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AUGUST 8, 2003

ESPAÑOL
vs. **ENGLISH**

Language Barrier?

This week R&R Latin Formats Editor Jackie Madrigal explores the critical issue of which language radio marketers should use to reach America's fast-growing Hispanic population. Hear from the experts the theories and opinions behind utilizing the Spanish language to make marketing campaigns more effective. It all begins on the next page.

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THINK OUTSIDE THE BOX

Consultant **John Parikh** expands upon his recent article on Gerald Zaltman's new *How Customers Think* book with 10 "crowbars" to stimulate creative thinking. Also in this week's Management/Marketing/Sales section, check out **Sylvia Allen's** insights on where the NTR gatekeepers are, **Irwin Pollack's** 24 Ways to Better Manage Your Sales Staff, **Dave Van Dyke's** advice on confronting and correcting employee behavior, and a cool new Media Audit tool that tracks consumer usage across various media.

Pages 8-11

DON'T CALL ME, I'LL CALL YOU

In the age of caller ID, call blocking and the like, it's becoming more difficult to generate the necessary participants for radio research studies. This week R&R Alternative Editor **Max Talkoff** delves into the issue with Mark Ramsey of Mercury Radio Research.

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NUMBER ONES

- CHR/POP**
 - **BEYONCÉ** I/JAY-Z Crazy In Love (Columbia)
- CHR/RHYTHMIC**
 - **CHINGY** Right Thurr (DTP/Capitol)
- URBAN**
 - **GINUWINE** In Those Jeans (Epic)
- URBAN AC**
 - **HEATHER HEADLEY** I Wish I Wasn't (J)
- COUNTRY**
 - **JACKSON/BUFFETT** It's Five O'Clock... (Arista)
- AC**
 - **UNCLE KRACKER** I/OOBBIE GRAY Drift Away (Lava)
- HOT AC**
 - **MATCHBOX TWENTY** Unwell (Atlantic)
- SMOOTH JAZZ**
 - **DAVID SANBORN** Comin' Home Baby (GRP/MG)
- ROCK**
 - **STAINO** So Far Away (Flip/Elektra/EEG)
- ACTIVE ROCK**
 - **CHEVELLE** Send The Pain Below (Epic)
- ALTERNATIVE**
 - **LINKIN PARK** Faint (Warner Bros.)
- TRIPLE A**
 - **NICKEL CREEK** Smoothie Song (Sugar Hill)
- CHRISTIAN AC**
 - **MERCYME** Word Of God Speak (INO)
- CHRISTIAN CHR**
 - **TODD AGNEW** This Fragile Breath (Ardent)
- CHRISTIAN ROCK**
 - **THOUSAND FOOT KRUTCH** Bounce (Tooth & Nail)
- CHRISTIAN INSPO**
 - **MERCYME** Word Of God Speak (INO)
- SPANISH CONTEMPORARY**
 - **JUANES Y NELLY FURTADO** Fotografía (Universal)
- TEJANO**
 - **CONTROL** Pequeña Y Fragil (EMI Latin)
- REGIONAL MEXICAN**
 - **CONJUNTO PRIMAVERA** Actos De Un Tonto (Fonovisa)
- TROPICAL**
 - **DANIEL RENE & JENNIFER** PENA El Deseo De Ti (Univision)



Perelli Now R&R AC Editor

Ex-KYSR VP/Ops to handle AC, Hot AC content

Respected radio veteran **Angela Perelli** will join R&R as AC/Hot AC Editor on Aug. 18. Based in Los Angeles, Perelli will assume responsibility for the daily and weekly content R&R produces for AC and Hot AC, including the AC column in the R&R newspaper, the R&R Hotfax and e-mail update and the AC/Hot AC format room on www.radioandrecords.com.

Perelli, most recently VP/Operations at Clear Channel's KYSR/Los Angeles, has been on hiatus from the industry since leaving KYSR last



Perelli

PERELLI ▶ See Page 14

Q2 Tough For Most Radio Companies

Dickey calls quarter 'the bottom,' but recovery is seen on horizon

By **Joe Howard**

R&R Washington Bureau
jhoward@radioandrecords.com

Cumulus Media Chairman/CEO **Lew Dickey** on Tuesday expressed his belief that the radio-advertising market reached its lowest point for the year during Q2 but said that he's seeing indications of recovery.

"Q2 was the bottom," he said as his company revealed its Q2 results. "We're starting to see some upticks in pockets across our platform. In any recovery, it's spotty. It doesn't happen uniformly across the platform."

Cumulus' Q2 net revenue increased 7%, to \$74.5 million, while free cash flow jumped 59%, to \$17.2 million. And while station operating income increased 5%, to \$30.5 million, net income was impacted by the early extinguishing of \$11.1 million worth of debt, which drove the company to a net loss of \$1.2 million (2 cents per share).

On a pro forma basis, net revenue decreased 2%, to \$74.8 million, but station operating income increased 1%, to \$30.8 million.

For Q3, Cumulus Chairman/CEO **Lew Dickey** says the company expects revenue will range from flat to up 2%.

In fact, Dickey said that while Cumulus' national advertising was down 5% in Q2, the company feels "pretty positive" that national will rebound in Q3. "This was the first quarter that we've suffered a loss in national share, and we are addressing it," he said. "It really was somewhat of an anomaly and an isolated situation."

Dickey also predicted that another wave of consolidation will occur within the next 12 to 24 months among the companies in Cumulus' space, and while he wants Cumulus to participate, he said it's the relationships he's built in the industry — not regulatory change — that will give him a leg up on the competition.

"None of these things happen overnight," he said. "It takes a long time to cultivate these relationships, and these sellers generally sell to people they like and people they're comfortable with. There are an awful lot of deals that

Q2 Snapshot

- **Cumulus revenue up 7%**
- **WW1 revenue down 6%**
- **Entercom revenue off 1%**
- **Salem b'cast revenue up 8%**
- **Beasley revenue up 1%**
- **Interop commission revenue down 4%**

Q2 ▶ See Page 17

Ridenour To Virgin Records As EVP/Urban

By **Dana Hall**

R&R Urban Editor
dhall@radioandrecords.com

Veteran music executive **Lionel Ridenour** has been named Exec. VP/Urban Music at **Virgin Records**, based in New York.

He will be responsible for all marketing and promotion functions associated with the label's urban music roster, including acts such as Janet Jackson, D'Angelo, N.E.R.D., Dwele and Gang Starr.

Ridenour will report directly to Virgin Records President/COO **Roy Lott** and will work closely with Sr. VP/A&R "Big Jon" **Platt** and VP/A&R **Pete Farmer**. Virgin GM & Sr. VP/Urban Music **Jayson Jackson** will report to Ridenour.



Ridenour

RIDENOUR ▶ See Page 14

Citadel Goes Public Again

By **Adam Jacobson**

R&R Radio Editor
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Citadel Broadcasting is once again a publicly traded company. After weeks of talk and anticipation, the Las Vegas-based radio group on Aug. 1 began trading as "CDL" on the New York Stock Exchange — solidifying the efforts of CEO **Farid Suleman** and COO **Judy Ellis** to reshape the dynamic of Citadel's business model. **Forstmann Little** took Citadel private when it closed on its \$1.7 billion acquisition of the company in June 2001.

The initial public offering was set for 22 million shares of common stock at \$19 a share, but since most of the shares at that price were snagged in pre-trading hours prior to the opening bell on Aug. 1, Citadel officially opened its first full trading session at \$20.75. The



Suleman

Ellis

shares finished their first day of trading 8% above their IPO price, raising \$418 million for the company.

As part of its IPO terms, Citadel has granted the underwriters of the initial public offering an overallotment option, giving them the opportunity to purchase up to an additional 3.3 million shares. The lead underwriters of Citadel's IPO include **Goldman, Sachs & Co.** and

CITADEL ▶ See Page 14

Español Vs. English: How To Reach Hispanics

The most effective ways to target Hispanics through advertising

By **Jackie Madrigal**

R&R Latin Formats Editor
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Is advertising to Hispanics in Spanish effective? The radio experts I've interviewed over the years say it is. Radio has said that to reach Hispanics effectively, ads must be in their native language and distributed through Hispanic media.

In a recent interview (R&R 7/27), **SBS Exec. VP/Programming Bill Tanner** told me, "Advertisers need to understand that if they want to maximize the reach of their advertising message, it should be done completely in the language that

is closer to people's hearts, which is their native language, Spanish."

Tanner also pointed out that it is important that only people who are really competent in the language create the ads, because the message is everything.

Spanish Ads More Effective

In 2000, **Roslow Research Group** conducted a study that anticipated Tanner's theory. In fact, the "Spanish Vs. English Advertising Effectiveness Among Hispanics" study found that TV commercials in Spanish are

See Page 96

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Scott To Program KHMX

CC exec adds day-to-day duties at Houston Hot AC

Buddy Scott, who is currently Regional VP/Programming and Houston Director/AC Programming for Clear Channel, has added PD duties at the company's Hot AC KHMX (Mix 96.5)/Houston. He succeeds Mark Sherman, who will concentrate solely on programming co-owned AC KODA/Houston.

"I think we have a real opportunity in the market," Scott told R&R. "My first assignment as Regional VP/Programming was to start reworking the station. One thing led to another, and now I'm going to be handling this as well."

Scott has been with Clear Channel for seven years and previously served as a Sr. VP/Programming. He has also been PD of WBZZ/Pittsburgh and WBBM-FM/Chicago.

In related news, KHMX Asst. PD/afternoon host Rick O'Bryan adds MD duties. He replaces Donna McCoy, who retains MD responsibilities at KODA.

WOMC/Detroit Names Smith PD

David Smith has been named PD of Infinity's Oldies WOMC/Detroit, effective Aug. 11. He was most recently OM of Salem's four-station Louisville cluster.

Smith succeeds Bill Stedman, who exited the station in February and has since joined Greater Media's crosstown Classic Rock WCSX. Smith reports to VP/GM and Mar-

ket Manager Maureen Lesourd.

Before joining Salem Smith served as Director/Programming & Operations for Cox Radio's four-station Louisville cluster and, before that, as the cluster's OM. He also held management positions at KACE/Los Angeles in the late 1990s and at KSOL/San Francisco and WKKV-AM & FM/Milwaukee.

KHFI/Austin Appoints Austin PD

Veteran programmer Tommy Austin has been named PD of Clear Channel's CHR/Pop KHFI/Austin. He was most recently PD of Waitt Radio's KQKQ (Sweet 98)/Omaha.

The appointment marks Austin's return to Clear Channel; he previously spent six years at KKRZ/Portland, OR, the last three as PD. He was also MD of KDWB/Minneapolis.



Austin

"Despite all the name jokes, 'Austin' is my legal birth name, so I guess this was meant to be," Austin told R&R. "I'm very excited to work for Clear Channel/Austin. This is a great cluster, we have a great facility, and the building has an amazing vibe. I'm looking forward to working with VP/GM Dusty Black, OM Jason Kane,

GSM Lauren Cullen and the rest of the staff here."

Austin replaces Jay Shannon, who recently transferred to nearby San Antonio as PD of CHR/Pop sister KXXM. "Jay has done a great job of getting this station back to what the people of Austin expect of it," said Austin, whose first order of business was to hire a morning co-host to team with Bobby

Bones.

"One thing I've noticed already is that the residents of this market have a reputation for being fanatical supporters of local businesses over the big chains," Austin said. "My goal is to make KHFI the ultimate local business for Austin radio listeners."

Logan Named CC/Charlotte OM

Clear Channel Regional VP/Programming and Greenville, SC OM Bruce Logan has been named OM for the company's Charlotte cluster, which comprises Alternative WEND, Country WKKT, AC WLYT, Classic Rock WRFX and Oldies WWMG. Logan succeeds Mike Berlak, who spent 10 years in the post but whose current deal was not renewed by Clear Channel. Berlak also served as PD of WLYT.



Logan

Logan joined WSSL/Greenville as PD in December 1996, added PD duties for WESC/Greenville in May 2001 and was elevated to OM for the Clear Channel pair in late 2001. He was promoted to OM of the entire Greenville cluster one year ago and added the Regional VP position 10 months ago.

Logan's programming background includes PD stints at WCHY/Savannah, GA and WHKW/Louisville.



IN HIS MEMORY At this year's Conclave, radio and record-label veteran Steve Ellis was posthumously honored with the Rockwell Award for his contributions to the industry. Ellis was originally from Minneapolis, where the Conclave took place, and got his start in radio at the market's KSTP-AM. He succumbed to cancer last year. Here, Ginny Ellis (l), Steve's mother, accepts the award on his behalf from ABC/Minneapolis OM Dave Hamilton.

Blatter Becomes Sirius VP/Music Programming

Sirius has tapped veteran programmer Steve Blatter as VP/Music Programming. Blatter previously served as head of programming for MJI Broadcasting, where he produced radio coverage of the Grammy Awards, CMA Awards and MTV Video Music Awards. "Steve is one of the brightest young programming minds in the industry," said Sirius Exec. VP/Programming Jay Clark, to whom Blatter reports. "His addition rounds out the Sirius team of programming

professionals, which includes unparalleled depth and creativity."

Blatter's background includes a stint as VP for Big City Radio, where he developed the format for and oversaw then-Alternative KLYY (Y107)/Los Angeles and now-defunct WRGX (X107)/Westchester. He was also the architect of the Country format at Big City's former Y107 New York-area quadcast.

BLATTER ▶ See Page 13

LETTER TO THE EDITOR

Public Does Not 'Own' Airwaves

The following letter is from Robert L. Fox, the former Chairman/CEO of KHAY & KVEN/Ventura, CA; Past Chairman of the NAB Radio Board; and Past Chairman of the Southern California Broadcasters Association.

Over the years, elected officials, non-elected officials and members of the public have referred to the "public airwaves" and "public ownership of the airwaves." Members of the broadcasting industry have also made the same references.

For the record, there is no law, rule or regulation that refers to or confers ownership of the airwaves to any entity. Further, airwaves should properly be referred to as frequencies or channels. Those frequencies weren't just floating around; they did not exist until they were created by technology.

When the Radio Act was created in 1927, it was done so to provide an allocation of frequencies so that

those frequencies would not interfere with one another. When Congress passed the Radio Act, it was stated that no person nor the government itself owns the frequencies. The use of the cliché that broadcasters use the "public airwaves" came about because the existing technology required regulation of broadcasting in order to avoid interference. In one way or another, we all use air and space. To speak of owning such resources is incorrect.

For instance, our voices travel through the air. A number of things travel through the air. By the same token, understand that government regulation does not confer ownership of that which is regulated to the public. The FAA does not confer ownership of the airlines to the public although airplanes fly through the air, and no one has indicated that the public owns the air that

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CC Sets Marino, Watson As PDs In Palm Beach

Clear Channel/West Palm Beach has named Chris Marino PD of CHR/Pop WLDI (Wild 95.5) and Tom Watson PD of Oldies WOLL (Kool 105.5). Marino, currently Asst. PD/MD at co-owned WHYI/Miami, fills the vacancy created when Jordan Walsh left Wild last month. Watson, a consultant, assumes responsibilities being relinquished by OM/West Palm Beach Dave Denver.



Marino

"This PD search allowed me to find a couple of guys who were really valuable to our growing team," Denver told R&R. "I've known Chris for a long time; he's got a solid background and has worked in major markets. I had been overseeing WOLL directly, but as we searched and found that Tom was available, we felt that he was such an important asset that we decided to bring him in and make him part of the team."

Marino had been night host at WHYI before moving to co-owned WIOQ/Philadelphia as Asst. PD.

PALM BEACH ▶ See Page 14

Analyst: Advertising, Not Deregulation, Top Industry Issue

Clear Channel, Entercom, Entravision called good buys

By Joe Howard
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Prominent Wall Street analyst Paul Sweeney, of Credit Suisse First Boston, said last week during a conference call with investors that all of the attention being paid to Congressional efforts to roll back the FCC's media-ownership rules is diverting attention from the radio industry's top priority: revitalizing advertising revenue.

Sweeney noted during the July 21 call that he's been trying to get people to "focus on advertising as the primary driver of media stock valuations, and not deregulation." In particular, he noted that Congress' threatened rollback of the national TV audience reach cap to 35% won't

have a drastic effect on the media landscape.

"We did not think that was going to be a driver for much acquisition activity," Sweeney said, adding that if Congress were to succeed in returning the cap to 35%, "interested parties will take this to court very

quickly and, I think, will be very successful. The bottom line is, we don't think this is a big deal."

Sweeney then turned his attention to specific radio stocks and listed three companies — Clear Channel, Entercom and Entravision — for investors to consider in a market that has been weakened by analysts (including himself) who have lowered radio-industry forecasts for the second half of 2003.

Sweeney said Clear Channel is a good buy below \$40, especially

ANALYST See Page 6

Minority Presence Mixed In Local Newsrooms

Overall percentage dips in latest RTNDA study

By Adam Jacobson
R&R Radio Editor
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The number of minorities working in local radio and TV newsrooms rose slightly in 2002, the latest data from the 2003 RTNDA/Ball State University survey of women and minorities shows. However, the percentage of minorities holding news positions in radio and TV has dropped for the second consecutive year.

The RTNDA study, conducted by the university for the association, found that, in local radio, minorities hold 6.5% of the jobs. That's down from 8% last year and 10% in 2001. However, it's important to note that the overall num-

ber of employees rose this year, and the number of minorities in TV newsrooms actually increased. In fact, Ball State's Bob Papper reports that the number of minorities working in local broadcast newsrooms rose by about 60 jobs

overall. Nevertheless, the latest study dismayed many.

"We are very disappointed that the percentage of minorities fell this year in the nation's local broadcast newsrooms," RTNDA President Barbara Cochran said. "We take this news very seriously and will redouble our efforts to increase diversity in the workforce. We will also continue to produce programs and projects to achieve that goal."

RTNDA Chairman Bob Salsberg

MINORITY See Page 6

BUSINESS BRIEFS

New Senate Bill Seeks Special FCC Review For Hispanic Media Deals

Sens. Ted Kennedy and Hillary Rodham Clinton on Aug. 1 introduced the National Minority Media Opportunities Act, proposed legislation that would require the FCC to conduct a public hearing on any proposed sale of a Spanish-language radio or TV station or any planned merger involving a Spanish-language media company in order to consider the deal's potential effect on competition, diversity and programming in the Hispanic marketplace. The bill also calls for similar protections for other minority groups, including Asian Americans, Native Americans and indigenous Alaskans, and directs the FCC to send to Congress by Jan. 1, 2004 a report on the ownership and control of broadcast stations currently serving "language minorities." Kennedy said, "This is basically an Information Age civil rights bill. Our democracy has a long-standing commitment to minority participation in all aspects of our society." Clinton said, "With the declining number of minority owners, this bill comes at an especially critical time."

Radio, BMI Reach New License Deal

The Radio Music License Committee and BMI have agreed on commercial-radio blanket and per-program deals for the BMI repertoire for 1997-2006, ending a rate proceeding that began in Federal District Court in New York four years ago. With the deal, the interim rates set for 1997 through 2002 become the final fees due for that term, while a new formula will be used for 2003-2006. Details of the agreement are now on the way to radio stations. The agreement includes a separate fee for RMLC radio stations that simulcast their over-the-air signals through their websites.

New Senate Bill Seeks Pre-Election Airtime

Sen. John McCain's "Our Democracy, Our Airwaves Act" — introduced July 30 by the Senate Commerce Committee Chairman — would require broadcasters to air a minimum of two hours per week of candidate-centered or issue-centered programming before a primary or general federal election. The proposed legislation would also require broadcasters to provide candidates and parties with non-preemptible advertising time at the lowest rate offered. McCain's bill also asks that candidates and national committees of political parties be provided with vouchers that could be used to run political ads on both radio and television stations. Broadcasters would be charged an annual "spectrum use" fee to fund the voucher system.

Continued on Page 6

R&R Stock Index

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

	Change Since				
	8/1/02	7/25/03	8/1/03	8/1/02	7/25/03—8/1/03
R&R Index	156.48	212.42	212.53	+36%	+0.1%
Dow Industrials	8,506.62	9,284.57	9,153.97	+8%	-1%
S&P 500	884.66	998.68	980.15	+11%	-2%

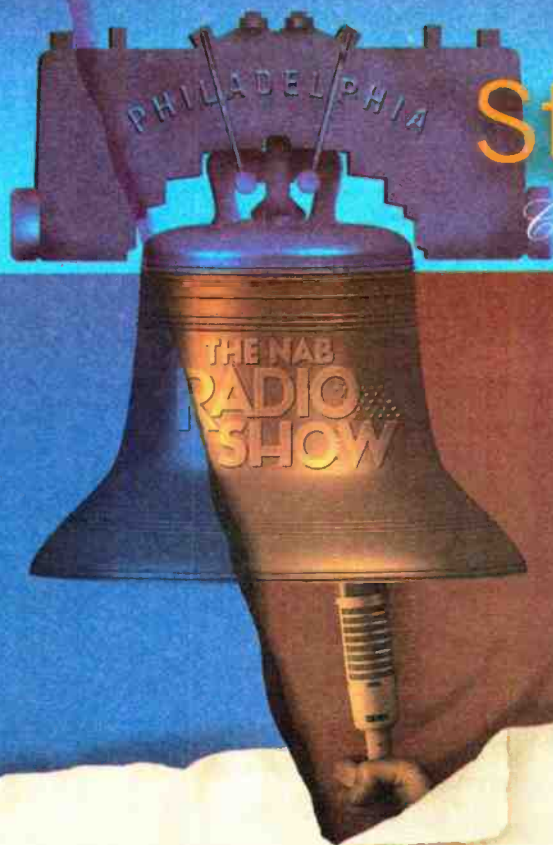
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Super Session


John Walsh
America's Most Wanted
ABC Radio Networks

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Thursday, October 2
FCC Breakfast

Commissioner
Kathleen Abernathy

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Thursday, October 2
Keynote Address

Rush Limbaugh
Premiere Radio Networks

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Thursday, October 2
Group Executive Session

Moderator
Sean Hannity
The Sean Hannity Show
ABC Radio Networks

Group Executives Including:



Mary Quass
NewRadio Group, LLC



Ginny Morris
Hubbard Radio



John Hogan
Clear Channel Radio

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Thursday, October 2
NAB Marconi Radio Awards Reception, Dinner & Show

Master of Ceremonies
Steve Harvey
Comedian & Host
KBT-FM, Los Angeles
Syndicated by Radio One

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Friday, October 3
Radio Luncheon

NAB National Radio Award Recipient

Erica Farber
Radio & Records

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October / 1-3 / 2003

Pennsylvania Convention Center, Philadelphia

THE NAB
RADIO
SHOW

BUSINESS BRIEFS

Continued from Page 4

"This legislation is designed to increase the flow of political information in broadcast media and to reduce the cost to candidates of educating the electorate on their candidacy," McCain said.

Sen. Hollings To Retire

South Carolina Democrat Ernest "Fritz" Hollings announced Aug. 4 that he will not seek re-election to Congress after his current term expires in January 2005. Hollings was first elected to the Senate in 1966 and is a ranking member of the Senate Commerce Committee. Hollings has been a fierce critic of media consolidation and of FCC Chairman Michael Powell. Reacting to the news, NAB President/CEO Eddie Fritts called Hollings "a Capitol Hill legend" and "a friend to free, local broadcasting for 35 years."

Analyst Raises Entercom Forecasts;

Q2 Results Beat Estimates

Merrill Lynch analyst Marc Nabi has raised his 2003 revenue forecast on Entercom from \$405.4 million to \$409.5 million and upped his broadcast cash flow estimate from \$172.6 million to \$174.6 million, thanks to additional revenue from Entercom's recently acquired properties and the company's overall moderate expense growth. Nabi retained his 2003 EPS estimate of \$1.42 and stuck by his "neutral" rating on the stock based on his belief that shares in ETM are trading at a level commensurate with the company's value. "Although Entercom consistently generates industry-leading revenue growth," Nabi said, "we feel it is already reflected in its current valuation."

In other Entercom news, Morgan Stanley's Michael Russell said the company's second-quarter results were mainly in line with guidance and slightly better than estimates, as it gained share in 12 of 17 markets and grew its overall market share by 60 basis points — its 13th consecutive quarter of growth. Revenue came in at \$107.6 million, ahead of Russell's estimate of \$106.5 million; Entercom's Q2 BCF of \$47.9 million beat Russell's prediction of \$46.6 million. Russell also said Entercom stock has "under-indexed" other stocks because of the company's mix of market exposure, which has it operating in local markets where the economy isn't as strong in markets served by other companies covered by Morgan Stanley. But Russell said Entercom has gained share in the past 13 quarters by "overcoming post-bubble weakness in the Boston, Seattle and Portland, OR economies, a truly impressive phenomenon." Russell likened Entercom to a big product in Entercom's Northwestern markets: "salmon swimming upstream."

Report: Consumers Keen On Satellite, Digital Radio

New research from the Consumer Electronics Association shows consumers are interested in satellite and digital radio technology. Of those surveyed, 94% listen to the radio in their car, and 67% of those people believe the sound quality of their radios isn't as good as that of their CD players. That being said, many consumers said they're attracted to the ability of digital and satellite radio to display a variety of data, including a song's title and artist, traffic reports and weather updates. The CEA study also finds that 69% of those 18-34 have an interest in digital radio, compared to 56% of those 35 and older. Additionally, 49% of consumers reported that they're somewhat or very interested in satellite radio that could provide CD-quality sound. Interest in satellite radio is lowest among those over the age of 55 (38%).

Gaylord Under Investigation By SEC

The Securities and Exchange Commission is looking into Gaylord's revised financial statements after the owner of WSM-AM/Nashville changed auditors. Notice of the investigation was included in Gaylord's Q2 earnings report. The SEC plans to examine the financial results and deals that led Gaylord to restate earnings for 2000, 2001 and the first three quarters of 2002, the company said. The restatements reflect non-cash changes, including accounting for Gaylord's income-tax accrual and its investment in the NHL's Nashville Predators. Gaylord's auditor until 2002 was Arthur Andersen; the company is now using Ernst & Young. Gaylord expects no adverse effect from the SEC investigation on its operations or fiscal health. Gaylord sold WSM-FM & WWTN/Nashville to Cumulus for \$65 million in a deal that closed last month. While WSM-AM is still owned by Gaylord, Cumulus is operating the heritage Country station and radio home of the Grand Ole Opry via a JSA with Gaylord.

Radio Unica Opts For Grace Period On Debt Payment

The owner of the Spanish News/Talk Radio Unica network and the O&Os the network runs on has elected not to pay the interest payment due Aug. 1 on its 11.75% senior discount notes due 2006, valued at \$9,287,670. The company has until Sept. 2 to make the payment without a default, and Radio Unica said in an SEC filing that it is presently in discussion with representatives of the bondholders about how the company plans to make the payment. Should Radio Unica wind up defaulting, the bondholders would have the right to demand that the company pay the \$158 million owed on the notes, plus interest.

Sirius Now Offered In Line Of Powerboats, Winnebago

All 2004 model-year Formula-brand boats will come equipped with Sirius receivers and a one-year subscription to the service. The boats will come with either a Kenwood Marine or Clarion Marine AM/FM/CD/Sirius head unit, along with a Shakespeare marine antenna. Additionally, Sirius and Formula have agreed to

Continued on Page 14

Analyst

Continued from Page 4

when taking into account the company's recently announced dividend payment program and planned stock buyback. However, while he credits the company's management for keeping its focus on profitability, Sweeney said Clear Channel's Q2 revenue decline is cause for some concern.

As for Entercom, Sweeney believes the company is currently trading at reasonable levels when compared to its projected EBITDA for next year. He recommends Entravi-

sion because of its ability to generate revenue. In fact, he said Entravision has "by far" the best revenue among the radio companies he tracks.

In a report issued after Entravision reported its earnings, Sweeney said, "We still think the perception of revenue underperformance vs. the peer group — echoed by the company's competitors — should remain a mild distraction." However, he added that the concern should last only until local ad trends, which he believed are showing "sequential signs of improvement," begin to accelerate. Sweeney set a \$48 price tar-

get on Entravision's stock with a rating of "outperform."

Radio Trends Showing 'Substantial Improvement'

Despite the struggles of some companies, another analyst — Merrill Lynch's Jessica Reif Cohen — believes that radio trends are showing "substantial improvement" now that the Q2 2003 earnings season is in full swing. Cohen said, "Radio and television station pacs are encouraging thus far for Q4," and in a recent research report also noted that July radio station pacs appear to be seeing high-

single-digit to low-double-digit growth.

And while Infinity Radio's Q2 results were disappointing, Cohen said parent company Viacom remains her favorite stock because of Viacom's strong underlying advertising trends and advertising exposure. But while she maintained a \$56 per share price target on Viacom class B shares, she said that her estimate is based on continued advertising strength for the rest of 2003. Thus, a decline in the ad market could cause her price target to be "aggressive."

Meanwhile, Cohen singled out

same as last year. In this year's survey only 1.2% of news personnel in local radio are Hispanic, compared to 2.4% in 2002 and 5.5% in 2001.

Upon learning of the RTNDA study, National Association of Hispanic Journalists President Juan Gonzalez blasted broadcasters for two years of declines in the percentage of Hispanics and other minorities in radio and TV newsrooms. "How can broadcasters assure the diversity of voices that federal law requires when their newsrooms are moving in the opposite direction from the rest of the nation?" Gonzalez asked. "The virtual disappearance of Hispanics from radio news is especially alarming."

TRANSACTIONS AT A GLANCE

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

- KEYT-AM/Santa Barbara, CA Undisclosed
- KZXX-FM/Seminole, OK Undisclosed
- WOLD-AM/Marion, VA \$35,000

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

DEAL OF THE WEEK

• KDKD-AM & FM/Clinton, MO

PRICE: \$1.75 million

TERMS: Asset sale for cash

BUYER: Legend Communications LLC, headed by President W. Lawrence Patrick. Phone: 410-740-0250. It owns 12 other stations. This represents its entry into the market.

SELLER: Clinton Radio Co., headed by President Randy Boesen. Phone: 660-885-6141

FREQUENCY: 1280 kHz; 95.3 MHz

POWER: 1kw day/58 watts night; 17kw at 397 feet

FORMAT: Classic Rock; Country

BROKER: Larry Patrick of Patrick Communications and Christopher Miller of Gammon Media Brokers

2003 DEALS TO DATE

Dollars to Date: **\$1,391,313,669**
(Last Year: \$5,393,413,206)

Dollars This Quarter: **\$19,735,000**
(Last Year: \$283,707,435)

Stations Traded This Year: **429**
(Last Year: 812)

Stations Traded This Quarter: **19**
(Last Year: 139)

Minority

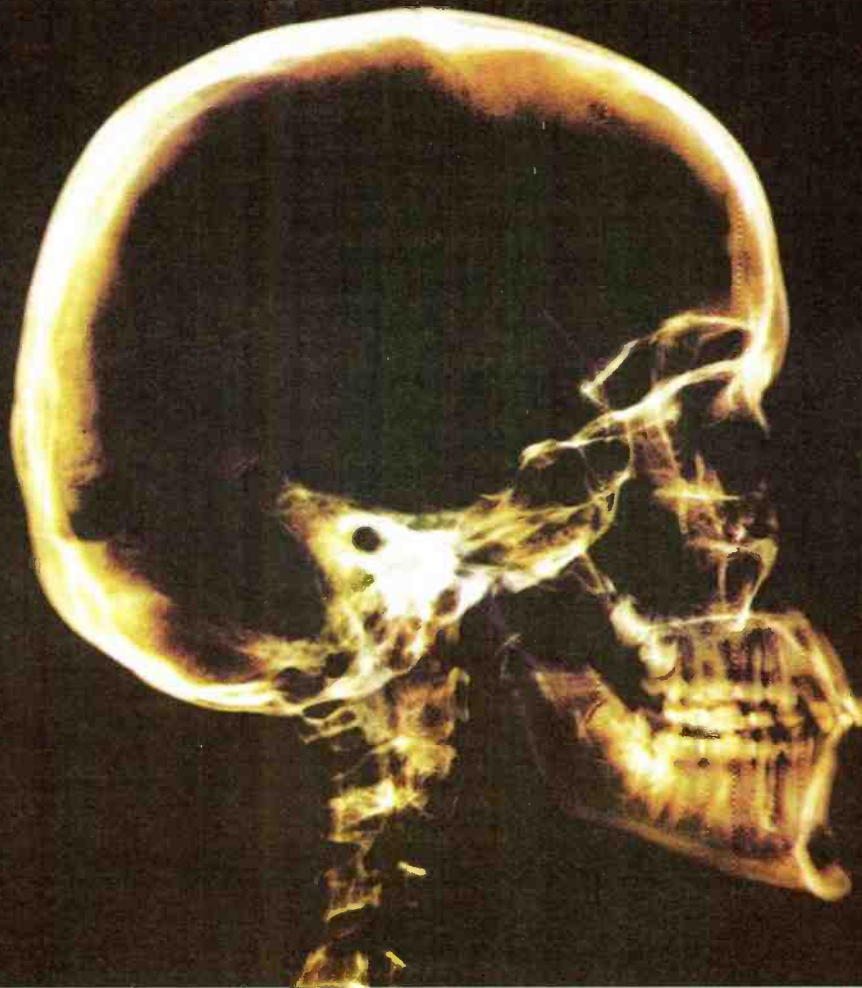
Continued from Page 4

said, "We can only hope these numbers represent a temporary setback. Achieving diversity in our newsrooms makes sense for so many business, cultural and journalistic reasons. If we can put the right strategies in place, I am confident that we will soon begin to see steady increases in the percentage of minority employees in TV and radio newsrooms."

According to the study, women presently comprise 24% of the radio workforce. Minorities hold 5% of the news director slots in radio, the

Walt Disney Co. as one company whose radio operations delivered solid results in Q2, as the segment posted a 7% revenue gain. Plus, she noted that pacs for the ABC Radio Network and the company's stations are ahead 10%, while its TV stations are pacing up 6%. Cohen raised her fiscal 2003 earnings per share forecast from 59 cents to 65 cents and increased her fiscal 2004 EPS prediction from 81 cents to 85 cents. She maintained her "neutral" rating on the company's stock, though she believes it may have room for limited upside and could reach into the mid-\$20 range.

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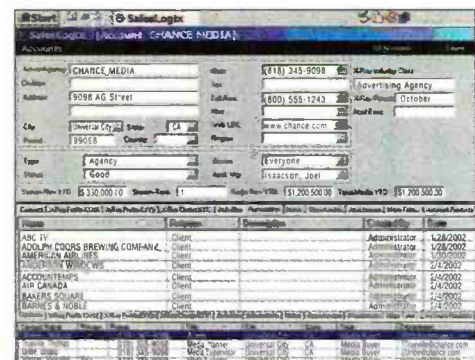
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Ten Crowbars For Creative Thinking

Part Two of 'Getting Inside the Mind of the Listener'

By John Parikhhal

Did you ever wonder why Mr. Whipple was squeezing the Charmin? Look no further than a strong metaphor. Many of you asked to hear more after my recent column (MMS 5/2) on Gerald Zaltman's book *How Customers Think: Essential Insights Into the Mind of the Market*. Zaltman's work focuses on metaphors and images as a way of understanding how customers think and how marketers can reach them.

The more you focus on the emotions that motivate your customers, the more likely you are to create effective advertising. You are also more likely to be able to think outside the box. That has become especially important now that radio consolidation has failed monumentally in one key area: innovation.

So far, the great innovations radio consolidation has brought us are more commercials per hour, voicetracking, above-the-table payola and more banal slogans like "The best of the '80s, '90s and today." True innovation has come from the outside: XM and Sirius are picking up customers fast, and Apple has introduced an online music service that is making big waves.

What can radio do to innovate? Kick salespeople in the ass? Do more voicetracking? Add more units? Or seriously think about innovation, especially in the field of marketing?

Zaltman suggests that most marketers (and this includes PDs who do their own marketing) have to look at themselves first. They must look past their own biases and blind spots in order to grow — that is, they need to get uncomfortable. If they've done the same thing the same way for years, it's probably not working anymore.

Zaltman advocates using "crowbars for creative thinking" and offers the following 10 approaches. You can use one, some or all of them. Each one might work best in different situations.

Ten Creative Crowbars

1. Favor restlessness over contentment. This one's simple. As soon as you start to feel comfortable, make yourself uncomfortable. There are lots of ways to do this. Zaltman gives

a great example: A senior VP at Hallmark requires her staff to summarize research by "citing the single most important question left unanswered." He suggests that this approach can stop people from developing the false sense of security big piles of data can give.

2. Wonder about the cow's crumpled horn. In this analogy, Zaltman takes us back to the house that Jack built — the story of "The cow with the crumpled horn that tossed the dog, that worried the cat, that ate the rat" and so forth. He asks, "Did you wonder about who crumpled the horn?" He suggests that your goal should be to create irregularity in your standard way of thinking in order to "crumple the horn" of the issue you're thinking about.

3. Play with accidental data. "Accidental data" is information that seems curious but that no one's bothered exploring. Here's Zaltman's example: A hospital staff member noticed that patients on one side of the hospital tended to be discharged earlier. Staff members had noticed this for years, but nobody had done anything about it. The more this new staff member explored, the more trouble she had finding an explanation.

Then she looked outside the hospital (changed her focus) and noticed that the patients who were discharged earlier looked out their windows at a beautiful park, while those who were discharged later looked at a parking lot. That led to the idea that patients would feel better more quickly if they saw appealing scenes. A major company has developed this concept into a brand-new business. What "accidental data" are we missing in radio?

4. View conclusions as beginnings. As soon as you have an answer, seek new questions (rather than asking the same questions over and over again). Examples might include "What additional information would make me mistrust this conclusion?" or "Am I sure this information is not relevant to my work?"

This is important, because far too often, we tend to view research as something that should be practical and immediately applicable. In other words, every question should have an answer that you can do something about right away. Although there's value in that, it tends to limit the possibilities for finding new ways to deal with challenges.

Zaltman suggests that most marketers (and this includes PDs who do their own marketing) need to get uncomfortable. If they've done the same thing the same way for years, it's probably not working anymore.

5. Get outdated. If the record companies had followed this advice five years ago, they might not be in the predicament they're in. Zaltman phrases it simply: Ask yourself, "How can I make what I currently know and do look out-of-date or old-fashioned as soon as possible?" Work with that, and you can't go wrong.

6. Stop squeezing the same baby chicken. This is another way of say-

Zaltman's Crowbar Countdown

The radio and record industries need innovation more than ever, but both are instead fighting rear-guard actions to defend business models that worked a decade ago. They use their size, their political connections and legal tools to stave off competition, but by applying the principles expressed in Gerald Zaltman's *How Customers Think*, you can create real innovation that satisfies your customers and helps their business — and yours — grow.

1. Favor restlessness over contentment.
2. Wonder about the cow's crumpled horn.
3. Play with accidental data.
4. View conclusions as beginnings.
5. Get outdated.
6. Stop squeezing the same baby chicken.
7. Nurture cool passion.
8. Have the courage of your convictions, not someone else's.
9. Ask generic questions.
10. Avoid premature dismissal.

ing that the more you are committed to a certain way of thinking, the less likely you are to see a better one. It's human nature to defend our ideas when they are challenged.

If you're stuck in the same old "give me a slogan for my station" box, you'll miss the opportunity to be more slogan-free. There's nothing like real-life focus groups to give you the feedback you need to satisfy the consumer instead of sticking with an ingrained idea you've used for years.

7. Nurture cool passion. This is phrased brilliantly in *How Customers Think*. Zaltman writes, "Passion (emotion) for new ideas fuels creative thinking, while coolness (reason) harnesses the energy." In other words, you need both.

Sometimes we think high levels of creativity come from highly emotional people and emotional situations, but it's usually a balance of emotion and reason that gives the best ideas. In order to keep them in balance, you have to explore, as Zaltman says, "the conditions in which an idea will and will not work."

8. Have the courage of your convictions, not someone else's. Consolidation has produced a lot of "group think." People are afraid their ideas will be shut down by the boss, so new ideas are in very short supply. Zaltman gives some great insight into the people who say they like your idea but "have some concerns." He calls them "Yeah buts." He says they're usually found in unhealthy organizational climates that penalize risk-taking.

He reminds us that "Yeah buts" aren't idiots, which is why they succeed in discouraging others. They point out potential problems, then make the problems look like they're inevitable. If you want to get creative, think about how to overcome potential problems.

9. Ask generic questions. Generic questions have nothing to do with radio, but they can help provide insight. I have been working a lot lately in this area with imaging consultant Nick Michaels to come up with

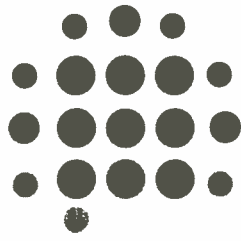
A senior VP at Hallmark requires her staff to summarize research by "citing the single most important question left unanswered."

ideas for how to improve radio-station advertising. In one case, we asked generic questions about people's greatest fears and wishes to help an Active Rock station refocus its entire campaign.

10. Avoid premature dismissal. Don't dismiss something just because it doesn't fit your business category. Zaltman talks about a major bank that studied research about placebo effects in medicine. Of course, placebos have nothing to do with banking, but when the bank started to ask whether placebos have a valid application in its industry, it discovered that research had turned up an interesting fact: If people know how a medication works, the medication is more effective.

The bank took that information and used it to give customers information about how their banking services work. The results were immediate and dramatic.

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



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Management Behavior: Confrontation & Correction

By Dave Van Dyke

Managers are often frustrated by employees who don't respond to positive coaching. I empathize with managers who give up on a problem employee too early. In my experience, this decision is often based more on a lack of time to devote to the problem than it is on a mere lack of interest. Even if you run a healthy operation, you will experience negative behavior from employees, and unless you are prepared to confront it, you will never see changes.

Confrontation is a management-based performance issue that many executives avoid. Besides being uncomfortable, confrontation is an aspect of the "coach" management philosophy. As I have discussed before, if you're not a coach, you're a "doer." In that role, you can avoid confrontation with the justification that you just don't have the time.

The difference is that if you want to be a more effective manager, you must confront and correct people who are not performing or whose performance is below standard. When you take a proactive role with people who are not performing at an acceptable level, you must counsel them.

What constitutes substandard performance? The answer will vary, but substandard performance generally means ongoing attitudes or actions that willfully or ignorantly fall short of stated, written or modeled duties. If you find yourself with this type of employee, you have no choice but to confront and counsel. This process has four key phases.

1. Get and give information. In this phase, the manager-counselor gathers relevant information from the employee and, in return, responds to the person's need to receive information.

2. Agree on performance standards. Obviously, to perform at a standard level for a specified task, each employee must understand and agree with the organization's definition of this standard. The manager's job is to communicate this standard in a way the team member can understand and explain. How can you get valid agreement from such an employee? Ask these questions:

- Do you fully understand the demands of this job?
- Is there any aspect of your duties that could use some clarification?
- Do these activities seem doable to you?
- Is there anything you feel you might lack in order to do this task properly?
- How would you explain this

task and the reason for it to a new employee?

The last question is very telling and sets an excellent standard for you to see how an employee understands a job or task.

3. Corrective action. The manager-counselor implements the measures discussed to correct the performance and raise it to or above an acceptable standard. Remember that correcting people is not a bad thing. It helps them become more productive and more fulfilled members of your staff. But confrontation is often avoided by managers who have an unrealistic fear of the interaction.

The question must be asked: "What do I have to lose by confronting this employee?" The real answer has more to do with the manager's self-esteem or self-confidence. Fear of confrontation can also be rooted in a manager's desire to be liked. If desire for acceptance from the staff has been a career-long trait, a manager will often have a difficult time with confrontation for fear of losing control. Assess your personal motivations related to managing people, and you will determine the basis of your discomfort with confrontation.

4. Referrals. Refer the employee to the resources needed to improve his or her performance. Referral is crucial to performance change. Manager-counselors don't just tell people their faults and leave it at that. They point employees to the tools (people or processes) that offer real opportunities to change and win. In order to do that effectively, a manager with an interest in counseling his people must know in which direction to point.

In some instances, effectively referring may mean enrollment in a class or seminar inside or outside the organization and on the company's dime. It may mean asking another employee to mentor the team member in question, with special emphasis on the performance issue at hand. It does not mean disposing of the employee by pushing him off on someone else. The manager's responsibility for the employee's

growth is furthered, not finished, by referral.

To better equip themselves as counselors, some managers take the time to educate themselves on these issues. They may take the initiative to watch tapes or read one or two books a month on subjects relevant to the managerial challenges they face, like conflict management, empowerment or team building. One particularly good read is John Maxwell's 17 *Indisputable Laws of Teamwork: Embrace Them and Empower Your Team*. Proactive managers do these things to stay ahead of the needs of their staff so they can offer timely solutions to personnel challenges.

Why grin and bear it when you can smile and change it? Those who have read several of these management articles may recognize an underlying theme: Managers who take the initiative to be better managers actually are better managers. One of the downsides of consolidation today is that managers are not given the opportunity to be better managers. Their time is so filled with overflow or reactive management that there is little time for team or self-development.

Today's manager is, unfortunately, on his or her own and expected to produce results. Results-oriented managers are the lifeblood of the new culture we all face. Personnel development has been pushed to the back burner in many cases. Those staff members who achieve greatness or who are worthy of being promoted tend to be the ones with such raw talent that they need only a little guidance to break through.

Imagine if today's managers found the time to truly develop the many team members on their staffs who crave management counseling and coaching attention. Our industry as a whole would not only perform better and more consistently, we would solve the problem of having little or no "bench" to draw from when our stars are pulled away by bigger markets, better jobs or more money. Managers who take on this challenge reap great rewards all around.

Next time: The philosophy of confrontation — a positive approach to negative events.

Dave Van Dyke is a former VP/GM of KCBS-FM/Los Angeles and currently advises GMs through his company, Radio-Mentor. He is also President/COO of finology, a Los Angeles-based investment banking firm with broadcast interests. Reach him at 889-790-1102 or dvd@radiomentor.com.

New Media Day Tool Tracks Consumer Usage

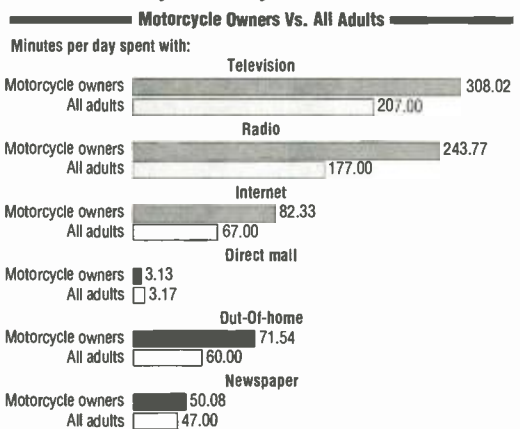
How does radio stack up against TV, newspaper, direct mail, Internet and outdoor as the media choice for consumers of different products and services? Radio salespeople can promote where radio has an advantage by using data available through the Media Audit's new Media Day analyses, illustrating how target-segment consumers use radio relative to other media.

This data can help radio sellers make compelling cases for agencies and direct local prospects to include radio in their media buys for particular products. In the motorcycle-category examples below, we see that adults in general, but especially those who own motorcycles, spend the most media time with TV — but radio outperforms all other media.

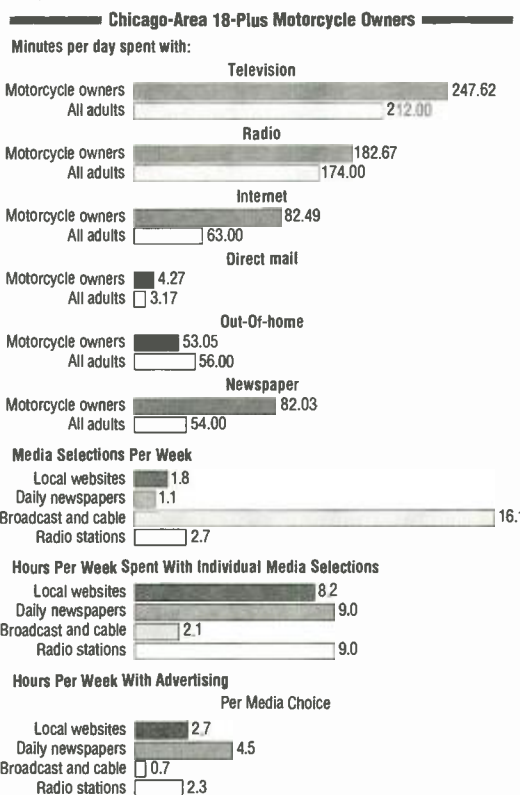
The illustrations also show drill-downs that show the media activity of Chicago motorcycle owners vs. all adults in the area. In the "Media Selections" box, you can see how radio listening is concentrated on a handful of choices, as opposed to the zapping around that's going on with TV.

The Media Audit folks can crank out these reports for thousands of national targets (current and planned air travelers, boat owners, Porsche drivers, etc.), as well as for approximately 700 local targets in 85 markets. For details, contact Mike Bustell at 203-846-9203 or mbustell@themediadata.com.

Media Day Analysis



Source: International Demographics: The Media Audit Survey of 120,753 adults in 85 markets, January 2002-March 2003



Source: International Demographics: The Media Audit Survey of Chicago metro, December 2002-January 2003.

Where Do You Find NTR Money?

By Sylvia Allen

You all know how to pitch radio to the media buyer, the business owner or the agency. The pot of money is easy to find, and you are accustomed to getting it. However, where do you find NTR dollars? The number of "pots of gold" is greater for sponsorship. And how do you approach them? Is it the same pitch? No! When you look at each of the different categories, you can see that they have different objectives (although they should all be working toward increased sales or market share). Let's take a look at each of the key places where you can find NTR dollars.

President's office. Usually you can go to this money source when you have something that is the president's favorite project. This can be a charity that he or she believes in, a favorite sport (golf, tennis) or a pet project.



Sylvia Allen

VP/Director of Mar-

keting. For this call you will need to have marketing information, such as market share; what their marketing strategy is; how this matches that strategy and demographics and psychographics; and how this fits into their marketing model.

Brand managers. Go directly to the specific brand manager. They have the authority to make the buy decision. Make sure you match the brand audience with your station's audience. Don't go to Mountain Dew with an Oldies format!

Sales managers. These people are interested in sales incentives. How can you provide an NTR opportunity that has a hospitality component that can be used to give the salespeople an incentive to produce? Or what about a hospitality opportunity that provides them with a customer reward or incentive? Think like your buyer.

Product managers. They are interested in moving product. Be prepared with retail tie-ins and promotions that will move the product off the shelves.

VP/Director of Advertising. Of course you have radio, but are there other components? Have you tied in a retail partner, a television station, a newspaper? Be prepared to offer greater value with the association than can be achieved through straight media buys.

VP/Director of Public Relations. This person is interested in the image of being associated with your NTR opportunity. Is it a lifestyle as-

sociation? Does it offer greater exposure through PR than other activities? Does it enhance their current PR strategy?

Top person in human relations. In today's economy it is difficult to attract and retain quality employees. Here is an opportunity for an orga-

nization to use your NTR opportunity to do recruitment or overall employee rewards.

Top person in community relations. How does our public view us? In many communities there are plants that employ the local people. Your NTR offering provides them with a way to demonstrate to their employees and the community that they are proud of their relationship with that community.

VP/Director of Sponsorships. This is the most logical, although not always the best.

When selling NTR, keep in mind that you have 10 doors into which you can walk. When one of them closes, just go on to the next one. A word of caution: Don't tell them you have visited with anyone else. Each department has a set of objectives it must achieve, and you are there to help them.

Remember that NTR and sponsorship is one of the most powerful marketing tools available to a corporation, because, when combined with radio, it allows them to have a one-on-one dialogue with their customer. True direct marketing!

Sylvia Allen is President of Allen Consulting Inc., a Holmdel, NJ-based sponsorship and event-marketing organization. Allen is the author of the RAB's How to Be Successful at Sponsorship Sales book and video. Reach her at 732-946-2711 or sylvia@allenconsulting.com.

Twenty-Four Ways To Better Manage Your Sales Staff

By Irwin Pollack

As we pass the halfway point of 2003, here's a list of 24 ideas you'll want to put in place to better manage your sales staff.

1. Incorporate your sales stars into your ongoing training. Let them share best practices, key advice and the lessons of success.

2. Assign the task of checking references to a good interviewer. Don't delegate reference-checking for prospective new hires to anyone who's uncomfortable interviewing and dealing with higher-level people or with being tough.

3. Offer a helping hand. Let any worker borrow up to a week's pay in an emergency, let team members who are facing personal or family emergencies work flexible schedules, and if anybody's moving, let them use the company truck or van.

4. Think of your staff as a living organism. Just like human bodies, a staff can suffer "illnesses." When you sense nobody's listening or when you're seeing rapid turnover, apathy or complacency, challenge people to find new ways to perform routine tasks. Recognize achievements, and constantly include team members in the company's goals.

5. Give definite answers when people make requests of you. Ambiguous responses such as "maybe" or "I'll try" are iffy and not to the point.

6. Help new hires gain visibility. Let new people work on projects that require interaction with as many people as possible. You want your new worker to be quickly recognized as a valued member of the family.

7. "Story selling" is a great way to make your point. But read the audience beforehand — whether it's one person or many — and make sure your story is accurately directed. Be sure you personalize it.

8. Remember the three attributes of a good meeting: concrete, positive and realistic. Tell people what needs to be done by when, use upbeat words (leave out negative words like *never* and *not*), and set reasonable objectives.

9. Expect others to succeed. When you believe others are loyal, dedicated and doing a good job, it will become a self-fulfilling prophecy.

10. Drive your team members to

their highest potential by really listening. In effective teams, all the members use effective listening techniques, such as questioning, paraphrasing and summarizing, to better understand each issue.



Irwin Pollack

11. Manage by expectation. When things are going well, be sure to show your support and appreciation, but leave things alone. Step in to help only when a prob-

lem occurs.

12. To cut turnover, celebrate each employee's work anniversary every year. Provide a cake and a \$100 bonus for each year an employee has worked for the company.

13. Avoid giving people false hope. If you are going to deny a request, do it immediately. If you stall because you're uncomfortable with saying no, you're leading on the person who made the request.

14. Still the best sales meeting format ever: role-play. Put together realistic selling scenarios for which you feel a team approach would work well, then role-play with you as the customer.

15. Treat your employees as customers. Greet them when they arrive at work, talk to them throughout the day, and say goodbye when they leave.

16. Develop emotional toughness. Any really demanding project will stir up a wide range of emotions. For example, if a project is running out of money, the leader must be capable of handling his or her own turbulent feelings and of being sensitive to other people's roller-coaster emotions.

17. To maximize your team's output, have clear roles and work assignments. Every team member should understand the role they play on the team. When action is taken, clear assignments must be made, accepted and carried out.

18. Hiring news salespeople? Three red flags for interviewers:

- Gaps in employment dates. Gaps can indicate a period of involuntary unemployment. You have a right to ask for the reasons.
- Experience at companies that are no longer in business. Can you

verify that the company existed at the time listed on the resume?

- Lots of out-of-town references. Unless the applicant recently moved, he or she might be hiding something.

19. Never coast. There's no such thing as neutral. When client activity is down, clients may have more time to spend with you. Plus, a client may be working on the next big event and need you to help with the plan before they execute it.

20. New managers should watch everything carefully during their first 100 days. People often feel abandoned when there's new leadership. Pay attention to benefits, titles, business cards, strategic focus and, especially, to providing encouragement.

21. Don't try to motivate people, focus on removing conditions that hurt motivation. People want to do their best work. Let them! One way to do this is to spend time thinking about and removing conditions that might hurt employee motivation. You'll gain much more by eliminating demotivating conditions than by creating new incentives, bonuses and perks.

22. Create an award for behind-the-scenes employees. An award will provide an opportunity to recognize those support people who are often overlooked but who are nonetheless the guts and glue of the company. Note: The overlooked often include those with the word *assistant* in their titles or who lack any title at all.

23. Create a Wall of Fame. Look for people who have made positive contributions to the company over time, and designate a place in a prominent hallway to display their pictures and describe their contributions.

24. Always set new goals. We're at our best when we're climbing, stretching and challenging ourselves. Goals pull us forward and keep us focused. In sales, where rejection is an everyday occurrence, goals spark our enthusiasm and keep us motivated.

Boston-based radio sales and management trainer Irwin Pollack provides hands-on, results-oriented seminars and in-house consulting for clusters and individual stations. He can be reached toll-free at 888-723-4650 (RADIO 50) or through his website at www.irwinpollack.com.

PART TWO OF A TWO-PART SERIES

The State Of AM & FM Streaming

Interest has faded, and development is stalled

By Brida Connolly
Associate Managing Editor

Back in 1999, putting a simulcast online was the no-doubt-about-it coolest thing a radio station could do. Paralleling the boom in Internet-only webcasting, thousands of station simulcasts went live on the web over the course of the year, and listeners soon came to expect a stream to be part of any radio-station website.

This was all toward the end (had we but known) of the dot-com boom, and there seemed to be no reason that radio couldn't be right out front on this Internet thing. The cost of streaming was minimal, and a "Listen Now" button looked great on a website. Just about everybody was doing it, and Infinity, the biggest broadcaster not to jump in with both feet, was widely criticized for its backwardness.

Never Assume

Like Internet-only webcasting, AM and FM streaming really got rolling only after the passage of the Digital Millennium Copyright Act in 1998. Though the law didn't set rates, it did create a new performance royalty for copyright owners whose material was transmitted digitally. That meant Internet-onlys knew they'd have to pay up someday. Radio broadcasters, however, nearly all figured that the law's exemption for free, noninteractive digital transmissions by FCC-licensed broadcasters covered their simulcasts.

The RIAA, as it happens, read the law a little differently, and in late '99 it began demanding that broadcasters pay royalties on streamed simulcasts. Broadcasters were horrified — in fact, in March 2000 the NAB sued the RIAA for even bringing it up, though the suit was soon dropped. But it's the music industry's interpretation of the rules that has stood up so far: In December 2000 the Copyright Office ruled that AM and FM streaming is indeed liable for DMCA royalties. That led to more lawsuits (everything in digital media leads to more lawsuits) by the NAB and broadcasters against the Register of Copyrights, the last of which is still being appealed.

All signs so far are that broadcasters will ultimately be liable for the royalties, and they seem to have accepted that, to the point that they've

taken part in rates negotiations, and most are now paying for their streams. Those that stream are also paying a second set of royalties to music publishers.

That Copyright Office decision, however, was a serious blow to the steady development of AM and FM streaming, and it put a real dent in the online prospects of broadcast radio overall. The best draw for listeners and radio's best, most obvious website attraction suddenly went from all but free to potentially really expensive. And the best, most obvious reason for radio to make a serious commitment to the World Wide Web turned into another expense and a new set of problems.

It's a shame things have turned out this way — the prospects were once so bright.

AFTRAburn

While radio was still reeling from the royalties decision, along came AFTRA. It seems AFTRA's radio contract gave union performers the right to additional compensation for advertising made for broadcast if those ads were streamed over the 'Net. When AFTRA looked at how popular streaming had become and demanded that radio pay up, broadcasters by the hundreds pulled their streams offline.

Broadcasters already apprehensive about the DMCA royalties jumped on AFTRA as an excuse to pull back from streaming. Why so many chose to blame the union for their decision to drop streaming

rather than citing the potentially far more expensive royalties still isn't clear, but so it went, and it was yet another blow to an obvious and irreplaceable online attraction for radio. You'd never know it from the dreary state of radio streaming now, but all this was a very big deal in 2001.

Where Are We Now?

There's still quite a bit of AM and FM streaming out there, but development in the area, and in radio's commitment to the 'Net overall, has all but stalled. One of the few post-royalties bright spots, Emmis, Entercom and Jefferson-Pilot's Local Media Internet Venture, created a group of diverse, beautiful and wonderfully functional websites, then went out of business.

Clear Channel, which streamed early and stayed online through the royalties controversies, late last year put the expense of streaming back at the local level, and a number of its stations have pulled their programming offline. Though Infinity should soon be simulcasting regularly for the first time, through Radio@AOL, the plans include just a few stations.

Nobody's doing anything new, nobody's promoting the ability to listen online anymore, and ad insertion, which was going to make it possible for radio to make some money from this, is pretty much dead in the water where broadcast streams are concerned.

But the people who learned to love Internet radio when their favorite stations went online are still out there, and online listening continues to grow. It's just that instead of their favorite over-the-air stations, most of those music fans are off streaming MusicMatch, Live365, Yahoo and Radio@AOL.

Radio could, of course, make listening online a real attraction again and recommit to the 'Net (the state of most station websites is a disgrace). But having guessed wrong about its liabilities before and under a per-performance royalties structure that makes a popular stream very expensive to run, perhaps most broadcasters don't think it's worth it. It's a shame things have turned out this way — the prospects were once so bright.

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading non-subscription digital-music service in the U.S., offering a catalog of more than 200,000 songs from all five major label groups. Here's a snapshot of the top-selling downloads on July 29, 2003.

Top 10 Songs

1. MOBY Love Of Strings
2. SEAL Crazy (Acoustic)
3. BLACK EYED PEAS Where Is The Love?
4. BEYONCÉ Crazy In Love
5. PETER GABRIEL In Your Eyes
6. MURPHY LEE Shake Ya Tailfeather
7. DIDO White Flag
8. JUSTIN TIMBERLAKE Rock Your Body
9. 50 CENT P.I.M.P.
10. SEAL Newborn Friend

Top 10 Albums

1. BEN FOLDS *Speed Graphic*
2. MOBY *18*
3. MOBY *Play*
4. PETER GABRIEL *So*
5. MICHELLE BRANCH *Hotel Paper*
6. JUNIOR SENIOR *D-D-Don't Stop The Beat*
7. DEBORAH COX *Remixed*
8. AVRIL LAVIGNE *Avril Live — Try To Shut Me Up*
9. JACK JOHNSON *On And On*
10. LIZ PHAIR *Liz Phair*

*Data as provided by Apple



www.gracenote.com
charts@gracenote.com

If you play CDs on an Internet-connected computer, Gracenote probably knows about it. Every day Gracenote's CDDB music-recognition service supplies artist and track information to more than 1 million people who play music through CDDB-enabled audio players; at the same time, Gracenote collects information about the music those people are listening to. That data is then anonymously aggregated for Gracenote's charts. Below are last week's 25 most played CDs.

DIGITAL TOP 25SM

LW	TW	ARTIST	Album Title	Weeks On
1	1	EVANESCENCE	Fallen	22
2	2	NORAH JONES	Come Away With Me	66
4	3	EMINEM	The Eminem Show	63
3	4	50 CENT	Get Rich Or Die Tryin'	26
5	5	COLOPLAY A	Rush Of Blood To The Head	48
8	6	AVRIL LAVIGNE	Let Go	59
7	7	LINKIN PARK	Meteora	19
6	8	CHRISTINA AGUILERA	Stripped	39
14	9	RED HOT CHILI PEPPERS	By The Way	55
9	10	METALLICA	St. Anger	9
20	11	ROLLING STONES	Forty Licks	43
10	12	RADIOHEAD	Hail To The Thief	11
16	13	JUSTIN TIMBERLAKE	Justified	38
13	14	BEYONCÉ	Dangerously In Love	6
12	15	VARIOUS ARTISTS	Bad Boys II	3
23	16	SHANIA TWAIN	Up!	36
11	17	AUDIOSLAVE	Audioslave	36
22	18	SEAN PAUL	Dutty Rock	25
18	19	VARIOUS ARTISTS	8 Mile	39
17	20	WHITE STRIPES	Elephant	18
15	21	R. KELLY	Chocolate Factory	24
24	22	NELLY	Nellyville	57
21	23	LED ZEPPELIN	How The West Was Won	10
26	24	SYSTEM OF A DOWN	Toxicity	96
19	25	JANE'S ADDICTION	Strays	2

Equity Makes Its Nashville Debut

Former Sony/Nashville Exec. VP/GM Mike Kraski on July 31 told a standing-room-only crowd in the Jack Daniels Ol' No. 7 Club that a new label with a new way of doing business was being launched "because it's time."

Unveiling the new label's logo and moniker — Equity Records —



Kraski explained, "For starters, the name of our new company sets the tone for the business model. By definition, equity denotes fairness, as well as ownership. An artist who signs with Equity Records will experience both. They will have ownership in everything they create."

"Our goal is to become a viable option for an artist, and as such we will strive to redefine — as well as refine — the current business model, keeping those elements that work well and searching for improvements where they are needed."

On hand for the announcement was multiplatinum country artist and Equity Records partner Clint Black. Prior to performing for the crowd, Black explained his involvement, noting, "As I moved into the next phase of my career, I was fortunate to have several flattering opportunities presented to me. But the one that worked best for me was the formation of Equity Records. It is extremely artist-friendly, and I look forward to sharing equity with other artists whom I think will be equally excited about the concept of this new company."

Also partnering in Equity Records are veteran artist manager Jim Morey and music-industry financial expert Charles Sussman. They had been looking to create a new label for some time, and Kraski's May departure from Sony/Nashville presented them with someone they felt was the right person to run the company.

Equity Records is located at 1222 16th Avenue South, Nashville, TN 37212 and can currently be contacted through publicist Jenny Bohler at 615-292-5804.

Blatter

Continued from Page 3

"I am thrilled to join the company at such an exciting time as consumers are embracing Sirius and its commercial-free music offerings," Blatter said. "I am looking forward to working with the entire Sirius team to create what is already on its way to becoming the next generation of unique and compelling radio programming."



DRESSED FOR THE OCCASION During a recent tour stop at the Mohegan Sun Casino in Uncasville, CT, Cher was presented with the platinum certification for her album *The Very Best of Cher*. Seen here pausing for a Kodak moment are (l-r) Warner Strategic Marketing President Scott Pascucci, Cher and WSM Exec. VP/Sales & Marketing Kevin Gore.

Eytcheson Now Maverick SVP

Maverick Media LLC has named industry veteran Rick Eytcheson Sr. VP. Eytcheson, most recently with ABC in Sacramento, spent 12 years as VP/GM of KFBK & KGBY/Sacramento under Westinghouse and Chancellor Broadcasting. From 1994-97 he served as an Exec. VP for Chancellor.

"We are pleased to have Rick join the team at Maverick," President/COO Gary Rozynek said. "He has a proven ability to build value in a

variety of market sizes. His experience and leadership talents will strengthen our current operations and help me focus on accelerating acquisitions in new markets."

Eytcheson said, "I am thrilled to be joining an entrepreneurial company committed to future growth. Maverick has a solid platform to build on, some outstanding assets and exceptionally talented people."

Maverick currently owns and operates 17 stations in four markets.

LoCascio Expands Millennium Role He's appointed Director/Rock Prog., WCHR OM

Phil LoCascio has been named Director/Rock Programming for Millennium Radio Group. He has also officially been tapped as OM of the company's Classic Rock WCHR (105.7 The Hawk)/Monmouth-Ocean, for which he has served as interim PD since early July. Millennium closed on its acquisition of the station from Nassau Broadcasting on July 14.

LoCascio, who is based out of WCHR's Ocean, NJ studios, had been PD of Infinity's WARW/Washington since 1998. Before that

he spent 10 years as PD of AC WSB-FM/Atlanta for Cox Radio.

"This is a great place to work and a terrific company," LoCascio told R&R. "There's a terrific staff here that made me feel welcome, and the company does the right things. I look forward to working with Millennium President/CEO Jim Donahoe and VP/GM Bill Saurer to create a legendary radio station for the Jersey shore."

At present, WCHR is Millennium's only Rock-oriented station.

Jarnigan To Citadel/Baton Rouge

Former Journal Broadcast Group/Knoxville OM Jeff Jarnigan has joined Citadel as Director/Programming for the company's six-station cluster in Baton Rouge: Rock KOJ, Urban AC KQXL, AC WBBE, Urban WEMX, News/Talk WIBR and Gospel WXOK. He will also serve as PD of WBBE & WIBR.



Jarnigan

"I was looking for a great coach, and that's what I found in Jeff," VP/GM Rebecca Breeding told R&R. "He's passionate for this business, and he loves developing talent and growing personalities and shows. I love the fact that my

PDs here now have a mentor, someone who can really coach them to excellence."

Jarnigan told R&R, "I couldn't have asked for more. Everyone I've dealt with at Citadel has been super. It's a tremendous opportunity, and taking a six-station deal like this is clearly the biggest opportunity of my career."

Jarnigan's 25-plus-year radio career includes a 10-year stint as Asst. PD/afternoon host at WMYU/Knoxville and five years as PD/afternoon personality at WJXB/Knoxville. He became Journal/Knoxville OM in 2001.

EXECUTIVE ACTION

Aly Takes R&R/Nashville Associate Editor Post

Chuck Aly has joined R&R as Associate Editor/Country, based in R&R's Nashville office. He reports to R&R Nashville Bureau Chief Lon Helton.

"Chuck is a well-respected and experienced journalist in the country-music industry," Helton said. "His insight, contacts and skills strengthen our Nashville office and further demonstrate R&R's commitment to the Country radio and record communities."

Aly began his career as a publicist for Force/Shock Ink. After three years there he joined *Music Row Magazine* in 1997 as an editor and writer and eventually became GM. His freelance stories have appeared in a number of publications, including *Blender* and *The Nashville Scene*.

Jones Media America Ups Buck To EVP/COO

Jones Media America COO Jed Buck has expanded both his title and his corporate duties as he assumes the newly created position of Exec. VP/COO. JMA is an independent network-radio sales company owned by Jones Media Networks that currently reps a reported 180 radio programs and networks nationwide.

"Jed has done an outstanding job as COO of this company," said JMA President Gary Schonfeld. "As Exec. VP/COO, Jed will have an even greater impact on the direction and operation of all facets of Jones Media America's business."

Prior to joining Jones nine years ago Buck was a sales executive with the ABC Radio Networks. His resume also includes a stint as a brand manager for Procter & Gamble.

Matthews Joins Salem/Louisville

C.C. Matthews has been named OM for Salem's Louisville cluster, which comprises Christian Talkers WFIA-AM & FM, conservative News/Talk WGTK and Contemporary Christian WRVI. He was most recently OM/morning show host at conservative Talk WBOP/Cincinnati and replaces David Smith, who

heads to WOMC/Detroit as PD (see story, Page 3).

"We are extremely pleased to have someone of Matthews' experience, particularly because he has been in Louisville radio management before with other broadcast

MATTHEWS See Page 14

Letter

Continued from Page 3

supports the flight of airplanes.

The improper concept of "public airwaves" has provided a platform for many members of Congress and members of the public. Those persons take another step and attempt to use the idea of the Fairness Doctrine as the fulcrum of the "public interest standard." Before continuing, let me state that there exists no "standard" of the public interest. The public has a great many interests and in varying degrees. Each broadcast licensee attempts to determine in its own special manner the means by which the station(s) will serve the needs of the community.

The Fairness Doctrine had nothing to do with serving the needs of a local community. The Fairness Doctrine was an unwarranted intrusion with respect to the First Amendment. Thomas Jefferson stated, "Our first object should be to leave open all the avenues of truth. The most effectual hitherto found is freedom of the press."

The Fairness Doctrine can lead to control of what is broadcast or a reduction by broadcasters of the amount of time devoted to controversial subjects. Some members of

Congress believe reinstatement of the Fairness Doctrine will ensure "reasonable access" for federal candidates. One has nothing to do with the other. It is interesting (and sad) to note that certain members of Congress are not aware that the reasonable access and equal opportunity laws are codified — they are in place and not in jeopardy.

Regardless of the perceived power of the broadcasting industry, that perception has nothing to do with a Fairness Doctrine. What is at stake is the First Amendment. Although there is an ideal of fairness as a goal, the First Amendment does not guarantee a "fair press"; it guarantees a "free press." The search for the truth was at the heart of the First Amendment, and that goal can only be accomplished by a free press.

Consolidation in the media has nothing to do with a free press. The two are mutually exclusive. If government attempts to control a basic freedom of our democracy, it threatens the foundation of our democracy. If those in the media attempt to still what they consider to be dissident or unpopular speech, they fall into the same trap. One should not confuse license with liberty.

The First Amendment is the cornerstone of our democracy.

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

Ridenour

Continued from Page 1

"I'm very excited to welcome Lionel to Virgin," Virgin Chairman/CEO Matt Serletic commented. "He brings an incredibly successful background in urban music to the table and is one of the best executives and promotion men in the business."

Lott said, "Having worked with Lionel in the past, I know he's a man who's all about results. His talents and wide-ranging relationships will take our urban music roster to new heights."

Palm Beach

Continued from Page 3

He returned to WHYI in December 2001 as MD/afternoon driver and was promoted to Asst. PD several months later.

"My worst day at Clear Channel/Miami was always my best day anywhere else in my career," Marino said. "This has been an absolutely rewarding experience, and there is no way I would have gotten the West Palm Beach position if it weren't for the valuable lessons I learned working here in Miami."

Watson, who has more than 30

Ridenour was most recently Exec. VP of Arista Records, where he spent 10 years. There he led the Arista team in breaking such artists as Usher, Faith Evans, Puff Daddy & The Family, Tony Braxton, 112 and more. Prior to working at Arista, Ridenour held positions at Capitol Records and independent label Mainframe Records.

"I'm looking forward to this great opportunity to broaden and strengthen Virgin's urban-music presence," Ridenour said. "I have great respect for all the talented artists and executives at the label and am glad to have this chance to work with all of them."

years of experience on-air and in programming, management and consulting, has been PD for KVIL/Dallas; WASH/Washington; WQXI/Atlanta; and WNCI/Columbus, OH.

"[VP/Market Manager] John Hunt and Dave Denver are some of the nicest people in the business," Watson told R&R. "That whole group of people in Clear Channel's South Florida operations is great; they're the only reason why I even considered going to work down there. They've got a lot of talent, and their talent, brain trust and the way they treat their people are what made me give up consulting."

knowledge that we're sure will translate to meaningful content and relationships in the AC and Hot AC communities."

Perelli said, "I couldn't be more excited to work with the staff of the most respected radio publication around and to contribute to the format and the industry from a different vantage point. Besides, after a year and a half in yoga pants, I'm looking forward to wearing pants with a zipper!"

Perelli

Continued from Page 1

year. Before her stint at KYSR she served as Asst. PD/MD at KIOI/San Francisco.

"Angela brings tremendous knowledge, experience and enthusiasm to R&R," R&R Publisher/CEO Erica Farber remarked. "Her track record in Los Angeles and San Francisco will enable her to approach this position with incredible

BUSINESS BRIEFS

Continued from Page 6

continue their race-sponsorship partnership, through which Formula provides Sirius with a 38-foot offshore race boat that Sirius displays at NASCAR races and other events throughout the country, while Sirius sponsors three of Formula's factory race teams.

In other Sirius news, Winnebago motor homes will now include the company's satellite radio receivers as standard equipment in the 2004 Ultimate Freedom model. Sirius will be available as an option in Winnebago's 2004 self-named, Itasca, Rialta and Ultimate brand motor homes.

Salem Closes \$8.5 Million Jacksonville Deal

Salem on Aug. 4 said it had completed its \$8.5 million acquisition of WBGB, WJGR, WZAZ & WZNZ/Jacksonville from Concord Media Group. The stations will maintain their present formats, cluster GM Steven Griffin said. "We are already seeing tremendous support of Salem's ownership of these stations from staff and listeners alike," he said. Salem President/CEO Ed Atsinger said, "It is rare that we are able to buy stations in our strategic formats, and we look forward to applying our expertise as the leaders in religious radio programming in the Jacksonville market."

Missouri Combo Sells For \$1.75 Million

Larry and Susan Patrick's Legend Communications picked up KDKD-AM & FM/Clinton, MO from Clinton Radio Co. for \$1.75 million. The deal marks Clinton's exit from radio ownership. The Patricks own 12 other stations scattered throughout Ohio, West Virginia, Wyoming and Virginia. They began operating KDKD-AM & FM under an LMA Aug. 1; the AM runs an Oldies format, and the FM is Country. Gammon Media Brokers represented the seller, while Patrick Communications — Larry Patrick's brokerage firm — represented the buyer.

Mapleton Buys AM in Santa Barbara, CA

Smith Broadcasting has agreed to sell KEYT-AM/Santa Barbara, CA to Mapleton Communications, which owns two stations in nearby Santa Maria, CA and a total of 27 properties in California and Oregon. The terms of the deal were not disclosed. KEYT airs a News/Talk format and is the radio home of UC Santa Barbara basketball.

Susquehanna Closes On WSOX Buy

In February, York, PA-based Susquehanna Radio added to its hometown cluster by acquiring Oldies WSOX from Alan Brill's Lancaster-York Broadcasting for an undisclosed price. Susquehanna closed on the station Aug. 3 and now holds three stations in York, including WBSA-AM & WARM-FM. Lancaster-York was able to complete the transaction after it exercised an option to buy WSOX from Pioneer Broadcasting Corp. as part of its LMA agreement for the station. Brill's other company, Brill Media, filed for Chapter 11 bankruptcy protection last year and in August 1992 sold 12 of its 13 stations to Regent for \$62 million. Kalil & Co. was the exclusive broker for this transaction.

Jefferson-Pilot Declares Quarterly Dividend

On Aug. 4 Jefferson-Pilot's board of directors approved a quarterly cash dividend of 33 cents per share to be paid Dec. 5 to shareholders of record on Nov. 21. Jefferson-Pilot's communications division owns and operates 17 radio stations and three network television stations. It also produces and syndicates sports programming.

Sabo Media Launches Live Rich

Best-selling author David Bach will host a live three-hour weekly show called *Live Rich*, which will focus on "proven advice from one of the country's most sought-after financial gurus for today's new generation of financial Talk listeners." The show will air Saturdays from 1-4pm ET, beginning in September, and will be available to broadcast radio outlets, as well as via Sirius Satellite Radio.

FCC ACTIONS**WBLK/Buffalo Fined For Airing Phone Call Without Disclosure**

The FCC on Aug. 5 fined Infinity Urban station WBLK/Buffalo \$4,000 for broadcasting a telephone conversation without first informing the caller that she would be on the air. Buffalo resident Brenda Tanner, a customer service representative for cable TV company Adelphia Communications, says that on the evening of June 26, 2002, WBLK air personality Shae Moore aired a conversation with her without her knowledge. According to Tanner, Moore asked several questions about Adelphia's Chapter 11 reorganization process, including queries about the job security of its employees and the possibility of nonpayment of cable bills or cable theft. Infinity admitted that the conversation aired once and that Moore did not inform Tanner of his intention to air the phone call but argued that it took disciplinary action against Moore and issued a memo to all WBLK air personalities reiterating its policy on placing phone calls on the air. In issuing its fine, the FCC said, "Infinity's subsequent remedial efforts do not alter the fact that the violation took place or justify further mitigation or cancellation of the proposed forfeiture penalty."

Powell Assures Staff He's Sticking Around

In response to rumors that have already been discounted by agency spokespeople, FCC Chairman Michael Powell assured his office Monday, after returning from a vacation, that he has no intention of leaving his post as the agency's leader, despite building pressure from Congress over the controversial media-ownership regulations that the five-member commission adopted by a partisan 3-2 vote on June 2. Jonathan Cody, Powell's Special Policy Advisor, told AP that it is the Chairman's "firm intention to continue to lead the commission and implement our agenda." Cody added that Powell is looking beyond the media-ownership debate and "is energized to get on to the rest of the agenda."

Citadel

Continued from Page 1

Credit Suisse First Boston. Other assisting Citadel in the public offering are Deutsche Bank Securities; Merrill Lynch & Co.; Bear, Stearns & Co.; Citigroup; JPMorgan; and Wachovia Securities.

Citadel said it will have roughly 120 million shares of common stock outstanding now that the IPO is complete. Net proceeds from the IPO will be used to repay approximately \$389 million of outstanding senior debt.

After three full trading days on the NYSE, Citadel found itself hovering in the \$20-\$21 range. While

the volume for CDL was understandably higher on its opening day than on Monday or Tuesday, Tuesday's volume was noticeably higher than Monday's, with almost 2 million shares traded.

The Citadel now found on the New York Stock Exchange is much different from the one once found on Nasdaq, where it traded as "CITC." Prior to its acquisition by Forstmann Little, Citadel was led by founder and then-President/CEO Larry Wilson. Now, as Citadel goes public once again, Wilson is far removed from the company he helped create and is currently gearing up for a new Las Vegas-based

venture involving television-station ownership.

Since February 2002 Citadel's CEO has been Farid Suleman, who joined the company from the President/CEO post at Infinity. That was followed by the February 2003 naming of Ellis — a former Emmis Sr. VP/Market Manager — as COO and the early July hiring of former Infinity VP/Programming Eric Logan as President/Programming.

Other notable additions to the company since Forstmann Little's acquisition include the January 2002 arrival of former Clear Channel Sr. VP/Regional Operations John King as Regional President.

Matthews

Continued from Page 13

companies," Salem Media of Kentucky GM Gordon Marcy told R&R. "It gives him a higher level of competitive intelligence to make a solid

impact here. He'll be a great fit. The timing couldn't have been better."

Matthews told R&R, "I am excited to be back in Louisville with a great company like Salem. This is an exciting time of change within our industry. I'm looking forward

to the challenge of overseeing such a diverse makeup of stations. I hope to be helping things along with a positive impact on ratings and revenue. My family has been in Louisville for many years, so it's good to come home again."

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Seth Neiman
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R&B & HIP-HOP
Damon Williams
 ERYKAH BADU Danger
 MARY J. BLIGE Didn't Mean
 ISLEY BROTHERS Busted
 TRACKMASTERS Whassup Shawty

RAP
Damon Williams
 E-40 /CLIPSE Quarterback
 FREEWAY Flipside
 INFAL RED Do Ya Thing
 JAY-Z La-La-La (Excuse Me Again)
 K-OS Superstar, Pt. Zero
 LDDN Relax Your Mind
 M.D.P. /SHERITHA LYNCH Wanna Be G's
 RAH DIGGA Party and Bull **** 2003

ROCK
Gary Susalis
 EVANESCENCE Going Under

TODAY'S COUNTRY
Liz Opoka
 GARY ALLAN Tough Little Boys
 JD DEE MESSINA I Wish

PROGRESSIVE
Liz Opoka
 DAVID GRAY Caroline
 RICHARD THOMPSON She Said It Was Destiny

AMERICANA
Liz Opoka
 CAITLIN CARY Beauty Fades Away
 BIG AL DOWNING I'm Raisin' Hell
 TIM O'BRIEN I've Endured
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WEST

1. PHARRELL /JAY-Z Frontin'
2. SIMPLY RED Sunrise
3. WYNNONNA What The World Needs Now
4. SEAL Waiting For You
5. THALIA /FAT JOE I Want You

- MIDWEST**
1. SOCHI Just Because
 2. PHARRELL /JAY-Z Frontin'
 3. THALIA /FAT JOE I Want You
 4. WYNNONNA What The World Needs Now
 5. FORTY FOOT ECHO Brand New Day

- SOUTHWEST**
1. SEAL Waiting For You
 2. WYNNONNA What The World Needs Now
 3. SOCHI Just Because
 4. THALIA /FAT JOE I Want You
 5. PHARRELL /JAY-Z Frontin'

- NORTHEAST**
1. THALIA /FAT JOE I Want You
 2. SOCHI Just Because
 3. COLDFLAY The Scientist
 4. FORTY FOOT ECHO Brand New Day
 5. SEAL Waiting For You

- SOUTHEAST**
1. WYNNONNA What The World Needs Now
 2. PHARRELL /JAY-Z Frontin'
 3. THALIA /FAT JOE I Want You
 4. COLDFLAY The Scientist
 5. SOCHI Just Because



Artist/Title	Total Plays
D-TENT BOYS Dig It	80
HILARY DUFF So Yesterday	79
HILARY DUFF I Can't Wait	79
HILARY DUFF Why Not	77
STEVIE BLDCK All For Love	77
KELLY CLARKSON Miss Independent	76
ATOMIC KITTEN Tide Is High...	76
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HAMPPTON Hamperstandance 2	34
JUSTIN TIMBERLAKE Cry Me A River	34
NATE SALLIE Inside Out	33
SMASH MOUTH You Are My Number One	33
AVRIL LAVIGNE Complicated	32
NIKKI CLEARY 1, 2, 3	32
ROSE FALCON Up, Up, Up	32
AARON CARTER I Want Candy	32
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Playlist for the week of July 28-Aug. 4.

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The hottest tracks at DMX fashion retail, targeted at 18-34 adults.

FUTURE BIBLE HERDES Losing Your Affection
JUNIOR SENIOR Move Your Feet
BLONDIE Good Boys
KRAFTWERK Tour De France '03
DIDD White Flag
DEEPEST BLUE Deepest Blue
BT /IAN JOHNSTON Communicate
MICHELLE BRANCH Are You Happy Now?
CHRISTINA AGUILERA Fighter
CIBELLE Luisas

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

CHR/POP
Jack Patterson
 3 ODORS DOWN Here Without You
 STAIN'D So Far Away

CHR/RHYTHMIC
Mark Shands
 CHINGY Holidae In
 NUFF STYLZ That's The Story
 BABY BASH Suga Suga
 FANNYPACK Hey Mami

URBAN
Jack Patterson
 MS. DYNAMITE Dy-Na-Mr-Te
 OBIE TRICE Got Some Teeth
 FRANK WHITE One Love

ALTERNATIVE
Dave Sloan
 THURSDAY Signals Over The Air
 DANDY WARHOLS We Used To Be Friends
 CAVE IN Inspire

ROCK
Stephanie Mondello
 ECHO7 One Step Away

ADULT ALTERNATIVE
Stephanie Mondello
 KELLER WILLIAMS Love Handles
 MATCHBOX 20 Bright Lights
 BEN HARPER Diamonds On The Inside

ADULT CONTEMPORARY
Jason Schiff
 MARIA I Give, You Take
 KELLY CLARKSON Low

INTERNATIONAL HITS
Mark Shands
 KRAFTWERK Tour De France '03

DANCE
Danielle Ruyschaert
 GALLEDON So I Begin
 JUNIOR SENIOR Move Your Feet (Rascal Extended Mix)
 DARUDE Music
 STEREOUNDERGROUND Dialect
 LADYTRON Evil (Axl Of Evil Mix)
 GROOVE ARMADA Easy (Deep Shell Mix)

RAP/HIP-HOP
Mark Shands
 CHINGY Holidae In

SATELLITE RADIO Lori Parkerson
 202-380-4425

20on20 (XM20)
Kane
 3 ODORS DOWN Here Without You
 MYA My Love Is Like... Whoa
 DREAM IADON Crazy
 RDC PROJECT /TINA ARENA Never (Past Tense)

BPM (XM81)
Blake Lawrence
 SEAL Get It Together
 PINK /WILLIAM DRBIT Feel Good Time
 LUNIK Waiting
 GIZELLE Falling Over You
 GALLEDON So I Begin

U-POP (XM29)
Ted Kelly
 SUPER FURRY ANIMALS Golden Retriever
 CORAL Pass It On
 JAVINE The Real Things
 JUANES La Paga
 BENNY BENASSI Touch Me
 MOTDR ACE Carry On
 SEVEN There It Is

The Loft (XM50)
Mike Marrone
 FLEETWOOD MAC Say You Will
 FLEETWOOD MAC Miranda
 DANIEL LANDIS Shine
 DANIEL LANDIS /BOND Falling At Your Feet
 WARREN ZEVON Please Stay
 WARREN ZEVON The Rest Of The Night
 WARREN ZEVON Prison Grove
 WARREN ZEVON She's Too Good For Me

Real Jazz (XM70)
Maxx Myrick
 CYRUS CHESTNUT You Are My Sunshine
 BDZ SCAGGS But Beautiful
 KURT ELLING Man In The Air
 DIANE MARINO QUARTET A Sleepin' Bee
 TERELL STAFFORD New Beginnings
 RENE ROSNES Danis Radio Big Band
 DIANE SCHUUR Midnight
 HARRY CONNICK JR. Other Hours

Watercolors (XM71)
Trinity
 JONATHAN BUTLER Surrender

X Country (XM12)
Jessie Scott
 VARIOUS ARTISTS Johnny's Blues
 MACK STARKS Elsewhere

XM Cafe (XM45)
Bill Evans
 PETER MALICK GROUP New York City
 TWO LOONS FOR TEA Looking For Landmarks
 PDI DDG POWDERING IN Seed Comes Fruit
 KELLER WILLIAMS Home
 JEFF BECK Jeff
 JDSH ROUSE 1972
 MINIBAR Fly Below The Radar

Raw (XM66)
KELLY /BONE CRUSHER We Ain't Goin' Nowhere
 BOOBE /OUTLAWZ Only One Way Up
 TECH 90NE Imma Tell
 OBIE TRICE /DR. DRE When The Shit Hits The Fan
 NEPTUNES /BUSTA RHYMES Light Your Ass...
 LIL JON & THE EASTSIDE BOYZ Knockin' Heads...
 CASSIDY Take It
 NAAM BRIGADE Can't Let It Go
 DMX Where The Hood At
 BUBBA SPARXXX Deliverance
 DRAG-ON /JADAKISS Tell Ya Friends
 D BLDCK 2 Gunz Up
 50 CENT /LIL FLIP Get That Money
 ROBBY SPREE How To Rob Part 2
 JUELZ SANTANA Santana's Town
 OUTKAST GhettoMusick
 TDO SHORT /LIL JON Shake That Monkey
 NAS /PHARRELL Nas Angels... The Fly
 50 CENT /SNOOP DOGG P.I.M.P.
 RAEKWON Wild Out
 KURUPT I'm Back
 RASS KASS Catch Me If U Can
 M.O.P. /JAY-Z Put It In The Air

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

Planet Dance
Swedish Egil
 ARMEN VAN BUUREN Prodemium
 I KAMANCHI /VIDLET Back To Da Boogie
 KARSH KALE GK 2-Six Degrees
 MILLION DAN VS. RAW AS FUCK No Replica

The Pulse
Haneen Arafat
 MATCHBOX TWENTY Bright Lights

Hot Jamz
 A PERFECT CIRCLE Na, Na, Na, Na
 JAGGED EDGE Walked Outta Heaven

Hip Hop Nation
 LIL' KIM /MISSY ELLIOTT (When Kim Say) Can You...

New Country
 MONTGOMERY GENTRY Hell Yeah
 RICK TREVINO In My Dreams
 DARRYL WORLEY Tennessee River Run

Octane
 A PERFECT CIRCLE Weak And Powerless
 NICKELBACK Someday
 THURSDAY Signals Over The Air

The Beat
Geronimo
 KOSHEEN All In My Head

Heart & Soul
B.J. Stone
 ANN NESBY Make It Better
 JEFFREY OSBORNE Rest Of Our Lives

The Trend
Joel Salkowitz
 EASTMOUNTAINSOUTH You Dance
 BEN HARPER Diamonds On The Inside
 D.A.R. Hey Girl

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 Ron Nenni 415-934-2790

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Mark Hamilton
 ATARIS The Boys Of Summer

Top Alternative
Cameo
 HOT HOT HEAT No Not Now
 SEETHER Gasoline

Smooth Jazz
Stan Dunn
 RICK BRAUN Green Tomatoes

Top Jams
Davey D
 LUDACRIS Holidae In
 R. KELLY Step In The Name Of Love
 WESTSIDE CONNECTION Lights Out

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 MERCYME I Can Only Imagine
 TRAIN Calling All Angels

Doug Banks Morning Show
Gary Saunders
 FABLOUS /TAMIA Into You
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 SEAN PAUL Like Glue
 TYRESE Signs Of Love Makin'

Country Coast To Coast
Kris Wilson
 DIXIE CHICKS Long Time Gone

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 3 ODORS DOWN Here Without You

CHR
Steve Young/Josh Hosler
 KELLY CLARKSON Low
 HILARY DUFF So Yesterday
 FABLOUS /TAMIA Into You
 JENNIFER LOPEZ Baby I Love U

Rhythmic CHR
Steve Young/Josh Hosler
 B2K Gots To Be
 MARK RONSON /GHODSTFACE... Ooh Wee

Mainstream Country
Ray Randall/Hank Aaron
 GEORGE STRAIT Cowboys Like Us
 DARRYL WORLEY Tennessee River Run

New Country
Hank Aaron
 MONTGOMERY GENTRY Hell Yeah
 GEORGE STRAIT Cowboys Like Us

Lia
Ken Moultrie/Hank Aaron
 BILLY CURRINGTON Walk A Little Straighter
 BUDDY JEWELL Help Pour Out The Rain

24 HOUR FORMATS
 Jon Holiday • 303-784-8700

Adult Hit Radio
JJ McKay
 ATARIS The Boys Of Summer
 DIDD White Flag
 FLEETWOOD MAC Say You Will
 SUGAR RAY is She Really Going Out With Him

Adult Contemporary
Rick Brady
 TRAIN Calling All Angels

US COUNTRY
Penny Mitchell
 GEORGE STRAIT Cowboys Like Us

GREAT AMERICAN COUNTRY
Jim Murphy • 303-784-8700
 BILLY DEAN I'm In Love With You
 EAGLES Hole In The World

WESTWOOD ONE
 Charlie Cook • 661-294-9000

Soft AC
Andy Fuller
 DARYL HALL Cab Driver
 TRAIN Calling All Angels

Bright AC
Jim Hays
 MATCHBOX TWENTY Bright Lights

Mainstream Country
David Felker
 GEORGE STRAIT Cowboys Like Us

Hot Country
Jim Hays
 SAWYER BROWN I'll Be Around
 GEORGE STRAIT Cowboys Like Us

Young & Verna
David Felker
 JO DEE MESSINA I Wish
 GEORGE STRAIT Cowboys Like Us

WRN
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Chris Reeves • 402-952-7600
 3 DAYS GRACE I Hate Everything About You
 A PERFECT CIRCLE Weak And Powerless
 B.R.M.C. Stop

Country
John Glenn
 DIAMOND RID Wrinkles
 SAWYER BROWN I'll Be Around

AC
Dave Hunter
 GUSTER Amsterdam
 VERTICAL HORIZON I'm Still Here
 WILSHIRE Special

Nightly Tesh Show
Scott Meyers • 888-548-8637
 MATCHBOX TWENTY Unwell
 LUTHER VANDROSS Dance With My Father

POLLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in '000s)	
1	EAGLES	\$1,528.2	Among this week's new tours
2	DAVE MATTHEWS BAND	\$1,300.1	
3	FLEETWOOD MAC	\$1,206.3	ANDREW W.K.
4	DIXIE CHICKS	\$1,186.8	JEWEL
5	CHER	\$774.1	RELIENT K
6	JUSTIN TIMBERLAKE & ...	\$701.2	TEITUR
7	PEARL JAM	\$587.3	TYPE O NEGATIVE
8	JAMES TAYLOR	\$565.2	
9	TIM MCGRAW	\$551.2	
10	NEIL YOUNG	\$513.9	
11	KENNY CHESNEY	\$468.2	
12	RED HOT CHILI PEPPERS	\$448.8	The CONCERT PULSE is courtesy of
13	JOURNEY, STYX & REO ...	\$397.3	Pollstar, a publication of Promoters'
14	AMERICAN IDOLS LIVE	\$392.2	On-Line Listings, 800-344-7383;
15	YANNI	\$385.9	California 209-271-7900.

72 million households



Artist/Song	Plays
NELLY I/P. DIDDY... Shake Ya Tailfeather	34
50 CENT I/SNOOP DOGG P.I.M.P.	33
GODO CHARLOTTE Girls & Boys	29
BEYONCÉ I/JAY-Z Crazy In Love	26
BLACK EYED PEAS... Where Is The Love?	26
LUMIDEE I/BUSTA RHYMES... Never Leave You...	24
MYA My Love Is Like... Whoa	24
SEAN PAUL Like Glue	22
MICHELLE BRANCH Are You Happy Now?	21
LINKIN PARK Faint	20
CHINGY Right Thurr	16
PHARRELL I/JAY-Z Frontin'	14
JUSTIN TIMBERLAKE Senorita	14
FOUNTAINS OF WAYNE Stacy's Mom	12
CHRISTINA AGUILERA I/LIL KIM Can't Hold...	12
DREAM I/LOON Crazy	12
JUNIOR SENIOR Move Your Feet	11
GINUWINE In Those Jeans	10
FABOLOUS I/TAMIA Into You	10
LIL' JON & THE EASTSIDE BOYZ... Get Low	9

Video playlist for the week of July 28-Aug. 4.

David Cohn
General Manager



2

Artist/Song	Plays
GUSTER Amsterdam (Gonna Write You)	17
CHINGY Right Thurr	17
JANE'S ADDICTION Just Because	17
AFI The Leaving Song Pt. II	17
EVANESCENCE Going Under	17
COLDPLAY The Scientist	17
LINKIN PARK Faint	17
50 CENT P.I.M.P.	17
311 Creatures (For A White)	17
AUDIOSLAVE Show Me How To Live	17
KENNA Freetime	17
FABOLOUS I/TAMIA Into You	17
BRAND NEW The Quiet Things That No One...	17
FOUNTAINS OF WAYNE Stacy's Mom	17
PHARRELL I/JAY-Z Frontin'	17
STAIN'D So Far Away	17
SMILE EMPTY SOUL Bottom Of A Bottle	17
MARY J. BLIGE I/METHOD MAN Love @ 1st Sight	17
JUNIOR SENIOR Move Your Feet	17
ATARIS The Boys Of Summer	17

Video playlist for the week of July 28-Aug. 4.

Please Send Your Photos

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send pics to R&R, c/o Mike Davis:

mdavis@radioandrecords.com

75 million households
Paul Marszalek
VP/Music Programming



ADDS

No adds

Artist/Song	Plays
MATCHBOX TWENTY Unwell	29
TRAM Calling All Angels	28
BEYONCÉ I/JAY-Z Crazy In Love	26
EVANESCENCE Bring Me To Life	26
LIZ PHAIR Why Can't I?	21
BLACK EYED PEAS... Where Is The Love?	20
DAMIEN RICE Volcano	20
FOUNTAINS OF WAYNE Stacy's Mom	19
JENNIFER LOPEZ Baby I Love You	19
JEWEL Intuition	19
MICHELLE BRANCH Are You Happy Now?	18
MAROON 5 Harder To Breathe	18
JASON MRAZ The Remedy (I Won't Worry)	18
COLDPLAY The Scientist	17
ASHANTI Rock Wit U (Awww Baby)	15
MARY J. BLIGE I/METHOD MAN Love @ 1st Sight	14
LISA MARIE PRESLEY Singing In	14
THORNS I Can't Remember	14
MARIAH CAREY Bringin' On The Heartbreak	10
WHITE STRIPES Seven Nation Army	9
LIVE Heaven	8
THALIA I/FAT JOE I Want You	8
MACY GRAY She Ain't Right For You	7
SUGAR RAY Mr. Bartender (It's So Easy)	7
UNCLE KRACKER Drift Away	7
KELLY CLARKSON Miss Independent	6
ROBERT RANDOLPH... I Need More Love	6
RODNEY Blue Side	4
SANTANA I/ALEX BAND Why Don't You & I?	4

Video airplay for July 28-Aug. 4.



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

ADDS

No adds

TOP 20

Artist/Song	Plays	TW	LW
RASCAL FLATTS I Melt	51	91	
A. JACKSON I/J. BUFFETT It's Five O'Clock...	51	52	
TIM MCGRAW Real Good Man	48	51	
TIM MCGRAW The Ride	48	49	
KEITH URBAN Who Wouldn't Want To...	45	7	
KENNY CHESNEY No Shoes, No Shirt, No...	42	35	
SHANIA TWAIN Forever And For Always	36	32	
BRAID PAISLEY Celebrity	32	36	
EAGLES Hole In The World	31	28	
BROOKS & DUNN Red Dirt Road	30	37	
PAT GREEN Wave On Wave	30	28	
BRIAN MCCOMAS 99.9% Sure...	29	31	
TOBY KEITH I/WILLIE NELSON Beer For My Horses	21	32	
DERIC RUTTAN When You Come Around	20	25	
KENNY CHESNEY Big Star	20	14	
FAITH HILL You're Still Here	17	18	
PATTY LOVELESS Lovin' All Night	15	19	
ODOLY PARTON I'm Gone	15	16	
TRACE ADKINS Then They Do	15	12	
JOHN MELLENCAMP Teardrops Will Fall	15	12	

CMT airplay as monitored by Mediabase 24/7 between July 20-26.



Jim Murphy, VP/Programming
19 million households

ADDS

THE EAGLES Hole In The World
BILLY DEAN I'm In Love With You

TOP 10

BUDDY JEWELL Help Pour Out The Rain (Lacey's Song)
TOBY KEITH I/WILLIE NELSON Beer For My Horses
BROOKS & DUNN Red Dirt Road
KENNY CHESNEY No Shirt, No Shoes, No Problems
A. JACKSON I/J. BUFFETT It's Five O'Clock Somewhere
SHANIA TWAIN Forever And For Always
DIERKS BENTLEY What Was I Thinkin'
TIM MCGRAW Real Good Man
TRACE ADKINS Then They Do
JOE NICHOLS She Only Smokes When She Drinks

Information current as of Aug. 5.

36 million households



Cindy Mahmoud, VP/Music Programming & Entertainment

VIDEO PLAYLIST

FABOLOUS I/TAMIA Into You
GINUWINE In Those Jeans
SEAN PAUL Like Glue
R. KELLY Thoa Thoin
50 CENT I/SNOOP DOGG & G-UNIT P.I.M.P.
ASHANTI Rock Wit U (Awww Baby)
CHINGY Right Thurr
BEYONCÉ I/JAY-Z Crazy In Love
LIL' JON & THE EAST SIDE BOYZ I/YING YANG Get Low
LUMIDEE I/BUSTA RHYMES... Never Leave You (Uh Ooo)

Video playlist for the week ending Aug. 4.

RAP CITY TOP 10

50 CENT I/SNOOP DOGG & G-UNIT P.I.M.P.
CHINGY I/J.D. & TRINA Right Thurr
TIMBALAND & MAGDO Cop That Disc
LIL' JON & THE EASTSIDE BOYZ I/YING YANG Get Low
YOUNG BLOODZ Damn
JOE BUDDEN Fire (Yes, Yes Y'all)
YOUNG GUNZ Can't Stop, Won't Stop
NELLY I/P. DIDDY & MURPHY LEE Shake Ya Tailfeather
FABOLOUS I/TAMIA So Into You
JAY-Z La La La (Excuse Me Again)

TELEVISION

TOP TEN SHOWS

Total Audience
(105.5 million households)

July 28-Aug. 3

12-17

1 CSI	1 The Simpsons
2 Without A Trace	2 King Of The Hill
3 60 Minutes	(tie) Malcolm In The Middle (Sunday, 9:30pm)
4 CSI: Miami	4 Paradise Hotel (Wednesday)
5 Everybody Loves Raymond	5 Malcolm In The Middle
6 Law & Order	6 Who Wants To Marry My Dad?
7 King Of Queens	7 My Wife And Kids
8 Law & Order: Criminal Intent	8 WWE Smackdown
9 Friends	9 George Lopez
10 Who Wants To Marry My Dad?	10 FOX Movie Special (Nutty Professor 2: The Klumps)

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 8/8

- War, Live With Regis & Kelly (check local listings for time and channel).
- LL Cool J, The View (ABC, check local listings for time).
- The Neptunes f/Clipse perform and Macy Gray concludes a week as co-host on Jimmy Kimmel Live (ABC, check local listings for time).
- The Black Keys, Late Night With Conan O'Brien (NBC, check local listings for time).
- The Donnas, Last Call With Carson Daly (NBC, check local listings for time).

Monday, 8/11

- Thalia, Regis & Kelly.
- Ginuwine, The View.
- Nappy Roots, The Tonight Show With Jay Leno (NBC, check local listings for time).
- Blues Traveler, Late Show With David Letterman (CBS, check local listings for time).
- Geri Halliwell, Conan O'Brien.
- Lynyrd Skynyrd, Carson Daly.

Tuesday, 8/12

- Justin Guarini and Jessica Simpson are slated to perform on the Miss Teen U.S.A. Pageant (NBC, 8pm ET/PT).
- Art Garfunkel, Regis & Kelly.
- Avril Lavigne, The View.
- Kelly Rowland, Jay Leno.
- Revolution Smile, Jimmy Kimmel.

Wednesday, 8/13

- Wynonna, The View.
- Wynonna, Jay Leno.
- Good Charlotte, David Letterman.
- Dido, Late Late Show With Craig Kilborn (CBS, check local listings for time).
- Pharrell f/Clipse & N.E.R.D., Carson Daly.

Thursday, 8/14

- Liz Phair, Regis & Kelly.
- Live, Jay Leno.
- Verbena, David Letterman.
- Sex Pistols, Jimmy Kimmel.
- Nick Lachey and Jessica Simpson, Craig Kilborn.
- Dashboard Confessional, Carson Daly.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Aug. 1-3

Title Distributor	Weekend	To Date
1 American Wedding (Universal)*	\$33.36	\$33.36
2 Spy Kids 3D: Game Over (Miramax)	\$19.50	\$68.50
3 Pirates Of The Caribbean ... (Buena Vista)	\$18.84	\$209.53
4 Seabiscuit (Universal)	\$17.63	\$49.22
5 Bad Boys II (Sony)	\$12.73	\$111.34
6 Lara Croft Tomb Raider ... (Paramount)	\$11.33	\$42.59
7 Finding Nemo (Buena Vista)	\$3.86	\$320.02
8 Gigli (Sony)*	\$3.75	\$3.75
9 The League Of Extraordinary Gentlemen (Fox)	\$3.26	\$58.95
10 Terminator 3: Rise Of The Machines (WB)	\$2.98	\$142.85

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

COMING ATTRACTIONS: This week's openers include *Freaky Friday*, starring Lindsay Lohan. She performs the song "Ultimate," which is included on the film's Hollywood soundtrack. Also on the ST are cover tunes by Simple Plan (The Turtles' "Happy Together"), Lilix (The Romantics' "What I Like About You"), Bowling For Soup (Britney Spears' "... Baby One More Time") and Joey Ramone ("What a Wonderful World"), as well as American Hi-Fi's

"The Art of Losing." Forty Foot Echo's "Brand New Day," Halo Friendlies' "Me Vs. the World," The Donnas' "Backstage," Andrew W.K.'s "She Is Beautiful" and cuts by Christina Vidal, Diffuser, Lash and Ashlee Simpson.

Also opening this week is S.W.A.T., starring recording artist LL Cool J and featuring a Varese Sarabande soundtrack with material by Apollo 440, Hot Action Cop, Danny Saber and more.

— Julie Gidlow



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A Perry Capital Corporation

Q2

Continued from Page 1

we have in the works that I have been working on for a number of years."

WW1 Misses Estimates

The Q2 advertising decline took its toll on Westwood One, as net income slipped from \$30.5 million (28 cents per share) to \$24.3 million (23 cents). That was a penny short of the per-share consensus estimate of Thomson First Call analysts.

Net revenue declined 6%, to \$132.7 million. Operating income dipped 16%, to \$41.7 million. WW1 attributed the declines to the softening of the advertising sales market that began in Q1 and trickled into Q2.

"During our first quarter our advertisers reduced spending as a result of the difficult economic climate and the war with Iraq," WW1 President/CEO Shane Coppola said during a Tuesday conference call. "Based on discussions we had with our clients, we thought at the time that our advertisers would return to more normalized spending patterns by June. That recovery took longer than we originally anticipated."

Coppola added that the Q2 declines were driven primarily by weakness in Northern California and Texas, but he said those regions are showing signs of recovery for Q3.

Looking ahead, WW1 forecast 2003 revenue to be flat or slightly higher compared to 2002. But the company warned that WW1's operating income will be flat to slightly down.

Entercom's Q2 Profits Beat The Street

Entercom Communications' Q2 net income improved from \$16 million (32 cents per share) to \$19.1 million (37 cents). That beat the per-share estimate from Thomson First Call analysts by a penny.

Net revenue slipped 1%, to \$107.6 million. Free cash flow improved to \$34.2 million, and operating income grew to \$47.8 million, a 9% improvement for both. Same-station revenue improved 3%, to \$106.9 million, while same-station operating income improved 2%, to \$47.8 million.

Entercom expects Q3 net revenue of \$107 million-\$109.5 million, which would result in same-station growth of 2%-4%. The company forecast EPS will range from 38 cents to 40 cents.

However, Entercom President/CEO David Field told investors during the company's earnings-review conference call that — while his company entered Q3 in better shape than it was when entering Q2 — the environment hasn't improved enough to signal a major turnaround.

"Business conditions today are improving, though they are less than robust," he said. "There are hopeful signs, but the indicators are not sufficiently substantive or persistent for us to assert anything beyond cautious optimism." Still, Field said that paces are

sequentially improving month to month, and he believes success in the TV and cable advertising upfront market indicates "an improvement in advertiser sentiment." As for his company's Q2 results, Field said that, despite the "tepid" advertising environment, 12 of Entercom's 17 markets posted growth over year-ago results.

Salem Doubles Street Forecasts

Salem Communications' Q2 earnings per share of 8 cents doubled Thomson First Call analysts' estimate of 4 cents. Net income rebounded from a loss of \$1.6 million (7 cents per share) to a gain of \$1.8 million (8 cents), while net broadcasting revenue increased 8%, to \$43.4 million, and operating income doubled from \$4.4 million to \$8.9 million.

Station operating income increased 21%, to \$15.9 million. EBITDA climbed 28%, to \$11.9 million. On a same-station basis, net broadcasting revenue increased 8%, to \$43.2 million, while station operating income improved 20%, to \$15.8 million.

Salem expects Q3 net broadcasting revenue of \$42.8 million-\$43.3 million, EPS between 6 cents-7 cents, and station operating income of \$15 million-\$15.5 million.

Six months ago Chairman/CEO Ed Atsinger lamented that the Salem Radio Network division had lost close to 90 affiliates in 2002 after the Sean Hannity and Bill O'Reilly shows were launched by rival talk networks, but Atsinger said during a conference call on Monday that SRN has recovered from those losses.

"We have rebuilt our affiliate base to over 1,600 affiliates," he said. "In terms of the financial performance of the network, we've been seeing steady progress during Q2, even though the national advertising market remains soft." Still, he expects the network will return to positive growth in Q4.

Stock Sale Helps Beasley Profit

The sale of 150,000 shares of FindWhat.com stock, which yielded \$2.5 million, helped Beasley Broadcast Group's Q2 net income jump from \$2.6 million (11 cents per share) to \$4.4 million (18 cents). Beasley's net revenue rose 1%, to \$28.5 million, while operating income slipped 5%, to \$7.1 million, and station operating income declined 4%, to \$9.4 million.

CFO Caroline Beasley noted during a conference call with investors that, while the company had anticipated a 4% revenue decline at its Miami stations, the three-station cluster actually saw a 2% revenue increase during the quarter. However, gains at Beasley's Las Vegas and Ft. Myers clusters were offset by a 3% decrease at its Philadelphia operations.

While Chairman/CEO George Beasley told investors during the call that his company is starting to see demand "firm up" in some of its key markets, the radio group still expects Q3 revenue to slide about 2% and is therefore shaking things up in an attempt to turn them around.

"We're prudently managing station expenses and implementing staffs to increase revenue growth for this company going forward," George Beasley said. "We are investing in station personnel and programming to increase ratings, and we're retooling sales personnel in some light markets. When advertising demand does pick up — and we expect it will — our company will be positioned to benefit."

Disney Gains In Fiscal Q3

Walt Disney Co.'s media networks division, which includes ABC's owned-and-operated radio stations, saw a fiscal Q3 2003 revenue gain of 18%, to \$2.5 billion, while segment operating income rose 33%, to \$384 million. Broadcasting revenue climbed 2%, to \$1.2 billion, and Disney said the improved results were driven primarily by lower-cost programming at ABC-TV and by higher advertising revenue.

Overall, Disney saw earnings per share of 19 cents, up from 18 cents in Q3 2002. That beat the estimates of analysts surveyed by Thomson First call, who forecast earnings of 16 cents per share.

Interep Sees Losses

Interep's Q2 commission revenue decreased 4%, to \$22.8 million, a dip the company attributed largely to weakness in April and May caused by advertiser skittishness over the war in Iraq. Additionally, contract-termination revenue declined from \$4 million to \$570,000.

Net loss applicable to common shareholders was \$4.5 million (44 cents per share), down from a profit of \$311,000 (2 cents), while operating income went from \$3.1 million to a loss of \$1.5 million. Operating income before depreciation and amortization decreased 55%, to \$4.1 million. The company's Q2 2002 results included \$3.6 million for nonrecurring contract-termination revenue and noncash option repricing, compared to \$600,000 in Q2 2003.

However, Interep Chairman/CEO Ralph Guild said both new and existing advertisers are helping drive a recovery in radio advertising and that feedback he's hearing from his sellers supports the view that the advertising climate is improving.

"Our transactional sellers are reporting healthy activity, tight inventory in some markets and, as a result, more aggressive pricing by the radio stations," Guild said during a conference call, adding that Interep's new-business-development sellers, who generally work on much longer sales cycles, are also reporting increased interest and responsiveness from a variety of sectors.

"These are all positive signs for the remainder of this year and also for a strong 2004," he said. "With July behind us and August pacing well, it appears that Q3 will finish up in the high-single-digit range. While Q4 is still difficult to predict, preliminary indications are even more encouraging."

Still, Guild noted that advertisers are booking schedules with only about two to four weeks of lead time.



Chicago: Their Kind Of Town

WLS' Roe & Garry honored as N/T Personalities of the Year

Chicago has always been one of those great radio towns that's produced more than its fair share of outstanding radio performers. This year's winners of R&R's News/Talk Personality of the Year award are the latest example of that proud Windy City tradition.

WLS/Chicago afternoon hosts Roe Conn and Garry Meier are both lifelong Chicagoans. Each enjoyed considerable success on his own in local media prior to being paired in 1996. Conn, who has been with the ABC Radio-owned station since it transitioned to News/Talk in 1989, had earlier Chicago media career stops at WMAQ and WBBM-TV. And while Meier's 30-year career has encompassed both radio and TV in Chicago, he is perhaps best known for his years partnered with Steve Dahl, who is now his cross-town competitor.

Conn and Meier again ranked as Chicago's No. 1 afternoon talk show in the recently released spring 2003 Arbitron. I talked with them and learned immediately that their successful partnership is built on genuine mutual admiration.

R&R: Who came up with the idea of putting the two of you together?

GM: It was [former WLS PD]



Roe & Garry

Drew Hayes, who is now with WBBM-AM and WSCR here in Chicago. I bumped into him on the street. At the time I was at WGN-TV, doing the morning show, and Drew asked me if I was ready to get back on the radio. He said he had an idea and wanted to try having me and Roe work together as an experiment. We did a Saturday show together, and it felt pretty good.

RC: Yeah, that first day it really did click. We looked at each other

and said, "Wow, this is pretty good."

GM: They moved us into afternoon drive together for three weeks while the regular afternoon show — which was in, like, 24th place — was on vacation to see what we'd sound like. Obviously, they liked what they heard, because they never took us off, and we've been here ever since.

R&R: How hard was it to go from solo act to team, Roe?

RC: Not that hard, really. I think it had something to do with our rhythms; they just kind of caught each other. It was kind of like when a great drummer and bass player sit down together. Each of us seemed to know where the other person was going to go before he went there. Even to this day, after 7 1/2 years, we still have that. It's a very comfortable partnership.

R&R: How does the top-rated and, now, award-winning Roe and Garry Show come together each day?

GM: Our producer starts going through the Internet and newspapers about an hour before we get in to start identifying topics and stories that look like they might be interesting to us. Then Roe and I come in, and, honestly, we just sort of go from there. Of course, the callers add a lot to the show too. They might head us



DEJA BLUE Dan Aykroyd and Jim Belushi stopped by to visit WLS/Chicago hosts Roe & Garry during a recent visit to ABC Radio's Windy City News/Talk. Seen here (l-r) are Aykroyd, Roe Conn, Garry Meier and Belushi.

in a direction we hadn't thought of or even necessarily planned on going on any given day. It's mostly ad-libbed, with some planned stories in the balance of it all.

RC: Garry and I are also really particular about not talking together much about the stories or subjects we're discussing that day. We want to keep it fresh and spontaneous. We don't want to leave it in the locker room, as they say. We talk about business stuff and things like that before the show, but we sort of prepare separately so that when we come together on the air it's all fresh and the spark and energy are there for us and for our listeners.

R&R: Describe the essence of the show.

GM: It's generally the news and the big stories of the day with our twist on them. We don't do a lot of heavy politics because we follow Rush Limbaugh. After his show we purposely turn things in a direction that's more comfortable for us, which is, basically, being a couple of wise-asses about what's going on in the world.

The show is for people who are coming home from work and need a laugh and relief from some of the nonsense that's going on out there

every day. I'm not saying that we can't get serious — on 9/11 we were as serious as it gets — but, overall, we try to keep a "Let's just have some fun here" attitude to the show.

RC: To most programmers, it probably seems counterintuitive to go away from the momentum of having Rush for a lead-in, and I think that was originally the thought around here too. We've had more than one or two sit-downs with PDs over the years who would tell us, "You've got to keep Rush's cume, so you need to sprinkle the show with more politics to try to keep those listeners." We'd sit there, nod our heads, completely agree with them, then walk into the studio and do exactly the opposite, because we knew that's what was going to make us succeed.

Rush has been an incredible success doing what he does best. People who have tried to ape his show always end up sounding like a very poor imitation. Our strategy has always been to do our own show, which is completely alternative to what he does.

R&R: Would you still call what you do issues-oriented talk?

RC: Yes, but our issues are different

Continued on Page 20

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Chicago: Their Kind....

Continued from Page 18

from what typical Talk radio issues often are. We don't do "white hat vs. black hat" issues. We don't try to get callers to respond to an issue in any particular way. What we do is try to find the most bizarre angle of an issue, then attempt to extract the comedy out of it. We're looking for the little story inside the bigger story that we can turn on its ear to make it entertaining and funny. Humor is really the major component of our show. When events warrant we can shift gears and move into more of a standard serious talk show, but at our earliest convenience we try to shift back out of that and look for angles that are funny or bizarre.

R&R: *What do each of you think the other brings to this pairing that has helped make it successful?*

GM: Frankly, I find that I like working with somebody. I had a 15-year run with Steve, and while that didn't end on an up note, I did like working with a partner. When it works well and the chemistry is right, the results are so magical that I can't argue against being part of a team on any level. With us, both people are in the groove. Nobody is vying for top billing and all that other stuff you hear that's bad with teams. That isn't there, and that's what I like.

We get along on every level, and that's important, because you are alone in a room with each other for four hours a day. When a partnership works like this one does, it's great. We knew it from Day One. Of course, we've refined what we do together over the years, but there is still that Day One moment that has to be there, and we had that.

RC: When Garry's career was really taking off, I was at exactly the right age to be a superfan. When those guys were hitting their stride, I was 15 years old. I even hosted a "disco demolition" at my high

school and showed Garry and Steve around the school. That's really when we first met, but he doesn't remember it.

GM: Geez. I mean, you were a kid showing me around your high school — imagine how that makes me feel.

RC: So when Drew originally presented me with the idea of teaming with Garry, it was like being in basketball and having someone ask if you'd like Michael Jordan to play on your team. What I soon realized is that Garry is always the funniest guy in the room. He is the greatest punch-line writer ever. All you have to do is give him a setup, and he'll

"We're looking for the little story inside the bigger story that we can turn on its ear to make it entertaining and funny."

Roe Conn

come back with the right punch line. Garry's the guy you always want to give the outside shot to, because you can be sure that nine out of 10 times he's going to hit it.

R&R: *So your demographic difference actually works in your favor?*

GM: Definitely, because the sensibilities of Roe as a 39-year-old and me as a 53-year-old are different. Also, while we both grew up in Chicago, Roe grew up on the north side and I grew up on the south side. If you know anything about Chicago, you know about that whole north side-south side thing — it's part of life here. We also bring that to the

show, and I think that appeals to a lot of Chicagoans too.

R&R: *What is it about Chicago radio that seems to make people stay forever?*

GM: That really is true. Even people who aren't performing all that well anymore are usually still embraced by Chicago listeners. There's some sort of comfort factor with people who have been on the air here for a long time that I can't explain. I've watched guys come here from out of town ready to take the city by storm, and a year later they're gone.

It's a tough town, and what it is that makes or breaks it for you, I really can't say for sure — I'm just glad we've found it. Chicago, in some ways, is a pretty provincial town, and people here really study something before they buy into it. But when they do buy in, and you show them you're loyal to Chicago, they'll be loyal to you for a long time.

RC: I also think it's because there are over 9 million people in the Chicago metro. It's an incredible place to work, because it's a really large stage. There are always a million different things going on for us to work from, plus there's a level of sophistication that we can play to. It's a fun place to work, because, although it sometimes does feel like a small and sort of provincial town, it's really a big and vibrant city.

R&R: *Any on-air moments together that stand out?*

GM: There have been so many of them, and I don't catalog them or anything like that. We weren't together, but I did have a moment that's somewhere between embarrassing and cathartic — I haven't decided which yet. During my last contract renewal Roe was on vacation. Things went to the 11th hour on the deal, and I blew up about it on-air for about half an hour, something that really is unlike me. I sort of raved for a while and got it all out of my system. After it was over I heard a variety of comments about

what people thought of it. I guess what I thought was, who hasn't wanted to rave at their boss at one time or another?

RC: It's our most-requested show when we ask what repeats people want to hear, but we never play it.

"The show is for people who are coming home from work and need a laugh and relief from some of the nonsense that's going on out there every day."

Garry Meier

GM: Playing it back again would just be too self-indulgent and weird. It's either very embarrassing or a very cathartic everyman moment, I'm really not sure. I'm not patting myself on the back for it. It was five years ago, so I just sort of let it hang out there now.

R&R: *Who are some of the people who influenced you professionally?*

GM: No question, for me it was Larry Lujack. He's the reason I got into radio, because of what he was doing on the air here in the 1960s and '70s. I actually ended up working at the same station with him at one point in my career. I was totally inspired by him.

RC: Well, certainly many of the radio icons who have worked here, like Lujack, Bob Sirott and, of course, Steve and Garry. The guy who probably influenced me most in the business, though, was a talk host named

Don Vogel. He was at WMAQ, where I got my first job in radio. Don was blind, and I was hired to be his producer. Every day I would read the paper and the wire stories to him to prepare for the show. We were actually on the air together for the last six months of his contract when the station was being sold. Don couldn't see the world, he only heard it, which is probably the ultimate way that a radio guy should experience it. He totally inspired me to want to do this job.

R&R: *How did it feel to be recognized with this year's News/Talk Personality of the Year Award?*

GM: Truthfully, getting that award was one of those moments I really did not expect. When your peers tell you that what you're doing is something they like, to me, that's the top. When Roe called to tell me we'd won, I don't care how long I've been doing this, it felt pretty darn good. We were floored and flattered. Now we just want to work even harder to keep the show going at this level.

RC: When we started, we had a lot of obstacles that needed to be overcome for us to be successful. It's taken time, and it's only been in the last two years that the show has really been solidly on top, so this success together is still a relatively new experience for us. We want to see how long we can keep it successful and evolve the show to meet the needs and expectations of listeners in this market to stay on top. That's the challenge we face together every day.

TALK BACK TO R&R!

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

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They should be used to it by now — Emmis CHR/Rhythmic **WQHT (Hot 97)/New York** has been the mainstream media's traditional target for anything controversial that happens in the Tri-State Area. Case in point: last weekend's shooting death of a man *outside* of a New York bar that happened to be a Hot 97 advertiser. The local papers fell all over themselves to prominently insert Hot 97 into the headlines, making it seem as though the station had pulled the trigger. VP/Programming **Tracy Cloherty** says, "The club was just an advertiser — one of dozens of clubs that advertise with us on weekends. If someone got shot outside a McDonald's, would they mention us just because it happens to be an advertiser too? It's the same thing."

But wait, there's more! Cloherty confirms that controversial morning talent **Star** is not coming back. "Discussions with Star have ceased," she says. "We had a great run with Star, but all good things must come to an end, and we're now looking for that next great show." Since Star was suspended (again) in May, MTV talent Sway has been filling in. "He's done a phenomenal job too," says Cloherty, who adds that Sway is in the running for the gig permanently.

Gigli: Oh, The Humanity!

Across the street at Infinity's **WNEW (102.7 Blink)**, morning duo **Lynda Lopez** and **Booker** caused a stir when they called Lopez's sister, Jennifer, to discuss the ill-fated *Gigli*, starring J-Lo and her fiancé, Ben Affleck. In the process, they inadvertently tipped off J-Lo to Ben's alleged strip club adventures in Vancouver. Lopez and Booker casually mentioned a *National Enquirer* report that claimed Affleck and pal Christian Slater had been cavorting at a Vancouver strip club. The group reportedly later returned to Slater's rented pad with several of the dancers in tow. "I don't know anything about that ... I'll have to ask him," said a startled J-Lo, who added, "That's great to hear first thing in the morning." When told that the tabloid also mentioned that Affleck had tipped the girls generously, she replied, "That sounds like Ben — he does tip a lot!"

Do you smell something bombing?

The Hole Toup ... And Nothing But The Toup

Jay Charles recently started doing mornings at Cox AC KSMG (Magic 105.3)/San Antonio and was looking for a bit to get his name circulating. He scoured the headlines for an angle — and quickly found one: Local politician **Jesse Gonzales** had been busted on bribery and corruption charges and was facing 12 years in jail. "It was pretty clear from all the TV coverage that he was wearing a really cheesy toupee," Charles tells **ST**. "I figured a rug that obvious would be confiscated, and I felt bad." Charles decided to sneak an upgraded toupee to Gonzales in jail — hidden inside a cake.

A local wig shop donated the rug ... and the cake. "It was an angel food bundt cake with a hole in the middle, so we



May not be the actual cake.

shoved the rug into the hole, laid a paper plate across the top and frosted the whole cake," says Charles. "Stunt Monkey" **Dangerous Dave** was then dispatched to the jail. "For some reason, the uniformed gentleman behind the desk failed to grasp the comedic implications

and started reaching for his mace — or maybe his gun," says Charles, who yelled, "Abort! Abort!" into Dave's cell phone during the attempted delivery. In a desperate attempt to salvage the dying bit, Dave tried to sell the cake outside the prison for \$5 — but found no takers. Charles adds, "He brought the cake back to the station and left it in the sales department's break room."

Label Love

Universal Boston promo dude **Paul Munsch** is headed back to New York as the company's newly named Associate Director/Pop Formats. Video Department Coordinator **Marissa Spinale** quickly learns to love the white chowder as she moves from Manhattan to replace Munsch in Boston.

The Programming Dept.: Inbound

Albuquerque's favorite married radio couple, **Jackie James** and **Tony Manero**, cross the street from Citadel Hot AC **KKOB-FM** to Clear Channel format rival **KPEK (The Peak)**.

R&R Timeline

1 YEAR AGO

- **Bruce Hinton** announces his retirement from MCA/Nashville to become Chairman Emeritus; **Luke Lewis** to oversee operations at MCA, Mercury/Nashville and Lost Highway.
- Sony/Nashville merges the Epic and Monument imprints; Monument President **Larry Pareigis** is promoted to Sr. VP/Promotion for the new label.
- **Jaye Albright** and **Michael O'Malley** re-team to form a new consultancy.
- **Steve Wiersman** upped to Director/Programming at Broadcast Architecture.



Jaye Albright

5 YEARS AGO

- **Scott Hendricks** appointed to head Virgin/Nashville.
- **Rick Bisceglia** named Exec. VP of Epic Records Group.
- **Jacor** names **Gabe Hobbs** National Director of News/Talk.



Gabe Hobbs

10 YEARS AGO

- **Phil Quarataro** named President/CEO of Virgin Records America.
- **Greg Solk** named VP/Programming of WLUP-AM/Chicago.
- **Ken Beck** named Operations Director at KGO/San Francisco.

15 YEARS AGO

- **Jheryl Busby** named President/CEO of Motown Records.
- **John Sebastian** becomes PD at **KTWV/Los Angeles**.



John Sebastian

20 YEARS AGO

- **Dave Mason** becomes PD at **WKRC/Cincinnati**.
- **Bernie Kvale** appointed VP/GM at **WFYR/Chicago**.
- **Lee Douglas** appointed Station Manager at **WCZY/Detroit**.
- **Tom Barsanti** and **Robert Dunn** become Sr. VPs at **Ten Eighty Corporation**.

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Would you just watch the hair?

Manero is the station's new PD, and the couple will do mornings together. They replace PD/morning guy Mike Parsons and his morning co-host, Kit Missile. The happy couple is already familiar to the market from their lengthy stint several years ago at crosstown KKSS.

Chuck Geiger is the new PD of Clear Channel Country KZSN (Kissin' 102)/Wichita. Geiger previously spent six years as PD of Citadel Country WCTO/Allentown.

Former KFAT/Anchorage PD **Marvin "Doughboy" Nugent** is in the house like furniture as the new PD of Citadel CHR/Rhythmic KWYL (Wild 102.9)/Reno, NV.

Clear Channel taps **Brian Anthony**, MD of Urban AC KMJM/St. Louis, to be PD of its new CHR/Rhythmic outlet, WXBT (The Beat)/Columbia, SC.

The Programming Dept.: Outbound

WMTX (Mix 100.7)/Tampa OM/PD Tony Florentino is seeking a transfer elsewhere within the company. RVP/Programming **Brad Hardin** will absorb Mix programming duties until he finds a replacement.

After only a month as PD of **WFOX (97-1 Jamz)/Atlanta**, Janet G. abruptly departs to tend to some family issues in Kentucky.

Vance Dillard exits South Central Broadcasting/Knoxville, where he had been PD of AC **WJXB** and Oldies simulcast **WRMX & WTXM**. Dillard also spent 13 years as PD of Clear Channel's WPC/Atlanta. Find him at 865-777-0575 or radioopp1@aol.com.

PD J.J. Morgan exits Cumulus CHR/Pop **WZOK/Rockford, IL**. For now, afternoon jock **Dave Johnson** is interim PD. Find Morgan at 316-683-2783 or jjm0812@yahoo.com.

PD Steve Williams exits Entercom Hot AC **WOZN (98.7 The Zone)/Greensboro**.

'Take It To The Next Level' = \$5,000

Whitney Radio President **William O'Shaughnessy**, colorful owner of WRTN/New Rochelle, NY, has called for a companywide ban on the following buzz terms and phrases: "absolutely," "make it happen," "gettin' it done," "doing what it takes," "win-win situation" and "24-7." According to the Aug. 5 *New York Post*, all hosts and on-air guests will be fined

anywhere from \$5 to \$75 for each violation. New York Gov. **Mario Cuomo** found the punishments to be excessive and remarked that he would absolutely (\$5) do nothing to help O'Shaughnessy make [the ban] happen (\$25). Cuomo assured O'Shaughnessy that he'd do what it takes (\$35) to create a win-win situation (\$75) and promised to remain committed to opposing the ban 24-7 (\$75). He also enclosed a check to cover his fines and requested it be donated to a Catholic charity.

Promotions For Everyone!

Mary Fleenor, Clear Channel RVP/Programming for the Midwest Trading Zone, is upped to VP/Market Manager for the company's five-station cluster in Springfield, MO. Fleenor replaces Donna Baker, who transfers to the same position at CC/Omaha.



Eleven stations, no waiting.

Aaron Axelsen, deeply beloved MD of Infinity's KITS (Live 105)/San Francisco, adds Asst. PD stripes.

Jimi Jamm is now overseeing 11 radio stations as the newly named Clear Channel/Hudson Valley Director/Programming. **Patty Quyn** is upped to Director/Client Services, while **Reggie Osterhoudt** is now OM.

Quick Hits

Todd Violette is the new Asst. PD/MD/afternoon jock at Infinity Hot AC KZZO/Sacramento. Most recently, Violette was Asst. PD/MD/midday personality at Entercom Alternative KRBZ/Kansas City.

After more than a decade at American General AC KGFM/Bakersfield, morning co-host **Doug DeRoo** resigns. Director/FM Ops **Bob Lewis** is seeking a replacement.

PD Valorie Knight shuffles the deck at Clear Channel Active Rocker WGIR (Rock 101)/Manchester, NH: Asst. PD/afternoon jock **Crosby** moves to middays, night guy **Brian Simpson** shifts to afternoons, and MD/midday personality **Jason Russell** moves to nights.

MD/afternoon driver Lu Valentino exits NextMedia Active Rocker **WXQR/Greenville, NC**.

Talk Topics

Kentucky's statewide Amber Alert system was successfully deployed for the first time by Louisville News/Talker **WHAS-**

AM after a 16-year-old girl was abducted at gunpoint by two men. Within an hour of the 9am broadcast, the kidnapers became aware of it, released the girl and fled. They were later arrested. Kentucky State Police say the kidnapped girl credits the Amber Alert with saving her life.

The *Chicago Sun-Times* reports that **Matt Fishman**, Sports Director of WSCR-AM/Chicago, has been named PD of Entercom's WDAF-AM/Kansas City, which is slated to flip from Country to Sports/Talk in September.

Across the street, Kansas City Royals Hall of Famer **George Brett** joins Union Sports/Talker WHB-AM as co-host of the *Crunch Time* afternoon show, teaming with Frank Boal.

After a 25-year run with WOR-AM/New York, award-winning newscaster **Shelly Strickler** retired on Friday, Aug. 1.

Condolences

Record industry vet **Sue Roberts** died last week of a heart attack at age 57. Roberts was a former VP and consultant to Warner Bros. Records, where she spent the past 17 years. She spent the previous 20 years at Elektra.

Cream Puff Blasphemy

It was an all-out war of words as two Milwaukee radio stations laid claim to the title of "Home of the Wisconsin State Fair Cream Puff-Eating Champion." The smack was initially laid down last week by WKTJ PD **Bob Walker**, who explains the intricacies of the contest: "Contestants race the clock to see who can consume one puff the quickest. But these are no ordinary cream puffs — they're over six inches tall and must be eaten hands-free. Our afternoon jock, **Lips Labelle**, is our reigning cream puff-eating champion. Lips is usually done in under a minute — at least that's what his wife told me...."

The following day this blistering response arrived from **Rex Charger**, overnight talent at crosstown WLUM: "As the two-time defending Wisconsin State Fair Cream Puff-Eating Champion, I must take issue. Lips Labelle will finish in his usual place at this year's contest — after me, as will all other competitors."

Check out the photographic evidence of Charger's prodigious puff prowess.



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Guerrillas In Our Midst

A newly rebranded Fuse looks to challenge MTV

It's safe to say that Marc Juris doesn't want his MTV. And the President of Fuse, the newly rebranded music video network formerly known as Much Music USA, is willing to bet that other music fans feel the same way. Formerly head of American Movie Classics, Juris is leading his digital cable network into battle with MTV, armed with a "by the people, for the people" programming philosophy, marketing tactics influenced by skate culture and, most important, a schedule that he believes puts the music back into music television.

"Out of the 20 something years MTV's been in business, they've never had a challenge," says Juris. "I truly believe we are challenging them in a way that no one ever did before, which is by being what they once were: different, risk-taking and bold, with a 'Who the fuck gives a shit?' attitude.

"We have nothing to lose, and that is our greatest weapon. MTV, to me, feels like it's gotten way too serious. It's over-researched, overthought, overmarketed, over-everything, rather than being organic and coming from a renegade group of thinkers. What I hear is happening — and what I believe is happening — is that we're becoming cooler. In all the years of competition, they've never really had somebody deliver on that."

Renamed, Relunched

Since January of 2002 Fuse has nearly doubled its subscriber base from 18 million to 31 million households, according to Nielsen Universe. In 2000 Fuse's owner, Rainbow Media Holdings, raised its ownership stake in what was then known as Much Music USA to 100%, acquiring the 50% interest owned by Canada's CHUM Limited.

After a two-year evolution, MM USA changed its name to Fuse in May of this year, marking the end of the network's relationship with CHUM. As part of the relaunch, the company unveiled a new \$12 million street-front production facility in midtown Manhattan.

"Because technology moves so quickly, we wanted something that would speak to the fusion of different media platforms to create one larger experience," says Juris of the name change, which also helped distinguish Fuse as a U.S. brand rather than a Canadian music channel. "As we kept talking about this fusion, we saw the obvious. In one of those weird moments of naming history, we found that it was available. We didn't have to come up with a crazy name like Cingular."



Marc Juris

Spend a little time with Fuse, and you'll see that music videos, mostly of the rock and alternative variety, are the dominant form of entertainment. Metalheads get repeated doses of radioactive rock from *Uranium*, *Rockzilla* plays a bit more to the mainstream, *Loaded* is a dedicated block of videos from a particular artist, and countdown shows highlight what's hot.

"We took the rock and alternative position because it was open," says Juris. "We were looking at what wasn't being done. It was also at a time when that whole pop, boy-band thing was unraveling, and the music industry was going through a seismic shift in taste. We were able to ride that a little bit."

Entertainment Democracy

Keeping with the interactive element that Juris says is central to the Fuse philosophy are shows like *Oven Fresh*, where viewers give the thumbs up or down to videos, determining what goes into regular

rotation. *Dedicate Live* allows listeners to make video dedications via the channel website (www.fuse.tv), and *IMX: Interactive Music Exchange* lets viewers become music executives in a Fantasy Football-meets-Wall Street way as the audience picks the newest hits or misses, earning IMX dollars that can be used to purchase prizes.

"We are the one network that's really trying to bring music back to music television. Without us, there would be a great void and no check or balance."

"I am an evangelist when it comes to interactivity and online," Juris says. "As with everything else in the entertainment industry, it started with a great promise of gold in them thar hills. Everybody rushes in without thinking and builds massive gold mines, and then, three days later, there's no gold, so they pack up and leave.

"What they're not realizing — and it could be that there's a part of me that's stuck at 17 years old — is that the entertainment executives who make decisions today are flawed in the sense that they believe that if they don't think about it and it's not in their lives, it's not happening.

"What I believe is happening is that there's this generation of entertainment users growing up where it is all about interactivity. My vision was to take interactivity — the phenomenon of online, which is communal — and figure out a way to translate it to TV as it relates to music."

Juris believes that Fuse's interactive elements make the music experience more relevant to viewers, as

they can help dictate what gets played. "I'd rather embrace technology, harness it and use it to define us as the music channel for this generation," he says. "The Internet has already created the biggest entertainment democracy known to man."

No Logo, No Tag Line

Arriving at Fuse in early 2002, Juris saw digital cable as a new opportunity for Fuse to challenge MTV. Important to the rebranding was an ever-shifting persona that eschewed static logos, something the network learned from watching skateboard companies. "We want to be this brand that moves and breathes and lives and changes and is as fluid as our audience," Juris says.

"Everybody says you've got to have a brand, you're all about the brand — that seemed like bullshit to us. Screw it. Our logo is no logo, and our tag line is no tag line. Let's keep using that to inform the audience what our brand really is.

"When it goes to the left, we're not going to go to the right, because that's too obvious; we'll go backward. As you look at skateboard culture and its marketing, they have also taken that sensibility of being able to change the logo. It's not really about a logo, it's about an attitude.

"You look at MTV, and they've still got that big-ass M with TV. It's the same thing. It's like wearing the same suit I wore at the prom. There was an opportunity to take the radical thinking that informed the skateboard culture and apply it to this brand, which is TV, online, wireless and whatever else is down the road. If you go to those boring-ass corporate charts, the music is right in the center."

A Welcome Addition

Juris believes that Fuse is a welcome addition to music television because it widens the playing field for artists and labels. "There is a tremendous amount of support for us on every single level — from cable operators to advertisers to press," he says. "The fact that we're there and we're putting on music and getting there first in many cases is the reason MTV2 has music on it again.

"If you look back eight months, there were *Real World* marathons on MTV2. If we weren't here, you wouldn't have seen 50 Cent, Simple Plan or Disturbed on there, because they deemed that they weren't airing them. Because we put them on, they put them on.

"At the end of the day we prove our point over and over again that, just by virtue of the competition, we're making it better for everyone. I think that consolidation — and there are two radio companies, basically — is the worst thing in the world. It'll be Unicorn in 30 years. One company will own everything. That is not a good thing on any level."

Juris is looking to partner Fuse

with radio stations, and he mentions events the network has done with WQHT (Hot 97) and WHTZ (Z100) in New York. "If you're not an Infinity station and there's a big music thing happening, you're not going to get the best position, if you get one at all," he says. "So we're looking to create partnerships with all the challenger bands. Let's work together, because together we become bigger and more meaningful.

"I believe in the power of radio. It's still you and the radio in the car, on the beach or at the gym. I want to find and develop more radio partnerships. We can bring them a TV extension, a local market extension, and they can bring us the power of the station and a greater, more organic connection to music."

"I truly believe we are challenging MTV in a way that no one ever did before."

The Future Of Fuse

As for the future of Fuse, Juris says to expect more noise. "We're just loving this sort of snarky fun," he says, referencing Fuse advertising campaigns that target MTV programs like *MTV Beach House*. "Because we're about music and music videos, that's always going to be our promise and at the center of everything we do. From a programming point of view, a lot of what we're trying to do is to continue to find and develop relationships with artists and labels."

Also on Fuse's horizon is portability. Juris says, "My vision of the future is that we're the music network that goes wherever you go, the truly portable music network where you can check out the hottest thing on your phone, in your car, while being transported through a human transporter — whatever the future is."

As for the music television landscape, Juris says that Fuse is on a mission. "We are the one network that's really trying to bring music back to music television," he says. "Without us, there would be a great void and no check or balance. The revolution has to keep going, and everyone at the network believes that.

"We have a Fuse manifesto, where we liken ourselves to the guerrillas up in the mountains. The weapons are not really that good, and we have to share four guns. It seems like we have no chance in hell to make a change, but we believe so passionately, and we keep coming down to topple the government. Eventually, we will."



THE INDUSTRY'S NO. 1 RETAIL CHART August 8, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	SOUNDTRACK	Bad Boys II	Bad Boy/Universal	160,625	-19%
2	2	VARIOUS	Now That's What I Call Music! 13	UTV	109,070	-33%
3	3	BEYONCE	Dangerously In Love	Columbia	87,666	-27%
10	4	EVANESCENCE	Fallen	Wind-up	79,898	+13%
9	5	CHINGY	Jackpot	DTP/Capitol	73,264	-7%
-	6	LSG	LSG2	Elektra/EEG	67,251	-
11	7	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	64,559	-2%
6	8	ASHANTI	Chapter li	Murder Inc./IDJMG	57,222	-36%
13	9	NORAH JONES	Come Away With Me	Blue Note/Virgin	54,353	+7%
4	10	MYA	Moodring	Interscope	54,153	-51%
5	11	JANE'S ADDICTION	Strays	Capitol	50,332	-53%
15	12	LINKIN PARK	Meteora	Warner Bros.	47,129	+3%
18	13	MICHELLE BRANCH	Hotel Paper	Maverick/Reprise	39,072	-2%
20	14	CHER	Very Best Of Cher	WSM	38,889	+9%
12	15	BROOKS & DUNN	Red Dirt Road	Arista	38,090	-38%
8	16	BRAD PAISLEY	Mud On The Tires	Arista	37,715	-55%
22	17	COLDPLAY	Rush Of Blood To The Head	Capitol	36,777	+5%
14	18	LUTHER VANDROSS	Dance With My Father	J	35,705	-30%
21	19	TOBY KEITH	Unleashed	DreamWorks	35,533	0%
7	20	311	Evolver	Volcano/Jive	35,256	-60%
25	21	SEAN PAUL	Dutty Rock	VP/Atlantic	33,796	-2%
27	22	AUDIOSLAVE	Audioslave	Interscope/Epic	33,217	-3%
30	23	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	33,022	+6%
32	24	CHRISTINA AGUILERA	Stripped	RCA	32,720	+9%
28	25	BLACK EYED PEAS	Elephunk	A&M/Interscope	32,555	-4%
23	26	KELLY CLARKSON	Thankful	RCA	32,387	-7%
24	27	METALLICA	St. Anger	Elektra/EEG	32,326	-7%
26	28	STAINED	14 Shades Of Grey	Flip/Elektra/EEG	32,183	-6%
-	29	JS	Ice Cream	DreamWorks	31,435	-
33	30	WHITE STRIPES	Elephant	V2	30,862	+8%
31	31	SOUNDTRACK	Lizzie McGuire Movie	Walt Disney	29,700	-3%
34	32	SHANIA TWAIN	Up	Mercury/IDJMG	28,949	+5%
-	33	SOUNDTRACK	American Wedding	Universal	28,654	-
40	34	FABOLOUS	Street Dreams	Desert Storm/Elektra/EEG	27,239	+10%
35	35	TRAIN	My Private Nation	Columbia	27,138	-1%
29	36	LONESTAR	From Here To There: G. Hits	BNA	27,064	-16%
-	37	LIL JON & THE EASTSIDE BOYZ	Kings Of Crunk	TVT	26,021	-
38	38	JIMMY BUFFETT	Meet Me In Margaritaville	UTV	25,835	-1%
50	39	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	25,765	+19%
42	40	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	25,548	+5%
-	41	MONICA	After The Storm	J	25,100	-
-	42	JOHN MAYER	Room For Squares	Aware/Columbia	24,889	-
43	43	ALL-AMERICAN REJECTS	All-American Rejects	DreamWorks	24,684	+5%
36	44	BEACH BOYS	Sounds Of Summer: Very Best Of	Capitol	24,617	-7%
-	45	JUSTIN TIMBERLAKE	Justified	Jive	24,081	-
16	46	THRICE	The Artist In The Ambulance	Island/IDJMG	22,216	-51%
47	47	R.KELLY	Chocolate Factory	Jive	22,039	0%
45	48	JEWEL	0304	Atlantic	20,534	-8%
-	49	JACK JOHNSON	On And On	Jack Johnson/Universal	20,385	-
49	50	PAT GREEN	Wave On Wave	Republic/Universal South	20,288	-8%

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ON ALBUMS

A Bad Week at Retail

It was another fantastic week for record sales. One album actually went all the way to No. 1, and another album made it to No. 2! Things are going so great that there were 10 records in the Top 10 this week!

There's no point in sugarcoating it, people: This week's chart sucks eggs. The bad news is that next week's chart will



Norah Jones

be just as dispiriting. The good news — yes, there's *some* good news — is that a bunch of potential hit albums are coming out next month. So help is on the way, but for the time being, we're all hanging on by the skin of our teeth.

A couple of records are selling — for starters, Bad Boy/Universal's soundtrack to the hit movie *Bad Boys II*, which remained at No. 1 for the third straight week, and UTV's *Now 13*, which



Evanescence

stayed at No. 2, where it debuted last week — although each moved fewer units than a week ago.

The only debut to show signs of life was Elektra/EEG R&B trio LSG (Gerald Levert, Keith Sweat and Johnny Gill), who came on to the chart at No. 6. Wind-up coed rockers Evanescence, who climbed 10-4 on a 13% increase (fueled by Alternative play on their second single, "Going Under"), DTP/Capitol rapper Chingy (9-5, off only slightly at -7%) and Blue Note's Norah Jones (13-9, +7%) comprise the week's other feel-good stories.

Enjoying their summer lease on top 10 real estate are Columbia Beyoncé (No. 3), Shady/Aftermath/Interscope's 50 Cent (No. 7) and Murder Inc./IDJ's Ashanti (No. 8), while Interscope's Mya extended her stay to two weeks,

as she nabbed the No. 10 spot.

Others showing sales stickiness included WB rap rockers Linkin Park (15-12, +3%), Maverick's maturing Michelle Branch (18-13, -2%), WSM's ageless Cher (20-14, +9%), classy Capitol band Coldplay (22-17, +5%) and Dream Works Nashville red-white-and-blue-neck Toby Keith (21-19, flat).



Chingy

Next week? Don't ask.

Big Returns

Record labels are heading into August with the pedal to the metal as they accelerate into next week. Many huge artists are making their returns to the music scene, either to end long hiatuses or simply to build upon recent successes. Labels are hoping that these artists also produce big monetary returns.

Fans having been waiting for him to resurface for a long time, and next week Seal comes to AC, Hot AC and Triple A with "Waiting for You." This is the lead single from his upcoming album, *Seal IV* (interesting note: Seal's first two albums were both titled *Seal*). It has been five long years since Seal last released an album, and rejoining him for this effort is longtime friend and collaborator Trevor Horn. September will be a busy month for the London native born Sealhenry Samuel. He will be appearing on *Late Night With David Letterman* on Sept. 11, *The Today Show* on Sept. 12 and *Live With Regis & Kelly* on Sept. 15. *Seal IV* is scheduled to arrive on store shelves on Sept. 9.



Seal

Need something to hold you over until dinnertime? Then it's time for you to snack on a bizkit — **Limp Bizkit**, that is. "Eat You Alive" is the lead single from Fred Durst's notorious outfit, and it's Going for Adds at Rock, Active Rock and Alternative stations. Although they had enough material to release their upcoming album long ago, circumstances have conspired to push back the CD's release date. Following the addition of former Snot guitarist Mike Smith, Limp Bizkit

decided to go back to the studio and record with him. The band is currently performing on the Summer Sanitarium Tour, which hits Los Angeles on Aug. 9 and San Francisco on Aug. 10.

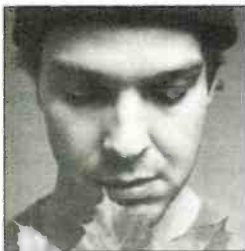
After hitting big with his three-times platinum *Room for Squares*, **John Mayer** realizes that he's going to have to follow up with something big to keep the buzz going. Next week he wins the Going for Adds at the Most Formats



John Mayer

award as he delivers "Bigger Than My Body" to Pop, AC, Hot AC, Alternative and Triple A outlets. "Bigger" is the lead single from Mayer's Jack Joseph Puig-produced album *Heavier Things*, slated for release on Sept. 9. For *Heavier Things*, Mayer expands his horizons, as Ahmir "Questlove" Thompson, of hip-hop standouts The Roots, guests on a track. Mayer was also recently nominated for an MTV Video Music Award in the category of Best Male Video for "Your Body Is a Wonderland" and is competing against Eminem, 50 Cent, Johnny Cash and Justin Timberlake. The ceremony will take place Aug. 28. You can also catch Mayer live on tour with Counting Crows through Sept. 2 in mainly East Coast markets.

They taught America how to "Walk Like an Egyptian" and how to deal with a "Manic Monday," all while burning up the charts with their "Eternal Flame." Now, after a long hiatus, The Bangles are back with "Something That You Said," a little something they cooked up for their forthcoming album *Doll Revolution*. The CD, which is the female quartet's first new album in over a decade, will hit stores on Sept. 23.



Gavin DeGraw

With all the excitement over established artists making their returns, let's not forget the up-and-coming artists of today who are in line to be the legends of tomorrow. Anthony Hamilton made heads turn with his appearance on Nappy Roots' "Po' Folks" last year, and next week he presents "Comin' From Where I'm From," the title track to his forthcoming *So So Def* debut album, to Urban and Urban AC. Twenty-six-year-old singer-songwriter and multi-instrumentalist **Gavin DeGraw** introduces himself to Pop with "Follow Through" from his just-released album, *Chariot*. Check out J Records' newest sensation live as he tours Midwestern and Southern markets through August.

— Mike Trias

R&R Going For Adds

Week Of 8/11/03

CHR/POP

- BIG BROVAZ Favourite Things (Epic)
- DIDO White Flag (Arista)
- GAVIN DEGRAW Follow Through (J)
- JOHN MAYER Bigger Than My Body (Columbia)
- MATCHBOX TWENTY Bright Lights (Atlantic)

CHR/RHYTHMIC

- ASHANTI Rain On Me (Murder Inc./IDJMG)
- ATL Calling All Girls (Epic)
- MURPHY LEE f/ JERMAINE DUPRI Wat Da Hook Gon Be (Universal)

URBAN

- ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)
- ASHANTI Rain On Me (Murder Inc./IDJMG)
- JACKI D Nookie Real Good (Poe-Boy/Sobe)
- MURPHY LEE f/ JERMAINE DUPRI Wat Da Hook Gon Be (Universal)

URBAN AC

- ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)
- VIVIAN GREEN What Is Love? (Columbia)

COUNTRY

- EAGLES Hole In The World (ERC/Warner Bros.)
- GEORGE STRAIT Cowboys Like Us (MCA)
- SUSAN ASHTON She Is (Capitol)

AC

- JOHN MAYER Bigger Than My Body (Columbia)
- LAURA TURNER Soul Deep (Curb)
- SEAL Waiting For You (Warner Bros.)

HOT AC

- ANA VICTORIA Under Your Spell (Arista)
- BANGLES Something That You Said (Koch)
- JOHN MAYER Bigger Than My Body (Columbia)
- SEAL Waiting For You (Warner Bros.)

SMOOTH JAZZ

- CHRIS BOTTI Indian Summer (Columbia)
- GREG ADAMS Midnight Morning (Blue Note)
- MARC ANTOINE Funky Picante (Rendezvous)
- MICHAEL MANSON Just One Touch (A440)

ROCK

- LIMP BIZKIT Eat You Alive (Interscope)
- METALLICA Frantic (Elektra/EEG)
- ROMANTICS Out Of My Mind (Into My Head) (Web Entertainment)
- THURSDAY Signals Over The Air (Island/IDJMG)

ACTIVE ROCK

- LIMP BIZKIT Eat You Alive (Interscope)
- METALLICA Frantic (Elektra/EEG)
- THURSDAY Signals Over The Air (Island/IDJMG)

ALTERNATIVE

- BLEU Get Up (Aware/Red Ink/Columbia)
- DANDY WARHOLS We Used To Be Friends (Capitol)
- FLASHLIGHT BROWN Ready To Roll (Hollywood)
- JOHN MAYER Bigger Than My Body (Columbia)
- LIMP BIZKIT Eat You Alive (Interscope)
- METALLICA Frantic (Elektra/EEG)
- NU Any Other Girl (Universal)
- STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)
- THURSDAY Signals Over The Air (Island/IDJMG)
- WHITE STRIPES The Hardest Button To Button (V2)

TRIPLE A

- BANGLES Something That You Said (Koch)
- BELA FLECK Little Worlds (Columbia)
- BEN KWELLER Falling (ATO/RCA)
- BILL MALLONEE Life On Other Planets (Paste)
- BLUE RODEO Homeward Bound Angel (Rounder)
- GUIDED BY VOICES Earthquake Glue (Matador)
- JOHN HIATT Circle Back (New West)
- JOHN MAYER Bigger Than My Body (Columbia)
- LUTHER WRIGHT & THE WRONGS Guitar Pickin' Martyrs (Back Porch/Virgin)
- ROBERT RANDOLPH & THE FAMILY BAND Soul Refreshing (Warner Bros.)
- ROMANTICS Out Of My Mind (Into My Head) (Web Entertainment)
- SEAL Waiting For You (Warner Bros.)
- STRING CHEESE INCIDENT Who Am I? (SCI-Fidelity)
- TIM O'BRIEN Traveler (Sugar Hill)

R&R's Going For Adds features the complete list of songs impacting radio for the coming week. Going For Adds is e-mailed each week to participating radio and record executives. For more info, contact Greg Maffei at gmaffei@radioandrecords.com.



KEVIN CARTER
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Getting Paid For His Passion

Jon Zellner's boyhood radio dream has become a reality

Right about now it would be very easy to whip out that old cliché "He's been training his whole life for this moment." But in the case of Jon Zellner, who was recently named VP/Top 40 for Infinity Broadcasting, that phrase is truer than one could ever know.

A lifelong self-described "radio geek," Zellner knew at age 6 that he wanted a career in this business. Rising quickly through the programming ranks, several months ago he became VP/Programming for the Infinity/Kansas City cluster, and last month he was one of 15 Infinity execs to be upped to a specific-format VP. I decided now was the time to go in for a closer look.

R&R: First of all, what the hell was Infinity thinking when they promoted you?

JZ: I was talking to [Infinity President/Programming] Andy Schuon about Eric Logan's [former] VP/Programming job, and it seemed like it made more sense to use people who specialize in specific formats and to expand their roles within the company.

I have spent most of my career programming Top 40, AC and Hot AC radio, and while I recognize a well-programmed station, I think someone who has spent their career doing News/Talk or a male-targeted Rock format would be better suited to offer specific advice on those stations.

There are so many talented people

at Infinity, and we will always encourage local programming decisions. This simply allows us to take our resources to the next level.

R&R: Can you describe your new job?

JZ: It's still a work in progress. Remember that many of the recently appointed VPs have served as Format Captains since [then-Infinity exec] John Gehron gave us those titles in 1999. Since then, we've hosted conference calls and meetings and kept corporate up on what was happening in our markets. That exchange of ideas will continue, but the extent of our involvement with other markets is still being determined.

R&R: Along with your new duties, you still have the hometown cluster to take care of. How are you going to be able to juggle both of these positions?

JZ: I make a new list every day of what needs to get done, and I don't leave the office until I'm finished. Cell phones and my home PC have made it easier to finish projects outside of the office, but time management is key.

R&R: Are you a good or bad delegator, or have you had to learn?

JZ: I'm getting better. My theory had been that by the time I explained to someone what my expectations were, I could have finished that project and moved on to a second or third. Delegation is something that every manager needs to excel at. I still have a problem checking something off my list until I know it's absolutely done and done right.

R&R: Briefly take us through your history since your suspicious — er, auspicious — arrival in Kansas City.

JZ: I arrived in Kansas City in February 1996 as PD of KMXV (Mix 93.3). I became OM of KMXV in 1997 and added OM duties at AC KSRC (Star 102) when we launched that station in January 1999. I became a Format Captain later that year and VP/Programming for Kansas City about six months ago.



Jon Zellner

"Not a day goes by when I'm not excited about something the radio station is doing or an idea I heard about that I can't wait to tell my morning show or my staff."

R&R: This is a far cry from the old days. I remember you telling me about your high school radio station back in New Jersey, blasting out a blazing 10 watts of music power.

JZ: Oh, yeah. It was a flamethrower! The station boomed for about 20 miles all over northern New Jersey in mono, so when we played non-mono-compatible records, they sounded like instrumentals on the air. Great for karaoke, I guess.

I was there from 1979 to 1983, and I was probably the most aggressive nonpaid employee in the history of Ramapo High School's WRRH. They named me PD when I was a sophomore and GM when I was a junior. I

Get To Know Jon Zellner

Title: "Infinity VP/Top 40 and Infinity/Kansas City VP/Programming."
Most recent ratings highlights: "KMXV (Mix 93.3) and KSRC (Star 102) are consistently top three with women 18-49 and 25-54."
Most influential radio station growing up: "WXLO (99X), WABC and WPLJ, all in New York."

What possessed you to get into this business? "I grew up in the '70s listening to New York radio and buying every 45 in the top 10 at Korvettes each Saturday. Plus, I got to meet Wolfman Jack when I was 8 years old."

Early influences: "When I worked for Nationwide in the early '90s I learned about research from Guy Zapoleon and marketing and competition from Dave Robbins."

First exciting radio gig: "I did nights at CHR WXTQ (Q-105)/Athens, OH. Our sister station was an AM daytimer that carried Cincinnati Reds games, so around 9pm, when they signed off, the FM had to pick up the rest of the game. I had to segue from Bon Jovi into Marty Brennaman and Joe Nuxall calling the final innings of the game from Riverfront Stadium. The phones always lit up with kids telling us we sucked and with old people who couldn't find the station because they didn't own an FM radio."

Family: "My beautiful, intelligent and out-of-my-league wife of 14 years, Patty, and my three amazing children: Jennifer, 12; Alexander, 10; and Mackenzie, 8."

What stations are preset in your car? "I have 32 presets in my car, so I have every Kansas City station and some booming in from Topeka and St. Joseph, MO."

What CDs are in your car? "A bunch of old TM Century Gold Discs, so I can listen to songs that radio doesn't play anymore."

Off-duty listening: "Usually Classic Rock while I'm driving and working out, and New Age stuff sounds good on a rainy Sunday morning."

Favorite sports teams: "New York Yankees and Giants, Kansas City Royals and Chiefs and New Jersey Nets and Devils."

Favorite food: "Chinese."

Favorite restaurant: "The Capital Grille."

Favorite cereal: "Quisp, though I ate a lot of Frankenberg growing up."

Favorite city: "New York, but K.C. is a close second."

Favorite vacation destination: "Venice, but our honeymoon in Jumby Bay, a little island off the coast of Antigua, was amazing."

Favorite TV show: "Seinfeld, but I'm the master of *Brady Bunch* trivia, and I've seen every episode about 300 times."

Last movie you saw: "*Finding Nemo*. I've seen every G-rated movie since 1990."

Last movie you rented? "I rarely rent. I usually just borrow DVDs from our prize closet."

Read any good books lately? "*Living History* by Hillary Clinton, but she could've embellished a little more."

Favorite non-trade publication: "*People*."

The one gadget you can't live without: "The automatic kitty-litter box changed my life!"

held both those titles until my graduation. Then I spent four years working at Ohio University's six campus radio stations and three TV stations.

R&R: Even at that tender age you weren't above getting your hands dirty.

JZ: My first legal battle happened when I was a sophomore. The FCC approved a law saying that stations under 100 watts were no longer protected. We were in danger of losing our license, so I had to petition our congressman and the FCC to boost our power to 100 watts to keep our frequency from going to a local college. WRRH was actually the second high school station to sign on in the country, back in 1963, and the school district wanted to keep us, but they didn't want to do the legwork.

R&R: So the pattern was set pretty early in your career.

JZ: I've wanted to be in radio ever since I was 6 years old. I grew up listening to Steve "Smokin'" Weed, Walt "Baby" Love, Jay Thomas and Harry Harrison on 99X [WXLO/New York] and WABC/New York. I practiced being a DJ in my bedroom and started buying 45s while memorizing the charts every Sunday morning with Casey Kasem.

R&R: You're worse than Daniel Stern in *Diner*. I know from firsthand experi-

ence that anyone can walk up to you and recite a random date, and you're able to tell them the No. 1 song on that date — and the color of the label on the record.

JZ: And the intro time, the song length and the week it peaked on the chart. Sometimes I scare myself when I realize how much useless knowledge is in my head.

R&R: How is your day structured since you scored your national VP stripes? Is the daily routine similar, or does each day bring something different?

JZ: Every day is different. I have most of my meetings early in the week with the sales department and programming and promotions staffs. Most of the conference calls are later in the week, but no two days are ever alike. There are some days when it looks like things are going well, but by 2pm I'm slammed, and by 5pm I'm wondering how I'm going to get home to see my family for dinner or get to my son's soccer game or my daughter's piano recital.

R&R: Speaking of your kids, you recently accompanied your daughter on a two-week class trip to South America, where you battled man-eating tarantulas. The fact that you took any time off at all was amazing.

JZ: That was the first time I'd taken
Continued on Page 32



SEPARATED AT BIRTH? Not hardly, but we bet at least 50% of the people in this picture wish it was so. The other half is seriously thinking "restraining order." Here's Jon Zellner (r) with his boyhood idol, Casey Kasem.

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 8, 2003

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of July 13-20.

HP	ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
		TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
HP	GINUWINE In Those Jeans (Epic)	4.04	-	-	-	77.7	12.6	3.96	4.04	4.11	4.03	3.88	3.97	4.27
	BEYONCE' F/JAY-Z Crazy In Love (Columbia)	3.88	3.87	3.78	3.57	92.6	28.3	3.90	3.83	3.92	3.83	4.00	3.99	3.73
	LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	3.86	3.80	3.80	3.80	89.4	29.7	4.03	3.81	3.74	3.73	3.93	3.73	4.04
	SEAN PAUL Get Busy (VP/Atlantic)	3.82	3.86	3.89	3.86	96.9	40.6	3.96	3.67	3.84	3.80	3.79	3.71	3.99
	50 CENT 21 Questions (Shady/Aftermath/Interscope)	3.82	3.86	3.91	4.01	94.6	38.6	3.81	3.80	3.84	3.81	3.80	3.77	3.88
	BUSTA RHYMES F/MARIAH CAREY I Know What You Want (J)	3.79	3.78	3.83	3.78	95.4	41.4	3.73	3.86	3.79	3.89	3.72	3.71	3.86
HP	CHINGY Right Thurr (DTP/Capitol)	3.77	3.76	3.82	3.79	95.4	30.3	3.96	3.78	3.56	3.74	3.66	3.71	3.98
	R. KELLY Ignition (Jive)	3.76	3.82	3.87	3.89	96.0	41.1	3.78	3.78	3.74	3.64	3.85	3.69	3.89
	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3.75	3.65	3.63	3.62	84.6	19.7	3.77	3.67	3.80	3.74	3.64	3.79	3.82
	CHRISTINA AGUILERA Fighter (RCA)	3.74	3.70	3.65	3.70	95.4	36.3	3.76	3.72	3.75	3.80	3.63	3.85	3.69
	NELLY FIP, DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	3.72	3.71	-	-	87.4	20.6	3.85	3.69	3.61	3.64	3.66	3.68	3.88
HP	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3.71	3.73	3.79	-	85.1	22.3	3.93	3.62	3.53	3.81	3.68	3.54	3.79
	FRANKIE J. Don't Wanna Try (Columbia)	3.71	3.76	3.83	3.82	96.9	28.9	3.77	3.86	3.51	3.66	3.74	3.77	3.69
	EVANESCENCE Bring Me To Life (Wind-up)	3.70	3.67	3.66	3.60	87.1	30.0	3.68	3.56	3.88	3.76	3.86	3.73	3.44
	WAYNE WONDER No Letting Go (VP/Atlantic)	3.69	3.76	3.82	3.76	88.0	32.3	3.65	3.80	3.62	3.71	3.73	3.74	3.60
	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	3.65	3.74	3.80	3.71	94.9	34.3	3.71	3.54	3.71	3.85	3.61	3.51	3.64
	THALIA FIFAT JOE I Want You (EMI Latin/Virgin)	3.63	3.55	3.62	3.68	79.4	26.3	3.71	3.64	3.54	3.53	3.63	3.61	3.79
	KELLY CLARKSON Miss Independent (RCA)	3.61	3.68	3.80	3.87	97.7	38.3	3.65	3.63	3.54	3.69	3.64	3.52	3.57
	MATCHBOX TWENTY Unwell (Atlantic)	3.56	3.62	3.61	3.54	88.0	33.4	3.39	3.54	3.77	3.63	3.56	3.58	3.48
	JEWEL Intuition (Atlantic)	3.54	3.54	3.53	3.59	88.3	33.7	3.49	3.53	3.60	3.51	3.52	3.58	3.55
	SIMPLE PLAN Addicted (Lava)	3.51	3.53	3.58	3.60	78.6	28.6	3.56	3.65	3.28	3.41	3.46	3.60	3.56
	UNCLE KRACKER F/DOBIE GRAY Drift Away (Lava)	3.49	3.50	3.51	3.60	86.9	26.0	3.10	3.53	3.79	3.58	3.52	3.56	3.31
	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3.46	3.42	3.44	3.69	72.3	24.0	3.64	3.37	3.36	3.45	3.81	3.42	3.18
	JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.46	3.47	3.56	3.70	96.0	42.0	3.55	3.39	3.44	3.47	3.45	3.35	3.58
	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.41	3.47	3.46	-	77.4	30.6	3.23	3.63	3.38	3.38	3.68	3.45	3.11
	JUSTIN TIMBERLAKE Senorita (Jive)	3.33	-	-	-	66.3	21.4	3.27	3.33	3.39	3.34	3.33	3.31	3.33
	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	3.30	-	-	-	74.3	27.4	3.57	3.24	3.05	3.52	3.15	3.34	3.16
	ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	3.27	3.43	3.61	3.65	73.4	31.4	3.41	3.25	3.16	3.25	3.25	3.35	3.23

CalloUT AMERICA® HOT SCORES

By ANTHONY ACAMPORA

Ginuwine achieves the rare accomplishment of debuting on Callout America at No. 1 as "In Those Jeans" (Epic) enters the survey with a 4.04. It is the only song to place above a 4.00 favorability score and ranks No. 2 with teens and No. 1 with women 18-24 and 25-34. WIHT/Washington, KHYS/San Diego, KDWB/Minneapolis and WFLZ/Tampa are early believers.

Beyoncé remains at No. 1 on the CHR/Pop chart for a second consecutive week, and she is No. 2 on Callout America with "Crazy In Love" (Columbia). Beyoncé ranks No. 6 with teens, fourth with women 18-24 and second with women 25-34.

Chingy continues his growth every week. He makes a solid 19-16* move on the CHR/Pop chart with "Right Thurr" (DTP/Capitol), while he ranks No. 7 on Callout America. "Thurr" is there with teens (No. 2) and women 18-24 (No. 8).

Lil' Kim remains a top tester, ranking No. 3 this week with "Magic Stick" (Queen Bee/Atlantic), which features 50 Cent. The song ranks first with teens and fifth among women 18-24.

Each week, you can view detailed Callout America online at www.bullseye.com, thanks to R&R's partnership with Bullseye Research. You can view this week's data beginning Thursday. The password this week is: *stephanie*.

Total sample size is 350 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1=dislike very much, 5=like very much). Total familiarity represents the total percentage of respondents who recognized the song. Total burn represents the percentage of respondents who said they were tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) tracks represent songs that have yet to chart top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who respond favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Boston, Buffalo, Hartford, Nassau-Suffolk, New York, Philadelphia, Pittsburgh, Providence, Rochester, Washington, DC. SOUTH: Atlanta, Austin, Charlotte, Dallas, Houston, Miami, Nashville, San Antonio, Tampa. MIDWEST: Chicago, Cincinnati, Cleveland, Columbus, Detroit, Indianapolis, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Denver, Fresno, Los Angeles, Portland, Sacramento, Salt Lake City, San Diego, Seattle, Spokane, Tucson.

HUGE CALLOUT AMERICA DEBUT!!!
#1 OVERALL - 4.04
 Teens #2 3.96
 #1 18-24 with a 4.04
 #1 25-34 with a 4.11

GINUWINE

"in those jeans"

On Over 60 Pop Stations!!!
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 KDWB, KHYS, WKQI, WIHT, KKRZ, WAKS, WFLZ, KSLZ, WBLI, WQZQ, WXSS, KCHZ, WKFS, KTFM, WKSS, WEZB, and many more!!!

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- 9* Top 40 Rhythm Monitor +319x

DEBUT ④8 CHR/Pop R&R +355x

R&R CHR/POP TOP 50

August 8, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	Δ PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	8781	+437	734717	11	126/1
2	2	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	8775	+494	715285	12	123/0
3	3	KELLY CLARKSON Miss Independent (RCA)	7188	-486	551867	16	122/0
4	4	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	6159	+201	481469	12	125/0
7	5	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	5781	+167	420733	13	121/0
5	6	MATCHBOX TWENTY Unwell (Atlantic)	5640	-271	437457	24	112/0
8	7	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	5469	+15	396578	11	111/1
6	8	EVANESCENCE Bring Me To Life (Wind-up)	5361	-343	433107	23	122/0
13	9	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	4761	+687	328888	8	109/0
11	10	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	4497	+84	336567	11	124/2
10	11	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	4363	-228	331548	14	105/1
9	12	JEWEL Intuition (Atlantic)	4287	-626	284593	17	122/0
16	13	JUSTIN TIMBERLAKE Senorita (Jive)	4064	+575	326492	5	123/3
21	14	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	4063	+818	305745	4	114/1
15	15	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	4047	+332	265243	7	120/1
19	16	CHINGY Right Thurr (DTP/Capitol)	3885	+585	247650	8	103/3
12	17	SIMPLE PLAN Addicted (Lava)	3842	-263	337370	15	110/0
24	18	LUMIDEE Never Leave You - Uh Ooh, Uh Dooh! (Universal)	3460	+498	333879	8	89/3
23	19	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3328	+207	246960	16	104/3
18	20	SEAN PAUL Get Busy (VP/Atlantic)	3279	-171	270593	18	118/0
27	21	SARAI Ladies (Sweat/Epic)	2868	+169	168518	8	104/2
20	22	BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	2849	-451	208502	17	111/0
25	23	WAYNE WONDER No Letting Go (VP/Atlantic)	2622	-212	214197	20	105/0
30	24	TRAIN Calling All Angels (Columbia)	2492	+107	153984	12	88/0
31	25	SANTANA f/ALEX BAND Why Don't You & (Arista)	2440	+375	171493	7	92/3
22	26	ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	2412	-720	172698	17	111/0
26	27	50 CENT 21 Questions (Shady/Aftermath/Interscope)	2265	-537	147466	15	110/0
32	28	MAROON 5 Harder To Breathe (Dctone/J)	2200	+311	120859	7	100/6
29	29	FRANKIE J. Don't Wanna Try (Columbia)	2006	-444	173837	17	110/0
35	30	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	1950	+334	130960	4	77/10
33	31	MERCYME I Can Only Imagine (IND/Curb)	1922	+55	115255	11	65/3
36	32	ATARIAS The Boys Of Summer (Columbia)	1708	+372	130980	5	86/6
45	33	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	1419	+426	73280	2	95/5
Debut	34	3 DOORS DOWN Here Without You (Republic/Universal)	1411	+686	76101	1	93/12
34	35	DA BRAT In Love Wit Chu (So So Def/Arista)	1387	-273	88801	10	62/0
44	36	SEAN PAUL Like Glue (VP/Atlantic)	1383	+389	144530	3	68/6
42	37	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	1338	+303	92193	3	62/23
40	38	SMASH MOUTH You Are My Number One (Interscope)	1236	+121	52965	4	71/1
39	39	FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG)	1205	-59	95741	14	70/0
41	40	BOWLING FOR SOUP Punk Rock 101 (Silvertone/Jive)	1185	+99	44138	7	82/0
48	41	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	1067	+265	79144	2	78/9
47	42	TRAPT Headstrong (Warner Bros.)	1030	+188	50155	3	52/2
38	43	DREAM f/LOON Crazy (Bad Boy/Universal)	1027	-247	46338	8	76/0
Debut	44	MYA My Love Is Like...Whoa (A&M/Interscope)	1000	+430	71037	1	63/12
50	45	JESSICA SIMPSON Sweetest Sin (Columbia)	859	+128	55351	2	62/1
Debut	46	LIVE Heaven (Radioactive/Geffen)	826	+122	55580	3	42/2
Debut	47	LIZ PHAIR Why Can't I? (Capitol)	763	+146	35027	1	64/11
Debut	48	GINUWINE In Those Jeans (Epic)	746	+355	38082	1	55/9
43	49	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	731	-302	34970	9	43/0
Debut	50	R. KELLY Thoa Thoin (Jive)	700	+231	46867	1	37/4

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
KELLY CLARKSON Low (RCA)	55
JENNIFER LOPEZ Baby I Love U (Epic)	50
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	42
MARIA I Give, You Take (DreamWorks)	26
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	23
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	13
3 DOORS DOWN Here Without You (Republic/Universal)	12
MYA My Love Is Like...Whoa (A&M/Interscope)	12
STAIN'D So Far Away (Flip/Elektra/EEG)	12
LIZ PHAIR Why Can't I? (Capitol)	11

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	+818
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+687
3 DOORS DOWN Here Without You (Republic/Universal)	+686
CHINGY Right Thurr (DTP/Capitol)	+585
JUSTIN TIMBERLAKE Senorita (Jive)	+575
LUMIDEE Never Leave You - Uh Ooh, Uh Dooh! (Universal)	+498
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	+494
BEYONCE' f/JAY-Z Crazy In Love (Columbia)	+437
MYA My Love Is Like...Whoa (A&M/Interscope)	+430
S. ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	+426

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3230
R. KELLY Ignition (Jive)	3150
3 DOORS DOWN When I'm Gone (Republic/Universal)	2582
CHRISTINA AGUILERA Fighter (RCA)	2331
50 CENT In Da Club (Shady/Aftermath/Interscope)	2138
AVRIL LAVIGNE I'm With You (Arista)	1182
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	1084
AMANDA PEREZ Angel (Powerhouse/Virgin)	1069
DANIEL BEDINGFIELD If You're Not The One (Island/DJMG)	1052
JENNIFER LOPEZ f/LL COOL J All I Have (Epic)	1024
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	942
BLU CANTRELL f/SEAN PAUL Breathe (Arista)	925
NIVEA Don't Mess With My Man (Jive)	920
DANIEL BEDINGFIELD Gotta Get Thru This (Island/DJMG)	913
EMINEM Lose Yourself (Shady/Interscope)	896
KID ROCK f/SHERYL CROW Picture (Atlantic)	822
AVRIL LAVIGNE Complicated (Arista)	814
GINUWINE Hell Yeah (Epic)	813
STACIE ORRICO Stuck (ForeFront/Virgin)	811
NICKELBACK How You Remind Me (Roadrunner/DJMG)	789
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	777
CHRISTINA AGUILERA Beautiful (RCA)	772
LINKIN PARK In The End (Warner Bros.)	745
NO DOUBT f/LADY SAW Underneath It All (Interscope)	745
NELLY f/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	673

127 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 7/27-8/2. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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August 8, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3038	+132	69488	11	54/0
1	2	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3029	+16	74182	11	51/0
4	3	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	3012	+118	73755	10	51/0
2	4	KELLY CLARKSON Miss Independent (RCA)	2746	-185	57631	15	51/0
5	5	JEWEL Intuition (Atlantic)	2388	-181	56301	16	52/0
6	6	MATCHBOX TWENTY Unwell (Atlantic)	2314	-156	50412	25	47/0
9	7	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	2208	+308	53425	11	50/0
7	8	EVANESCENCE Bring Me To Life (Wind-up)	2199	-258	43064	19	48/0
8	9	UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	1930	-65	47466	13	42/0
11	10	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	1704	+146	42118	9	47/0
14	11	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	1584	+189	41872	10	47/1
12	12	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1577	+59	36754	16	44/1
10	13	SIMPLE PLAN Addicted (Lava)	1506	-113	30191	14	43/0
13	14	TRAIN Calling All Angels (Columbia)	1500	+79	33862	12	44/0
18	15	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	1443	+186	34648	7	43/0
23	16	JUSTIN TIMBERLAKE Senorita (Jive)	1313	+196	33383	4	48/2
20	17	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	1276	+89	32203	6	45/2
25	18	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	1152	+157	28080	4	43/1
24	19	SANTANA f/ALEX BAND Why Don't You & I (Arista)	1143	+135	30692	7	38/1
15	20	ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	1054	-282	24207	19	36/0
19	21	SEAN PAUL Get Busy (VP/Atlantic)	1019	-183	24345	18	37/0
26	22	MERCYME I Can Only Imagine (INO/Curb)	1011	+41	22345	11	36/0
28	23	CHINGY Right Thurr (DTP/Capitol)	989	+177	23037	5	41/2
21	24	50 CENT 21 Questions (Shady/Aftermath/Interscope)	945	-236	20019	13	31/0
17	25	BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	879	-405	20636	13	31/0
29	26	MAROON 5 Harder To Breathe (Octone/J)	858	+150	20831	5	40/5
37	27	3 DOORS DOWN Here Without You (Republic/Universal)	729	+305	18394	2	38/1
32	28	LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	708	+56	23856	5	27/4
31	29	SMASH MOUTH You Are My Number One (Interscope)	678	+19	16798	6	41/0
27	30	FRANKIE J. Don't Wanna Try (Columbia)	663	-218	15632	16	24/0
33	31	SARAI Ladies (Sweat/Epic)	624	+36	18242	5	27/2
38	32	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	565	+145	15177	2	33/4
43	33	ATARIS The Boys Of Summer (Columbia)	475	+124	11022	2	27/6
34	34	WAYNE WONDER No Letting Go (VP/Atlantic)	438	-92	10371	16	16/1
40	35	TRAPT Headstrong (Warner Bros.)	406	+19	10770	6	24/1
Debut	36	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	399	+138	8436	1	24/2
44	37	MICHAEL MCGLONE The Moment Of Goodbye (Independent)	393	+43	6986	2	16/0
48	38	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	381	+56	12318	3	17/1
45	39	SEAN PAUL Like Glue (VP/Atlantic)	368	+30	12232	2	25/1
35	40	JUNIOR SENIOR Move Your Feet (Crunchy Frog/Atlantic)	367	-119	9794	5	19/0
50	41	LIVE Heaven (Radioactive/Geffen)	363	+52	9252	2	18/0
Debut	42	MYA My Love Is Like...Whoa (A&M/Interscope)	353	+183	8493	1	34/5
49	43	SALIVA Rest In Pieces (Island/IDJMG)	352	+37	8342	3	20/1
Debut	44	LIZ PHAIR Why Can't I? (Capitol)	322	+107	8473	1	18/2
47	45	STACIA Angel (Raystone)	322	-7	5779	22	10/0
36	46	PINK f/WILLIAM ORBIT Feel Good Time (Columbia)	306	-157	6396	10	10/0
39	47	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	291	-97	5558	6	14/0
Debut	48	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	290	+120	8711	1	28/14
-	49	COLDPLAY Clocks (Capitol)	273	+10	7066	20	10/0
-	50	FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG)	258	.22	6620	11	7/0

54 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 7/27 - Saturday 8/2.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MARIA I Give, You Take (DreamWorks)	18
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	14
KELLY CLARKSON Low (RCA)	14
JENNIFER LOPEZ Baby I Love U (Epic)	11
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	11
MATCHBOX TWENTY Bright Lights (Atlantic)	9
ATARIS The Boys Of Summer (Columbia)	6
MAROON 5 Harder To Breathe (Octone/J)	5
MYA My Love Is Like...Whoa (A&M/Interscope)	5
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	4
LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	4
KK All The Pieces (Independent)	4
HOLLY PALMER Just So You Know (Warner Bros.)	4
GINUWINE In Those Jeans (Epic)	3
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	3
SHANIA TWAIN Forever And For Always (Mercury)	3
JUSTIN TIMBERLAKE Senorita (Jive)	2
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	2
CHINGY Right Thurr (DTP/Capitol)	2
SARAI Ladies (Sweat/Epic)	2
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	2
LIZ PHAIR Why Can't I? (Capitol)	2
JESSICA SIMPSON Sweetest Sin (Columbia)	2
STAIN'D So Far Away (Flip/Elektra/EEG)	2
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	2
BLUE OCTOBER Calling You (Universal)	2
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	2
FEFE DOBSON Take Me Away (IDJ Group)	2
JOHN MAYER Bigger Than My Body (Columbia)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	+308
3 DOORS DOWN Here Without You (Republic/Universal)	+305
JUSTIN TIMBERLAKE Senorita (Jive)	+196
THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	+189
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	+186
MYA My Love Is Like...Whoa (A&M/Interscope)	+183
CHINGY Right Thurr (DTP/Capitol)	+177
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	+157
MAROON 5 Harder To Breathe (Octone/J)	+150
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	+146
S. ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	+145
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	+138
SANTANA f/ALEX BAND Why Don't You & I (Arista)	+135
M. BRANCH Are You Happy Now? (Maverick/Warner Bros.)	+132
ATARIS The Boys Of Summer (Columbia)	+124
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+120
BEYONCE' f/JAY-Z Crazy In Love (Columbia)	+118
JENNIFER LOPEZ Baby I Love U (Epic)	+110
LIZ PHAIR Why Can't I? (Capitol)	+107
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+89
TRAIN Calling All Angels (Columbia)	+79
MARIA I Give, You Take (DreamWorks)	+72
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+59
LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	+56
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	+56
STAIN'D So Far Away (Flip/Elektra/EEG)	+56
JESSICA SIMPSON Sweetest Sin (Columbia)	+54
LIVE Heaven (Radioactive/Geffen)	+52
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	+46

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ON THE RECORD

With
Kerry Collins
MD/Interim PD, WKCI
(KC101)/New Haven, CT



Seventy miles east of New York City and 30 minutes south of Hartford is a CHR radio station with nearly 25 years in the format. WKCI (KC101)/New Haven is Connecticut's No. 1 hit music station. • KC101's success has always been our ability to be the adult-leaning CHR that's still cool for the youngsters to listen to. While we lead on songs in the market like Maroon 5's "Harder to Breathe" and Live's

"Heaven," songs like Beyoncé's "Crazy in Love" and Sean Paul's "Get Busy" are ones we let become established hits before we play them. • Our contesting is another tool that helps brand us as the cool, adult CHR. While we can send you to see Justin and Christina in Chicago, we also have the ability to devote an entire weekend to top-quality family entertainment and community events. • Speaking of community, 90% of the airstaff, myself included, is from Connecticut. We can talk about the little Connecticut quirks and make those inside jokes only someone from the area would get. This really helps the station connect with our listeners on a personal level. • Arbitron may rank New Haven as market 108, but we perform like we're market 28!

New week, same Nos. 1 and 2 on R&R's CHR/Pop chart as **Beyoncé** featuring Jay-Z's "Crazy in Love" (Columbia) holds on to the top spot, followed closely by **Black Eyed Peas'** "Where Is the Love?" (A&M/Interscope) ... **Nelly** featuring **P. Diddy & Murphy Lee** break into the top 10 with "Shake Ya Tailfeather" (Bad Boy/Universal) as the **Bad Boys II** soundtrack rises 13-9* ... **Christina Aguilera** and **Lil Kim** continue their climb up the chart; "Can't Hold Us Down" (RCA) jumps 21-14* and scores Most Increased Plays for the second week in a row, with 818 additional plays ... **Sarai** is popular with the "Ladies" (Sweat/Epic): The song goes up 27-21* ... **Train's** "Calling All Angels" (Columbia) rises 30-24*, followed closely by **Santana** featuring **Alex Band**, whose "Why Don't You & I" (Arista) vaults 31-25* ... **Stacie Orrico** posts a double-digit chart gain: "(There's Got to Be) More to Life" (ForeFront/Virgin) rockets 45-33* ... Actress-singer **Hilary Duff** begins her chart journey, as "So Yesterday" (Buena Vista/Hollywood) climbs 48-41* ... Chart debuts this week come from **3 Doors Down**, **Mya**, **Live**, **Liz Phair**, **Ginuwine** and **R. Kelly** ... **American Idol's Kelly Clarkson's** "Low" (RCA) picks up Most Added honors, with 55 adds.



— Keith Berman, Radio Editor

ON THE RISE

ARTIST: **BT**
LABEL: **Nettwerk**

By **MIKE TRIAS** / ASSISTANT EDITOR



To marry melody, harmony and memorable songwriting with the most bleeding-edge technology possible is my passion. These are the things that excite me," says Brian Transeau, otherwise known as BT. He has been in love with music ever since he was a child growing up outside of Washington, DC. He was exposed to melody, harmony and memorable songwriting by greats such as Chopin and Bach, whose compositions he had mastered by age 6. As for the bleeding-edge technology part, "This is what my heroes Debussy, Stravinsky and the like were looking for," he says. "Technology-based music is the only idiom that packs such infinite sonic possibilities. After being introduced to artists like Cabaret Voltaire and Depeche Mode, I turned my back on classical music for quite a while."

Like many of today's most respected musicians, BT attended the Berklee College of Music. However, in 1990 he decided to discontinue his education there and instead became a pioneer of trance music. He became a huge hit in England and witnessed the impact his music had on others' lives when he attended his first party in the U.K. "It was the most amazing party," recalls BT. "Three thousand people were sweating and crying over songs like 'Embrace the Future.' I had found my people."

Now, 10 years after he first entered the entertainment business, BT continues to hone his talents with "Simply Being Loved (Somnambulist)," the lead single from his just-released album, *Emotional Technology*. In case you didn't already know, somnambulism is an abnormal condition of sleep in which motor acts, like walking, are performed. Originally, the title of the song was "Somnambulism (Simply Being Loved)," but it was changed, because som-

nambulism was too hard to pronounce (I bet now you'll never forget what the word means, nor the title of the song). Either way, KIIS/Los Angeles MD Julie Pilat sings BT's praises, proclaiming, "BT sounds great on KIIS."

As he did on "Simply Being Loved," Transeau contributed his own vocals to many other tracks on *Emotional Technology*, something he hasn't regularly done in the past. "I'd feel uncomfortable with someone else singing a song like 'Dark Heart Dawning,' because the lyrics are so personal," explains BT. "It would feel like dictating a journal entry to someone."

Emotional Technology is BT's third release for Nettwerk, and, he says, "It's a huge leap forward for me. I've grown as an artist, a vocalist and a producer, which is all reflected in the new album. Not only did I sing on six tracks, I also experimented more with traditional and aleatoric/contemporary string writing and break-step beats, and learned more about coding for proprietary sound-design systems such as Kyma." Guests galore also appear on the CD, with JC Chasez of 'N Sync, Guru, Rose McGowan, Tommy Stinson, Richard Fortus and Brain (of Guns N' Roses) all lending helping hands.

There's a lot more on BT's plate in the coming months. He recently collaborated with Sting for a track on the legend's upcoming album and is currently scoring the film *Monster*, starring Charlize Theron and Christina Ricci. A U.S. tour, featuring a five- or six-piece band, is also in the works. It will run from late October through November.



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**America's Best Testing CHR/Pop Songs 12 +
 For The Week Ending 8/8/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	4.21	4.19	94%	17%	4.33	4.13	4.21
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	4.13	4.04	97%	21%	4.30	4.15	4.03
MATCHBOX TWENTY Unwell (Atlantic)	4.11	4.07	97%	33%	3.97	4.02	4.32
EVANESCENCE Bring Me To Life (Wind-up)	4.09	4.05	98%	41%	4.01	3.84	4.42
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	4.04	3.88	87%	20%	4.01	4.07	4.07
SIMPLE PLAN Addicted (Lava)	4.02	4.00	93%	27%	4.26	4.03	3.76
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	4.02	3.89	87%	18%	4.45	3.95	3.89
KELLY CLARKSON Miss Independent (RCA)	4.00	4.17	99%	41%	4.15	3.93	3.92
ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	3.99	3.87	90%	26%	4.26	3.88	3.84
CHRISTINA AGUILERA FJ LIL' KIM Can't Hold Us Down (RCA)	3.91	3.84	77%	12%	4.09	4.01	3.53
CHRISTINA AGUILERA Fighter (RCA)	3.89	3.93	99%	42%	3.90	3.88	3.87
BEYONCÉ FJ JAY-Z Crazy In Love (Columbia)	3.77	3.77	95%	35%	3.71	3.84	3.81
JEWEL Intuition (Atlantic)	3.75	3.86	98%	36%	3.58	3.68	3.84
TRAIN Calling All Angels (Columbia)	3.74	3.77	84%	23%	3.63	3.49	3.91
UNCLE KRACKER FJ DOBIE GRAY Drift Away (Lava)	3.71	3.85	94%	36%	3.77	3.61	3.78
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.68	3.70	99%	52%	3.33	3.96	4.03
NELLY FJ P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3.65	3.59	84%	22%	3.76	3.71	3.69
FRANKIE J. Don't Wanna Try (Columbia)	3.62	3.59	93%	35%	3.68	3.57	3.70
JUSTIN TIMBERLAKE Senorita (Jive)	3.60	3.58	80%	19%	3.50	3.85	3.62
R. KELLY Ignition (Jive)	3.47	3.38	95%	53%	3.38	3.45	3.48
SEAN PAUL Get Busy (VP/Atlantic)	3.44	3.59	94%	51%	3.46	3.43	3.40
THALIA FJ FAT JOE I Want You (EMI Latin/Virgin)	3.42	3.46	79%	28%	3.41	3.33	3.42
WAYNE WONDER No Letting Go (VP/Atlantic)	3.40	3.54	79%	38%	3.21	3.50	3.48
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJMGM)	3.37	3.31	93%	42%	3.39	3.29	3.22
LIL' KIM FJ 50 CENT Magic Stick (Queen Bee/Atlantic)	3.37	3.42	84%	35%	3.28	3.59	3.28
LUMIDEÉ Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3.35	—	66%	23%	3.25	3.45	3.36
SARAI Ladies (Sweat/Epic)	3.31	3.33	50%	16%	3.20	3.76	3.07
50 CENT 21 Questions (Shady/Aftermath/Interscope)	3.30	3.27	94%	51%	3.43	3.40	3.27
BUSTA RHYMES FJ MARIAH CAREY I Know What You Want (J)	3.14	3.27	92%	54%	2.99	3.15	3.18
CHINGY Right Thurr (DTP/Capitol)	3.13	3.33	72%	28%	3.27	3.35	2.94

Total sample size is 506 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 816-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

SALIVA Rest In Pieces (Island/DJMG)
 Total Plays: 649, Total Stations: 47, Adds: 7

JUSTIN GUARINI Sorry (RCA)
 Total Plays: 645, Total Stations: 46, Adds: 0

LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)
 Total Plays: 582, Total Stations: 37, Adds: 7

JENNIFER LOPEZ Baby I Love U (Epic)
 Total Plays: 406, Total Stations: 71, Adds: 50

KELLY CLARKSON Low (RCA)
 Total Plays: 329, Total Stations: 66, Adds: 55

STAIN'D So Far Away (Flip/Elektra/EEG)
 Total Plays: 289, Total Stations: 47, Adds: 12

LUTHER VANDROSS Dance With My Father (J)
 Total Plays: 270, Total Stations: 29, Adds: 3

PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
 Total Plays: 252, Total Stations: 26, Adds: 13

BIG BROVAZ Favorite Things (Epic)
 Total Plays: 220, Total Stations: 13, Adds: 2

FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)
 Total Plays: 155, Total Stations: 17, Adds: 7

Songs ranked by total plays

Getting Paid For His....

Continued from Page 27

two weeks off since my honeymoon 14 years ago. I was doing middays at 92X [WXGT] in Columbus, OH, and I remember calling the station every day, because everyone there kept getting fired. [PD] Mark Todd would answer the phone and say, "Jon, you still have a job. Stop calling, and enjoy your honeymoon."

R&R: Can you share some of your other notable career stops?

JZ: I was on the air at WNCI/Columbus, OH, then I became Asst. PD/MD at WKZL/Greensboro, KZZP/Phoenix and KOY-FM/Phoenix. My first programming job was KYIS/Oklahoma City. I programmed KTHH/Fresno for a year and a half before arriving in Kansas City.

R&R: Did you ever expect to stay in K.C. for as long as you have?

JZ: Kansas City is really America's best-kept secret. We moved here with the intention of staying for a few years, but my family and I have grown to love it. This is the quintessential family town, with great schools, little traffic, no crime and an inexpensive cost of living, plus great restaurants and pro sports.

My oldest daughter, Jennifer,

lived in six states by the time she was 5, so it has been a blessing that we've found a great place to live. My kids view Kansas City as home.

R&R: Just after WNEW/New York dumped its Talk format, but before it became 102.7 Blink, it was playing CHR hits. You were responsible for programming WNEW's music by remote control.

JZ: That was very exciting for

"I'm in radio because I truly love what I do. I love the competition, the creativity. I love driving down the road and seeing someone in the car next to me singing along with one of my stations."

me. I did the music logs from the time we started stunting in January up until the Blink launch in April. Launching a radio station with Andy Schuon and Steve Kingston in my hometown and brainstorming in Scott Muni's old office is an experience I'll never forget.

R&R: A lot of people in this business sound like they're resigned to the fact that the industry isn't as fun as it used to be, but for as long as we've known each other, I've never gotten that impression from you. You can't wait to get to work in the morning.

JZ: Not a day goes by when I'm not excited about something the radio station is doing or an idea I heard about that I can't wait to tell my morning show or my staff. I've never had a plan B. I've wanted to be in radio my whole life, and I can't imagine doing anything else.

So many people I graduated college with who majored in telecommunications or broadcast journalism are doing something else today. Maybe it's because they changed their mind at some point; maybe it's because they didn't want it as badly as they initially thought. But I'm fulfilling my life's dream.

I've noticed that some people in our industry have become jaded over the years. There are fewer

"I wanted to be in radio ever since I was 6 years old. I practiced being a DJ in my bedroom and started buying 45s while memorizing the charts every Sunday morning with Casey Kasem."

I'm in radio because I truly love what I do. I love the competition, the creativity. I love driving down the road and seeing someone in the car next to me singing along with one of my stations. I love brainstorming with my staff about a cool contest, writing the promo and hearing it on the air.

When we grew up listening to Top 40 radio, most of us were there because of the music. I was there because of the DJs and the fact that they made my radio come alive with larger-than-life promotions. They understood that radio is show biz. I couldn't wait to re-create the energy and the magic of what I heard as a child listening to my transistor radio.

TALK BACK TO R&R!

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

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A Different Type Of Specialty Show

Greg Young kicks off *A Dose of the Ghost*

Most programmers look to break the routine of their weekly programming schedules by adding specialty programming to their stations on the weekends. For the most part, these specialty shows consist of a countdown of some sort or various types of mix-show programming to add an edge to the station's sound.

Before I got into radio I was attending high school in Northern California, where I can remember my classmates always talking about a show called *Street Soldiers* on KMEL/San Francisco. The show focused on things going on in the community and touched on various issues that faced the youth of America during that era. *Street Soldiers* became a brand that many other radio stations adapted to their weekend programming schedules. Today, however, shows like *Street Soldiers* are almost nonexistent.

Greg Young hopes to change that. His show, *A Dose of the Ghost*, is designed to uplift individuals in need through positive music and dialogue. "My radio career started back in 1981, when I signed up for Ron Bailey's School of Broadcasting," says Young. "When I was about 11 or 12, my next-door neighbor and I used to create radio shows. We would use a turntable and a cassette recorder. We created commercials and everything. We even got interviewed on KJJO/San Jose. We lived in San Leandro, CA and listened to KFRC/San Francisco and Dr. Don Rose. That is why I went to Ron Bailey's."

While attending broadcasting school, Young was also heavily involved in the church. He attended Tim Story's Hollywood Bible Study and met a man by the name of Kent Jacobs, who inspired the name *A Dose of the Ghost*. "He would say that he was going to get a dose of the ghost," says Young. "It refers to the Holy Spirit, and to me it means getting touched by God."



Greg Young

Buying Time

The story of how Young got *A Dose of the Ghost* on the radio on a regular basis is an interesting one. "KWJN/Stockton does a camp for underprivileged kids," he says. "Last year it decided to sell one-hour blocks on the radio, and you could pick your two favorite songs and guest DJ. The money would go toward helping underprivileged kids get to camp that year."

"A local promoter named Ray Charles heard about the deal and contacted me through a Christian label I had started. I had just executive-produced my first album with an artist called Seven T, and I wanted to promote him and the project. At first I was not going to go, but my staff insisted,

"I know the power of God to change lives, and I believe that once listeners get that dose of the Ghost, they will never be the same."

and, as I prayed, I felt I was supposed to go."

After purchasing two hours on the station, Young felt that might not be enough time to accomplish all that he wanted to. "I began to think that maybe I should have gotten more time, but I felt that I was supposed to wait on God to open the door," he says. "Well, when we got there, they had four more hours available, so I bought them. I ended up on the radio on Saturday afternoon and evening as well. That was when I met KWJN PD John 'What A Guy' Christian."

Young's on-air combination of inspirational messages and contemporary Christian music led Christian to approach him about doing a regular show on the station. "The show was really cool, and the response was incredible," Young says. "The phones rang off the hook."

"John called me and asked for a meeting the following week. He said he had been looking for someone to do a Father Harry-type spot. Having been a KFRC fan, I knew exactly who that was."

After getting the blessings of KWJN GM Roy Williams and Christian, *A Dose of the Ghost* hit the airwaves on a weekly basis. Now, with a new syndication deal with Zeo Radio Networks, Young is set to take the show national. I recently had a chance to talk to him about his success.

R&R: Tell us about the content on the show and some of the topics you address.

GY: The show consists of three segments. There is a one-minute opening leading into a music set of about 16 minutes. Then I give a five-minute

message. The second segment is another music set of about 15 minutes, and then there's another message. We close with a three-minute prayer and another song. The music we choose has to meet the standards of the music that the station would play in heavy rotation. The messages are about life, things like knowing you have a purpose, forgiveness, the power of words, dealing with frustration, experiencing God, faith, love, hope, disappointment and expectations. It's positive music with a positive message.

R&R: How does *A Dose of the Ghost* stand out from similar shows?

GY: The difference is, I keep the music in line with the stations' other programming. I did a phone research project in April, and we surveyed 400 respondents in eight cities across the country to have them rate the music on the show vs. the top stuff on the chart. Our music was in the top 10 in most cities. We did New York, Miami, Chicago, Houston, Denver, Phoenix, Los Angeles and San Francisco.

The other thing is the testimonies about the lives we are touching. We have people in prison and those getting out. The first week we were on there was a lady who had five kids and a sixth on the way. Her husband left her the Saturday before the show aired for the first time. She had been sitting at a picnic table in her backyard all night, and at sunup went into the house.

It was about 8am on Sunday morning. She saw her car in the driveway and decided to pull it in to the garage. When she turned it on, her 16-year-old daughter had the radio tuned to KWJN. She listened and could not believe her ears. She kept looking at the dial to be sure it was the right station. The message that morning gave her hope.

Then there was the lady who was molested as a child and had not been able to get free of it. She blamed herself. She went to work, and her then-boyfriend molested her daughter. She decided she was going to kill herself. She heard a preacher out of San Antonio and decided to give it till morning. In the morning she heard our show. The message was that if God can forgive you, you can forgive yourself. It saved her life. There are dads getting off drugs, single moms being encouraged, and people being inspired to do something to make their community a better place.

R&R: Tell us about the music on the show and what resources you use to acquire it.

GY: When I first started I had to find the music through CDs I had and had borrowed from others. We also found music on the web that fit. We play Kirk Franklin, Unity Klan, Cross Movement, KJ52, K2S, Toby Mac, Mary Mary, Trinitee 5:7, Vienna, Virtue, Gospel Gangstaz, T Bone, Christafari, Yolanda Adams, Joy Williams, Stacy Orrico, Donnie McClurkin, Grits, DC Talk, Barabas, Knowdaverb, etc. I have recently been added to Verity music service, and I am sure others will follow. I am also on GospoCentric music service.

R&R: Was it difficult to find syndication for such a unique show?

GY: I am so grateful for the syndication. I really believe God had his hand in it. John was thinking syndication from the beginning. After we did the show, we got Russ Reagan, who was responsible for launching the careers of people like Elton John and Neil Diamond, involved. He set up a meeting with Westwood One. They were very excited about it and liked the show, and there were some other people who also liked the show, but I waited.

In December my friend Rick Chase passed away. He had been a real advocate of the show since he came to KWJN. His family asked me to do the memorial service, and John asked me to be on the live tribute we did to Rick. At the service 37 people got saved. Then I was involved in producing Rick's memorial CD. There were requests from all over the country, and we asked for donations to be sent to For His Purpose Ministries for Rick's Kids Camp. John suggested sending *A Dose of the Ghost* with the packages. Scott Thomas, GM of Zeo, requested a CD, so I sent him a *Dose* demo. The rest, as they say, is history.

R&R: Tell us about the show's syndicator.

"My goal is to reach people where they are with music they can relate to and a message that will cause them to come in contact with a real God."

GY: The show is syndicated through Zeo Radio Networks. They are great people to work with. I really like their energy, and they are all about excellent product. They can be reached at 800-959-1321, or you can get a *Dose* demo by logging on to www.doseoftheghost.com/radio/. They have over a hundred affiliate stations and are growing daily. They have a variety of shows. Mine is the only one of its kind they handle.

R&R: What do you think it was that made them want to syndicate *A Dose of the Ghost*?

GY: After Scott received the demo, he and I began to talk. I think he heard the sincerity in my voice and felt my passion for touching lives. He liked the quality and flow of the show and felt it had a real purpose.

R&R: How many stations is the show currently running on?

GY: We are getting on in five states. I do not know the exact number. I have been available for syndication for about four to six weeks. We are under review at over 100 stations.

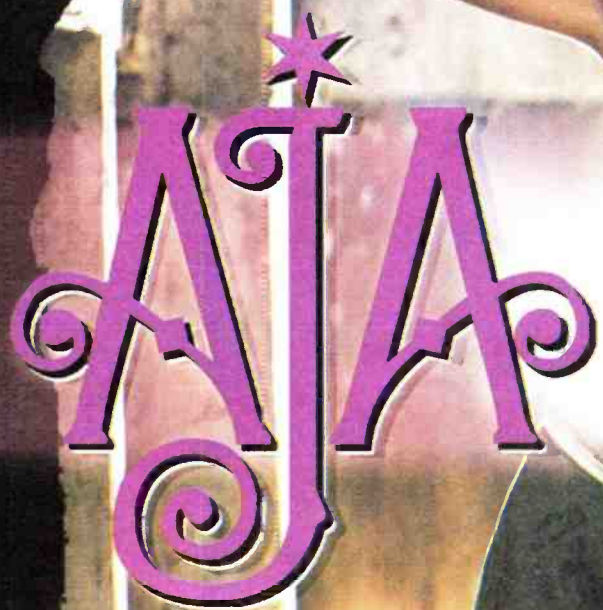
R&R: What type of audience is the show geared toward?

Continued on Page 38



HOW YOU LIKE IT RIGHT THURR? Things are definitely good for Capitol/Priority recording artist Chingy. After having a No. 1 single at Rhythmic with "Right Thurr" and the release of his *Disturbing the Peace* debut album, Jackpot, the artist took a few radio runs to thank programmers for their support. Here he is pictured with KXJN/Portland, OR Music Director Alexa The Girl Next Door.

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	CHINGY Right Thurr (DTP/Capitol)	5770	-26	557313	15	79/0
2	2	BEYONCE f/JAY-Z Crazy In Love (Columbia)	5441	-351	555761	12	85/0
3	3	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	5264	+254	545295	10	80/0
5	4	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	4643	-148	447005	15	75/0
6	5	LUMIDEE Never Leave You - Uh Ooh, Uh Dooh! (Universal)	4370	-45	424807	12	82/1
4	6	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	4199	-631	371947	15	85/0
8	7	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3931	+513	432910	14	74/2
7	8	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3738	-500	365598	17	71/0
9	9	GINUWINE In Those Jeans (Epic)	3637	+243	355958	11	76/0
10	10	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3553	+269	326813	9	80/0
13	11	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	3274	+408	354694	9	80/1
14	12	MYA My Love Is Like...Whoa (A&M/Interscope)	2957	+348	273504	10	75/1
12	13	MARY J. BLIGE Love @ 1st Sight (Geffen)	2927	0	243526	7	85/0
11	14	SEAN PAUL Like Glue (VP/Atlantic)	2911	-143	292991	12	79/1
16	15	R. KELLY Thoa Thoin' (Jive)	2631	+296	247485	5	74/5
15	16	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	2454	+31	164177	12	54/1
20	17	BOW WOW Let's Get Down (Columbia)	2285	+393	199062	6	72/4
18	18	SEAN PAUL Get Busy (VP/Atlantic)	1902	-94	233548	26	82/0
17	19	50 CENT 21 Questions (Shady/Aftermath/Interscope)	1830	-264	209051	22	81/0
22	20	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	1760	+163	182602	4	68/2
24	21	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	1658	+222	154134	7	63/9
26	22	BABY BASH Suga Suga (Universal)	1647	+281	106467	9	50/7
21	23	MONICA So Gone (J)	1466	-154	190760	17	54/0
25	24	DAVID BANNER f/LIL' FLIP Like A Pimp (Universal)	1403	-31	130835	19	49/0
28	25	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	1349	+255	83968	3	48/2
19	26	LUDACRIS Act A Fool (Def Jam South/IDJMG)	1311	-657	94485	14	66/0
27	27	ROSCOE Smooth Sailin' (Priority/Capitol)	1263	+166	82840	7	49/4
30	28	JS Ice Cream (DreamWorks)	1131	+121	62416	6	52/2
23	29	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	1103	-403	102725	13	53/0
38	30	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	962	+372	55494	2	53/6
29	31	BONE CRUSHER Never Scared (Arista)	850	-215	96052	19	53/0
Debut	32	112 f/SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	824	+383	71746	1	61/7
34	33	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	809	+164	85657	4	34/11
32	34	JOE BUDDEN Pump It Up (Def Jam/IDJMG)	784	-150	60368	18	60/0
33	35	NICK CANNON f/B2K Feelin' Freaky (Nickelodeon/Jive)	764	+14	50335	5	51/2
43	36	JUSTIN TIMBERLAKE Senorita (Jive)	736	+209	49367	2	29/1
Debut	37	BEYONCE f/SEAN PAUL Baby Boy (Columbia)	723	+346	124798	1	64/55
41	38	CHERISH f/DA BRAT Miss P. (Warner Bros.)	723	+192	33775	2	47/7
45	39	50 CENT If I Can't (Shady/Aftermath/Interscope)	711	+192	169353	4	6/1
44	40	NAPPY ROOTS Roun'The Globe (Atlantic)	696	+172	29961	2	45/3
42	41	FRANKIE J. We Still (Columbia)	677	+147	54192	2	40/1
Debut	42	MARK RONSON f/GHOSTFACE & NATE DOGG Ooh Wee (Elektra/EEG)	633	+256	40920	1	49/8
37	43	JOE BUDDEN f/BUSTA RHYMES Fire (Yes, Yes Y'all) (Def Jam/IDJMG)	589	-7	41218	3	38/0
39	44	TIMBALAND & MAGOO Cop That Shit (BlackGround/Universal)	577	+8	34485	4	38/0
36	45	LYRIC Hot & Tippy (J)	562	-36	27920	9	24/0
Debut	46	T.I. 2A's (Grand Hustle/Atlantic)	538	+105	46050	1	25/11
40	47	JAYHEIM Put That Woman First (Divine Mill/Warner Bros.)	514	-34	43309	18	16/0
46	48	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	491	-27	61681	9	36/0
35	49	R. KELLY f/BIG TIGGER Snake (Jive)	471	-148	49415	17	60/0
47	50	TYRESE Signs Of Love Makin' (J)	455	-47	43629	7	27/0

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BEYONCE f/SEAN PAUL Baby Boy (Columbia)	55
DMX Where The Hood At? (Ruff Ryders/IDJMG)	41
ERYKAH BADU Danger...Block On Lock (Motown/Universal)	14
MOST VALUABLE PLAYAS f/S. LEE Roc Ya Body Mic... (Casablanca)	13
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	11
T.I. 2A's (Grand Hustle/Atlantic)	11
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	9
MARK RONSON f/GHOSTFACE & N. DOGG Ooh Wee (Elektra/EEG)	8
MARQUES HOUSTON f/J. BUDDEN & PIED PIPER Clubbin' (T.U.G.)	8
THA' RAYNE Didn't You Know (Divine Mill/Arista)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	+513
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	+408
BOW WOW Let's Get Down (Columbia)	+393
112 f/SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	+383
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	+372
MYA My Love Is Like...Whoa (A&M/Interscope)	+348
BEYONCE f/SEAN PAUL Baby Boy (Columbia)	+346
R. KELLY Thoa Thoin' (Jive)	+296
BABY BASH Suga Suga (Universal)	+281
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+269

New & Active

- HI-C f/DJ QUIK** Let Me Know (Independent)
Total Plays: 427, Total Stations: 19, Adds: 4
- LIL' KIM f/MISSY "MISDEMEANOR" ELLIOTT** (When Kim Say) Can You Hear Me Now? (Queen Bee/Atlantic)
Total Plays: 405, Total Stations: 37, Adds: 6
- DMX** Where The Hood At? (Ruff Ryders/IDJMG)
Total Plays: 400, Total Stations: 47, Adds: 41
- MOST VALUABLE PLAYAS f/S. LEE** Roc Ya Body... (Casablanca)
Total Plays: 344, Total Stations: 35, Adds: 13
- ELEPHANT MAN** Pon De River (Greensleeves)
Total Plays: 302, Total Stations: 16, Adds: 2
- YING YANG TWINS** Naggin' (TVT)
Total Plays: 235, Total Stations: 15, Adds: 1
- KELIS** Popular Thug (Star Trak/Arista)
Total Plays: 198, Total Stations: 14, Adds: 0
- SASHA** Dat Sexy Body (Reprise)
Total Plays: 197, Total Stations: 12, Adds: 6
- M. HOUSTON f/J. BUDDEN & PIED PIPER** Clubbin' (T.U.G.)
Total Plays: 185, Total Stations: 28, Adds: 8
- WAYNE WONDER** Friend Like Me (VP/Atlantic)
Total Plays: 169, Total Stations: 14, Adds: 1

Songs ranked by total plays

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

88 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 7/27-8/2. 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 datapoint on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company © 2003. The Arbitron Company. © 2003. R&R, Inc.

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August 8, 2003

RANK ARTIST TITLE LABEL

- 1 **BEYONCÉ** f/JAY-Z Crazy In Love (Columbia)
- 2 **CHINGY** Right Thurr (Priority/Capitol)
- 3 **LUMIDEE** Never Leave You (Straight Face)
- 4 **LIL' JON & EASTSIDE BOYZ** Get Low (TVT)
- 5 **50 CENT** f/NOTORIOUS B.I.G. P.I.M.P. (Shady/Aftermath/Interscope)
- 6 **PHARRELL** f/JAY-Z Frontin' (Star Trak/Arista)
- 7 **BUSTA RHYMES** Light Your Ass On Fire (Star Trak/Arista)
- 8 **LIL' KIM** f/50 CENT Magic Stick (Queen Bee/Atlantic)
- 9 **SEAN PAUL** Like Glue (VP/Atlantic)
- 10 **ASHANTI** Rock Wit U... (Murder Inc./IDJMG)
- 11 **MARY J. BLIGE** Love @ 1st Sight (Geffen)
- 12 **FABOLOUS** into You (Elektra/EEG)
- 13 **NELLY** f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Universal)
- 14 **YOUNG GUNZ** Can't Stop, Won't Stop (Def Jam/IDJMG)
- 15 **R. KELLY** Thoina Thoing (Jive)
- 16 **JAY-Z** La, La, La (Excuse Me Again) (Roc-A-Fella/IDJMG)
- 17 **YOUNGBLOODZ** f/LIL' JON Damn! (Arista)
- 18 **SEAN PAUL** Get Busy (VP/Atlantic)
- 19 **DAVID BANNER** Like A Pimp (Universal)
- 20 **BOW WOW** Let's Get Down (Columbia)
- 21 **MYA** My Love Is Like...Whoa (A&M/Interscope)
- 22 **50 CENT** 21 Questions (Shady/Aftermath/Interscope)
- 23 **50 CENT** If I Can't (Shady/Aftermath/Interscope)
- 24 **ROSCOE** Smooth Sailing (Capitol)
- 25 **112** f/SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)
- 26 **JOE BUDDEN** Pump It Up (Def Jam/IDJMG)
- 27 **FREEWAY** Flipside (Roc-A-Fella/IDJMG)
- 28 **GINUWINE** In Those Jeans (Epic)
- 29 **DMX** Where The Hood At (Ruff Ryders/IDJMG)
- 30 **50 CENT** What Up Gangsta (Shady/Aftermath/Interscope)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/3-8/9/03.
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PHAT MIX SIX

- MARY J. BLIGE Ooh (Geffen)
- 112 f/SUPERCAT Na, Na, Na, Na (Def Jam/IDJMG)
- YOUNGBLOODZ f/LIL JON Damn! (Arista)
- CARL THOMAS She Is (Bad Boy/Universal)
- THA RAYNE f/JOE BUDDEN Didn't You Know (Arista)
- OBIE TRICE f/DR. DRE & EMINEM When The Shit Hits The Fan (Shady/Aftermath/Interscope)



Youngbloodz's "Damn" (Arista) is starting to pick up steam like crazy! T.I.'s "24's" (Grand Hustle/Atlantic) is a hot record. T.I. is about to take over the South. Rated R's "Good Lovin'" (2-4-1/Universal) came out of nowhere! It was an album cut that the streets are feeling! I get more requests for this record than I do for the songs the label is pushing!



— DJ Quest, WBTT/Ft. Meyers



Mary J. Blige's "Ooh" (Geffen) is definitely a good record that I'm feeling right now. Obie Trice's "When the Shit Hits the Fan" (Shady/Aftermath/Interscope) will be a mix-show phenomenon. It's a hot record for DJs. Ludacris' "Stand Up" (Def Jam South/IDJMG) is another hot record. Also, out here in Greensboro, Youngbloodz's "Damn!" (Arista) is hot and killing it.

— Pretty Boy, WGBT/Greensboro

A Different Type Of Specialty Show

Continued from Page 34

GY: The show is really open in its reach. We received a 28.7 Arbitron rating for our time slot 18-34. We were also well-received 12+ and 25-54. My goal is to reach people where they are with music they can relate to and a message that will cause them to come in contact with a real God. I know the power of God to change lives, and I believe that once listeners get that dose of the Ghost, they will never be the same.

R&R: What do you hope to achieve with A Dose of the Ghost, and where would you like to see the show go in the future?

GY: My desire is to be in full-time ministry. I know that is the call on my life. There

are so many people who need to hear that there is hope, love, forgiveness and acceptance. They also need to know that they can get free of the things that are holding them down. I know television is in the future of *A Dose of the Ghost*. I would like to have a place to bring people for retreats and perhaps even facilities to help them get back on track.

I also know that there are people out there who do not have drug problems or other labeled issues. They feel that God must not care because he did not create a program for them. They are tired, and they really need to be assured that God is still caring and watching. We have had people call with needs ranging from food to painting their house, and I would like to be able to help.

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ON THE RECORD

This Week's Hottest Music Picks

JB King

MD, KLUC/Las Vegas

Beyoncé featuring Sean Paul's "Baby Boy" (Columbia): Great track to finish off the summer.

Fountains Of Wayne's "Stacy's Mom" (S-Curve/EMC): A personal favorite. Jacki O's "Nookie" (Poe-Boy/Sobe): People always dig the nasty shit.

JoJo Collins

MD, KOGS/Wichita

Tha Rayne's "Didn't You Know" (Arista): If you need a flavor-balanced record, this is the one for you. I like this one a lot.

Murphy Lee featuring Jermaine Dupri's "Wat da Hook Gon Be" (Universal): I like this one. St. Louis is on the map again.

P. Diddy, Loon, Pharrell Williams and Lenny Kravitz's "Show Me Your Soul" (Bad Boy/Universal): Another badass cut from the *Bad Boys II* soundtrack. This is the best track!

Sherita Saulsberry

PD, KVEG/Las Vegas

Nas' "Flyest Angel" (Columbia): So hot! Carl Thomas' "She Is" (Bad Boy/Universal): It's so smooth! Bringing heat in the mix!

Jacki O's "Nookie": It's "My Neck, My Back" part two. You gotta love that!

Alexa The Girl Next Door

MD, KXJM/Portland, OR

Baby Bash's "Suga Suga" (Good Guy Entertainment): What can I say about this cut other than it's catchy as hell, feels good to sing along with and appeals to both males and females? Oh, yeah, after one week of airplay, it's No. 3 phones. I could say that. Love this record.

Sasha's "Dat Sexy Body" (VP): After

many years of love on the turntables of dance-hall DJs in the clubs, it's finally time for mainstream radio to catch up and bump this one. It follows on the heels of many a banger this summer, including Sean Paul, Wayne Wonder and Lumidee. It's only, like, 2:30 in length — I immediately want to hear this one again after it ends. We started it as an all-day new this week.

Beyoncé featuring Sean Paul's "Baby Boy": Beyoncé's entire album was a pleasant surprise for me, and I'm not mad at her collabos — especially this one. If you have the album, cue up track No. 3. It's not only the official next single, it's the next single you need to be playing.

Chris Cannon

PD, KSPW/Springfield, MO

Beyoncé featuring Sean Paul's "Baby Boy": If Sean needs me to pay his \$20 fine in Montego Bay, I'll do it. With him on this one, it's fucking smoking!

Mark Ronson featuring Ghostface Killah & Nate Dogg's "Ooh Wee" (Elektra/EEG): I love the old-school disco feel to this one. It makes for a nice change of pace.

Preston Lowe

MD, KQBT/Austin

Marques Houston featuring Joe Budden & Pied Piper's "Clubbin'" (TUG): As P. Diddy would say, "He's got one now." This is a great track.

Beyoncé featuring Sean Paul's "Baby Boy": Oh boy, Beyoncé is on a roll. Great follow-up to "Crazy in Love."

112 featuring Supercat's "Na, Na, Na" (Def Jam/IDJMG): Strong track to get back into the spotlight.

ODM

MD, KGGI/Riverside

DMX's "Where the Hood At" (Def Jam/IDJMG): Definitely a club banger — nothing new from DMX. Sounds great in the mix at night!

Sasha's "Dat Sexy Body": This is the hot

ish that gets ya goin' and grindin'. Reminds me of Connie's "Funky Lil Beat." Sugafree's "Angry Enough" (Bungalow): The pimp is back! Hot joint with this one; already receiving West Coast play!

Lucas

Asst. PD/MD, WWKL/Harrisburg

Ms. Dynamite's "Dy-na-mi-te" (Interscope): Our listeners have been asking for Ms. Dynamite for months, and she has finally arrived! Expect her to make a big impact.

OutKast's "Ghetto Musick" (Arista): These guys are so innovative. I like that they constantly try new things with their songs. Embrace this one.

DMX's "Where the Hood At?": If you want a fun record that will get people moving, you gotta go with this one. DMX delivers another smash hit.

Mark Adams

PD, KXJM/Portland, OR

50 Cent's "If I Can't" (Shady/Interscope/Aftermath): Already huge; obvious follow-up to "P.I.M.P."

Obie Trice featuring Dr. Dre & Eminem's "When the Shit Hits the Fan" (Shady/Aftermath/Interscope): Already pulling top five phones at night and from mix-show play.

Sasha's "Dat Sexy Body": I love this cut. This has turned into the summer of dancehall. The track is already in full rotation.

Marc Ronson featuring Sean Paul & Tweet's "International Affair" (Elektra/EEG): Another dancehall cut; hot as hell.

Beyoncé featuring Sean Paul's "Baby Boy": Gonna blow up as big as "Crazy in Love." Already on the air.

Sarah O'Conner

MD, WPGC/Washington, DC

Justin Timberlake's "Still on My Brain" (Jive): Sexy record.

Felix's "The Cat" Santos

KSEQ/Fresno

Lil Jon & The Eastside Boys featuring Ying Yang Twins' "Get Low" (TVT): Got the Central Cali ladies droppin' it low in the clubs. Top three phones.

Ludacris' "Stand Up" (Def Jam South/

IDJMG): It's got the formula for a hit: Catchy hook, big-name artist, dope beat and sick rhymes.

Mark Ronson featuring Sean Paul & Tweet's "International Affair": Sean Paul is on fire, Tweet's back on the scene, and Mark Ronson is on the come-up. If I could roll it up and smoke it, I would.

AntDog

PD, KUUU/Palm Springs, CA

Beyoncé featuring P. Diddy's "Summertime" (Columbia): It's a nice little summer beat.

De La Soul featuring Sean Paul's "Shoomp" (AOI Records): It came out in January, but it's coming back. It's hot in the mix, and I'm hoping it will make regular rotation. It's the ultimate sleeper.

Jagged Edge's "Girls Gone Wild" (Columbia): Keep on the lookout for this one.

Lee L'Heureux

MD, WRED/Portland, ME

Ludacris' "Stand Up" (Def Jam South/IDJMG): I was leaked this, and I cannot take it out of the CD player. This record is incredible to me, and I can't wait to get it going. We'll start it in the mix shows and new music show as soon as possible.

Marques Houston featuring Joe Budden & Pied Piper's "Clubbin'": Hearing a lot of good things about this. It has a great feel to it, and combining the talented Marques with R. Kelly and Joe Budden is definitely a recipe for success.

Bubba Sparxxx's "Deliverance" (Beatclub/Interscope): He's coming to town this week, and just in time, as "Deliverance" is top three in phones and doing extremely well in all demos. This is a great record for our market, and the video is exceptional.

Gina Lee Fuentez

MD, KPRR/EI Paso

Javier's "Crazy" (Capitol): I'm feeling this. We'll see what's going down with it in the next couple of weeks.

Frankie J's "We Still" (Columbia): Hot on the phones. Top 10 for sure!

Justin Timberlake's "Senorita" (Jive): Getting lots of requests.

Busta Rhymes' "Light Your Ass on Fire" (Star Trak/Arista): Starting to react.

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Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 414 songs and artists.

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.

HEAD RUSH

ARTIST: Mark Ronson LABEL: Elektra/EEG By MIKE TRIAS/Assistant Editor



So what if he's an ex-Tommy Hilfiger model and was born with a silver spoon in his mouth, the son of British socialite Ann Dexter Jones, who later married Mick Jones of Foreigner? Producer, songwriter and DJ Mark Ronson has proven with his track record that you don't have to be from the streets to know good music.

Now Ronson is coming into his own with his Aug. 26 album, Here Comes the Fuzz. "Ooh Wee," the CD's lead single, is already heating up the charts, debuting at No. 42*

The album itself, on Elektra, contains a plethora of guest artists. The title track features a crazy mix of Freeway, Nikka Costa and Jack White of The White Stripes, who screams the song's catch phrase into a guitar pickup.

Even though Ronson played all the instruments on Fuzz and even sang on the CD, he's not completely comfortable calling himself an artist. "I like to think of myself as more of the visionary behind this record," he says. "I'm not trying to be a star here, but the force who stirs it up — who knows what sounds good by putting some pretty talented people together who otherwise might never step into a recording studio together."

Reporters

Column of reporter assignments for stations in the Midwest and South regions.

Column of reporter assignments for stations in the Northeast and Southeast regions.

Column of reporter assignments for stations in the West and Mountain regions.

Column of reporter assignments for stations in the Pacific and Southwest regions.

Column of reporter assignments for stations in the South and Southeast regions.

Column of reporter assignments for stations in the Midwest and Northeast regions.

Column of reporter assignments for stations in the West and Mountain regions.

*Monitored Reporters 98 Total Reporters 88 Total Monitored 10 Total Indicator





DANA HALL

dhall@radioandrecords.com

The Specialists

The professionals you should know to help you program

One of the things I hope to accomplish is to provide information to programmers and label personnel so they can better do their jobs. In the new monthly series *The Specialists*, R&R will talk to professionals in the broadcast and music industries whose knowledge, experience and special talents can both teach and inspire you.

This month we speak with Earl Boston of Earl Boston Inc. He's a 20-plus-year programming and consulting veteran who now specializes in mentoring programmers and labels in using music-scheduling systems.

"I really specialize in time management," says Boston, who has worked with such broadcasters as Clear Channel, American Urban Radio Networks, Sheridan Gospel Network, Sirius Satellite Radio and ABC Radio Networks, as well as with stations and programmers in all formats. "How long does it take a person to sit down and efficiently produce a music log?"

"In today's radio climate programmers simply do not have the time, with all their responsibilities, to spend hours with a music log. And if your station is spending a significant amount of money for music-scheduling software, you would hope you're utilizing it to its full potential. What I do is teach programmers how to accomplish that, as well as mentoring them in using the software over time."

Be All That It Can Be

Boston continues, "Most programmers are not using their music-scheduling system to its full potential. If they did, it could save them so much time in their day. If you're sitting at your computer and manually juggling songs around, why even have a system?"

"Many programmers don't realize all that they can do with music software. I can help them to see if the right songs are playing at the right times and if they're playing often enough. Companies invest a great deal in research today, but once you get that information back, how can you effectively use it to better schedule your music log?"

"If you generate your music log automatically, it should take you no

longer than an hour to go over it, make sure you like the flow and feel, then put it to bed. However, even when you generate your logs automatically, you can't just set it and forget it. That's where your time investment comes in: in database management.



Earl Boston

"In particular for stations that are current-driven, you're changing your database every week, if not more often, so you must set up clear and consistent definitions for your foundation or template. And as you add new songs, you have to constantly keep up that database.

"The biggest mistake that programmers make is not keeping up their database and, also, not creating their own databases when they come into a new situation. Most programmers just use the database that is already in the system. That's like buying a used car.

"Everyone has their own unique definition of *flow* and *sound* and the other descriptive ideals we use in programming music software, so when you start a new programming job, I suggest the PD start fresh and re-create the database with his or her own descriptions and characteristics."

The Art Of Coding

"Coding songs is a very personal art," Boston continues. "Take, for instance, your five basic rules: role, which defines what the artist is — male or female, group or solo or duet; mood, which means what the composer intended to accomplish in terms of vibe on the song; tempo, which specifically refers to the speed of the intro and outro of the song, which helps create smooth segues; energy, which defines the speed and tempo of the overall song; and, finally, sound, which categorizes your music as hip-hop, Dirty South, West Coast rap, neo-soul, R&B or what-

ever descriptive names you want to apply. Each of these is like a slice of a pie, and they all have to be in place to make up the whole pie."

To get things under your own control, Boston says, "First, make a copy of the database that is already in place. Then, no matter how long it takes, you need to chip away and make sure everything is coded to your definition.

"Look at all the current music first, since it gets played most frequently. Then get rid of all the music that doesn't get played, because it just ties up your scheduler. If your music is not consistently defined in all its categories, the scheduler will just skip over that category for that song, and all your work will be for naught.

"The biggest mistake that programmers make is not keeping up their database and, also, not creating their own database when they come into a new situation."

"The one thing that stands out to me as one of the most blatant mistakes, and one that can easily be corrected, is the misspelling of artist names. When you spell, for instance, Chanté Moore with an accent over the e, then also spell it without an accent, whenever it comes up in the system it's viewed as two separate artists by the scheduler. When I do database analyses for stations, that's the one mistake I see over and over."

Boston suggests that it's best that only one person handle the music software and scheduling, whether that be the PD or someone the PD trusts, like the MD. "If more than one person is entering data and scheduling, you really have to be on the same page in terms of how you define your categories," he says.



IT'S HOT AT THE BEACH WWHV (Hot 102)/Norfolk held its annual Summer Fest, and 6,000 listeners turned out. The show included live performances by Ludacris, Bow Wow, Lil Mo, Joe Budden, Wayne Wonder and Field Mob. Seen here (l-r) are Field Mob's Smoke, WWHV PD Parrish Brown, Field Mob's Sean J and Geffen Records' Jae Jackson.

"Otherwise, you will have songs coded incorrectly. You both have to have the same definition of what a three tempo is, compared to a five-tempo record."

Little Secrets

Boston says there are a lot of little secrets for making better use of your scheduling system, tools you may not have known you had access to. For example, he says, "When you do your year-end countdown, you can pull up your history by song or artist when you generate the most-frequently-played analysis or total-play analysis.

"Sure, you can use a national survey or magazine list, but that isn't necessarily your own station's song history. Your No. 1 most played song for the year may be only No. 10 on the national survey."

Knowing the basics is just as important for the huge chains as it is for individual stations. Boston says, "I have done a seminar for Clear Channel Urban programmers for the past three years at their annual meetings, and, surprisingly, there is always a great deal of basic information that some of the PDs are not familiar with.

"I think that is mainly because programmers are more artistic and musically inclined, whereas scheduling is more of a science, so you have to really change your frame of reference.

"It can be very difficult to comprehend at times. Some of the newer programmers have an easier time with the computer simply because it's part of the culture they grew up with — using videogames and so forth. But I wouldn't necessarily say that the vets aren't as good at it. Many are very adept at using their software. It just takes time and commitment to learn about it."

Even Labels Need To Learn

Programmers and broadcasters are not the only ones taking the time to learn and understand the potential uses of music scheduling. Boston has several record-company clients who have had him school them

on the software so they'll be better versed in the language that programmers use. They also see it as another tool to help promote their records.

"A promo person no longer has time to lollygag," Boston says. "They are working more records to more stations in larger regions, which means they have to get to the point faster and have more information to help sell their product.

"At the same time, programmers don't have the time they used to go to hang out at lunch and sit and talk about nothing for three hours. Both sides need to get to the point faster. Also, when the regional speaks with the PD or MD and is told that a song is going into the system, they can specifically ask what category and how many average maximum spins per week that could mean.

"I've also been able to illustrate to labels how they can use their knowledge of music-scheduling systems to possibly get more spins. For example, since most stations will have some kind of artist-separation codes, labels now know if they release two records by the same artist or an artist is featured on another record and has their own single out, they might see fewer spins due to some artist restrictions. They may need to make sure that the artist is not overexposed on too many songs at any given time.

"The same can go for ballads. Music-scheduling systems are very sensitive to tempo and energy, and if there are too many ballads in overall, your ballad in a lower rotation may not get as many spins because of music-scheduling conflicts with the ballads getting more play in heavy.

"But the one thing I try to stress to labels is that you can't go into a station and act like you are a master of music scheduling. It's better just to show that you understand the terminology and the basic principle of how it can affect your records."

Earl Boston Inc.'s *Business Manager* is Wyatt Cheeks of *Impressions Marketing*, located in New York. You can reach Boston at earl_boston@msn.com.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	GINUWINE In Those Jeans (Epic)	3366	+40	430176	14	60/0
1	2	CHINGY Right Thurr (DTP/Capitol)	3349	-34	386882	17	67/0
5	3	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3074	+27	360126	16	57/1
3	4	BEYONCE' F/JAY-Z Crazy In Love (Columbia)	2976	-318	401207	12	69/0
6	5	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	2913	+70	337720	14	67/0
4	6	MONICA So Gone (J)	2896	-302	405634	19	68/0
8	7	PHARRELL F/JAY-Z Frontin' (Star Trak/Arista)	2695	+262	379739	11	65/1
9	8	MARY J. BLIGE Love @ 1st Sight (Geffen)	2346	+78	235070	7	69/0
7	9	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	2197	-299	200447	15	69/0
10	10	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	2149	-81	242851	12	56/0
15	11	FABOLOUS F/TAMIA Into You (Desert Storm/Elektra/EEG)	2014	+215	266052	8	65/2
17	12	NELLY F.P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	1987	+226	205959	7	60/0
11	13	AALIYAH F/TANK Come Over (BlackGround/Universal)	1962	-235	296589	14	55/0
13	14	TYRESE Signs Of Love Makin' (J)	1901	+39	209781	13	62/2
16	15	SEAN PAUL Like Glue (VP/Atlantic)	1887	+92	255342	10	62/0
20	16	R. KELLY Thoa Thoin (Jive)	1841	+329	240781	5	68/1
12	17	DAVID BANNER F/LIL' FLIP Like A Pimp (Universal)	1743	-240	153171	19	57/0
18	18	BOW WOW Let's Get Down (Columbia)	1720	+99	194975	8	65/1
19	19	MYA My Love Is Like...Whoa (A&M/Interscope)	1712	+155	150837	9	58/1
14	20	LIL' KIM F/50 CENT Magic Stick (Queen Bee/Atlantic)	1646	-199	188237	16	10/0
22	21	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	1381	+239	131638	8	47/3
23	22	YOUNGBLOODZ F/LIL' JON Damn! (Arista)	1333	+248	129840	6	50/2
24	23	T.I. 24's (Grand Hustle/Atlantic)	1085	+27	84831	10	43/1
35	24	112 F/SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	1079	+390	99494	3	64/2
21	25	LUDACRIS Act A Fool (Def Jam South/IDJMG)	922	-562	63296	13	58/0
26	26	RUBEN STUDDARD Superstar (J)	916	+58	89207	7	43/0
31	27	TAMIA Officially Missing You (Elektra/EEG)	881	+135	59559	9	40/0
25	28	JS Ice Cream (DreamWorks)	881	+20	60424	13	39/1
27	29	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	873	+26	118828	10	47/0
28	30	NICK CANNON F/B2K Feelin' Freaky (Nickelodeon/Jive)	866	+89	75081	4	47/1
30	31	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	836	+76	95423	5	51/3
32	32	TIMBALAND & MAGOO Cop That Shit (BlackGround/Universal)	746	+6	59966	5	47/0
34	33	R. KELLY I'll Never Leave (Jive)	669	-36	99351	9	5/0
38	34	NAPPY ROOTS Roun'The Globe (Atlantic)	632	+48	44059	2	48/2
41	35	ISLEY BROTHERS F/IRON ISLEY Busted (DreamWorks)	589	+145	43283	2	37/2
36	36	THREE 6 MAFIA F/LIL' FLIP Ridin' Spinners (Loud/Columbia)	578	-44	38017	10	24/0
39	37	JOE BUDDEN F/BUSTA RHYMES Fire (Yes, Yes Y'all) (Def Jam/IDJMG)	563	+29	40764	4	42/0
33	38	R. KELLY F/BIG TIGGER Snake (Jive)	544	-188	64873	17	52/0
48	39	MARQUES HOUSTON F/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)	536	+183	75858	2	37/7
40	40	YING YANG TWINS Naggin' (TVT)	531	+66	43577	2	33/1
37	41	JOE BUDDEN Pump It Up (Def Jam/IDJMG)	485	-108	50829	19	45/0
45	42	ATL Calling All Girls (Epic)	474	+65	29317	2	42/2
Debut	43	ERYKAH BADU Danger...Block On Lock (Motown/Universal)	464	+188	54976	1	52/51
44	44	LUTHER VANDROSS Dance With My Father (J)	445	+31	24301	3	33/2
46	45	R. KELLY Step In The Name Of Love (Jive)	439	+49	98146	3	2/0
Debut	46	BEYONCE' F/SEAN PAUL Baby Boy (Columbia)	431	+201	110387	1	55/53
43	47	JAVIER Crazy (Capitol)	423	+7	36967	6	33/0
Debut	48	JAGGED EDGE Walked Otta Heaven (Columbia)	410	+263	57839	1	45/7
42	49	DRU HILL I Love You (Def Soul/IDJMG)	365	-55	45692	20	20/0
Debut	50	50 CENT What Up Gangsta (Shady/Aftermath/Interscope)	360	+67	93507	1	1/0

70 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 7/27-8/2. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
DMX Where The Hood At? (Ruff Ryders/IDJMG)	54
BEYONCE' F/SEAN PAUL Baby Boy (Columbia)	53
ERYKAH BADU Danger...Block On Lock (Motown/Universal)	51
FLOETRY Getting Late (DreamWorks)	36
THA' RAYNE Didn't You Know (Divine Mill/Arista)	14
SOULJA SLIM I'll Pay 4 It (No Limit)	13
JAGGED EDGE Walked Otta Heaven (Columbia)	7
MARQUES HOUSTON F/J. BUDDEN & PIED PIPER Clubbin' (T.U.G.)	7
LIL' KIM F/MISSY ELLIOTT (When Kim Say)... (Queen Bee/Atlantic)	6
BIG GIPP Steppin' Out (Koch)	4
TOO SHORT F/LIL' JON Shake That Monkey (ShortLive)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
112 F/SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	+390
R. KELLY Thoa Thoin (Jive)	+329
JAGGED EDGE Walked Otta Heaven (Columbia)	+263
PHARRELL F/JAY-Z Frontin' (Star Trak/Arista)	+262
YOUNGBLOODZ F/LIL' JON Damn! (Arista)	+248
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	+239
NELLY F.P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+226
FABOLOUS F/TAMIA Into You (Desert Storm/Elektra/EEG)	+215
BEYONCE' F/SEAN PAUL Baby Boy (Columbia)	+201
ERYKAH BADU Danger...Block On Lock (Motown/Universal)	+194

New & Active

B2K What A Girl Wants (Epic)
Total Plays: 338, Total Stations: 8, Adds: 0

BIG GIPP Steppin' Out (Koch)
Total Plays: 329, Total Stations: 30, Adds: 4

LIL' ZANE Tonite, I'm Yours (Capitol)
Total Plays: 307, Total Stations: 25, Adds: 1

JUSTIN TIMBERLAKE Still On My Brain (Jive)
Total Plays: 294, Total Stations: 28, Adds: 2

BONE CRUSHER Grippin' The Grain (Arista)
Total Plays: 292, Total Stations: 17, Adds: 0

CHERISH F/DA BRAT Miss P. (Warner Bros.)
Total Plays: 289, Total Stations: 31, Adds: 2

KEM Love Calls (Motown/Universal)
Total Plays: 271, Total Stations: 21, Adds: 0

MARK RONSON F/GHOSTFACE & N. DOGG Ooh Wee (Elektra/EEG)
Total Plays: 235, Total Stations: 21, Adds: 2

LIL' KIM F/MISSY ELLIOTT (When Kim Say)(Queen Bee/Atlantic)
Total Plays: 223, Total Stations: 40, Adds: 6

DMX Where The Hood At? (Ruff Ryders/IDJMG)
Total Plays: 219, Total Stations: 54, Adds: 54

Songs ranked by total plays

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



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PHUNDAMENTALLY
phat

ARTIST: 112
LABEL: Def Soul/IDJMG

By DANA HALL/URBAN EDITOR



The Atlanta-bred quartet 112 came to prominence in 1996 as Bad Boy Records' first male R&B group. They hit big with their debut album, *112*, propelled by the singles "Only You" and "Cupid." With their debut success, Slim, Q, Mike and Daron were on their way to hip-hop stardom.

The four then-teens were doing the Atlanta music circuit when their manager introduced them to Sean "P. Diddy" Combs at Atlanta nightclub 112 — hence the name. After completing their first album, they immediately hit the road with the legendary Isley Brothers and, later, Keith Sweat, New Edition and Puff Daddy & The Family. The tour gave the group the opportunity to learn from seasoned veterans — not only about how to perform on stage, but also in the business of music.

Over the next four years the group released two more albums for Bad Boy — *Room 112* in 1998 and *Part III* in 2001. The new album, *Hot & Wet*, is set for release Sept. 9 and is on their new label, Def Soul/IDJMG.

Having grown up in the Southern church, the four pride themselves on their gospel roots, citing inspiration from artists like The Temptations, The O'Jays and The Spinners. Like their idols, the boys can sing, harmonize and dance. They also choose to write and produce many of their own songs, including all but one of the tracks on *Hot & Wet*. In a recent interview, Daron said, "I don't believe in doing album fillers. I think when a group can write and produce their own music, it makes it more real. It means the track and the song are on the same page."

It's also important to 112 to have music that is fresh. That's why they went looking for some of the hottest up-and-coming names in hip-hop to feature on this album.

Joe Budden featured them on his debut album, *Ma, Ma, Ma*, and 112 return the favor by asking him to rap on their album's title track. "We wanted the next big thing," says Mike, a.k.a. "The Prince." "We had our choice of anybody, especially being on Def Jam. We didn't want to use anybody who, by the time we came out, was going to be overly saturated." In fact, on the group's debut single, "Na, Na, Na," Sean Paul was originally slated as guest vocalist, but the group decided to call on legendary rapper Supercat instead.

Hot & Wet is exactly as the name describes: a mixture of hot, danceable tracks with rock-your-ass vocals and smooth, sex-dripping slow jams. The quartet reunite with P. Diddy, who produced several tracks, including one with Stevie J. — "Knock You Down" — that is reminiscent of a classic Jodeci ballad.

With a new album, a tour will likely follow. But with the touring industry hurting, the guys of 112 are taking an old concept and making it new again to help sell their show. Back in the day, tours weren't just groups on the road, they were productions: The Temps vs. The Tops or The Spinners Go Three Rounds With The O'Jays. Today, it's Atlanta's favorite sons — 112 and Jagged Edge — in a long-standing rivalry that could get listeners back in the seats at concert venues. The plan is to have the two groups tour together, and the show is tentatively set to start in October. Who are the baddest boys from Atlanta? Buy your ticket and decide for yourself.

ON THE RECORD

WITH
Minnesota Fattz,
PD, WPRW/Augusta, GA



WPRW/Augusta, GA just came off an event that went over much bigger than I could have ever anticipated. I saw a story in *USA Today* about William "The Refrigerator" Perry and how he was going to Coney Island to compete in Nathan's annual hot dog eating contest on the Fourth of July. Perry is from the Augusta area, and I've become friends with him over the years. I've always wanted to do something with him and the station, and this seemed like a good opportunity. • Asst. PD/morning co-host Cher Best and OM Mike Kramer were having a brainstorming meeting, and we came up with the idea to have a pre-hot-dog-eating contest: Fattz vs. the Fridge. We found a location — the Regal Cinemas parking lot — and started promoting it on air. Listeners were taking bets on which of us would eat the most. Well, surprisingly, I won! I downed six dogs, and he only got through five in the two minutes allotted. We had hundreds of listeners turn out for the event, as well as local television and newspaper coverage. • I originally met Perry at the Soul Karaoke event I host every Wednesday night at one of the hottest clubs in town. All the local artists go there to sing, and then the grand-prize winner goes on to compete in a national karaoke competition in Las Vegas. • Back in April we held our annual Power Fest. There were more than 40,000 people in attendance. It's probably the biggest event in the Southeast outside of Atlanta. We had David Banner, Bone Crusher, Floetry and TI, among others. We also just finished up July Fest, a concert featuring JS, Youngbloodz, Cherish, Zhane and ATL. • I have to say I'm really feeling the JS project. With the talent those girls have, and Ron Isley and R. Kelly behind them, they will be huge. I like the whole project. I also have to say I think the Ashanti album is a really great followup to her debut.

It was another tight race this week, with the Sony Urban and Def Jam promotion teams running neck and neck. In the end, Def Jam gets the most added title, with 54 on DMX's "Where the Hood At?" (Ruff Ryders/IDJMG). Just behind is Beyoncé featuring Sean Paul's "Baby Boy" (Columbia) with 53 adds ... Erykah Badu's "Danger ... Block on Lock" (Motown/Universal) is in there with 51 adds ... On the Urban AC side, Floetry's "Getting Late" (DreamWorks) pulls in 16 stations to be most added for the week. While no new songs cracked the top 10 this week at Urban, Nelly featuring P. Diddy & Murphy Lee's "Shake Ya Tailfeather" (Bad Boy/Universal) jumped 17-12, an increase of 226 plays. But the biggest leap was made by 112 featuring Supercat's "Na, Na, Na, Na" (Def Soul/IDJMG), which jumped 11 spots (35-24) and added 390 plays.



— Anthony Acampora, Director/Charts

Urban AC Reporters

Stations and their adds listed alphabetically by market

<p>WVBN/Baltimore, MD* PD: Tim West AP/MD: Keith Fisher R KELLY</p>	<p>WZAK/Cleveland, OH* OM/PD: Kim Johnson MD: Bobby Rush ISLEY BROTHERS FROM ISLEY</p>	<p>WDDZ/Pitt. MI* PD: Jerrell Jackson 15 FLOETRY</p>	<p>KMJK/Kansas City, MO* PD: Greg Love MD: Trey Michaela No Adds</p>	<p>KJMS/Memphis, TN* PD: Mike Bell AP/MD: Elenna Collier SMOKE MOFOUL</p>	<p>WRKS/New York, NY* OM: John Mellon PD: Royce Beasley MD: John Goodling 31 BEYONCÉ JAY-Z 17 DWELLE 2 RAKAI BENSON</p>	<p>WVJS/Richmond, VA* OM/PD/MD: Kevin Gardner FLOETRY R KELLY</p>	<p>WVND/Toledo, OH* PD: Rocky Love No Adds</p>				
<p>KOXL/Baton Rouge, LA* PD/MD: Amy Vernon FLOETRY ESSE POWELL</p>	<p>WLXC/Columbia, SC* PD: Craig Williams FLOETRY ESSE POWELL</p>	<p>WFLM/Ft. Pierce, FL* OM: Mike James PD/MD: Tony Bear No Adds</p>	<p>KNEK/Lafayette, LA* PD/MD: John Kinnitt 1 WFOOTBZ ESSE POWELL FLOETRY</p>	<p>WHQT/Miami, FL* PD: Derrick Brown AP/MD: Karen Vaughn No Adds</p>	<p>WSVY/Norfolk, VA* OM: DeWay Davis PD/MD: Heart Attack FLOETRY ISLEY BROTHERS FROM ISLEY</p>	<p>WVBC/Roanoke, VA* PD/MD: Matt Ford FLOETRY ESSE POWELL</p>	<p>WHUR/Washington, DC* PD/MD: David A. Dickinson 9 FLOETRY RYKIAN GREEN MARTIN STARR ESSE POWELL</p>				
<p>WBHK/Birmingham, AL* PD: Jay Dixon AP/MD: Cheryl Johnson No Adds</p>	<p>WVDM/Columbia, SC* PD: Mike Love No Adds</p>	<p>WQMG/Greensboro, NC* PD/MD: AC Stone No Adds</p>	<p>KVSS/Las Vegas, NV* PD/MD: Tony Rabin FLOETRY ESSE POWELL</p>	<p>WJMR/Wirzaukee, WI* PD/MD: Lori Jones No Adds</p>	<p>WVWL/Norfolk, VA* OM: Dick Lamb PD/MD: Dan London No Adds</p>	<p>WVHS/Savannah, GA OM: Eric Bailey PD/MD: Gary Young 15 ISLEY BROTHERS FROM ISLEY 11 JAY-Z</p>	<p>WVVA/Washington, DC* OM: Chuck Atkins PD: Eric Wycharts MD: Taylor J 3 SMOKE MOFOUL 2 JIMMY GONZALES FROM GIAN PATTERSON</p>				
<p>WMGL/Charleston, SC* OM/PD: Terry Bane AP/MD: Blandie Parler FLOETRY ESSE POWELL</p>	<p>WAGN/Columbus, GA OM: Brian Waters PD/MD: Damon Resheeds MD: Ed Lamar JOHN TAYLOR ESSE POWELL</p>	<p>KMJO/Houston, TX* PD: Carl Conner MD: Sam Choice No Adds</p>	<p>KOKY/Little Rock, AR* OM: Joe Busher PD: Mark Dylan MD: James Charles GOAPEL FLOETRY ESSE POWELL</p>	<p>WDLT/Mobile, AL* PD: Steve Crumley MD: Kathy Bradford ANN RESEY ESSE POWELL</p>	<p>WCFB/Orlando, FL* PD: Steve Hollister MD: Joe Davis No Adds</p>	<p>WVWA/Charlotte* PD/MD: Terri Avery FLOETRY ESSE POWELL</p>	<p>KRHS/Dallas, TX* OM/PD: Sam Weaver CALVIN RICHARDSON</p>	<p>WTLA/Indianapolis, IN* PD: Brian Wallace AP/MD: Garb Adams FLOETRY</p>	<p>WQCK/Nashville, TN* PD/MD: Derrick Corbett FLOETRY</p>	<p>WYBC/New Haven, CT* OM: Wayne Schmidt PD/MD: Juan Castillo No Adds</p>	<p>WVMD/Washington, DC* OM: The Wilson PD: Joe Tamboro AP/MD: Jo Gamble SMOKE MOFOUL</p>
<p>WBAV/Charlotte* PD/MD: Terri Avery FLOETRY ESSE POWELL</p>	<p>WVNO/Detroit, MI* PD: Jamillah Muhammad AP/MD: Shelia Little VICKIE WINKAS</p>	<p>WVNO/Jackson, MS* OM/PD/MD: Stan Branson FLOETRY ESSE POWELL</p>	<p>KJLH/Los Angeles, CA* PD/MD: Jasmine Russell FLOETRY ESSE POWELL</p>	<p>WYLD/New Orleans, LA* PD: Cy Toon AP/MD: Jodi Berry No Adds</p>	<p>WVFC/Raleigh, NC* PD: Jodi Berry No Adds</p>	<p>WVAV/Chicago, IL* OM/PD: Emy Smith AP/MD: Armando Rivera No Adds</p>	<p>WVUS/Fayetteville, NC* PD: Garrett Davis MD: Colbie Pea 28 ONYX CUMMINGS FLOETRY JOHN STODDARD VOICE MIKAS ESSE POWELL</p>	<p>WSOL/Jacksonville, FL* PD: Mike Williams MD: LJ Brooks 5 JAY-Z</p>	<p>WRBW/Macon, GA SM: Carli Brown MD: LJ Brooks ESSE POWELL</p>	<p>WVFC/Raleigh, NC* PD: Jodi Berry No Adds</p>	<p>WVFC/Raleigh, NC* PD: Jodi Berry No Adds</p>

*Monitored Reporters
48 Total Reporters
44 Total Monitored
4 Total Indicator

Note: WVDM/Columbia, SC moves from Urban to Urban AC.



R&R URBAN AC TOP 30

August 8, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	HEATHER HEADLEY I Wish I Wasn't (RCA)	1155	-162	129653	21	36/0
2	2	LUTHER VANDROSS Dance With My Father (JJ)	1149	+37	124304	14	41/0
3	3	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	1046	+33	109778	22	32/0
4	4	KEM Love Calls (Motown/Universal)	995	+24	104064	28	30/0
5	5	TAMIA Officially Missing You (Elektra/EEG)	900	+93	76335	13	35/0
7	6	ARETHA FRANKLIN Only Thing Missing Is You (Arista)	773	+16	73366	8	40/0
6	7	FLOETRY Say Yes (DreamWorks)	759	-35	79001	27	37/0
8	8	KINDRED THE FAMILY SOUL Far Away (Hidden Beach)	758	+31	87283	22	36/0
12	9	JAVIER Crazy (Capitol)	680	+136	74732	12	32/1
10	10	RUBEN STUDDARD Superstar (JJ)	642	+52	54660	9	36/0
13	11	JEFFREY OSBORNE Rest Of Our Lives (JayDz/Koch)	603	+62	53138	15	36/0
9	12	RON ISLEY FIR. KELLY What Would You Do? (DreamWorks)	583	-73	57759	25	41/0
11	13	R. KELLY I'll Never Leave (Jive)	551	-25	54227	15	25/0
16	14	R. KELLY Step In The Name Of Love (Jive)	466	+114	75797	14	3/3
15	15	VIVIAN GREEN Fanatic (Columbia)	441	-47	44897	11	22/0
17	16	SYLEENA JOHNSON Faithful To You (Jive)	385	+34	31609	10	26/0
18	17	TYRESE Signs Of Love Makin' (JJ)	375	+41	32183	9	20/0
23	18	DWELE Find A Way (Virgin)	332	+72	41434	5	24/1
21	19	SMOKIE NORFUL I Need You Now (EMI Gospel)	293	+26	35348	18	19/3
20	20	EARTH, WIND & FIRE All In The Way (Kalimba)	273	-30	14060	16	26/0
24	21	CALVIN RICHARDSON Keep On Pushin' (Hollywood)	267	+41	25598	4	21/2
22	22	RHIAN BENSON Say How I Feel (DKG)	249	-15	15598	4	25/1
19	23	MONICA So Gone (JJ)	239	-67	24657	8	2/0
25	24	ISLEY BROTHERS FIRON ISLEY Busted (DreamWorks)	237	+49	15966	2	21/2
26	25	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	234	+76	22551	7	6/0
29	26	BEYONCE' FJAY-Z Crazy In Love (Columbia)	188	+37	39617	2	3/1
28	27	LUTHER VANDROSS F/BEYONCE' Closer I Get To You (JJ)	186	+34	22422	4	2/0
27	28	DETRICK HADDON Sinner's Prayer (Verity)	160	+8	8207	4	17/0
-	29	LSG Shakedown (Elektra/EEG)	139	+26	11433	2	9/0
30	30	ANN NESBY Make Me Better (UTR Music Group)	136	+7	6130	3	13/1

45 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 7/27-8/2. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

J. SOMMERS FIR. PATTERSON What Am I Gonna Do (Gemini/Higher Octave)
Total Plays: 92, Total Stations: 15, Adds: 1

JOHN STODDART Angel (Reprise)
Total Plays: 79, Total Stations: 12, Adds: 1

LJ Fortunately (Cool Joe)
Total Plays: 73, Total Stations: 9, Adds: 0

FLOETRY Getting Late (DreamWorks)
Total Plays: 64, Total Stations: 17, Adds: 16

IMPRMP 2 Mocha Soul (Big3)
Total Plays: 63, Total Stations: 9, Adds: 1

TERENCE TRENT D'ARBY Designated Fool (Compendia)
Total Plays: 53, Total Stations: 5, Adds: 0

JESSE POWELL By The Way (D3)
Total Plays: 0, Total Stations: 13, Adds: 13

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
FLOETRY Getting Late (DreamWorks)	16
JESSE POWELL By The Way (D3)	13
SMOKIE NORFUL I Need You Now (EMI Gospel)	3
R. KELLY Step In The Name Of Love (Jive)	3
ISLEY BROTHERS FIRON ISLEY Busted (DreamWorks)	2
CALVIN RICHARDSON Keep On Pushin' (Hollywood)	2
VICKIE WINANS Shook (Verity/Jive)	2
VIVIAN GREEN What Is Love? (Columbia)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAVIER Crazy (Capitol)	+136
R. KELLY Step In The Name Of Love (Jive)	+114
TAMIA Officially Missing You (Elektra/EEG)	+93
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	+76
DWELE Find A Way (Virgin)	+72
JEFFREY OSBORNE Rest Of Our Lives (JayDz/Koch)	+62
RUBEN STUDDARD Superstar (JJ)	+52
ISLEY BROTHERS FIRON ISLEY Busted (DreamWorks)	+49
CALVIN RICHARDSON Keep On Pushin' (Hollywood)	+41
TYRESE Signs Of Love Makin' (JJ)	+41

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	439
SYLEENA JOHNSON Guess What (Jive)	386
VIVIAN GREEN Emotional Rollercoaster (Columbia)	366
TYRESE How You Gonna Act Like That (JJ)	338
MUSIQ Dontchange (Def Soul/DJMG)	318
LUTHER VANDROSS Take You Out (JJ)	301
JAHEIM Fabulous (Divine Mill/Warner Bros.)	298
MAXWELL Lifetime (Columbia)	258
RUFF ENDZ Someone To Love You (Epic)	210
LUTHER VANDROSS I'd Rather (JJ)	210

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Content Is King: Are You A Prince Or A Toad?

Talent tips from Tommy Kramer and Brian Wright

While most air personalities devote considerable time and effort to creating content, many don't spend enough time thinking about the most effective ways to present, package and distribute it.

From preparing bits for maximum effectiveness to providing the basics to properly handling artist interviews and listener calls, execution can mean the difference between success and failure. This week the Audience Development Group's Tommy Kramer and Brian Wright offer their thoughts on keeping it tight and bright.



Tommy Kramer

It's All In The Setup

Keeping things short and simple is very much in vogue these days. Either that, or everyone in America has attention deficit disorder.

Expressing his disgust for long-windedness — and the personalities who engage in such behavior — Kramer says, "Doesn't it just make you cringe to hear someone taking you too long to set up something on the air? If it doesn't, it should.

"Weak setup skills are like those possessed by people who prattle on, telling overly long 'shaggy dog' jokes at a party. Sooner or later you

just want to find an excuse to join a different conversation to avoid the five-minute setup to a lame punch line.

"Personalities owe it to the listener to get to the point — now! We live in the Steven Spielberg-George Lucas, six-second-attention-span, jump-cut generation. Movie trailers, commercials, ESPN's *SportsCenter*, best-of CDs — they're all geared not to waste a person's valuable time."

Kramer presents this example of what he calls "the old, tired, wordy approach" that a personality might use to set up a bit: "I was catching up on some reading yesterday and saw an article in the paper that said that 40% of the Father's Day gifts that dads got this year will either never be used or will be returned to the store and exchanged for something they really wanted. So we want to know what

you gave your father for Father's Day and whether or not he liked it. Hi, who's this? And then into the phone call."

Instead, Kramer says, this is the better approach: "Your dad hated his Father's Day gift. What did you give him? Then go into the phone call. When it comes to setups, we want the highlights, not the entire ballgame."

Make It Consumable

Kramer notes that listeners not only want highlights, they want the condensed version. "When you go to McDonald's for lunch, you don't want a seven-course meal," he says. "You want to get your burger and fries and go. It's not that you don't enjoy a big meal once in a while; it's just that, in a hectic workday, fast food is all you have time to consume.

"And yet I still hear morning personalities doing long artist interviews while people are getting ready for work, getting the kids' lunches made, driving in traffic and talking on cell phones. Why?

"Especially now, when you often tape interviews the day before, you can easily control the 'consumability' of things. Record that 12-minute interview, break it down into sections no longer than about three minutes, then run it spread out throughout an hour, instead of all in one chunk.

"This gives you several advantages: the image of having the artist hang out with the show; compelling, shorter, bite-sized pieces for the listener; and the ability to promote ahead — for example, 'Garth Brooks is our guest all this hour,' or, 'More with Garth next,' as you go into a spot break or song."

Answering the question of what to do when it's a live call-in and you only have a few minutes to talk to the artist, Kramer says, "With today's digital equipment, it's possible to talk to the artist for a while, go to a spot break, and just go right on talking to the artist during the break while you record it.



LONESTAR GONE WILD BNA recording group Lonestar get wild and have some fun at the WMQ/Washington studios at the expense of Ben & Brian. Seen here are (back, l-r) Lonestar's Ritchie McDonald, Keech Rainwater, Michael Britt and Dean Sams and (front, l-r) WMQ's Brian Egan, Jamie Kennedy and Ben Campbell.

"You then rerun it a few minutes later, making it seem like the artist is still there, even though the window for the interview is closed. That way you get at least an extra quarter-hour out of it. TV calls it 'plausibly real'; I call it being smart."

The Listener Is The Star

Editing conversations, whether they be with stars or your listeners, is crucial to their success, and Wright has some thoughts on properly handling listener calls. "In today's radio environment, the 'clubhouse' audience-interaction atmosphere is more important than ever," he says.

"If we don't connect with our audience in a personable way, we run the risk of being pre-empted by other radio media. The most successful radio personalities understand the importance of making their listeners the stars of their show."

The primary way to accomplish this is, of course, by using the phones. Wright says there are three steps to creating memorable phone calls.

"First," he says, "educate the listener that you want them to be part of the show. Second, use the 'out of context' phone-editing technique: When someone calls for one reason, extract additional information from them on the topic you want to deal with and use only the information

"If we don't connect with our audience in a personable way, we run the risk of being pre-empted by other radio media."

Brian Wright

you want on the air. Third, use these calls consistently enough to become known for it."

Wright also emphasizes the importance of controlling the aired versions of the calls through the manner in which you set them up. He says, "We usually hear phone calls on the air that contain the traditional, 'Hi, who is this? Where are you calling from? What can I do for you?' These types of messy setup details become monotonous and boring. It is better to edit your phone call so it cuts right to the chase to create a more seamless flow.

"For example, when someone calls in, ask them who they are and where they are calling from, then cue past that part on the recording so on-air the audience hears, '100 WADG with Paul Jones at 7:15 in the morning and 75 degrees with a high of 85 today. The Big 100 WADG Summer-Fest kicks off this afternoon, and it should be a great time. Sandy, you're getting ready to go right now, right?' Then go into the prerecorded call. This creates a seamless flow and creates the impression that your audience is standing by to be a part of your show at a moment's notice.

"After you use these techniques for a while you will hear how much better your show sounds. It takes a few minutes of extra planning, but it is worth it."

Continued on Page 47



AND THE CROWD GOES WILD Mercury recording artist Mark Willis was recently in Buffalo at the studios of WYRK. Seen here (l-r) are WYRK PD John Paul, Willis and WYRK Promotions Director Susan Durwald.

"Clutter, no matter what the pace, defeats momentum. Too many things done real fast is still just too many things."

Tommy Kramer

Content Is King....

Continued from Page 46

The Star As Co-Host

Interviewing is an art. Complicating the task is the fact that most personalities interview a wide range of folks, from country artists to movie and TV stars to regular folks. I once heard someone say that a great interviewing technique is to treat regular people like stars and stars like regular people.

One thing Kramer *doesn't* believe that radio personalities should do is dwell on the business side of the music business with artists. "Don't you just hate it when someone has an interview with a guest or an artist, and all of a sudden they turn into skills for the record industry?" he says.

"What could possibly be more boring than those 'So, when does the new album come out?' and 'What's the next stop on your tour?' questions and their lame, predictable answers?"

"Don't settle for that pap. Make sure your interviews have the same fun and personality elements as your show. Have fun with the interview.

"I remember once, when doing a morning drive team show on a Country station, my partner and I learned that singer Daryl Singletary's dog 'sang' along with him, baying and moaning while Daryl sang.

"When we had Singletary on the show before he played in a station-sponsored concert, we made sure to have him go get his dog while we had him on the phone and got the two of them to sing together on the air. It was a hoot, and it gave the listener a reason to really like him, since it was so human, so real. It was revealing and anti-record-business hype."

Kramer adds that if you have a theme going for that day, try to get the guest to fit into what the show's already doing when the guest comes on. "Bringing the guest in as a sort of

co-host when you can," he says. "Give your listener something to remember when you have a guest on. "A byproduct of this is that the artist has fun, forms a positive opinion of you to file away for the future and looks forward to being on with you again the next time."

Variety Is The Spice

Whether it's Humphrey Bogart's "Here's looking at you, kid" or Arnold Schwarzenegger's "I'll be back," the delivery of content can be just as important as the content itself. Kramer says that to maintain the listener's attention, you have to pay as much attention to how you say things as to what you say.

"Messy setup details become monotonous and boring. It is really better to edit your phone call so it cuts right to the chase to create a more seamless flow."

Brian Wright

"Are you the same or different in what you do on the air each day?" he asks. "Do you say the call letters the same way every time? Do you always give the basics in the same order?"

"I just heard an air talent who always gave the call letters, then the station positioning liner, then a time check and then his name — every break. He was totally unaware of it. And that's what happens with the listener. The listener gradually just

listens — but doesn't hear — because of the boring sameness of it all. A great talent will vary the inflection and the order of the basics.

"And while you want benchmark features to be at specific times, be aware of not becoming stale and predictable in how you do anything. Johnny Carson's 'Karnack' routine had a definite format, but within the structure there was always ebb and flow and ad-libs from both Carson and Ed McMahon.

"The next time you listen to a tape of yourself or you're coaching a talent, check that 'sameness vs. variability' factor. You'll be surprised how much difference just that one thought can make."

Keep The Listener In Mind

Another technique Kramer suggests for sprucing up your on-air bits is to "work from the listener back, not from the control room forward." He explains, "A morning team I work with in Dallas once wanted to plug the fact that only Dallas-Ft. Worth residents would have the chance to call a phone number at 6pm on that Friday to try to become a contestant on *Who Wants to Be a Millionaire*, which was the hottest show on TV at the time.

"Although they did a pretty good job of delivering the information, using the music from *Millionaire* as staging, they missed the opportunity to get inside the life of the target listener — a 37-year-old female named Susan, with a husband, Mike, and three kids — and make the information more visual by describing the scene in her house."

Offering the scenario they could have painted, Kramer says, "It's just before 6 on Friday evening in Susan's house, and she's telling the kids and Mike that if they want dinner, they can either cook something themselves or go get some takeout food. But they can forget using the phone to call for a pizza, because the phone belongs to her now.

"Starting exactly at 6pm, she'll begin calling the *Millionaire* number. If the line's busy, she'll hang up and try again, hitting that speed dial over and over until she gets through. She wants that chance to be on TV and win a million dollars."

"Describing that scene on the air, with its animation and sense of urgency, would be much more compelling than just giving the information. Most air talents make the mistake of deciding what they want to do and then projecting it toward the listener. In reality, what always works is starting from the listener's perspective and working back to you — and then putting that on the air. You can never go wrong by reflecting your listener's life."

Pace And Momentum

Every personality in America has been told by any number of people to cut the clutter. Some seem to think that talking faster solves part of that problem. *Au contraire*, says Kramer,



OXNARD'S FINEST At the recent Oxnard Centennial Parade, KHAY/Oxnard's Jon Cowsill (l) made friends with the local constabulary. Jon chose to liven things up with his costume choice while on board a 1940s-themed float saluting the military.



GOING GOLD Universal South celebrates the gold success of recording artist Joe Nichols. Seen here are (l-r) manager John Lytle, Universal Records President Monte Lipman, Nichols, Universal South Senior Partners Tim DuBois and Tony Brown, Universal Music Group Chairman/CEO Doug Morris and CMA Executive Director Ed Benson.



VALENCIA COUNTRY BNA recording artists Lonestar stopped by the Westwood One studios to promote their new greatest hits CD, *From There to Here*. Pictured here (l-r) are Lonestar's Michael Britt and Keech Rainwater, Mainstream Country host Adrienne Brooks and Lonestar's Richie McDonald and Dean Sams.

who urges you not to confuse pace with momentum.

"Some people use those words interchangeably, but they do not mean the same thing," he says. "Pace is how fast you go, but momentum is about going from point A to point B in as straight a line as possible.

"Clutter, no matter what the pace, defeats momentum. Too many things done real fast is still just too many things. As a matter of fact, it's almost worse to do them real fast, because then you sound like just another quacking, fast-talking, cartoon DJ.

"Have you ever noticed that when someone does an impression of a DJ it's always a fast-talking, 'Hey, momma, stackin' the wax for ya,' pukey DJ? There's a reason for that: There are so many of them.

"Set out today to simply do fewer elements in each break. By reducing the clutter, you'll automatically gain momentum. Your pace should be brisk — a nice clip, but not overly fast. What you're shooting for is

simply an 'animated conversation' pace.

"The hard part, initially, will be to resist the temptation to keep on talking, simply because you're used to doing too much too fast. Allow yourself to be comfortable saying less. That's the first step in becoming more focused and gaining momentum.

"Remember that one ounce of clutter equals a pound of lost momentum. And, given that your content is viable, momentum affects the listener more than any other factor."

TALK BACK TO R&R!

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

Call me at 615-244-8822 or e-mail:

ihellon@radioandrecords.com

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	18202	465	6500	+174	537791	11201	9	153/0
2	2	BROOKS & DUNN Red Dirt Road (Arista)	17044	-315	6156	+3	503538	541	18	153/0
4	3	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	16908	709	6215	+264	477151	23308	10	153/0
3	4	BRAD PAISLEY Celebrity (Arista)	16288	-43	6031	+46	461720	-4988	21	153/0
6	5	SHANIA TWAIN Forever And For Always (Mercury)	14539	580	5384	+268	411949	17124	19	152/0
8	6	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	13628	1955	4806	+698	377195	48983	18	154/2
7	7	TIM MCGRAW Real Good Man (Curb)	13038	1188	4668	+454	365170	21016	14	151/0
9	8	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	11094	379	4265	+192	303177	6025	23	150/0
10	9	TRACE ADKINS Then They Do (Capitol)	10564	537	4035	+183	295346	19164	22	151/0
11	10	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	10140	758	3709	+254	289773	34581	13	151/0
13	11	MARTINA MCBRIDE This One's For The Girls (RCA)	9227	558	3329	+248	250432	17465	9	150/1
14	12	CLAY WALKER A Few Questions (RCA)	8987	812	3326	+283	240292	22065	16	152/0
12	13	WYNONNA What The World Needs (Asylum/Curb)	8747	-202	3332	-74	230814	-4546	15	151/0
16	14	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	8189	596	3007	+242	219364	16235	9	151/1
17	15	JOE NICHOLS She Only Smokes When She Drinks (Universal South)	7968	966	2890	+366	207279	19482	15	146/3
15	16	SARA EVANS Backseat Of A Greyhound Bus (RCA)	7940	109	2960	+30	202275	5754	24	151/0
18	17	GARY ALLAN Tough Little Boys (MCA)	6923	1494	2685	+489	172723	37053	8	147/5
20	18	RASCAL FLATTS I Melt (Lyric Street)	5912	1548	2241	+489	155953	37738	6	140/9
19	19	PAT GREEN Wave On Wave (Republic/Universal South)	5775	875	1987	+350	148194	18108	12	118/9
22	20	BILLY CURRINGTON Walk A Little Straighter (Mercury)	4606	538	1830	+211	114728	16913	15	124/4
21	21	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	4509	291	1758	+119	110920	1943	19	127/3
24	22	RACHEL PROCTOR Days Like This (BNA)	4294	697	1601	+245	98594	13851	14	126/6
23	23	PATTY LOVELESS Lovin' All Night (Epic)	4200	532	1624	+185	99977	16395	10	137/4
26	24	CHRIS CAGLE Chicks Dig It (Capitol)	3371	482	1322	+159	84161	11642	7	108/13
25	25	RUSHLOW I Can't Be Your Friend (Lyric Street)	3369	330	1329	+67	77950	4708	14	113/9
Breaker	26	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	3003	240	1124	+79	74929	7841	9	92/4
29	27	RODNEY ATKINS Honesty (Write Me A List) (Curb)	2864	227	1126	+50	69428	10000	8	100/3
31	28	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	2441	385	945	+137	54602	10133	6	82/4
30	29	JAMIE O'NEAL Every Little Thing (Mercury)	2132	-43	822	-11	48963	-1307	11	80/1
Breaker	30	MONTGOMERY GENTRY Hell Yeah (Columbia)	2085	644	804	+275	52514	18607	4	92/15
32	31	DARRYL WORLEY Tennessee River Run (DreamWorks)	2054	293	845	+114	48964	6117	5	71/4
33	32	JOSH TURNER Long Black Train (MCA)	1713	192	684	+68	40420	5401	9	64/1
37	33	DIAMOND RIO Winkles (Arista)	1683	288	652	+118	38868	5500	3	69/10
34	34	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	1612	124	554	+71	40396	3385	4	56/7
38	35	JO DEE MESSINA I Wish (Curb)	1603	361	589	+106	38571	5495	4	74/10
36	36	ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	1579	147	602	+15	35741	3412	9	57/3
39	37	MARK WILLS And The Crowd Goes Wild (Mercury)	1463	416	609	+161	38275	8438	3	54/15
27	38	FAITH HILL You're Still Here (Warner Bros.)	1449	-1391	537	-531	34621	-33287	15	101/0
46	39	GEORGE STRAIT Cowboys Like Us (MCA)	1367	640	359	+211	39220	18382	2	35/25
47	40	TRACY BYRD Drinkin' Bone (RCA)	1196	578	333	+197	27188	8773	2	30/21
41	41	RICK TREVINO In My Dreams (Warner Bros.)	1173	132	361	+22	26190	1423	5	52/2
40	42	DERIC RUTTAN When You Come Around (Lyric Street)	1127	36	380	+10	25128	-263	4	49/2
43	43	PHIL VASSAR Ultimate Love (Arista)	1073	146	456	+42	25028	3832	4	55/1
42	44	MARTY STUART If There Ain't There Ought'a Be (Columbia)	1062	42	478	+20	18967	-1320	4	66/1
45	45	JESSICA ANDREWS Good Time (DreamWorks)	1011	245	359	+69	18084	2101	3	39/3
44	46	REBECCA LYNN HOWARD What A Shame (MCA)	962	113	382	+60	19805	2241	3	50/4
48	47	JENNIFER HANSON Half A Heart Tattoo (Capitol)	727	154	325	+65	14702	2534	2	51/13
Debut	48	CRAIG MORGAN Every Friday Afternoon (BBR)	712	348	250	+154	15754	8060	1	47/11
Debut	49	LONESTAR Walking In Memphis (BNA)	664	308	184	+46	19204	8044	1	34/21
50	50	DWIGHT YOAKAM The Late Great Golden State (Audiom)	613	115	261	+33	13723	2387	2	39/5

154 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 7/27-8/2. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company © 2003. The Arbitron Company. © 2003, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
JIMMY WAYNE I Love You This Much (DreamWorks)	31
GEORGE STRAIT Cowboys Like Us (MCA)	25
LONESTAR Walking In Memphis (BNA)	21
TRACY BYRD Drinkin' Bone (RCA)	21
SAWYER BROWN I'll Be Around (Lyric Street)	17
MONTGOMERY GENTRY Hell Yeah (Columbia)	15
MARK WILLS And The Crowd Goes Wild (Mercury)	15
CHRIS CAGLE Chicks Dig It (Capitol)	13
JENNIFER HANSON Half A Heart TattyYo (Capitol)	13
CRAIG MORGAN Every Friday Afternoon (BBR)	11
HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)	11

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+1955
RASCAL FLATTS I Melt (Lyric Street)	+1548
GARY ALLAN Tough Little Boys (MCA)	+1494
TIM MCGRAW Real Good Man (Curb)	+1188
J. NICHOLS She Only Smokes When She Drinks (Universal South)	+966
PAT GREEN Wave On Wave (Republic/Universal South)	+875
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+844
CLAY WALKER A Few Questions (RCA)	+812
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	+709
RACHEL PROCTOR Days Like This (BNA)	+697

Most Increased Plays


ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+698
GARY ALLAN Tough Little Boys (MCA)	+489
RASCAL FLATTS I Melt (Lyric Street)	+489
TIM MCGRAW Real Good Man (Curb)	+454
J. NICHOLS She Only Smokes When She Drinks (Universal South)	+366
PAT GREEN Wave On Wave (Republic/Universal South)	+350
CLAY WALKER A Few Questions (RCA)	+283
MONTGOMERY GENTRY Hell Yeah (Columbia)	+275
SHANIA TWAIN Forever And For Always (Mercury)	+268
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	+264

Breakers

SHERRIE AUSTIN Streets Of Heaven (C4/BBR) 4 Adds • Moves 28-26
MONTGOMERY GENTRY Hell Yeah (Columbia) 15 Adds • Moves 35-30

Songs ranked by total plays

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



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• August 8, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOTAL AU. (00)	+/- AU. (00)	WEEKS ON	TOTAL ADDS
1	1	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	3598	41	2853	+29	64246	655	8	75/0
2	2	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	3482	10	2755	+15	62054	69	12	75/0
3	3	BRAD PAISLEY Celebrity (Arista)	3469	-39	2742	-39	62110	-784	22	74/0
5	4	SHANIA TWAIN Forever And For Always (Mercury)	3294	124	2586	+96	59804	2005	18	73/0
3	5	BROOKS & DUNN Red Dirt Road (Arista)	3247	-240	2531	-235	59020	-3724	17	73/0
7	6	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	3052	137	2416	+110	54407	2058	23	75/0
6	7	TIM MCGRAW Real Good Man (Curb)	3012	56	2398	+44	53726	1258	11	75/0
9	8	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	2970	167	2375	+124	53515	3268	16	74/0
8	9	TRACE ADKINS Then They Do (Capitol)	2877	72	2289	+57	50600	1241	23	73/1
10	10	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	2701	168	2136	+137	48068	2185	11	75/1
12	11	MARTINA MCBRIDE This One's For The Girls (RCA)	2368	101	1893	+90	42091	1625	8	75/0
11	12	WYNONNA What The World Needs (Asylum/Curb)	2300	-142	1825	-94	42323	-1261	13	68/0
13	13	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	2240	56	1773	+46	39486	1035	8	75/0
15	14	JOE NICHOLS She Only Smokes When She Drinks (Universal South)	2187	99	1751	+82	38006	1637	16	75/3
14	15	CLAY WALKER A Few Questions (RCA)	2175	60	1736	+48	38467	1054	14	72/0
16	16	GARY ALLAN Tough Little Boys (MCA)	2034	114	1648	+103	36103	2236	7	72/0
17	17	SARA EVANS Backseat Of A Greyhound Bus (RCA)	1898	-11	1514	-20	32557	-297	25	67/1
19	18	RASCAL FLATTS I Melt (Lyric Street)	1705	170	1369	+150	30782	2846	6	69/4
21	19	PAT GREEN Wave On Wave (Republic/Universal South)	1647	194	1349	+176	27896	2914	10	61/2
20	20	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	1608	106	1275	+83	28478	1775	21	63/4
22	21	PATTY LOVELESS Lovin' All Night (Epic)	1502	67	1193	+63	26573	1224	8	64/1
23	22	CHRIS CAGLE Chicks Dig It (Capitol)	1479	242	1157	+162	26344	3607	7	66/3
18	23	JIMMY WAYNE Stay Gone (DreamWorks)	1389	-585	1034	-422	24773	-8147	27	52/1
24	24	BILLY CURRINGTON Walk A Little Straighter (Mercury)	1233	145	990	+104	23201	2211	14	59/5
26	25	DARRYL WORLEY Tennessee River Run (DreamWorks)	1056	78	866	+67	18721	1378	7	54/0
25	26	RUSHLOW I Can't Be Your Friend (Lyric Street)	1035	47	832	+42	19060	795	14	49/3
27	27	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	970	15	775	+8	18105	420	6	49/1
28	28	DIAMOND RIO Wrinkles (Arista)	969	73	789	+57	17963	1335	4	55/1
29	29	RACHEL PROCTOR Days Like This (BNA)	941	64	756	+56	17245	1190	9	47/2
30	30	JAMIE O'NEAL Every Little Thing (Mercury)	777	21	659	+24	13686	809	11	45/0
32	31	RODNEY ATKINS Honesty (Write Me A List) (Curb)	650	23	505	+21	12226	235	6	33/2
33	32	ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	610	13	493	-2	11816	163	7	32/0
39	33	MONTGOMERY GENTRY Hell Yeah (Columbia)	602	243	486	+196	11407	4811	3	38/9
35	34	JO DEEMESSINA I Wish (Curb)	517	64	421	+58	10111	1084	3	31/1
36	35	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	508	58	434	+48	9099	962	7	32/4
34	36	PHIL VASSAR Ultimate Love (Arista)	499	-67	418	-50	9436	-1645	5	31/0
37	37	MARTY STUART If There Ain't There Dught'a Be (Columbia)	466	36	355	+29	8279	523	4	29/2
Debut	38	MARK WILLIS And The Crowd Goes Wild (Mercury)	401	257	334	+210	7547	4898	1	32/18
38	39	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	389	25	333	+31	7220	356	4	27/0
40	40	JOSH TURNER Long Black Train (MCA)	353	4	324	+4	6098	43	5	26/0
Debut	41	GEORGE STRAIT Cowboys Like Us (MCA)	333	206	299	+183	5789	3804	1	22/14
Debut	42	TRACY BYRD Drinkin' Bone (RCA)	321	204	292	+182	5934	4132	1	23/11
41	43	RICK TREVINO In My Dreams (Warner Bros.)	311	10	242	+6	4964	73	4	19/2
42	44	TRAVIS TRITT Lonesome, On'y And Mean (RCA/Columbia)	308	13	268	+12	5345	229	3	19/0
45	45	RANDY TRAVIS Pray For The Fish (Warner Bros.)	306	41	226	+35	6077	730	2	20/1
44	46	REBECCA LYNN HOWARD What A Shame (MCA)	303	20	242	+14	5861	352	3	22/2
43	47	JESSICA ANDREWS Good Time (DreamWorks)	289	2	235	+4	4869	-113	3	20/0
50	48	LONESTAR Walking In Memphis (BNA)	287	139	237	+125	5018	2466	2	21/11
31	49	FAITH HILL You're Still Here (Warner Bros.)	285	-398	206	-324	5140	-7487	12	15/0
46	50	DERIC RUTTAN When You Come Around (Lyric Street)	267	2	242	+2	4511	44	5	20/0

75 Country reporters. Songs ranked by total plays for the airplay week of Sunday 7/27 - Saturday 8/2.
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Most Added*

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ARTIST TITLE LABEL(S)	TOTAL ADDS
MARK WILLIS And The Crowd Goes Wild (Mercury)	18
GEORGE STRAIT Cowboys Like Us (MCA)	14
TRACY BYRD Drinkin' Bone (RCA)	11
LONESTAR Walking In Memphis (BNA)	11
MONTGOMERY GENTRY Hell Yeah (Columbia)	9
SAWYER BROWN I'll Be Around (Lyric Street)	8
JIMMY WAYNE I Love You This Much (DreamWorks)	8
DUSTY DRAKE Smaller Pieces (Warner Bros.)	6
BILLY CURRINGTON Walk A Little Straighter (Mercury)	5
RYAN TYLER Run, Run, Run (Arista)	5

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
MARK WILLIS And The Crowd Goes Wild (Mercury)	+257
MONTGOMERY GENTRY Hell Yeah (Columbia)	+243
CHRIS CAGLE Chicks Dig It (Capitol)	+242
GEORGE STRAIT Cowboys Like Us (MCA)	+206
TRACY BYRD Drinkin' Bone (RCA)	+204
PAT GREEN Wave On Wave (Republic/Universal South)	+194
RASCAL FLATTS I Melt (Lyric Street)	+170
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+168
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+167
BILLY CURRINGTON Walk A Little Straighter (Mercury)	+145

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARK WILLIS And The Crowd Goes Wild (Mercury)	+210
MONTGOMERY GENTRY Hell Yeah (Columbia)	+196
GEORGE STRAIT Cowboys Like Us (MCA)	+183
TRACY BYRD Drinkin' Bone (RCA)	+182
PAT GREEN Wave On Wave (Republic/Universal South)	+176
CHRIS CAGLE Chicks Dig It (Capitol)	+162
RASCAL FLATTS I Melt (Lyric Street)	+150
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+137
LONESTAR Walking In Memphis (BNA)	+125
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+124

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 8, 2003

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of July 13-19.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	35.4%	67.7%	22.9%	97.7%	4.0%	3.1%
LONESTAR My Front Porch Looking In (BNA)	32.9%	60.6%	26.6%	99.1%	6.9%	5.1%
BROOKS & DUNN Red Dirt Road (Arista)	32.3%	68.3%	24.3%	97.7%	2.9%	2.3%
SHANIA TWAIN Forever And For Always (Mercury)	30.0%	66.6%	24.0%	97.4%	4.9%	2.0%
BRAD PAISLEY Celebrity (Arista)	29.1%	64.9%	24.6%	99.4%	5.1%	4.9%
TRACE ADKINS Then They Do (Capitol)	25.7%	57.1%	30.0%	96.3%	6.6%	2.6%
CLAY WALKER A Few Questions (RCA)	23.4%	59.7%	31.4%	94.0%	2.6%	0.3%
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	23.4%	50.0%	33.4%	96.3%	10.3%	2.6%
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	22.9%	49.4%	24.9%	90.6%	7.1%	9.1%
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	22.9%	61.1%	26.0%	96.3%	6.0%	3.1%
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	22.0%	52.0%	29.7%	90.9%	8.0%	1.1%
SARA EVANS Backseat Of A Greyhound Bus (RCA)	20.3%	56.3%	33.1%	97.4%	6.6%	1.4%
BILLY CURRINGTON Walk A Little Straighter (Mercury)	19.4%	51.1%	28.0%	90.3%	10.0%	1.1%
TIM MCGRAW Real Good Man (Curb)	17.4%	48.3%	30.9%	94.6%	14.0%	1.4%
WYNONNA What The World Needs (Asylum/Curb)	17.4%	54.9%	27.7%	94.3%	9.7%	2.0%
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	16.6%	50.0%	33.7%	96.6%	10.6%	2.3%
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	16.0%	50.6%	34.9%	93.4%	7.1%	0.9%
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	15.7%	42.3%	32.3%	86.6%	10.9%	1.1%
PATTY LOVELESS Lovin' All Night (Epic)	14.0%	39.4%	32.9%	87.4%	12.9%	2.3%
MARTINA MCBRIDE This One's For The Girls (RCA)	13.4%	42.6%	29.7%	85.4%	11.7%	1.4%
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	13.4%	43.4%	32.6%	85.7%	8.0%	1.7%
RUSHLOW I Can't Be Your Friend (Lyric Street)	13.1%	50.0%	34.6%	91.4%	5.7%	1.1%
GARY ALLAN Tough Little Boys (MCA)	13.1%	41.7%	29.1%	84.6%	11.4%	2.3%
MONTGOMERY GENTRY Hell Yeah (Columbia)	12.6%	33.7%	24.0%	76.6%	17.7%	1.1%
FAITH HILL You're Still Here (Warner Bros.)	11.1%	34.6%	29.4%	88.3%	20.9%	3.4%
SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	10.3%	26.9%	33.1%	69.7%	9.1%	0.6%
JOSH TURNER Long Black Train (MCA)	10.0%	32.6%	28.6%	75.4%	13.1%	1.1%
DARRYL WORLEY Tennessee River Run (DreamWorks)	9.1%	32.6%	29.7%	77.4%	11.1%	4.0%
RASCAL FLATTS I Melt (Lyric Street)	8.9%	29.1%	35.4%	79.7%	13.7%	1.4%
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	8.6%	36.3%	37.1%	80.6%	5.7%	1.4%
CHRIS CAGLE Chicks Dig It (Capitol)	8.3%	38.6%	32.3%	81.7%	8.9%	2.0%
JAMIE O'NEAL Every Little Thing (Mercury)	8.3%	34.3%	30.0%	82.9%	16.3%	2.3%
PAT GREEN Wave On Wave (Republic/Universal South)	8.3%	26.9%	33.1%	75.1%	13.1%	2.0%
RODNEY ATKINS Honesty (Write Me A List) (Curb)	7.1%	30.0%	40.6%	80.9%	8.6%	1.7%
RACHEL PROCTOR Days Like This (BNA)	6.6%	34.9%	39.7%	85.4%	10.0%	0.9%

**CALLOUT AMERICA®
HOT SCORES**

Password of the Week: Baumgartner
Question of the Week: Think about listening to your favorite Country radio station every day. How would you describe the music programming on the station?
Total
 Don't play enough oldies: 37%
 Talk too much: 21%
 Play a few songs over and over: 27%
 Don't play enough
 newer singers: 10%
 Play too many songs
 I don't recognize: 5%
P1
 Don't play enough oldies: 39%
 Talk too much: 18%
 Play a few songs over and over: 27%
 Don't play enough
 newer singers: 11%
 Play too many songs
 I don't recognize: 5%
P2
 Don't play enough oldies: 33%
 Talk too much: 26%
 Play a few songs over and over: 27%
 Don't play enough
 newer singers: 10%
 Play too many songs I
 don't recognize: 4%
Male
 Don't play enough oldies: 37%
 Talk too much: 22%
 Play a few songs over and over: 28%
 Don't play enough
 newer singers: 9%
 Play too many songs I
 don't recognize: 4%
Female
 Don't play enough oldies: 37%
 Talk too much: 20%
 Play a few songs over and over: 26%
 Don't play enough
 newer singers: 11%
 Play too many songs
 I don't recognize: 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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America's Best Testing Country Songs 12 +
For The Week Ending 8/8/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	4.34	4.20	91%	10%	4.33	4.31	4.38
LONESTAR My Front Porch Looking In (BNA)	4.32	4.25	99%	29%	4.40	4.48	4.15
BROOKS & DUNN Red Dirt Road (Arista)	4.29	4.14	98%	23%	4.34	4.35	4.33
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	4.27	4.18	98%	16%	4.47	4.43	4.60
CLAY WALKER A Few Questions (RCA)	4.26	4.11	85%	10%	4.27	4.31	4.15
GARY ALLAN Tough Little Boys (MCA)	4.24	4.18	68%	7%	4.22	4.24	4.16
BRAD PAISLEY Celebrity (Arista)	4.22	4.15	99%	34%	4.35	4.37	4.30
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	4.21	4.09	99%	27%	4.24	4.25	4.22
JIMMY WAYNE Stay Gone (DreamWorks)	4.21	4.16	97%	21%	4.32	4.39	4.11
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	4.21	4.07	92%	21%	4.31	4.33	4.24
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	4.17	3.99	74%	7%	4.20	4.27	4.00
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	4.15	4.06	95%	21%	4.03	4.08	3.87
TRACE ADKINS Then They Do (Capitol)	4.11	4.04	93%	22%	4.31	4.34	4.21
RASCAL FLATTS I Melt (Lyric Street)	4.11	—	80%	12%	3.99	4.08	3.66
TIM MCGRAW Real Good Man (Curb)	4.08	4.04	96%	20%	4.10	4.20	3.77
TOBY KEITH Beer For My Horses (DreamWorks)	4.07	4.08	99%	43%	4.29	4.32	4.22
MARTINA MCBRIDE This One's For The Girls (RCA)	4.07	3.96	91%	14%	4.12	4.15	4.02
RUSHLOW I Can't Be Your Friend (Lyric Street)	4.06	—	49%	5%	4.01	4.08	3.86
BILLY CURRINGTON Walk A Little Straighter (Mercury)	4.01	3.98	70%	11%	3.94	3.97	3.87
MONTGOMERY GENTRY Speed (Columbia)	3.98	3.94	97%	36%	4.13	4.12	4.15
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	3.98	3.96	79%	14%	3.94	4.01	3.71
TRACY BYRD The Truth About Men (RCA)	3.93	3.83	95%	31%	4.20	4.21	4.16
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	3.91	3.87	97%	21%	3.76	3.83	3.57
SARA EVANS Backseat Of A Greyhound Bus (RCA)	3.82	3.72	93%	27%	3.86	3.85	3.91
RACHEL PROCTOR Days Like This (BNA)	3.81	3.60	51%	8%	3.75	3.78	3.68
WYONNNA What The World Needs (Asylum/Curb)	3.77	3.59	92%	27%	3.84	3.88	3.71
PAT GREEN Wave On Wave (Republic/Universal South)	3.74	3.52	61%	15%	3.75	3.79	3.62
SHANIA TWAIN Forever And For Always (Mercury)	3.72	3.72	99%	41%	3.86	3.88	3.81
PATTY LOVELESS Lovin' All Night (Epic)	3.64	—	51%	11%	3.89	3.93	3.81
FAITH HILL You're Still Here (Warner Bros.)	3.35	3.36	73%	27%	3.35	3.44	3.08

Total sample size is 479 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the internet only. RateTheMusic.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.

New & Active

TRAVIS TRITT Lonesome, On'y And Mean (RCA/Columbia)
Total Plays: 209, Total Stations: 22, Adds: 1

RANDY TRAVIS Pray For The Fish (Warner Bros.)
Total Plays: 201, Total Stations: 25, Adds: 4

RYAN TYLER Run, Run, Run (Arista)
Total Plays: 180, Total Stations: 39, Adds: 8

SAMMY KERSHAW I've Never Been Anywhere (Audiom)
Total Plays: 165, Total Stations: 21, Adds: 6

DEAN MILLER The Gun Ain't Loaded (Universal South)
Total Plays: 148, Total Stations: 9, Adds: 0

HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)
Total Plays: 142, Total Stations: 22, Adds: 11

JIMMY WAYNE I Love You This Much (DreamWorks)
Total Plays: 117, Total Stations: 31, Adds: 31

DUSTY DRAKE Smaller Pieces (Warner Bros.)
Total Plays: 106, Total Stations: 30, Adds: 8

SAWYER BROWN I'll Be Around (Lyric Street)
Total Plays: 95, Total Stations: 25, Adds: 17

Songs ranked by total plays

C O U N T R Y FLASHBACK

1 YEAR AGO

- No. 1: "The Good Stuff" — Kenny Chesney (second week)

5 YEARS AGO

- No. 1: "There's Your Trouble" — The Dixie Chicks

10 YEARS AGO

- No. 1: "We'll Burn That Bridge" — Brooks & Dunn

15 YEARS AGO

- No. 1: "The Wanderer" — Eddie Rabbitt

20 YEARS AGO

- No. 1: "He's A Heartache" — Janie Fricke

25 YEARS AGO

- No. 1: "You Don't Love Me Anymore" — Eddie Rabbitt

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TOBY KEITH Beer For My Horses (DreamWorks)	4936
LONESTAR My Front Porch Looking In (BNA)	4928
JIMMY WAYNE Stay Gone (DreamWorks)	2935
MONTGOMERY GENTRY Speed (Columbia)	2323
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Bros.)	2303
DIAMOND RIO I Believe (Arista)	2087
MARK WILLIS Nineteen Somethin' (Mercury)	2030
JOE NICHOLS Brokenheartsville (Universal South)	1934
CRAIG MORGAN Almost Home (BBR)	1911
RASCAL FLATTS Love You Out Loud (Lyric Street)	1901

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PART ONE OF A TWO-PART SERIES

Go Brand Yourself!

Session at R&R Convention 2003 imparts sound marketing advice

During a groundbreaking panel at R&R Convention 2003, Clear Channel VP/AC and PD of WLTW/New York Jim Ryan, Infinity/Dallas VP/Programming Kurt Johnson, Jones Radio Networks syndicated personality Delilah, Lifetime Brand VP Rick Haskins and KMYI/San Diego PD Duncan Payton discussed the importance of branding not only yourself, but the company you work for. R&R's Kevin Carter acted as moderator.

The session was inspired by concepts discussed in Haskins' book *Brand Yourself: How to Create an Identity for a Brilliant Career*. This week and next we'll present some highlights.

RH: It has been a fun and wild ride at Lifetime. When I arrived in 1999 we were the No. 6 cable network, and today we're No. 1. Nobody thought we could do it. Lifetime was considered a niche cable network because we weren't a general entertainment network. We catered to only one segment of the audience: women. My background is Procter & Gamble, so I deal in brands. In fact, I've dealt with brands my entire career. I knew that you have to divide to conquer and that you have to stand for something in one particular group, which is what we did at Lifetime.

Success comes when we stop thinking like a business and start thinking like a brand. We stopped thinking about programming, we stopped thinking about ratings, and we started thinking about our viewer — who she was, what her needs were, what her wants were. We have a slogan at Lifetime: "If you make your viewer No. 1, she'll make you No. 1." That's been the secret to Lifetime's success.

There are six principles that I think are keys to success for branding in general and for branding to women specifically. The first is, you have to commit to a target audience, and you have to stick to that commitment. You can't go after everybody else. Commit to an audience that is broad enough and deep enough, and focus on them and their needs. You have to keep in constant contact with your audience. You've got to talk to them all the time, because their needs are constantly changing. You've got to be aware of what those needs are and how they are changing so you can address them.

Connect with your audiences in as many ways as possible. At Lifetime we have three networks, we have a magazine, we have an online site, we have a mall tour, we have books in print, and we have licensing. We're trying to connect in every way we can with our consumer. Women are more savvy than men, teens and kids combined. Don't try to fool them, because they will quickly know that you are fooling them, and they will leave you.

The best way to connect with women is to connect with them emotional-

ly. You can reach women better through emotions than any other way. We do this through our advocacy programs. We're very strong on stopping breast cancer, on stopping violence against women and on developing self-esteem. These are the three top issues for women. If you can make a woman's life easier, she'll be loyal to you for life.

KC: Those are good points to remember. Delilah, you've mentioned before the emotions that you bring to your show. Describe how your show became so strong on over 200 radio stations.

Delilah: There are a multitude of reasons that the show is a success. The main reason is that I am my audience. My producer is also my audience, and we're not trying to figure out what women want. We're not trying to come up with bullshit phrases like "Longer sets of continuous soft rock favorites" because we are our audience. We know exactly how we feel and exactly what we're going through in life and exactly what it's like to get a phone call that says, "Your sister has breast cancer." We know exactly what it's like to sit in a hospital holding your child's hand, praying that he makes it through the night.

We don't try to relate to our audience because we are our audience. The things that touch our hearts and our girlfriends' hearts when we're hanging out together are what we do on the air. We don't spend one ounce of energy trying to figure out the BS business of the appropriate liner for the day, because that's not what women want. If everybody would get that, we wouldn't have two shares or three shares, we would have 33 shares.

But, for whatever reason, this industry has pandered to the McDonald's theory — the lowest common denominator — and you're missing the boat about passion and love and energy and emotion and connectedness. That's why I have 8.5 million listeners a week in a daypart that, since radio's inception, has never had any success. That's why I'm No. 1, 2 or 3 in over 80% of my markets: because I am my audience.

KC: Are you saying that just by virtue of being a woman that you have an advantage over a male-programmed radio station, as far as understanding the needs of the target audience?

Delilah: I said this to you before,

and I stand by it even though it got me in all sorts of trouble: Until you have to get up at 3 o'clock in the morning and go to the grocery store because you're bleeding to death, you will never truly understand what we go through.

KC: I want to come back to you in a second, but I wanted to talk to Kurt, too, because he is programming a radio station, KVIL/Dallas, that has an unbelievable track record for being the top AC station in Dallas for 35 years. Tell us a little bit about how KVIL did that.

KJ: Ron Chapman was the architect of the station back in 1969, and he was quoted many times as talking about his listeners — women — and what they were going through. Being guys, we do the best we can. The thing that Ron always preached that made the KVIL brand great was respect. We speak to a lot of the values that women hold dear. Ron would actually have conversations with women on the air; you just couldn't hear them talking back to him. He still does that.

"I have to listen to records with a whole different set of ears than the ears I was born with as a man."

Duncan Payton

The values that we foster are community relationships. We speak one on one with people and don't hype things. We're sincere and real. We talk a lot in our airstaff meetings about giving our listener a reason to believe. Every day we try to give her a reason to believe in this radio station as the station that cares about her and understands her. That's something KVIL has done very consistently over 34 years with its music, promotions and personalities, and it has paid off with a track record as the oldest AC franchise there is.

KC: Duncan, how old is your station now?

DP: About a year and a half.

KC: And he's made some unbelievable strides in a short amount of time. You have a married morning show, Jagger & Christy, which is a great way to start the day. How has KMYI been able to quickly establish a presence with women?

DP: It hasn't been an easy task. We're in a market that's very competitive. We have a Hot AC on one side of us and a Soft AC on the other. We've tried to position ourselves in between those two and to cater specifically to



MARKETING WIZARDS Uniting for the "Go Brand Yourself" panel at R&R Convention 2003 in June were (l-r) Lifetime Brand VP Rick Haskins, KMYI/San Diego PD Duncan Payton, Jones syndicated personality Delilah, Clear Channel VP/AC and WLTW/New York PD Jim Ryan, R&R's Kevin Carter and Infinity/Dallas VP/Programming Kurt Johnson.

what women want. Having been successful at doing that in the past has helped. Having a morning show that's married and that's been in the market for seven years has certainly helped. We were lucky enough to get them from across the street. They have made the transition from afternoons to mornings with great ease. In April I believe they were sixth in the market in mornings, which is a great place to be after only being on the air for a year.

The station overall is second 25-54 right now. The show in afternoon drive has been on for less than a year, and we're second there. We're No. 1 25-54 in middays and top three in nights, last time I checked. Things are going really well.

KC: In your own experiences, have you guys heard any really bad radio stations that purport to target females but don't quite seem to get it?

DP: There are certainly stations that aren't as passionate as others about what they're doing, both productwise and musicwise. We're fortunate that the staple of our radio stations is music. If you're not playing music that's connecting to your audience, you're coming out of the gate handicapped. I have to listen to records with a whole different set of ears than the ears I was born with as a man. If you tune in to what's coming through in the music, you can definitely connect with what someone's trying to tell you. That is the basis. We spent the first year we signed the station on getting a strong music image, and now we're able to do other things as a brand with our audience. No doubt about it, we're definitely targeting females.

KC: speaking of music, I had a friend who was programming a Hot AC who just moved to CHR/Pop, and he said, "It's such a relief now to get to a station that's actually playing real hit records, as opposed to records that sound like my format." He felt like he had been spending a lot of time looking for image records or records that sort of sounded like what a woman might want to hear rather than looking for hits. He thought that the format was kind of hit-deprived. Do you guys find that to be the case?

JR: I disagree. Yes, there are differences in songs. Women, for example, listen to lyrics more than men. Men want to play air guitar to the solo; it's just the way we are. Hits work. Hits have worked all through the history of radio. Women grow up listening to

CHR radio, and CHR radio is all about the hits.

I think you score much better by playing a Matchbox Twenty song than looking for some sappy, boring record because you think it fits a woman. She wants a song that she can sing along with while she's driving down the freeway in afternoon drive or something with romantic lyrics while she's listening to the radio at night. Depending upon the time of day, you have to focus the music differently for your radio station, but it all has to be hit-driven.

DP: Why on earth are you searching for hits? They should pretty much be rising to the top for you. If you're out there looking actively for songs that are going to connect, you're already in trouble. Those songs should be rising to the top, and you should be having a tough time figuring out which ones are actually going to get on the air because you've already got so many great songs on.

KC: Delilah, any thoughts from you on music?

Delilah: I'm very fortunate in that I'm probably the only disc jockey left in America who gets creative freedom in my music. I don't know many air personalities who get to choose their music today. We have 10 to 12 songs an hour, and five of those are pre-programmed. Those are the ones that are tested. Mike Bettelli does all the research and talks to the record people and watches what's going on in the trades. He figures out the five songs that are scheduled, but the other five songs an hour are songs that Janey Masterson and I select based on the phone calls. We choose songs that speak lyrically to the situation that somebody has shared with us. Quite often those songs aren't well tested and aren't the hits.

The funny thing is, the song we get the most calls for is "Child of Mine" by Carole King, which probably nobody else in the world has ever played. The songs that my listeners want to hear are songs that connect to their lives. When they tie in lyrically with them, it's so powerful. One of the hallmarks of the show is that you'll turn it on and hear a call that speaks to divorce or adoption, and we'll try to find a song that ties in, and we don't give a damn if it tested well. We use music in a different way. It wouldn't work in other dayparts. Definitely, the music is listener-driven.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	UNCLE KRACKER F/DOBIE GRAY <i>Drift Away (Lava)</i>	2668	+31	227195	23	107/0
2	2	CELINE DION <i>Have You Ever Been In Love (Epic)</i>	2358	-73	186275	16	119/0
3	3	DANIEL BEDINGFIELD <i>If You're Not The One (Island/IDJMG)</i>	2112	+16	165269	18	109/0
4	4	SANTANA F/MICHELLE BRANCH <i>The Game Of Love (Arista)</i>	1825	-19	151990	43	109/0
8	5	MATCHBOX TWENTY <i>Unwell (Atlantic)</i>	1787	+169	170243	13	91/4
5	6	EAGLES <i>Hole In The World (ERC/Warner Bros.)</i>	1737	+33	121869	11	105/1
6	7	PHIL COLLINS <i>Can't Stop Loving You (Atlantic)</i>	1669	-26	133148	44	110/0
11	8	LUTHER VANDROSS <i>Dance With My Father (J)</i>	1629	+148	135824	9	100/3
10	9	SHANIA TWAIN <i>Forever And For Always (Mercury/IDJMG)</i>	1622	+71	109259	15	99/3
7	10	NORAH JONES <i>Don't Know Why (Blue Note/Virgin)</i>	1526	-136	120889	43	117/0
12	11	COUNTING CROWS <i>Big Yellow Taxi (Geffen/Interscope)</i>	1511	+36	128293	14	85/0
9	12	CHRISTINA AGUILERA <i>Beautiful (RCA)</i>	1464	-96	106661	33	95/0
13	13	FAITH HILL <i>One (Warner Bros.)</i>	1320	-119	93071	18	101/0
14	14	CLAY AIKEN <i>This Is The Night (RCA)</i>	1128	+86	84202	8	71/5
16	15	MERCYME I Can Only Imagine (INO/Curb)	1098	+89	52997	14	80/5
17	16	FLEETWOOD MAC <i>Say You Will (Reprise)</i>	930	+48	55135	6	89/3
19	17	LEANN RIMES <i>We Can (Asylum/Curb)</i>	740	+41	30591	6	88/3
20	18	TRAIN <i>Calling All Angels (Columbia)</i>	715	+92	55991	6	72/12
18	19	HALL & OATES <i>Man On A Mission (U-Watch)</i>	589	-202	30694	13	78/0
21	20	MICHAEL MCDONALD <i>I Heard It Through The Grapevine (Motown/Universal)</i>	554	-7	28351	9	72/3
23	21	SIMPLY RED <i>Sunrise (Simplyred.com)</i>	448	+24	19329	5	61/8
25	22	DARYL HALL Cab Driver (Rhythm & Groove/Liquid B)	419	+84	24366	4	57/4
22	23	FRANKIE J. <i>Don't Wanna Try (Columbia)</i>	398	-27	18225	11	47/0
26	24	AMY GRANT <i>Simple Things (Word/Curb/A&M/Interscope)</i>	375	+70	16854	1	46/7
Debut	25	JIM BRICKMAN <i>Peace (Where The Heart Is) (AAL)</i>	299	+124	13394	0	54/8
Debut	26	KENNY LOGGINS <i>With This Ring (All The Best)</i>	267	+132	10595	1	33/6
24	27	EARTH, WIND & FIRE <i>All In The Way (Kalimba)</i>	237	-115	4855	8	42/0
27	28	RUBEN STUDDARD <i>Flying Without Wings (J)</i>	233	-56	14417	8	25/0
-	29	STEVEN CURTIS CHAPMAN <i>How Do I Love Her (Sparrow)</i>	227	+21	5912	-1	39/2
29	30	MICHAEL BUBLE <i>Kissing A Fool (143/Reprise)</i>	224	-16	17394	7	37/5

122 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 7/27-8/2. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 10 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

K. CARLSON F/B. MARDONES *I Know You By Heart (Kataphonic)*
Total Plays: 215, Total Stations: 37, Adds: 4

GLORIA ESTEFAN *Wrapped (Epic)*
Total Plays: 206, Total Stations: 44, Adds: 10

CHRIS EMERSON *Baby's Gone (Monomoy)*
Total Plays: 84, Total Stations: 18, Adds: 3

SERAH *Stand By Me (Great Northern Arts)*
Total Plays: 46, Total Stations: 12, Adds: 1

PAUL CARRACK *Happy To See You Again (SLG)*
Total Plays: 2, Total Stations: 12, Adds: 12

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
TRAIN <i>Calling All Angels (Columbia)</i>	12
PAUL CARRACK <i>Happy To See You Again (SLG)</i>	12
GLORIA ESTEFAN <i>Wrapped (Epic)</i>	10
SIMPLY RED <i>Sunrise (Simplyred.com)</i>	8
JIM BRICKMAN <i>Peace (Where The Heart Is) (AAL)</i>	8
AMY GRANT <i>Simple Things (Word/Curb/A&M/Interscope)</i>	7
KENNY LOGGINS <i>With This Ring (All The Best)</i>	6
MERCYME I Can Only Imagine (INO/Curb)	5
CLAY AIKEN <i>This Is The Night (RCA)</i>	5
MICHAEL BUBLE <i>Kissing A Fool (143/Reprise)</i>	5

Shania Twain
"Forever And For Always"
Top New Release at Hit Predictor (Hot AC)
R&R AC: 10 - 9 (+71)
BDS AC: 11* - 7* (+158) (#1 Greatest Gainer)
New Adds: KSRC, WYX8, WBBE
The latest single off her 4X PLATINUM album 

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GLORIA ESTEFAN <i>Wrapped (Epic)</i>	+177
MATCHBOX TWENTY <i>Unwell (Atlantic)</i>	+169
LUTHER VANDROSS <i>Dance With My Father (J)</i>	+148
KENNY LOGGINS <i>With This Ring (All The Best)</i>	+132
JIM BRICKMAN <i>Peace (Where The Heart Is) (AAL)</i>	+124
O-TOWN <i>All Or Nothing (J)</i>	+94
TRAIN <i>Calling All Angels (Columbia)</i>	+92
MERCYME I Can Only Imagine (INO/Curb)	+89
KENNY LOGGINS <i>One That Got Away (All The Best)</i>	+88
CLAY AIKEN <i>This Is The Night (RCA)</i>	+86

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

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John Brake (615) 599-0777 jbrake@acradio.com
Sam Kaiser (805) 969-7095 sam@mvpent.com



R World Records

August 8, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MATCHBOX TWENTY Unwell (Atlantic)	4291	+15	298151	26	95/0
2	2	TRAIN Calling All Angels (Columbia)	3910	-1	254412	18	92/0
3	3	UNCLE KRACKER F/DOBBIE GRAY Drift Away (Lava)	3284	-76	220176	29	86/0
4	4	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3171	+133	194816	12	93/1
5	5	EVANESCENCE Bring Me To Life (Wind-up)	2860	-76	198251	21	76/0
7	6	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2761	+8	182083	25	83/0
6	7	JEWEL Intuition (Atlantic)	2749	-11	173123	17	81/0
8	8	3 DOORS DOWN When I'm Gone (Republic/Universal)	2598	-133	183461	35	74/0
9	9	SANTANA F/ALEX BAND Why Don't You & I (Arista)	2591	+197	162351	9	86/0
11	10	JOSH KELLEY Amazing (Hollywood)	2127	+167	123149	18	82/1
10	11	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	2093	-125	132833	35	74/0
12	12	LIVE Heaven (Radioactive/Geffen)	1919	+119	113577	13	78/2
15	13	LIZ PHAIR Why Can't I? (Capitol)	1859	+204	111190	12	82/1
14	14	COLDPLAY Clocks (Capitol)	1676	+9	114783	30	69/0
16	15	KELLY CLARKSON Miss Independent (RCA)	1675	+177	116134	12	47/3
17	16	DIDO White Flag (Arista)	1518	+181	98120	4	75/6
21	17	SALIVA Rest In Pieces (Island/IDJMG)	835	+105	36194	4	48/6
19	18	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	812	+27	40660	6	52/2
22	19	WILSHIRE Special (Columbia)	801	+78	27672	5	50/3
20	20	FLEETWOOD MAC Say You Will (Reprise)	800	+37	41888	6	48/1
26	21	ATARIS The Boys Of Summer (Columbia)	704	+110	31160	6	33/7
29	22	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	680	+149	35131	3	53/6
27	23	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	640	+74	34541	4	36/0
25	24	JUSTIN TIMBERLAKE Rock Your Body (Jive)	617	+16	31527	15	23/0
24	25	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	591	-60	38009	19	29/0
28	26	SMASH MOUTH You Are My Number One (Interscope)	562	+14	22737	6	36/1
39	27	VERTICAL HORIZON I'm Still Here (RCA)	547	+245	27882	2	41/3
31	28	O.A.R. Hey Girl (Lava)	476	+55	13466	3	41/2
Debut	29	MATCHBOX TWENTY Bright Lights (Atlantic)	467	+384	33366	1	60/29
Debut	30	3 DOORS DOWN Here Without You (Republic/Universal)	450	+260	24860	1	45/8
30	31	COLDPLAY The Scientist (Capitol)	442	+6	24594	4	30/1
36	32	MERCYME I Can Only Imagine (INO/Curb)	433	+63	23569	3	18/0
34	33	GAVIN DEGRAW Follow Through (J)	433	+36	19304	5	33/1
37	34	CHRISTINA AGUILERA Fighter (RCA)	371	+12	25183	9	9/0
35	35	PLUMB Real (Curb)	352	-29	9581	13	22/0
32	36	AUDIOSLAVE Like A Stone (Interscope/Epic)	342	-79	16696	15	19/0
40	37	SISTER HAZEL Life Got In The Way (Sixth Man)	310	+20	12353	2	18/1
33	38	PETE YORN Crystal Village (Columbia)	310	-94	14556	8	25/0
Debut	39	LEANN RIMES We Can (Asylum/Curb)	237	-12	13333	1	18/0
-	40	LUCINDA WILLIAMS Righteously (Lost Highway/IDJMG)	209	-7	8348	6	13/0

95 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/27-8/2. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MATCHBOX TWENTY Bright Lights (Atlantic)	29
SHAMIA TWAIN Forever And For Always (Mercury)	9
3 DOORS DOWN Here Without You (Republic/Universal)	8
HOLLY PALMER Just So You Know (Warner Bros.)	8
ATARIS The Boys Of Summer (Columbia)	7
STAIN'D So Far Away (Flip/Elektra/EEG)	7
SIMPLY RED Sunrise (simplyred.com)	7
MARIA I Give, You Take (DreamWorks)	7
DIDO White Flag (Arista)	6
GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	6
SALIVA Rest In Pieces (Island/IDJMG)	6

Saliva
"Rest In Pieces"
 #1 Hit Predictor (3 weeks in a row)
 R&R Hot AC: **21-17** (+105)
 BDS Modern AC: **25*-21*** (+76)
 BDS Hot AC: **23*-22*** (+84)
 New at: KFMB, WPTE, WTIC, WRVE
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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MATCHBOX TWENTY Bright Lights (Atlantic)	+384
3 DOORS DOWN Here Without You (Republic/Universal)	+260
VERTICAL HORIZON I'm Still Here (RCA)	+245
LIZ PHAIR Why Can't I? (Capitol)	+204
SANTANA F/ALEX BAND Why Don't You & I (Arista)	+197
DIDO White Flag (Arista)	+181
KELLY CLARKSON Miss Independent (RCA)	+177
JOSH KELLEY Amazing (Hollywood)	+167
GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	+150
M. BRANCH Are You Happy Now? (Maverick/Warner Bros.)	+133

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

dakona

"Good (i've got a lot to learn)"

Just Added:

WTMX/Chicago WIXM/Atlantic City

Already On:

WINK WJLK KALC WTIC WSNE
 KALZ KQIS WCDA KMHX KHOP
 KLLY KMXP WQAL WVRV WKSZ

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ON THE RECORD

With
Laura Francis
MD, WOMX/Orlando



I love the Orlando radio market, particularly regarding the Hot AC format. At WOMX our P1 is a little older — 38 on average — but, at the same time, she is a little hipper than the average 38-year-old. So that means I can have a bit more diversity in the music we play. • For example, our top two songs right now are MercyMe's "I Can

Only Imagine" and Evanescence's "Bring Me to Life." These are followed by the reliable Matchbox 20 — our motto here is "In Rob we trust" — and Uncle Kracker.

• We don't really lean one way or the other as far as rock vs. pop. If the current hit songs that are testing best here are by Nickelback and Staind, that's what we have in power. If it's Norah Jones and Kelly

Clarkson, we are all over them. • Of course, we try to keep a certain amount of balance, but it isn't so much about a particular sound anymore, it's all about playing the hits. And with the difference between first and fourth place in the book being six-tenths of a point, we get to stay on our toes. That's what keeps it fun. And interesting.

Matchbox Twenty make it 17 weeks atop R&R's Hot AC chart with "Unwell" (Atlantic). **Andrea Ganis, Danny Buch and Mary Conroy** are keeping those hits coming as the group's new single, "Bright Lights," roars onto the chart at No. 29 and grabs Most Added honors for a second week ... Speaking of big debuts, congrats to **Val DeLong, Dave Reynolds** and the staff at **Universal** as **3 Doors Down** debut at No. 30 with "Here Without You" (Republic/Universal). And have you heard their new **Blue October** song? ... On the chart, newcomer **Josh Kelley** cracks the top 10 with "Amazing" (Hollywood) ... Nice move for **Saliva** as "Rest in Pieces" (Island/IDJMG) grows 21-17* ... After going to No. 1 at Triple A last week, **Guster** surge 29-22* with "Amsterdam" (Palm/Reprise) ... A dozen digits is the growth for **Vertical Horizon's** "I'm Still Here" (RCA) as it moves 39-27* ... On the AC chart, **Luther Vandross** returns to the top 10 as "Dance With My Father" (J) moves 11-8* ... AC mainstay **Jim Brickman** is back with "Peace" (AAL), which debuts at No. 25*.



— **Anthony Acampora, Director/Charts**

artist activity

ARTIST: **Vertical Horizon**

LABEL: **RCA**

By **MIKE TRIAS/ASSISTANT EDITOR**



The most important thing that many people learn in college is often not something that can be taught by textbooks or professors. As undergrads at Georgetown University, Matt Scannell and Keith Kane — both of whom were aspiring vocalists and guitarists — found their calling when they joined forces. By the time they graduated in 1992, they had decided to pursue a career in music together as Vertical Horizon.

The pair recorded three independent albums and believed it prudent to solidify their lineup before taking the next step. They added drummer Ed Toth and bassist Sean Hurley to the band, and in 1998 Vertical Horizon signed with RCA. A year later the group's RCA debut, *Everything You Want*, was released. The album went on to achieve double-platinum status on the strength of its title track and "You're a God."

Even with the success of *Everything You Want*, Vertical Horizon felt that they had a lot of growing to do both as a band and as songwriters. Says frontman Scannell, "The common thread in all good music is a sense of conviction. It goes beyond language. It goes beyond culture, nation and race. Now we've realized our voice as a band, and we know what we're about."

"With our last album, we still had some unanswered questions about what kind of band we wanted to be. We knew we were on a journey and wanted to keep developing. With this album, we're more certain than ever of our direction and identity."

Go, scheduled for release on Sept. 23, is the result of their inner soul searching put into musical form. "Most of these songs have to do with taking steps," says Scannell of the John Shanks-produced al-

bum. "Do the things you want to do, experience what you need to, both positive and negative. It's about living your life."

Ironically, "I'm Still Here," the lead single, is about a guy who just can't seem to move forward without his lost love. The song almost didn't make it onto the album, but after unforeseen circumstances delayed the CD's release, Vertical Horizon went back to the studio to record. The result was "I'm Still Here." "It just goes to show that even when you think you're done with something, you should keep on working," says Scannell. "The song is a statement about remaining strong, and the record is more balanced with the addition of it." Radio programmers around the country are already embracing Vertical Horizon's latest offering — the tune has jumped up 12 places to No. 27* on R&R's Hot AC chart this week while earning New & Active status on R&R's Triple A chart.

Vertical Horizon spent two straight years on the road, traveling the globe to promote *Everything You Want*. This time around is shaping up to be much like the first. The boys will be headlining shows in California, Arizona, New Mexico and Texas from Aug. 15-29 in preparation for the release of *Go*, with more shows in the works. "We went from the van to the bus, from little clubs to big arenas," says Hurley. "But, somehow, it's the little things you end up appreciating — like getting soy milk on our rider!"

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America's Best Testing Hot AC Songs 12 +
For The Week Ending 8/8/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 18-34	Women 18-24	Women 25-34
MATCHBOX TWENTY Unwell (Atlantic)	4.25	4.23	98%	33%	4.32	4.26	4.41
MAROON 5 Harder To Breathe (Dctone/L)	4.08	4.00	75%	15%	4.07	4.14	3.95
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	4.03	4.06	96%	23%	4.04	4.04	4.05
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	4.01	4.03	93%	27%	4.01	4.01	4.02
LIVE Heaven (Radioactive/Geffen)	3.99	3.96	73%	10%	4.09	4.10	4.06
SANTANA FIALEX BAND Why Don't You & I (Arista)	3.99	4.09	72%	12%	4.09	4.09	4.09
EVANESCENCE Bring Me To Life (Wind-up)	3.90	3.98	98%	46%	3.88	3.76	4.10
COLDPLAY Clocks (Capitol)	3.87	3.89	93%	37%	3.83	3.95	3.62
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.85	3.92	98%	49%	3.91	3.87	4.00
TRAIN Calling All Angels (Columbia)	3.85	3.90	94%	28%	3.93	3.98	3.85
JOSH KELLEY Amazing (Hollywood)	3.85	3.80	62%	10%	3.94	3.98	3.87
ATARIS The Boys Of Summer (Columbia)	3.83	-	78%	17%	3.81	4.01	3.46
LIZ PHAIR Why Can't I? (Capitol)	3.83	3.86	75%	12%	3.75	3.78	3.70
SALIVA Rest In Pieces (Island/DJMG)	3.80	3.86	51%	9%	3.85	3.90	3.76
JOHN MAYER Why Georgia (Aware/Columbia)	3.71	3.73	90%	33%	3.79	4.02	3.40
AVRIL LAVIGNE I'm With You (Arista)	3.62	3.60	98%	54%	3.73	3.72	3.75
DIDO White Flag (Arista)	3.61	3.63	45%	10%	3.48	3.59	3.27
GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	3.57	-	32%	7%	3.65	3.68	3.61
KELLY CLARKSON Miss Independent (RCA)	3.55	3.69	95%	43%	3.64	3.69	3.55
JEWEL Intuition (Atlantic)	3.54	3.44	94%	42%	3.54	3.56	3.48
SUGAR RAY Is She Really Going Out With Him? (Atlantic)	3.53	3.60	69%	16%	3.45	3.38	3.56
DANIEL BEDINGFIELD If You're Not The One (Island/DJMG)	3.49	3.46	84%	34%	3.61	3.70	3.42
NDRAH JONES Come Away With Me (Blue Note/Virgin)	3.44	3.40	88%	40%	3.60	3.62	3.57
UNCLE KRACKER FIDOBIE GRAY Driit Away (Lava)	3.43	3.47	96%	48%	3.46	3.48	3.43
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	3.35	-	47%	13%	3.24	3.25	3.23
FLEETWOOD MAC Say You Will (Reprise)	3.33	3.33	56%	16%	3.17	3.17	3.17
SMASH MOUTH You Are My Number One (Interscope)	3.28	3.45	41%	10%	3.17	3.35	2.87
WILSHIRE Special (Columbia)	3.25	2.99	27%	7%	3.23	3.42	2.95
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.07	3.01	93%	53%	3.37	3.46	3.19

Total sample size is 450 respondents. Total average favorability estimates are based on a scale of 1-5, (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic.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.

New & Active

- MACY GRAY** She Ain't Right For You (Epic)
Total Plays: 156, Total Stations: 17, Adds: 2
- DAKONA** Good (I've Got A Lot To Learn) (Maverick/Warner Bros.)
Total Plays: 155, Total Stations: 16, Adds: 2
- SHANIA TWAIN** Forever And For Always (Mercury)
Total Plays: 136, Total Stations: 14, Adds: 9
- STAINO** So Far Away (Flip/Elektra/EEG)
Total Plays: 103, Total Stations: 17, Adds: 7
- SIMPLY RED** Sunrise (simplyred.com)
Total Plays: 89, Total Stations: 12, Adds: 7
- KATY ROSE** Overdrive (V2)
Total Plays: 56, Total Stations: 11, Adds: 2

Indicator Most Added*

- ATARIS** The Boys Of Summer (Columbia)
- GUSTER** Amsterdam (Gonna Write You A Letter) (Palm/Reprise)
- MATCHBOX TWENTY** Unwell (Atlantic)
- SMASH MOUTH** You Are My Number One (Interscope)
- NO DOUBT** F/LA/OY SAW Underneath It All (Interscope)
- JOHN MAYER** Your Body Is A Wonderland (Aware/Columbia)
- SUGAR RAY** Is She Really Going Out With Him? (Atlantic)
- FOUNTAINS OF WAYNE** Stacy's Mom (S-Curve/EMC)
- MERCYME** I Can Only Imagine (INO/Curb)
- COLOPLAY** Clocks (Capitol)
- JOHN MAYER** Why Georgia (Aware/Columbia)
- KID ROCK** FISHERY CROW Picture (Atlantic)
- SALIVA** Rest In Pieces (Island/DJMG)
- NICKELBACK** How You Remind Me (Roadrunner/DJMG)
- JUSTIN TIMBERLAKE** Sexorita (Jive)
- CREED** One Last Breath (Wind-up)
- MATCHBOX TWENTY** Bright Lights (Atlantic)
- LUTHER VANDROSS** Dance With My Father (J)
- DAKONA** Good (I've Got A Lot To Learn) (Maverick/Warner Bros.)
- STAINO** So Far Away (Flip/Elektra/EEG)
- SHANIA TWAIN** Forever And For Always (Mercury)

Songs ranked by total plays

Reporters

WDDO/Akron, OH OM: Erin Kennedy MD: Lynn Kelly MAY GRAY	WALC/Charleston, SC PD: Brent McKay No Adds	KDMX/Dallas, TX PD: Pat Richardson MD: Lisa Thomas No Adds	KALZ/Fresno, CA PD: Scott Smith MD: John J. Smith 1 MATCHBOX TWENTY 1 HOLLY PALMER BLUE OCTOBER	WZZL/Indianapolis, IN PD: Scott Smith MD: John J. Smith 1 MATCHBOX TWENTY 1 HOLLY PALMER BLUE OCTOBER	WNYX/Milwaukee, WI OM: Brian Kelly MD: Lisa Thomas AP/MD: Mark Roberts 3 DOORS DOWN	WOMX/Orlando, FL PD: Scott Smith MD: John J. Smith 1 MATCHBOX TWENTY 1 HOLLY PALMER BLUE OCTOBER	WNOJ/Richmond, VA PD: Scott Smith MD: John J. Smith 1 MATCHBOX TWENTY 1 HOLLY PALMER BLUE OCTOBER	KPLZ/Seattle, WA PD: Scott Smith MD: John J. Smith 1 MATCHBOX TWENTY 1 HOLLY PALMER BLUE OCTOBER	KSZY/Tucson, AZ OM: Herb Crow MD: Lisa Thomas MD: Kate Burns MD: Mike Kline WILSHIRE
WVVE/Albany, NY PD: Scott Smith MD: John J. Smith 1 MATCHBOX TWENTY 1 HOLLY PALMER BLUE OCTOBER	WLMK/Charlotte, NC PD: Scott Smith MD: John J. Smith 1 MATCHBOX TWENTY 1 HOLLY PALMER BLUE OCTOBER	WWDQ/Danbury, CT PD: Scott Smith MD: John J. Smith 1 MATCHBOX TWENTY 1 HOLLY PALMER BLUE OCTOBER	WMMY/FL Myers, FL PD: Scott Smith MD: John J. Smith 1 MATCHBOX TWENTY 1 HOLLY PALMER BLUE OCTOBER	WMMY/FL Myers, FL PD: Scott Smith MD: John J. Smith 1 MATCHBOX TWENTY 1 HOLLY PALMER BLUE OCTOBER	WMMY/FL Myers, FL PD: Scott Smith MD: John J. Smith 1 MATCHBOX TWENTY 1 HOLLY PALMER BLUE OCTOBER	WMMY/FL Myers, FL PD: Scott Smith MD: John J. Smith 1 MATCHBOX TWENTY 1 HOLLY PALMER BLUE OCTOBER	WMMY/FL Myers, FL PD: Scott Smith MD: John J. Smith 1 MATCHBOX TWENTY 1 HOLLY PALMER BLUE OCTOBER	WMMY/FL Myers, FL PD: Scott Smith MD: John J. Smith 1 MATCHBOX TWENTY 1 HOLLY PALMER BLUE OCTOBER	WMMY/FL Myers, FL PD: Scott Smith MD: John J. Smith 1 MATCHBOX TWENTY 1 HOLLY PALMER BLUE OCTOBER
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*Monitored Reporters
104 Total Reporters

95 Total Monitored

9 Total Indicator

Did Not Report, Playlist Sized (1):
WCOJ/Cape Cod, MA



WSSM's Ratings Breakthrough

Smooth Jazz shines in the Gateway City

Located on the Mississippi near America's geographic center, St. Louis was once the last outpost of civilization for pioneers traveling by covered wagon to settle the West. Today the city is the home of the tallest national monument — the Gateway Arch — and the St. Louis Cardinals, as well as the birthplace of Maya Angelou; Miles Davis (who was actually born across the river, in nearby Alton, IL); Clark Terry; Chuck Berry; Fontella Bass ("Rescue Me"); actor Kevin Kline; and Budweiser, the King of Beers.

With the spring book, St. Louis Smooth Jazz. WSSM is Myers' first earned the reputation of also being the home of a winning mass-appeal Smooth Jazz radio station: Bonneville's WSSM, which gained 1.6 shares to hurtle from 14th to fourth 12+ with a 5.0 under the guidance of PD David Myers.



David Myers

Bonneville, which owns three other stations in St. Louis — Hot AC WVRV, Country WIL and Oldies WRTH — signed on WSSM less than three years ago. The market's population is just over 2 million, 17% of whom are African American. WSSM shares audience primarily with the big News/Talk AM station in town, KMOX; heritage AC KEZK; and Urban AC KMJM.

Originally from Chicago, Myers is a self-described "radio geek" who came to broadcasting after a successful career running restaurants. He worked first as a Hot AC jock and MD but says he has always loved

Smooth Jazz. WSSM is Myers' first PD assignment, and he also handles the evening airshift.

Myers' objectives for WSSM are clear: short, sweet and to the point. "My job is to make sure we identify with our listeners, and, being the unique station that we are, that means both older black and white listeners," he says. "We must speak directly to them. So far, it seems to be working."

High Passion Factor

Unlike many Smooth Jazz stations that stress relaxation as their major benefit to listeners, the WSSM brand is built on enjoyment. "Our image is almost that of a party station for adults," Myers says. "Everything we do is on a fun, upbeat tilt, including our promotions."

"We realize that a lot of listeners use the station for relaxation, but we've discovered in our focus

groups that the passion listeners have for the music is such that they don't listen in order to unwind at the end of the day or to have something on in the background at work. To be honest, they tell us that they can't have us on in the background because they'd stop doing their work in order to listen."

Myers considers the station's air talent fundamental to WSSM's high passion factor. "One of our jocks, Debbie Alexander, who does mid-days, has been here since the inception of the station," he says. "She's just tremendous. When Debbie talks, she has that unique ability to make listeners feel that she and they have been buddies for years."

"I felt that adult Smooth Jazz listeners were just as active as Hot AC listeners and have deep passion for this music. We just had to take it to them."

"She gives listeners the sense that the artists are her pals, like when she talks about Norman Brown's six kids. She also gives life to a feature we do each weekend where we track a new CD."

"Rick Sanborn is new to mornings, and he is spectacular. Our approach to mornings is a little NPR-ish, in that we're here to give you information and keep things going. Rick came to us from Talk radio, and he is excellent at packaging interviews, really exceptional. Ninety percent of our interviews are artist-driven."

All About Marketing

Marketing played an important role in WSSM's quantum leap in the ratings, as it does for any successful

Music Monitor

Here is a sample from a recent midday hour on WSSM/St. Louis.

3RD FORCE Here Comes The Night
RICK BRAUN Notorious
ANITA BAKER Caught Up In The Rapture
NORMAN BROWN Let's Wait Awhile
PRAFUL Sigh
SIMPLY RED Holding Back The Years
BONA FIDE The Avenue
HALL & OATES Sara Smile
TIM CUNNINGHAM Corbin
GREGG KARUKAS Your Sweet Smile
PATTI AUSTIN & JAMES INGRAM Baby, Come To Me
PETER WHITE Bueno Funk

radio station. A television campaign produced by Cameron Smith and Tom Hoitsma of Center Stage TV in Dallas boosted awareness for the spring book.

"Our spot featured our logo, which segued into a clip of Boney and Braun, then George Benson," Myers says. "It featured their music and used some of the buzzwords that our listeners told us they feel about the station — words like *energizing* and *rewarding*."

"We gave away a trip every week to anywhere Southwest flies, then the second phase was sending listeners to specific smooth jazz events, like Craig Chaquico's Las Vegas performance or the Old Pasadena Jazz Festival, which seemed to please people more than just winning a trip per se. When the winners came back, it's all they raved about."

Myers made it a point to put the winners' comments on the air. The station also publishes an online newsletter geared to WSSM's loyal listeners, who are dubbed members of the Smooth Jazz Ambassador's Club.

Previously, WSSM partnered with the U.S. Bank St. Louis' jazz festival — which featured Al Jarreau, Chris Botti, Dianne Reeves and Arturo Sandoval, among others — an event that last year attracted more than 10,000 people a day over two days. This year the station will produce its own concert series starring Norman Brown, Brian Culbertson and Pieces Of A Dream for three consecutive Sundays.

Top Of Mind

Research is another critical component in WSSM's breakthrough spring book. John Parikh provides perceptual studies to the station. "He's been a big help, a tremendous guideline," Myers says. Matt Hudson conducts callout research, and RateTheMusic.com taps the station's P1s.

Myers' approach to music encompasses both the urban and AC worlds. He searches for material with passion and good musicality, especially when it comes to instrumentals. "Gut-wise, I want something that stands out, like The Urban Knights' 'Got to Give It Up,'" he says.

"Our image is almost that of a party station for adults. Everything we do is on a fun, upbeat tilt, including our promotions."

"We're not quite as adventurous when it comes to vocals, because that's what we use as the glue to keep our P2s around. I have to really feel a vocal song is a hit for us to venture out on it."

It is difficult to say with certainty what the formula behind any ratings breakthrough is, but Myers suggests that, in WSSM's case, it was a combination of everything. "My goal when I took over was to put us on the street as much as the Hot AC I worked at," he says. "I felt that adult Smooth Jazz listeners were just as active and have deep passion for this music. We just had to take it to them."

"The goal was to be at the opening of an envelope — to be in front of them at baseball games and concerts, to be identified in the public mind with all things jazz, whether straight-ahead, Dixieland, contemporary or smooth."

I ask Myers' how he intends to maintain WSSM's competitive edge. "I'll do everything in my power to get ratings," he says. "But, honestly, I have no control over pen and paper, so my goal is to keep doing what we're doing. We have great people working here, and we have a deep commitment to being out in the field."

"Bonneville is very big on giving you the tools needed to succeed. The company is all about wanting to grow, and if we continue to show growth, I believe it will sign on Smooth Jazz stations elsewhere."



A SPIRITED GUEST APPEARANCE During R&R Convention 2003 DKG Records hosted a wine and cheese tasting to introduce vocalist Rhian Benson's debut project, Spirit, to Smooth Jazz programmers. Seen here are (l-r) KTWW/Los Angeles VP/Programming Paul Goldstein, Benson and Broadcast Architecture VP/Programming Rad Messick.

August 8, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	DAVID SANBORN Comin' Home Baby (GRP/VMG)	1039	+38	111575	13	46/0
	2	JEFF LORBER Gigabyte (Narada)	845	+15	82803	20	42/2
	3	BRIAN CULBERTSON Say What? (Warner Bros.)	821	+15	98783	17	45/0
	4	SPYRO GYRA Getaway (Heads Up)	808	-45	85937	26	42/0
	5	CHIELI MINUCCI Kickin' It Hard (Shanachie)	792	+20	80228	27	39/0
	6	EUGE GROOVE Rewind (Warner Bros.)	710	-11	83284	23	36/0
	7	M. McDONALD I Heard It Through The Grapevine (Motown/Universal)	667	+12	65154	10	45/0
	8	RICHARD ELLIOT Corner Pocket (GRP/VMG)	661	+44	67407	18	41/1
	9	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	627	-8	53097	14	43/0
	10	PAUL JACKSON, JR. It's A Shame (Blue Note)	615	+18	66437	12	40/0
	11	URBAN KNIGHTS Got To Give It Up (Narada)	595	+10	56083	12	40/0
	12	LUTHER VANDROSS Dance With My Father (J)	576	+43	56645	11	39/0
	13	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	458	+27	54727	9	40/1
	14	PAUL TAYLOR On The Move (Peak)	446	+20	47735	9	38/1
	15	KENNY G. Malibu Dreams (Arista)	443	+99	58731	5	33/3
	16	WALTER BEASLEY Precious Moments (N-Coded)	386	+14	40296	16	31/1
	17	MINDI ABAIR Flirt (GRP/VMG)	360	+92	45646	4	34/3
	18	PRAFUL Sigh (Rendezvous/N-Coded)	360	+13	43480	4	34/3
	19	ACOUSTIC ALCHEMY No Messin' (Higher Octave)	358	+21	26882	6	27/0
	20	PHIL COLLINS Come With Me (Atlantic)	352	-1	29749	16	25/0
	21	FATBURGER Sizzlin' (Shanachie)	334	-9	19567	14	29/0
	22	RICK DERRINGER Hot And Cool (Big3)	312	-34	29596	19	28/0
	23	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	273	-31	13611	18	21/0
	24	RICK BRAUN Green Tomatoes (Warner Bros.)	259	+41	27114	2	25/2
	25	CHUCK LOEB eBop (Shanachie)	237	+42	22238	2	20/0
	26	NORMAN BROWN The Feeling I Get (Warner Bros.)	184	+5	17805	10	13/0
	27	RONNY JORDAN At Last (N-Coded)	177	-3	22595	2	17/2
	28	STEELY DAN The Last Mall (Reprise)	148	-11	7043	11	11/0
Debut	29	BRIAN HUGHES Along The Way (A440 Music Group)	144	+7	8143	0	13/1
Debut	30	MICHAEL LINGTON Off The Hook (3 Keys Music)	142	+5	14001	0	13/1

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	6
SIMPLY RED Sunrise (simplyred.com)	5
MINDI ABAIR Flirt (GRP/VMG)	3
PRAFUL Sigh (Rendezvous/N-Coded)	3
KENNY G. Malibu Dreams (Arista)	3
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	3
NICK COLIONNE High Flyin' (3 Keys Music)	3
STEELY DAN Things I Miss The Most (Reprise)	3
JEFF LORBER Gigabyte (Narada)	2
RICK BRAUN Green Tomatoes (Warner Bros.)	2
RONNY JORDAN At Last (N-Coded)	2
STEVE OLIVER Positive Energy (Native Language)	2
JEFF GOLUB Boom Boom (GRP/VMG)	2
PAMELA WILLIAMS Afterglow (Shanachie)	2
SMOOTH... F.J. MCBRIDE Adderley Street (Heads Up International)	2
JONATHAN BUTLER Surrender (Warner Bros.)	2
GENE OUNLAP Hey Na Na (Rhythm & Groove/Liquid 8)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY G. Malibu Dreams (Arista)	+99
MINDI ABAIR Flirt (GRP/VMG)	+92
RICHARD ELLIOT Corner Pocket (GRP/VMG)	+44
LUTHER VANDROSS Dance With My Father (J)	+43
CHUCK LOEB eBop (Shanachie)	+42
SIMPLY RED Sunrise (simplyred.com)	+42
RICK BRAUN Green Tomatoes (Warner Bros.)	+41
DAVID SANBORN Comin' Home Baby (GRP/VMG)	+38
PAMELA WILLIAMS Afterglow (Shanachie)	+37
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	+33

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KIM WATERS Waterfall (Shanachie)	440
BOB BALDWIN The Way She Looked At Me (Narada)	246
J. THOMPSON Tell Me The Truth (AMH)	233
CRUSADERS Viva De Funk (Verve/VMG)	222
PIECES OF A DREAM Love's Silhouette (Heads Up)	189
MINDI ABAIR Lucy's (GRP/VMG)	124
GREG ADAMS 'Sup With That (Ripa/Blue Note)	117
KENNY G. Paradise (Arista)	114

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

46 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 7/27-8/2. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

STEVE OLIVER Positive Energy (Native Language)
Total Plays: 123, Total Stations: 14, Adds: 2

SIMPLY RED Sunrise (simplyred.com)
Total Plays: 116, Total Stations: 13, Adds: 5

JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)
Total Plays: 115, Total Stations: 13, Adds: 3

BLAKE AARON She's So Fine (Innervision)
Total Plays: 113, Total Stations: 10, Adds: 1

JEFF GOLUB Boom Boom (GRP/VMG)
Total Plays: 106, Total Stations: 13, Adds: 2

GREGG KARUKAS Riverside Drive (N-Coded)
Total Plays: 98, Total Stations: 9, Adds: 1

BERNIE WILLIAMS f/DAVID BENOIT Just Because (GRP/VMG)
Total Plays: 96, Total Stations: 10, Adds: 1

JEFF KASHIWA Voices (Native Language)
Total Plays: 90, Total Stations: 9, Adds: 0

JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)
Total Plays: 87, Total Stations: 16, Adds: 6

MARION MEADOWS Treasures (Heads Up)
Total Plays: 84, Total Stations: 8, Adds: 0

Songs ranked by total plays

JEFF GOLUB "Boom Boom" Already on:
New at: WLOQ KSEC New York Chicago D.C.
Seattle and more...

RICHARD ELLIOT
"Corner Pocket"
R&R: 8 661 spins, +44
#3 Most Increased!
New at: KMGQ

MINDI ABAIR "Flirt"
R&R: 17 360 spins, +92
#2 Most Increased!
New at: WLOQ WDRR KJZY

BERNIE WILLIAMS "JUST BECAUSE" f/D. Benoit
New at: KOAS ALREADY ON: New York San Francisco
Miami Denver Cleveland and more...

ON THE RECORD

With **Steve Williams**
PD, KKSJ/San Francisco



In true Homeric fashion, the music gods have delivered an Olympian array of choices just in time for the fall book. • At the top of the list is Tony Rich's "Traveling Alone." A riveting and indelible melody drives this tune, not to mention Rich's creation of eight remixes with just about every format in mind. Annie Lennox's "Honestly" from *Bare*, her first CD in almost a decade, it has been a top five seller since its early spring release. Her stellar performance and clever production will take your breath away. • Liz Wright's luminous delivery on "Soon As I Get Home," the slightly amended showstopper from *The Wiz*, places this among the finest offerings from any jazz singer in recent memory. The way Simply Red's "Sunrise" incorporates the chorus from Hall & Oates' "I Can't Go for That" is enough to get attention; however, Mick Hucknall's performance stands firmly on its own. • On "Fourth of July" James Taylor's patented Cape Cod smoothness has the heartfelt ring of familiarity, which in turn breeds comfort. Other tunes I like right now are Seal's "Waiting for You," Musiq Soulchild's "Something," Michael Buble's "Kissing a Fool," Kem's "Love Calls," Blank & Jones' "Relax" and the new Will Downing album.

David Sanborn's run at No. 1 with "Comin' Home Baby" (GRP/VMG) continues for the fifth week, as the format superstar embarks on a major national tour with The Crusaders ... This week's chart remains largely unchanged, which makes the prime mover even more conspicuous: **Mindi Abair's "Flirt"** (GRP/VMG), which vaults 24-17*, is No. 1 Most Increased Plays and earns three new adds ... **Acoustic Alchemy's "No Messin'"** (Higher Octave) gains 22-19* ... At 18*, **Prafu's "Sigh"** (Rendezvous/N-Coded) is getting 29 plays on KKSJ/San Francisco, 12 on WNUA/Chicago — quite an endorsement from two of the most respected PDs in Smooth Jazz, Steve Williams and Steve Stiles — and moves add-14 on WJZW/Washington ... Listener favorite Paul Hardcastle scores again with **Jazzmasters' "Puerto Banus"** (Trippin' 'N' Rhythm), which is No. 1 Most Added with seven adds, including KOAI (The Oasis)/Dallas ... With five new adds, our No. 2 Most Added track is **Simply Red's "Sunrise"** (simplyred.com) ... **Jimmy Sommers' "Take My Heart"** (Gemini/Higher Octave) earns three new adds — WQCD/New York, WJZZ/Atlanta and KWJZ/Seattle ... Similarly, **Nick Colionne's "High Flyin'"** (3 Keys) picks up three adds, including WJZW ... Early adulators at KTWV (The Wave)/Los Angeles jump the gun on **Chris Botti's** smash "Indian Summer" (Columbia/Sony) ... **Marc Antoine** returns in fine form with his forthcoming *Mediterraneo* (Rendezvous/Red). "Funky Picante" merits your top consideration for an add ... Beg, borrow or steal singer-songwriter **Keri Noble's** dazzling EP *First Bites* on Manhattan Records.



— Carol Archer, Smooth Jazz Editor

Reporters

WZMR/Albany, NY
OM: Mike Morgan
PD: Kevin Callahan
APD/MID: Jeff Young
SIMPLY RED
STEVE STILES

KAJZ/Albuquerque, NM
PD: Paul Lorie
APD/MID: Jeff Young
SIMPLY RED
STEVE STILES

KNIX/Anchorage, AK
OM/PO: Anne Wallender
JEFF COLLINS
CANDY OULDER

WJZZ/Atlanta, GA
PD/MID: Rick Francis
2 JIMMY SOMMERS

KSMJ/Bakersfield, CA
OM/PO/MID: Chris Townsend
APD: Matt Kelly
No Adds

WNUA/Chicago, IL
OM: Bob Kaske
PD/MID: Steve Stiles
GREG KAPLAN

WVVV/Cleveland, OH
OM/PO/MID: Berna Kimble
SIMPLY RED
RICK BRAUN
SMOOTH AFRICA II FUDGE MCBRIDE

WJZA/Columbus, OH
SM: Tom Faranck
OM/PO/MID: Bill Harman
APD: Gary Walter
No Adds

KOAI/Dallas, TX
OM/PO: Keri Johnson
APD/MID: Bret Michael
JAZZMASTERS

WVVV/Detroit, MI
OM/PO: Tom Stekler
MID: Sandy Kovach
No Adds

KSEC/Fayetteville, AR
PD/MID: Ken Couch
JAZZMASTERS
JEFF GOLUB

KEZI/Fresno, CA
OM: Scott Keith
PD/MID: J. Waldenheimer
JAZZMASTERS

WDRR/Ft. Myers, FL
OM/PO: Phil Beckman
MID: Randi Beckman
MINDI ABAIR
JAZZMASTERS

KHJZ/Houston, TX
OM: Jeff Garrison
PD: Maxine Todd
APD/MID: Greg Morgan
No Adds

WYJZ/Indianapolis, IN
OM/PO/MID: Carl Frye
No Adds

KCIY/Kansas City, MO
PD: Mark Edwards
MID: Michelle Chase
No Adds

KOAS/Las Vegas, NV
PD/MID: Erik Fazz
SIMPLY RED
BENNY WILLIAMS F/DAVID BENOIT

KSBZ/Los Angeles, CA
OM/PO: Terry Wedel
MID: Susan Eschberg
1 JAZZMASTERS
1 NICK COLIONNE

KTWV/Los Angeles, CA
PD: Paul Goldstein
APD/MID: Susanna Wiedmann
1 CHRIS BOTTI

WELV/Macon, GA
PD/MID: Rick Smith
No Adds

WCJZ/Madison, WI
OM/PO: Mike Ferris
APD: Sybil McGuire
No Adds

WJZN/Memphis, TN
PD/MID: Norm Miller
JONATHAN BUTLER
SIMPLY RED
GENE DUNLAP

WLVE/Miami, FL
OM: Rob Roberts
PD/MID: Rich Bealman
No Adds

WJZ/Milwaukee, WI
OM/PO: Steve Scott
MID: Jeff Peterson
No Adds

KRVR/Midwest, CA
OM/MID: Doug Wulff
PD: Jan Bryan
3 STEVE STILES
2 PAMELA WILLIAMS
2 SMOOTH AFRICA II FUDGE MCBRIDE

WQCD/New York, NY
OM: John Wulien
PD/MID: Shirley Connolly
JIMMY SOMMERS

WJCD/Norfolk, VA
OM/PO: Daisy Davis
APD/MID: Larry Hollowell
2 KENNY G

WLQD/Orlando, FL
SM: Jim Gross
PD: Brian Morgan
MID: Patricia James
4 MINDI ABAIR
4 JEFF GOLUB

Jones Smooth Jazz/Palm Springs, CA
PD: Steve Hubbard
MID: Clark Marquart
1 KENNY G
1 NICK COLIONNE
1 PAMELA WILLIAMS

WJZ/Philadelphia, PA
PD: Michael Tazzi
MID: Frank Chalde
5 TERRY OTTAWAY
5 PRAFUL
3 RICK BRAUN

KYDT/Phoenix, AZ
PD: Shaun Holly
APD/MID: Angie Hanks
No Adds

KJZS/Reno, NV
OM: Rob Brooks
PD: Harry Reynolds
APD/MID: Doug Thomas
3 KENNY G

WJZV/Richmond, VA
PD: Reid Snider
No Adds

KSSJ/Sacramento, CA
PD/MID: Lee Hansen
APD: Ken Jones
JAZZMASTERS

KBZN/Salt Lake City, UT
PD/MID: Dan Jessop
No Adds

KNSF/San Francisco, CA
OM: Michael Martin
PD/MID: Steve Williams
12 ANNIE LENNOX

KMGO/Santa Barbara, CA
PD: Mark De Asa
RICK BRAUN
STEVE STILES
BLAKE AARON

KJZY/Santa Rosa, CA
PD: Gordon Zlot
APD: Rob Singleton
MID: Pat Schaefer
2 PAUL TAYLOR
2 MINDI ABAIR
2 PRAFUL
1 MICHAEL BUBLE

KWJZ/Seattle, WA
PD: Carol Headley
MID: Jimmie Sommers
JIMMY SOMMERS

WEBS/Springfield, MA
PD: Carol Cutting
MID: JoAnn Shovers
5 KENNY G/LOGGINS
5 GENE DUNLAP
JONATHAN BUTLER
STEVE STILES

WSSM/St. Louis, MO
PD: David Rivers
7 SIMPLY RED

WSJT/Tampa, FL
PD: Ross Black
MID: Kathy Curtis
PRAFUL

WJZW/Washington, DC
OM: Kenny King
PD: Carl Anderson
MID: Renee Degey
HEATHER HEATHLY
NICK COLIONNE

46 Total Reporters

43 Current Playlists

Did Not Report, Playlist Frozen (3):
KVJZ/Des Moines, IA
KJCD/Dever-Boulder, CO
KIFM/San Diego, CA

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CYNDEE MAXWELL
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PART TWO OF A TWO-PART SERIES

Programmers On Talent

PDs wax philosophic on personalities

Last week we began a discussion with programmers regarding some aspects of dealing with air talent. This week we learn even more. Where do they recruit new talent? How do they match personalities with on-air slots? And what has been the effect of voicetracking on air talent?

When it comes to finding talent, KSJO/San Jose OM Gary Schoenwetter says, "New talent comes from anywhere you find engaging personalities: your promotions team, your interns, your contest lines, your promotions and, finally, comedy clubs and tertiary markets."

WIYY (98 Rock)/Baltimore PD Dave Hill agrees. "We're surrounded by new talent, whether it's a kid who's an intern or works in your fundraiser department. They are the ones who show initiative toward the radio. It's tough to get into radio, but a certain group of people will be willing to make a sacrifice to get in the door. That's generally where I find those people. I'm prone to give someone a shot who is dedicated and really wants it — then we'll see what they're made of."

Right Place, Right Time

Hill adds that being in the right place at the right time is virtually a necessity for part-timers. "I've always felt that radio is a job of who is there first," he says. "A lot of the kids who

make their way in are the ones who are standing there when we need someone to fill in. Or there's a hole to be filled, and there's a kid who is sacrificing time. He's not just there for the part-time job, but comes in and works three or four hours doing phone research, then shows up at 3:30pm and does anything he can, even if it's just filing CDs, to try to absorb what the station is all about.

"As far as full-time talent, I usually rely on past relationships — people I've met along the way, even people from competing radio stations and from former markets. I look at everyone around me for someone who has a spark."

Letting new people hang around and continuing to network throughout his career have helped Hill. "You can't close yourself off to opportunities for people," he says. "I hear of a lot of programmers who don't give new people a shot and just rely on those who come in with established resumes or references. You have to open up your ears and find out what's out there.

"When you're running a radio station, being part of your own community is important. So if you can find a part-timer who has been in your community all their life, that's great, because you have someone who already knows all about the market."

Ever the comedian, WXTB/Tampa PD Rick Schmidt says, "We go to the usual places — jails, bingo parlors, retirement homes, clown schools. Recruiting new talent is not the problem. It's easy to find people to groom — or they find us. Recruiting really great creative directors or promotions directors is far more difficult. We're fortunate to have Carl Harris and Mike Oliviero."

Balancing Act

Schoenwetter says that putting the air talent in the right place is about presenting "a balanced roster of jocks who provide compelling content across a wide spectrum of topics. If all you have are music heads, you're too narrow in focus. Conversely, if your station plays music and you have nothing but morning-type jocks spewing humor in every daypart, you're not going to connect on the very emotional music angle. It's all about balance."

"There are different kinds of personalities," says Hill. "You just need to put the talent in the place that's best for them. Don't try to make a jock who is a music head into a talk show host. It won't work; you'll always be trying to fit the proverbial square peg into the round hole. Let the talent be who they are and match them with the daypart that's most appropriate for them."

WIYY is among the few stations with a two-person team on at night.

"Mickey is a stand-up comedian, and Amelia is a very good jock," Hill says. "She's not the one to supply the punch lines or be the funny person, though she does say some funny things along the way. She was put there to help Mickey get in and out of his bits and do what he's not good at: being a basic jock. This allows him to be a funny comedian and a great talent. He doesn't have to worry about the mechanics of radio."

Schmidt says it's all about the performer. "We look for entertainers," he



WHAT A WAY TO DO TIME Korn are breaking hearts on their first tour with Ozzfest. Witness Munky loving it up with KIOZ/San Diego midday maven Shanon Leder.



WOWING THE ROCK CHICKS Some of the Korn boys used their time wisely, doing interviews for KIOZ/San Diego. Shown here (l-r) are the band's James "Munky" Shaffer, KIOZ's Shanon Leder, Korn's Brian "Head" Welch, KIOZ PD Shauna Moran-Brown and the band's David Silveria.

explains. "You can teach Radio 101, and people can learn the music. You cannot teach someone to be entertaining and to have a unique way of delivering a message. I've found that schizophrenics and former heavy drug users are the best talent."

Voicetracking Opinions

The programmers we spoke to last week were mixed in their reactions to voicetracking and whether it helps personalities and the radio station. That theme continues. Schoenwetter offers this analogy: "Communicating with radio listeners is a lot like golf — the more you practice and the more experience you have, the more comfortable you become and the more your game improves."

Likewise, Schmidt highlights the upside for personalities who voicetrack. "We export several talents from Clear Channel/Tampa, and I've seen growth out of all of them," he says. "Voicetracking forces you to plan ahead, edit your thoughts and prep more. Jocks who take it seriously will improve."

Voicetracking is not practiced at WIYY. "Even when I was in Hartford we had voicetracking abilities, but we only voicetracked overnights," Hill says. "I still think voicetracking is good for weekends

and overnights, but I'm a firm believer that, as a Rock or Alternative station, you need the interaction you can get with a live person.

"Phones are a very important part of what we do here at 98 Rock. Reaching the listener and putting them on the air is accomplished via the phone. That interaction is very important, and it's difficult to do on a voice-tracked shift."

Phones Are Crucial

Hill notes that doing phones is possible with voicetracking, "but not to the extent that a live jock can do it. Radio Voodoo has the ability to answer the phones when you're gone and store the files till you come back and go through them. But the interaction between the person who calls the radio station and the jock in the studio is really important."

"The phone is so crucial to a radio station, because people who use the telephone also answer the phone at home. So if they are solicited to take part in a survey about radio, those people will agree to participate. Those are the people who want to be interactive with the radio station."

"Your P1s, those who use the phone, are also the ones returning Arbitron diaries. That's the reason I really press my jocks to do as many phones as they possibly can — to reach out and touch the listener and interact with them."



Gary Schoenwetter



Rick Schmidt



Dave Hill



GOING UNDER Amy Lee and Ben Moody from Evanescence are seen here with KAIT/Oklahoma City Asst. PD/MD Jake Daniels (r) earlier this year.

R&R ACTIVE ROCK TOP 50

August 8, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	CHEVELLE Send The Pain Below (Epic)	1872	-34	106214	29	60/0
3	2	LINKIN PARK Faint (Warner Bros.)	1749	+150	88725	13	61/1
5	3	STAIN'D So Far Away (Flip/Elektra/EEG)	1707	+167	86661	8	63/0
7	4	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1638	+212	95243	19	61/0
2	5	COLD Stupid Girl (Flip/Geffen/Interscope)	1570	-63	71030	24	58/0
4	6	JANE'S ADDICTION Just Because (Capitol)	1531	-37	67622	10	62/0
6	7	TRAPT Headstrong (Warner Bros.)	1380	-73	78454	43	60/0
9	8	SHINEDOWN Fly From The Inside (Atlantic)	1315	+61	67595	20	59/0
10	9	KORN Did My Time (Immortal/Epic)	1272	+68	62284	6	60/0
12	10	GODSMACK Serenity (Republic/Universal)	1222	+87	57488	8	60/0
8	11	REVIS Caught In The Rain (Epic)	1207	-95	50955	25	54/0
13	12	DISTURBED Liberate (Reprise)	1203	+119	59501	10	60/0
11	13	AUDIOSLAVE Like A Stone (Interscope/Epic)	1042	-116	59980	30	59/0
14	14	LINKIN PARK Somewhere I Belong (Warner Bros.)	974	-109	59331	23	54/0
16	15	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	966	+82	40568	18	56/1
18	16	MUDVAYNE World So Cold (Epic)	876	+79	32498	13	54/0
17	17	GODSMACK Straight Out Of Line (Republic/Universal)	811	-66	49061	27	54/0
21	18	TRAPT Still Frame (Warner Bros.)	795	+62	27336	8	57/0
Debut	19	NICKELBACK Someday (Roadrunner/IDJMG)	718	+718	45963	1	61/17
24	20	WHITE STRIPES Seven Nation Army (Third Man/V2)	714	+90	32893	12	40/4
20	21	VELVET REVOLVER Set Me Free (Decca/Immortal)	710	-63	28191	7	45/1
15	22	METALLICA St. Anger (Elektra/EEG)	608	-348	26626	10	46/0
25	23	FOO FIGHTERS Low (Roswell/RCA)	590	+10	19210	5	48/2
26	24	ADEMA Unstable (Arista)	576	+33	18190	7	47/2
23	25	BLACK LABEL SOCIETY Stillborn (Spitfire)	566	-75	35206	20	27/0
Debut	26	A PERFECT CIRCLE Weak And Powerless (Virgin)	554	+554	34988	1	62/62
31	27	FUEL Falls On Me (Epic)	524	+191	19972	2	42/3
27	28	SALIVA Raise Up (Island/IDJMG)	468	-7	14107	8	41/0
37	29	METALLICA Frantic (Elektra/EEG)	455	+180	26962	5	30/6
32	30	AFI The Leaving Song Part II (DreamWorks)	411	+94	10024	8	34/0
35	31	THREE DAYS GRACE (I Hate) Everything About You (Jive)	369	+80	10044	11	33/2
39	32	MOTOGRATER Down (No Name/EEG)	336	+65	12996	3	35/2
36	33	SLOTH Someday (Hollywood)	336	+57	8554	3	39/3
33	34	EVANESCENCE Going Under (Wind-up)	336	+29	9589	3	23/1
34	35	(HED) PLANET EARTH Other Side (Volcano/Jive)	333	+29	7968	6	30/0
38	36	ALIEN ANT FARM These Days (DreamWorks)	317	+42	7999	4	30/3
29	37	DEFTONES Minerva (Maverick/Reprise)	282	-96	11793	16	26/0
43	38	ATARIS The Boys Of Summer (Columbia)	260	+38	7206	8	14/2
28	39	STAIN'D Price To Pay (Elektra/EEG)	256	-124	11401	18	27/0
40	40	MANMADE GOD Safe Passage (American/IDJMG)	252	+10	5094	9	31/1
42	41	HOTWIRE Not Today (RCA)	250	+20	6077	2	30/1
Debut	42	3 DOORS DOWN Here Without You (Republic/Universal)	241	+96	10293	1	26/3
Debut	43	ILL NINO How Can I Live (Roadrunner/IDJMG)	240	+119	8635	1	31/8
41	44	311 Creatures (For A While) (Volcano)	238	+4	4989	4	15/1
50	45	FINGERTIGHT Guilt (Hold Down) (Columbia)	209	+57	3663	2	28/2
48	46	PRESENCE Remember (Curb)	206	+20	2735	3	24/2
49	47	THRICE All That's Left (Island/IDJMG)	200	+22	3253	5	26/3
30	48	SOCIALBURN Everyone (Elektra/EEG)	184	-181	4852	13	25/0
46	49	UNLOCO Empty (Maverick/Reprise)	175	-19	2036	3	20/0
45	50	ECHO 7 One Step Away (In De Goot)	163	-39	5771	9	20/1

63 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/27-8/2. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
A PERFECT CIRCLE Weak And Powerless (Virgin)	62
NICKELBACK Someday (Roadrunner/IDJMG)	17
POWERMAN 5000 Action (DreamWorks)	14
CAVE IN Inspire (RCA)	10
ILL NINO How Can I Live (Roadrunner/IDJMG)	8
IRON MAIDEN Wildest Dreams (Columbia)	7
METALLICA Frantic (Elektra/EEG)	6
V SHAPE MIND Monsters (Republic/Universal)	6
WHITE STRIPES Seven Nation Army (Third Man/V2)	4
COLD Suffocate (Flip/Geffen/Interscope)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK Someday (Roadrunner/IDJMG)	+718
A PERFECT CIRCLE Weak And Powerless (Virgin)	+554
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	+212
FUEL Falls On Me (Epic)	+191
METALLICA Frantic (Elektra/EEG)	+180
STAIN'D So Far Away (Flip/Elektra/EEG)	+167
LINKIN PARK Faint (Warner Bros.)	+150
DISTURBED Liberate (Reprise)	+119
ILL NINO How Can I Live (Roadrunner/IDJMG)	+119
3 DOORS DOWN Here Without You (Republic/Universal)	+96

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SEETHER Driven Under (Wind-up)	693
SEETHER Fine Again (Wind-up)	682
DISTURBED Remember (Reprise)	668
MUDVAYNE Not Falling (Epic)	624
CHEVELLE The Red (Epic)	606
DISTURBED Prayer (Reprise)	575
POWERMAN 5000 Free (DreamWorks)	555
3 DOORS DOWN When I'm Gone (Republic/Universal)	536
SALIVA Always (Island/IDJMG)	529
SYSTEM OF A DOWN Aerials (American/Columbia)	489

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America's Best Testing Active Rock Songs 12+ For The Week Ending 8/8/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Men 18-34, Men 18-24, Men 25-34. Lists top active rock songs and artists.

Total sample size is 385 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.

New & Active

- QUEENSRYPHE Open (Sanctuary/SRG) Total Plays: 112, Total Stations: 8, Adds: 1
IRON MAIDEN Wildest Dreams (Columbia) Total Plays: 58, Total Stations: 10, Adds: 7
COLD Suffocate (Flip/Geffen/Interscope) Total Plays: 52, Total Stations: 6, Adds: 4

Songs ranked by total plays

Indicator Most Added

- A PERFECT CIRCLE Weak And Powerless (Virgin)
POWERMAN 5000 Action (DreamWorks)
NICKELBACK Someday (Roadrunner/IDJMG)
AUDIOSLAVE Show Me How To Live (Interscope/Epic)
FUEL Falls On Me (Epic)
THREE DAYS GRACE (I Hate) Everything About You (Jive)
311 Creatures (For A While) (Volcano)
RANCID Fall Back Down (Helicat)
IRON MAIDEN Wildest Dreams (Columbia)
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
ILL NINO How Can I Live (Roadrunner/IDJMG)
COLD Suffocate (Flip/Geffen/Interscope)
MANMADE GOD Safe Passage (American/IDJMG)
HOTWIRE Not Today (RCA)
ATARIS The Boys Of Summer (Columbia)
SWITCHFOOT Meant To Live (Red Ink/Columbia)
LACUNA COIL Heavens A Lie (Caroline)
RISING Cradle (Maverick/Reprise)
BLUE OCTOBER Razor Blade (Universal)
JET Are You Gonna Be My Girl (Elektra/EEG)

Reporters

Grid of reporter information for various markets including Albany, NY; Chicago, IL; Evansville, IN; Greenville, NC; Kansas City, MO; Milwaukee, WI; Peoria, IL; Salisbury, MD; Springfield, MA; Amarillo, TX; Cleveland, OH; Appleton, WI; Augusta, GA; Fresno, CA; Harrisburg, PA; Hartford, CT; Houston, TX; Indianapolis, IN; Jacksonville, FL; Knoxville, TN; Lansing, MI; Las Vegas, NV; Lexington, KY; Louisville, KY; Madison, WI; Manchester, NH; Memphis, TN; Miami, FL; Milwaukee, WI; Minneapolis, MN; Modesto, CA; Monroeville, PA; Nashville, TN; New York, NY; Norfolk, VA; Oklahoma City, OK; Omaha, NE; Philadelphia, PA; Phoenix, AZ; Portland, OR; Raleigh, NC; Reno, NV; Richmond, VA; Rochester, NY; Sacramento, CA; San Antonio, TX; San Diego, CA; San Francisco, CA; San Jose, CA; Savannah, GA; Seattle, WA; Springfield, IL; St. Louis, MO; Tampa, FL; Tulsa, OK; Wichita, KS; Williamsport, PA.

ON THE RECORD

With **Ward Cleaver**
Host, XM Liquid Metal



I always wanted to work at a Waffle House as a fry cook. If you've never had the pleasure of eating at Waffle House, you might not know they have their own language. It's kind of old school: The waiters and waitresses yell out your order to the cook, and they had damned well better say it right, or the cook yells at them in front of the whole restaurant. It's awesome! •

The big thing is their hash browns. You can get 'em scattered (broken up out of their frozen oval shape), smothered (with onions), covered (with cheese), chunked (with ham) — you get the idea. • Now imagine being in the States for the very first time. You're from Australia, and this is your first impression of American culture. That's what happened to Hypercenter, who are on the Thunder From Down Under Tour (not the nude male review in Las Vegas). They came through XM this past Saturday and took over Liquid Metal for four hours, playing what *they* wanted to play and saying whatever came to their minds. It was a fucking sick show. The band took charge like they were pros and even gave away 10 copies of their in-demand CD *Split Lip Shit*. At least it's in demand with our listeners. There's been quite a bit of interest in Hypercenter from our phones, but acquiring the CD — outside of going to one of their shows — is difficult at this point. • Their show is definitely not a letdown. There's a lot of energy on the stage, with the three vocalists all working off of each other very well — and Nicole is no eyesore to look at either. She hangs with the boys with the best of 'em too. They're just a really good group of people. They even get grinders out onstage and start grinding away on metal bars with sparks shooting all over the place. If you get a chance to catch this show, do it.

Everyone knew going into this week that **A Perfect Circle** would be the big Most Added winner. "Weak and Powerless" is anything but, as an amazing 62 adds roll in at Active, 17 at Rock and a slew at Alternative. It debuts at 26 at Active ... I popped Thursday's "Signals Over the Air" on and thought how refreshing it sounded. How often do you let a DPRO roll through to the album version? For me, the answer is not often, except in this case ... **Thrice** have a solid sales week on their debut. Hello, baby band? How did you do it? *Artist in the Ambulance* sold over 47,500 units in its first week, ranking No. 16 overall. "All That's Left" is for Rock to answer the call ... **Trapt's** "Headstrong" has an amazing 43 weeks on the Active chart and is working its way toward **Seether's** impressive 49 weeks before "Fine Again" went recurrent. Speaking of Seether, don't you love "Gasoline"? They are the new Stone Temple Pilots, who in their day could do no wrong ... The dynamic of the chart is changing at Active, as **Chevelle** keep their hold on No. 1 despite strong chart increases by **Linkin Park** ("Faint"), **Staind** ("So Far Away") and **Audioslave** ("Show Me How to Live"). **Nickelback's** "Someday" is bound for the top: It debuts at 19 and racks up another 17 Active adds. Other changes include Nos. 8, 9 and 10, where **Shinedown**, **Korn** and **Godsmack** all make solid advances up the chart ... **AFI** keep developing through the superstar release period. It's time to consider letting it break out of nighttime airplay ... **Powerman 5000** see some "Action" with 14 adds ... **Cave In** pick up 10 adds for "Inspire." **MAX PIX: METALLICA "Frantic" (Elektra/EEG)**

— Cyndee Maxwell, Active Rock/Rock Editor



active
INSIGHT

ARTIST: **Rising**

LABEL: **Maverick/Reprise**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR

You can't judge a book by its cover, nor a band by its name. If that were the case, where would Pearl Jam be today? Yet, you can still inadvertently pass over a band because of their choice of moniker. For me it was **V Shape Mind**. I got the disc, looked at the name and thought the album might belong to another format. After all, it wasn't creepy like **Disturbed**, it didn't have a "The" in front of it, and it wasn't misspelled like **Korn**, **Staind**, **Trapt**, **Linkin Park** or other such bands who have hit home runs at Active Rock. Plus, Howard Leon's too busy calling radio to yell at a lowly writer to pay attention to his band.

Yet, an e-mail from Leon regarding **V Shape Mind** caught my eye. No. 1 phones at **WXQR/Greenville, NC** and top five phones at **WQLZ/Springfield, IL**. Quotes from **WQLZ PD Ray Lytle**, who said, "We have never had a song reach top five requests this quickly. **V Shape Mind** kicks our listeners' asses and blows up our phone lines."

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.radioandrecords.com and click the Message Boards button.



Or this comment from **WXQR PD Brian Rickman**: "V Shape Mind has delivered one of those rare Rock tracks that instantly tears up the phones. 'Monsters' is edgy enough for nights and hook-laden, making it accessible for any daypart."

Fortunately, I found the disc and realized what I was missing. "Monsters," the lead single from the group's Republic/Universal debut, *Cul-De-Sac*, comes roaring out of the speakers like a grizzly prematurely roused from hibernation. Solid guitars prowl about while **Brad Hursh's** vocals pull a **Jekyll and Hyde**, alternating between clarion tones and demonic howls.

On top of that, the track features **Mudvayne** singer **Chad Gray**, who tipped off his manager to **V Shape Mind's** "heavy mellow," as they call it. **Anger Management** snapped the band up, and soon they found a major-label deal with **Universal**. And with producer **David Bottrill** (**Mudvayne**, **Tool**, **Godsmack**) at the helm, you know that this track is going to sound perfect on the airwaves. Given the chance, "Monsters" will make **V Shape Mind** a name to be revered.

Record Of The Week

ARTIST: **As I Lay Dying**
TITLE: *Frail Worlds Collapse*
LABEL: **Metal Blade**

As I Lay Dying — the name pretty much says it all. You're not going to find dance numbers here, unless you consider a mugging a beautiful tango betwixt two souls. Fans of the metalcore scene will have more than enough to flail to with *Frail Worlds Collapse*, the group's debut for **Metal Blade**. Jackhammer drums, incredible double bass, furious guitars and hardest of the hardcore vocals engage in a death match throughout the bloody affair. While this isn't going to be immediately added into regular rotation, **Rock Specialty** has been feasting on the album. On top of that, **As I Lay Dying** recently posted the No. 1 and 2 most downloaded and streamed metal tracks on **MP3.com**, where they racked up a total of 214,731 plays for "94 Hours" and "Forever." Knock 'em dead, kids.

— Frank Correia, Rock Specialty Editor



R&R TOP 20 SPECIALTY ARTISTS

1. **POISON THE WELL** (*Atlantic*) "Ghostchant"
2. **SUPERJOINT RITUAL** (*Sanctuary/SRG*) "Death Threat"
3. **AS I LAY DYING** (*Metal Blade*) "94 Hours"
4. **NEVERMORE** (*Century Media*) "Enemies Of Reality"
5. **SPINESHANK** (*Roadrunner/IDJMG*) "Violent Mood Swings"
6. **CHIMAIRA** (*Roadrunner/IDJMG*) "Pure Hatred"
7. **TYPE O NEGATIVE** (*Roadrunner/IDJMG*) "I Don't Want To Be Me"
8. **THRICE** (*Island/IDJMG*) "Under A Killing Moon"
9. **MOTOGRAFTER** (*Elektra/EEG*) "Down"
10. **ENTOMBED** (*Koch*) "Retaliation"
11. **BLOOD HAS BEEN SHED** (*Ferret*) "Spirals"
12. **HASTE** (*Century Media*) "With All The Pride And Dignity Of A Drowning Swimmer"
13. **BLACK DAHLIA MURDER** (*Metal Blade*) "Unhallowed"
14. **THROWDOWN** (*Trustkill*) "Walk Away"
15. **EXHUMED** (*Relapse*) "Waxwork"
16. **IN FLAMES** (*Nuclear Blast*) "Trigger"
17. **REVOLUTION SMILE** (*Interscope*) "Bonethrower"
18. **ILL NINO** (*Roadrunner/IDJMG*) "How Can I Live"
19. **SULACO** (*Relapse*) "Cry Me A River"
20. **METALLICA** (*Elektra/EEG*) "Frantic"

Ranked by total number of shows reporting artist.



a perfect circle

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(9.16.03)

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Mixed by Andy Wallace

Management:

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AUG. 8 CLEVELAND

9 DETROIT

10 CHICAGO

11 MINNEAPOLIS

ODEON

ST. ANDREWS

METRO

PANTAGES

at Lollapalooza

AUG. 15 PHOENIX

16 IRVINE

17 SAN DIEGO

21 SALT LAKE CITY

23 SEATTLE

24 PORTLAND

CRICKET PAVILLION

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Stations and their adds listed alphabetically by market

Reporters

WHRL/Albany, NY*
 OM: John Cooper
 PD: Lisa Blahie
 MD: Walter Haines
 9 A PERFECT CIRCLE

KTEG/Albuquerque, NM*
 PD: Ellen Fishery
 MD: Marc Young
 10 A PERFECT CIRCLE
 1 NICKELBACK
 SWITCHFOOT

KTZO/Albuquerque, NM*
 PD: Scott Southard
 MD: Don Kelley
 6 A PERFECT CIRCLE

WNNX/Atlanta, GA*
 OM: Leslie Fram
 PD: Chris Williams
 MD: Jay Horne
 20 A PERFECT CIRCLE

WJSE/Atlanta City, NJ*
 PD: Al Parisello
 AP/MD: Jason Usset
 DONNAS
 CAVE IN
 WHITE LIGHT MOTORCADE
 A PERFECT CIRCLE

KROX/Austin, TX*
 OM: Jeff Carroll
 PD: Melissa Lee
 MD: Toby Ryan
 13 A PERFECT CIRCLE
 1 NICKELBACK
 1 RANCID

WRAX/Birmingham, AL*
 PD: Susan Groves
 MD: Marc Lindsay
 20 A PERFECT CIRCLE
 1 BRAND NEW
 1 RISING
 1 SOUNDS

KOXR/Boise, ID*
 PD: Jacqui Jackson
 MD: Kaitlin
 19 DONNAS
 11 A PERFECT CIRCLE
 1 THIRCE
 ADEMA
 ALIEN ANT FARM

WBCH/Boston, MA*
 OM: Tony Berardini
 PD: Douglas
 AP/MD: Steven Strick
 14 A PERFECT CIRCLE
 2 YELLOWCARD
 NICKELBACK

WFXN/Boston, MA*
 PD: Chris
 MD: Kevin Stays
 5 A PERFECT CIRCLE
 EVANESCENCE
 CAVE IN

WEDG/Buffalo, NY*
 PD: Jenny Diana
 MD: Ryan Patrick
 12 A PERFECT CIRCLE
 9 COLD
 2 STARTING LINE
 1 FUEL

KTGL/Denver, CO*
 PD: John O'Connor
 AP/MD: Blah Blahie
 MD: Hill Jordan
 6 A PERFECT CIRCLE
 RADIOHEAD

WBTV/Burlington*
 OM: Matt Grasso
 MD: Christine Pasch
 2 A PERFECT CIRCLE
 1 JET
 SWITCHFOOT

WAVF/Charleston, SC*
 PD: Jack Daniel
 AP/MD: Danny Vitalebas
 KINGS OF LEON

WEND/Charlotte*
 OM: Mike Berah
 PD: David Daniel
 AP/MD: Kriston Howeyatt
 2 DISTURBED

WKDX/Chicago, IL*
 PD: Bill Gamble
 MD: Mary Stommas
 27 A PERFECT CIRCLE
 4 BRAND NEW
 NETWORK

WZZM/Chicago, IL*
 PD: Steve Levy
 AP/MD: James VanDusen
 10 A PERFECT CIRCLE

WAOZ/Cincinnati, OH*
 PD/MD: Jeff Haged
 2 A PERFECT CIRCLE
 2 FOUNTAINS OF WAYNE

WXTM/Cleveland, OH*
 PD: Kim Monroe
 AP/MD: Dana Rowland
 MD: Peter Schlotz
 19 A PERFECT CIRCLE
 SEETHER
 ILL NINO

WARQ/Columbia, SC*
 PD: Dave Stewart
 MD: Dave Fara
 2 BILLY TALENT
 1 A PERFECT CIRCLE
 POWERMAN 5000

WWOZ/Columbus, OH*
 OM: Randy Malley
 PD: John Davis
 MD: Jack DeVoss
 14 JIVE TURKEYS
 1 BRAND NEW
 1 A PERFECT CIRCLE
 AFI
 DASHBOARD CONFESSIONAL

KDGE/Dallas, TX*
 PD: Denise Dukerly
 AP/MD: Adee Ayo
 1 YELLOWCARD
 GOOD CHARLDTIE
 THIRCE
 BRAND NEW

WXKQ/Dayton, OH*
 PD: Steve Kramer
 MD: Brummer
 17 A PERFECT CIRCLE
 POWERMAN 5000

CINQ/Detroit, MI*
 PD: Harvey Bradshaw
 MD: Vince Cassava
 AP/MD: Matt Franklin
 20 A PERFECT CIRCLE
 COLDPLAY
 RADIOHEAD

KHRO/El Paso, TX*
 OM: Mike Proutin
 PD/MD: Jaka Garcia
 5 A PERFECT CIRCLE
 1 COLD
 POWERMAN 5000
 YELLOWCARD
 SEETHER
 DONNAS

KNRQ/Eugene, OR
 SBC: Mike Gresham
 OM: Russ Davidson
 PD: Chris Crowley
 AP/MD: Stu Allen
 9 STONE SOUR
 7 FOUNTAINS OF THE STONE AGE
 7 HOBBASTANK
 7 NIRVANA
 7 EVANESCENCE
 7 SALIVA
 6 CHEVELLE
 1 A PERFECT CIRCLE
 ATARIS
 AFI

WZZM/Chicago, IL*
 PD: Steve Levy
 AP/MD: James VanDusen
 10 A PERFECT CIRCLE

WAOZ/Cincinnati, OH*
 PD/MD: Jeff Haged
 2 A PERFECT CIRCLE
 2 FOUNTAINS OF WAYNE

KROX/Austin, TX*
 OM: Jeff Carroll
 PD: Melissa Lee
 MD: Toby Ryan
 13 A PERFECT CIRCLE
 1 NICKELBACK
 1 RANCID

WRAX/Birmingham, AL*
 PD: Susan Groves
 MD: Marc Lindsay
 20 A PERFECT CIRCLE
 1 BRAND NEW
 1 RISING
 1 SOUNDS

KOXR/Boise, ID*
 PD: Jacqui Jackson
 MD: Kaitlin
 19 DONNAS
 11 A PERFECT CIRCLE
 1 THIRCE
 ADEMA
 ALIEN ANT FARM

WBCH/Boston, MA*
 OM: Tony Berardini
 PD: Douglas
 AP/MD: Steven Strick
 14 A PERFECT CIRCLE
 2 YELLOWCARD
 NICKELBACK

WFXN/Boston, MA*
 PD: Chris
 MD: Kevin Stays
 5 A PERFECT CIRCLE
 EVANESCENCE
 CAVE IN

WEDG/Buffalo, NY*
 PD: Jenny Diana
 MD: Ryan Patrick
 12 A PERFECT CIRCLE
 9 COLD
 2 STARTING LINE
 1 FUEL

KTGL/Denver, CO*
 PD: John O'Connor
 AP/MD: Blah Blahie
 MD: Hill Jordan
 6 A PERFECT CIRCLE
 RADIOHEAD

WEEQ/Hagerston
 AP/MD: Steve Roberts
 3 DONNAS
 3 BLACK EYED PEAS (PAPA ROACH)
 2 CAVE IN
 1 A PERFECT CIRCLE

WWRQ/Hartford, CT*
 PD: Todd Thomas
 AP/MD: Chris Kelly
 3 DROPPICK MURPHYS
 1 COUNT THE STARS
 FOUNTAINS OF WAYNE
 GUSTER
 STORY OF THE YEAR
 ROONEY

KUCD/Honolulu, HI*
 PD: James Hyatt
 53 PEPPER
 10 DASHBOARD CONFESSIONAL
 10 FOUNTAINS OF WAYNE
 1 A PERFECT CIRCLE
 BILLY TALENT

KTBB/Houston, TX*
 PD/MD: Vince Richards
 AP/MD: Eric Schmidt
 5 A PERFECT CIRCLE
 2 SWITCHFOOT
 FOUNTAINS OF WAYNE
 NICKELBACK

WRWX/Indianapolis, IN*
 PD: Scott Jamison
 MD: Michael Young
 13 A PERFECT CIRCLE
 9 POWERMAN 5000

WPLA/Jacksonville, FL*
 OM: Gail Austin
 PD: De Madhavan
 AP/MD: Chad Chumley
 No Adds

WRWX/Johnson City*
 PD: Mark McKinney
 CAVE IN
 A PERFECT CIRCLE
 NICKELBACK

WJBF/Myers, FL*
 OM/MD: John Razz
 AP/MD: Pete Madril
 MD: Jeff Zue
 12 A PERFECT CIRCLE
 11 NICKELBACK
 8 RANCID
 6 3 DOORS DOWN
 BILLY TALENT
 HOT HOT HEAT

KRBZ/Kansas City, MO*
 PD: Greg Burgen
 AP/MD: Todd Watson
 MD: Leslie
 8 A PERFECT CIRCLE

WNFZ/Knoxville, TN*
 PD: Anthony Prall
 MD: David Matthews
 1 A PERFECT CIRCLE

KFTL/Lafayette, LA*
 PD: Scott Pernie
 MD: Chris Oberer
 12 A PERFECT CIRCLE
 3 DOORS DOWN
 SWITCHFOOT
 AFI

WWDZ/Lansing, MI*
 PD: John Barry
 OM: Kelly Bradley
 27 A PERFECT CIRCLE
 15 THIRCE
 10 RANCID

KLTE/Las Vegas, NV*
 PD: Dave Wellington
 AP/MD: Chris Riley
 11 A PERFECT CIRCLE

KLECA/Le Rock, AR*
 PD: Shary Debbel
 MD: Adrea
 5 A PERFECT CIRCLE
 HOT HOT HEAT
 CAVE IN
 STUNT MONKEY

KROQ/Los Angeles, CA*
 PD: Kevin Weisauer
 AP/MD: Gene Schemm
 MD: Lisa Weisauer
 10 LIMP BIZKIT
 1 A PERFECT CIRCLE
 INTERPOL
 DASHBOARD CONFESSIONAL

WVFS/Memphis, TN*
 PD: Rob Crossan
 MD: Mike Kilbourn
 4 A PERFECT CIRCLE

WZTA/Miami, FL*
 PD: Troy Hosmer
 AP/MD: Ryan Castle
 9 A PERFECT CIRCLE

WLUM/Milwaukee, WI*
 MD: Michael Young
 MD: Kenny Housman
 11 A PERFECT CIRCLE
 8 RISING
 CAVE IN

WHTQ/Monmouth, NJ*
 PD: Brian Smith
 11 NICKELBACK
 2 RANCID
 1 FOUNTAINS OF WAYNE

KMBY/Monterey, CA*
 PD/MD: Kenny Allen
 1 A PERFECT CIRCLE
 1 NICKELBACK
 THREE DAYS GRACE
 JACK JOHNSON

WBUZ/Nashville, TN*
 OM: Jim Patrick
 PD: John Henschel
 MD: Kevin Housman
 3 A PERFECT CIRCLE
 CAVE IN
 POWERMAN 5000
 WHITE LIGHT MOTORCADE
 YELLOWCARD

KXNO/New Orleans, LA*
 OM/MD: Rob Summers
 AP/MD: Stu
 10 A PERFECT CIRCLE

WXRK/New York, NY*
 PD: Steve Kingston
 MD: Mike Peck
 21 A PERFECT CIRCLE
 7 LIMP BIZKIT

WRRV/Newburgh, NY
 PD/MD: Andrew Boris
 3 A PERFECT CIRCLE

WRDX/Norfolk, VA*
 PD: Michele Diamond
 MD: Mike Powers
 5 DROPPICK MURPHYS
 3 STUNT MONKEY
 3 A PERFECT CIRCLE
 2 SWITCHFOOT
 CAVE IN
 NICKELBACK

KORX/Odesa, TX
 PD/MD: Michael Todd
 34 MATROBOT TWENTY
 17 A PERFECT CIRCLE
 7 SEETHER
 2 COLD
 7 FINGER ELEVEN

KHBZ/Oklahoma City, OK*
 OM: Bill Harvey
 MD: Rob Dennis
 29 RANCID
 28 HOT HOT HEAT
 14 A PERFECT CIRCLE
 4 NICKELBACK

WJRR/Orlando, FL*
 OM: Adam Smith
 PD: Pat Lynch
 AP/MD: Rick Everett
 MD: Brian Dismanno
 18 A PERFECT CIRCLE
 7 RANCID

WOCJ/Orlando, FL*
 MD: Bobby Smith
 17 A PERFECT CIRCLE
 NICKELBACK
 LUMP BIZKIT
 DASHBOARD CONFESSIONAL

WPLV/Philadelphia, PA*
 PD: Jim McInnes
 MD: Dan Feit
 No Adds

KEDJ/Phoenix, AZ*
 OM: Laura Howe
 PD: Nancy Stevens
 AP/MD: David Air Divo
 MD: Robin Nash
 9 A PERFECT CIRCLE
 TRAPT
 B.R.M.C.

KZON/Phoenix, AZ*
 PD: Tim Harsanow
 MD: Kevin Housman
 JOE FRISTMAN
 A PERFECT CIRCLE

WDXD/Pittsburgh, PA*
 PD: John Henschel
 MD: Vinita F.
 11 ME FIRST AND THE GIMME GIMMES
 7 A PERFECT CIRCLE

WYCY/Portland, ME
 SBC: Mike Schemm
 PD: Herb Ivy
 MD: Brian James
 7 A PERFECT CIRCLE
 6GIG
 ILL NINO

KNRK/Portland, OR*
 PD: Mark Hamilton
 MD: Steve Feltus
 13 A PERFECT CIRCLE

WBRU/Providence, RI*
 PD: Beth Resler
 MD: Andy Teo
 11 A PERFECT CIRCLE
 TRAPT

WWRX/Providence, RI*
 PD: Chris
 AP/MD: Kevin Mays
 7 METALLICA
 6 A PERFECT CIRCLE
 SEETHER

KRZQ/Reno, NV*
 OM: Rob Dennis
 AP/MD: Jeremy Smith
 MD: Matt Dixon
 17 A PERFECT CIRCLE
 RADIOHEAD

WDVL/Richmond, VA*
 PD: Mike Whaley
 MD: Keith Jones
 11 A PERFECT CIRCLE
 LESS THAN JAKE

WRLX/Richmond, VA*
 OM: Bill Dahill
 PD/MD: Casey Krahwinkel
 7 A PERFECT CIRCLE
 1 THIRCE

KCCX/Riverside, CA*
 OM: Bill Malley
 PD: Keith Jones
 AP/MD: Barry James
 9 NICKELBACK
 6 A PERFECT CIRCLE
 THIRCE
 ILL NINO

WZZJ/Roanoke, VA*
 OM: Bob Travis
 PD: Greg Travis
 MD: Rob Henshaw
 8 DONNAS
 CAVE IN
 BRAND NEW
 ME FIRST AND THE GIMME GIMMES

WZNE/Rochester, NY*
 OM/MD: John McCrae
 MD: Vinita
 14 A PERFECT CIRCLE
 4 NICKELBACK
 3 DOORS DOWN
 SWITCHFOOT
 ALIEN ANT FARM
 B.R.M.C.

KWOD/Sacramento, CA*
 OM: Carissa Johnson
 PD: Rob Boice
 MD: Marco Galinas
 26 A PERFECT CIRCLE
 1 DANDY WARGOLS
 BRAND NEW

KCPX/Salt Lake City, UT*
 OM: Keith Abrams
 PD: Ian McCain
 17 A PERFECT CIRCLE
 1 FUEL
 CAVE IN
 WHITE LIGHT MOTORCADE

KRRK/Salt Lake City, UT*
 OM: Alan Hayes
 PD: Todd Hutor
 MD: Chris Feltus
 13 A PERFECT CIRCLE

KRZT/San Diego, CA*
 PD: Carol Westcott
 AP/MD: Michael Hartman
 8 A PERFECT CIRCLE

XTRA/San Diego, CA*
 PD: Chris Mackley
 16 A PERFECT CIRCLE
 1 YELLOWCARD
 SWITCHFOOT

KITS/San Francisco, CA*
 PD: Sean Demery
 AP/MD: Aaron Ashtoon
 11 A PERFECT CIRCLE
 6 KINGS OF LEON

KCNL/San Jose, CA*
 PD: Chris Mackley
 3 A PERFECT CIRCLE

KJEE/Santa Barbara, CA
 MD: Eddie Gutierrez
 MD: Stabala
 24 A PERFECT CIRCLE

KNDQ/Seattle, WA*
 PD: Phil Manning
 AP/MD: Jon Koster
 29 A PERFECT CIRCLE
 NICKELBACK

KSYR/Shreveport, LA*
 OM: Howard Clark
 PD: Rod "The Human Trapt"
 22 NICKELBACK
 CAVE IN
 A PERFECT CIRCLE

KPWT/St. Louis, MO*
 PD: Tommy Blanton
 AP/MD: Woody Fife
 MD: Jeff Frisco
 17 A PERFECT CIRCLE
 1 FUEL
 NICKELBACK

WVRL/Syracuse, NY*
 OM: Mike Grinstead
 PD/MD: Abbie Weber
 8 COLD
 3 A PERFECT CIRCLE
 1 NICKELBACK
 CAVE IN
 RISING

WFSW/Wilmington, NC
 PD: Keith
 MD: Mike Kennedy
 10 A PERFECT CIRCLE
 10 HOT ACTION COP
 2 COUNT THE STARS
 2 WATERDOWN
 POWERMAN 5000

WXRJ/Tallahassee, FL
 OM: Kris Van Dyke
 PD: Dale Fitt
 AP/MD: Woodhead
 1 COUNT THE STARS
 1 WATERDOWN
 1 THURSDAY
 1 A PERFECT CIRCLE
 1 NICKELBACK

WSUN/Tampa, FL*
 PD: Blake
 AP/MD: Paul Lingo
 5 A PERFECT CIRCLE

KFMA/Tucson, AZ*
 PD: Lolly Carstensen
 MD: Matt Spyr
 24 A PERFECT CIRCLE
 23 NICKELBACK

KMYZ/Tulsa, OK*
 PD: Lynn Barlow
 MD: Carlin Pierce
 16 A PERFECT CIRCLE
 2 FINGER ELEVEN
 1 COLD
 1 GOODSMACK
 1 BRAND NEW

WFBZ/W. Palm Beach, FL*
 PD: John O'Connell
 MD: Eric Robinson
 3 A PERFECT CIRCLE
 1 NICKELBACK
 ROONEY

WVFS/Washington, DC*
 PD: Robert Benjamin
 AP/MD: Bob Wright
 MD: Pat Ferriss
 15 A PERFECT CIRCLE
 3 NICKELBACK
 2 THIRCE

WVDC/Washington, DC*
 PD: Buddy Fizer
 17 A PERFECT CIRCLE
 1 A PERFECT CIRCLE

* Monitored Reporters
 94 Total Reporters
 85 Total Monitored
 9 Total Indicator



New & Active

- BRAND NEW** The Quiet Things That No One... (*Razor & Tie*)
 Total Plays: 269, Total Stations: 24, Adds: 6
- B.R.M.C. Stop** (*Virgin*)
 Total Plays: 251, Total Stations: 24, Adds: 2
- ILL NINO** How Can I Live (*Roadrunner/IDJMG*)
 Total Plays: 195, Total Stations: 17, Adds: 2
- SLOTH** Someday (*Hollywood*)
 Total Plays: 190, Total Stations: 16, Adds: 0
- METALLICA** Frantic (*Elektra/EEG*)
 Total Plays: 185, Total Stations: 12, Adds: 2

- ME FIRST AND ... I Believe I Can Fly** (*Fat Wreck Chords*)
 Total Plays: 177, Total Stations: 10, Adds: 3
- YEAR OF THE RABBIT** Rabbit Hole (*Elektra/EEG*)
 Total Plays: 174, Total Stations: 14, Adds: 0
- JACK JOHNSON** Wasting Time (*Jack Johnson Music/Universal*)
 Total Plays: 164, Total Stations: 11, Adds: 1
- STARTING LINE** The Best Of Me (*Geffen*)
 Total Plays: 163, Total Stations: 15, Adds: 1
- CAUTERIZE** Something Beautiful (*Wind-up*)
 Total Plays: 143, Total Stations: 11, Adds: 0

Songs ranked by total plays

Please Send Your Photos

R&R wants your best snapshots (color or black & white).
 Please include the names and titles of all pictured and send them to:
R&R, c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067
 Email: mdavis@radioandrecords.com

Indicator

Most Added*

- A PERFECT CIRCLE Weak And Powerless (*Virgin*)
- NICKELBACK Someday (*Roadrunner/IDJMG*)
- COUNT THE STARS Taking It All Back (*Victory*)
- WATERDOWN Xerox (*Victory*)
- AFI The Leaving Song Part II (*DreamWorks*)
- RANCID Fall Back Down (*Helcat*)
- ATARIS The Boys Of Summer (*Columbia*)
- THRICE All That's Left (*Island/IDJMG*)
- EVE 6 Think Twice (*RCA*)
- USED Blue And Yellow (*Reprise*)
- GODSMACK Serenity (*Republic/Universal*)
- ADEMA Unstable (*Arista*)
- ILL NINO How Can I Live (*Roadrunner/IDJMG*)
- EVANESCENCE Bring Me To Life (*Wind-up*)
- STONE SOUR Brother (*Roadrunner/IDJMG*)
- SALIVA Always (*Island/IDJMG*)
- QUEENS OF THE STONE AGE No One Knows (*Interscope*)
- CHEVELLE The Red (*Epic*)
- HOT ACTION COP Samuel Jackson (*Lava*)
- BLACK EYED PEAS (PAPA ROACH) Anarchy (*Interscope*)
- THURSDAY Signals Over The Air (*Island/IDJMG*)
- FINGER ELEVEN One Thing (*Wind-up*)
- POWERMAN 5000 Action (*DreamWorks*)



Don't Call Me, I'll Call You

How difficult will it really be for radio to get good research?

We touched on this topic briefly in the *Alternative Hotfax* about a month ago, just after the national do-not-call legislation went into effect. I remembered that I needed to do a more in-depth column recently when my friend Jay Hughen activated the robot-middleman-screening feature from his phone company on his home line.

It doesn't accept calls from numbers it doesn't recognize, and it doesn't recognize my R&R office line, causing me to scream at the automated attendant, "Bite me!" "Bugger off!" and other expletives too extreme to mention here. The attendant then calls Hughen and says in its most soothing and smarmy robot-middleman-screening tone, "If you would like to accept a call from 'Bite me!' please press one. To ignore this call, press two." I told Hughen I'm not calling him at home anymore.

My intention for this week's column was to get a few comments from a variety of industry nabobs about the telemarketing bill and its impact on the kind of research done by radio



Mark Ramsey

— focus groups, callout, perceptuals, etc. However, after almost an hour on the phone with Mark Ramsey, whose Mercury Radio Research focuses mainly on perceptual studies, I basically had a whole column right there.

You may know Ramsey from his previous research company, Nova, and from his other career as a film critic. Go to www.moviejuice.com for some reviews with teeth — that's his other company — but, first, read the following Q&A. There are some fascinating insights on the role of telemarketing in radio research.

R&R: *What are the ramifications of the new national do-not-call list for radio research?*

MR: The people who are taking themselves off the menu are ones who would take themselves off the menu anyway, at least for the purpose of telemarketing. What is the reality of trying to recruit for focus groups, auditorium tests and perceptual tests? First of all, all of the above are research tasks, which exclude them from that list. My name's on the DNC list, so come October, telemarketers won't be able to call me, but researchers will.

R&R: *On a practical, day-to-day basis, how does that work?*

MR: My understanding is that, come October, before the calls are made, companies are going to have to filter through this DNC list, and they're going to have to abide by people's preferences.

What will it mean to people? Well, first of all, if you're in radio marketing — where, technically, you're not selling but, technically, you are — it's viewed, from what I understand, as a gray area. I've talked to Rick Torcaso at Point-To-Point about it, and I believe he's going to honor the list and not call those people on it, with the following thinking in mind: Ultimately, it's about results, not volume. The most responsive people are going to be those who are not against the concept of being called and invited to do something like that.

R&R: *How do the people who recruit make that distinction?*

MR: That's the key thing: I'm not selling anything. You know whether somebody wants you to buy something or not. Although, as my wife said, if the AT&Ts of the world can still call me, what's the point? But all these people offering the free vacations if you look at the timeshares, they're out of luck for those 25 million numbers.

Research is more difficult now than ever before anyway, because it's harder to get people to agree. Arbitron proves that every quarter. Still, if you're trying to do research, trying to do something that is broadly representative, you've got to reach as many people as you possibly can, or have the chance to reach as many as you can. So, you have to put up with the people who don't want to be a part of it.

People are selectively unhappy about participation. I'll give an example. I got a call about two weeks ago, and it was Time Warner cable. You could tell from my tone that I was annoyed. They said, "Hey, the new Telemar cable DVR system is available now, and you signed up on our website to be among the first to try it." All

of a sudden everything changed. I said, "I'm so glad you called. I want to get this in so badly."

What we call about is radio, which is much more interesting to people than dog food. Surveys go on all the time about mundane things, but a lot of people might be interested. That's why people do callout — because it's interesting to listen to music. People actually enjoy it. They get off on it.

R&R: *Isn't it now more work on the part of recruiters? You have to dig deeper, and you have to be careful about not recruiting the same people over and over again.*

MR: Don't forget what's going on: It's a household number that's being ripped off this list. You can't call and say, "Well, little Jane hasn't registered.

"Research is more difficult now than ever before anyway, because it's harder to get people to agree. Arbitron proves that every quarter."

You, her mom and dad, have registered." The household is gone, so it's whoever in the household who is wise to this who gets everybody off. But again, research of any sort is exempt from the list.

In fact, I don't think it's the same to say that I don't want to be called by people trying to sell me something as I don't want to be called to participate in any kind of research. Those are two very different questions. Is there a correlation between the two? Probably, but it's nowhere near 100%.

R&R: *Do you think it'll be more difficult for recruiters to find that pool of people?*

MR: I really don't. I think they'll keep looking at the 100% universe, and it'll keep getting a little more difficult over time, like it has been. A lot of research companies at this point don't call unlisted numbers because being unlisted is another way of communicating that you don't want to be bothered. And it's much more expensive to call unlisted numbers.



SOUTH-A-PALOOZA Hot and sticky in Atlanta doesn't mean sitting around doing nothing: Jane's Addiction played a private set for WNNX (99X)/Atlanta winners before hitting the stage at Lollapalooza. Seen here are (standing, l-r) 99X Promotions Director Mike Kee, MD Jay Harren, PD Chris Williams, Director/Programming Leslie Fram, The Morning X's Barnes, 99X promotions guy Chris Purroughs and Creative Services Director Andy West and (front, l-r) the band's Steven Perkins, Dave Navarro, Perry Farrell and Chris Chaney.

R&R: *Is anybody looking at methodologies that go beyond just cold calling? Mailers, etc.?*

MR: You're dealing with a cost that is so prohibitive. Not only that, every call I get for research begins the same way: "We're on a tight timeline here." When you talk about preparing postcards, sending them out, doing pre-calls or whatever, those things are cost- and time-prohibitive. A lot of research happens online. That's a whole different discussion altogether.

R&R: *Gaze into the crystal ball. What do you see?*

MR: I see this as not affecting conventional research at all, because you can still call anybody. It'll just be a little more difficult to get people to participate. By the way, I'm not talking about Arbitron, I'm talking about my kind of research. I don't even think Arbitron will be influenced dramatically, because they're influenced by the same rules I am.

R&R: *Yes, we're talking primarily about focus groups, perceptuals, callout, etc.*

MR: That stuff has been getting a little tougher over the years. It will continue to get a little tougher. This is really not about our research, it's really about telemarketing. The number of telemarketing calls that happens dwarfs the amount of research calling that goes on. That's the real issue.

You tell a researcher you're not interested, and they're gone. You tell a telemarketer you're not interested, and they immediately go to a screen that tells them how to counter your lack of interest. You're made to look like an idiot if all you want to do is return to the privacy of your home. It's an unfortunate distinction, but we both have to use the same mechanism to get into people's homes.

R&R: *What about recruiting on the Internet for callout or perceptuals?*

MR: That's toughest for perceptuals, because you really want to get a nice, broad cross section of people when you're doing a study that's perceptual in nature. However, for callout or for focus groups, it's a no-brainer. The people online are more likely to be more musically oriented — not necessarily more super-core, just more musically oriented. They're a little more informed, they're more toward the cutting edge, they're more able to tell you

about the future of music vs. the past.

They're more interested in the process. They're more the kinds of people who will care about the new song when it gets on your radio station. Isn't that the appropriate target audience to begin with? Not the people who don't catch up to the new song until it's been on there for 12 weeks.

R&R: *How fast do you think we'll move toward that kind of recruiting for callout?*

MR: I see it already. I know Pinnacle is doing online callout very successfully. I'm doing work now for the labels, and the interviewing is happening online. More and more stations are picking up on this, and more and more are using it in conjunction with phones. More and more stations are uncomfortable about, if not disparaging of, conventional callout because the samples are too small and it's spread over too many weeks.

In the old days, it used to be that you participated three times and were gone. Nowadays, you participate until you drop dead or until you tell us you're not interested — which is usually about seven times, I think.

Not only that, but here's another huge difference: We talk about a general-audience perspective rather than this skewed, online super-core perspective, but who are the people in this general-audience callout? I know for a fact that research companies will invite stations to lower the cost of callout research by sending the research company their database. If you're concerned about the representativeness of your callout sample, why are you sending your database to your research company? Don't send your database to your research company and then say online callout would be inappropriate and dangerously skewed.

There's this impression that offline research is pure and online research is skewed. Well, online research doesn't require the station to send its database to the research company. So who's skewed now? Why should a 35-year-old female who is making dinner at six o'clock at night with a baby in her arms be more suitable to evaluate a station's 30 hooks than somebody with a little bit of time on their hands and an interest in music who happens to be sitting in front of a computer at their convenience?

A high-contrast, artistic photograph of a person's bare foot stepping down on a large, dark button. The background is a warm, reddish-brown color. The lighting is dramatic, highlighting the foot and the button.

The White Stripes

THE HARDEST BUTTON TO BUTTON

The Follow up to the #1 Modern Rock smash
"SEVEN NATION ARMY"

www.whitestripes.com www.v2records.com



The Hardest Button to Button

Impacting Modern Rock Radio this coming Tuesday August 12th!!

• These stations couldn't wait:

WXRK KROQ - WKQX WZZN WHFS WBCN
WFNX 89X KNDD KBZT WSUN WAQZ
KWOD KRBZ WBRU WJRR WOCL WZNE
WDYL KFMA KFRR KMBY WXTW WWDX
KQXR KRZQ

Sean Demery from Live 105 "Hardest Button to Button is already #3 with our core after 200 spins. This is another hit record from the White Stripes. Power Rotation!"



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LINKIN PARK Faint (Warner Bros.)	3269	+219	244272	19	83/0
5	2	ATARIS The Boys Of Summer (Columbia)	2727	+107	197329	12	76/0
2	3	JANE'S ADDICTION Just Because (Capitol)	2645	-230	184017	10	84/0
6	4	STAIN'D So Far Away (Flip/Elektra/EEG)	2633	+118	180604	8	81/0
3	5	WHITE STRIPES Seven Nation Army (Third Man/V2)	2552	-148	180149	25	81/0
4	6	CHEVELLE Send The Pain Below (Epic)	2504	-133	185237	28	77/0
8	7	311 Creatures (For A While) (Volcano)	2310	+177	168382	6	83/0
7	8	TRAPT Headstrong (Warner Bros.)	2202	-130	171350	40	77/0
13	9	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1909	+139	133072	9	75/0
12	10	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	1877	+98	119740	17	72/0
14	11	EVE 6 Think Twice (RCA)	1858	+125	93331	11	67/0
15	12	EVANESCENCE Going Under (Wind-up)	1765	+47	98976	9	73/1
11	13	COLD Stupid Girl (Flip/Geffen/Interscope)	1686	-97	77950	23	63/0
9	14	AUDIOSLAVE Like A Stone (Interscope/Epic)	1686	-123	136509	31	82/0
10	15	QUEENS OF THE STONE AGE Go With The Flow (Interscope)	1455	-354	122949	20	69/0
17	16	KORN Did My Time (Immortal/Epic)	1437	+37	97881	6	67/0
21	17	FOO FIGHTERS Low (Roswell/RCA)	1378	+113	85112	5	75/0
18	18	VENDETTA RED Shatterday (Epic)	1360	-6	78994	14	72/0
25	19	RANCID Fall Back Down (Hellcat)	1276	+320	104532	3	70/7
16	20	RED HOT CHILI PEPPERS Dosed (Warner Bros.)	1243	-286	82559	13	64/0
23	21	HOT HOT HEAT Bandages (Sub Pop/Reprise)	1187	+106	102876	19	57/3
22	22	AFI The Leaving Song Part II (DreamWorks)	1163	-1	79129	8	61/2
35	23	FUEL Falls On Me (Epic)	1027	+370	61364	2	59/3
26	24	GODSMACK Serenity (Republic/Universal)	1012	+58	56245	7	57/1
27	25	DISTURBED Liberate (Reprise)	993	+48	45068	8	47/1
29	26	DASHBOARD CONFESSIONAL Hands Down (Vagrant)	990	+104	62610	5	59/4
Debut	27	NICKELBACK Someday (Roadrunner/IDJMG)	943	+941	74345	1	75/21
24	28	USED Blue And Yellow (Reprise)	941	-105	59458	11	58/0
31	29	TRAPT Still Frame (Warner Bros.)	830	+65	37591	5	57/2
33	30	THRICE All That's Left (Island/IDJMG)	828	+105	51177	6	62/7
Debut	31	A PERFECT CIRCLE Weak And Powerless (Virgin)	820	+819	73493	1	77/77
32	32	ALIEN ANT FARM These Days (DreamWorks)	796	+44	35236	4	53/2
34	33	THREE DAYS GRACE (I Hate) Everything About You (Jive)	783	+104	36367	8	44/3
28	34	RADIOHEAD There There (Capitol)	599	-289	59069	16	46/0
38	35	LESS THAN JAKE The Science Of Selling Yourself Short... (Warner Bros.)	576	+62	43344	4	34/1
40	36	ADEMA Unstable (Arista)	558	+69	16522	4	42/1
43	37	WHITE STRIPES The Hardest Button To Button (Third Man/V2)	554	+93	64706	7	16/0
42	38	BILLY TALENT Try Honesty (Atlantic)	536	+72	31579	3	45/3
30	39	DEFTONES Minerva (Maverick/Reprise)	499	-284	32981	16	40/0
44	40	SWITCHFOOT Meant To Live (Red Ink/Columbia)	490	+41	21607	5	41/7
37	41	STAIN'D Price To Play (Elektra/EEG)	488	-29	27419	18	31/0
47	42	ROONEY Blue Side (Geffen/Interscope)	433	+58	22483	3	30/2
45	43	MUDVAYNE World So Cold (Epic)	427	+1	20572	6	25/0
39	44	VELVET REVOLVER Set Me Free (Decca/Immortal)	357	-155	25858	7	25/0
Debut	45	3 DOORS DOWN Here Without You (Republic/Universal)	344	+196	18307	1	32/3
Debut	46	YELLOWCARD Way Away (Capitol)	336	+167	10898	1	29/5
46	47	ROOTS Seed 2.0 (MCA)	320	-90	20096	14	19/0
Debut	48	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	294	+37	32226	1	13/1
50	49	BLUE OCTOBER Calling You (Universal)	291	+16	18401	2	17/0
49	50	COLDPLAY The Scientist (Capitol)	285	-26	20501	16	14/0

85 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 7/27-8/2. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
A PERFECT CIRCLE Weak And Powerless (Virgin)	77
NICKELBACK Someday (Roadrunner/IDJMG)	21
CAVE IN Inspire (RCA)	12
RANCID Fall Back Down (Hellcat)	7
THRICE All That's Left (Island/IDJMG)	7
SWITCHFOOT Meant To Live (Red Ink/Columbia)	7
BRAND NEW The Quiet Things That No One... (Razor & Tie)	6
YELLOWCARD Way Away (Capitol)	5
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	5
POWERMANN 5000 Action (DreamWorks)	5
DONNAS Too Bad About Your Girl (Lookout!/Atlantic)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK Someday (Roadrunner/IDJMG)	+941
A PERFECT CIRCLE Weak And Powerless (Virgin)	+819
FUEL Falls On Me (Epic)	+370
RANCID Fall Back Down (Hellcat)	+320
LINKIN PARK Faint (Warner Bros.)	+219
3 DOORS DOWN Here Without You (Republic/Universal)	+196
311 Creatures (For A While) (Volcano)	+177
YELLOWCARD Way Away (Capitol)	+167
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	+139
EVE 6 Think Twice (RCA)	+125

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK Somewhere I Belong (Warner Bros.)	1199
FOO FIGHTERS Times Like These (Roswell/RCA)	1179
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	1053
QUEENS OF THE STONE AGE No One Knows (Interscope)	968
EVANESCENCE Bring Me To Life (Wind-up)	965
FOO FIGHTERS All My Life (Roswell/RCA)	917
SEETHER Fine Again (Wind-up)	782
CHEVELLE The Red (Epic)	774
3 DOORS DOWN When I'm Gone (Republic/Universal)	713
SALIVA Always (Island/IDJMG)	654

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SALES

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Detroit #55 389 units	Cleveland #58 264 units
KC #81 131 units	Minneapolis #149 149 units
Dayton #70 74 units	Albany #79 79 units
St Louis #136 82 units	Flint #96 47 units
Syracuse #96 43 units	Toledo #60 69 units
Phoenix 110 units	Hartford 107 units

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(I HATE)
EVERYTHING ABOUT YOU



GREAT SPINS

KHBZ #1 55x	KHRO #13 32x
CIMX #4 37x	KFSD #31 31x
WXTM #11 27x	KRQC #22 18x
KZON #6 37x	KDJE #16 28x
KXXR #14 21x	KROX #18 16x
WMRQ #5 36x	WBUZ #23 20x
WRQC #11 22x	KRQC #20 18x
KXTE #13 27x	KJEE #24 16x
WPBZ #5 44x	WTPT #21 14x
WNOR #22 15x	KHRO #32 22x
WHRL #7 35x	WXEG #14 24x

GREAT CALLOUT!

CIMX WXTM KHBZ
WPBZ KZON WMRQ
Hit Predictor: Top 5

HUGE PHONES

TOP 5	TOP 10
WHRL	WBUZ
CIMX	KXTE
WXTM	KTZO
WXEG	WZTA
WXQR	WWRX
WPBZ	WEDG
KFSD	
KHBZ	
WAVF	
KJEE	



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TOP 3 IMX COUNTDOWN**

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ON THE RECORD

With
Jaime Cooley,
Music/Programming Assistant,
KNRK/Portland, OR



Mr. Tolkoff and I usually have some sort of witty banter after he sends out the R&R Alternative Hot Fax e-mails on Wednesdays. It's usually one-liners bagging on the original tea bag himself, KNRK/Portland, OR PD Mark Hamilton. So now that he's asked me to do an "On the Record," I'm a bit intimidated. We'll see how witty I can be. •

KNRK news: I'm excited to announce that *The Marconi Show* — consisting of

Marconi, Nik Miles and me Monday-Friday, 2-7pm — has *finally* got its official Connie Chung Get It Van. We're going to drive around town and try to get after it, doing our own Portland-area team coverage *Marconi Show*-style. Be-

cause if news breaks, we fix it. Or the van, for that matter — whichever comes first. Seriously, check it out www.suckiecentral.com soon. • On to the music. Queens Of The Stone Age, Cold, Powerman 5000 and Eve 6 are doing well for us. I love the Billy Talent, Year Of The Rabbit, Yellowcard and A Perfect Circle on the air. Stuff we're not playing yet that I'm into: Kill Hannah, Thursday, Thrice, Brand New, Black Rebel Motorcycle Club, Jet and Stellastarr, to name a few. Oh, and one last thing: I sat at home last night (don't give me crap — it was a Monday night) and watched *Reno 911!* I wasn't even stoned, and I laughed my ass off. If you haven't seen it yet, you must.

Much like my ability to retain water, Linkin Park retain No. 1 for another week ... And, hey, looky here, kids! As I predicted many moons ago, **The Ataris** move right into No. 2. This is a true summer hit and a great effort on the part of Jeff Sodikoff and the Columbia team ... **Staind** go 6-4 ... **311** and **Audioslave** rise nicely in the top 10 at Nos. 7 and 9, respectively ... **Smile Empty Soul** actually crack the top 10 at No. 10 this week. They have a lot of momentum, and we should see them top five soon ... The rest of the teens belong to **Eve 6**, **Evanescence**, **Korn**, **Foo Fighters** and **Rancid** ... The hot action is in the 20s, with **Fuel** slamming 35-23 while **Nickelback** waste no time in claiming the No. 27 slot ... **A Perfect Circle** also jump onto the chart this week at 31, **3 Doors Down** claim No. 45, **Yellowcard** hit the chart at No. 46, and **Good Charlotte** arrive at No. 48 ... Most Added: **A Perfect Circle**, **Nickelback**, **Cave In**, **Rancid**, **Thrice**, **Switchfoot** and **Brand New** ... Most Should Be Added: **Fountains Of Wayne**, **Dandy Warhols** (What's wrong with you people? This is *perfect* for the effing format!), **Ill Nino**, **Dashboard Confessional**, **Pennywise** (you don't have it yet; be patient).



— Max Tolkoff, Alternative Editor

COMING RIGHT UP

ARTIST: Black Rebel Motorcycle Club

LABEL: Virgin

By FRANK CORREIA / ROCK SPECIALTY EDITOR



Seriously, if you aren't hip to the greatness of Black Rebel Motorcycle Club by now, your membership in the Cool Kids Club is in serious danger of being revoked. Let me guess: You probably spent 2001 into the following year wondering which baseball cap would look cool with your rap rock wear, all the while ignoring BRMC's brilliant Virgin debut. Tracks like "Love Burns" and "Whatever Happened to My Rock 'n' Roll" passed right by you, didn't they? For shame.

Well, now you have the opportunity to make it up to the band, yourself and your audience with *Take Them On, On Your Own*, BRMC's exceptional followup. If the lead single, "Stop," doesn't halt you in your tracks for a second listen, you deserve a pummeling from your local Hell's Angels chapter.

For those unfamiliar with the L.A.-by-way-of-San Fran trio, here's a little history lesson. Bassist-vocalist Robert Turner and guitarist-vocalist Peter Hayes bonded in the San Fran scene over their mutual respect for bands like The Stone Roses. Outsiders on the local circuit, they worked with a drum machine until hooking up with Brit expatriate Nick Jago and forming The Elements. Soon they changed the name, cut a 13-track demo that was ignored and re-

located to L.A., where their fortunes changed as they found a deal with Virgin.

While BRMC were critically lauded, they didn't set any sales records over here, but the Brits welcomed the group's dark update on the Jesus & Mary Chain sound with open arms. By 2002 they were on the cover of *NME* and opening shows for national heroes Oasis.

For the new album, the group holed up in East London's Fortress Studios, working every night from 6pm-6am. And BRMC's darkly ambient vibe throughout *Take Them On, On Your Own* is like the night itself — the expansive sound engulfs the listener in a sea of seemingly liquid distortion. This is clearly a band that doesn't give a flying fuck about the current scene, as they stand outside the club in a whiskey haze, smoking whatever comes their way and laughing at the hipsters.

"Six Barrel Shotgun" mows down the competition with energized riffage and propulsive beats providing the engine beneath the angst of lyrics like, "I kill myself with a six barrel shotgun/I'd kill you all but I need you so." "Ha Ha High Babe" stumbles down the alley, looking for a fix, while "Stop" sets hypnotic groove atop snaky bass lines stronger than an anaconda. *Take Them On, On Your Own* is a vital, urgent followup from this band named after Marlon Brando's bike gang in *The Wild One*. What, you didn't know that either? Seriously, don't let the clubhouse door hit ya on the way out.

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● August 8, 2003

America's Best Testing Alternative Songs 12 +
For The Week Ending 8/8/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LINKIN PARK Faint (Warner Bros.)	4.14	4.20	96%	20%	4.10	4.03	4.17
EVE 6 Think Twice (RCA)	4.01	3.97	71%	9%	3.98	3.97	3.99
TRAPT Headstrong (Warner Bros.)	3.97	4.00	97%	40%	3.96	3.84	4.07
CHEVELLE Send The Pain Below (Epic)	3.97	4.00	94%	37%	3.93	3.81	4.05
FOO FIGHTERS Times Like These (Roswell/RCA)	3.96	3.98	96%	38%	3.96	3.97	3.96
LINKIN PARK Somewhere I Belong (Warner Bros.)	3.95	3.98	98%	43%	3.98	3.95	4.01
ATARIS The Boys Of Summer (Columbia)	3.95	4.07	94%	26%	3.91	3.89	3.92
USED Blue And Yellow (Reprise)	3.95	4.01	59%	8%	3.92	3.96	3.89
EVANESCENCE Going Under (Wind-up)	3.94	3.82	90%	22%	3.92	3.87	3.96
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.89	3.85	96%	46%	3.96	4.03	3.90
STAIN'D So Far Away (Flip/Elektra/EEG)	3.88	3.87	86%	20%	3.83	3.76	3.89
SMILE EMPTY SDUL Bottom Of A Bottle (Lava)	3.88	3.83	73%	15%	3.81	3.72	3.90
AFI The Leaving Song Part II (DreamWorks)	3.87	3.90	61%	10%	3.78	3.65	3.92
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.85	3.69	78%	18%	3.90	3.99	3.80
FOO FIGHTERS Low (Roswell/RCA)	3.84	3.96	64%	9%	3.95	3.99	3.91
COLD Stupid Girl (Flip/Geffen/Interscope)	3.78	3.96	94%	33%	3.76	3.86	3.67
JANE'S ADDICTION Just Because (Capitol)	3.76	3.48	77%	15%	3.78	3.87	3.69
311 Creatures (For A While) (Volcano)	3.76	3.77	68%	12%	3.70	3.57	3.82
RANCID Fall Back Down (Hellcat)	3.74	—	46%	6%	3.76	3.76	3.77
RED HOT CHILI PEPPERS Dosed (Warner Bros.)	3.73	3.64	79%	21%	3.71	3.58	3.84
DISTURBED Liberate (Reprise)	3.71	3.64	67%	15%	3.61	3.56	3.66
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.69	3.69	93%	41%	3.76	3.72	3.80
DEFTONES Minerva (Maverick/Reprise)	3.69	3.63	76%	21%	3.67	3.63	3.71
DASHBOARD CDFESSIONAL Hands Down (Vagrant)	3.69	—	48%	9%	3.73	3.50	3.98
VENDETTA RED Shatterday (Epic)	3.67	3.64	70%	14%	3.69	3.67	3.72
HOT HOT HEAT Bandages (Sub Pop/Reprise)	3.67	3.62	58%	13%	3.62	3.48	3.76
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	3.65	3.66	85%	27%	3.65	3.76	3.54
GODSMACK Serenity (Republic/Universal)	3.53	3.46	66%	16%	3.51	3.36	3.65
KORN Did My Time (Immortal/Epic)	3.42	3.29	69%	17%	3.34	3.34	3.33
RADIOHEAD There There (Capitol)	3.24	3.21	73%	28%	3.37	3.32	3.43

Total sample size is 447 respondents. Total average favorability estimates are based on a scale of 1-5, (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



TOP 20 SPECIALTY ARTISTS

1. **YEAH YEAH YEAHS** (Interscope) "Date With The Night"
2. **THURSDAY** (Island/IDJMG) "Signals Over The Air"
3. **BLACK REBEL MOTORCYCLE CLUB** (Virgin) "Stop"
4. **DANDY WARHOLS** (Capitol) "We Used To Be Friends"
5. **JET** (Elektra/EEG) "Are You Gonna Be My Girl"
6. **COHEED & CAMBRIA** (Equal Vision) "Devil In Jersey City"
7. **STORY OF THE YEAR** (Maverick/Reprise) "Until The Day I Die"
8. **IMA ROBOT** (Virgin) "Dynomite"
9. **YELLOWCARD** (Capitol) "Way Away"
10. **JANE'S ADDICTION** (Capitol) "Just Because"
11. **ANDREW WK** (Island/IDJMG) "Tear It Up"
12. **MARS VOLTA** (Universal) "Inertial ESP"
13. **ME FIRST & THE GIMME GIMMES** (Fat Wreck Chords) "Hello"
14. **BRAND NEW** (Razor & Tie) "The Quiet Things No One Ever Knows"
15. **WEEN** (Sanctuary/SRG) "Hey There Fancypants"
16. **STILLS** (Vice) "Still In Love Song"
17. **A STATIC LULLABY** (Ferret) "Lipgloss and Letdown"
18. **THRICE** (Island/IDJMG) "All That's Left"
19. **SAVES THE DAY** (Vagrant) "Anywhere With You"
20. **MANDO DIAO** (Mute) "Sheepdog"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Yeah Yeah Yeahs
TITLE: *Fever to Tell*
LABEL: Interscope



Bands that live up to the hype are truly few and far between, but, with *Fever to Tell*, New York's perpetually lauded Yeah Yeah Yeahs deliver on their promise with an album's worth of urgent anti-pop. Anyone who's seen the group live knows that front-woman Karen O is a beer-spitting spaz who can howl and hoot her way through the most angular of beats, and tracks like "Tick" and "Man" show her penchant for keeping things crazy, sexy and cool. While the first half of the album boils with sweaty, fever-dream anthems that are perfect for summer-night bar hopping, later tracks like "Maps" and "Y Control" show Karen and crew settling into a quieter fall. Ms. O is positively sultry, with the more mature and subdued tones of Chrissie Hynde. You should have been on "Date With the Night" yesterday — ask your specialty show host what this group is all about if you're still in the dark on one of this year's best albums.

— Frank Correia, Rock Specialty Editor

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A black and white photograph of Ziggy Marley in profile, wearing a white beanie and playing a keyboard. The background is a bright, hazy light.

Ziggy Marley

“Dragonfly”

The new single going for
Adds August 25th

See Ziggy at the Fox Theater
this Friday night 8/8

A color portrait of Rachel Yamagata with long dark hair, wearing a black top, looking slightly to the side.

Rachel Yamagata

Her debut EP coming
to radio mid-September

See Rachel perform
Thursday at noon at
the TripleA Summit
Luncheon



R&R TRIPLE A

2003 SUMMIT

The Second Decade Begins



John Schoenberger

Welcome to the 11th Annual R&R Triple A Summit in beautiful Boulder. Over the next 3 1/2 days there will be a nice balance between informative and thought-provoking business sessions and stellar performances by core format artists, as well as promising new talent.

As R&R decided to recommit itself to the Summit for a second year, we did so knowing full well the challenges that the radio and record industries face. Our expectations are realistic, but at the same time we have an optimistic outlook for the future of our industries. It is our hope that the sessions planned for the next several days will fortify you with insight and knowledge to face those challenges head on.

I am in my 10th year as a Triple A editor, and I have certainly witnessed an amazing evolution of the format in that time. From being the darling of the music industry in terms of breaking new artists, there was a period during the late '90s when Triple A radio seemed to have fallen out of favor with our counterparts on the record side. But we seem to have come full circle again.

There has been a tremendous resurgence of the singer-songwriter in popular music over the past few years, and it has been Triple A radio that has led the way in this movement. Furthermore, Triple A radio has established a more sophisticated balance between the broader stable of artists it can exclusively (or almost exclusively) own and the artists it shares with other contemporary music formats. Together, these events have given the format a stronger competitive edge in the marketplace.

Clearly, the relationship between Triple A radio and the record labels has improved over the past few years. That's not to say that the traditional adversarial give and take between the two camps has disappeared — it hasn't — but I do believe that there is a more empathetic relationship evolving within the total community. Times are tough for record

folks at the moment, and their radio counterparts can certainly relate to the pressures.

If there was ever a time we needed to work together and acknowledge the common ground we stand on, it is now. I am sure every format feels a sense of camaraderie, but I am convinced that the Triple A community enjoys a feeling of solidarity like no other. This feeling comes from a historical sense of purpose that dates back to the '60s pop-culture revolution, and it has been nurtured in more recent years by this very Summit.

We are lucky to have a place where we can gather to share ideas, see great music, reinforce our bonds and enjoy each other's company. I am honored and grateful to be a part of making that happen. As I often say, I am all about accentuating the positive, and I can think of no better way to do so than to bring us all together for a few days of conviviality and shared purpose.

Within this issue you'll find brief write-ups of the 30 or so artists who will be performing for us over the next few days, and, as you can see, this page has the abbreviated agenda of the Summit. The convention booklet will give you all the details.

2003 Triple A Summit Agenda

WEDNESDAY, AUGUST 6

3-7pm
REGISTRATION OPEN

7:30pm-Midnight
TULAGI/FOX THEATRE PERFORMANCE
An Evening With Dave Matthews & Friends
Dave Matthews
North Mississippi Allstars
Ben Kweiser
Graham Colton Band

THURSDAY, AUGUST 7

9am-6pm
REGISTRATION OPEN

10:15-11:45am
TRIPLE A CRYSTAL BALL
Moderated by Dennis Constantine

Noon-1:45pm
LUNCHEON/PERFORMANCE
Rachel Yamagata
Jesse Harris & The Ferd'nandos

2-3:15pm
INTERACTIVE PROBLEM SOLVING
Moderated by Dave Rahn
& John Bradley

3:30-4:45pm
BIG IDEAS, SMALL BUDGET
Moderated by Keith Cunningham

5-6:30pm
COCKTAIL PARTY
Pete Francis

8:30pm-Midnight
FOX THEATRE SHOW
Nickel Creek
Jonny Lang
Howie Day

9-11pm
TULAGI SHOW
Leona Naess
Damien Rice

12:30am
CLUB R&R
Robert Randolph

FRIDAY, AUGUST 8

9am-6pm
REGISTRATION OPEN

9-10am
FRIENDS OF BILL W.

9:15-10am
STREAMING FOR DUMMIES
Presented by Dave Rahn

10:15-11:45am
MANAGING AIR TALENT
Presented by John Silliman Dodge

Noon-1:45pm
LUNCHEON/PERFORMANCE
Robinella & The CC String Band
Dar Williams

2-3:15pm
SPECIAL SCREENING
Warren Zevon

3:30-4:45pm
RADIO EXECUTIVE PANEL
Moderated by Erica Farber

5-6:30pm
COCKTAIL PARTY
The Thrills

8:30pm-Midnight
FOX THEATRE SHOW
Ziggy Marley
Guster
Steadman

9-11pm
TULAGI SHOW
Indigenous
Los Lonely Boys

12:30am
CLUB R&R
Alexi Murdoch

SATURDAY, AUGUST 9

9am-6pm
REGISTRATION OPEN

9-10am
FRIENDS OF BILL W.

10:15-11:45am
SOUNDS ECLECTIC TAPING
Hosted by Nic Harcourt
w/Shelby Lynne

Noon-1:45pm
R&R TRIPLE A INDUSTRY
ACHIEVEMENT AWARDS
LUNCHEON/PERFORMANCE
HEM
EastMountainSouth

2-3:15pm
RADIO & RECORDS
KNOW-IT-ALL
GAME SHOW
Hosted by John Schoenberger
in conjunction with
RateTheMusic

3:30-5:30pm
RATE-A-RECORD
Coordinated by Bruce Warren

6pm-8pm
E-TOWN
Boulder Theater
Blues Traveler
Alexi Murdoch

8:30pm-Midnight
FOX THEATRE SHOW
Blues Traveler
Bob Schneider
Franky Perez

9-11pm
TULAGI SHOW
Mavericks
Rodney Crowell

R&R Triple A Summit 2003

Artist Lineup



Some 30 artists spanning a wide variety of styles will be performing at various venues during the R&R Triple A Summit. Things get off to a rousing start with a special Dave Matthews listening party and performances by him and some of his friends on Wednesday night. Here are some capsule bios of this week's acts, arranged by performance time. Thanks to R&R's Frank Correia for these pages.

Graham Colton (Universal)

Fox Theatre, Wednesday Evening

Graham Colton are actually a five-piece outfit bearing the name of the singer. Originally a solo singer-songwriter, Colton saw his songs take on new life when he began collaborating with guitarist Brian Turton, who nowadays goes by the moniker "Turtle," because of his chronic lateness. Colton and Turtle began casually writing songs that would eventually wind up on Colton's eponymous debut. From there, guitarist Drew Nichols, drummer Jordan Elder and bassist Ryan Tallent joined up, rounding out the group with the ideal lineup.

With a straightforward sound that's drawn comparisons to everyone from Tonic to veterans like Tom Petty, Graham Colton built up a fan base before attracting the ears of Universal Records. The group has also enjoyed prime opening slots for artists John Mayer, Counting Crows and Better Than Ezra. Graham Colton are definitely an act to keep your eyes and ears on.

Ben Kweller (ATO)

Fox Theatre, Wednesday Evening

Young singer-songwriter Ben Kweller shows musical wisdom beyond his years, particularly on *Sba Sba*, his 2002 full-length debut for ATO Records. That's really no surprise, given his upbringing. Kweller could barely reach the keys of his parents' piano when he started playing. By the age of 8 he was writing songs, and his 12th birthday brought him his first electric guitar.

In 1993 he formed the punky trio Radish, who went on to become local favorites in the Dallas scene before signing a much-publicized major-label deal with Mercury in '96. After one album, a world tour and a top 40 U.K. hit, the group parted ways in 1999, allowing Kweller to pursue a solo career.

Moving to Brooklyn, NY, Kweller refined his songwriting while opening shows for artists like Evan Dando, Juliana Hatfield, Jeff Tweedy and Guster. In 2000 his self-released *Freak Out, It's Ben Kweller* album raised his profile once again, and late 2001 saw Kweller cutting a five-track release for ATO Records, *EP Phone Home*, which contained bedroom recordings and *Sba Sba* demos.

Barely old enough to drink legally, Kweller pens songs that put him in a league with writers twice his age, and *Sba Sba's* blend of folkadelia, ballads, indie rock and power pop ensures him a bright future.

North Mississippi Allstars (Tone-Cool/Artemis)

Fox Theatre, Wednesday Evening

The North Mississippi Allstars have had their eye set on *Polaris*, their third album, for a long time. "The first records were building blocks," says guitarist-singer Luther Dickinson of 2000's *51 Phantom* and 2001's *Shake Hands With Shorby*, both of which received Grammy nods and critical praise.

Luther and his brother, NMA drummer-pianist-singer Cody, are sons of famed Memphis producer Jim Dickinson, who's played for and produced acts like The Rolling Stones, Big Star, Ry Cooder and The Replacements. Growing up, the siblings watched their dad work his magic at Ardent Studios.

After spending their teenage years in the punk-influenced trio DDT, the Dickinsons explored their Southern musical heritage on an acoustic album, *Gutbucket*, before forming The North Mississippi Allstars with bassist Chris Chew. The band is known to throw everything from blues, gospel and roots rock to jam band, psychedelic pop and alt-rock into its new brand of Southern rock.

In September 2001 Duwayne Burnside, son of blues legend R.L. Burnside, joined up, and the Allstars were ready to bring *Polaris* to life. They came full circle by working at Ardent Studios and recording the collection mostly live on 16-track analog tape.

Dave Matthews (RCA)

Fox Theatre, Wednesday Evening

From a gold-certified independent release in 1993 to their current status as one of the business' biggest live acts, the

multiplatinum Dave Matthews Band have seen and done it all. But this year marks a first for Matthews himself, as he prepares to deliver his solo debut, *Some Devil*.

Not that there aren't some familiar faces involved with the album: DMB guitarist Tim Reynolds lends his considerable skills to the disc, and longtime DMB collaborator Steve Harris co-produced. Also joining Matthews on *Some Devil* are the Seattle Symphony, The Dirty Dozen Brass Band and Phish's Trey Anastasio, who co-wrote the album's "Grey Blue Eyes."

This year we're lucky enough to have Matthews for an intimate performance at the Fox Theatre.

Rachel Yamagata (Private Music)

Triple A Luncheon, Thursday, Noon

Rachel Yamagata may have a degree in theater from Northwestern University, but it's her music that's taking her to the big stage. Wooed by



major labels for nearly a year, Yamagata signed with Private Music. Originally singing with Chicago-based funk and hip-hop fusion band Bumpus, the 20-something singer-songwriter left the band in late 2000 to pursue a solo career. Part Japanese, German and Italian, Yamagata injects a similarly exotic blend into her piano- and guitar-based songs. Her smoky vocals and seductive delivery have earned her comparisons to Fiona Apple, Sarah McLachlan and Norah Jones, but you'll soon realize that Yamagata has a sound all her own.

Jesse Harris (Blue Thumb/Verve)

Triple A Luncheon, Thursday, Noon

Most of us discovered Jesse Harris' songwriting talents through his 1995 *Once Blue* project with Rebecca Martin. After *Once Blue*, he hooked up with what would become The Ferdinandos—guitarist Tony Scherr, Tim Luntzel on bass and Kenny Wollensen on drums and percussion.

During this period Harris also began a creative relationship with Norah Jones, who was also building a buzz. Harris was intimately involved with Jones' highly successful debut album and contributed several songs, including the Grammy-winning "Don't Know Why."

Harris and The Ferdinandos remained active throughout the late '90s, and early in the new century the group self-released three albums to critical acclaim. Their latest effort, *The Secret Sun*, was originally meant as another independent release, but with Harris' newfound recognition via the Grammys, a number of labels approached the group. Blue Thumb turned out to be the right home for the project.

Pete Francis (Hollywood)

Triple A Cocktail Party, Thursday Afternoon

Drawing inspiration from greats like Van Morrison, Joni Mitchell and Tom Waits, singer-songwriter Pete Francis uses real-life experiences as a launching pad for his own songwriting adventures — and the 27-year-old musician has plenty of experience to draw upon. As singer-guitarist-bassist for the '90s band Dispatch, Francis and his group grew from playing the Northeast college circuit into a national grass-roots touring act.

For his solo work on *Untold*, Francis drew upon more recent experiences, such as visits to Los Angeles and chess matches with the resident masters of New York City's Washington Square Park. He also drew inspiration from a yearlong adventure in Ireland, where he studied the country's great poets.

Howie Day (Epic)

Fox Theatre, Thursday Evening

Anyone who saw Howie Day's lunchtime performance at last year's Summit knows why we're ecstatic to have him back again this year. Armed with a guitar, a mike and a stage full of effects pedals, Day redefined the term "one-man band" with an awe-inspiring three-song set that earned a standing ovation.

After independently releasing *Australia* on Daze Records in 2000, Day signed with Epic two years later. The label helped take "Ghost" to the top 10 at Triple A, and *Australia* went on to scan 100,000 copies.

This year we're lucky enough to get a full set of Day at the Fox Theatre, as he plays tracks from his followup to *Australia*, the much-anticipated *From a Northern Sky*.

Jonny Lang (A&M/Interscope)

Fox Theatre, Thursday Evening

Just 16 years old at the time of his 1997 A&M Records debut, *Lie to Me*, Jonny Lang wowed both audiences and critics with his accomplished playing. The North Dakota native went on to share the stage with groups like Aerosmith, The Rolling Stones, B.B. King and Blues Traveler, not to mention headlining shows worldwide. He also swept *Guitar* magazine's readers poll that year as Best New Guitarist.

With 1998's *Wander This World*, Lang expanded his blues style to include R&B, rock and ballads. He even got to show off his chops on the silver screen in *Blues Brothers 2000*, in which he performed "6345789" with Wilson Pickett and Eddie Floyd. Lang recently finished recording a new album with songwriter-producer Marti Fredricksen. Stop by the Fox on Thursday night to hear this prodigiously talented guitarist.

Nickel Creek (Sugar Hill)

Fox Theatre, Thursday Evening

Hailed by the *Chicago Tribune* as "arguably the finest acoustic string ensemble operating today," the young musicians of Nickel Creek seem to have skipped the growing pains of their teenage years as they matured in the bluegrass scene.

Guitarist Sean Watkins, his younger sister Sara on fiddle, and mandolin and banjo player Chris Thile started performing in 1989, when they were preteens still taking music lessons in their hometown of San Diego. They were spotted by a local bluegrass promoter, and Nickel Creek took shape with Thile's father, Scott, joining on bass. They were festival regulars through the '90s, and the group's reputation grew through word of mouth. With help from Alison Krauss, the band landed a deal with roots label Sugar Hill.

Scott Thile retired in 2000, and Krauss produced the group's self-titled debut, which went gold and earned a Grammy nomination for Best Bluegrass Album. The trio earned more acclaim for this year's *This Side*, as the Krauss-produced followup won a Grammy for Best Contemporary Folk Album. With "Smoothie Song" a hit at Triple A, 2003 is the breakthrough year for the young trio.

Damien Rice (Vector)

Tulagi, Thursday Evening

Founder of the hard rock band Juniper, Damien Rice discovered his true musical calling after splitting from that group and busking around Europe. He returned to his native Ireland with a stripped-down, song-oriented style that focused more on the emotion and the message.

Rice played the majority of the instruments on his solo debut, *O*, including guitar, clarinet, piano and drums. The album has been certified double-platinum in Ireland, and Rice received three nominations for Meteor Ireland Music Awards and recently won the *Hot Press* readers poll for Best Album.

Word has also spread throughout the U.S., where Rice has completed several nationwide club tours and garnered a number of favorable reviews. *O* was recently officially released here, and Rice has a solid fall tour schedule lined up, kicking off with his performance at this year's Summit.

Continued on Page 80

PETE FRANCIS

ONE TRAIN

from the new album "Untold"

Performing at The AAA Boulder Conference

Thursday, August 7 - 5:00pm - 6:30pm

Cocktail Party at Millennium Hotel

TOURING NOW

8/9 Poughkeepsie, NY

8/10 Utica, NY

8/11 Hartford, CT

8/12 Albany, NY

WITH ZIGGY MARLEY

8/13 Dewey Beach, DE

8/15 Atlantic City

WITH BLUES TRAVELER

8/16 Washington DC

8/18 Annapolis, MD

8/19 Norfolk, VA

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RECORDS**

R&R Triple A Summit 2003 Artist Lineup



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Leona Naess (Geffen)

Tulagi, Thursday Evening

Leona Naess was raised in the U.K. but moved to the U.S. at the age of 18. She left behind the Purcell Music School to study anthropology at New York University, but music remained a calling, and by the time she graduated, she had made a name for herself on the New York club scene. Naess hooked up with producer Scott Litt, who produced her debut 2000 album, *Comatized*. This was followed by *I Tried to Rock You but You Only Roll* in 2001. Both albums established Naess as a musical force to be reckoned with and garnered considerable airplay at Triple A radio.

She now returns with her self-titled third release, produced by Ethan Johns. This time around the focus is on the songs, and, in many respects, this is her most accomplished effort to date. The songs address the subject of love and its lessons — boy-meets-girl, to be sure, but also love for family, children and life itself. “The first five songs are kind of about trying to let go of the past,” says Naess, “and the last six are about looking to the future.”

Robert Randolph (Warner Bros.)

Club R&R, Thursday, Midnight

Robert Randolph was first discovered playing pedal steel guitar at the Sacred Steel Convention in Florida in 2000. The pedal steel — or “sacred steel,” as it is sometimes called — has been included in church services since the '30s, but it came into its own in the 1970s. Randolph started playing the instrument as a teenager and soon began performing at his church, the House of God African-American Pentecostal Church in Orange, NJ.

Randolph soon segued to secular venues, opening for such acts as The North Mississippi Allstars and Medeski, Martin and Wood. It wasn't long before he and his family band — comprising cousins Danyell Morgan (bass) and Marcus Randolph (drums) and friend John Ginty (keyboards) — were playing in front of thousands of people from coast to coast.

Unclassified, Robert Randolph and The Family Band's debut studio effort, is now lined up for release on Warner Bros. The album is as much about the message as the messenger. We are very lucky to have the chance to experience Randolph in the intimate setting of Club R&R.

Robinella and The CC String Band (Columbia)

R&R Triple A Luncheon, Friday, Noon

The roots of Robinella and The CC String Band go back to 1997 and the University of Tennessee in Knoxville. Mandolinist Cruz Contreras, singer-guitarist Robinella Tipton and three other schoolmates began to play together as The Stringbeans. Focusing initially on bluegrass, they eventually began to add elements of jazz, swing, blues, gospel and classic country into their sound.

Upon graduation, Robinella and Cruz decided to get married. Eventually, The CC String Band was formed, with the addition of Billy Contreras (fiddle), Steve Kovalcheck (guitar) and Taylor Coker (bass). The band developed a strong following throughout the Southeast and have been voted Best Bluegrass Group three years running in the Knoxville alternative weekly *Metro Pulse*. Robinella has also been named the *Pulse's* Best Female Vocalist twice.

The band has toured as an opening act for Kasey Chambers, Nickel Creek, Willie Nelson and others. After two independent releases, the quintet caught the attention of Columbia and signed a deal in 2002.

Dar Williams (Razor & Tie)

R&R Triple A Luncheon, Friday, Noon

Dar Williams began studying guitar at age 9 and was soon writing her own songs. Her interests expanded to drama at the end of high school, and after graduating from Wesleyan College in Connecticut, she moved to Boston and became involved in everything from directing plays and operas to performing onstage. She also started to take voice lessons, which ultimately led her back in the direction of music.

After playing Boston's coffeehouse circuit for about a year, she moved to the more relaxed town of Northampton, MA.

She released her debut album, 1993's *Honesty Room*, to critical acclaim. Since then she's signed with Razor & Tie and released three more albums, plus a live package in 2001.

Williams recently left the comfort of Northampton for New York City, which has proven to be the inspiration for her new album, *The Beauty of the Rain*. With this collection, she reveals more of herself to us than she ever has before.

The Thrills (Virgin)

Triple A Cocktail Party, Friday Afternoon

Hailing from Dublin, Ireland, the young lads who make up The Thrills have loved music all their lives, particularly West Coast American music from the late '60s and 1970s. While still in their teens, Conor Deasy (vocals) and Daniel Ryan (guitar-vocals) — neighbors their entire lives — decided to form a band. Not long after, they recruited drummer Ben Carrigan, keyboardist Kevin Horan and bassist Padraic McMahon. The five of them began rehearsing and writings songs.

Deciding to go right to the source, the five guys packed up and headed to San Diego in 1999 to soak up the atmosphere and formulate their sound. In 2000 they made a followup trip to San Francisco, which only strengthened their resolve. Upon returning to Ireland they spent the next few months locked away, eventually emerging with the demo that would get them a record deal.

Things really started to take off for them when, on a tip from a friend, Morrissey came to see them rehearse and asked them to open for one of his tours, which included a date at Royal Albert Music Hall in September of 2002. Still in their early 20s, The Thrills are ready to deliver their own brand of hipped-up retro rock to America, where it all began.

Steadman (Elektra)

Fox Theatre, Friday Evening

Steadman — named after lead vocalist Simon Steadman — have been slowly but surely building a ground swell in their career. In 1999 Steadman recruited drummer Russell Field and bassist David Walton in Sussex, England to form the nucleus of what would become a band. Guitarist James “G” Board joined the group in 2000, and Steadman was born.

That same year they recorded an indie album, *Loser Friendly*, which became a perfect calling card to take out on the road. In addition to a busy touring schedule in the U.K., the band managed to get themselves over to the States a couple of times and were able to perform at such events as Milwaukee's Summerfest, North by Northwest in Portland, OR and the CMJ convention in New York, as well as extensive club dates.

This led to a deal with Elektra and the recording of *Revue*, which amply displays the band's pop-minded sound, which borrows from such diverse influences as CSNY, Jeff Buckley and The Beatles. “There's nothing soft or melancholy about this band,” says Steadman.

Guster (Palm/Reprise)

Fox Theatre, Friday Evening

Currently riding high on the Triple A chart with “Amsterdam,” Boston-based Guster formed back in 1992, when guitarists-vocalists Ryan Miller and Adam Gardner and percussionist Brian Rosenworcel met while attending Tufts University. Developing a unique sound with two voices, two guitars and a bongo kit, the local club sensations won several Boston Globe Awards in the mid-'90s, including Best Live Act. They also released two independent albums, each of which sold over 40,000 copies via word of mouth.

Their second album, 1997's *Goldfly*, was picked up by Hybrid/Sire and started to develop a radio airplay story, allowing Guster to spread their touring base from the Northeast to the entire country. Concurrently, they developed a very dedicated fan base via their website and other initiatives. In

1999 they released *Lost and Gone Forever* to critical acclaim and further airplay, particularly from Triple A radio.

Guster now return with *Keep It Together*, their most accomplished effort to date. Although there is a jam quality to their sound, Guster have always opted for concise, catchy songs that are melodic and hooky.

Ziggy Marley (Private Music)

Fox Theatre, Friday Evening

It can be difficult to follow in your father's footsteps — particularly if your dad happens to be the legendary Bob Marley. But over the past 20 years Ziggy Marley has proven to be an important creative force in his own right.

After years with The Melody Makers, Marley delivers his very first solo effort. Although still driven by his Rastafarian faith, concern for the social struggles of people around the world, environmental issues and an abiding reliance on family ties, he has expanded his musical horizon dramatically with *Dragonfly*.

Recorded during a series of sessions in Miami and Los Angeles, the album features a plethora of guest players, such as David Lindley and John Frusciante on guitar, Flea on bass, Luis Conte on percussion and Ron Blake on flugelhorn, as well as some of the reggae world's most impressive musicians. The result is a sound that is informed by Marley's reggae roots while aggressively incorporating elements of pop, R&B, rock and hip-hop. *Dragonfly* is a major step forward in Marley's career.

Los Lonely Boys (Or Music)

Tulagi, Friday Evening

Hailing from San Antonio, Los Lonely Boys are the Garza brothers: Henry on guitar, Jojo on bass and Ringo — that's right! — on drums. Their music is a blend of Tex-Mex, country, blues and rock rolled into tight, concise songs that still leave plenty of room for the band to showcase their amazing instrumental abilities and sparkling harmonies.

Their debut album was produced by the legendary John Porter and recorded at Willie Nelson's Pedernales Studio in Austin. In fact, Nelson has gone on record as saying that LLB is one of his favorite new bands, and he even played guitar on one of the tracks for the album.

They must be doing something right, because the Texas House of Representatives recently dubbed June 10 Los Lonely Boys Day!

Indigenous (Silvertone)

Tulagi, Friday Evening

Indigenous is a family affair, comprising brothers Mato Nanji (vocals, guitar) and Pete Wicasa (bass), sister Wandbi Waste Win (drums) and cousin Horse (percussion). They were raised on the Yankton Indian Reservation in South Dakota and still call that area of the country home. All of the members cite Greg Zepher — Mato, Pete and Wandbi's father — as their most important influence while growing up and acknowledge his continued support as they have pursued their career in music.

Indigenous' career got a boost when Indigo Girl Amy Ray asked the band to contribute a song to the *Honor the Earth* benefit CD released in 1997. In 1998 their debut album, *Things We Do*, was greeted with strong support at both Rock and Triple A radio, which led to extensive touring and TV appearances.

The *Blues This Morning EP*, *Live at Pachyderm* and *Circle* followed over the next few years, solidifying Indigenous as a successful recording and touring act. Now we have *Indigenous*, their first outing for Silvertone. Produced by Jesse and Robin Davey — of the British band Hoax — this album took more of a live-in-the-studio approach to capture the energy and spontaneity that make the band so seductive live.



IT'S MONDAY, you're just back from the
SUMMIT and you NEED to get organized...

Things To Do: August 11th

1. **ADD JOHN HIATT
"CIRCLE BACK"**

2. Report JOHN HIATT to trades

3. Call everyone I offended at the Summit
and apologize

4. See John Hiatt and Robert Cray on tour

5. Hang my AWARD on the wall that faces
the G.M.s office

6. Play JOHN HIATT'S "CIRCLE BACK" on
my shift

7. Call JEFF COOK with the HIATT ADD!



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R&R Triple A Summit 2003 Artist Lineup



Continued from Page 80

Alexi Murdoch (Mind Blue)

Club R&R, Friday, Midnight

London-born and Scotland-raised Alexi Murdoch arrived on the U.S. scene about a year ago in Los Angeles. It wasn't long before he became a successful regular at such important singer-songwriter clubs as the Mint, Hotel Café and the Troubadour.

In August of last year he released the *Four Songs* EP, which was recorded with Jay Bellerose on drums, Joel Shearer on guitar and Ben Peeler on lap steel. The relaxed atmosphere allowed for an improbable banjo performance from Murdoch, who had never touched the instrument prior to noticing one lying on the studio floor.

Not long after the sessions, Nic Harcourt from KCRW/Los Angeles' *Morning Becomes Eclectic* picked up on the project, and airplay has since spread to many Triple A stations around the country.

Murdoch has been described as having the voice of Nick Drake and the lyrical gifts of Harry Chapin. The growing buzz has allowed him to tour nationwide, and he was invited to perform at the Sundance Film Festival, SXSW and WXPN/Philadelphia's Singer-Songwriter Weekend.

Shelby Lynne (Capitol)

Sounds Eclectic Taping With KCRW's Nic Harcourt, Saturday Morning

Despite the title of her latest album, *Identity Crisis*, Shelby Lynne seems to know herself better than ever before. Her life, both personally and professionally, has been an interesting and often complicated journey.

After her parents' deaths when she was just a teenager, Lynne moved to Nashville from Alabama. She began recording demos, eventually rising through the Music City scene. Despite chart success and acclaim (she even won the CMA's Horizon Award for top emerging talent in '91), Lynne was frustrated by her lack of creative control and split from Epic in '93. After a couple of indie releases, she bowed out of the songwriting scene for a few years before re-emerging with a new sound and attitude with 2000's wildly acclaimed *I Am Shelby Lynne*.

The album landed her a Grammy for Best New Artist, although she had six albums and a decade's worth of touring under her belt. The following year saw *Love Shelby*, which wasn't as well received. After a whirlwind schedule promoting the albums, Lynne settled at her Palm Springs, CA home, which allowed her to refocus creatively and re-establish contact with family members. Without a record company directing or financing her efforts — the first time since she was 18 — Lynn outfitted her house with analog recording equipment and spent her nights writing songs. The results can be heard on her impressive new album, due out this September on Capitol.

HEM (DreamWorks)

Triple A Awards Luncheon, Saturday, Noon

With a sound as expansive as the American plains, it's hard to believe that HEM hail from the crowded borough of Manhattan. Featuring the captivating vocals of Sally Ellyson, HEM's *Rabbit Songs* is an album's worth of lush soundscapes that incorporate everything from guitar, mandolin and piano to glockenspiel, harmonium and an 18-piece orchestra. The result is an accomplished debut that merges the best of traditional Americana with contemporary sounds.

The group came together when songwriter Dan Messe (piano, accordion, glockenspiel) hooked up with producer-engineer Gary Maurer (guitar, mandolin). Enlisting the help of guitarist and mandolin player Steve Curtis, the group placed an ad for a singer in the *Village Voice* but pulled it after receiving a heap of bizarre demos. Ellyson called soon after, and her tape of lullabies to a friend's child impressed Messe so much that he knew he'd found his singer.

The album started as a low-budget affair, but as the recording went along, the group's faith grew, and Messe be-

gan selling personal possessions to pay the orchestras. HEM recently signed to DreamWorks, so Messe's gamble has not only paid off for his band, but for fans of true music as well.

EastMountainSouth (DreamWorks)

Triple A Awards Luncheon, Saturday, Noon

There are two things driving the honest and refreshing sound of EastMountainSouth: a natural talent for synthesizing the old with the new and an abiding respect for the South's musical heritage. And the duo, Kat Maslich and Peter Adams, seem to share this responsibility equally.

Roanoke, VA native Maslich and Birmingham local Adams both studied music from an early age. They met after relocating to Los Angeles, where they realized that their tastes in traditional American music ran down the same path. In 1999 they decided to perform as a duo and named themselves EastMountainSouth.

They recorded a demo that began to get some airplay on Nic Harcourt's *Morning Becomes Eclectic* program on KCRW/Los Angeles. It caught the attention of Robbie Robertson, who signed the band to DreamWorks. He was impressed by their sense of adventure in music while they remained firmly rooted in strong traditions.

In an effort to give the two some guidance and objective input, Mitchell Froom was brought in for production duties. He helped Maslich and Adams by infusing interesting sounds and textures into their music without detracting from the pure and organic sound they had developed. The result is their hauntingly beautiful eponymous debut.

Franky Perez (Lava)

Fox Theatre, Saturday Evening

Born to a family of Cuban immigrants, Franky Perez grew up in Las Vegas and started playing in local bands at the age of 15. After a number of years he decided it was time to go



for it, so he packed up his truck with his guitar and hit the road for New York.

He got waylaid in New Orleans, spent time in Miami, then ended up in Los Angeles with a new backing band of friends and acquaintances called The Highway Saints. The band started to practice for hours every night, and Perez was soon a part of the L.A. scene. Jason Flom, President of Lava, saw him perform and signed him.

Poo Man's Son, Perez's impressive debut effort, showcases his full-bodied vocals and the organic sound he and the band have forged. Whether he's touching upon universal themes or exploring the many emotions we all experience as we try to navigate through life, his songs ring true.

Bob Schneider (Universal)

Fox Theatre, Saturday Evening

By the time Bob Schneider took to the stage as a solo artist in 1999 all eyes in Austin were on him, as Schneider had fronted some of the city's hottest bands. First there was the funk outfit Joe Rockhead, which released three albums and was about to sign a major-label deal when it imploded. Following that, Schneider joined the jam band Ugly Americans, recorded three albums and enjoyed full tours with the H.O.R.D.E. festival and Dave Matthews. In '97 he co-founded the controversial party band The Scabs.

It was a shock to some to see his sensitive side after his profanity-laced Scabs days, but, as a solo artist, Schneider and his songwriting have flourished. During SXSW 2000 he swept the Austin Music Awards, picking up awards like Musician of the Year and Songwriter of the Year. On top of that, he managed to sell 15,000 copies of his originally self-

released solo debut, *Lonelyland*, in Austin alone. He now returns with a new project for Universal, set for release in the fall.

Blues Traveler (Sanctuary)

Fox Theatre, Saturday evening

Boasting trademark blues riffage and more harmonica than a boxcar full of hobos, New York's own Blues Traveler have been blasting through the jam band scene since forming way back in 1988. After the breakthrough success of 1994's *Four*, thanks to the Grammy-winning single "Run Around," the Travelers cut a live and studio album before falling on hard times. Singer-harmonica player John Popper was forced to undergo an angioplasty after experiencing chest pains, and just weeks later original bassist Bobby Sheehan was found dead in his New Orleans home at the age of 31. The group rebounded in 2001 with *Bridge* and a live album the following year.

Now on Sanctuary, Blues Traveler bring it all back home with a new studio album, *Truth Be Told*, and its lead single, "Let Her & Let Go," which is currently climbing the Triple A chart. The group also boasts two new members, with Tad Kinchla on bass and Ben Wilson on keys. With over 10 million albums sold to date, Blues Traveler remain a premier live act.

Mavericks (Sanctuary)

Tulagi, Saturday Evening

For anyone familiar with country music in the '90s, The Mavericks need no introduction. The group rode out the decade with a string of releases that were both critically and commercially suc-



cessful. In 1995 they picked up a Grammy for Best Country Performance by a Duo or Group for "Here Comes the Rain," from their platinum-selling *What a Cryin' Shame*. They also earned accolades from the Country Music Association and the Academy of Country Music, with each organization naming them Vocal Group of the Year. The ACM also honored them as Top New Vocal Group.

But the awards weren't limited to the U.S. The Mavericks won three Great British Country Music Awards in 1996 and two Dutch Country Music Awards in 1997. The group went their separate ways in the late '90s, but leader Raul Malo reached out to his bandmates once again after penning songs that had that distinctive Mavericks feel. The group reunited and inked a deal with Sanctuary, which will release their first record in six years this September. Catch them at Tulagi before they go big again.

Rodney Crowell (DMZ/Sony)

Tulagi, Saturday Evening

Acclaimed songwriter Rodney Crowell formed his first band, The Arbitrators, when he was just a teen in his native Houston. After moving to Nashville in the early '70s he went on to tour the world as a member of Emmylou Harris' legendary Hot Band before launching his own successful career.

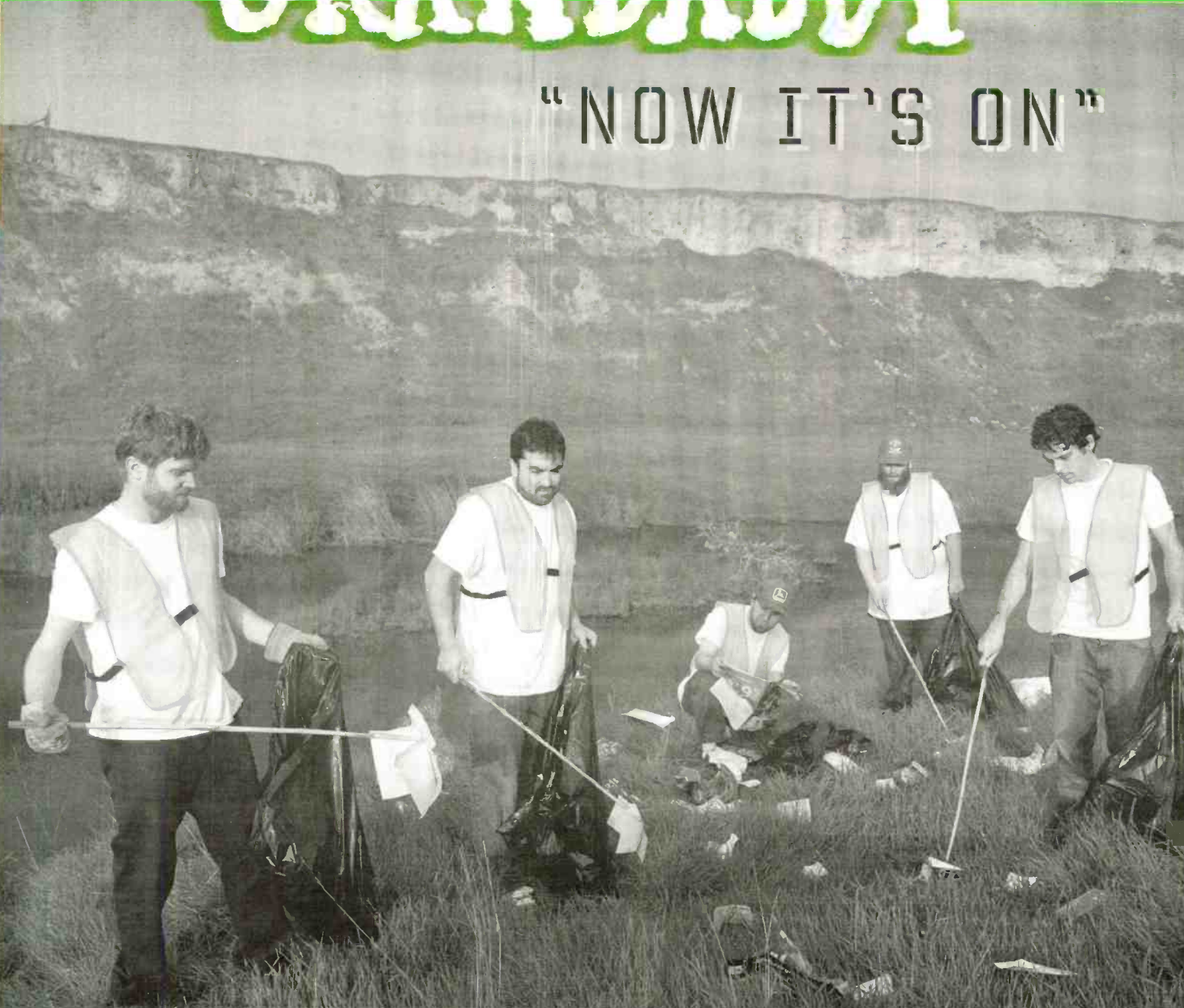
Over the years Crowell has crafted 10 solo albums and produced efforts by Guy Clark and Rosanne Cash, his ex-wife. His songs have been covered by everyone from Waylon Jennings to The Grateful Dead, Willie Nelson to Foghat and Bob Seger to George Strait, and he received a Lifetime Achievement Award from ASCAP.

In '94 Crowell went into semi-retirement to spend time with his four daughters, only occasionally playing writers' nights at Nashville's Bluebird Cafe. The hiatus allowed him to not only form a deep connection with his kin, but also to reinvent himself as a songwriter. When he re-emerged with *The Houston Kid* in 2001, he financed the album himself. "Spending my own money is how I learned to make Rodney Crowell records," he says.

With this new mindset firmly in place, Crowell delivers his 11th release, *Fate's Right Hand*, which was written in Nashville, Ireland, New York, Texas and California.

GRANDDADDY

"NOW IT'S ON"



"NOW IT'S ON" ...these stations:

R&R TRIPLE A

30 - 27

WXRT	KITS	KFOG
KBCO	WXPB	WXRV
WTTS	WEQX	WOXY
KDGE	WWCD	WTTS
WGVX	WRLT	KWOD
KENZ	KPRI	KJEE

30 am SUNDAY

August 8, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	NICKEL CREEK Smoothie Song (Sugar Hill)	542	+35	28888	13	23/1
1	2	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	538	+18	26109	11	25/0
3	3	TRAIN Calling All Angels (Columbia)	456	-11	28698	18	23/0
4	4	COLDPLAY The Scientist (Capitol)	373	-20	17421	17	24/0
6	5	PETE YORN Crystal Village (Columbia)	367	+21	16624	5	23/1
8	6	ANNIE LENNOX Pavement Cracks (J)	355	+35	18985	9	20/0
5	7	ZIGGY MARLEY True To Myself (Private Music/AAL)	350	-23	17113	19	23/0
9	8	COLDPLAY Clocks (Capitol)	326	+9	23605	36	24/0
10	9	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	317	+13	14323	5	23/1
7	10	FLEETWOOD MAC Say You Will (Reprise)	310	-10	14950	7	22/0
16	11	EASTMOUNTAINSOUTH You Dance (DreamWorks)	293	+58	11694	5	21/3
12	12	JASON MRAZ You And I Both (Elektra/EEG)	287	+19	10877	6	21/1
14	13	WALLFLOWERS Closer To You (Interscope)	278	+27	12949	6	17/1
11	14	JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)	260	-9	21318	23	24/0
13	15	JOHN MAYER Why Georgia (Aware/Columbia)	250	-8	15208	27	23/0
15	16	JOHN HIATT My Baby Blue (New West)	240	-7	6923	17	19/0
Debut	17	BEN HARPER Diamonds On The Inside (Virgin)	238	+153	13779	1	23/1
18	18	STEVE WINWOOD Different Light (Wincraft/SCI-Fidelity)	219	-12	5665	9	15/0
19	19	JAYHAWKS Tailspin (American/Lost Highway/IDJMG)	218	+17	8004	4	16/0
17	20	PSEUDOPOD All Over You (Interscope)	206	-27	4209	12	16/0
22	21	O.A.R. Hey Girl (Lava)	191	0	5974	7	16/0
23	22	LIZ PHAIR Why Can't I? (Capitol)	190	+5	7202	8	10/0
29	23	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	171	+29	5664	2	16/2
21	24	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	170	-27	4318	17	13/0
25	25	DIDO White Flag (Arista)	161	+9	10739	2	11/1
26	26	DAVID GRAY Caroline (ATO/RCA)	148	-2	5076	2	14/0
30	27	GRANDDADDY Now It's On (V2)	147	+14	8593	2	13/2
Debut	28	LOS LONELY BOYS Heaven (Or)	145	+19	4620	1	11/2
20	29	THORNS I Can't Remember (Aware/Columbia)	141	-59	5625	16	14/0
Debut	30	INDIGENOUS C'mon Suzie (Silvertone)	139	+14	5220	1	10/0

26 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/27-8/2. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

WARREN ZEVON Knockin' On Heaven's Door (Artemis)
Total Plays: 133, Total Stations: 13, Adds: 0
SANTANA FIALEX BAND Why Don't You & I (Arista)
Total Plays: 122, Total Stations: 6, Adds: 0
GOO GOO DOLLS Sympathy (Warner Bros.)
Total Plays: 118, Total Stations: 5, Adds: 0
VERTICAL HORIZON I'm Still Here (RCA)
Total Plays: 106, Total Stations: 4, Adds: 0
FOO FIGHTERS Times Like These (Roswell/RCA)
Total Plays: 86, Total Stations: 4, Adds: 0

WHITE STRIPES Seven Nation Army (Third Man/V2)
Total Plays: 85, Total Stations: 4, Adds: 0
BIG BAD VOODOO DADDY You Know You Wrong (Big Bad/Vanguard)
Total Plays: 84, Total Stations: 11, Adds: 1
DAMIEN RICE Volcano (Vector Recordings)
Total Plays: 83, Total Stations: 11, Adds: 1
JESSE HARRIS All My Life (Blue Thumb/VMG)
Total Plays: 79, Total Stations: 7, Adds: 0
AUDIOSLAVE Like A Stone (Interscope/Epic)
Total Plays: 79, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
WIDESPREAD PANIC Fishing (Widespread/SRG)	7
NEIL YOUNG Bandit (Reprise)	6
JOHN HIATT Circle Back (New West)	5
DANOY WARHOLS We Used To Be Friends (Capitol)	5
REGIE HAMM Infidels (Refugee/Universal South)	5
HOWIE DAY Perfect Time Of Day (Epic)	4
EASTMOUNTAINSOUTH You Dance (DreamWorks)	3
STEELEY DAN Things I Miss The Most (Reprise)	3
BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	2
GRANDDADDY Now It's On (V2)	2
LOS LONELY BOYS Heaven (Or)	2
MICHAEL FRANTI/SPEARHEAD Everyone Deserves Music (iMusic)	2
NEIL YOUNG Be The Rain (Reprise)	2
JOE FIRSTMAN Breaking All The Ground (Atlantic)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEN HARPER Diamonds On The Inside (Virgin)	+153
EASTMOUNTAINSOUTH You Dance (DreamWorks)	+58
HOWIE DAY Perfect Time Of Day (Epic)	+44
NICKEL CREEK Smoothie Song (Sugar Hill)	+35
ANNIE LENNOX Pavement Cracks (J)	+35
STEELEY DAN Things I Miss The Most (Reprise)	+35
TORI AMOS A Sorta Fairytale (Epic)	+32
WARREN ZEVON Knockin' On Heaven's Door (Artemis)	+32
COUNTING CROWS If I Could Give All... (Geffen/Interscope)	+30
BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	+29

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	227
MATCHBOX TWENTY Unwell (Atlantic)	225
TORI AMOS A Sorta Fairytale (Epic)	168
DAVE MATTHEWS BAND Grace Is Gone (RCA)	164
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	152
BEN HARPER With My Dwn Two Hands (Virgin)	145
LUCINDA WILLIAMS Righteously (Lost Highway/IDJMG)	140
BECK Lost Cause (Geffen/Interscope)	123
MAROON 5 Harder To Breathe (Octone/L)	122
DAVID GRAY Be Mine (ATD/RCA)	121

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

Don't miss Steadman
Friday August 8
With Gusler and Ziggy Marley
The Fox Theatre
R&R AAA Summit 2003
8:30pm Sharp!

On Your Desk Now!
Impacting August 18

Steadman no big deal

the first single from the debut album
revive

"Endlessly listenable..."
-Alternative Press


Tour:
8/4 Performing on the Late Late Show with Craig Kilborn
8/5 Los Angeles Record Release Party
8/8 Boulder
8/12 New York*
8/13 Boston*
8/14 Philadelphia*

*Beginning of a four week residency tour in each market!

produced by Natarus Zivelder and Brian Johanner
management: Bounce - L&R Angeler

www.steadmanband.com
www.steadmanmusic.com
www.elektra.com

Album in stores August 5



The band STEADMAN have the
SONGS, THE MUSICIANSHIP, THE
ENERGY and the ENTHUSIASM
to BLOW THE TOP OFF any CLUB,
ARENA, and, if given a listen,
have that RARE quality.
- THE ABILITY TO DELIVER!
I LIKE THIS BAND!!

- Paul McCartney



WWW.SANCTUARYRECORDSGROUP.COM

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/-	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	289	+23	1532	5	18/0
2	2	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	246	+11	1407	11	13/0
6	3	EASTMOUNTAINSOUTH You Dance (DreamWorks)	215	+19	936	8	16/0
8	4	JASON MRAZ You And I Both (Elektra/EEG)	210	+26	1015	6	15/0
5	5	STEVE WINWOOD Different Light (Wincraft/SCI-Fidelity)	205	+1	1112	11	15/0
Debut	6	BEN HARPER Diamonds On The Inside (Virgin)	198	+113	852	1	19/0
3	7	BRUCE COCKBURN Open (True North/Rounder)	194	-15	1004	14	16/0
9	8	JAYHAWKS Tailspin (American/Lost Highway/IDJ/MG)	190	+11	1081	4	16/0
7	9	COLDPLAY The Scientist (Capitol)	184	-1	1217	17	13/0
16	10	PETE YORN Crystal Village (Columbia)	175	+22	1155	4	12/0
14	11	DAVID GRAY Caroline (ATO/RCA)	173	+15	740	4	14/1
15	12	FLEETWOOD MAC Say You Will (Reprise)	170	+16	1299	6	13/0
10	13	NICKEL CREEK Smoothie Song (Sugar Hill)	167	-9	1172	10	10/0
11	14	TRAIN Calling All Angels (Columbia)	166	-10	733	16	9/0
23	15	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	157	+24	750	3	13/0
Debut	16	STEELY DAN Things I Miss The Most (Reprise)	153	+111	571	1	14/0
4	17	JOHN HIATT My Baby Blue (New West)	150	-56	955	18	11/0
19	18	DAMIEN RICE Volcano (Vector Recordings)	147	+5	417	6	13/0
17	19	ANNIE LENNOX Pavement Cracks (J)	147	-1	627	10	11/0
Debut	20	WARREN ZEVON Knockin' On Heaven's Door (Artemis)	140	+80	706	1	16/0
20	21	ROBERT CRAY Back Door Slam (Sanctuary/SRG)	139	-2	504	4	13/0
18	22	DAR WILLIAMS Closer To Me (Razor & Tie)	138	-7	713	10	12/0
27	23	LOS LONELY BOYS Heaven (Dr)	137	+31	648	3	15/1
26	24	PSEUDOPOD All Over You (Interscope)	128	-1	864	12	10/0
24	25	TURIN BRAKES Pain Killer (Astralwerks/EMC)	125	-5	652	6	14/0
22	26	RADIOHEAD There There (Capitol)	119	-15	525	12	12/0
25	27	JESSE HARRIS All My Life (Blue Thumb/VMG)	115	-15	419	9	14/0
21	28	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	106	-29	668	18	11/0
28	29	O.A.R. Hey Girl (Lava)	103	0	540	5	8/0
Debut	30	MICHAEL FRANTI/SPEARHEAD Everyone Deserves Music (iMusic)	98	+17	282	1	12/2

19 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 7/27 - Saturday 8/2.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADD
WIDESPREAD PANIC Fishing (Widespread/SRG)	9
DANDY WARHOLS We Used To Be Friends (Capitol)	8
NEIL YOUNG Bandit (Reprise)	7
R. THOMPSON She Said It Was Destiny (Cooking Vinyl/SpinArt)	5
JOE FIRSTMAN Breaking All The Ground (Atlantic)	4
ALLMAN BROTHERS BAND High Cost... (Sanctuary/SRG)	3
BOB DYLAN Down In The Flood (Columbia)	3
REGIE HAMM Infidels (Refugee/Universal South)	3
JOHN HIATT Circle Back (New West)	3
NEIL YOUNG Be The Rain (Reprise)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEN HARPER Diamonds On The Inside (Virgin)	+113
STEELY DAN Things I Miss The Most (Reprise)	+111
WARREN ZEVON Knockin' On Heaven's Door (Artemis)	+80
WIDESPREAD PANIC Fishing (Widespread/SRG)	+37
LOS LONELY BOYS Heaven (Dr)	+31
NEIL YOUNG Bandit (Reprise)	+31
JASON MRAZ You And I Both (Elektra/EEG)	+26
WALLFLOWERS Closer To You (Interscope)	+25
BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	+24
JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	+23
R. THOMPSON She Said It Was Destiny (Cooking Vinyl/SpinArt)	+23

Reporters

WAPR/Akron, OH
PD: Bill Gruber
1 WALLFLOWERS
1 REGIE HAMM
1 DANDY WARHOLS
1 OVER THE HORIZON

KBAC/Albuquerque, NM*
PD: Ira Gardner
WIDESPREAD PANIC
DANDY WARHOLS
NEIL YOUNG

KGSR/Austin, TX*
OM: Jeff Carroll
PD: Jody Demberg
APO: Jyl Herberman-Ross
MD: Susan Daulton
8 PETER MALICK GROUP / MORAN JONES
7 NEIL YOUNG

WRNR/Baltimore, MD
OM: Jon Peterson
PD: Alan Corbridge
1 ALLMAN BROTHERS BAND
1 DANDY WARHOLS
1 HOWE DAY
1 JOE FIRSTMAN

KRVB/Boise, ID*
OM: Dan McCully
PD: Dan McCully
1 STEELY DAN
1 NEIL YOUNG
1 DANDY WARHOLS
1 PETER FRANCES

WBOS/Boston, MA*
PD: Chris Herrmann
APD/MD: Michele Williams
No Adds

WXRV/Boston, MA*
PD: Nicole Samler
MD: Dana Marshall
1 DAN MCCOWNE
1 NEIL YOUNG
1 DANDY WARHOLS

WNCB/Burlington
PD/MD: Matt Aleschabah
3 NEIL YOUNG
1 DANDY WARHOLS

WVNY/Cape Cod, MA
PD/MD: Barbara Casper
1 ALLMAN BROTHERS BAND
1 MICHAEL FRANTI/SPEARHEAD
1 DAN MCCOWNE
1 DANDY WARHOLS

WDDO/Chattanooga, TN*
OM/MD: Danny Howard
No Adds

WXRT/Chicago, IL*
PD: Norm Winer
APD/MD: John Farnese
1 REGIE HAMM
1 DANDY WARHOLS

KBCR/Columbia, MO
OM: Jack Lawson
PD/MD: Lane Tridand
WIDESPREAD PANIC

KBCO/Denver, CO*
PD: Scott Arbough
MD: Kenler
No Adds

WDET/Detroit, MI
PD: Jerry Adams
MD: Martin Handberg
1 DANDY WARHOLS
1 JOE FIRSTMAN
1 DEER TRACKS

WVOD/Elizabeth City, NC
PD: Matt Cooper
MD: Tom Abbey
WIDESPREAD PANIC
DANDY WARHOLS
LOS LONELY BOYS
KELLER WILLIAMS

WNCW/Greenville, SC
OM: Steve Pittman
PD/MD: Kim Clark
1 MICHAEL FRANTI/SPEARHEAD
1 DAN MCCOWNE
1 DANDY WARHOLS
1 DANDY WARHOLS
1 DANDY WARHOLS

WTTW/Indianapolis, IN*
PD: Brad Holtz
MD: Todd Barryman
1 GRANDDADDY

KMTN/Jackson, WY
OM: Scott Anderson
PD/MD: Mark "Fish" Fishman
1 WIDESPREAD PANIC
1 DANDY WARHOLS
1 NEIL YOUNG
1 REGIE HAMM

KTBS/Kansas City, MO
PD: Jon Hart
MD: Bryan Johnson
1 JOHN HIATT
1 CASH BROTHERS
1 BOB DYLAN
1 NEW AMSTERDAMS

WOLK/Knoxville, TN*
No Adds

WFPK/Louisville, KY
OM: Brian Coon
PD: Dan Reed
APD/MD: Stacy Dwyer
1 CHAD THOMPSON
1 DANDY WARHOLS
1 JOE FIRSTMAN

WMMN/Madison, WI*
PD: Tom Teasler
MD: Gabby Parsons
1 JOHN HIATT

WMPS/Memphis, TN*
PD: Steve Richards
MD: Alexander Inzer
1 PETER YORN
1 JACK JOHNSON

KTCZ/Minneapolis, MN*
PD: Lauren MacLellan
APD/MD: Mike Wolf
12 WARD 5
12 HOWE DAY
12 MATCHBOX TWENTY

WGVT/Minneapolis, MN*
OM: Dave Hamilton
PD: Jeff Collins
12 JONES DAY
12 NEBROON SHOW

WZEW/Mobile, AL*
OM: Tim Camp
PD: Brian Hart
MD: Lew Ann Knell
11 WIDESPREAD PANIC
1 BLUES TRAVELER
1 BEN HARPER
1 STEELY DAN

KPIG/Monterey, CA
PD/MD: Laura Ellen Hopper
APD: Allison MacLellan
1 CHRIS BARTER
1 MICHAEL FRANTI/SPEARHEAD
1 DAN MCCOWNE
1 DANDY WARHOLS
1 DANDY WARHOLS

WMLT/Mashville, TN*
OM/MD: David Hall
APD/MD: Ray Keith Coes
15 NICKEL CREEK
1 WIDESPREAD PANIC
1 MICHAEL FRANTI/SPEARHEAD
1 DAN MCCOWNE

WFUU/New York, NY
PD: Chuck Singleton
MD: Bill Heaman
1 NITE STRIPES
1 BUSTER HANDEL
1 LEAVE
1 NEIL YOUNG

WKOC/Norfolk, VA*
PD: Paul Shugrue
MD: Kenan Coon
1 JASON MRAZ
1 WIDESPREAD PANIC
1 DANDY WARHOLS
1 JOHN HIATT
1 BUSTER HANDEL
1 NEIL YOUNG

KCTY/Omaha, NE*
OM/MD: Brian Burns
APD/MD: Ryan Morton
1 BEN KOWELLER

WXPN/Philadelphia, PA
PD: Bruce Warren
APD/MD: Helen Lafelt
10 ANNE LENNOX
1 NEIL YOUNG
1 JAYHAWKS
1 DAVE GRAY
1 HOWE DAY
1 RICHARD THOMPSON
1 WIDESPREAD PANIC
1 BLUE STRING
1 JOE FIRSTMAN

WYEP/Pittsburgh, PA
PD: Christine Welsch
MD: Alexander Inzer
1 PATTY LABELER
1 RICHARD THOMPSON
1 DANDY WARHOLS
1 DANIEL RICE
1 ROBERT CRAY BAND
1 NEIL YOUNG
1 NEW AMSTERDAMS
1 BRITTA PHILLIPS
1 SOFIA WAREHAM

WCLZ/Portland, ME
PD: Herb Fry
MD: Brian James
No Adds

KINK/Portland, OR*
PD: Dennis Cavatone
MD: Kerin Welch
1 REGIE HAMM
1 EASTMOUNTAINSOUTH
1 HOWE DAY

WDST/Poughkeepsie, NY
PD: Greg Garton
APD: Christine Martnez
MD: Steve Mearns
1 WIDESPREAD PANIC
1 GRANDDADDY
1 ROBBIE & THE CC STRING
1 NEIL YOUNG
1 NEIL YOUNG

KTHQ/Reno, NV*
OM: Rob Brooks
PD: Harry Reynolds
APD/MD: David Morale
1 STEELY DAN
1 NEIL YOUNG
1 MICHAEL FRANTI/SPEARHEAD
1 REGIE HAMM
1 WIDESPREAD PANIC

KENZ/Salt Lake City, UT*
MD/MD: Bruce Jones
MD: Karl Bestman
No Adds

KPRN/San Diego, CA*
PD/MD: Dana Shaleh
1 EASTMOUNTAINSOUTH
1 LOS LONELY BOYS
1 GRANDDADDY

KFOG/San Francisco, CA*
PD: David Benson
APD/MD: Haley James
1 WALLFLOWERS
1 EASTMOUNTAINSOUTH
1 DIDD
1 BLUES TRAVELER

KOTR/San Luis Obispo, CA
PD/MD: Drew Ross
1 RICHARD THOMPSON
1 WIDESPREAD PANIC
1 BOB DYLAN
1 NEIL YOUNG

KTAQ/Santa Fe, NM
OM: Mitch Miller
PD: Brad Hochmeyer
MD: Paddy Blain
1 REGIE HAMM
1 DANIEL LAROC
1 ALLMAN BROTHERS BAND
1 WIDESPREAD PANIC
1 JOHN HIATT
1 NEIL YOUNG

KRSH/Santa Rosa, CA*
OM/MD: Diane Kottler
1 NEIL YOUNG
1 REGIE HAMM
1 RICHARD THOMPSON
1 WIDESPREAD PANIC
1 DANDY WARHOLS
1 JOHN HIATT
1 JOE FIRSTMAN

KWTT/Seattle, WA*
PD: Chris Mays
APD/MD: Shamus Stewart
1 LOS LONELY BOYS
1 NEIL YOUNG

WRNK/Springfield, MA*
PD: Tom Davis
APD: Dennis Sheehane
MD: Less Williams
1 WIDESPREAD PANIC
1 JOHN HIATT
1 JOE FIRSTMAN
1 NEIL YOUNG

*Monitored Reporters

45 Total Reporters

26 Total Monitored

19 Total Indicator



National Programming

Added This Week



Ali Castellini 215-898-6677

No adds reported this week



Rob Reinhart 734-761-2043

COLIN HAY Love Is Innocent
FRED EAGLESMITH I Shot Your Dog
GARY JULES OTLA
HANGDOGS Wallace '48

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2 - 1*

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ON THE RECORD

With
Dan Reed
PD, WFPK/Louisville



Like a lot of you, I'm guilty of dismissing records that are too "slow." Indeed, it's a radio tenet that makes perfect sense. It takes an extraordinary tune to creep along dirge-like and still capture the imagination; it takes an extraordinary artist to keep that pace throughout a whole album and still hold your attention. • Tempos and pacing are mere formalities, however, when we're talking about a songwriter as talented and important as Damien Rice. Nothing could have prepared me for this once-in-a-decade discovery and his emotional, visceral collection called *O*. I keep telling people that Rice reminds me of Van Morrison, but it's not so much because of their shared homeland (Ireland) or because they sound similar (they don't). I guess I've used that comparison because I've always had the sense that Morrison *had* to sing, and I get the same feeling about Rice. • We've started with "Volcano" at 'FPK, but there's plenty more where that came from, including "Cannonball" and "Older Chests." Rice literally scared me when he played the Noncommvention back in May; he was so intense and so good. I can't remember being so moved by a solo performance (well, really a duet with his outstanding singing partner Lisa Hannigan) since first seeing David Gray in 1994. • The bottom line is that *O* is an incredible, vital album and one that your listeners will actually thank you for playing.

We have a new No. 1 song on the monitored airplay chart — **Nickel Creek** — and it's an instrumental to boot! ... **Guster** hold a bullet at No. 2, **Pete Yorn** is now 5*, **Annie Lennox** moves up to 6*, **Coldplay's** "Clocks" is 8*, and **Jack Johnson's** new one is 9*. Knocking on the top-10 door are **EastMountainSouth** (11*), **Jason Mraz** (12*) and **The Wallflowers** (13*) ... **Ben Harper** has a big debut at 17*, and **Los Lonely Boys** and **Indigenous** also debut ... On the Indicator airplay chart, **Johnson** holds at 1* for the third week, **Guster** remain at 2*, **EastMountainSouth** increase to 3*, **Mraz** jumps to 4*, **Steve Winwood** holds at 5*, **The Jayhawks** are 8*, and **Yorn** is now top 10 at 10* ... **David Gray** and **Fleetwood Mac** are next to go top 10 ... Big movers include **Blues Traveler** (23*-15*) and **Los Lonely Boys** (27*-23*) ... There were four debuts: **Harper** at 6*, **Steely Dan** at 16*, **Warren Zevon** at 20* and **Michael Franti w/Spearhead** at 30* ... In the Most Added category, **Wide-spread Panic** take top honors with 16 total adds (No. 1 on both panels), while **The Dandy Warhols** and **Neil Young** grab 14 adds total.



— John Schoenberger, Triple A Editor

AAA ARTIST

OF THE WEEK

ARTIST: **O.A.R.**

LABEL: **Lava**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR

The members of O.A.R. (which stands for *Of A Revolution*) met and decided to form a band while attending Ohio State University in the mid-'90s. It wasn't long before **Mark Roberge** (vocals, guitar), **Richard On** (guitar), **Benj Gershman** (bass), **Jerry DePizzo** (sax) and **Chris Culos** (drums) began to develop their own sound — a rock-based style spiced up with reggae and folk elements. By 2000 they had released their first album, *The Wanderer*, and in the same year they put out *Soul's Aflame*. The next two years saw two live offerings added to their catalog.

All four albums were basically released to fulfill demand from their quickly growing fan base — more than 300,000 combined copies have been sold — but very little forethought was put into them. For *In Between Then and Now*, their Lava debut, the approach was entirely different. Producer **John Alagia** and engineer **Jeff Juliano**, with whom the band worked previously, were brought in, and quite a bit of thought was put into the project.

"There was a lot of preproduction done for the album, which was really great for us," Culos says. "We got to work it out, listen back and get ideas of what we were really going for. We had a chance to get to that point where everybody was happy, and that was totally different from any experience we've ever had up to that point."

As in past efforts, each of the bandmembers contributed to the songwriting process. The messages in the songs remain altruistic and visionary while still being down to earth. All the tunes on *In Between Then and Now* are new except for the first single, "Hey Girl," which is one of the first songs the band wrote together.

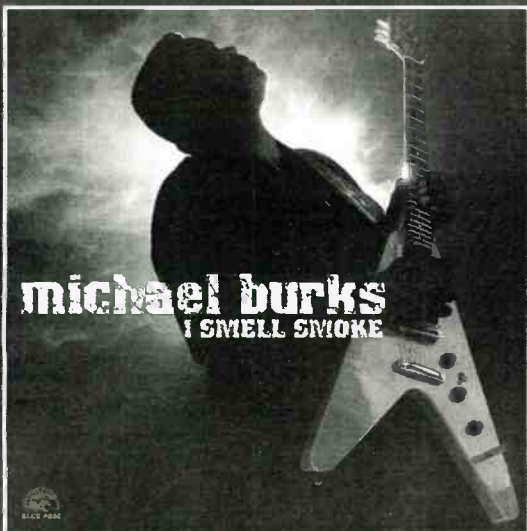


"We wanted to rerecord it and finally do it right," Roberge explains. "We wanted to show people who we are and to represent ourselves as truly as possible. This was a way to pay tribute to the band we have been up until now. This song truly defines us."

The band was also able this time around to expand a bit and add some new flavors to their signature sound. Tracks on the album that reveal this growth include "Now," "Mr. Moon," "Coalminer" and "Right on Time."

"I think this is really our first true record," Roberge adds. "We took a lot of what we had already as a base and added to it. The island vibe just seems to be what cuts through. But I do really think that our true abilities right now are writing songs that cross the borders into many genres. We like to call it organized confusion."

As an added treat, the album package contains a special DVD that includes three live performances mixed in 5.1 Surround Sound, including "That Was a Crazy Game of Poker" — one of their first songs ever to get radio airplay a few years ago.



michael burks

FEATURING THE FIERY TITLE TRACK,
i smell smoke, FROM ONE OF THE
UP AND COMING LIONS OF THE BLUES

"*I Smell Smoke* is aptly titled...this track is on fire! A groovin' song that features a scorching lead and great singing...If you play Stevie Ray, you should be all over this!" —Jon Peterson, Operations Manager, WRNR



GOING FOR ADDS AUGUST 18TH!

Contact: Tim Kolleth @ Alligator Records 800-348-7214 x23



• August 8, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+ / - PLAYS	CUMULATIVE PLAYS
1	1	JOE ELY Streets of Sin (Rounder)	715	+19	2794
2	2	SCOTT MILLER Upside Downside (Sugar Hill)	693	+4	6536
4	3	DWIGHT YOAKAM Population Me (Audium)	648	+42	2873
3	4	GILLIAN WELCH Soul Journey (Acony)	598	-21	5407
6	5	J.LAUDERDALE W/ DONNA THE BUFFALO Wait... (Dualtone)	569	+21	2709
5	6	GREG TROOPER Floating (Sugar Hill)	555	+1	6072
8	7	DERAILERS Genuine (Lucky Dog)	451	+12	11207
7	8	RHOWDA VINCENT One Step Ahead (Rounder)	449	-32	6720
11	9	ROBINELLA... Robinella and the CC String Band (Columbia)	430	+8	3226
9	10	JOHN HIATT... Beneath This Gruff Exterior (New West)	419	-14	8551
10	11	RECKLESS KELLY Under the Table & Above the Sun (Sugar Hill)	407	-15	5707
16	12	ALLISON MOORER Show (Universal South)	385	+28	1628
12	13	VARIOUS ARTISTS Lonesome Onry and Mean (Dualtone)	369	-34	9905
15	14	EASTMOUNTAINSOUTH Eastmountainsouth (Dreamworks)	363	+5	2459
18	15	CHRIS SMITHER Train Home (Hightone)	362	+57	1036
13	16	KEVIN DEAL The Lawless (Blind Nallo)	360	-27	4854
23	17	E. SCRUGGS, D. WATSON, R. SKAGGS The Three... (Rounder)	358	+68	1011
29	18	TIM O BRIEN Traveler (Sugar Hill)	346	+69	714
14	19	RAY BENSON Beyond Time (Audium)	340	-23	3055
22	20	DRIVE BY TRUCKERS Decoration Day (New West)	334	+43	1635
17	21	RAY WYLIE HUBBARD Growl (Philo)	330	-23	10166
20	22	LUCINDA WILLIAMS World Without Tears (Lost Highway)	293	-11	11233
27	23	BIG SANDY AND THE FLYRITE BOYS Its Time (Yep Roc)	293	+12	2002
24	24	YONDER MOUNTAIN... Old Hands (Frog Pad Records)	281	-8	2455
Debut	25	RUSSELL SMITH The End Is Not In Sight (Muscle Shoals)	280	+46	1741
19	26	VARIOUS ARTISTS It Will Come To You... (Vanguard)	277	-27	4533
30	27	MICKEYS Finding Our Way (Independent)	277	+11	1945
Debut	28	BIG AL DOWNING One of a Kind (Haydens Ferry)	276	+43	871
26	29	R. ARBO & D. MAYHEM Gambling Eden (Signature Sounds)	274	-11	2549
21	30	MARCIA BALL So Many Rivers (Alligator)	272	-20	5635

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org. © 2003 Americana Music Association.

Americana Spotlight

by John Schoenberger

Artist: Jay Farrar

Label: ACTResist/Artemis



We first were introduced to the talents of Jay Farrar as a founding member of the influential alternative-country band Uncle Tupelo. After UT broke up, Farrar went on to form Son Volt, who have released three albums to date. With that entity now on hold, Farrar is out on his own. In 2001 he released *Sebastopol*, and the following year we saw *ThirdShiftGrotto-Slack*. Both critically acclaimed albums revealed a broader musical palette for Farrar and gave him the opportunity to experiment a bit more. In addition, he wrote the music for the independent film *The Slaughter Rule*, released in early 2003. Now Farrar returns with *Terror! Blues*. Even though it is often said that Farrar's Uncle Tupelo partner Jeff Tweedy has proven to be more musically adventurous since the two parted ways, this new album will surely put them on more equal footing. Farrar's musical evolution has been a gradual one, but on this third solo outing much of what he has been reaching for creatively has now been realized in its 23 selections. You'll hear influences ranging from country to blues and from jazz to classical, but the stripped-down core of *Terror! Blues* is Jay Farrar through and through. Check out "All of Your Might," "No Rolling Back," "Hard Is the Fall" and "California" for starters.

Americana News

The Americana Music Association has set up a dedicated e-mail account for information on Americana add dates and artist news. Please send all information to releases@americanamusic.org. When sending dates, please specify Going for Adds or album release date ... The Americana Music Association has announced plans for an Americana Retail Summit, which will be held on Sept. 19 in Nashville during the fourth annual Americana Conference. The brainstorming session will comprise retailers, labels and distributors who have been invited to participate ... Jones Radio Networks has just launched the syndicated *The Lost Highway Radio Show*, produced in conjunction with Lost Highway Records. Bono is the host. The debut show, which airs Aug. 18, features a live recording of Lucinda Williams. For more information on the show, contact Rob Drucker at 212-556-9429 ... The California-based rock group Cake have tapped Grand Ole Opry star Charlie Louvin as an opening act for their national Unlimited Sunshine tour, scheduled for Sept. 2-20 ... Lyle Lovett has signed with Lost Highway Records. Lovett's new album, *My Baby Don't Tolerate*, arrives Sept. 30. Recorded in California, the project was co-produced by Lovett and Billy Williams ... Johnny Cash's video "Hurt" earned six nominations for 2003 MTV Video Music Awards. "Hurt" will compete for Best Video, Best Male Video, Best Direction, Best Art Direction, Best Editing and Best Cinematography ... Merle Haggard will release *Haggard Like Never Before*, his first album in two years, on Sept. 30. By the way, Haggard recently defended The Dixie Chicks on his website!

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added

ARTIST TITLE LABEL(S)	ADDS
Danny Barnes Dirt on the Angel (Terminus)	12
Kris Kristofferson Broken Freedom Song: Live From San Francisco (Oh Boy)	11
Tim O Brien Traveler (Sugar Hill)	9
Caroline Herring Wellspring (Blue Corn)	7



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RICK WELKE
 rwelke@radioandrecords.com



The Best Of Christian

The first-ever R&R Christian Industry Achievement Awards finalists are now in the books. Many of you were shocked to find out that you had even been nominated, let alone made the cut. Huge congrats go out to everyone on this page who has been given a high five by his or her peers. Official ballots are in this week's R&R. Please read them over carefully to ensure that you fill them out correctly. An independent accounting firm will tally the votes, and the winners will be announced at the R&R Christian Summit in Dallas on Saturday, Sept. 20.

STATION OF THE YEAR (COMMERCIAL)			LABEL OF THE YEAR	
Q102.7 KBLQ/Colorado Springs, CO	KXOJ 100.9 KXOJ/Tulsa	WFSH WFSH/Atlanta	PLATINUM	GOLD
94.9 FM KLTY KLTY/Dallas	95.5 Fish WFHM/Cleveland	106.7 WZFS/Chicago	Curb	BEC/Tooth & Nail
STATION OF THE YEAR (NONCOMMERCIAL)			Essential	Flicker
God listens. KSBJ/Houston	89.3 WLFJ/Greenville, SC	Shine 89.7 WONU/Chicago	ForeFront	Gotee
104.9 wcvb WCVO/Columbus, OH	89.7 WMHK WMHK/Columbia, SC	LOVE 89 WYLV WYLV/Knoxville	Integrity	INO
			Sparrow	Reunion
			Word	Rockettown

PROGRAM DIRECTOR OF THE YEAR



Bob Thornton
KXOJ/Tulsa

Chuck Finney
KLTY/Dallas

Dave Masters
KTSL/Spokane

Jon Hull
KSBJ/Houston

Dean O'Neal
WPOZ/Orlando

Sue Wilson
WFHM/Cleveland

MUSIC DIRECTOR OF THE YEAR



Dave Arthur
KFIS/Portland, OR

Grayson Long
WCIC/Peoria, IL

Mike Couchman
WLGH/Lansing, MI

Rob Dempsey
WLFJ/Greenville, SC

Ronnie Bruce
WDJC/Birmingham

Tom Pettijohn
KCMS/Seattle

PERSONALITY/SHOW OF THE YEAR



Bill Scott
Z-Jam

Chuck Knapp
KTIS/Minneapolis

Jon & Sherry Rivers
K-Love Network

Kevin Avery & Taylor Scott
WFSH/Atlanta

Scott & Sam
KCMS/Seattle

LABEL EXECUTIVE OF THE YEAR



Andrew Patton
Provident Label Group
(Formerly Word)

Dan Michaels
INO

Derek Jones
Rockettown

Grant Hubbard
Sparrow

John Butler
Curb

Kat Davis
ForeFront



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The CCM Update

Christian Retail, Radio & Records Newsweekly

The CCM Update

Editor
Lizza Connor

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Chart Watch

New artist Todd Agnew embraced by Christian radio

With his first single, "This Fragile Breath," sitting at No. 1 for the third week on R&R's Christian CHR chart, Ardent label artist and worship leader Todd Agnew says his recent radio success has come as quite a surprise. "Never in my wildest dreams would I have thought I'd be sitting here with a No. 1 song," he tells THE CCM UPDATE.

The Memphis-based artist released his debut, *Grace Like Rain*, on July 22 and landed at No. 12 on the Top Christian Albums chart, according to SoundScan. Even though he is currently without mainstream distribution, Agnew also claimed a top 30 position on the overall Christian and Top Current Contemporary Christian charts.

Checking in from a Student Life Camp in Deland, FL, Agnew reports on life at present, his most memorable concert dates yet and his take on reality television.

CCM: You've been traveling as an independent artist for more than 13 years. When did you decide to pursue a label?

TA: It was really an accident. In November of 2001 I was going to cut the album independently, the way I've always done. I didn't have much desire to be on a label. I had built a relationship with Ardent through using its stu-

dio previously. I'd been part of a live recording that their folks had helped engineer, so when I felt it was time to spend money on a bigger recording, I already had these relationships and knew great musicians in town.

During the mixing process, Ardent's Dana Key came in and said, "Todd, we need to talk about getting this album out to more people than you'd reach selling it out of the trunk of your car." We started talking, and Ardent just wanted me to do what I'm created to do. It's been an interesting thing and has gone in a completely different direction than I thought it would initially.

CCM: So Ardent signed you. What happened next?

TA: Once Ardent got involved, we went back into the studio and fixed a few things. We added another song, which was actually "This Fragile Breath," and we recut some songs, re-

mixed, etc., as the label worked on pre-production and marketing.

CCM: Did you write all the songs on the album?

TA: I have most of the writing credits, and there are two songs written by friends of mine, Chris Tomlin and Robbie Seay.

CCM: How did you get into music initially?

TA: I have a musical family. My mom sang in church, and my dad really appreciates good music. I was surrounded by good music growing up. I got into orchestra in sixth grade and began playing cello. When you learn to play an instrument in school they actually teach you about music, and that's been a great help to me. My sister was the singer in the family. I didn't start doing that until I was older. Then I went to college at the University of North Texas and studied music composition, so that's the background.

CCM: What's the biggest challenge for you these days?

TA: The touring has been really different from what I'm used to, and I've had to spend some time praying through it. It's very different on the outside, but on the inside it's the same. Music is a way to reach people. I'm used to going to youth camps, for example, and staying all week to hang out and get to know the kids. Now I come in and play three songs, get in the van and drive to a different state that night. The upside is that I've been building relationships with artists on the Summer Jam tour. There are great people, and the bands will all hang out together, watch each other play and meet the audiences.

CCM: What's your most memorable tour stop to date?

TA: There's definitely a memorable moment, but I don't know if it's a positive experience. I finished up a camp recently in Sherman, TX, and I was to fly to Raleigh to catch up to the Summer Jam tour. I was going to play one night solo because the rest of the band was still packing up and would meet me the following night. I finally got into Raleigh, and the concert venue was still 45 minutes away. We hit traffic and pulled in at 6:50pm. I usually play at 7. I assumed everyone knew I was late and another band would fill in before me. I walked in, and the sound guy looks at me and says, "Are you ready? You're on!" He handed me a mike, and I just plugged in my guitar — totally out of tune, since I had to

CCM UPDATE GALLERY



BIG TICKET New Artist of the Year Paul Colman Trio made an appearance at the CBA International Convention in Orlando. Pictured here at Provident Music Distribution's fifth annual Big Ticket Event, performing new music from their upcoming release *One* for an estimated 1,800 attendees are (l-r) Grant Norsworthy, Phil Gaudion (on drums) and Paul Colman.

loosen all the strings for the flight — and walked out onstage. It actually ended up being a great concert.

CCM: You sound acclimated to life on the road.

TA: Most summers I'll do camps, and I'll tour during the fall and spring. I understand that, with the album having just been released, I need to do a tour this summer in addition to camps, but right now I'm about dead. Usually, there's a day off to wash clothes, but my

me from time to time why I haven't done an interview on their station, and I think, "Well, I can't just walk in." If they ask, then I'm more than happy to do it. Christian radio was a big thing for me when I was a kid. I grew up in Dallas and listened to KILT. I was introduced to the artists that way. It's exciting to see all the quality that's on CHR radio as well right now, and I'm excited to be a part of it.

Until I got into the music industry, I didn't know that there were Christian Rock stations and CHR stations and such. I grew up in Dallas, Houston and Memphis. In all three of those towns the main stations were AC-oriented. For me to find out that there were other formats on the radio was a whole new thing. It's especially fun as I travel and spin the dial trying to find a new station. I've discovered all this new music that I didn't know about growing up because I came up under one format.

CCM: What's in your CD player?

TA: Maroon 5, Jill Paquette, Detour 180, Stevie Ray Vaughan and Rich Mullins. It totally depends on the day.

CCM: What interests you, aside from music?

TA: There's not much time for fun these days, but I would say volleyball and snowboarding are my two favorite activities if I can get some time.

CCM: What reality TV show would best describe Todd Agnew?

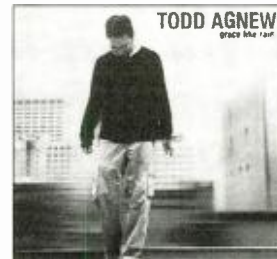
TA: I don't watch TV that much, but what I'm going to give you, as humiliating as this is, is the answer from my mom. The show my mom wants me to be on is *The Bachelor*. She really wants more grandkids, but I don't have much time for that right now. She called me during the last episode of the season, told me she got the address where you can send suggestions for show participants and said she was working on the letter.

CCM: So did she send it?

TA: I don't know for sure. Hopefully not.



Todd Agnew



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the swift

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CHRISTIAN AC TOP 30

• August 8, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME Word Of God Speak (INO)	1980	+22	15	59/0
4	2	CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	1606	+31	13	61/0
3	3	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	1569	-7	12	55/0
5	4	WARREN BARFIELD My Heart Goes Out (Creative Trust Workshop)	1550	+47	12	54/2
2	5	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	1485	-153	18	47/0
6	6	JEREMY CAMP I Still Believe (BEC)	1297	-32	20	44/0
9	7	ZOEGIRL You Get Me (Sparrow)	1236	+132	5	58/3
7	8	THIRD DAY You Are So Good To Me (Essential)	1212	-102	22	41/0
10	9	SONICFLOOD Cry Holy (INO)	1113	+90	8	46/5
8	10	NICHOLE NORDEMAN Legacy (Sparrow)	1049	-256	21	38/0
14	11	SHAUN GROVES See You (Rocketown)	861	+69	8	33/1
15	12	PHILLIPS, CRAIG & DEAN Hallelujah (Your Love Is Amazing) (Sparrow)	791	+13	7	33/0
11	13	JOY WILLIAMS Every Moment (Reunion)	775	-234	18	31/1
17	14	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	762	+113	6	32/2
13	15	KRISTY STARLING Water (Word/Curb/Warner Bros.)	643	-150	17	28/1
16	16	AVALON Everything To Me (Sparrow)	642	-101	26	24/0
19	17	CAEDMON'S CALL Hands Of The Potter (Essential)	641	+53	5	30/4
21	18	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	628	+107	3	28/4
12	19	REBECCA ST. JAMES I Thank You (ForeFront)	562	-261	23	24/0
Debut	20	AVALON New Day (Sparrow)	557	+169	1	31/8
23	21	ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	549	+70	3	27/2
18	22	NEWSBOYS He Reigns (Sparrow)	503	-108	29	17/0
22	23	JILL PAQUETTE Lift My Eyes (Reunion)	494	-5	9	23/0
27	24	NEWSONG Life In My Day (Reunion)	493	+45	2	23/2
24	25	JEFF DEYO I Give You My Heart (Gotee)	487	+31	4	27/3
28	26	JAMI SMITH Salt And Light (Integrity)	451	+14	2	20/1
20	27	FFH You Found Me (Essential)	433	-129	26	16/0
Debut	28	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	405	+54	1	19/4
Debut	29	TODD AGNEW This Fragile Breath (Ardent)	403	+51	1	20/1
25	30	AUDIO ADRENALINE Pierced (ForeFront)	401	-52	28	17/0

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 7/27 - Saturday 8/2.
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New & Active

PAUL COLMAN TRIO I'll Be With You (Essential)

Total Plays: 379, Total Stations: 20, Adds: 3

NEWSBOYS You Are My King (Amazing Love) (Sparrow)

Total Plays: 329, Total Stations: 19, Adds: 14

KRISTY STARLING I Need You (Word/Curb/Warner Bros.)

Total Plays: 327, Total Stations: 10, Adds: 0

SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)

Total Plays: 258, Total Stations: 14, Adds: 0

JARS OF CLAY The Valley Song (Essential)

Total Plays: 212, Total Stations: 7, Adds: 0

SWIFT 'Til I Met You (Flicker)

Total Plays: 193, Total Stations: 10, Adds: 1

GINNY DWENS Simply Love You (Rocketown)

Total Plays: 178, Total Stations: 12, Adds: 3

JAMIE SLOCUM Top Of The World (Curb)

Total Plays: 164, Total Stations: 8, Adds: 2

CASTING CROWNS If We Are The Body (Reunion)

Total Plays: 158, Total Stations: 10, Adds: 3

CHARMAINE Acceptable (Elevate/Inpop)

Total Plays: 149, Total Stations: 6, Adds: 1

Songs ranked by total plays

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
NEWSBOYS You Are My King (Amazing Love) (Sparrow)	14
AVALON New Day (Sparrow)	8
FFH Ready To Fly (Essential)	7
SONICFLOOD Cry Holy (INO)	5
CAEDMON'S CALL Hands Of The Potter (Essential)	4
AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	4
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	4
ZOEGIRL You Get Me (Sparrow)	3
JEFF DEYO I Give You My Heart (Gotee)	3
PAUL COLMAN TRIO I'll Be With You (Essential)	3
GINNY DWENS Simply Love You (Rocketown)	3
CASTING CROWNS If We Are The Body (Reunion)	3
SCOTT KRIPPAYNE You Are Still God (Spring Hill)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NEWSBOYS You Are My King (Amazing Love) (Sparrow)	+256
AVALON New Day (Sparrow)	+169
ZOEGIRL You Get Me (Sparrow)	+132
JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	+113
AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	+107
FFH Ready To Fly (Essential)	+106
PAUL COLMAN TRIO I'll Be With You (Essential)	+102
SONICFLOOD Cry Holy (INO)	+90
ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	+70
SHAUN GROVES See You (Rocketown)	+69

Christian Activity

by Rick Welke

It's A New Day

Avalon grab the highest debut honors this week with "New Day," their second single off *Testify to Love: The Very Best of Avalon*. After gaining top honors at New & Active last week, the song leaps up to No. 20, bringing eight new stations into the fold.

Chris Rice hammers his way up to the No. 2 position, beating out Steven Curtis Chapman and placing himself within range of a chart takeover. However, MercyMe still have a substantial lead in plays over the field.

One of the more interesting stories this week is the surprise debuts of Stacie Orrico and Todd Agnew. Both songs, while diverse from each other stylistically, are some of the more progressive tunes to hit the AC chart in quite a while. It will be fascinating to see how much acceptance they achieve over the coming weeks.

KWKYS KOMC WXTU WBT WQLZ KEES WEDR Radio Alegria WNVZ WKIX WKXP KSMB Scot-FM WNEL WPRM Radio Venus WQOK WENN KOKU

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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	TODD AGNEW This Fragile Breath (Ardent)	968	+7	11	240
2	2	JEREMY CAMP I Still Believe (BEC)	932	+9	14	23/0
3	3	EVERYDAY SUNDAY Hanging On (Flicker)	915	-7	13	24/1
6	4	RELIENT K Getting Into You (Gotee/EMC)	774	+25	21	20/0
	5	SWITCHFOOT Gone (Sparrow)	754	+88	6	23/1
4	6	JOY WILLIAMS Every Moment (Reunion)	752	-15	15	20/0
9	7	SEVEN PLACES Everything (BEC)	742	+149	0	22/2
5	8	THIRD DAY You Are So Good To Me (Essential)	669	-81	21	18/0
	9	W. BARFIELD My Heart... (Creative Trust Workshop)	664	+29	8	21/0
10	10	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	600	+13	10	21/0
11	1	BEBO NORMAN Falling Down (Essential)	521	-51	19	16/0
12	12	LIFEHOUSE Take Me Away (Sparrow/DreamWorks)	514	+21	13	14/0
13	13	TOBYMAC Love Is In The House (ForeFront)	506	+24	8	14/0
14	14	S. ORRICO (There's Gotta Be)... (ForeFront/Virgin)	504	+65	3	22/3
18	15	ZOEGIRL You Get Me (Sparrow)	502	+114	5	20/3
17	16	MERCYME The Change Inside Of Me (INO)	407	+15	6	13/1
15	17	SANCTUS REAL Hey Wait (Sparrow)	401	-22	16	14/0
16	18	PLUMB Free (Curb)	380	-38	10	16/0
25	19	BIG DISMAL Remember (I.O.U.) (Wind-up)	367	62	12	12/3
20	20	JEFF DEYO I Give You My Heart (Gotee)	336	-5	6	11/0
23	21	BY THE TREE Far Away (Fervent)	328	+13	3	12/1
19	22	KRISTY STARLING Water (Word/Curb/Warner Bros.)	301	-76	6	10/0
21	23	NEWSBOYS He Reigns (Sparrow)	299	-39	29	10/1
22	24	REBECCA ST. JAMES I Thank You (ForeFront)	290	-48	19	9/0
Debut	25	SHAUN GROVES See You (Rocketown)	289	+67	1	11/2
29	26	JILL PAQUETTE Lift My Eyes (Reunion)	287	+34	2	9/0
27	27	S. CURTIS CHAPMAN How Do I Love Her (Sparrow)	287	+6	5	9/0
24	28	KUTLESS Run (BEC)	266	-40	32	7/0
26	29	AUDIO ADRENALINE Pierced (ForeFront)	264	-33	12	7/0
Debut	30	NATE SALLIE All About You (Curb)	255	+24	1	12/3

27 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 7/27 - Saturday 8/2.
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New & Active

BIG DADDY WEAVE Neighborhoods (Fervent)
Total Plays: 251, Total Stations: 8, Adds: 0

SIXPENCE NONE... Waiting On The Sun (Squint/Curb/Reprise)
Total Plays: 246, Total Stations: 14, Adds: 3

AMY GRANT Simple Things (Word/Curb/A&M/Interscope)
Total Plays: 181, Total Stations: 7, Adds: 0

STACIE ORRICO Strong Enough (ForeFront)
Total Plays: 175, Total Stations: 5, Adds: 0

SONIC FLOOD Cry Holy (INO)
Total Plays: 170, Total Stations: 8, Adds: 1

CHRIS RICE Smile (Just Want To Be With You) (Rocketown)
Total Plays: 166, Total Stations: 7, Adds: 0

TREE63 Be All End All (Inpop)
Total Plays: 154, Total Stations: 4, Adds: 0

GRITS F/JENNIFER KNAPP Believe (Gotee)
Total Plays: 147, Total Stations: 7, Adds: 1

SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)
Total Plays: 129, Total Stations: 6, Adds: 1

PAUL COLMAN TRIO I'll Be With You (Essential)
Total Plays: 124, Total Stations: 6, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	THOUSAND FOOT KRUTCH Bounce (Tooth & Nail)	417	-23	13	36/0
	2	PAX217 PSA (ForeFront)	380	+9	9	31/0
2	3	KUTLESS Tonight (BEC)	375	-50	14	33/0
5	4	38TH PARALLEL Turn... (Squint/Curb/Warner Bros.)	367	+2	8	29/0
3	5	BENJAMIN GATE Need (ForeFront)	344	-34	9	30/1
	6	EAST WEST For Every Wish (Floodgate)	338	+8	7	31/0
	7	LAST TUESDAY Social Butterfly (DUG)	308	-30	14	17/1
8	8	STRANGE CELEBRITY Free (Squint/Curb/Warner Bros.)	296	-34	13	31/1
12	9	MODERN DAY JOHN Disdain (Independent)	270	+10	7	18/0
13	10	SEVENTH DAY SLUMBER Innocence (Crowne)	255	+7	3	32/1
9	11	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	253	-38	11	24/2
45	12	NATE SALLIE All About You (Curb)	245	-1	6	28/1
22	13	PILLAR Indivisible (MCA)	243	+25	4	27/2
16	14	SKY HARBOR In Stereo (Inpop)	243		5	25/1
17	15	RELIENT K Forward Motion (Gotee)	241	+2	3	29/0
25	16	LIFEHOUSE Take Me Away (Sparrow/DreamWorks)	229	20	12	14/1
18	17	GS MEGAPHONE Light Child (Spindust)	227	-9	10	25/0
19	8	TINMAN JONES Sunshine (Cross Driven)	226	-8		23/1
20	19	BRAVE SAINT... The Sun Also Rises (Tooth & Nail)	220	-9	12	17/0
23	20	PIVITPLEX Overshaken (Sonic Fish)	213	0	3	21/1
Debut	21	JEREMY CAMP Take My Life (BEC)	210	+81	1	21/3
21	22	SANCTUS REAL Audience Of One (Sparrow)	210	-17	6	21/1
27	23	POOR MAN'S RICHES Motions (Independent)	204	+13	4	16/1
4	24	TODD AGNEW This Fragile Breath (Ardent)	203	-7	5	17/2
10	25	JONAH33 All For You (Ardent)	200	-82	17	27/0
14	26	BIG DISMAL Remember (I.O.U.) (Wind-up)	199	-48	19	17/0
26	27	P.O.D. Sleeping Awake (Maverick/Reprise)	187	-16	6	14/0
11	28	JUSTIFIDE Pointing Fingers (Ardent)	184	-92	8	23/0
Debut	29	FURTHER SEEMS... The Sound (Tooth & Nail/EMC)	183	+44	1	10/1
Debut	30	STEREO MOTION Rise (Flicker)	178	+86	1	11/1

44 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 7/27 - Saturday 8/2.
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New & Active

FM STATIC Crazy Mary (Tooth & Nail)
Total Plays: 178, Total Stations: 18, Adds: 3

ROCK 'N' ROLL WORSHIP CIRCUS A Beautiful Glow (INO)
Total Plays: 173, Total Stations: 19, Adds: 2

LUCERIN BLUE Monday In Vegas (Tooth & Nail)
Total Plays: 163, Total Stations: 13, Adds: 0

T-BONE, M. TAIT & D. LEWIS Raised In Harlem (Meaux)
Total Plays: 149, Total Stations: 14, Adds: 2

AUDIO ADRENALINE Worldwide (ForeFront)
Total Plays: 145, Total Stations: 21, Adds: 1

DAKONA Richest Man (Maverick/Warner Bros.)
Total Plays: 145, Total Stations: 13, Adds: 1

EVERYDAY SUNDAY Lose It Again (Flicker)
Total Plays: 136, Total Stations: 8, Adds: 3

PETRA Jekyll And Hyde (Inpop)
Total Plays: 135, Total Stations: 20, Adds: 2

VIOLET BURNING Lovesick (Northern)
Total Plays: 125, Total Stations: 15, Adds: 1

OLD MAN SHATTERED Sentimental Time (Acoustic Live)
Total Plays: 125, Total Stations: 10, Adds: 1

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August 8, 2003

INSPO TOP 20

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 20 songs including Mercyme, C. Billingsley, Point of Grace, C. Rice, Newsboys, Phillips, Craig & Dean, Al Denson, S. Barnard & S. Everett, Nichole Nordeman, Michael W. Smith, Brian Doerksen, Charmaine, Jamie Slocum, A. Asbury, Twila Paris, Natalie Grant, Jim Witter, S. Curtis Chapman, Kristy Starling, and Scott Riggan.

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 7/27 - Saturday 8/2. © 2003 Radio & Records.

CHR Most Added

www.rindicator.com

Table with columns: ARTIST TITLE LABEL(S), ADDS. Lists artists like Stacie Orrico, Zoegirl, Sixpence None the Richer, Nate Sallie, Big Dismal, Ten Shekel Shirt, Avalon, Dakona, Seven Places, Shaun Groves, and FM Static.

Rock Most Added

www.rindicator.com

Table with columns: ARTIST TITLE LABEL(S), ADDS. Lists artists like Big Dismal, Watashi Wa, Radial Angel, Jeremy Camp, FM Static, Everyday Sunday, Hangmail, Pillar, Downhere, Petra, Rock 'n' Roll Worship Circus, Switchfoot, Todd Agnew, T-Bone, Michael Tait & Donnie Lewis, Disciple, and Audio Adrenaline.

Rhythmic Specialty Programming

Table with columns: RANK, ARTIST TITLE LABEL(S). Lists artists like Verbs, DJ Maj, Out of Eden, Cross Movement, Grits FJennifer Knapp, Souljahz, LPG, John Reuben, 2Brothers, and T-Bone.

Inspo Most Added

www.rindicator.com

Table with columns: ARTIST TITLE LABEL(S), ADDS. Lists artists like Scott Krippayne, Jamie Slocum, Phillips, Craig & Dean, Brian Doerksen, Corey Emerson, Russ Lee, Best of Friends, Newsboys, and Denise Davis.

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Español Vs. English: How To Reach Hispanics

Continued from page 1

61% more effective at increasing ad-awareness levels than commercials in English.

When it comes to message communication, commercials in Spanish are 57% more effective than commercials in English, and ads received in Spanish are 4.5 times more persuasive than ads received in English. Commercials in Spanish were also more effective among bilinguals.

Going a step further, RRG did the same study among Hispanic teens and found that while Hispanic teens are generally more bilingual than their adult counterparts and more were born in the U.S., they still respond better to Spanish ads.

“What these clients have done is, they’ve peeled the onion and realized that most have never really gone after the Hispanic market.”

Tony Dieste

In fact, TV commercials in Spanish are 40% more effective at increasing ad-awareness levels among teens than commercials in English. Additionally, commercials in Spanish are 16% more effective at message communication than commercials in English, and ads received in Spanish are twice as persuasive as ads received in English.



Peter Roslow

No similar study to measure Spanish-language radio ads has yet been done. Roslow Research Group President **Peter Roslow** says he’s been trying to sell the idea of such a study to radio for years and has not been able to. He points out that in the absence of better information on radio, his earlier studies are the best available.

“If Spanish TV ads are more effective than English TV ads, I don’t see a reason why it should be any different for radio,” he says, especially since radio is such an important medium for Hispanics. “I think many Spanish broadcasters make that assumption and use these studies in their sales pitch.”

Relevant And Regional

To get the perspective of advertising agencies, I spoke with Tony Dieste, President of Dieste & Harmel Partners, the country’s second-largest Hispanic agency. He says, “My experience in all the years I’ve done Hispanic marketing, and with the clients that we have today — Pepsi, Frito-Lay, Bud Light, etc. — and the

work we do for them, is that we have the ability to see their results for Hispanics vs. their results in the general market.”

Dieste’s verdict is that advertising is more effective in the Hispanic market than in the general market.

As for the importance of creating the ads in Spanish and being sensitive to the cultural nuances of the Hispanic community, Dieste says his agency often regionalizes campaigns. “It’s important,” he ex-

“Sometimes a good concept is a good concept around the world, but nine times out of 10 it’s not.”

Tony Dieste

plains. “At the end of the day, the reason we are who we are is relevance. Our role is to develop concepts that bring some unique relevance to the table. Ideally, we can develop an idea that is very relevant to Latinos but may also have cross-over potential that can make an Anglo smile.”

Another important point is that simply translating an English ad into Spanish rarely works. “Occasionally, you’ll run across an idea that is translatable,” Dieste says. “Sometimes a good concept is a good concept around the world, but nine times out of 10 it’s not.”

Furthermore, it helps if the person creating the ad is Hispanic. Dieste says, “I think it’s important that the creators be Latinos — not necessarily from Mexico or Puerto Rico per se, but it’s important to have a diverse group of Latinos in the creative department.”

Room To Grow

Dieste goes on to explain why marketing to Hispanics is so effective. First, because certain brands haven’t gone after the market before, it’s a relatively new one for them. “There’s less clutter, or they haven’t typically introduced their brand in the market,” Dieste says. “So, it’s logical that, when you’re



IT’S ALL ABOUT LATIN ART Actor Edward James Olmos stopped by KLVE/Los Angeles to promote the Los Angeles International Film Festival (July 18-Aug. 2), which showcased the best films from Latin America and the U.S. Seen here (l-r) are KLVE morning DJ Argelia Atilano, Olmos and KLVE morning DJ Omar Velasco and News Director Richard Santiago.

going into a virgin market where customers haven’t heard about your brand, you advertise it. Consumers hear about your brand, and you create awareness for it. That creates trial: They try it, they like it, and they repeat. This is the typical marketing model.”

Another reason the Hispanic market is important is that most categories in the general market are highly developed, Dieste says. The growth periods of the ‘50s, ‘60s, ‘70s and ‘80s are over, even for packaged goods, retail and soft drinks, for example. Even the tech growth bubble has burst.

“What I mean by ‘high growth’ is that you’re lucky in corporate America if you have a brand that is growing at more than 2%-3% a year,” Dieste says. “Most brands are growing at 1% a year or losing share.”

“As a marketer, what do you do in an environment like that? What they will typically do is go in and look at how to create growth for a brand. One way is to get the existing users to use the product more. But most clients have already gone through that stage.”

“Everyone has super-sized everything. They’ve got you eating as much as you can. They’ve tried to get you to order as much as you possibly can as many times as you can. So they got another 1%-2% of growth.”

The next step is to ask who you haven’t gone after. “What these clients have done is, they’ve peeled the onion and realized that most have never really gone after the Hispanic market,” Dieste explains.

Untapped Market

Now that companies have discovered a vast, untapped market, there’s been an influx of new money for radio, print and television advertising from brands that have never advertised to the Hispanic market

“If Spanish TV ads are more effective than English TV ads, I don’t see a reason why it should be any different for radio.”

Peter Roslow

before. “It’s flooding the marketplace,” says Dieste.

“That’s why, in a down economy like we are experiencing now, you’ve seen the Hispanic market



Tony Dieste

boom. The rough upfront was a record upfront in the Hispanic market for TV and radio. HBC, SBS and other big radio players are doing extremely well, and you’ll see that continue.”

Does this influx of new dollars mean that Hispanic media is getting its true piece of the pie from advertisers? Dieste says no. So why are some advertisers not getting the picture? “It’s just ignorance,” he says. “People don’t embrace what they’re not familiar with. We need to sell ourselves better.”



SIN BANDERA IN SAN DIEGO The perfect musical duo was in the house when Sin Bandera stopped by KLQV/San Diego. They are seen here with KLQV DJ Luis Burton (c).

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:

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This Week In Latin Music

Reventón Súper Estrella

KSSSE/Los Angeles established its Reventón Súper Estrella summer concert event back in 1997. Since then, Reventón has been able to attract the hottest pop and rock acts, and this year was no exception. The show featured Inspector, David Bisbal, Enrique Iglesias, Jaguares, Myriam, Sin Bandera, Kumbia Kings, Alberto Y Roberto and Yahir at Arrowhead Pond in Anaheim, CA on July 19. Check out these pics from the show.

Radio Y Música News

Nestor Rocha
PD, KSSE/Los Angeles

El Reventón Súper Estrella debuted in 1997. When I started working here, I realized that all the stations in the city did the same events: Cinco de Mayo and Sept. 16. I knew if we did those events, we were going to be one among many, so I had to create something different. I didn't want to do a festival as much as I wanted to throw a huge party — a "reventón" — that was so hot tickets would sell out and everyone would look forward to it. We also wanted to use the profits to benefit the Hispanic Scholarship Fund.



Nestor Rocha

This was the sixth year of Reventón, and each year tickets sell out — sometimes in half an hour. This event puts Los Angeles in the spotlight and lets people know that we do high-class events. We respect the artists, something many stations don't. We provide top-notch production for all the artists, whether they're superstars or just starting out. It's really great, because new artists usually don't get a chance to perform with the kind of production that an Enrique Iglesias would, but here they do. In all the years we've done this event the artists have been very happy with the outcome, and word gets around. That's why we're able to get top performers.

This year we had about 14,500 attendees. Tickets cost \$45-\$75, and we gave away lots of them on the air. As in past years, a portion of the proceeds went to the Hispanic Scholarship Fund to benefit students, because we think it's important that they have a chance to finish their studies. Another portion went to the Hispanic Caucus.



David Bisbal



Enrique Iglesias



Saúl Hernández (Jaguares)



Myriam



Sin Bandera



Yahir



Inspector



Alberto



Roberto



Kumbia Kings

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JUANES & NELLY FURTADO Fotografía (Universal)	132
2	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	74
3	DAVID BISBAL Lloraré Las Penas (Universal)	73
4	MANA Mariposa Traicionera (Warner M.L.)	73
5	LA OREJA DE VAN GOGH Puedes Contar Conmigo (Sony Discos)	68
6	RICKY MARTIN Jaleo (Sony Discos)	50
7	RICKY MARTIN Tal Vez (Sony Discos)	43
8	EROS RAMAZZOTTI Una Emoción Para Siempre (BMG)	41
9	SORAYA Casi (EMI Latin)	39
10	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	35
11	LA LEY Amate Y Sálvate (Warner M.L.)	34
12	BEYONCE f!JAY-Z Crazy In Love (Columbia)	31
13	ALEXANDRE PIRES Quitémonos La Ropa (BMG)	30
14	OBIE BERMUDEZ Antes (EMI Latin)	29
15	BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa)	28
16	PEPE AGUILAR Me Falta Valor (Univision)	28
17	SHALIM Se Me Olvidó Tu Nombre (Crescent Moon)	27
18	CHAYANNE Un Siglo Sin Ti (Sony Discos)	26
19	NOELIA Clávame Tu Amor (Fonovisa)	24
20	JOAN SEBASTIAN Barrio Viejo (Balboa)	24
21	RICARDO ARJONA Minutos (Sony Discos)	24
22	ALEXANDRE PIRES Amame (BMG)	23
23	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	23
24	MILLIE CORRETTER Suéltalo (BMG)	21
25	MOENIA En Qué Momento (BMG)	20

Data is compiled from the airplay week of July 27-August 2, and based on a point system.
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Going For Adds

BODEGA SONICA Ametralladora (Balboa)
YAHIR Déjame (Warner M.L.)
KABAH Fue Lo Que Será (Warner M.L.)
TIZIANO FERRO Perdona (EMI Latin)
GUILLERMO PLATA Contigo Y Sin Ti (Balboa)
CAROLINA Ya Te Olvidé Mi Corazón (Warner M.L.)
AXE BAHIA Beso En La Boca (Balboa)
MYRIAM Sin Ti No Hay Nada (EMI Latin)
BACILLOS Viejo (Warner M.L.)
4 EN DO Pirata (Balboa)
JARABE DE PALO Bonito (Warner M.L.)
VILMA PALMA Los Besos Que Vendí (Balboa)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	123
2	VICTOR MANUELLE Poco Hombre (Sony Discos)	117
3	CELIA CRUZ Rie Y Lloro (Sony Discos)	112
4	SON DE CALI Son De Cali (Univision)	100
5	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	93
6	JUANES & NELLY FURTADO Fotografía (Universal)	83
7	ELVIS MARTINEZ Así Te Amo (Premium)	78
8	OBIE BERMUDEZ Antes (EMI Latin)	78
9	EDDIE DAVIS La Buena Vida (Silva Line)	77
10	KEVIN CEBALLO Amame O Déjame (Universal)	66
11	JUNNY Bella Idiota (MP)	64
12	MARIO FELICIANO Remolino (NH)	64
13	JOSEPH FONSECA Que Levante La Mano (Karen)	52
14	TITO ROJAS Cuidala (MP)	48
15	DAVID BISBAL Lloraré Las Penas (Universal)	47
16	SORAYA Casi (EMI Latin)	44
17	FRANKIE J. Ya No Es Igual (Sony Discos)	44
18	SOPHY Cuéntale A Ella (Premium)	43
19	AREA 305 Vive La Vida (Univision)	43
20	EDDY HERRERA El Idiota (Sony Discos)	43
21	EROS RAMAZZOTTI Una Emoción Para Siempre (BMG)	42
22	OLGA TAÑON No Podrás (Warner M.L.)	42
23	TEGO CALDERON Masucamba (TC)	40
24	MONCHY & ALEXANDRA Polo Opuesto (J&N)	36
25	RICKY MARTIN Jaleo (Sony Discos)	35

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MIGUEL ANGEL Un Amor Casi Perfecto (Sony Discos)
CHARLIE CRUZ Te Voy A Dar (Warner M.L.)
HUEY DUNBAR Sin Poderte Hablar (Sony Discos)
JOSE MANUEL Amor Matemático (EMI Latin)
INDIA Soy Mujer (Sony Discos)
FRANKIE NEGRON Hasta Que Te Enamores (Warner M.L.)

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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CONJUNTO PRIMAVERA Actos De Un Tonto (Fonovisa)	262
2	JOAN SEBASTIAN Así Te Quiero (Balboa)	261
3	TUCANES DE TIJUANA El Sinvergüenza (Universal)	251
4	BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa)	222
5	TIGRES DEL NORTE En Qué Fallé (Fonovisa)	183
6	INTOCABLE Muy A Tu Manera (EMI Latin)	168
7	CONJUNTO PRIMAVERA Una Vez Más (Fonovisa)	160
8	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	149
9	MONTEZ DE DURANGO Hoy Empieza Mi Tristeza (Disa)	141
10	ADOLFO URIAS Serán Sus Ojos (Fonovisa)	138
11	LIMITE Soy Así (Universal)	116
12	JORGE LUIS CABRERA Quédate Callada (Disa)	111
13	BANDA EL RECODO Acá Entre Nos (Fonovisa)	97
14	PEPE AGUILAR Me Falta Valor (Univision)	91
15	HURACANES DEL NORTE El Mantenido (Fonovisa)	89
16	COYOTE Y SU BANDA TIERRA SANTA Te Vas Amor (EMI Latin)	89
17	TEMERARIOS Te Regalo Mi Tristeza (Fonovisa)	85
18	CONTROL Pequeña Y Frágil (EMI Latin)	85
19	ORIGINALES DE SAN JUAN La Motosierra (EMI Latin)	81
20	RAZOS Maria Chuchena (BMG)	81
21	INTOCABLE Eso Duele (EMI Latin)	78
22	MODELO Inseparables (Disa)	74
23	CUISILLOS Contigo Y Sin Ti (Balboa)	1
24	KUMBIA KINGS fJUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	65
25	KUMBIA KINGS Insomnio (EMI Latin)	62

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Going For Adds

JENNIFER PEÑA Deseo De Ti (Univision)
 LOS CAPIROS El Taconazo (BMG)
 EL COYOTE El Rancho Grande (EMI Latin)
 TIGRILLOS Sueltecito (Warner M.L.)
 HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)
 JULIO PRECIADO Te Reto A Que Me Olvides (BMG)
 BIG CIRCO La Endiablada (EMI Latin)
 BANDA MACHOS Las Isabeles (Warner M.L.)
 PEPE AGUILAR Yo La Amo (Univision)
 NICO FLORES Para Morir Iguales (BMG)
 DUELO Desde Hoy (Univision)
 IVAN DIAZ Volver A Empezar (EMI Latin)
 COSTUMBRE Cuánto Te Amo (Warner M.L.)
 URSULA SOL Corazón Enamorado (Univision)
 TONITA De Mi No Te Vas A Burlar (BMG)
 VARONIL Y Lloré (Univision)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CONTROL Pequeña Y Frágil (EMI Latin)	244
2	PALOMINOS Tócame (Fonovisa)	240
3	DUELO Desde Hoy (Univision)	171
4	LA ONDA Así, Así (EMI Latin)	162
5	KUMBIA KINGS Insomnio (EMI Latin)	155
6	INTOCABLE Eso Duele (EMI Latin)	136
7	LA CONTRA Ya Tengo Mi Vida (Univision)	119
8	JIMMY GONZALEZ & GRUPO MAZZ Dame Un Minuto (Freddie)	110
9	BIG CIRCO La Endiablada (EMI Latin)	107
10	LIMITE Soy Así (Universal)	105
11	MARCOS OROZCO Río Rebelde (Catalina)	98
12	COSTUMBRE Cómo Olvidarte (Warner M.L.)	88
13	IMAN Amor De Dos Caras (Univision)	84
14	JIMMY GONZALEZ & GRUPO MAZZ Junto A Ti (Freddie)	70
15	RUBEN RAMOS Quiero Una Cita (Revolution)	67
16	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	62
17	BOBBY PULIDO Se Me Olvidó Otra Vez (EMI Latin)	56
18	ALAZZAN Contigo O Sin Ti (Freddie)	54
19	SHELLY LARES Djitos Negros (Tejas)	53
20	INTOCABLE Muy A Tu Manera (EMI Latin)	49
21	VARONIL Sonidero Nacional (Univision)	48
22	JOE LOPEZ Entre Tus Cosas (EMI Latin)	45
23	DAVID LEE GARZA Chiquilina (Sony Discos)	41
24	CHENTE BARRERA Ya No Ríes Como Ayer (Animo Records)	39
25	JAY PEREZ No Me Dejes (Sony Discos)	39

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Going For Adds

COSTUMBRE Cuánto Te Amo (Warner M.L.)
 PRISCILA Y SUS BALAS DE PLATA Sálvame (Univision)
 TIGRILLOS Sueltecito (Warner M.L.)
 JOE LOPEZ Amar Y Vivir (EMI Latin)
 PESADO No Te La Vas A Acabar (Warner M.L.)

Rock/Alternative

TW	ARTIST Title Label(s)
1	PLASTILINA MOSH Peligroso Pop (EMI Latin)
2	CAFE TACUBA EO (MCA)
3	MOLOTOV Here We Kum (Universal)
4	LA LEY Amate Y Sálvate (Warner M.L.)
5	LA MOSCA TSE TSE Muchachos, Esta Noche Me Emborracho (EMI Latin)
6	MOENIA En Qué Momento (BMG)
7	LA OREJA DE VAN GOGH Puedes Contar Conmigo (Sony Discos)
8	LOS PERICOS Complicado Y Aturdido (Universal)
9	MUNDO APARTE Soledad (Access Denied Productions)
10	CIRCO La Sospecha (Universal)
11	MARIA FATAL Pórtate Mal (La Noria)
12	MANA Mariposa Traicionera (Warner M.L.)
13	LOS PERICOS Casi Nunca Lo Ves (Universal)
14	JARABE DE PALO Bonito (Warner M.L.)
15	MUNDO APARTE Jamás (Access Denied Productions)

Songs ranked by total number of points. 19 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	RICKY MARTIN Jaleo (Sony Discos)
2	JOHNNY VENTURA Allá Se Quedó (MP)
3	CELIA CRUZ Ríe Y Llora (Sony Discos)
4	SON DE CALI Son De Cali (Univision)
5	EMMANUEL El Bodeguero (Universal)
6	OBIE BERMUDEZ Antes (EMI Latin)
7	ANTHONY Qué Mujer (J&N)
8	ORQUESTA GUAYACAN Vas A Llorar (MP)
9	SONEROS DEL BARRIO Ahí Namá (Rumba Jams)
10	SONORA CARRUSELES La Comay (Fuentes)
11	TITO ROJAS Cuidala (MP)
12	KEVIN CEBALLO Amame O Déjame (Universal)
13	OSCAR D'LEON La Mazucamba (Universal)
14	INDIA Traición (Sony Discos)
15	SON CALLEJERO No Sé (Cutting)

Songs ranked by total number of points. 21 Record Pool reporters.

NATIONAL

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CHR/POP

LW	TW	
1	1	BEYONCÉ f/JAY-Z Crazy In Love (Columbia)
2	2	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)
3	3	KELLY CLARKSON Miss Independent (RCA)
4	4	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)
5	5	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJM/G)
6	6	MATCHBOX TWENTY Unwell (Atlantic)
7	7	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)
8	8	EVANESCENCE Bring Me To Life (Wind-up)
13	9	NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)
11	10	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)
10	11	UNCLE KRACKER f/DIOBBE GRAY Drift Away (Lava)
9	12	JEWEL Intuition (Atlantic)
16	13	JUSTIN TIMBERLAKE Senorita (Jive)
21	14	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)
15	15	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)
19	16	CHINGY Right Thurr (DTP/Capitol)
12	17	SIMPLE PLAN Addicted (Lava)
24	18	LUMIDEÉ Never Leave You - Uh Ooh, Uh Ooh! (Universal)
23	19	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)
18	20	SEAN PAUL Get Busy (VP/Atlantic)
27	21	SARAI Ladies (Sweet/Epic)
20	22	BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)
25	23	WAYNE WONDER No Letting Go (VP/Atlantic)
30	24	TRAIN Calling All Angels (Columbia)
31	25	SANTANA f/ALEX BAND Why Don't You & I (Arista)
22	26	ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)
26	27	50 CENT 21 Questions (Shady/Aftermath/Interscope)
32	28	MAROON 5 Harder To Breathe (Dctone/L)
29	29	FRANKIE J. Don't Wanna Try (Columbia)
35	30	FABLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)

#1 MOST ADDED
KELLY CLARKSON Low (RCA)

#1 MOST INCREASED PLAYS
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)

TOP 5 NEW & ACTIVE

- SALIVA Rest In Pieces (Island/DJMG)
- JUSTIN GUARINI Sorry (RCA)
- LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)
- JENNIFER LOPEZ Baby I Love U (Epic)
- KELLY CLARKSON Low (RCA)

CHR/POP begins on Page 29.

AC

LW	TW	
1	1	UNCLE KRACKER f/DIOBBE GRAY Drift Away (Lava)
2	2	CELINE DION Have You Ever Been In Love (Epic)
3	3	DANIEL BEDINGFIELD If You're Not The One (Island/DJMG)
4	4	SANTANA f/MICHELLE BRANCH The Game Of Love (Arista)
8	5	MATCHBOX TWENTY Unwell (Atlantic)
5	6	EAGLES Hole In The World (ERC/Warner Bros.)
6	7	PHIL COLLINS Can't Stop Loving You (Atlantic)
11	8	LUTHER VANDROSS Dance With My Father (J)
10	9	SHANIA TWAIN Forever And For Always (Mercury/DJMG)
7	10	NORAH JONES Don't Know Why (Blue Note/Virgin)
12	11	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
9	12	CHRISTINA AGUILERA Beautiful (RCA)
13	13	FAITH HILL One (Warner Bros.)
14	14	CLAY AIKEN This Is The Night (RCA)
15	15	MERCYME I Can Only Imagine (IND/Curb)
17	16	FLEETWOOD MAC Say You Will (Reprise)
19	17	LEANN RIMES We Can (Asylum/Curb)
20	18	TRAIN Calling All Angels (Columbia)
19	19	HALL & DATES Man On A Mission (U-Watch)
21	20	M. McDONALD I Heard It Through The Grapevine (Motown/Universal)
23	21	SIMPLY RED Sunrise (simplyred.com)
25	22	DARYL HALL Cab Driver (Rhythm & Groove/Liquid B)
22	23	FRANKIE J. Don't Wanna Try (Columbia)
28	24	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)
—	25	JIM BRICKMAN Peace (Where The Heart Is) (A&L)
—	26	KENNY LOGGINS With This Ring (All The Best)
24	27	EARTH, WIND & FIRE All In The Way (Kalmba)
27	28	RUBEN STUDDARO Flying Without Wings (J)
—	29	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)
29	30	MICHAEL BUBLE Kissing A Fool (143/Reprise)

#1 MOST ADDED
TRAIN Calling All Angels (Columbia)

#1 MOST INCREASED PLAYS
GLORIA ESTEFAN Wrapped (Epic)

TOP 5 NEW & ACTIVE

- KATRINA CARLSON f/BENNY MARDONES I Know You By Heart (Kataphonic)
- GLORIA ESTEFAN Wrapped (Epic)
- CHRIS EMERSON Baby's Gone (Monomoy)
- SERAH Stand By Me (Great Northern Arts)
- PAUL CARRACK Happy To See You Again (SLG)

AC begins on Page 59.

CHR/RHYTHMIC

LW	TW	
1	1	CHINGY Right Thurr (DTP/Capitol)
2	2	BEYONCÉ f/JAY-Z Crazy In Love (Columbia)
3	3	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)
5	4	FABLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)
6	5	LUMIDEÉ Never Leave You - Uh Ooh, Uh Ooh! (Universal)
4	6	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJM/G)
8	7	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)
7	8	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)
9	9	GINUWINE In Those Jeans (Epic)
10	10	NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)
13	11	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
14	12	MYA My Love Is Like...Whoa (A&M/Interscope)
12	13	MARY J. BLIGE Love @ 1st Sight (Geffen)
11	14	SEAN PAUL Like Glue (VP/Atlantic)
16	15	R. KELLY Thoa Thoa (Jive)
15	16	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)
20	17	BOW WOW Let's Get Down (Columbia)
18	18	SEAN PAUL Get Busy (VP/Atlantic)
17	19	50 CENT 21 Questions (Shady/Aftermath/Interscope)
22	20	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)
24	21	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/DJMG)
26	22	BBBASH Suga Suga (Universal)
21	23	MONICA So Gone (J)
25	24	DAVID BANNER f/LIL' FLIP Like A Pimp (Universal)
28	25	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)
19	26	LUDACRIS Act A Fool (Def Jam South/DJMG)
27	27	R0SCDÉ Smooth Sailer (Priority/Capitol)
30	28	JS Ice Cream (DreamWorks)
23	29	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)
38	30	BUBBA SPARXX Deliverance (Beatclub/Interscope)

#1 MOST ADDED

BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)

#1 MOST INCREASED PLAYS

LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)

TOP 5 NEW & ACTIVE

- HI-C FJOJ QUIK Let Me Know (Independent)
- LIL' KIM f/MISSY ELLIOTT (When Kim Say)... (Queen Bee/Atlantic)
- DMX Where The Hood At? (Ruff Ryders/DJMG)
- MOST VALUABLE PLAYS FSTAGGA LEE Roc Ya Body Mic Check 1, 2 (Casablanca)
- ELEPHANT MAN Pon De River (Greensleeves)

CHR/RHYTHMIC begins on Page 36.

HOT AC

LW	TW	
1	1	MATCHBOX TWENTY Unwell (Atlantic)
2	2	TRAIN Calling All Angels (Columbia)
3	3	UNCLE KRACKER f/DIOBBE GRAY Drift Away (Lava)
4	4	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)
5	5	EVANESCENCE Bring Me To Life (Wind-up)
6	6	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)
7	7	JEWEL Intuition (Atlantic)
8	8	3 DOORS DOWN When I'm Gone (Republic/Universal)
9	9	SANTANA f/ALEX BAND Why Don't You & I (Arista)
11	10	JOSH KELLEY Amazing (Hollywood)
10	11	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
12	12	LIVE Heaven (Radioactive/Geffen)
15	13	LIZ PHAIR Why Can't I? (Capitol)
14	14	COLDPLAY Clocks (Capitol)
16	15	KELLY CLARKSON Miss Independent (RCA)
17	16	DIDD White Flag (Arista)
21	17	SALIVA Rest In Pieces (Island/DJMG)
19	18	SUGAR RAY Is She Really Going Out With Him? (Atlantic)
22	19	WILSHIRE Special (Columbia)
20	20	FLEETWOOD MAC Say You Will (Reprise)
26	21	ATARIIS The Boys Of Summer (Columbia)
29	22	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)
27	23	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)
25	24	JUSTIN TIMBERLAKE Rock Your Body (Jive)
24	25	DANIEL BEDINGFIELD If You're Not The One (Island/DJMG)
38	26	SMASH MOUTH You Are My Number One (Interscope)
29	27	VERTICAL HORIZON I'm Still Here (RCA)
31	28	O.A.R. Hey Girl (Lava)
—	29	MATCHBOX TWENTY Bright Lights (Atlantic)
—	30	3 DOORS DOWN Here Without You (Republic/Universal)

#1 MOST ADDED

MATCHBOX TWENTY Bright Lights (Atlantic)

#1 MOST INCREASED PLAYS

MATCHBOX TWENTY Bright Lights (Atlantic)

TOP 5 NEW & ACTIVE

- MACY GRAY She Ain't Right For You (Epic)
- DAKONA Good (I've Got A Lot To Learn) (Maverick/Warner Bros.)
- SHANIA TWAIN Forever And For Always (Mercury)
- STAIN'D So Far Away (Fip/Elektra/EEG)
- SIMPLY RED Sunrise (simplyred.com)

AC begins on Page 59.

URBAN

LW	TW	
2	1	GINUWINE In Those Jeans (Epic)
1	2	CHINGY Right Thurr (DTP/Capitol)
5	3	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)
3	4	BEYONCÉ f/JAY-Z Crazy In Love (Columbia)
6	5	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)
4	6	MONICA So Gone (J)
8	7	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
9	8	MARY J. BLIGE Love @ 1st Sight (Geffen)
7	9	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJM/G)
10	10	LUMIDEÉ Never Leave You - Uh Ooh, Uh Ooh! (Universal)
15	11	FABLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)
17	12	NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)
11	13	AALIYAH f/TANK Come Over (Blackground/Universal)
13	14	TYRESE Signs Of Love Makin' (J)
16	15	SEAN PAUL Like Glue (VP/Atlantic)
20	16	R. KELLY Thoa Thoa (Jive)
12	17	DAVID BANNER f/LIL' FLIP Like A Pimp (Universal)
18	18	BOW WOW Let's Get Down (Columbia)
19	19	MYA My Love Is Like...Whoa (A&M/Interscope)
14	20	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)
22	21	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/DJMG)
23	22	YOUNGBLOODZ f/LIL' JON Damn! (Arista)
24	23	T.I. 24's (Grand Hustle/Atlantic)
35	24	112 f/SUPERCAT Na, Na, Na, Na (Def Soul/DJMG)
21	25	LUDACRIS Act A Fool (Def Jam South/DJMG)
26	26	RUBEN STUDDARO Superstar (J)
31	27	TAMIA Officially Missing You (Elektra/EEG)
25	28	JS Ice Cream (DreamWorks)
27	29	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)
28	30	NICK CANNON f/B2K Feelin' Freaky (Nickelodeon/Jive)

#1 MOST ADDED

DMX Where The Hood At? (Ruff Ryders/DJMG)

#1 MOST INCREASED PLAYS

112 f/SUPERCAT Na, Na, Na, Na (Def Soul/DJMG)

TOP 5 NEW & ACTIVE

- B2K What A Girl Wants (Epic)
- BIG GIPP Steppin' Out (Koch)
- LIL' ZANE Tonight, I'm Yours (Capitol)
- JUSTIN TIMBERLAKE Still On My Mind (Jive)
- BONE CRUSHER Grippin' The Grain (Arista)

URBAN begins on Page 43.

ROCK

LW	TW	
3	1	STAINO So Far Away (Fip/Elektra/EEG)
2	2	AUDIOSLAVE Like A Stone (Interscope/Epic)
1	3	TRAPT Headstrong (Warner Bros.)
4	4	BLACK LABEL SOCIETY Stillborn (Spitfire)
6	5	JANE'S ADDICTION Just Because (Capitol)
5	6	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
8	7	CHEVELLE Send The Pain Below (Epic)
7	8	VELVET REVOLVER Set Me Free (Dolce/Immortal)
16	9	LINKIN PARK Faint (Warner Bros.)
—	10	NICKELBACK Someday (Roadrunner/DJMG)
13	11	GODSMACK Serenity (Republic/Universal)
10	12	FOO FIGHTERS Times Like These (Roswell/RCA)
11	13	REVIS Caught In The Rain (Epic)
17	14	SHINEDOWN Fly From The Inside (Atlantic)
12	15	3 DOORS DOWN The Road I'm On (Republic/Universal)
14	16	COLD Stupid Girl (Fip/Geffen/Interscope)
9	17	METALLICA St. Anger (Elektra/EEG)
19	18	DISTURBED Liberate (Reprise)
27	19	FUEL Falls On Me (Epic)
24	20	QUEENSRYCHE Open (Sanctuary/SRG)
18	21	LYNYRD SKYNYRD Red, White & Blue (Sanctuary/SRG)
22	22	KORN Did My Time (Immortal/Epic)
—	23	TRAPT Still Frame (Warner Bros.)
30	24	FOO FIGHTERS Low (Roswell/RCA)
23	25	NICKELBACK FKID ROCK Saturday Night's... (Columbia)
28	26	CHEAP TRICK Scent Of A Woman (Big 3 Entertainment)
20	27	SOCIAL BURM Everyone (Elektra/EEG)
28	28	EVANESCENCE Bring Me To Life (Wind-up)
29	29	JIBE Yesterday's Gone (226)
—	30	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)

#1 MOST ADDED

A PERFECT CIRCLE Weak And Powerless (Virgin)

#1 MOST INCREASED PLAYS

NICKELBACK Someday (Roadrunner/DJMG)

TOP 5 NEW & ACTIVE

- WHITE STRIPES Seven Nation Army (Third Man/V2)
- 3 DOORS DOWN Here Without You (Republic/Universal)
- LYNYRD SKYNYRD FKID ROCK Gimme Back My Bullets (Sanctuary/SRG)
- MUDVAYNE World So Cold (Epic)
- SALIVA Raise Up (Island/DJMG)

ROCK begins on Page 69.

URBAN AC

LW	TW	
1	1	HEATHER HEADLEY I Wish I Wasn't (RCA)
2	2	LUTHER VANDROSS Dance With My Father (J)
3	3	JAEHEIM Put That Woman First (Divine Mill/Warner Bros.)
4	4	KEM Love Calls (Motown/Universal)
5	5	TAMIA Officially Missing You (Elektra/EEG)
6	6	ARETHA FRANKLIN Only Thing Missing Is You (Arista)
7	7	FLOETRY Say Yes (DreamWorks)
8	8	KINDRED THE FAMILY SOUL Far Away (Hidden Beach)
10	9	JAVIER Crazy (Capitol)
12	10	RUBEN STUDDARD Superstar (J)
13	11	JEFFREY OSBORNE Rest Of Our Lives (JayDz/Koch)
9	12	RON ISLEY FIR, KELLY What Would You Do? (DreamWorks)
11	13	R. KELLY I'll Never Leave (Jive)
16	14	R. KELLY Step In The Name Of Love (Jive)
15	15	VIVIAN GREEN Fanatic (Columbia)
17	16	SYLEENA JOHNSON Faithful To You (Jive)
18	17	TYRESE Signs Of Love Makin' (J)
23	18	DWELE Find A Way (Virgin)
21	19	SMOKIE NORFUL I Need You Now (EM Gospel)
20	20	EARTH, WIND & FIRE All In The Way (Kalimba)
22	21	CALVIN RICHARDSON Keep On Pushin' (Hollywood)
22	22	RHIAN BENSON Say How I Feel (DKG)
19	23	MONICA So Gone (J)
25	24	ISLEY BROTHERS FRON ISLEY Busted (DreamWorks)
26	25	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)
29	26	BEYONCÉ F'JAY-Z Crazy In Love (Columbia)
28	27	LUTHER VANDROSS FIBYONCÉ Closer I Get To You (J)
27	28	DETRICK HADDON Sinner's Prayer (Verity)
—	29	LSG Shakedown (Elektra/EEG)
30	30	ANN NESBY Make Me Better (UTR Music Group)

#1 MOST ADDED

FLOETRY Getting Late (DreamWorks)

#1 MOST INCREASED PLAYS

JAVIER Crazy (Capitol)

TOP 5 NEW & ACTIVE

- J. SOMMERS FIR, PATTERSON What Am I Gonna Do (Gemini/Higher Octave)
- JOHNSTODDART Angel (Reprise)
- LJ Fortunately (Cool Joel)
- FLOETRY Getting Late (DreamWorks)
- IMPROMPT 2 Mocha Soul (Big3)

URBAN begins on Page 43.

ACTIVE ROCK

LW	TW	
1	1	CHEVELLE Send The Pain Below (Epic)
3	2	LINKIN PARK Faint (Warner Bros.)
5	3	STAIN'D So Far Away (Flip/Elektra/EEG)
7	4	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
2	5	COLD Stupid Girl (Flip/Geffen/Interscope)
4	6	JANE'S ADDICTION Just Because (Capitol)
6	7	TRAPT Headstrong (Warner Bros.)
9	8	SHINEDOWN Fly From The Inside (Atlantic)
10	9	KORN Did My Time (Immortal/Epic)
12	10	GODSMACK Serenity (Republic/Universal)
8	11	REVIS Caught In The Rain (Epic)
13	12	DISTURBED Liberate (Reprise)
11	13	AUDIOSLAVE Like A Stone (Interscope/Epic)
14	14	LINKIN PARK Somewhere I Belong (Warner Bros.)
16	15	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
18	16	MUDVAYNE World So Cold (Epic)
17	17	GODSMACK Straight Out Of Line (Republic/Universal)
21	18	TRAPT Still Frame (Warner Bros.)
—	19	NICKELBACK Someday (Roadrunner/DJMG)
24	20	WHITE STRIPES Seven Nation Army (Third Man/V2)
20	21	VELVET REVOLVER Set Me Free (Decca/Immortal)
15	22	METALLICA St. Anger (Elektra/EEG)
25	23	FOO FIGHTERS Low (Roswell/RCA)
26	24	ADEMA Unstable (Arista)
23	25	BLACK LABEL SOCIETY Stillborn (Spitfire)
—	26	A PERFECT CIRCLE Weak And Powerless (Virgin)
31	27	FUEL Falls On Me (Epic)
27	28	SALIVA Raise Up (Island/DJMG)
37	29	METALLICA Frantic (Elektra/EEG)
32	30	AFI The Leaving Song Part II (DreamWorks)

#1 MOST ADDED

A PERFECT CIRCLE Weak And Powerless (Virgin)

#1 MOST INCREASED PLAYS

NICKELBACK Someday (Roadrunner/DJMG)

TOP 5 NEW & ACTIVE

- QUEENSRYCHE Open (Sanctuary/SRG)
- IRON MAIDEN Wildest Dreams (Columbia)
- COLD Suffocate (Flip/Geffen/Interscope)
- V SHAPE MIND Monsters (Republic/Universal)
- RISING Cradle (Maverick/Reprise)

ROCK begins on Page 69.

COUNTRY

LW	TW	
1	1	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)
2	2	BROOKS & DUNN Red Dirt Road (Arista)
4	3	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)
3	4	BRAD PAISLEY Celebrity (Arista)
6	5	SHANIA TWAIN Forever And For Always (Mercury)
8	6	DIERKS BENTLEY What Was I Thinkin'? (Capitol)
7	7	TIM MCGRAW Real Good Man (Curb)
9	8	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)
10	9	TRACE ADKINS Then They Do (Capitol)
11	10	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)
13	11	MARTINA MCBRIDE This One's For The Girls (RCA)
14	12	CLAY WALKER A Few Questions (RCA)
12	13	WYONONNA What The World Needs (Asylum/Curb)
16	14	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)
17	15	JOE NICHOLS She Only Smokes When She Drinks (Universal South)
15	16	SARA EVANS Backseat Of A Greyhound Bus (RCA)
18	17	GARY ALLAN Tough Little Boys (MCA)
20	18	RASCAL FLATTS I Melt (Lyric Street)
19	19	PAT GREEN Wave On Wave (Republic/Universal South)
22	20	BILLY CURRINGTON Walk A Little Straighter (Mercury)
21	21	EMERSON DRIVE Only God Could Stop Me... (DreamWorks)
24	22	RACHEL PROCTOR Days Like This (BNA)
23	23	PATTY LOVELESS Lovin' All Night (Epic)
26	24	CHRIS CAGLE Chicks Dig It (Capitol)
25	25	RUSHLOW I Can't Be Your Friend (Lyric Street)
28	26	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)
29	27	ROONEY ATKINS Honesty (Write Me A List) (Curb)
31	28	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)
30	29	JAMIE O'NEAL Every Little Thing (Mercury)
35	30	MONTGOMERY GENTRY Hell Yeah (Columbia)

#1 MOST ADDED

JIMMY WAYNE I Love You This Much (DreamWorks)

#1 MOST INCREASED PLAYS

DIERKS BENTLEY What Was I Thinkin'? (Capitol)

TOP 5 NEW & ACTIVE

- TRAVIS TRITT Lonesome, On'y And Mean (RCA/Columbia)
- RANDY TRAVIS Pray For The Fish (Warner Bros.)
- RYAN TYLER Run, Run, Run (Arista)
- SAMMY KERSHAW I've Never Been Anywhere (Audiium)
- DEAN MILLER The Gun Ain't Loaded (Universal South)

COUNTRY begins on Page 55.

ALTERNATIVE

LW	TW	
1	1	LINKIN PARK Faint (Warner Bros.)
5	2	ATARIAS The Boys Of Summer (Columbia)
2	3	JANE'S ADDICTION Just Because (Capitol)
6	4	STAIN'D So Far Away (Flip/Elektra/EEG)
3	5	WHITE STRIPES Seven Nation Army (Third Man/V2)
4	6	CHEVELLE Send The Pain Below (Epic)
8	7	311 Creatures (For A While) (Volcano)
7	8	TRAPT Headstrong (Warner Bros.)
13	9	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
12	10	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
14	11	EVE & Think Twice (RCA)
15	12	EVANESCENCE Going Under (Wind-up)
11	13	COLD Stupid Girl (Flip/Geffen/Interscope)
9	14	AUDIOSLAVE Like A Stone (Interscope/Epic)
10	15	QUEENS OF THE STONE AGE Go With The Flow (Interscope)
17	16	KORN Did My Time (Immortal/Epic)
21	17	FOO FIGHTERS Low (Roswell/RCA)
18	18	VENDETTA RED Shatterday (Epic)
25	19	RANCID Fall Back Down (Hollywood)
16	20	RED HOT CHILI PEPPERS Dosed (Warner Bros.)
23	21	HOT HDT HEAT Bandages (Sub Pop/Reprise)
22	22	AFI The Leaving Song Part II (DreamWorks)
35	23	FUEL Falls On Me (Epic)
26	24	GODSMACK Serenity (Republic/Universal)
27	25	DISTURBED Liberate (Reprise)
29	26	DASHBARD CONFESSIOAL Hands Down (Vagrant)
—	27	NICKELBACK Someday (Roadrunner/DJMG)
24	28	USED Blue And Yellow (Reprise)
31	29	TRAPT Still Frame (Warner Bros.)
33	30	THRICE All That's Left (Island/DJMG)

#1 MOST ADDED

A PERFECT CIRCLE Weak And Powerless (Virgin)

#1 MOST INCREASED PLAYS

NICKELBACK Someday (Roadrunner/DJMG)

TOP 5 NEW & ACTIVE

- BRAND NEW The Quiet Things That No One... (Razor & Tie)
- B.R.M.C. Stop (Virgin)
- ILL NINO How Can I Live (Roadrunner/DJMG)
- SLOTH Someday (Hollywood)
- METALLICA Frantic (Elektra/EEG)

ALTERNATIVE begins on Page 76.

SMOOTH JAZZ

LW	TW	
1	1	DAVID SANBORN Comin' Home Baby (GRP/VMG)
3	2	JEFF LORBER Gigabyte (Narada)
4	3	BRIAN CULBERTSON Say What? (Warner Bros.)
2	4	SPYRD GYRA Getaway (Heads Up)
5	5	CHIELI MINUCCI Kickin' It Hard (Shanachie)
6	6	EUGE GROOVE Rewind (Warner Bros.)
7	7	M. MCCONALD I Heard It Through The Grapevine (Motown/Universal)
9	8	RICHARD ELLIOT Corner Pocket (GRP/VMG)
8	9	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)
10	10	PAUL JACKSON, JR. It's A Shame (Blue Note)
11	11	URBAN KNIGHTS Got To Give It Up (Narada)
12	12	LUTHER VANDROSS Dance With My Father (J)
14	13	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)
15	14	PAUL TAYLOR On The Move (Peak)
20	15	KENNY G. Malibu Dreams (Arista)
16	16	WALTER BEASLEY Precious Moments (IN-Coded)
24	17	MINDI ABAIR Flirt (GRP/VMG)
18	18	PRAFUL Sigh (Rendezvous/IN-Coded)
22	19	ACOUSTIC ALCHEMY No Messin' (Higher Octave)
17	20	PHIL CURRINGTON Come With Me (Atlantic)
21	21	FATTBURGER Sizzlin' (Shanachie)
19	22	RICK DERRINGER Hot And Cool (Big3)
23	23	BRIAN MCKNIGHT Shouda, Woulda, Coulda (Motown/Universal)
26	24	RICK BRAUN Green Tomatoes (Warner Bros.)
27	25	CHUCK LOEB Bop (Shanachie)
29	26	NORMAN BROWN The Feeling I Get (Warner Bros.)
28	27	RONNY JORDAN At Last (IN-Coded)
—	28	STEELY DAN The Last Mall (Reprise)
—	29	BRIAN HUGHES Along The Way (A44 Music Group)
—	30	MICHAEL LINGTON Off The Hook (3 Keys Music)

#1 MOST ADDED

JAZZMASTERS Puerto Bonus (Trippin' 'N' Rhythm)

#1 MOST INCREASED PLAYS

KENNY G. Malibu Dreams (Arista)

TOP 5 NEW & ACTIVE

- STEVE OLIVER Positive Energy (Native Language)
- SIMPLY RED Sunrise (simplyred.com)
- J. SOMMERS Take My Heart (You Can Have It If You Want It) (Gemini/Higher Octave)
- BLAKE AARON She's So Fine (Immersion)
- JEFF GOLUB Boom Boom (GRP/VMG)

Smooth Jazz begins on Page 66.

TRIPLE A

LW	TW	
2	1	NICKEL CREEK Smoothie Song (Sugar Hill)
3	2	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)
1	3	TRINITY Calling All Angels (Columbia)
4	4	COLDPLAY The Scientist (Capitol)
6	5	PETE YORN Crystal Village (Columbia)
8	6	ANNIE LENNOX Pavement Cracks (J)
5	7	ZIGGY MARLEY True To Myself (Private Music/AAL)
9	8	COLDPLAY Clocks (Capitol)
10	9	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)
7	10	FLEETWOOD MAC Say You Will (Reprise)
16	11	EASTMOUNTAINSOUTH You Dance (DreamWorks)
12	12	JASON MRAZ You And I Both (Elektra/EEG)
14	13	WALLFLOWERS Closer To You (Interscope)
11	14	JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)
13	15	JOHN MAYER Why Georgia (Awaro/Columbia)
15	16	JOHN HIATT My Baby Blue (New West)
—	17	BEN HARPER Diamonds On The Inside (Virgin)
18	18	STEVE WINWOOD Different Light (Winco/SCI-Fidelity)
19	19	JAYHAWKS Taispin (American/Lost Highway/DJMG)
20	20	PSEUDOPOD All Over You (Interscope)
22	21	O.A.R. Hey Girl (Lava)
23	22	LIZ PHAIR Why Can't I? (Capitol)
29	23	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)
21	24	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)
25	25	DIDO White Flag (Arista)
26	26	DAVID GRAY Caroline (ATD/RCA)
30	27	GRANDDADDY Now It's On (V2)
—	28	LOS LONELY BOYS Heaven (Dr)
20	29	THORNS I Can't Remember (Awaro/Columbia)
—	30	INDIGENOUS C'mon Suzie (Silvertone)

#1 MOST ADDED

WIDESPREAD PANIC Fishing (Widespread/SRG)

#1 MOST INCREASED PLAYS

BEN HARPER Diamonds On The Inside (Virgin)

TOP 5 NEW & ACTIVE

- WARREN ZEVON Knockin' On Heaven's Door (Artemis)
- SANTANA FIALEX BAND Why Don't You & I (Arista)
- GOD GOD DOLLS Sympathy (Warner Bros.)
- VERTICAL HORIZON I'm Still Here (RCA)
- FOO FIGHTERS Times Like These (Roswell/RCA)

TRIPLE A begins on Page 81.



LISA DOLLINGER

Sr. VP/Corporate Communications, Clear Channel

Lisa Dollinger is a communicator in the truest sense. Having joined Clear Channel Worldwide only eight months ago, as Sr. VP/Corporate Communications, she is charged with the responsibility of being chief spokesperson for the company. With total focus and amazing energy, Dollinger is committed to inspiring, motivating and setting the record straight about what is really going on across all divisions at Clear Channel.

Getting into the business: "I was fortunate, after a 10-year career in corporate marketing and communications for other industries, to come across a remarkable person, Steve Hicks. I had worked with one of his friends, and the connection was made when Steve was about to go into the phase of consolidation, post-'96, where he would begin acquiring the radio stations that would become Capstar Broadcasting. Steve hired me as the first employee of Capstar in early '96 to help build that company.

"My undergraduate degree is in organizational communication — now the degree is called corporate communications. A huge part of that is public relations in a business context, business development and human development. I love words, I love to write, I love people, and I'm a professional communicator. I actually went on to law school because I initially thought that was how I would channel those strengths.

"I led Capstar through its IPO. Capstar and Chancellor were merged and became AMFM. A decision was made about who would continue to run that company — hopefully into the next merger with Clear Channel. The corporate structure was reduced, and the bulk of our executive offices in Austin were dismantled one by one.

"I left the company in late '99. I felt like I had reached a point in my career where I didn't have to necessarily align myself with a company. There was a great demand for PR consultants at that time. I developed a client list across industries, but my first client was David Benjamin's Triad Broadcasting. He called me to say he was building this company and asked what firm did such a great job with the PR at Capstar. I told him, 'You're talking to her.'"

Joining Clear Channel: "As soon as I left Capstar, when the stations became part of Clear Channel, I still felt like I was part of that family. I admired Clear Channel and the Mayses tremendously. There were many times when I thought, 'I need to shoot Lowry or Mark a letter and tell them I'm here if they need me and that I'd love to be a part of it.' But then I thought, 'They'll come to me, hopefully, if they ever need me.' Strangely enough, three years later I got a call — last December — from John Hogan, the new President of Clear Channel Radio. John and I did not know each other, but he had been through a nationwide search, looking for a professional PR person to help improve communications at Clear Channel, internally and externally, in the radio division.

"By some quirk of fate, I was speaking with a friend of mine, Eric Rhodes. John had mentioned he was looking for a PR person, and Eric said, 'Please do not hire anyone until

you talk to Lisa Dollinger.' John called and left a message on my machine. When I heard the message I knew exactly what it meant. With some hesitation, I called John back to find out what they were looking for. I met with him in San Antonio, and he offered me the position. My business had grown so much that I was at the point where I was thinking about expanding. I had taken on so many clients, and there was just one me. Was I going to have a big agency or not? The Clear Channel position came along at the perfect time. It was a hard decision to make, but I made a leap of faith, because it's a great company and a wonderful opportunity."

Current responsibilities: "The goal was to put together a proactive communications program to help build on the image of Clear Channel and to do a better job of telling the Clear Channel story in the best light. It became very apparent that a good part of the reality of the job at that point was a lot of reactive communications. We had many issues that Clear Channel needed to be actively involved in on a daily basis, and we had to be responsive to our various constituencies. That quickly went to the top of the list.

"One afternoon Mark Mays came into my office and said he felt like the entire company could benefit from the work I was doing. Would I be interested in talking to him about the worldwide external communications position? Absolutely. I accepted the position, and my title is now Sr. VP/Corporate Communications for Clear Channel Worldwide. I service all Clear Channel divisions, including the radio division. We've got outdoor, entertainment, international, television and interactive."

Biggest challenge: "The volume of communication. When you're one person with 60,000 employees, 1,200 radio stations and multiple properties across all the divisions, it becomes a challenge to be as responsive as you'd like to be. It's very important to me that I treat everyone with equal importance and respect. My days are usually 12-15 hours. I see myself as one of the guardians of the company and the people in it. We have so much to offer communities, our listeners, our advertisers and our employees. I want everybody to know who we really are. I'm not quite sure they do yet."

Measuring her success: "My focus is in two areas right now: improving the perception of Clear Channel, and helping people better understand who we are and how we operate across all constituencies. Hopefully, that will be reflected in better media relations and better coverage in stories that are fact-based. I just returned from a media tour in New York. It's the first of many such trips to meet with editors and writers who cover us at important publications, making sure they understand who we are and how we operate, clearing up any misconceptions they may have about the company and letting them know we're here to be a partner in telling the story. We expect coverage that is fair, balanced and based in fact.

"My second priority is to communicate how much Clear Channel media and entertainment properties do for our communities. We do so much every day to connect people, to help heal hurts within communities and to be a valuable and critical resource. We don't always get credit for that. It's not enough these days to just do good and help others; you have to make sure other people know about it. The Mayses are humble people. They probably wouldn't even want me to say this, but they do so much for so many personally. Clear Channel, and radio in general, has a history of giving back so much. It's taken for granted, so we are going to do a better job of telling those stories."

Biggest misconception about Clear Channel: "This company is truly decentralized in its operations. Our business model is to have the best media and entertainment properties and to have the best people managing those properties on the local level. This is a large company made up of many small businesses that operate autonomously. We have one centralized function, and that is finance and accounting. That's it.

"I wish I could bring everyone to San Antonio and

give them a tour of our radio corporate offices. We have 13 employees. That includes administrative assistants and accountants. Do the math. The infrastructure, by design, is not for the purpose of running these stations. We hire talented people in every market to do that and to make the decisions that make the most sense for their communities, listeners and advertisers."

State of the industry: "It's more robust than ever, and it grows stronger as our medium naturally evolves. The deregulation of our industry and the resulting benefits, which have been substantial, raised the bar for radio programming, services, news and information. We continue to ask what is possible in the way of making a better product and better serving our constituencies. If we give people what they want, we're going to be successful, and they're going to be happy."

Something about Clear Channel that might surprise our readers: "How truly decentralized it is. The humor, wisdom and leadership of the individuals within Clear Channel, including the Mayses, John Hogan and the presidents of our other companies. The quality of the leadership — and not just at the corporate and divisional level, but at the regional level. Our regional SVPs are without match. They are absolutely the best at what they do. Our market managers and our salespeople are the best at what they do. This company is very performance-based. That is what our listeners and advertisers demand and expect of us."

Most influential individual: "My mother. She was older when I was born; I'm the youngest of five kids. At a time when women weren't encouraged to have careers or to get college educations, she really developed herself. She held several degrees. She was actually a rocket scientist in the '40s for Johns Hopkins University. She was a mathematician on a team that put the first rockets into outer space.

"After the war she and my father came back to Texas. He set up a law practice, and she taught school. She took on a more conventional life, but she's always been a strong role model for me, showing me that anything is possible if you maintain the highest standards for yourself and for those with whom you associate."

Career highlight: "Working for Clear Channel in this position and having the charge of helping to communicate the greatness within not only the company, but also the industries we serve. I'm humbled by the opportunity."

Career disappointment: "Every challenge in life, whether it's career-related or not, becomes a part of your character and strengthens you. Even disappointments and failures make you stronger, make you a better person and make you better able to help and serve other people."

Favorite radio format: "I like everything, but I probably listen to Oldies and Classic Rock more than anything."

Favorite television show: "I'm not a big TV watcher, because I'm not home a lot. I watch the news. My daughter controls the dial. When the TV is on and I'm home, it's generally something on the WB that a teenager would watch. For guilty pleasures in hotel rooms late at night, I like *Friends* and *Everybody Loves Raymond*."

Favorite song: "Born to Run" by Bruce Springsteen."
Favorite book: "The Bible. It's a beautiful piece of literature. It's very uplifting."

Favorite movie: "Breakfast at Tiffany's and To Kill a Mockingbird."

Favorite restaurant: "Mars, in Austin."

Beverage of choice: "Fine wine."

Hobbies: "I love to write for my personal enjoyment. It's an important part of my creative expression. I love to garden when I get a chance. I love to travel. Fortunately, I get to do a lot of that in my job. I love theater. My daughter and I are movie hounds."

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Advice for broadcasters: "Focus on your customer, focus on quality, and be true to yourself. Radio is a very exciting industry. We've only seen the beginning of many wonderful changes. As long as we focus on our customers and listeners and communities, we're going to win."

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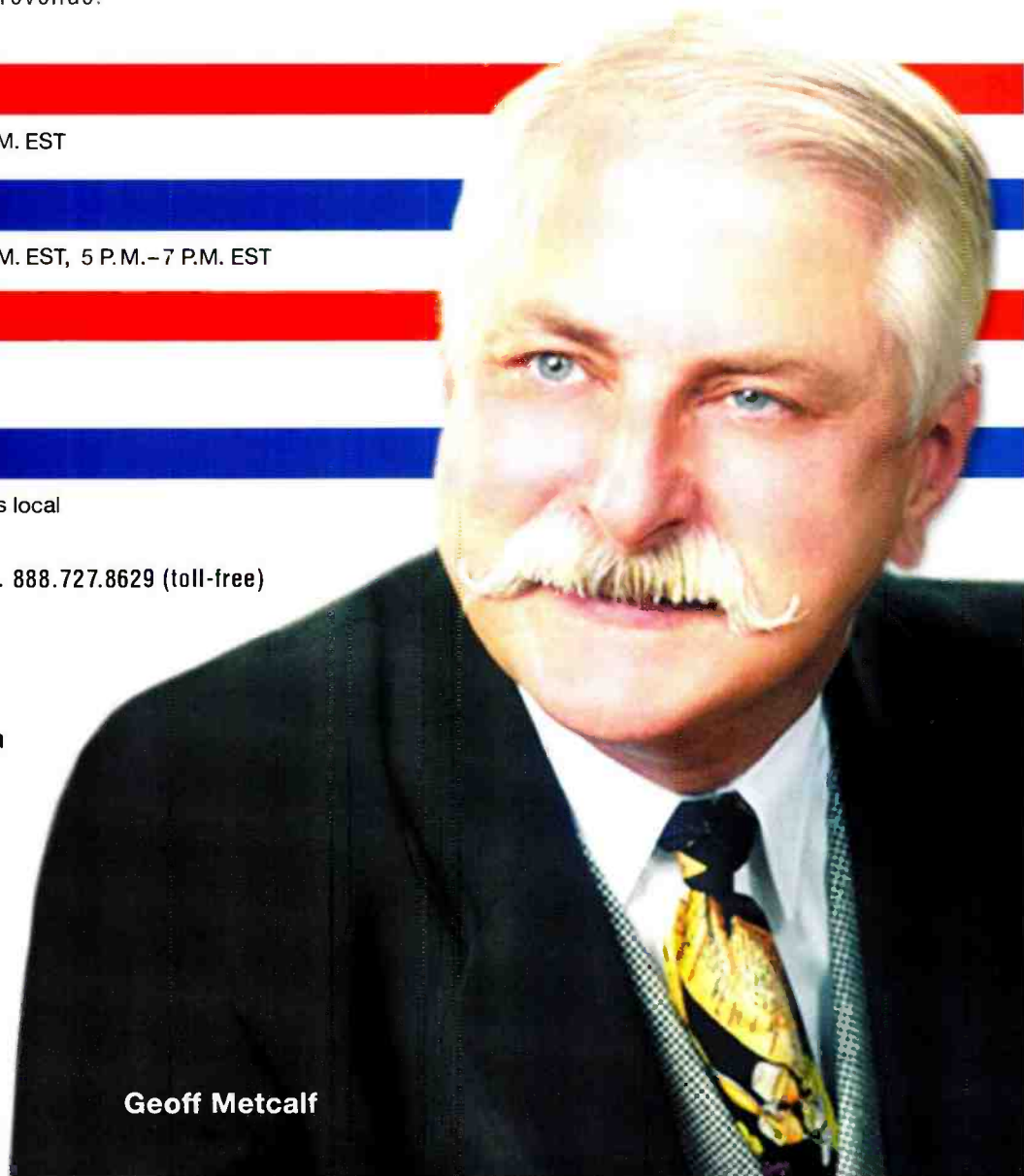
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