **Dave Stewart** with **Sheryl Crow** (20*) ... **Green Day**, **Wilco** and **Charles** debut ... Keep an eye on **Marc Broussard**, **Handsome Boy Modeling School**, **Anna Nalick**, **Howie Day**, **The Ditty Bops**, **Keaton Simons** and **Michael Franti** ... In the Most Added category, **Alison Krauss & Union Station** bring in 20 total adds this week. **The Finn Brothers** and **The Shore** are right behind them with 18 and 14 combined adds, respectively ... Also off to a good start are **Tegan & Sarah** and **Sister Hazel** ... **Charles**, **Green Day**, **Mayer**, **Nalick**, **Jamie Cullum**, **Butterfly Boucher** and **Citizen Cope** close some important holes.



— John Schoenberger, Triple A Editor

AAA ARTIST
OF THE WEEK

ARTIST: **Ray LaMontagne**

LABEL: **RCA/RMG**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR

The cover of Ray LaMontagne's debut album shows a person dancing blindly with the devil, and after you learn LaMontagne's story, it seems appropriate. If he hasn't danced with the devil, he has certainly endured his share of hell.

LaMontagne had a tough childhood, moving around a lot and often living under harsh conditions. He was listless for most of his teen years and barely managed to graduate from high school. Forced to support himself after school, he took a dead-end job working in a shoe factory in Lewiston, ME. One morning his clock radio woke him up to a song by Stephen Stills called "Treetop Flyer."

"This was a particularly dark and weird time for me," says LaMontagne. "I never saw the light of day for months. One morning, after I'd worked there for about a year, I woke up to this amazing song coming from the clock radio. I just sat up in bed and listened. Something about that song hit me. I didn't go to work that day; I went to record stores and sought the album that had that song on it. It was called *Stills Alone*. I listened to it, and I was transformed. You don't know how things happen to you, but I just knew that music was what I was gonna do. That morning changed everything — my whole life."

Not long after, LaMontagne quit his job and began to dedicate himself to learning how to sing and play guitar. He says it

took a handful of years before he was able to train his voice in a way that satisfied him. He started to play clubs in Maine. One thing led to another, and he eventually met the governor of Maine, who loved what LaMontagne was doing. His music was introduced to Jamie Cerretta of Chrysalis Publishing by a friend of the governor's, and LaMontagne was signed to a deal.

Cerretta and Chrysalis CEO Kenny MacPherson were so impressed with LaMontagne's heartfelt and passionate style that they actually committed to a budget to put him in the studio to record an album. So here's a guy out of nowhere getting a major publishing deal, and next



thing you know he's in a studio in Los Angeles with famed producer Ethan Johns.

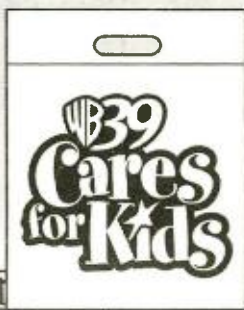
Most of the tracks were recorded live, with LaMontagne playing guitar and singing, then Johns laid in the drum, bass and piano parts. Johns also contributed the electric guitar riffs on "How Come," wrote the string charts and mixed the album. The only other contributors on *Trouble* were Nickel Creek's Sarah Watkins, who played fiddle and sang on "Hannah" and "All the Wild Horses"; Jennifer Stills, who supplies backing vocals on "Narrow Escape"; and a five-piece string section, which appears on several tracks.

Soon after wrapping up production, LaMontagne signed to RCA Records. We were introduced to him at the Triple A Summit this past August, and since then his first single, "Trouble," has been climbing the Triple A charts. It's the kind of story that renews your faith in the power of music to transform and reinspires each of us.

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+ / - PLAYS	CUMULATIVE PLAYS
1	1	KASEY CHAMBERS Wayward Angel (Warner Bros.)	640	-2	4707
3	2	BUDDY MILLER Universal United House Of Prayer (New West)	571	+46	3621
2	3	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	545	-44	8241
4	4	CHARLIE ROBISON Good Times (Dualtone)	397	-32	3772
10	5	WILLIE NELSON It Always Will Be (Lost Highway)	382	+70	928
5	6	JUNIOR BROWN Down Home Chrome (Telarc)	364	-20	5015
7	7	TIFT MERRITT Tambourine (Lost Highway)	364	+12	5022
6	8	RICKY SKAGGS... Brand New Strings (Skaggs Family)	353	-11	2019
9	9	TONY JOE WHITE The Heroines (Sanctuary/SRG)	346	+30	1789
8	10	VARIOUS ARTISTS Touch My Heart... (Sugar Hill)	335	-15	6159
16	11	TOM GILLAM Shake My Hand (Haydens Ferry)	304	+39	1272
19	12	VARIOUS ARTISTS Enjoy Every Sandwich... (Artemis)	300	+56	824
11	13	TODD SNIDER East Nashville Skyline (Oh Boy)	289	-2	7565
14	14	K. KANE & K. WELCH You Can't... (Compass/Dead Reckoning)	280	+2	8120
20	15	PETER ROWAN & TONY RICE You Were There For Me (Rounder)	271	+28	1594
15	16	MELONIE CANNON Melonie Cannon (Skaggs Family)	267	-6	2734
13	17	VARIOUS ARTISTS The Unbroken Circle (Dualtone)	263	-15	4434
21	18	MELROYS The Melroys (95 North)	257	+14	3084
12	19	NITTY GRITTY DIRT BAND Welcome To Woody Creek (Dualtone)	242	-38	3327
24	20	NATHAN Jimson Weed (Nettwerk)	237	+10	1707
22	21	VARIOUS ARTISTS Por Vida: A Tribute To The Songs... (Or)	229	-8	6888
17	22	BURRITO DELUXE The Whole Enchilada (Luna Chic'a)	226	-27	2711
18	23	NOTORIOUS CHERRY BOMBS The Notorious... (Universal South)	211	-38	8096
26	24	DRIVE BY TRUCKERS The Dirty South (New West)	195	-19	2877
Debut	25	IRIS DEMENT Lifelines (Flanella)	195	+42	445
Debut	26	ACOUSTIC SYNDICATE Long Way Round (Sugar Hill)	189	+47	542
23	27	ELEVEN HUNDRED SPRINGS Bandwagon (Palo Duro)	188	-39	3470
30	28	MARK JUNGERS One For The Crow (American Rural)	187	-3	2235
25	29	BILLY JOE SHAVER Billy And The Kid (Campadel)	184	-32	4011
27	30	PO GIRL Vagabond Lullabies (Nettwerk)	182	-17	1537

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org. © 2004 Americana Music Association.

Americana Spotlight

by John Schoenberger

Artist: Nathan

Label: Nettwerk



The band Nathan — made up of Keri McTighe, Shelly Marshall, Devin Latimer, Daniel Roy and Burke Carroll — may hail from Winnipeg, Manitoba, but they have the traditions of Appalachia, Texas and the Delta flowing through their veins. Formed in 1999, they released an indie project in 2001 called *Stranger*, which got the ball rolling for them in terms of press coverage and touring. They now return with *Jimson Weed*, which finds the band in fine form, offering a broad variety of songs with a distinctive Americana lean. Featuring the sweet vocal harmonies of McTighe and Marshall, with backing from a broad spectrum of musical instrumentation, their songs will remind you of music played casually and honestly on the front porch of a house nestled in the countryside. CBC radio described them best, saying, "If David Lynch had directed *O Brother Where Art Thou?*, Nathan's music would be the soundtrack." Check out "Sunset Chaser," "I Left My Station" and "Gasoline."

Americana News

Last week we mentioned the soundtrack to the PBS series *The Appalachians*. The disc will be released by Dualtone and will include recordings by Bill Monroe, Flatt & Scruggs, Jimmie Rodgers, The Carter Family, Pete Seeger, Ricky Skaggs, Jeff Black, Paul Burch, Mac Wiseman, The Osborne Brothers, The Blue Sky Boys, Jason Ringenberg and David Grisman & Tony Rice. The disc will also include the Rosanne and Johnny Cash collaboration "Forty Shades of Green" and an example of shape-note singing recorded at the Alabama Sacred Harp Singing Convention in 1942 ... As mentioned in this column a few weeks ago, Kris Kristofferson was inducted into the Country Music Hall of Fame during the CMA Awards on Nov. 9. Kristofferson also made a number of appearances leading up to induction, including an interview with fan Tim McGraw for MJJ's 13th annual CMA Awards Week radio remote broadcast on Nov. 6. He also participated in the 35th annual Nashville Songwriters Hall of Fame dinner on Nov. 7 and was honored by the world famous Tootsie's Orchid Lounge at their new Walk of Fame on Nov. 8 ... Johnny Cash's first wife is fighting for the rights to a park bench in San Antonio. Vivian Distin says the cedar bench is very sentimental because it's where she and the singer carved their names at the beginning of their romance. However, city officials have locked the bench up in a storage room. Distin wants to pay for it, but, because of the bench's historic value, the city is not giving it up easily ... MerleFest has announced the addition of Alison Krauss & Union Station and King Wilkie to its impressive lineup for 2005.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
ALISON KRAUSS & UNION STATION Lonely Runs Both Ways (Rounder)	12
IRIS DEMENT Lifelines (Flanella)	11
DAN HICKS AND THE HOT LICKS Selected Shorts (Surfdog)	10
JESSE DAYTON Country Soul Brother (Stag)	8
VARIOUS ARTISTS Enjoy Every Sandwich: The Songs Of Warren Zevon (Artemis)	7
GOURDS Blood Of The Ram (Eleven Thirty)	7

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KEVIN PETERSON
kpeterson@radioandrecords.com

A New Tool For Your Radio Workbench

Mediabase is now available to the Christian format

I mentioned last week that my goal is to give you the information, tools and resources you need to make your job easier. Those are the things that make us better at what we do. For years Mediabase has been monitoring radio stations in a variety of formats and making valuable and useful information available to radio, record companies, artists and management companies.

Now Mediabase has begun monitoring Christian-music stations, and all of the information it gathers is available to you online. This week Mediabase President and Premiere Radio Networks Exec. VP Rich Meyer takes time to share what Mediabase can do for you.

personal safe list. My other favorite was the Tuned-In Monitors. I could pick any radio station in the country and see what its liners and sweepers were saying, what promotions it was doing and what topics the morning show talked about.

What are some of the other options and features in Mediabase that stations use the most?

RM: The Custom Reports feature is one radio uses en masse. Programmers are able to create their own private chart based on radio stations they personally know and respect. It's a tremendous tool, because, as you mentioned, it reflects the radio stations that the programmer feels are important, including formats that may have potential crossover, such as mainstream AC.

In addition to the Custom Reports, there are dozens of ways to display and view the Daily Reports, 7-Day Reports, Year-to-Date Reports and more than a decade of live archive material. Information can be sorted by radio station, group owner, format, genre, city, region and myriad other ways.



Rich Meyer

R&R: For those stations that have never used it or may not know about it, what is Mediabase?

RM: Mediabase monitors radio airplay on more than 1,700 radio stations and 20 formats 24 hours a day, seven days a week, 365 days a year in the top 140 U.S. markets and top 30 Canadian markets. Mediabase is delivered to more than 1,500 radio affiliates or subscribers, who access the processed information via the Internet. For the majority of radio programmers and music directors, Mediabase is an absolute must-have.

R&R: As a programmer, I really liked the Custom Reports I could create in Mediabase, like the chart that combined the spins on a handful of stations that I knew had research. It was like my own

The options are really limitless, because Mediabase was created and designed by and for radio programmers more than 17 years ago. Since its inception, radio executives have provided an endless and ongoing stream of ideas and concepts. You can see the work of the industry's most brilliant radio programmers throughout the site.

If you're a monitored station, you can also print out your playlist each week without having to go through the steps of checking your music-scheduling software and adding any spins from syndicated or satellite shows.

“Mediabase asks for just a couple of minutes of barter advertising a day, which is incredibly affordable, given the fact that programmers are tapping into literally millions and millions of dollars in research whenever they like.”

R&R: A lot of Christian-music stations don't have access to music research yet. Is there something in Mediabase that could help them?

RM: Yes. If one assumes that the larger-market radio stations use localized music research, it logically follows that those same stations program their music based on the results. By analyzing the most-played songs on each playlist, a programmer can go forward with a good deal of confidence that the most-played songs are also the best-testing songs.

R&R: Can someone give Mediabase a test drive first to see if it's something they'd like to use?

RM: Absolutely. We have always



FORE! Word recording artist Trevor Morgan helped raise more than \$5,000 for WMSJ/Portland, ME and Fellowship of Christian Athletes at Sable Oaks Golf Course in South Portland. Pictured are (l-r) WMSJ listener Joel, Morgan's percussionist, Scott Carpenter; Morgan; and WMSJ's Joe Polek.

taken great pride in the fact that Mediabase sells itself. We are more than happy to provide trial passwords so that PDs can surf Mediabase. Once a PD uses Mediabase a couple of times, he is usually hooked. The benefits of the product are so obvious that the decision to affiliate becomes a true no-brainer.

R&R: What if a programmer really likes Mediabase but doesn't have much of a budget?

RM: One of the best aspects of Mediabase is that it is sold strictly on a barter basis. There is no cash involved. Mediabase joined forces with Premiere Radio Networks more than a dozen years ago and converted the old cash model to a barter model and, in the process, signed up more than 1,500 radio stations. Mediabase asks for just a couple of minutes of barter advertising a day, which is incredibly affordable, given the fact that programmers are tapping into literally millions and millions of dollars in research whenever they like.

R&R: What if a station says it will run barter spots but has concerns about commercial content?

RM: Premiere has been at this for a long time. The sales staff at Premiere is sensitive to content concerns and will not schedule or attempt to schedule inappropriate advertisers on its radio affiliates. At the end of the day, the radio station always has the right to refuse a spot that it feels is inappropriate, but that rarely happens. Radio network advertisers typically are large, well-respected national brands.

R&R: What if a station is a non-comm?

RM: Mediabase is currently working on a model that will accommodate noncomms.

R&R: We've talked a lot about how Christian radio can use Mediabase. What are some of the Mediabase features that could help Christian record labels?

RM: Mediabase is used by every major record company in America and Canada. The very same reports

that are available for the major record companies are also available to Christian labels. Artist and specific-song reports are available in increments of one day, seven days, monthly, year-to-date and historic. Mediabase reports are designed to accurately and clearly define airplay patterns and trends for the format's superstars and also for the format's emerging artists. The information is sold on a cash basis to record labels at a very attractive and competitive price.

R&R: Who else in the Christian-music industry could benefit from using Mediabase?

“Once a PD uses Mediabase a couple of times, they are usually hooked. The benefits of the product are so obvious that the decision to affiliate becomes a true no-brainer.”

RM: Anyone interested in airplay and artist development will be interested in the depth of information that Mediabase provides. It is a tool that can help educate the format, and, even better, it is a resource that can help promote and sell today's Christian-music artists.

R&R: If someone is ready to take you up on that free trial or is ready to sign up, whom should they contact?

RM: Radio stations should contact Eileen Thorgusen at 818-377-5385 for a free trial of the Mediabase product.



WARM & FUZZY KBNJ/Corpus Christi, TX collected more than 350 coats, jackets and sweaters for Mission 911, a local homeless shelter. The station wrapped up the coat drive with a concert by Rocketown's Shaun Groves. Pictured are (back, l-r) Mission 911's Tony Reyes; KBNJ's Tracy Bures and Arron Daniels; Groves; KBNJ's Joe Fahf; and (front, l-r) Fahf's kids, Rebecca, Jonathan and Benjamin.

November 12, 2004

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	1	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	941	+110	12	34/0
1	2	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	930	0	14	34/0
5	3	CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	888	+83	6	36/2
2	4	BY THE TREE Beautiful One (Fervent)	818	-12	14	30/0
6	5	BETHANY DILLON All I Need (Sparrow/EMI CMG)	813	+37	16	31/0
7	6	NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	809	+88	10	33/2
4	7	JEREMY CAMP Walk By Faith (BEC)	806	0	26	36/0
12	8	SALVADOR Heaven (Word/Curb/Warner Bros.)	682	+141	4	26/3
11	9	BUILDING 429 The Space In Between Us (Word/Curb/Warner Bros.)	643	+88	9	26/1
10	10	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	643	+51	7	28/1
14	11	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	633	+102	7	28/1
8	12	MERCYME Here With Me (INO/Curb)	631	-49	33	37/0
9	13	TREE63 Blessed Be Your Name (Inpop)	615	-5	40	36/0
15	14	FFH Still The Cross (Essential/PLG)	592	+76	10	22/0
16	15	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	527	+21	19	26/0
17	16	MONK & NEAGLE Dancing With The Angels (Flicker)	495	+62	3	24/3
18	17	BEBO NORMAN Disappear (Essential/PLG)	445	+12	11	20/0
20	18	WATERMARK The Glory Of Your Name (Rocketown)	417	+19	14	24/0
21	19	THIRD DAY You Are Mine (Essential/PLG)	410	+13	4	18/1
22	20	TREE63 King (Inpop)	365	-13	6	15/0
19	21	TELECAST The Beauty Of Simplicity (BEC)	344	-30	15	22/0
25	22	NATALIE GRANT Live For Today (Curb)	341	+53	4	20/2
Debut	23	MERCYME Homesick (INO)	322	+181	1	12/2
23	24	BARLOWGIRL Never Alone (Fervent)	297	-36	17	15/0
Debut	25	STEVEN CURTIS CHAPMAN Much Of You (Sparrow/EMI CMG)	292	+103	1	17/5
24	26	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	289	-27	16	17/0
29	27	SHANE & SHANE He Is Exalted (Inpop)	255	+31	2	14/0
28	28	THIRD DAY/STEVEN CURTIS CHAPMAN/MERCYME I See Love (Last Keyword)	255	-10	5	13/0
27	29	SWIFT Alive In Love (Flicker)	253	-16	11	13/0
26	30	TREVOR MORGAN Fall Down (BHT)	225	-70	14	15/0

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 10/31-11/6. 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

MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)
Total Plays: 210, Total Stations: 11, Adds: 2

NEWSONG When God Made You (Reunion)
Total Plays: 163, Total Stations: 9, Adds: 1

ACROSS THE SKY When God Ran (Creative Trust Workshop)
Total Plays: 161, Total Stations: 10, Adds: 0

TOBYMAC Gone (ForeFront/EMI CMG)
Total Plays: 143, Total Stations: 11, Adds: 2

DAVID CROWDER BAND Revolutionary Love (Sixsteps/Sparrow/EMI CMG)
Total Plays: 130, Total Stations: 7, Adds: 0

ANDY CHRISMAN Complete (Upside/SHELTER)
Total Plays: 128, Total Stations: 8, Adds: 1

SCOTT RIGGAN I Love You Lord (Spinning Plates)
Total Plays: 119, Total Stations: 5, Adds: 0

OVERFLOW Come Home (Essential/PLG)
Total Plays: 117, Total Stations: 5, Adds: 0

TODD AGNEW Still Here Waiting (Ardent)
Total Plays: 103, Total Stations: 5, Adds: 0

JADON LAVIK Following You (BEC)
Total Plays: 98, Total Stations: 5, Adds: 0

Songs ranked by total plays

Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
STEVEN CURTIS CHAPMAN Much Of You (Sparrow/EMI CMG)	5
SALVADOR Heaven (Word/Curb/Warner Bros.)	3
MONK & NEAGLE Dancing With The Angels (Flicker)	3
SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	3
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	2
NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	2
NATALIE GRANT Live For Today (Curb)	2
MERCYME Homesick (INO)	2
TOBYMAC Gone (ForeFront/EMI CMG)	2
MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MERCYME Homesick (INO)	+181
SALVADOR Heaven (Word/Curb/Warner Bros.)	+141
MICHAEL W. SMITH Healing Rain (Reunion/PLG)	+110
STEVEN CURTIS CHAPMAN Much Of You (Sparrow/EMI CMG)	+103
PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	+102
NEWSBOYS Presence (My Heart's Desire) (Sparrow/EMI CMG)	+88
BUILDING 429 The Space In Between Us (Word/Curb/Warner Bros.)	+88
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	+83
FFH Still The Cross (Essential/PLG)	+76
MONK & NEAGLE Dancing With The Angels (Flicker)	+62

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	516
THIRD DAY I Believe (Essential/PLG)	484
MATTHEW WEST More (Universal South/EMI CMG)	480
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	407
SELAH You Raise Me Up (Curb)	388
MERCYME Word Of God Speak (INO)	373
NEWSBOYS He Reigns (Sparrow/EMI CMG)	355
MERCYME I Can Only Imagine (INO/Curb)	352
JEREMY CAMP I Still Believe (BEC)	328
KUTLESS Sea Of Faces (BEC)	317

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

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15 CHR	KOKF KSBJ KSGN KSLT KTIS KTSB KTSY KVMV
	KWOF KXOJ KYCC KYTT KZKZ WAFJ WAFR WAKW
	WAWZ WAYM WAYR WBDX WBFJ WBGD WBGL WBJY
	WBSN WBVM WCDR WCIC WCIC WCLO WCRN WCSG
	WCTL WCVK WCVO WDJC WECC WFHM WFRW WGNV
	WGRC WGTS WHMX WHPZ WIBI WIJY WJIE WJIS
	WJLZ WJQK WJRF WJTL WLAB WLFJ WLGH WMCU
	WMSJ WOLW WORL WORQ WPAB WPER WPOZ WPRJ
	WQCK WRCI WRCM WSCF WTCR WUGN WVFJ WWIB
	WXHL WYLV WYSZ

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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	TOBYMAC Gone (ForeFront/EMI CMG)	1228	+42	12	30/0
2	2	BY THE TREE Beautiful One (Fervent)	992	-22	18	24/0
3	3	BETHANY DILLON All I Need (Sparrow/EMI CMG)	878	-2	15	22/0
4	4	SHAWN MC DONALD Gravity (Sparrow/EMI CMG)	824	-24	17	21/0
5	5	BIG DISMAL Rainy Day (Lost Keyword)	815	+29	9	25/0
8	6	DAY OF FIRE Cornerstone (Essential/PLG)	774	+64	9	23/0
9	7	BUILDING 429 The Space... (Word/Curb/Warner Bros.)	736	+63	9	21/1
6	8	PAUL WRIGHT You're Beautiful (Gotee)	693	-17	19	19/0
7	9	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	684	-7	14	19/0
13	10	MAT KEARNEY Undeniable (Inpop)	656	+45	6	24/0
15	11	SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	650	+149	3	24/3
11	12	AUDIO ADRENALINE Miracle (ForeFront/EMI CMG)	647	+23	15	19/0
12	13	TREE63 King (Inpop)	620	+8	10	21/1
10	14	SANCTUS REAL Everything... (Sparrow/EMI CMG)	608	-31	23	16/0
14	15	NEWSBOYS Presence... (Sparrow/EMI CMG)	539	+22	8	19/0
17	16	IAN ESKELIN Shout (Inpop)	519	+34	9	17/1
18	17	RELIENT K Be My Escape (Gotee)	491	+49	4	19/0
19	18	MUTE MATH Control (Teleprompt/Word/Curb/Warner Bros.)	458	+61	5	17/1
21	19	BARLOWGIRL Mirror (Fervent)	437	+58	3	21/4
16	20	TODD AGNEW Reached Down (Ardent)	432	-39	9	15/0
20	21	HAWK NELSON Every Little Thing (Tooth & Nail)	389	+9	16	12/1
22	22	PILLAR Rewind (Flicker/EMI CMG)	366	-11	5	15/0
23	23	BEBO NORMAN Disappear (Essential/PLG)	358	+13	4	12/0
24	24	THIRD DAY You Are Mine (Essential/PLG)	351	+10	2	15/0
29	25	BDA Maybe You (Creative Trust Workshop)	324	+50	2	13/0
Debut	26	JEREMY CAMP Take You Back (BEC)	317	+94	1	16/6
25	27	SALVADOR Heaven (Word/Curb/Warner Bros.)	305	+4	3	11/0
27	28	CASTING CROWNS Voice... (Beach Street/Reunion/PLG/297)	291	+2	2	12/0
-	29	KIERRA SHEARD You Don't Know (EMI Gospel)	291	+21	2	10/1
Debut	30	RJ HELTON Why Don't We Pray (B-Rite)	289	+58	1	12/1

30 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 10/31 - Saturday 11/6. © 2004 Radio & Records.

New & Active

SKILLET A Little More (Ardent/Lava)
Total Plays: 275, Total Stations: 13, Adds: 1

CHARITY VON Weight Of The World (Stanted)
Total Plays: 238, Total Stations: 7, Adds: 0

THOUSAND FOOT KRUTCH This Is A Call (Tooth & Nail/EMC)
Total Plays: 228, Total Stations: 11, Adds: 2

STACIE ORRICO I Could Be The One (ForeFront)
Total Plays: 216, Total Stations: 7, Adds: 0

KUTLESS It's Like Me (BEC)
Total Plays: 196, Total Stations: 8, Adds: 1

POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)
Total Plays: 190, Total Stations: 8, Adds: 1

CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)
Total Plays: 188, Total Stations: 7, Adds: 1

NICOLE C. MULLEN Everyday People (Word/Curb/Warner Bros.)
Total Plays: 171, Total Stations: 5, Adds: 0

THIRD...JSTEVEN C. CHAPMAN/MERCY... I See... (Lost Keyword)
Total Plays: 161, Total Stations: 4, Adds: 0

NATE SALLIE Save Me (Curb)
Total Plays: 136, Total Stations: 4, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	TOBYMAC Gone (ForeFront/EMI CMG)	424	+18	11	32/0
2	2	FURTHER SEEMS FOREVER Hide Nothing (Tooth & Nail)	358	+27	9	23/1
3	3	DAY OF FIRE Cornerstone (Essential/PLG)	330	+6	11	30/0
6	4	FM STATIC Definitely Maybe (Tooth & Nail)	308	+11	11	17/0
5	5	KIDS IN THE WAY Phoenix (Flicker)	306	+6	14	25/1
10	6	RELIENT K Be My Escape (Gotee)	287	+37	4	30/2
8	7	MUTE MATH Control (Teleprompt/Word/Curb/Warner Bros.)	284	+26	7	27/0
4	8	SKILLET Dpen Wounds (Ardent/Lava)	284	-34	12	30/1
11	9	SANCTUS REAL Alone (Sparrow/EMI CMG)	257	+23	7	26/0
13	10	ROPER Amplify (5 Minute Walk)	245	+28	5	21/0
7	11	NATE SALLIE Without You (Curb)	244	-17	13	19/0
16	12	MAT KEARNEY Undeniable (Inpop)	234	+26	3	14/2
15	13	12 STONES Far Away (Wind-up)	214	0	15	23/0
12	14	POOR MAN'S RICHES Energy (Word Of Mouth)	202	-24	11	18/0
18	15	FLYLEAF Breathe Today (Octone)	193	+2	3	18/4
21	16	HAWK NELSON Letters To The President (Tooth & Nail)	187	+26	3	22/4
20	17	GRETCHEN Fading (Independent)	176	+7	8	19/0
14	18	THOUSAND FOOT KRUTCH Faith... (Tooth & Nail/EMC)	172	-45	17	18/0
9	19	MOURNING SEPTEMBER Glorietta (Floodgate)	172	-83	17	18/0
19	20	KUTLESS Not What You See (BEC)	162	-15	20	17/1
17	21	NUMBER ONE GUN You Fail... (Salvage/Floodgate)	158	-44	17	12/0
22	22	STAPLE Pop (Flicker)	151	+5	6	15/0
23	23	GRAND PRIZE King Of Kings (A'postrophe)	146	+3	4	19/4
Debut	24	SWITCHFOOT This Is Your Life (Sparrow/EMI CMG)	144	+32	1	14/1
27	25	IAN ESKELIN Shout (Inpop)	142	+18	6	13/0
26	26	SEVEN PLACES Even When (BEC)	130	+5	2	14/2
29	27	PROJECT 86 Safe Haven (Tooth & Nail)	125	+6	15	16/0
24	28	FALLOUT Somewhere In Between (Be3)	119	-16	8	12/1
Debut	29	RADIAL ANGEL Not Beautiful (Independent)	117	+8	1	12/2
Debut	30	THOUSAND FOOT KRUTCH This Is... (Tooth & Nail/EMC)	108	+6	1	13/4

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 10/31 - Saturday 11/6. © 2004 Radio & Records.

New & Active

BDA Maybe You (Creative Trust Workshop)
Total Plays: 106, Total Stations: 14, Adds: 2

TINMAN JONES Poetic (Cross Driven)
Total Plays: 99, Total Stations: 8, Adds: 3

BIG DISMAL Rainy Day (Lost Keyword)
Total Plays: 99, Total Stations: 6, Adds: 0

AUDIO ADRENALINE Miracle (ForeFront/EMI CMG)
Total Plays: 94, Total Stations: 11, Adds: 0

EVERLIFE Evidence (SHELTER)
Total Plays: 94, Total Stations: 8, Adds: 0

FALLING UP Escalates (Tooth & Nail)
Total Plays: 91, Total Stations: 5, Adds: 4

PILLAR Hypnotized (Flicker/EMI CMG)
Total Plays: 79, Total Stations: 12, Adds: 9

STARFIELD Revolution (Sparrow/EMI CMG)
Total Plays: 79, Total Stations: 9, Adds: 1

THIRD DAY 'Til The Day I Die (Essential/PLG)
Total Plays: 68, Total Stations: 11, Adds: 1

UNBOUND Save Tears (Independent)
Total Plays: 67, Total Stations: 7, Adds: 1

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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	421	+6	11	22/0
2	2	FFH Still The Cross (Essential/PLG)	368	-18	12	21/0
3	3	BEBO NORMAN Disappear (Essential/PLG)	358	-5	12	19/0
5	4	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	325	+41	6	22/1
4	5	WATERMARK The Glory Of Your Name (Rocketown)	290	-15	16	18/0
6	6	FERNANDO ORTEGA Take Heart, My Friend (Curb)	281	-3	11	18/0
7	7	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	274	0	9	17/0
8	8	NEWSBOYS Presence... (Sparrow/EMI CMG)	248	+7	7	16/0
10	9	PAUL BALOCHE Offering (Hosanna)	222	+22	4	17/1
9	10	THIRD DAY You Are Mine (Essential/PLG)	219	+3	5	15/1
13	11	CHRISTOMLIN Indescribable (Sixsteps/Sparrow/EMI/CMG)	192	+6	6	13/1
12	12	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	175	-16	12	10/0
16	13	TODD SMITH Turn To You (Curb)	165	+6	2	12/0
15	14	TODD AGNEW Still Here Waiting (Ardent)	157	-3	3	10/0
14	15	JOYCE MARTIN This Is My Prayer (Spring Hill)	154	-9	5	11/0
17	16	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	148	-11	3	9/0
19	17	CAEDMON'S CALL There's Only One... (Essential/PLG)	139	+3	2	11/0
18	18	DESPERATION Beauty Of The Lord (Integrity/Vertical)	130	-14	16	9/0
Debut	19	SHANE & SHANE He Is Exalted (Inpop)	127	+26	1	10/1
20	20	ALLEN ASBURY This Is My Father's World (Doxology)	112	-21	8	8/0

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 10/31 - Saturday 11/6. © 2004 Radio & Records.

Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	SOUL PURPOSE Bounce With Me (BEC)
2	GRITS Hittin' Curves (Gotee)
3	GRITS We Don't Play (Gotee)
4	STU DENT FIRELIC Portable Eclipse (Illect)
5	JOHN REUBEN Life Is Short (Gotee)
6	APT.CORE I Am A Temple (Rocketown)
7	KIERRA SHEARD You Don't Know (EMI Gospel)
8	M.O.C. Blase (Move)
9	L.A. SYMPHONY The End Is Now (Gotee)
10	LOJIQUE Adrenaline Rush (Illect)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	1031	+96	12	32/1
1	2	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	952	0	13	33/0
3	3	CASTING CROWNS Voice... (Beach Street/Reunion/PLG)	880	+42	7	33/1
5	4	NEWSBOYS Presence... (Sparrow/EMI CMG)	805	+24	10	28/0
4	5	BETHANY DILLON All I Need (Sparrow/EMI CMG)	720	-72	16	25/0
6	6	BY THE TREE Beautiful One (Fervent)	705	-37	17	26/0
9	7	FFH Still The Cross (Essential/PLG)	704	+30	13	27/0
7	8	PHILLIPS, CRAIG & DEAN You Are God Alone (INO)	697	-3	10	28/0
8	9	BUILDING 429 The Space... (Word/Curb/Warner Bros.)	652	-30	9	24/0
10	10	POINT OF GRACE I Choose You (Word/Curb/Warner Bros.)	641	+48	7	24/0
12	11	THIRD DAY You Are Mine (Essential/PLG)	585	+83	6	26/2
13	12	MONK & NEAGLE Dancing With The Angels (Flicker)	465	+29	4	22/1
19	13	SALVADOR Heaven (Word/Curb/Warner Bros.)	458	+114	3	21/5
11	14	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	418	-100	16	16/0
30	15	MERCYME Homesick (INO)	381	+159	2	20/4
18	16	TREE63 King (Inpop)	333	-23	5	16/0
22	17	STEVEN C. CHAPMAN Much Of You (Sparrow/EMI CMG)	321	+50	3	18/3
20	18	AMY GRANT The Water (Word/Curb/Warner Bros.)	314	+25	4	12/1
16	19	TREVOR MORGAN Fall Down (BHT)	308	-68	15	13/0
24	20	MARK SCHULTZ He Will... (Word/Curb/Warner Bros.)	296	+37	2	16/0
15	21	BEBO NORMAN Disappear (Essential/PLG)	288	-93	17	11/0
28	22	NEWSONG When God Made You (Reunion)	286	+49	3	14/1
17	23	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	276	-100	16	10/0
29	24	NATALIE GRANT Live For Today (Curb)	273	+38	2	16/3
21	25	CAEDMON'S CALL There's Only One... (Essential/PLG)	272	-1	5	14/0
23	26	BIG DISMAL Rainy Day (Lost Keyword)	260	-7	6	13/0
28	27	ACROSS THE SKY When... (Creative Trust Workshop)	259	+11	3	12/0
25	28	WATERMARK The Glory Of Your Name (Rocketown)	251	-2	14	13/1
27	29	TELECAST The Beauty Of Simplicity (BEC)	235	-3	12	10/0
-	30	SHANE & SHANE He Is Exalted (Inpop)	211	+4	5	11/0

34 AC reporters. Songs ranked by total plays for the airplay week of Sunday 10/31 - Saturday 11/6. © 2004 Radio & Records.

New & Active

NICOLE C. MULLEN I Am (Word/Curb/Warner Bros.)
Total Plays: 187, Total Stations: 11, Adds: 3
ANDY CHRISMAN Complete (Upside/SHELTER)
Total Plays: 169, Total Stations: 9, Adds: 1
JADON LAVIK Following You (BEC)
Total Plays: 142, Total Stations: 7, Adds: 1
PHIL BAQUIE Fall (SHELTER)
Total Plays: 130, Total Stations: 7, Adds: 0
ANDREW CARLTON Home (Flying Leap)
Total Plays: 129, Total Stations: 7, Adds: 0

TOBYMAC Gone (ForeFront/EMI CMG)
Total Plays: 100, Total Stations: 5, Adds: 2
THIRD...STEVEN C. CHAPMAN/MERCY... I See... (Lost Keyword)
Total Plays: 99, Total Stations: 5, Adds: 1
D. CROWDER... Revolutionary Love (Sixsteps/Sparrow/EMI CMG)
Total Plays: 97, Total Stations: 6, Adds: 0
SWIFT Alive In Love (Flicker)
Total Plays: 88, Total Stations: 6, Adds: 2
NATE SALLIE Save Me (Curb)
Total Plays: 85, Total Stations: 4, Adds: 0

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JACKIE MADRIGAL
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The Red Zone: L.A.'s Hippest Alternative

The hottest Latin alternative show is on the coolest station

There's a new show in the City of Angels. Those of you lucky enough to live in L.A. can tune to KDLD & KDLE (Indie 103.1) every Tuesday night from 10pm-midnight. Everyone else can listen live via the Internet at www.indie1031.fm. What I'm raving about is *The Red Zone*, the city's most important Latin alternative music show.

You know what *alternative* means: It's all that great Spanish music you won't hear on any of the many Spanish-language stations in Los Angeles or surrounding areas — or on any station in the country, for that matter, unless it hosts a specialty show.

This week *Red Zone* host Chelina Vargas speaks to R&R about the show and the impact it has on the many music genres it features and about the station brave enough to embrace Latin alternative music.



Chelina Vargas

CV: *The Red Zone* started in 1999. I worked for Y107 [triplecast KLYY/Los Angeles, KSYU/Fallbrook and KVVY/Ventura, CA] in L.A., and I used to hang out in my office listening to Café Tacuba, Molotov or whoever, and the GM would come in and ask who they were. They thought the music was great and that it fell within what the station was playing, so they asked me to put together a plan for a show. I did the plan, they liked it, and they put the show on the air.

We were on for about a year, then the station flipped to Spanish Contemporary as "Viva 107." The show remained on the air until it didn't make sense to us anymore, then it

got turned into a video show for MTV Español, which we did for a while.

When we started hearing that Indie 103.1 was playing Ozomatli, Los Mocosos and other Latin bands in its regular programming, we thought it could be the perfect home for us. We reached out to them, and [KDLD & KDLE PDJ] Michael Steele was totally open to it. We've been on Indie 103.1 since June.

R&R: *What is your programming like? Is it basically new music, or are there a lot of recurrents?*

CV: We play a good mix of everything — old, new, rock, hip-hop, electronic, unsigned bands, major-label bands, stuff from the U.S., Mexico and Latin America. I try to keep it a real cool mix, because we want to hip people to the old stuff too. It's not a new phenomenon; this kind of music has been around for years.

R&R: *What kind of response has the show been getting? Do you hear more from the Hispanic community, or is the general-market listener tuning in?*

CV: The first show was 50/50. Latinos were asking if we were going to be on every week and were thanking us. The other half were regular Indie listeners asking if the

station had flipped formats and what the music was.

I took the time to explain that it was Spanish-language music and asked them to check it out — to forget about the language and feel the music's vibe and then let me know what they thought. Most of the time people called me back and said they liked the music and would tune in the following week.

R&R: *Many Hispanics listen to English-language rock. Some may know Latin rock and others may not, but this is a good option for them.*

"Why limit yourself to catering to the Latin community when the potential for an audience and fan base is so much wider? I'd rather be inclusive."

CV: Right. I was born here, grew up in L.A. I'm Hispanic, and I didn't know this music existed until about six years ago. I stumbled upon it by accident. My family members, friends, etc., are still getting introduced to it. Many Hispanics didn't even know this music was out there, and they're happy to find a music genre that they can relate to that is part of their culture.

R&R: *What bands are you playing on your show that commercial radio is not touching?*

CV: Last week I had David Garza in the studio. I don't limit it to people who sing in Spanish or are



POSADA'S PLACE Kike Posada (third from l), host of the Fuego Rock show on WRTO/Miami, welcomes Chilean band La Ley to the studio. The show is Miami's must stop for Latin rock bands.

considered Latin. He's a Latin from Texas, writes in English and Spanish and has an amazing following. No one in commercial radio will touch him.

We also have local artists who will never get played anywhere else. We're playing the edgier bands, like Jumbo, Zoe, Volumen Cero — the younger ones. We also play the big ones, like Café Tacuba, Julieta Venegas and Kinky. We try to keep it diverse.

R&R: *That helps the bands tremendously and even builds an American following.*

CV: That's my ideal. Why limit yourself to catering just to the Latin community when the potential for an audience and fan base is so much wider? I'd rather be inclusive than exclusive. That's why we do the show in English.

Most of the people listening to this station or buying this type of music speak English anyway, and it is usually their dominant language. By hosting the show in English, we are also reaching a completely new audience that we would never reach if it was done in Spanish on an English-language station.

R&R: *What has been the labels' response to the show? Have they seen it as a promotional tool? Have they been supportive?*

CV: We just recently started promoting the show. We hadn't reached out to people, but now that we've been actively reaching out to the label community, they have been really supportive. And just now we are looking at sponsorship opportunities.

R&R: *With The Red Zone on Indie 103.1 and similar shows on other important stations throughout the country, what is the outlook for alternative music?*

CV: Any time there is any kind of movement at a station like Indie

"Many Hispanics didn't even know this music was out there, and they are happy to find a music genre that they can relate to that is part of their culture."

103.1 — tagged the "coolest commercial station" by *Rolling Stone* — where they recognize that there is a listening audience that needs to be catered to, which is the bilingual-cultural Hispanic, and the station's regular listeners appreciate it as well, that's a step forward.

R&R: *What kinds of promotions are you doing with bands?*

CV: Typically, when a band is in town, we have them in the studio, do an interview and do ticket giveaways. We have the opportunity to be the presenting station for concerts and other events.

TALK BACK TO R&R!

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

Call me at 310-788-1670 or e-mail:

jmadrigal@radioandrecords.com

RADIO Y MÚSICA™

R&R

This Week In Spanish-Language Music

On The Spot

Lucybell

Want to hear great Latin rock? Get Lucybell's latest album, *Lúmina*, and you won't be disappointed. The band is one of those gems that many in the U.S. have yet to discover. They are Chilean — one of the top-selling bands in that country — and they have a long career under their belts. This week lead singer Claudio Valenzuela speaks with R&R.

R&R: Tell me about *Lúmina*.

CV: *Lúmina* is the band's sixth album. This is the first album we've recorded outside our country. It was completely recorded in Los Angeles, produced by Adam Moseley. We worked really fast and viscerally. It's probably the most rock album in the band's history. It has unified the powerful trio that is the band.

We've been together for a long time, and people know our work. We have a fan base that has come together through the years as they've shared our music with each other. I think our music touches people's souls.

R&R: Some albums take two or three listens to understand or like, but this one is immediately attractive. Does that happen when a band has been doing music together for so long?

CV: Definitely. We are the most mature we have ever been. We worked on this album with a clear intention, because we wanted a good album. We realized after our last album, *Sesión Futura*, that we were a powerful trio that wanted to set a place for ourselves, but always with really good songs.

That's what characterizes the band — the song lyrics, our stand on things, our attitude and our sensibility, which are felt through our public.

“Music in Chile has a very special sound. There's something that unites it all, from hip-hop to rock.”

R&R: You guys are now living in L.A.?

CV: We've been living there two years now. That's our base of operation to reach the U.S. fans, Mexico and Latin America.



Lucybell

R&R: The band's sound reminds me a bit of *La Ley*, and your voice is a bit like Beto Cuevas'. Have you ever been told that you sound like him?

CV: I think he's been told that his voice sounds like mine. [Laughs.] Beto is a friend. Maybe there's something similar, but we are different. What he talks about and what I talk about are different things. The attitudes also make us different. Not to take anything away from anyone, but we each have our own path to follow and our own destiny.

R&R: Could it also be that both bands are from Chile and there's a cultural influence?

CV: I think so. There's a cultural attitude, music in common that we've listened to, and our bands have also played together. But both bands are very professional.

R&R: There are many interesting rock bands in Chile that, because the country is so far from the U.S., we may not know about. Tell me about the rock scene in Chile.

CV: We've been here [in Chile] for two weeks now. We hadn't been here in a couple of months, and there's a very interesting scene. There are new and interesting bands. Music in Chile has a very special sound. There's something that unites it all, from hip-hop to rock.

R&R: Do you feel there's a better Latin rock



BOOM NIGHT Several singer-songwriters came together in Miami for an event hosted by Boom! magazine. Seen here are (top, l-r) Luis Enrique, Pavel Núñez, Alih Jey, Juan Carlos Pérez Soto, Inés Gaviria, Eman Publishing's Marie Román, Xarah, Robert Avellanet, Grupo Retórica, Grupo Hoja Seca, (bottom, l-r) Boom's Kike Posada, Respek Records' Mark Eman, Fernando Osorio and Eduarao Osorio.

scene in the U.S. now? Is music like yours getting a better reception?

CV: It's like a game. The door for Latin music in general in the U.S. is opening a lot more. There are several stations that are mixing more music into their programming. It's almost a political issue. There are certain stations that, because of their policies, play only certain music.

But what is interesting about music is that it transcends languages. I think music will break the language barrier. No one said rock was in English, Spanish or Chinese. Music has no barriers. It speaks of possibilities and is a way to connect.

R&R: When you write, how much of what's happening in the world or Latin America influences you?

CV: There's a bit of everything. When you're part of this world, you can't have only one point of view. You have to look around you as much as you can, then turn around and take another look and see other points of view.

We are always looking at new things and changing. That's reflected in your music, in what you write, what you do and what you think. That human value must be rescued

“Music has no barriers. It speaks of possibilities and is a way to connect.”

and allowed to live. We have to stop being like machines, and we must be a decisive part of life.

R&R: With all that's happening in the world, is this a good moment to express yourself?

CV: I think so, yes. Music's function is to represent what is happening. Music is like a mirror. That's its role.

R&R: Will you be doing promotion or live events in the U.S.?

CV: We're on tour here in Chile, and before that we were in Argentina. We're now headed to Concepción, in the southern part of the country. Then we're back in L.A., then off to Chicago. Then we go to Mexico for a week. We're pretty busy.



WHO'S THAT GIRL? Paulina Rubio in a warm Kodak moment with Lenny Kravitz. They shared time at the recent MTVLA Awards — that's the Latin American MTV awards — hosted by Rubio.

November 12, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JUANES Nada Valgo Sin Tu Amor (Universal)	1025	+25	7	24/0
2	2	ALEKS SYNTEK fJANA TORROJA Duele El Amor (EMI Latin)	723	+8	7	20/0
3	3	ALEJANDRO FERNANDEZ Me Dedicué A Perderte (Sony Discos)	709	+17	7	21/0
6	4	LUIS MIGUEL Que Seas Feliz (Warner M.L.)	581	+75	5	3/0
4	5	PEPE AGUILAR Miedo (Sony Discos)	562	-21	7	20/0
5	6	KALIMBA No Me Quiero Enamorar (Sony Discos)	508	-13	7	17/0
7	7	FRANCO DE VITA fSIN BANDERA Si La Ves (Sony Discos)	460	-9	7	16/0
13	8	PAULINA RUBIO Dame Otro Tequila (Universal)	399	+61	4	3/1
10	9	REYLI BARBA Desde Que Llegaste (Sony Discos)	380	+18	7	15/1
17	10	OBIE BERMUDEZ Todo El Año (EMI Latin)	372	+77	3	4/1
12	11	ANDY & LUCAS Son De Amores (BMG Latin)	362	-2	7	11/0
9	12	CARLOS VIVES Como Tú (EMI Latin)	354	+1	7	14/0
8	13	JULIETA VENEGAS Lento (BMG Latin)	353	-9	7	13/0
11	14	YAHIR La Locura (Warner M.L.)	341	+2	7	15/0
16	15	GLORIA TREVI En Medio De La Tempestad (BMG Latin)	317	+40	3	2/0
15	16	HA*ASH Estés En Donde Estés (Sony Discos)	292	-23	7	14/0
22	17	MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	289	+28	4	3/0
18	18	DIEGO TORRES Déjame Estar (BMG Latin)	286	-9	7	9/0
14	19	BETZAIDA Te Tengo Que Aprender A Olvidar (Fonovisa)	276	-74	7	10/0
21	20	LAURA PAUSINI Escucha Atento (Warner M.L.)	271	+2	5	5/0
19	21	PABLO MONTERO Dican Por Ahí (BMG Latin)	270	-10	5	2/0
20	22	PAULINA RUBIO Algo Tienes (Universal)	255	+1	7	15/0
24	23	MARIANA Que No Me Faltes Tú (Univision)	250	0	7	11/0
29	24	SIN BANDERA De Viaje (Sony Discos)	225	+32	3	6/0
25	25	JENNIFER PEÑA Hasta El Fin Del Mundo (Univision)	217	-22	6	8/0
23	26	MARC ANTHONY Ahora Quién (Sony Discos)	210	+5	7	10/0
28	27	ALEX UBAGO Fantasía O Realidad (Warner M.L.)	203	-7	5	6/0
26	28	MARC ANTHONY Valió La Pena (Sony Discos)	188	-44	5	7/0
27	29	BACILOS Pasos De Gigante (Warner M.L.)	185	-44	5	5/0
Debut	30	ENANITOS VERDES Tu Cárcel (Universal)	176	+17	1	5/0

29 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 10/31-11/6. 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

LA 5A. ESTACION El Sol No Regresa (BMG Latin)
Total Plays: 171, Total Stations: 4, Adds: 0

JUAN LUIS GUERRA Las Avispas (Karen)
Total Plays: 167, Total Stations: 4, Adds: 0

KUMBIA KINGS Fuego (EMI Latin)
Total Plays: 167, Total Stations: 3, Adds: 0

ALICIA VILLARREAL Soy Tu Mujer (Universal)
Total Plays: 117, Total Stations: 4, Adds: 0

MELINA LEDN Quiero Ser Tuya (Sony Discos)
Total Plays: 108, Total Stations: 4, Adds: 0

NINA SKY Move Ya Body (Next Plateau/Universal)
Total Plays: 94, Total Stations: 4, Adds: 0

SERRALDE Vida De Mi Vida (Universal)
Total Plays: 70, Total Stations: 3, Adds: 0

BELINDA Angel (BMG Latin)
Total Plays: 35, Total Stations: 3, Adds: 0

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)

No song qualified this week.

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
OBIE BERMUDEZ Todo El Año (EMI Latin)	+77
LUIS MIGUEL Que Seas Feliz (Warner M.L.)	+75
PAULINA RUBIO Dame Otro Tequila (Universal)	+61
LA OREJA DE VAN GOGH Rosas (Sony Discos)	+45
GLORIA TREVI En Medio De La Tempestad (BMG Latin)	+40
SIN BANDERA De Viaje (Sony Discos)	+32
FRANCO DE VITA Tú De Qué Vas (Sony Discos)	+28
MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	+28
TRALIA La Loca (EMI Latin)	+28

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JULIETA VENEGAS Andar Conmigo (BMG Latin)	388
LA OREJA DE VAN GOGH Rosas (Sony Discos)	380
SIN BANDERA Que Lloro (Sony Discos)	357
FRANCO DE VITA Tú De Qué Vas (Sony Discos)	334
CHAYANNE Cuidarte El Alma (Sony Discos)	269
MANA Mariposa Traicionera (Warner M.L.)	254
OBIE BERMUDEZ Antes (EMI Latin)	243
PAULINA RUBIO Te Quise Tanto (Universal)	225
RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	175
CHAYANNE Sentada Aquí En Mi Alma (Sony Discos)	173

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



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November 12, 2004

**POWERED BY
MEDIABASE**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BETO Y SUS CANARIDS Está Llorando Mi Corazón (Edimonsa)	1061	+18	6	29/0
2	2	PESADO Ojalá Que Te Mueras (Warner M.L.)	1020	+93	7	31/0
3	3	KUMBIA KINGS Fuego (EMI Latin)	966	+92	6	16/1
5	4	K-PAZ DE LA SIERRA Volveré (Univision)	821	+90	6	20/0
8	5	BRONCO "EL GIGANTE DE AMERICA" Basta (Fonovisa)	788	+101	6	24/0
9	6	LOS RIELEROS DEL NORTE Tu Nuevo Cariño (Fonovisa)	729	+49	6	19/0
4	7	BANDA EL RECODD Delante De Mi (Fonovisa)	711	-44	6	27/0
13	8	LOS TEMERARIOS Sombras (Fonovisa)	709	+93	4	4/1
11	9	LOS TIGRES DEL NORTE La Manzanita (Fonovisa)	705	+67	5	2/0
10	10	LOS HOROSCOPOS DE DURANGO Obsesión (Edimonsa)	677	-1	5	9/0
16	11	GRUP MONTEZ DE DURANGO Quiero Saber De Ti (Disa)	657	+121	3	2/1
6	12	GRUP MONTEZ DE DURANGO Lástima Es Mi Mujer (Disa)	635	-79	6	30/0
7	13	LOS TIGRILLOS La Etica (Disa)	629	-73	6	24/0
Debut	14	INTOCABLE Invisible (EMI Latin)	615	+276	1	2/1
15	15	LOS INVASORES DE NUEVO LEDN El Rumbo Que Tú Quieras (EMI Latin)	612	+70	6	16/1
12	16	CONJUNTO PRIMAVERA Vuelve Conmigo (Fonovisa)	593	-39	6	26/0
19	17	MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	585	+114	3	4/1
14	18	PATRULLA 81 No Aprendí A Olvidar (Disa)	552	-24	6	24/0
18	19	ISABELA A Manos Llenas (Disa)	524	+23	5	11/0
17	20	LOS HURACANES DEL NORTE Te Perdoné Una Vez (Univision)	470	-48	6	22/0
25	21	DUELO Para Sobrevivir (Univision)	458	+67	6	14/1
23	22	JENNIFER PEÑA Hasta El Fin Del Mundo (Univision)	458	+37	6	12/0
20	23	GERMAN LIZARRAGA Enamorado De Ti (Disa)	451	-20	4	0/0
26	24	YOLANDA PEREZ Cuando (Fonovisa)	450	+69	2	7/0
29	25	ADOLFO URIAS Qué Chulos Ojos (Fonovisa)	431	+58	5	3/2
24	26	AROMA Olfato Femenino (Fonovisa)	427	+33	4	11/0
21	27	EL PODER DEL NORTE Que Nunca Llores (Disa)	424	-42	6	15/0
22	28	INTOCABLE Si Pudiera (EMI Latin)	420	-32	6	19/0
Debut	29	DDN FRANCISCO f/BRONCO... Un Amor Entre Dos (Univision)	405	+63	1	5/0
28	30	LA ARROLLADORA BANDA EL LIMON Abeja Reina (Edimonsa)	382	+8	2	1/0

49 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 10/31-11/6. 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

CARDENALES DE NUEVO LEON El Llanto De Un Borracho (Disa)

Total Plays: 372, Total Stations: 5, Adds: 0

LALO MORA Si Me Vas A Dejar (Edimonsa)

Total Plays: 357, Total Stations: 8, Adds: 0

LOS REYES DEL CAMINO Tu Historieta (Edimonsa)

Total Plays: 357, Total Stations: 7, Adds: 0

PEPE AGUILAR Prometí Olvidarte (Sony Discos)

Total Plays: 320, Total Stations: 10, Adds: 0

TRINITY LA LEYENDA Celos (Universal)

Total Plays: 305, Total Stations: 11, Adds: 0

DUETO VOCES DEL RANCHO Los Males De Micaela (EMI Latin)

Total Plays: 299, Total Stations: 6, Adds: 0

LOS ANGELES DE CHARLY Yo No Te Voy A Olvidar (Fonovisa)

Total Plays: 288, Total Stations: 7, Adds: 0

LOS TEMERARIOS Qué De Raro Tiene (Fonovisa)

Total Plays: 272, Total Stations: 21, Adds: 0

CONJUNTO LOS TONY'S Andar Conmigo (Procan)

Total Plays: 269, Total Stations: 10, Adds: 2

GUARDIANES DEL AMOR Bebiendo Lágrimas (Fonovisa)

Total Plays: 258, Total Stations: 12, Adds: 0

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
CONJUNTO LOS TONY'S Andar Conmigo (Procan)	2
ADOLFO URIAS Qué Chulos Ojos (Fonovisa)	2
CONJUNTO PRIMAVERA Pa' Qué Son Las Pasiones (Fonovisa)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
INTOCABLE Invisible (EMI Latin)	+276
PALOMO Mi Tristeza (Disa)	+166
GRUPO BRYNDIS La Ultima Canción (Disa)	+131
GRUPO MONTEZ DE DURANGO Quiero Saber De Ti (Disa)	+121
MARCO ANTONIO SOLIS Mi Mayor Sacrificio (Fonovisa)	+114
POLO URIAS Mi Primer Amor (Fonovisa)	+106
BRONCO "EL GIGANTE DE AMERICA" Basta (Fonovisa)	+101
BRONCO "EL GIGANTE DE AMERICA" Dalo Por Hecho (Fonovisa)	+95
PESADO Ojalá Que Te Mueras (Warner M.L.)	+93
LOS TEMERARIOS Sombras (Fonovisa)	+93

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PALOMO Miedo (Disa)	534
LOS HOROSCOPOS DE DURANGO Dos Locos (Disa)	384
PATRULLA 81 Cómo Pude Enamorarme De Ti (Disa)	335
PALOMO Baraja De Oro (Disa)	219
GRUP MONTEZ DE DURANGO Te Quise Olvidar (Disa)	205
INTOCABLE A Dónde Estabas (EMI Latin)	196
LOS HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	184
GRUP MONTEZ DE DURANGO Lágrimas De Cristal (Disa)	178
LOS TIGRES DEL NORTE No Tiene La Culpa El Indio (Fonovisa)	175
ADAN CHALINO SANCHEZ Me Cansé De Morir... (Univision)	164

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TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JUAN LUIS GUERRA <i>Las Avispas (Karen)</i>	273
2	MARC ANTHONY <i>Valió La Pena (Sony Discos)</i>	215
3	GILBERTO SANTA ROSA <i>Sombra Loca (Sony Discos)</i>	212
4	MONCHY & ALEXANDRA <i>Perdidos (J&N)</i>	198
5	JUANES <i>Nada Valgo Sin Tu Amor (Universal)</i>	144
6	VICTOR MANUELLE <i>Te Propongo (Sony Discos)</i>	126
7	CARLOS VIVES <i>Como Tú (EMI Latin)</i>	108
8	TITO NIEVES <i>Fabricando Fantasías (SGZ Entertainment)</i>	106
9	EL GRAN COMBO DE PUERTO RICO <i>Mi Gorda Bonita (Sony Discos)</i>	101
10	DADDY YANKEE <i>Gasolina (V/Music)</i>	96
11	FRANK REYES <i>Quién Eres Tú (J&N)</i>	91
12	TITO NIEVES <i>¡LA INDIA Ya No Queda Nada (SGZ Entertainment)</i>	87
13	GRUPO NICHE <i>Ni Como Amiga Ni Como Amante (Sony Discos)</i>	78
14	REY RUIZ <i>Mi Tentación (Sony Discos)</i>	76
15	GASPAR MENDEZ <i>Dime Lo Que Sientes (Independiente)</i>	69
16	LA GRAN BANDA <i>Amiga Soledad (DAM Productions)</i>	60
17	NG2 <i>Si La Ves (Sony Discos)</i>	58
18	ALEJANDRO FERNANDEZ <i>Me Dedicué A Perderte (Sony Discos)</i>	57
19	OSCAR D'LEON <i>Enamoráito (Sony Discos)</i>	50
20	ANDY & LUCAS <i>Son De Amores (BMG Latin)</i>	50
21	EL PUEBLD <i>Shorly Ven Conmigo (DAM Productions)</i>	49
22	PUERTO RICAN PDWER <i>Si Pero No (J&N)</i>	45
23	BACILOS <i>Pasos De Gigante (Warner M.L.)</i>	40
24	LUIS MIGUEL <i>Que Seas Feliz (Warner M.L.)</i>	39
25	GRUPO ROMANCE <i>Dímelo Bajito (Los Taras)</i>	38

Data is compiled from the airplay week of October 31-November 6, and based on a point system.
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ROCK/ALTERNATIVE

TW	ARTIST Title Label(s)
1	VOLUMEN CERO <i>Autos (Warner M.L.)</i>
2	ELY GUERRA <i>Ojos Claros, Labios Rosas (Higher Octave)</i>
3	ENANITOS VERDES <i>Tu Cárcel (Universal)</i>
4	JULIETA VENEGAS <i>Lento (BMG Latin)</i>
5	MOLOTOV <i>Amateur (Universal)</i>
6	JUANES <i>Nada Valgo Sin Tu Amor (Universal)</i>
7	LIQUITS <i>Chido (Surco)</i>
8	PANTEON ROCOCO <i>La Ciudad De La Esperanza (Delanuca/DLN)</i>
9	VICENTICO <i>Los Caminos De La Vida (BMG Latin)</i>
10	CONTROL MACHETE <i>El Apostador (Universal)</i>
11	LUCYBELL <i>Hoy Soñé (Warner M.L.)</i>
12	OZOMATLI <i>Cuando Canto (Concord)</i>
13	SUPERLITIO <i>Perdóname (Cielo Music Group/BMG Latin)</i>
14	DESOL <i>América, Mi Radio (Curb)</i>
15	BACILOS <i>Pasos De Gigante (Warner M.L.)</i>

Songs ranked by total number of points. 11 Rock/Alternative reporters.

RECORD POOL

TW	ARTIST Title Label(s)
1	MONCHY & ALEXANDRA <i>Perdidos (J&N)</i>
2	GUANABANAS <i>Pa' Mis Mujeres Del Mundo (Cutting)</i>
3	MAGIC JUAN <i>Mil Horas (Koch)</i>
4	TITO NIEVES <i>¡LA INDIA Ya No Queda Nada (SGZ Entertainment)</i>
5	GRUPO AGUAKATE <i>Reggaetón Ripiao (Universal)</i>
6	GRUPO NICHE <i>Ni Como Amiga Ni Como Amante (Sony Discos)</i>
7	TITO NIEVES <i>Fabricando Fantasías (SGZ Entertainment)</i>
8	DOMENIC MARTE <i>Ven Tú (J&N)</i>
9	CELIA CRUZ & DON DINERO <i>Son De La Loma (Guitian Brothers)</i>
10	SONORA CARRUSELES <i>El Gato Boogaloo (Fuentes)</i>
11	EL GRAN COMBO DE PUERTO RICO <i>Mi Gorda Bonita (Sony Discos)</i>
12	KUMBIA KINGS <i>Fuego (EMI Latin)</i>
13	VICTOR MANUELLE <i>Te Propongo (Sony Discos)</i>
14	SON DE CALI <i>Vida Consentida (Univision)</i>
15	TITO GOMEZ <i>Meneito (MP)</i>

Songs ranked by total number of points. 21 Record Pool reporters.

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CONTEMPORARY

OPALO *Cuerpo Enojado (Mock & Roll)*

REGIONAL MEXICAN

BANDA RAFAGA *Adiós, Adiós Amor (IM)*

CONTROL *Me Gustas (EMI Latin)*

INTENSO *Amores Como Este (Serca)*

JOEL SOLIS *No Soy Lo Peor (IM)*

LOS HEREDEROS DE NUEVO LEON *Nomás A La Mitad (Serca)*

LOS RAZOS *Me Voy A Poner Bien Peda (BMG Latin)*

PANCHO "EL REY DE LA CUMBIA NORTEÑA" *María Cristina (Serca)*

PESADO *Te Apuesto Lo Que Quieras (Warner M.L.)*

TROPICAL

EDDIE SANTIAGO *Loco Por Tu Amor (MP)*

EL FENOMENO *El Viaje (MP)*

GRINGO DE LA BACHATA *Vuelve A Mi (Mock & Roll)*

JOSE ERNESTO *El Se Lo Perdió (MP)*

MANOLE *Vuela Alto (Lantigua Music)*

OPALO *Cuerpo Enojado (Mock & Roll)*

PEDRO JESUS & TITO ROJAS *La Fórmula (MP)*

SERGIO VARGAS *Dile (Mock & Roll)*

SERGIO VARGAS *Ni Tú Ni Yo (Mock & Roll)*

SERGIO VARGAS *Perla Negra (Mock & Roll)*

TITO GOMEZ *De Nada Valió (MP)*

YAGA Y MAKIE *La Batidora (Diamond)*

ROCK/ALTERNATIVE

No Going for Adds for this Week

¡Qué Pasa Radio!

Who says playlists aren't tight? There is little movement at the top of the charts with the same artists claiming the peak spots and not letting go. Recurrents also make up a large part of Latin radio's programming. Old songs are still in high rotation, and new songs are finding it hard to gain entry.

At Regional Mexican, this week's debut belongs to Intocable's "Invisible," a single off the *Nuestro Destino Estaba Escrito* album released in mid-2003. The band is set to release a new album in early 2005. Don Francisco also made his debut, with the song "Un Amor Entre Dos," featuring Bronco "El Gigante De América." On the Contemporary side of things, the debut belongs to Los Enanitos Verdes' "Tu Carcel," a rock version of Marco Antonio Solís' classic ballad. Ever see the movie *Y Tu Mamá También?* That's the ballad they play on the jukebox at the end when the three main characters are dancing together. Remember?

On the adds front, Regional Mexican stations are reporting in larger numbers. And people ask why they dominate throughout the country... Good for them!

Are you helping create hits? Make it happen by reporting your adds. The deadline is Tuesday at noon (PT).

NATIONAL

FEMALE CO-HOST FOR NATIONAL LIFESTYLE RADIO SHOW

Nationally syndicated lifestyle radio program with many television opportunities seeks female co-host. We're looking for an engaging personality with a passion for decorating, gardening and home improvement; coupled with broadcast and print media experience. Relocation is not necessary. All inquiries held in strict confidence. Send resume, photo, video/audio air checks and writing samples to: Radio & Records, Inc., 10100 Santa Monica Blvd., 3rd Floor, #1127, Los Angeles, CA 90067. EOE.

EAST

Morning Drive On-Air Personality

WARM 103, "the best variety of soft rock", is looking for a friendly, enthusiastic, reliable and "warm" AC morning drive co-host for the soft rock leader in York, Lancaster, and Harrisburg, PA.

Candidates need to be more than an announcer and personality...they need to be a companion, a friend, a member of the family...they need to be able to share their lives and experiences...they need to understand their significance in the community and be part of it. Primary duties include daily preparation of creative and relatable on-air content, production, and representing the station well at remotes and WARM 103 events.

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EAST



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Program Director 105.9 FM - 92.7 FM

Univision Radio

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Bmelendez@univisionradio.com

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Program Director and Air Personalities for PA launch

Nick Anthony & Associates is looking for a program director and air personalities for a format launch in Pennsylvania. Candidates for PD should have experience in programming Oldies, AC, Classic Hits. Personalities should be able to deliver in a conversational style. If you're looking for your next challenge, send a tape and resume to:

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1795 West Market Street

Akron OH 44313 or email to:

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SOUTH

Imaging Director

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MIDWEST

Saga Communications has an immediate full-time opening at Mix 93.9 in Springfield, Illinois. Candidates should have experience with the AC format and be able to relate to a 25-54 female audience as well as possess an outgoing personality for public appearances. Experience with Maestro or similar systems helpful but not required. Production skills a plus. E-mail resume and demo to jcochran@capitolradiogroup.com or send package to:

Jane Cochran

Mix 93.9 - WMHX Program Director

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WEST

Evening Host wanted. Adult Standards. T&R to: Human Resources, 1835 Aston, Carlsbad, CA 92008. EOE (11/12)

RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: 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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Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.radioandrecords.com)

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The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

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Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Please submit ad copy & logos via email to kmumaw@radioandrecords.com. Ads are also accepted by fax: (310-203-8727) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

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CHR/POP

LW	TW	
1	1	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)
2	2	KELLY CLARKSON Breakaway (Hollywood)
4	3	DESTINY'S CHILD Lose My Breath (Columbia)
5	4	USHER & ALICIA KEYS My Boo (LaFace/Zomba)
5	5	MAROON 5 She Will Be Loved (Octone/J/RMG)
8	6	EMINEM Just Lose It (Shady/Aftermath/Interscope)
6	7	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
7	8	AVRIL LAVIGNE My Happy Ending (Arista/RMG)
9	9	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
10	10	BOWLING FOR SOUP 1985 (Silverstone/Live/Zomba)
15	11	JOJO Baby It's You (BlackGround/Universal)
11	12	SEETHER f/JAMY LEE Broken (Wind-up)
13	13	SWITCHFOOT Dare You To Move (Red Ink/Columbia)
16	14	GAVIN DEGRAW I Don't Want To Be (J/RMG)
17	15	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)
14	16	FINGER ELEVEN One Thing (Wind-up)
12	17	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)
18	18	SIMPLE PLAN Welcome To My Life (Lava)
20	19	GWEN STEFANI What You Waiting For? (Interscope)
21	20	GOOD CHARLOTTE Predictable (Daylight/Epic)
27	21	N.O.R.E. f/IN. SKY & DADDY... Dye Mi Canto (Roc-A-Fella/DJ/JMG)
25	22	VANESSA CARLTON White Houses (A&M/Interscope)
23	23	TERROR SQUAD Lean Back (Universal)
24	24	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
28	25	KILLERS Somebody Told Me (Island/DJ/JMG)
26	26	HOUSTON f/HINGY & NATE DOGG I Like That (Capitol)
30	27	LINDSAY LOHAN Rumors (Casablanca/Universal)
33	28	YELLOWCARD Only One (Capitol)
35	29	LL COOL J Hush (Def Jam/DJ/JMG)
48	30	AVRIL LAVIGNE Nobody's Home (Arista/RMG)

#1 MOST ADDED

DESTINY'S CHILD Soldier (Columbia)

#1 MOST INCREASED PLAYS

NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)

TOP 5 NEW & ACTIVE

VELVET REVOLVER Fall To Pieces (RCA/RMG)

EMINEM f/D.R. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)

FABOLOUS Breathe (Atlantic)

U2 Vertigo (Interscope)

COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)

CHR/POP begins on Page 27.

AC

LW	TW	
1	1	LOS LONELY BOYS Heaven (Dr. Music/Epic)
2	2	KEITH URBAN You'll Think Of Me (Capitol)
3	3	FIVE FOR FIGHTING 100 Years (Awards/Columbia)
5	4	MAROON 5 This Love (Octone/J/RMG)
4	5	DIDO White Flag (Arista/RMG)
8	6	MARTINA MCBRIDE In My Daughter's Eyes (RCA)
6	7	MARTINA MCBRIDE This One's For The Girls (RCA)
7	8	SEAL Love's Divine (Warner Bros.)
11	9	PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)
9	10	ELTON JOHN Answer In The Sky (Universal)
10	11	KIMBERLEY LOCKE 8th Wonder (Curb)
13	12	HALL & OATES I'll Be Around (U-Watch)
12	13	JOSH GROBAN Remember When It Rained (143/Reprise)
17	14	HOOBASTANK The Reason (Island/DJ/JMG)
15	15	3 ODORS DOWN Here Without You (Republic/Universal)
16	16	ALICIA KEYS If I Ain't Got You (J/RMG)
18	17	TIM MCGRAW Live Like You Were Dying (Curb)
20	18	MAROON 5 She Will Be Loved (Octone/J/RMG)
21	19	KELLY CLARKSON Breakaway (Hollywood)
19	20	MICHAEL McDONALD Reach Out, I'll Be There (Motown/Universal)
22	21	ROD STEWART f/STEVIE WONDER What A Wonderful World (J/RMG)
24	22	JOHN MAYER Daughters (Awards/Columbia)
23	23	CELINE DION Beautiful Boy (Epic)
25	24	KATRINA CARLSON Drive (Kataphonic)
27	25	SIMPLY RED Home (SimplyRed.com)
—	26	JIM BRICKMAN f/RDCH VOISINE My Love Is Here (Windham Hill/RMG)
26	27	NEWSONG When God Made You (Reunion)
28	28	CHRISTINE MCVIE Friend (Koch)
29	29	LIONEL RICHIE Long Long Way To Go (Island/DJ/JMG)
30	30	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)

#1 MOST ADDED

JOSH GROBAN Believe (Reprise)

#1 MOST INCREASED PLAYS

HALL & OATES I'll Be Around (U-Watch)

TOP 5 NEW & ACTIVE

JOHN MELLENCAMP Walk Tall (Island/DJ/JMG)

SHANIA TWAIN w/ MARK MCGRATH Party For Two (Mercury/DJ/JMG)

ANITA BAKER You're My Everything (Blue Note/Virgin)

AMY GRANT Come Be With Me (UMG)

RICHARD MARX Ready To Fly (Manhattan/EMG)

AC begins on Page 60.

CHR/RHYTHMIC

LW	TW	
1	1	USHER & ALICIA KEYS My Boo (LaFace/Zomba)
2	2	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)
3	3	NELLY f/TIM MCGRAW Over And Over (Derrty/Fo' Reel/Curb/Universal)
7	4	DESTINY'S CHILD Lose My Breath (Columbia)
8	5	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)
5	6	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
4	7	EMINEM Just Lose It (Shady/Aftermath/Interscope)
9	8	N.O.R.E. f/IN. SKY & DADDY... Dye Mi Canto (Roc-A-Fella/DJ/JMG)
6	9	TERROR SQUAD Lean Back (Universal)
11	10	CHINGY Balla Baby (Capitol)
10	11	AKON f/STYLES P. Locked Up (SRC/Universal)
13	12	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)
12	13	FABOLOUS Breathe (Atlantic)
15	14	JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./DJ/JMG)
18	15	MARIO Let Me Love You (J/RMG)
16	16	LIL' WAYNE Go DJ (Cash Money/Universal)
17	17	LL COOL J Hush (Def Jam/DJ/JMG)
22	18	YOUNG BUCK Shorty Wanna Ride (Interscope)
24	19	LIL' JON & THE EASTSIDE BOYZ f/LIL SCRAPPY What U Gon' Do (TVT)
20	20	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
21	21	R. KELLY & JAY-Z Big Chips (Live/Roc-A-Fella/DJ/JMG)
19	22	LL COOL J Headsprung (Def Jam/DJ/JMG)
17	23	NELLY My Place (Derrty/Fo' Reel/Universal)
28	24	ASHANTI Only U (Murder Inc./DJ/JMG)
44	25	EMINEM f/D.R. DRE & 50 CENT Encore (Shady/Aftermath/Interscope)
35	26	LUDACRIS Get Back (Def Jam South/DJ/JMG)
25	27	JOJO Baby It's You (BlackGround/Universal)
30	28	LLOYD BANKS Karma (Interscope)
39	29	GAME f/50 CENT How We Do (Aftermath/C-Unit/Interscope)
32	30	JOHN LEGEND Used To Love You (Columbia)

#1 MOST ADDED

T.I. Bring 'Em Out (Grand Hustle/Atlantic)

#1 MOST INCREASED PLAYS

SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)

TOP 5 NEW & ACTIVE

MANNIE FRESH Real Big (Cash Money/Universal)

NAS Bridging The Gap (Columbia)

LADY SAWN I've Got Your Man (VP)

NELLY Na-nana-na (Derrty/Fo' Reel/Universal)

DESTINY'S CHILD Soldier (Columbia)

CHR/RHYTHMIC begins on Page 32.

HOT AC

LW	TW	
1	1	MAROON 5 She Will Be Loved (Octone/J/RMG)
2	2	FINGER ELEVEN One Thing (Wind-up)
3	3	AVRIL LAVIGNE My Happy Ending (Arista/RMG)
6	4	JOHN MAYER Daughters (Awards/Columbia)
4	5	HOOBASTANK The Reason (Island/DJ/JMG)
5	6	LOS LONELY BOYS Heaven (Dr. Music/Epic)
7	7	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
10	8	GOD GOD DOLLS Give A Little Bit (Warner Bros.)
9	9	BOWLING FOR SOUP 1985 (Silverstone/Live/Zomba)
11	10	KELLY CLARKSON Breakaway (Hollywood)
8	11	ASHLEE SIMPSON Pieces Of Me (Geffen)
15	12	LENNY KRAVITZ Lady (Virgin)
18	13	SWITCHFOOT Dare You To Move (Red Ink/Columbia)
12	14	MAROON 5 This Love (Octone/J/RMG)
16	15	DURAN DURAN (Reach Up For The) Sunrise (Epic)
14	16	SEETHER f/JAMY LEE Broken (Wind-up)
17	17	SARAH MCLACHLAN World On Fire (Arista/RMG)
19	18	U2 Vertigo (Interscope)
22	19	HOWIE DAY Collide (Epic)
20	20	KILLERS Somebody Told Me (Island/DJ/JMG)
21	21	LOS LONELY BOYS More Than Love (Dr. Music/Epic)
28	22	HOOBASTANK Disappear (Island/DJ/JMG)
23	23	INGRAM HILL Will I Ever Make It Home (Hollywood)
26	24	CALLING Anything (RCA/RMG)
27	25	GWEN STEFANI What You Waiting For? (Interscope)
30	26	KEANE Somewhere Only We Know (Interscope)
24	27	LINKIN PARK Breaking The Habit (Warner Bros.)
31	28	JOHN MELLENCAMP Walk Tall (Island/DJ/JMG)
25	29	TEARS FOR FEARS Call Me Mellow (Universal/Music)
34	30	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)

#1 MOST ADDED

ASLYN Be The Girl (Capitol)

#1 MOST INCREASED PLAYS

GOD GOD DOLLS Give A Little Bit (Warner Bros.)

TOP 5 NEW & ACTIVE

SIMPLE PLAN Welcome To My Life (Lava)

FROU FROU Let Go (Geffen)

SHANIA TWAIN w/ MARK MCGRATH Party For Two (Mercury/DJ/JMG)

DIRTY VEGAS Walk Into The Sun (Capitol)

ANNA NALICK Breathe (Zem) (Columbia)

AC begins on Page 68.

URBAN

LW	TW	
2	1	SNOOP DOGG f/PHARRELL Drop It Like It's Hot (Doggy Style/Geffen)
1	2	USHER & ALICIA KEYS My Boo (LaFace/Zomba)
3	3	LIL' WAYNE Go DJ (Cash Money/Universal)
4	4	ANTHONY HAMILTON Charlene (So So Def/Zomba)
7	5	YOUNG BUCK Shorty Wanna Ride (Interscope)
6	6	FABOLOUS Breathe (Atlantic)
9	7	JA RULE f/R. KELLY & ASHANTI Wonderful (Murder Inc./DJ/JMG)
5	8	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
15	9	MARIO Let Me Love You (J/RMG)
10	10	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)
12	11	LL COOL J Hush (Def Jam/DJ/JMG)
17	12	CHINGY Balla Baby (Capitol)
14	13	JUVENILE f/WACKO & SKIP Mo'ia Clap (Rap-A-Lot/Asylum)
8	14	NELLY My Place (Derrty/Fo' Reel/Universal)
11	15	ALICIA KEYS f/TONY, TONI, TONE & JERMAINE PAUL Diary (J/RMG)
19	16	R. KELLY & JAY-Z Big Chips (Live/Roc-A-Fella/DJ/JMG)
16	17	TERROR SQUAD Lean Back (Universal)
13	18	DESTINY'S CHILD Lose My Breath (Columbia)
18	19	AKON f/STYLES P. Locked Up (SRC/Universal)
21	20	JOHN LEGEND Used To Love You (Columbia)
35	21	CIARA f/MISSY ELLIOTT 1, 2 Step (LaFace/Zomba)
20	22	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)
25	23	LIL' JON & THE EASTSIDE BOYZ f/LIL SCRAPPY What U Gon' Do (TVT)
23	24	MANNIE FRESH Real Big (Cash Money/Universal)
29	25	ASHANTI Only U (Murder Inc./DJ/JMG)
34	26	LLOYD BANKS Karma (Interscope)
26	27	BODY HEADBANGERS f/YOUNGBLOODZ I Smoke, I Drink (Universal)
24	28	DEM FRANCHISE BOYZ White Teez (Universal)
28	29	TWISTA f/R. KELLY So Sexy Chapter II (Never Like This) (Atlantic)
22	30	MASE Breathe, Stretch, Shake (Bad Boy/Universal)

#1 MOST ADDED

T.I. Bring 'Em Out (Grand Hustle/Atlantic)

#1 MOST INCREASED PLAYS

MARIO Let Me Love You (J/RMG)

TOP 5 NEW & ACTIVE

T.I. Bring 'Em Out (Grand Hustle/Atlantic)

ALICIA KEYS Karma (J/RMG)

M.O.R.E. f/MINA SKY & DADDY YANKEE Dye Mi Canto (Roc-A-Fella/DJ/JMG)

TYRA Country Boy (GG&L)

XZIBIT Hey Now (Mean Muggin') (Columbia)

URBAN begins on Page 36.

ROCK

LW	TW	
1	1	VELVET REVOLVER Fall To Pieces (RCA/RMG)
2	2	U2 Vertigo (Interscope)
3	3	SILVERTIDE Ain't Comin' Home (J/RMG)
5	4	PAPA ROACH Getting Away With Murder (Geffen)
4	5	THREE DAYS GRACE Just Like You (Live/Zomba)
10	6	COLLECTIVE SOUL Counting The Days (E! Music Group)
9	7	NICKELBACK Because Of You (Roadrunner/DJ/JMG)
6	8	KENNY WAYNE SHEPHERD Alive (Reprise)
7	9	GREEN DAY American Idiot (Reprise)
13	10	BREAKING BENJAMIN So Cold (Hollywood)
14	11	CHEVELLE Vitamin R (Leading Us Along) (Epic)
8	12	ALTER BRIDGE Open Your Eyes (Wind-up)
15	13	CROSSFADE Cold (Columbia)
11	14	LINKIN PARK Breaking The Habit (Warner Bros.)
12	15	GODSMACK f/DROPPBOX Touche (Republic/Universal)
16	16	SHINEDOWN Burning Bright (Atlantic)
18	17	MEGADETH Die Dead Enough (Sanctuary/SRG)
20	18	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)
19	19	JET Look What You've Done (Atlantic)
21	20	THREE DAYS GRACE Home (Live/Zomba)
—	21	GREEN DAY Boulevard Of Broken Dreams (Reprise)
—	22	PAPA ROACH Scars (Geffen)
25	23	DROWNING POOL Love And War (Wind-up)
28	24	SKINDRED Nobody (Lava)
24	25	SALIVA Razor's Edge (Island/DJ/JMG)
23	26	SPIDERBATT Black Betty (Interscope)
22	27	KORN Word Up (Epic)
27	28	MARILYN MANSON Personal Jesus (Nothing/Interscope)
—	29	SLEIPNOT Vermilion (Roadrunner/DJ/JMG)
—	30	CROSSFADE So Far Away (Columbia)

#1 MOST ADDED

GREEN DAY Boulevard Of Broken Dreams (Reprise)

#1 MOST INCREASED PLAYS

GREEN DAY Boulevard Of Broken Dreams (Reprise)

TOP 5 NEW & ACTIVE

EARSNOT Someone (Warner Bros.)

HOOBASTANK Disappear (Island/DJ/JMG)

KORN Another Brick In The Wall (Epic)

PUDDLE OF MUDD Spin You Around (Geffen)

EXILES Ugly (Virgin)

ROCK begins on Page 63.

URBAN AC

LW	TW	
2	1	BRIAN MCKNIGHT What We Do Here (Motown)
1	2	ALICIA KEYS #TONY, TOMI, TONE & JERMAINE PAUL Diary (J/RMG)
3	3	ANITA BAKER You're My Everything (Blue Note/Virgin)
6	4	PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/IDJMG)
4	5	LUTHER VANDROSS Think About You (J/RMG)
5	6	PRINCE Call My Name (Columbia)
7	7	T. MARIE #IG. LEVERT A Rose By Any Other Name (Cash Money/Universal)
8	8	JILL SCOTT Golden (Hidden Beach/Epic)
12	9	ANITA BAKER How Does It Feel (Blue Note/Virgin)
11	10	ALICIA KEYS If I Ain't Got You (J/RMG)
14	11	NELLY My Place (Derrty/Fo' Reel/Universal)
13	12	KEM Love Calls (Motown/Universal)
9	13	R. KELLY U Saved Me (Live/Zomba)
10	14	TEENA MARIE Still In Love (Cash Money/Universal)
17	15	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)
16	16	D'JAYS Make Up (Music World/SYG)
22	17	GERALD LEVERT One Million Times (Atlantic)
16	18	TAMYRA GRAY Raindrops Will Fall (J/S/Sabel)
21	19	USHER & ALICIA KEYS My Boo (LaFace/Zomba)
15	20	BOYZ II MEN What You Won't Do For Love (MSM/Koch)
23	21	NORMAN BROWN I Might (Warner Bros.)
19	22	JOSS STONE Spoiled (S-Curve/Virgin)
20	23	VAN HUNT Down Here In Hell (With You) (Capitol)
30	24	JILL SCOTT Whatever (Hidden Beach/Epic)
28	25	EARTH, WIND & FIRE #R. SAADII Show Me The Way (Sanctuary/SRG)
24	26	ANGIE STONE U-Haul (J/RMG)
25	27	JEFF MAJORS Pray (Music One)
-	28	QUEEN LATIFAH #JAL GREEN Simply Beautiful (Vector)
-	29	RUBEN STUDDARD I Need An Angel (J/RMG)
27	30	URBAN MYSTIC Where Were You? (Sabel)

#1 MOST ADDED

ANGIE STONE #ANTHONY HAMILTON Stay For Awhile (J/RMG)

#1 MOST INCREASED PLAYS

RUBEN STUDDARD I Need An Angel (J/RMG)

TOP 5 NEW & ACTIVE

AMEL LARRIEUX For Real (Bliss Life)

AVANT Can't Wait (Geffen)

BONEY JAMES #BIBAL Better With Time (Warner Bros.)

FANTASIA I Believe (J/RMG)

BOYZ II MEN You Make Me Feel Brand New (MSM/Koch)

URBAN begins on Page 36.

ACTIVE ROCK

LW	TW	
1	1	PAPA RDACH Getting Away With Murder (Geffen)
2	2	CHEVELLE Vitamin R (Leading Us Along) (Epic)
3	3	VELVET REVOLVER Fall To Pieces (RCA/RMG)
4	4	BREAKING BENJAMIN So Cold (Hollywood)
5	5	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)
6	6	GREEN DAY Boulevard Of Broken Dreams (Reprise)
7	7	U2 Vertigo (Interscope)
8	8	CROSSFADE Cold (Columbia)
9	9	SILVERTIDE Ain't Comin' Home (J/RMG)
10	10	NICKELBACK Because Of You (Roadrunner/IDJMG)
11	11	SKINDRED Nobody (Lava)
13	12	SLIPKNOT Duality (Roadrunner/IDJMG)
11	13	THREE DAYS GRACE Just Like You (Live/Zomba)
19	14	THREE DAYS GRACE Home (Live/Zomba)
14	15	GODSMACK #DROBBOX Touche (Republic/Universal)
20	16	COLLECTIVE SOUL Counting The Days (El Music Group)
22	17	SHINEDOWN Burning Bright (Atlantic)
17	18	MARILYN MANSON Personal Jesus (Nothing/Interscope)
23	19	SLIPKNOT Vermilion (Roadrunner/IDJMG)
18	20	KENNY WAYNE SHEPHERD Alive (Reprise)
21	21	DROWNING POOL Love And War (Wind-up)
24	22	A PERFECT CIRCLE Imagine (Virgin)
26	23	SALIVA Razor's Edge (Island/IDJMG)
12	24	KORN Word Up (Epic)
25	25	MEGADETH Die Dead Enough (Sanctuary/SRG)
29	26	CROSSFADE So Far Away (Columbia)
27	27	SEVENDUST Face To Face (TVT)
34	28	KORN Another Brick In The Wall (Epic)
30	29	KILLSWITCH ENGAGE The End Of Heartache (Roadrunner/IDJMG)
33	30	EARSHOT Someone (Warner Bros.)

#1 MOST ADDED

GREEN DAY Boulevard Of Broken Dreams (Reprise)

#1 MOST INCREASED PLAYS

KORN Another Brick In The Wall (Epic)

TOP 5 NEW & ACTIVE

JIMMY EAT WORLD Pain (Interscope)

CANDIRIA Down (Type A)

NONPOINT The Truth (Lava)

ALTER BRIDGE Find The Real (Wind-up)

THORNLEY Easy Comes (Roadrunner/IDJMG)

ROCK begins on Page 63.

COUNTRY

LW	TW	
2	1	LONESTAR Mr. Mom (BNA)
3	2	BROOKS & DUNN That's What It's All About (Arista)
5	3	TOBY KEITH Stays In Mexico (DreamWorks)
4	4	GARY ALLAN Nothing On But The Radio (MCA)
1	5	PHIL VASSAR In A Real Love (Arista)
6	6	KENNY CHESNEY The Woman With You (BNA)
8	7	TIM MCGRAW Back When (Curb)
9	8	BLAKE SHELTON Some Beach (Warner Bros.)
10	9	DIERKS BENTLEY How Am I Doin' (Capitol)
11	10	DARRYL WDRLY Awful, Beautiful Life (DreamWorks)
12	11	SHANIA TWAIN w/ BILLY CURRINGTON Party For Two (Mercury)
15	12	LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)
14	13	SHEDAISY Come Home Soon (Lyric Street)
20	14	ALAN JACKSON Monday Morning Church (Arista)
17	15	BRAD PAISLEY Mud On The Tires (Arista)
21	16	REBA MCENTIRE He Gets That From Me (MCA)
13	17	TRACE ADKINS Rough & Ready (Capitol)
19	18	BIG & RICH Holy Water (Warner Bros.)
18	19	J. BUFFETT #JIM. MCBRIDE Trip Around The Sun (RCA/Mailboat)
22	20	TRAVIS TRITT #JOHN MELLENCAMP What Say You (Columbia)
26	21	KEITH URBAN You're My Better Half (Capitol)
30	22	GRETCHEN WILSON When I Think About Cheatin' (Epic)
24	23	JOSH GRACIN Nothin' To Lose (Lyric Street)
25	24	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)
27	25	BILLY DEAN Let Them Be Little (Curb)
29	26	SUGARLAND Baby Girl (Mercury)
28	27	KATRINA ELAM No End In Sight (Universal South)
33	28	RASCAL FLATTS Bless The Broken Road (Lyric Street)
32	29	LEE ANN WOMACK I May Hate Myself In The Morning (MCA)
31	30	JAMIE D'NEAL Trying To Find Atlantis (Capitol)

#1 MOST ADDED

JOE NICHOLS What's A Guy Gotta Do (Universal South)

#1 MOST INCREASED PLAYS

GRETCHEN WILSON When I Think About Cheatin' (Epic)

TOP 5 NEW & ACTIVE

CHELY WRIGHT Bumper Of My S.U.V. (Independent)

RANDY TRAVIS Four Walls (World/Warner Bros.)

ALISON KRAUSS & UNION STATION Restless (Rounder)

JOE NICHOLS What's A Guy Gotta Do (Universal South)

DAVID BALL Louisiana Melody (Quarterback)

COUNTRY begins on Page 41.

ALTERNATIVE

LW	TW	
1	1	U2 Vertigo (Interscope)
2	2	JIMMY EAT WORLD Pain (Interscope)
3	3	GREEN DAY American Idiot (Reprise)
5	4	CHEVELLE Vitamin R (Leading Us Along) (Epic)
4	5	PAPA RDACH Getting Away With Murder (Geffen)
10	6	GREEN DAY Boulevard Of Broken Dreams (Reprise)
7	7	CROSSFADE Cold (Columbia)
6	8	BREAKING BENJAMIN So Cold (Hollywood)
8	9	VELVET REVOLVER Fall To Pieces (RCA/RMG)
9	10	LINKIN PARK Breaking The Habit (Warner Bros.)
11	11	SUM 41 We're All To Blame (Island/IDJMG)
12	12	MODEST MOUSE Ocean Breathes Salty (Epic)
13	13	THREE DAYS GRACE Just Like You (Live/Zomba)
15	14	KILLERS Somebody Told Me (Island/IDJMG)
14	15	USED Take It Away (Reprise)
16	16	KILLERS Mr. Brightside (Island/IDJMG)
16	17	CAKE No Phone (Columbia)
17	18	SNOW PATROL Run (A&M/Interscope)
20	19	INTERPOL Slow Hands (Matador)
21	20	JET Look What You've Done (Atlantic)
25	21	MY CHEMICAL ROMANCE I'm Not Okay (I Promise) (Reprise)
26	22	FRANZ FERDINAND This Fire (Domino/Epic)
29	23	MARILYN MANSON Personal Jesus (Nothing/Interscope)
22	24	MUSE Hysteria (EastWest/Warner Bros.)
28	25	THREE DAYS GRACE Home (Live/Zomba)
27	26	SOCIAL DISTORTION Reach For The Sky (Time Bomb)
32	27	MUSIC BREAKIN' (Capitol)
24	28	SKINDRED Nobody (Lava)
30	29	A PERFECT CIRCLE Imagine (Virgin)
23	30	KORN Word Up (Epic)

#1 MOST ADDED

COHEED AND CAMBRIA Blood Red Summer (Columbia)

#1 MOST INCREASED PLAYS

GREEN DAY Boulevard Of Broken Dreams (Reprise)

TOP 5 NEW & ACTIVE

EXIES Ugly (Virgin)

COLLECTIVE SOUL Counting The Days (El Music Group)

STORY OF THE YEAR Sidewalks (Maverick/Reprise)

A PERFECT CIRCLE Blue (Virgin)

ELEFANT MIsfit (Hollywood)

ALTERNATIVE begins on Page 67.

SMOOTH JAZZ

LW	TW	
2	1	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)
3	2	BONEY JAMES Here She Comes (Warner Bros.)
1	3	GERALD ALBRIGHT To The Max (GRP/VMG)
5	4	RICHARD ELLIOT Your Secret Love (GRP/VMG)
4	5	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)
8	6	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)
6	7	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)
7	8	CHRIS BOTTI Back Into My Heart (Columbia)
9	9	ANITA BAKER You're My Everything (Blue Note/Virgin)
12	10	SDUL BALLET Cream (215)
11	11	QUEEN LATIFAH California Dreamin' (Vector)
13	12	TIM BOWMAN Summer Groove (Liquid B)
15	13	MARION MEADOWS Sweet Grapes (Heads Up)
14	14	MINDI ABAIR Come As You Are (GRP/VMG)
10	15	MICHAEL LINGTON Show Me (Rendezvous)
16	16	NICK COLIONNE It's Been Too Long (3 Keys Music)
18	17	KIM WATERS In Deep (Shanachie)
17	18	MICHAEL MCDONALD Tracks Of My Tears (Motown/Universal)
19	19	PETER WHITE How Does It Feel (Columbia)
20	20	DAVE KOZ Let It Free (Capitol)
21	21	HALL & OATES Love TKO (U-Watch)
22	22	EUGE GRDOVE XXL (Narada)
27	23	GREG ADAMS Firefly (215)
26	24	RAY CHARLES #DIANA KRALL You Don't Know Me (Concord)
25	25	PIECES OF A DREAM It's Go Time (Heads Up)
24	26	RENEE DLSTEAD A Love That Will Last (143/Reprise)
29	27	PAUL BROWN Moment By Moment (GRP/VMG)
30	28	CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)
28	29	STEVE OLIVER Chips & Salsa (Koch)
-	30	EVERETTE HARP Can You Hear Me (A440)

#1 MOST ADDED

PAUL BROWN Moment By Moment (GRP/VMG)

#1 MOST INCREASED PLAYS

KENNY G. Malibu Dreams (Arista)

TOP 5 NEW & ACTIVE

FOURPLAY Fields Of Gold (RCA Victor)

FATBURGER Work To Go (Shanachie)

RAFE GOMEZ Icy (Tommy Boy)

ALICIA KEYS If I Ain't Got You (J/RMG)

HALL & OATES I'll Be Around (U-Watch)

Smooth Jazz begins on Page 53.

TRIPLE A

LW	TW	
1	1	U2 Vertigo (Interscope)
2	2	R.E.M. Leaving New York (Warner Bros.)
3	3	MARK KNOPFLER Boom, Like That (Warner Bros.)
6	4	KEANE Somewhere Only We Know (Interscope)
4	5	JOHN MELLENCAMP Walk Talk (Island/IDJMG)
5	6	BRUCE HORNBSBY Gonna Be Some Changes Made (Columbia)
11	7	GREEN DAY Boulevard Of Broken Dreams (Reprise)
10	8	SNOW PATROL Run (A&M/Interscope)
9	9	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)
7	10	CROSBY & NASH Lay Me Down (Sanctuary/SRG)
8	11	CARBON LEAF Life Less Ordinary (Vanguard)
12	12	LOW MILLIONS Eleanor (Manhattan/EMC)
14	13	RAY LAMONTAGNE Trouble (RCA/RMG)
15	14	SARAH McLACHLAN World On Fire (Arista/RMG)
22	15	LENNY KRAVITZ Lady (Virgin)
21	16	JET Look What You've Done (Atlantic)
17	17	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)
18	18	FINGER ELEVEN One Thing (Wind-up)
19	19	ELVIS COSTELLO Monkey To Man (Last Highway)
23	20	RAY CHARLES #VAN MORRISON Crazy Love (Concord)
26	21	JOHN MAYER Daughters (Aware/Columbia)
20	22	NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)
19	23	MARON 5 She Will Be Loved (Columbia/J/RMG)
25	24	CHARLIE MARS Gather The Horses (V2)
28	25	M. JAGGER & D. STEWART #S. CROW Old Habits Die Hard (Virgin)
26	26	OZOMATLI (Who Discovered) America? (Concord)
-	27	NORAH JONES Those Sweet Words (Blue Note/EMC)
27	28	SCISSOR SISTERS Take Your Mama (Universal)
27	29	CAKE No Phone (Columbia)
-	30	WILCO Theologians (Nonesuch)

#1 MOST ADDED

SHORE Hard Road (Maverick/Reprise)

#1 MOST INCREASED PLAYS

MARK KNOPFLER Boom, Like That (Warner Bros.)

TOP 5 NEW & ACTIVE

HOWIE DAY Collide (Epic)

MICHAEL FRANTI Yes I Will (iMusic)

TOOTS AND THE MAYTALS w/ ERIC CLAPTON Pressure Drop (V2)

KEATON SIMONS Currently (Maverick/Reprise)

GAVIN DEGRAW I Don't Want To Be (J/RMG)

TRIPLE A begins on Page 70.

Publisher's Profile

By Erica Farber



HARRY HARRISON

Air Personality, WCBS-FM/New York

And they say you can't go home again! For more than 23 years Harry Harrison had wakeup duties at WCBS-FM/New York. Known to most of his radio friends as the "Morning Mayor," Harrison has had a legendary career. Starting out in his hometown of Chicago, he has been on the radio for almost 50 years, entertaining and informing listeners. When a change of direction was announced at WCBS-FM last year, Harrison made the decision to play out his contract and leave. Recently, the station's new management reached out to Harrison to see if he would be interested in returning for a weekend wakeup shift, and now, every Saturday morning, New Yorkers are once again reminded that "every brand-new day should be unwrapped like a precious gift."

Getting into the business: "I was born and raised in Chicago. As a teenager, I contracted rheumatic fever and was a bed patient for over a year. My family and my radio really got me through that. Radio was my constant companion. Years later I attempted to get a job in radio. I was in the lobby of WJJD/Chicago, and I saw the morning DJ, Ernie Simon, who was my hero. I got up my courage, walked over to him and introduced myself. He sat me down, and we chatted for a few minutes. I told him my dreams and aspirations, and he said I should speak to Al Parker, also from the station, who was teaching at a radio school.

"Al was also very kind and sent me to the Chicago Board of Education. They had an FM station, WBEZ, if I remember correctly. They let me hang around, observe and do some airwork. I also did some things for another FM station for the experience, no pay. Then I got a letter from WCFL/Chicago, a popular 50,000-watt station, asking me to come in for an audition for a summer replacement spot. I went in and was hired, although the PD knew I didn't have the experience they usually required. God bless him. I had never read a commercial on the air. You can imagine how nervous I was.

"Then I went to Peoria, IL. WCFL's PD, Lou Ronder, had worked in Peoria and knew the owner of a little station there, WPEO. He called and told them about me, and I went there for \$65 a week. I did mornings and then became PD. Our 1,000-watt daytimer became No. 1 in the market. In 1959 the station was sold. I had the opportunity to go to St. Louis, but instead I came to WMCA/New York. When I first came to WMCA I didn't have a regular shift. After about a year I got my own 10am-1pm show. Then Rick Sklar brought me in to do

mornings on WABC/New York, and I stayed there till 1980, when I joined WCBS-FM."

On leaving WCBS-FM in 2003: "To be honest, they were making changes. They said they could not guarantee that my show would be the same and that many changes were ahead. I'd been there for 23 years and didn't want any changes. I discussed it with my wife, and she agreed with me. I had a contract that expired March 19, 2003, and I said that was going to be it. We did the last show from the Museum of TV and Radio. I said on the air that I was not retiring.

"Then something very sad happened: Two weeks after I left the air we found out that my wife had liver cancer, and she died May 20. This past year I haven't thought about radio or anything. It's been a rough year for the family. The new management at WCBS-FM, GM Chad Brown and PD Dave Logan, contacted me about the possibility of coming back for a Saturday show. I liked what they said and the plans they had for the station."

Being back on the air: "It's like riding a bicycle. I've been getting tremendous reaction from people, unbelievable e-mails and phone calls. I'm always amazed. I've been on the air for so many years, when you hear the line 'I grew up with you,' they really have. Doing mornings, you become so bonded with the audience. It's a very personal time — getting up, getting dressed, getting the kids off and going to work. You become a member of the family. I feel I need a few weeks to get back into shape, but people say it's like I never left."

Biggest change: "Not doing it every day. Also, Mr. G, the weather guy, was a part of my show, and he doesn't work on Saturday. He was there for my first day back though. People reacted to that too. I always felt the audience was my friend. It may sound corny, but they weren't my listeners, they were my friends — and they felt that way too."

On his success: "I've never analyzed it, but people feel I'm a regular guy. I like to talk about things people are doing. I identify with them going to work or school or getting stuck in traffic. I have lines that have become very popular with people. For instance, I say, 'Every brand-new day should be unwrapped like a precious gift.' That comes back to me all the time. People will say, 'Harry, you are so right.' We have a lot of gifts, and at times we get caught up in our jobs and the bills and the kids, and we don't appreciate the people in our lives or what we have. I get on the air, and I'm me; it's not an act. I'm no different off the air, and when people say that, I'm pleased."

State of the industry: "It's so competitive. Think about satellite radio. You turn on your cable TV, and you have music. You can go to the computer and get radio. There are no mom-and-pop radio stations anymore. The big radio giants own everything here in New York and all across the country. Sometimes it seems to me to be too much, too corporate, too big. You have to remember, with all the research that goes into it, what we did years ago when we didn't have consultants and everybody had to decide themselves what songs to play on the radio. It seemed more fun then."

Something about him that might surprise our readers: "I studied to be a Catholic priest. I was a young man and went to seminary for a few years. That's where the rheumatic fever came in."

Most influential individual: "Ernie Simon, initially. All the people who hired me through the years and all the people I've worked with who gave me the opportunity to be on the air and learn from them. All the disc jockeys in Chicago I listened to as I grew up there. Bob Platt, the PD who hired me. Lou Ronder at WCFL, and that little station in Peoria owned by a man named J.R. Livingston. Ruth Meyer and Steve Labunski at WMCA. They brought me to New York. Rick Sklar, another person we unfortunately lost, and Don Curran. They hired me at WABC. Then, when I went to WCBS-FM, Jim McQuaid and Bob Vanderhaden. Bob was the PD. All these people influenced me, and I'm grateful for them."

Career highlight: "I'm very proud of what I've accomplished. When I went to Peoria I remember driving in at night, and my mother was with me. I said to my mom, 'I'm going to be very successful. I'm going to be the No. 1 disc jockey.' She said, 'Right.' She was my No. 1 fan. I'm happy to say that it kind of worked out that way. When I drove into New York, seeing that gigantic city, I thought, 'Can I make a dent here? I hope I can.' When I came here I was the same guy I was in Peoria. New York is just little towns all over the place. We're all the same, trying to get through life with our families and our ups and downs. I'm very proud of being here and surviving and being successful. I'm proud of my family. I got a kick out of Mayor Giuliani proclaiming Friday, April 25, 1997, Morning Mayor Harry Harrison Day in New York City."

Career disappointment: "I've never had any real disappointments. Every move I've made has been a positive one. I've been very fortunate."

Favorite radio format: "I catch the news, but I'm a basic pop music or oldies kind of guy."

Favorite television show: "I like all the CSIs. I'm hooked on *The Apprentice*, *Survivor* and *Cold Case*. I love movies, news and sports."

Favorite song: "There are so many, I couldn't say."

Favorite book: "Rodney Dangerfield's autobiography and *Five People That You Meet in Heaven*."

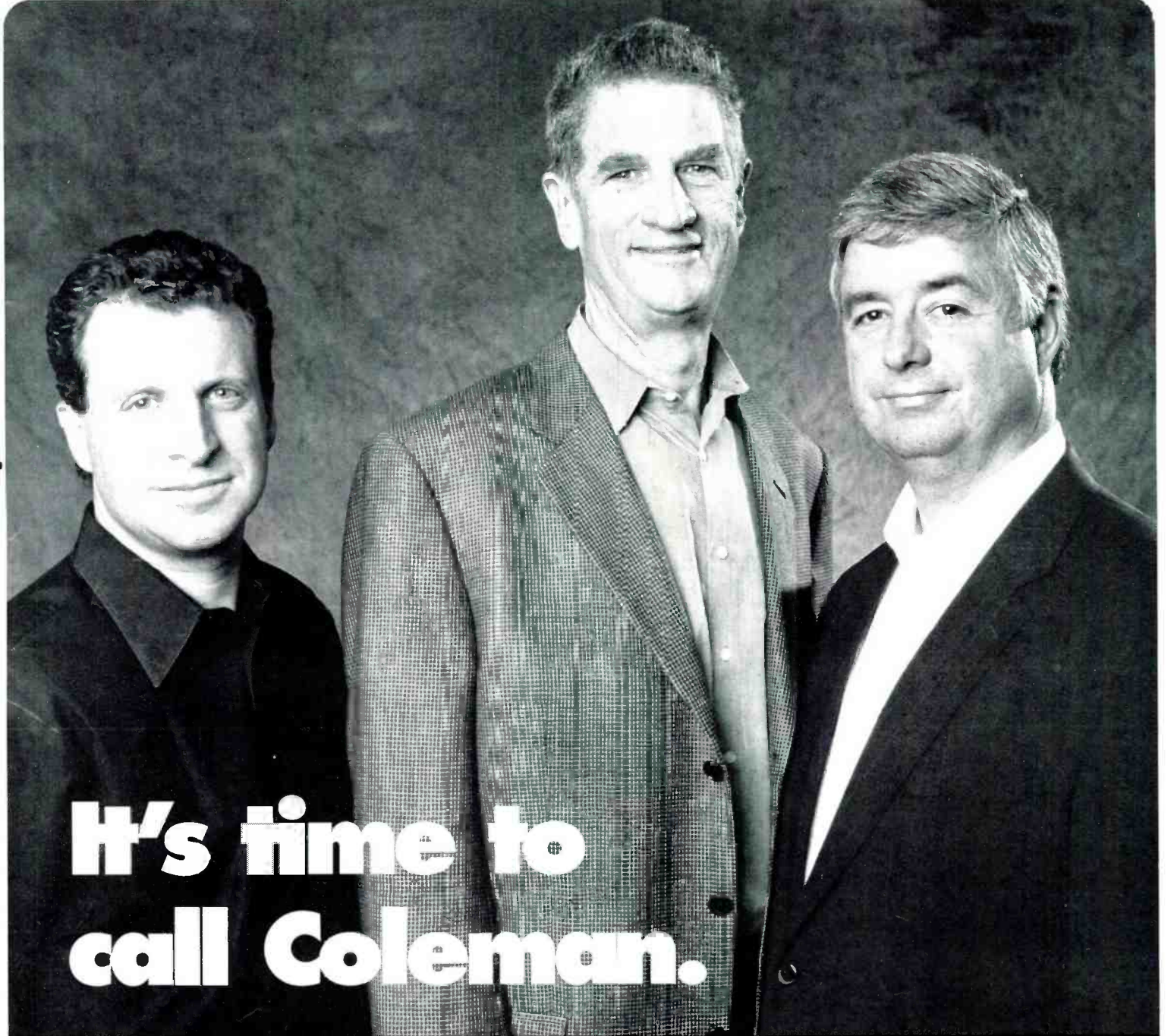
Favorite movie: "I liked the Indiana Jones series. Some of the early James Bonds. The first couple of Rocky films. *The Godfather*, *Singing in the Rain* and *Robin Hood* with Errol Flynn — that holds up today."

Beverage of choice: "I drink milk, juices or soda — not too exciting."

Hobbies: "My wife always said I should have some kind of hobby. I played golf when I was younger. I enjoy reading. I have to see the newspapers and magazines every day, and, of course, I have to read *R&R* every week. That's part of my ritual. I collect stamps. I've got a lot of albums, CDs and tapes, and I've got a pretty good collection of antique radios."

E-mail address: "hharrison@wbsfn.com."

Advice for broadcasters: "I don't claim to be an expert on radio or anything else, but there's so much competition for listeners today — satellite, cable, online. Radio had better pay attention. Broadcasters have to listen to the audience more than ever. Give them what they want to hear. The people listening are your customers. Please them, and they make you successful. You don't want them to leave you and go somewhere else; it's as simple as that."



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