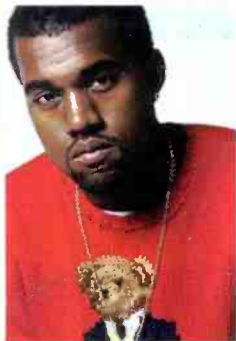


Kanye West Finds 'Gold'

The Roc-A-Fella/IDJMG artist scores big again as "Gold Digger," his latest single, takes Most Added at Urban this week, with 57 adds. The single, which features actor Jamie Foxx, comes from West's sophomore album, *Late Registration*, and also picks up 31 adds at Rhythmic, where it debuts this week at No. 42*.



Pumping Up AC Radio

This week AC/Hot AC Editor **Julie Kertes** works up a sweat with her AC special, "Getting Fit & Staying Healthy." In it, a group of prominent PDs offer tips on how to keep your station in tip-top shape; McVay Media's Daniel Anstandig teaches you how to market on a slim budget; and WGBF/Rockford, IL's Doug Daniels explains how radio-programming principles helped him lose 230 pounds. It all starts on Page 47.



AC GETTING FIT & Staying Healthy

From the 6x Grammy Award winning artist, with cumulative sales of close to 40 million albums and singles, that has delivered countless smash records including "Love Shoulda Brought You Home", "Another Sad Love Song", "Breathe Again", "You're Makin' Me High", "Un-Break My Heart", "He Wasn't Man Enough" and "You Mean The World To Me" delivers a new single...

TONI BRAXTON "Please"

Huge stories building at Crossover Radio...

Top 5 Research - WPGC/DC 45x/week! • Top 10 Phones WJHM/Orlando 40x/week!
 B96/Chicago - ADD! • WZMX/Hartford - ADD! • KVEG/Las Vegas ADD!

"I have a strong feeling that Toni Braxton is BACK. Scott Storch hooked her up with a hot track and she sounds great as always. I think 'Please' is gonna break through at the end of the day!"

- Erik Bradley - B96/Chicago

"This song has turned out to be a hit for us!"

- Boogie D., MD - WPGC/DC

"Top 10 Phones"

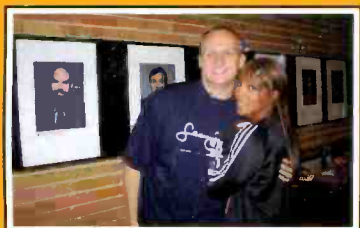
- Dawn Campbell, MD - WJHM/Orlando

Impacting Pop Radio
August 9th!!!

Approaching Top 10 at Urban AC



Jay Stevens/WPGC



Erik Bradley/B96



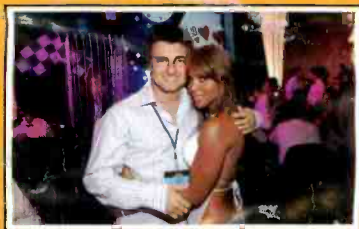
Keith Memoly & Dawn Campbell/WJHM



Michael Saunders/WWPR



Tom Poleman/Z100



Jeff Z/WKTU



John Ivey/KIIS



Jeff Murray/WKSC



Cadillac/WJMN



Stacey Cunningham/KMEL



Doc Wynter/Clear Channel
Sr. VP/Urban



Dion Summers/WMIB



Michael Martin/Clear Channel
Sr. VP/Programming



Dennis Martinez/KYLD



Rob Roberts/WHYI

10 MILLION ALBUMS SOLD WORLDWIDE...THE
MAN WHO TOOK YOU TO *BABYLON* IS BACK!

DAVID GRAY

THE ONE I LOVE

THE STUNNING NEW SINGLE

IMPACTING HOT AC
& AAA JULY 25

FROM THE ALBUM
LIFE IN SLOW MOTION

IN STORES SEPTEMBER 13

SOLD OUT AMERICAN
TOUR THIS AUGUST

**MOST ADDED
2 WEEKS IN A ROW
PRE-IMPACT!**

**OVER 40
TRIPLE A STATIONS
ALREADY ON!**

Produced by Marius de Vries with David Gray,
Craig McClune and Iestyn Polson

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ihf   

INSIDE

STAR STRUCK

The sometimes controversial *Star & Buc Wild* morning show returned to the New York airwaves in January, on WWPR (Power 105.1), after an 18-month absence. This week Urban/Rhythmic Editor **Dana Hall** talks to Star, the mastermind of the show, and, as expected, he pulls no punches.

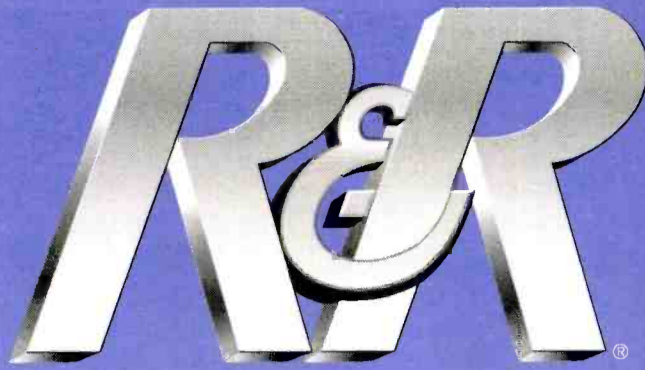


See Page 33

TIME FOR A TUNEUP

In this week's News/Talk/Sports section, guest columnist **Holland Cooke** argues that, though the fall ratings period doesn't begin until September, now is the time to listen to your station and make sure it is sounding its best. Go ahead, get a jump on the competition.

See Page 12



THE INDUSTRY'S NEWSPAPER
www.radioandrecords.com

UNIVERSAL SOUTH'S FIRST FOUR YEARS

Tony Brown and Tim DuBois, the veteran executives behind Universal South, crawled back into the trenches when they started the label, and this week they talk to R&R about competing with the majors, finding and supporting great talent and trying to hit one out of the park. Page 38.



Tony Brown Tim DuBois

Enough with the drum machines already! Page 57

L.A. Stories: KIIS On Top, 'Jack' Attacks

WGN regains Chi-town crown; 'Lite' leads N.Y.

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

Champagne corks are popping at Clear Channel/Los Angeles. For the first time since spring 1987, CHR/Pop KIIS is the No. 1 radio station in the nation's No. 1 revenue market.

According to Arbitron's spring 2005 ratings for L.A., KIIS and simulcast partner KVV5/Lancaster, CA inched ahead 4.6-4.7 12+. That puts KIIS & KVV5 five-tenths of a point ahead of Emmis CHR/Rhythmic KPWR (Power 106), which falls out of the top spot with a 4.7-4.2 move.

When KIIS was last No. 1 in a full ratings period, Whitney Houston's "I Wanna Dance With Somebody" was the No. 1 song on the station and its MD

was Jack Silver, now PD at crosstown FM Talker KLSX.

The other big news out of L.A. involves Infinity's Adult Hits KCBS-FM, known as "93.1 Jack FM." Jack surged 1.7-3.0 12+, thanks to a strong May 25-54 showing that put the station behind only Univision Radio's Regional Mexican KSCA (La Nueva) in the demo for the month.

According to the station, KCBS-FM scored a 4.3 25-54 in the spring ratings, up from a 2.2 in winter 2005. As a result, Jack FM is the top-rated English-language station in the demo in L.A., rising from No. 13. Among adults 18-34, Jack surged from a 1.0 to a 2.6. KCBS-FM flipped from Classic Rock "Arrow 93.1" on March 17.

RATINGS See Page 6

New York

Station (Format)	Wi '05	Sp '05
WLTV (AC)	6.2	6.1
WSKQ (Tropical)	5.3	4.8
WRKS (Urban AC)	4.9	4.7
WQHT (CHR/Rhy.)	4.8	4.3
WWPR (Urban)	4.4	4.0
WHTZ (CHR/Pop)	3.9	3.9
WINS (News)	3.9	3.7
WBLS (Urban AC)	3.0	3.6
WAXQ (Cl. Rock)	3.2	3.5
WXRK (Rock)	3.1	3.4

Los Angeles

Station (Format)	Wi '05	Sp '05
KIIS/KVV5 (CHR/Pop)	4.6	4.7
KPWR (CHR/Rhy.)	4.7	4.2
KLAX (Reg. Mex.)	3.0	4.0
KLVE (Span. Cont.)	3.8	4.0
KSCA (Reg. Mex.)	3.6	4.0
KFI (Talk)	4.6	3.9
KTWV (Sm. Jazz)	3.6	3.8
KOST (AC)	3.4	3.7
KROQ (Alt.)	4.2	3.7
KKBT (Urban)	2.9	3.2

Continuously updated ratings results:
www.radioandrecords.com

Schwartz Named VP/Programming At WCKG/Chicago

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

WCKG/Chicago Station Manager/PD **Jeff Schwartz** has been promoted to the newly created position of VP/Programming & Station Manager of the Infinity FM Talk outlet. In his expanded role Schwartz will retain his current responsibilities as PD and Station Manager while also developing long-term strategies to help position WCKG for future growth.



Schwartz will continue to report to WCKG VP/GM Terry Hardin, who said, "Since 2001 Jeff has helped shape WCKG into a formidable competitor in the market. I look forward to working with him and his

Schwartz

SCHWARTZ See Page 11

R&R NUMBER 1s



ALTERNATIVE
FOO FIGHTERS
Best Of You (RCA/RMG)

CHR/POP

MARIAH CAREY We Belong Together (Island/IDJMG)

CHR/RHYTHMIC

MARIAH CAREY We Belong Together (Island/IDJMG)

URBAN

MARIAH CAREY We Belong Together (Island/IDJMG)

URBAN AC

MARIAH CAREY We Belong Together (Island/IDJMG)

GOSPEL

YOLANDA ADAMS Be Blessed (Atlantic)

COUNTRY

TOBY KEITH As Good As I Once Was (DreamWorks)

SMOOTH JAZZ

RICHARD ELLIOT People Make The World... (Arizen)

AC

MICHAEL BUBLÉ Home (143/Reprise)

HOT AC

LIFHOUSE You And Me (Geffen)

ROCK

FOO FIGHTERS Best Of You (RCA/RMG)

ACTIVE ROCK

SEETHER Remedy (Wind-up)

TRIPLE A

COLDPLAY Speed Of Sound (Capitol)

CHRISTIAN CHR

KUTLESS Strong Tower (BEC/Tooth & Nail)

CHRISTIAN AC

JOY WILLIAMS Hide (Reunion/PLG)

CHRISTIAN ROCK

PLUMB I Can't Do This (Curb)

CHRISTIAN INSPO

NICOL SPONBERG Resurrection (Curb)

REGIONAL MEXICAN

PATRULLA 81 Eres Divina (Disa)

SPANISH CONTEMPORARY

SHAKIRA I/A. SANZ La Tortura (Sony BMG)

TROPICAL

SHAKIFA I/A. SANZ La Tortura (Sony BMG)

Pollack Adds VP/Music Initiatives Duties At Premiere

By Julie Gidlow
R&R News Editor
jgidlow@radioandrecords.com

Premiere Radio Networks has tapped **Alissa Pollack** as VP/Music Initiatives, overseeing Music Information Systems' business and negotiations with the music industry in the U.S. and Canada. MIS comprises Mediabase, R&R Music Tracking and RateTheMusic.

In her new position Pollack will also develop strategic marketing plans and report to Mediabase President and Premiere Exec. VP Rich Meyer. She will continue to represent Premiere's entertainment programming services to major-market radio stations and continue to report to Premiere Exec. VP/Affiliate Relations Eileen Thorgusen on that front.

POLLACK See Page 11

FCC Ownership-Rule Review Delayed

Commissioners are split on several key issues

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

The FCC on July 14 unexpectedly deleted from its monthly meeting agenda the planned launch of a new review of its controversial media-ownership rules.

After the meeting FCC Chairman Kevin Martin told reporters that the commissioners are split over how many public hearings to hold and how much money should be spent to launch new industry studies, but he said they're making progress toward finalizing the proposal.

"There are some extremely difficult issues, but all of us are willing to try to reach a compromise," Martin said.

"We're pretty close, and we are trying to work together."

A source with knowledge of the ongoing discussions among the commissioners told R&R this week that while Democrat Michael Copps wants to hold about nine hearings, Martin wants to hold about five. Also up in the air is the amount of money the agency will spend on industry studies. The two sides are tens of thousands of dollars apart in how much they want to spend, with Copps reportedly looking for close to \$200,000.

During the review that led to the FCC's June 2003 media-ownership decision, Copps and fellow Democratic

FCC See Page 11

Rep. Seeks Return Of Ownership Cap

Rep. **Maurice Hinchey** on July 14 introduced the "Media Ownership Reform Act of 2005," which would restore a limit on how many radio stations a company could own nationwide and reduce the number of stations a company could own in one market. It would also restore the controversial Fairness Doctrine and require broadcasters to prepare reports detailing their public-interest efforts.

Commenting on the bill, which was co-sponsored by Rep. Diane Watson, Hinchey said, "The Media Ownership Reform Act tackles the



Hinchey

HINCHEY See Page 11

700,000

600,000

500,000

400,000

300,000

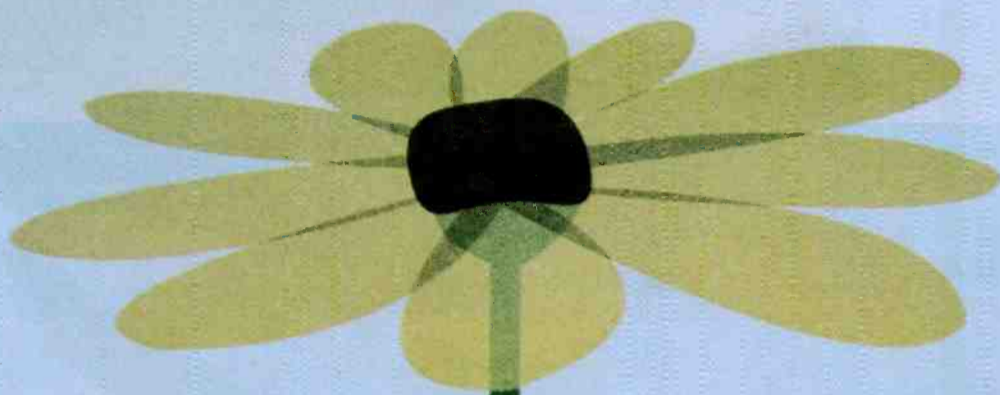
200,000

100,000

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STILL GROWING!



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July 22, 2005

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Report: Satellite Radio Subscriptions Expected To Reach 47 Million By 2014

A report released Monday by Kagan Research predicts growing consumer interest, low churn, new programming and exclusive automotive agreements will likely boost satellite radio subscriptions to 46.8 million and revenue for XM Satellite Radio and Sirius Satellite Radio to a combined \$7.6 billion by 2014.

In the report, "Satellite Radio Outlook 2005," Kagan analyst Michael Buckley foretells continued success for XM and Sirius, but he expects both companies to soon face increased competitive pressure from emerging technologies. Buckley writes, "As wireless technology expands and access to free music websites and on-demand services increases, satellite

radio will lose potential customers to alternative sources in the battle for consumers' attention."

Strong automotive partnerships offer some protection for XM and Sirius from competitive challenges, Buckley says. According to Kagan estimates, by 2014 roughly 75% of new satellite-radio subscribers will come from the OEM connection. Ford has renewed its commitment to Sirius, Hyundai is factory-installing XM radios in 100% of its new vehicles, and Toyota has split its post-production market between XM and Sirius receivers — all factors that Buckley says will weigh heavily in future satcaster growth.

KAGAN See Page 6

Lowé Lands As PD Of KWIE/Riverside

Styles Media has tapped former KQBT/Austin Asst. PD and seven-year Infinity/Austin veteran Preston Lowé as PD of CHR/Rhythmic KWIE (Wild 96)/Riverside, starting Aug. 1. He succeeds Mikey Fuentes, who resigned several weeks ago to pursue a new venture.

Styles Media Chief Programming Officer Anthony Acampora said, "We are excited to have Preston join KWIE. His ex-

perience in a variety of on-air and management positions over his years at Infinity was a key component in making him the candidate to take over the reins at Wild 96."

Lowé said, "I am very excited about being a part of KWIE. It's a great station already doing great things with a great staff, and I plan to use my years of experience to help it go even higher."

Epperson New WRMB/W.P.B. Station Mgr.

Jennifer Hayden Epperson has been named Station Manager of Moody Broadcasting Network's Inspo WRMB/West Palm Beach. She began working in Christian radio in 1987 at Blount Communications' WARV-AM/Warwick, RI and became Station Manager of WFIF-AM/Milford, CT in 1996.

Epperson is currently Exec. Producer and host of Trans World Radio's *Women of Hope* program. She has also been a faculty member at Palm Beach Atlantic University in West Palm Beach.



Epperson

JIVE GETS DOWN WITH WILSON



Jive Records recently celebrated the signing of former Gap Band member Charlie Wilson, whose debut solo album, *Charlie, Last Name Wilson*, hits stores Aug. 23. Seen here are (back, l-r) Zomba Label Group Sr. VP Peter Thea; manager Michael Paran; Jive Records GM & Sr. VP/Sales & Marketing Tom Carrabba, Sr. VP/A&R Wayne Williams and (front, l-r) President/CEO Barry Weiss; and Wilson.

Cristi Adds RVPP Duties At CC

Will oversee Mid-America region for Clear Channel

Don Cristi has added duties as Regional VP/Programming for Clear Channel's Mid-America Region. He continues as Operations Director of Clear Channel/Tulsa and as PD of the cluster's Rock KMOD.

In his new role Christi will oversee the programming of Clear Channel's stations in Wichita; Lawton, OK; Oklahoma City; and Wichita Falls, TX. He will remain based in Tulsa and continue to report to Clear Channel Sr. VP/Programming Bill Richards and Clear Channel/Tulsa

VP/Market Manager Michael Oppenheimer.

Richards said, "Don has earned this promotion. I can't wait for him to contribute in an even bigger way to the region and Clear Channel."

Cristi told R&R, "This promotion is just a validation of the relationships I've made over the last five to 10 years. I'm truly honored to have the opportunity to take on the additional responsibility, and I'm equally thrilled to be working

CRISTI See Page 8

LETTER TO THE EDITOR

Will They Miss You When You're Gone?

Allen Media Strategies broadcast/media talent consultant **Burke Allen** sent this letter to R&R following the recent deaths of WPGC-FM/Washington News Director **David Haines** and **Freda Wright-Sorce**, wife of Westwood One-syndicated **Don & Mike Show** co-host **Don Geronimo**.

I live in Washington, DC, where we just lost two very gifted air personalities from two very different shows on the same day, and, although I didn't know either of them personally, I found myself surprised at how sad I was at the news of their deaths. It was almost as if two of my family members had passed away.

David Haines was a legendary newsman here in Washington, and that's saying something in a city that prides itself as being the news center of the world. For the past 15 years David has held the morning news position at CHR/Rhythmic WPGC, Washington's perennial No. 1 station. What most of David's WPGC listeners didn't realize was that he was a 64-year-old white guy! Not someone you'd expect to be able to

easily relate to an audience made up of mostly young African-American listeners.

What made David so successful? He was a real character. His unique delivery and one-of-a-kind writing style made him stand out from the stodgy, stiff news reporters on the other stations. And he had a signature catch phrase — "Burnt toast and coffee time" — that he delivered with great enthusiasm and energy at the end of every newscast. Like Paul Harvey, Wolfman Jack and a handful of others, there was no mistaking David Haines on the radio. He'll be missed.

Don Geronimo lost his wife, Freda, to an auto accident on the same day that David Haines passed away from cancer. Freda was a frequent caller to the show and would often keep the gruff Don in line. Freda was like many wives: She softened her husband with her no-nonsense but loving and supportive personality. If Don sounded callous or rude, Freda's calls to the show revealed his more vulnerable side.

Their willingness to let the audience in on their arguments over how

LETTER See Page 11

James Named VP/Prog. & Mktg. Of Genesis' Stations

Privately held Florida broadcaster Genesis Communications has hired Brad James to fill its newly created VP/Programming & Marketing position.



James will work directly with Genesis' Sports WIXC (ESPN 1060)/Melbourne; Talk WAMT and Sports WHOO (ESPN 1080) in Orlando; and Sports WLWU (ESPN 1470) and News/Talk WWBA in Tampa. He previously spent four years as PD of Clear Channel's Sports WDAE/Tampa and before that spent 16 years in various roles at Clear Channel News/Talker WFLA/Tampa.

"This position represents a great opportunity to start fresh with some radio stations that are pretty much underdogs in their respective markets," James told R&R. "I'm now working with up-and-coming properties, and I like the fact that I'll be involved in several markets, three at the moment. Overseeing all five properties gives me a sense of

JAMES See Page 9

Americana Radio Network Readies September Debut

Americana Radio, the first 24-hour terrestrial network service for Americana programming, is scheduled to launch Sept. 1. Based in the Atlanta suburb of Roswell, GA, the service will be available full-time or for individual day-parts. Listeners and prospective affiliates will also be able to access the service via a streaming link from stations' websites, to be established in mid-August.

Backed by parent company Olson & Associates, Americana Radio is headed by a team of four led by GM **Tim Johnston**, a 40-year broadcaster who brings experience as Director/Affiliate Relations of the Music of Your Life Network and in various positions at KNUZ/Houston, WYAY/Atlanta and other Georgia stations. Serving as PD/MD is former WLET-AM & FM/Gainesville, GA programmer **Tony Wells**, while **Liz Edgerton** handles New Media/Office Operations and **Ryan Olson** is Chief Technician/OM.

"This is a format whose time has come," says Johnston. "We've been looking to do something different from all the consolidated-group formats, and we know there's an audience that wants to hear more than the same old songs over and over. We're looking at a niche that could make a big difference for a lot of people."

AMERICANA See Page 11

Ownership Rules, Dealmaking Dominate MMTC Conference

FCC commissioners, Fritts, Smulyan discuss minority issues

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

How the FCC's upcoming media-ownership-rules rewrite will affect minorities, and what they can do to shape the review, was a major topic of discussion at the Minority Media & Telecommunications Council's annual Access to Capital conference, held Monday and Tuesday in Washington, DC.

In his Tuesday-morning keynote address, FCC Commissioner Jonathan Adelstein said the Supreme Court's refusal earlier this year to hear an appeal of the ownership rules adopted by the agency in June 2003 was "a huge victory," as it gives the commission a chance to correct what he believes were errors in that rewrite.

"If those rules had gone into effect, it would have been an enormous setback for diversity in broadcasting," he said. "Opportunities for

minority and small startup broadcasters were thrown under the wheels in that whole effort."

In fact, Adelstein credited the Third Circuit Court of Appeals, which remanded the rules back to the agency, for recognizing the "magnitude of the error" the FCC made in passing the rules, which were approved by a partisan 3-2 vote under the then-Republican-controlled regime of Michael Powell.

Adelstein also took a light shot at Powell, saying that if Powell had

heeded his plea to release the new rules for public comment prior to adoption, the court remand might have been avoided. "Frankly, if Michael Powell had followed my advice, we would have won," Adelstein said.

He also alluded to unhappiness with new Republican Chairman Kevin Martin, who's been sparring with Adelstein and fellow Democrat Michael Copps over how many industry studies to do for the next review. "We need to be doing studies right now to determine the impact of consolidation on minority ownership," Adelstein said. "How can we make a final decision on this without having the best information we can possibly have? We need

MMTC See Page 6

BUSINESS BRIEFS

2005 Radio Deals Approach \$1 Billion

BIA Financial Network reported that from January through the end of June 2005, 498 station-sale transactions were announced in the radio industry, totaling \$915.1 million. BIA also reported that there's been a lot of activity with format flips. It found that, so far this year, 338 stations in Arbitron-rated markets have changed formats, with 60 stations changing to Spanish-language formats. Interestingly, 44 of the top 50 markets have seen at least one format change in 2005.

Analyst: Q3 Advertising Picture 'Open'

Bank of America Securities analyst Jonathan Jacoby said in a report issued last week that there is plenty of inventory available as Q3 gets underway. Noting that June national spending finished up in the low-single-digit range as Q2 drew to a close, he forecasted the same for national business in July and August — the first two months of Q3 — but noted that August pacsings have "decelerated." Looking further down the road, Jacoby said that September national spending is pacing ahead in the high-single-digit range, but he said advertisers placing Labor Day business early may be inflating the pacsings' true picture.

Corruption Of PPM Data 'Virtually Impossible'

In a report compiled jointly with the RAB regarding the Portable People Meter's commercial viability, Arbitron says PPM data corruption is "virtually impossible," insisting that any attempt to remove the signals embedded in station broadcasts for reception by the devices would destroy the content. In a 57-page, 188-question study released July 15, Arbitron also states that it is working on "five or six" possible redesigns of the PPM, noting that the industry has emphasized the importance of "a balance between functionality, style and confidentiality." Arbitron says the results of tests on the possible redesigns will be released during Q4. As for the device's battery life, Arbitron says most PPMs have an average of 28-34 hours of usage time.

XM Invests In Global Satcaster WorldSpace

XM Satellite Radio has made a \$25 million strategic investment in WorldSpace, a satellite radio provider targeting Asia, Europe, the Middle East and Africa. In connection with the investment, which gives XM common stock in WorldSpace, XM will work with

Continued on Page 6

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NAB Attacks XM Wireless Deal

Satcaster gets spectrum licenses with WCS Wireless deal

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

As expected, NAB President/CEO Eddie Fritts last week sharply criticized an agreement reached between XM Satellite Radio and WCS Wireless that hands the Washington, DC-based satcaster wireless spectrum licenses in geographic areas covering 163 million people across the U.S.

In a letter sent to members of the U.S. House of Representatives, Fritts asserted that XM's acquisition of WCS is an attempt to skirt the requirements of the satcaster's FCC license. WCS's main assets are the spectrum licenses.

"The proposed transaction is part of a longstanding pattern of deception by the satellite radio industry," Fritts charged, pointing to both XM's and competitor Sirius' localized traffic and weather channels. He also singled out XM's patent of a method to insert local content through its terrestrial repeaters as another example of how the company is violating its license.

"When the FCC licensed satellite radio, it intended a national radio service that would supplement, not detract from, the important services of free, local radio," Fritts said. "XM's

announcement is further proof that the satellite industry has no intention of abiding by the terms of their licensure."

In the deal announced last week, XM is acquiring privately held WCS for 5.5 million shares of XM common stock. WCS's wireless spectrum licenses include 15 of the top 20 metropolitan markets, and, on average, WCS licenses include 10 MHz in the frequency bands adjacent to XM's satellite radio service — making the deal attractive to the satellite radio company.

XM and WCS expect to close on the transaction before the end of 2005. XM expects to announce more detailed plans for the use of the additional spectrum in the future.

Additional reporting by Joe Howard.

RATINGS TODAY. RELEVANCE TOMORROW.

Eagle Marketing provides innovative start-to-finish programs that make today's promotions easy and effective. We also navigate you through the sea of change facing broadcast radio so your station stays meaningful in the lives of your listeners.

At Eagle Marketing, we're tuned in. We know how listeners think, where to find them and how they are changing the way they consume media. We understand the issues you face every day—especially with ratings season fast approaching. And we're backed by a full in-house production facility, so you save time and money.

No matter what your challenge, we're here to help.

Challenge:

I need a killer promotion to boost ratings.

We go beyond the obvious to help you put together the right promotion to drive the most response—and the highest ratings. Eagle Marketing makes sweeps a breeze by developing engaging themes, helping you find sponsors, and executing everything you need to grab listeners' attention, from mailings to CD's to billboards. After all, the best promotions are ones that a trusted expert does for you—and with over 20 years of success in the business, we're the experts you can trust!

Challenge:

I need to promote a new format.

We help your new audience find you on the dial. Our sophisticated data mining homes in on exactly the right listeners for your new format. And with a full suite of direct marketing initiatives, we get them excited about their new favorite station.

Challenge:

I need new advertisers to grow revenue.

We identify the highest potential advertisers—then provide all the sales tools your reps need to close the deal. Our proprietary analysis helps your advertisers be more successful—and you reap the benefits!

Challenge:

I need to defend against a competitor!

Sometimes it's just as hard to keep your existing audience as it is to attract new listeners. With a variety of relationship building tools and direct marketing programs we keep your listeners tuned in to you and away from the competition.

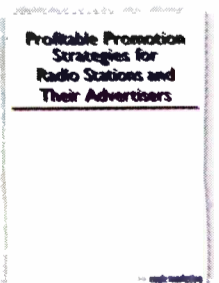
Challenge:

I need a plan for the future.

We can solve your problems today and help you strategize for tomorrow. Don't go through another season of worry and stress.

**Call for our white paper,
Profitable Promotion
Strategies for
Radio Stations
and Their
Advertisers.**

**Eagle Marketing
will keep you
tuned in –
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BUSINESS BRIEFS

Continued from Page 4

the company to develop satellite radio products, technology and distribution and supplier networks. XM will also have warrants to obtain an additional \$37.5 million worth of WorldSpace stock and an option to invest along with WorldSpace in other partners in various nations across the globe. Subscription-based WorldSpace broadcasts news, music and educational programming to overseas markets by using two geostationary satellites, AfriStar and AsiaStar.

Ratings

Continued from Page 1

Meanwhile, the battle for supremacy among Spanish-language stations in L.A. remains fierce: Regional Mexican rivals KSCA and Spanish Broadcasting System's KLAX (La Raza) are now tied for third, as is Univision Radio Spanish AC KLVE.

In New York, Clear Channel AC WLTW enjoys another first-place 12+ finish, while SBS's Tropical WSKQ (Mega 97.9) is once again No. 2 and Emmis' Urban AC WRKS repeats at No. 3. And in Chicago, Cubs baseball coverage helped WGN move back to the top slot with a 5.3-6.6 climb.

MMTC

Continued from Page 4

to get going on those studies right now."

Adelstein also implored conference attendees to participate in the upcoming rewrite to ensure that ownership diversity is fully considered in the proceeding.

During her luncheon address later that day, Commissioner Kathleen Abernathy echoed Adelstein's earlier plea for attendees to reach out to the FCC and expressed her hope that the agency would soon begin collecting public input. "We can and should at least be collecting a record," she said. "If we don't collect a record, we can't decide."

Emmis Considering Complete TV Divestiture

Delivering Monday's keynote address, Emmis Chairman/CEO Jeff Smulyan said that while pursuing philanthropic efforts is mean-

Kagan

Continued from Page 3

Buckley also points to Sirius' luring of infamous morning host Howard Stern and XM's exclusive content deal with Major League Baseball as important to overall satcaster growth.

Former No. 1 WGCI-FM is now in second place despite an impressive 5.4-6.3 surge.

It's perhaps too soon to surmise how Jack FM will do in New York and Chicago, where WCBS-FM and WJMK, respectively, flipped from Oldies on June 3. Both stations lost ground in the spring ratings.

ingful for companies, the realities of business must always be considered. "Most broadcasters I know genuinely want to serve their communities and genuinely want to do the right thing," he said. "But the reality of it is, this is business. I run a public company, and when you have corporate money, you have people to answer to."

He also noted that running a business sometimes means setting aside your own beliefs. "Once you make a decision to be in this business, you will sometimes program things you don't like," he said. "In this business you respond to what people want."

Speaking with R&R after his address, Smulyan said it's looking more likely that Emmis will sell all of its TV stations later this year, though no final decision has been made. "We're aiming for full dissolution, and, based on the initial offers, that's how it's looking, but we're not done," he said. He also

Buckley says XM will achieve positive cash flow by Q3 2007, while Sirius will generate positive cash flow in 2008 because of higher programming expenses and what Kagan considers its "second-mover disadvantage."

Reaching positive cash flow will serve as the catalyst for steady EBITDA increases for both XM and Sirius, Buckley says, with XM topping \$2 billion in EBITDA and Sirius reaching \$1.4 billion in 2014. Advertising revenue for satellite radio is expected to climb from \$27.9 million in 2005 to \$854.4 million by 2014.

confirmed that Emmis is targeting mid-August for a decision on the divestiture plan, which the company announced in May.

Investors Are Out There

NAB President/CEO Eddie Fritts told prospective station owners during a Tuesday-morning conference session that while investment capital may have been hard to find in years past, investors are now hungry to fund deals.

"There is a fair amount of capital out there chasing deals," he said in response to a question about how prospective minority owners can break into the business. Fritts also suggested that partnering with experienced broadcasters who know the business could help entrepreneurs attract investment funding.

In particular, he noted that there are industry pros out there — some of whom have run companies in the past — who might be interested in

TRANSACTIONS AT A GLANCE

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

- FM (CP)/Cherry Valley, AR \$200,000
- KAEN-FM (CP)/Melbourne (Jonesboro), AR
No cash consideration
- WSGG-FM/Norfolk, CT Donation
- KXLQ-AM/Indianola, IA \$425,000
- KBIZ-AM & KTWA-FM/Ottumwa, IA \$890,000
- WZAM-AM & WMQT-FM/Ishpeming, MI \$827,300
- WADW-FM/Pickford, MI Undisclosed
- AM (CP)/Dilworth (Fargo-Moorhead), MN Undisclosed
- WRTK-AM/Niles (Youngstown), OH \$400,000
- WKNB-FM/Clarendon and WNAE-AM & WRRN-FM/Warren, PA
\$1.25 million
- WVHR-FM/Huntingdon, TN \$650,000
- KZIP-AM/Amarillo, TX Undisclosed
- KXLX-AM/Airway Heights, WA \$236,000
- KXLI-AM/Opportunity (Spokane), WA \$375,000
- WKMM-FM/Kingwood (Morgantown), WV \$350,000

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

DEAL OF THE WEEK

- **KBAY-FM/Gilroy, CA and KEZR-FM/San Jose**
PRICE: \$80 million
TERMS: Asset sale for cash
BUYER: NextMedia Group, headed by President Skip Weller. Phone: 303-694-9118. It owns 57 other stations. This represents its entry into the market.
SELLER: Infinity Broadcasting, headed by President/COO Joel Hollander. Phone: 212-846-3939
FREQUENCY: 94.5 MHz; 106.5 MHz
POWER: 30kw at 587 feet; 42kw at 538 feet
FORMAT: AC; AC

2005 DEALS TO DATE

Dollars to Date:	\$1,074,474,641 <i>(Last Year: \$1,836,782,950)</i>
Dollars This Quarter:	\$109,018,701 <i>(Last Year: \$492,830,639)</i>
Stations Traded This Year:	544 <i>(Last Year: 843)</i>
Stations Traded This Quarter:	52 <i>(Last Year: 198)</i>

partnering on new ventures and investor coming on board. "These whose involvement in a potential deal could increase the chances of an investor coming on board. "These people are prime candidates to hook up with," Fritts said.

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Archway/Little Rock Ups Kendall To OM

Charlie Kendall has been elevated to OM of Archway Broadcasting Group's three-station Little Rock cluster: CHR/Rhythmic KHTE, Active Rock KKZR and Oldies KOLL. He retains his duties as PD/afternoon talent at KOLL.

"I still haven't lost the passion for what I do," Kendall told R&R. "When I was out of everyday radio, I missed it and wanted to get back in it, so I'm glad that these guys have given me the responsibility to turn this thing around and make it my baby."

Before joining Archway in May, Kendall spent two years as PD/morning host at KSLX/Phoenix. His long career also includes PD stints at KDKB/Phoenix, WNEW-FM/New York, WBCN/Boston, WMMR/Philadelphia, KZEW/Dallas and WMMS/Cleveland.

In related news, **Jamie Eatmon** (a.k.a. **T-Bob**) has been named PD of KKZR. He succeeds Hoser, who exited in late February. Joe Ratliff remains KHTE PD.

Donovan Rises To Vallie-Richards VP

Ten-year Vallie-Richards consultant Mike Donovan has been upped to VP of the consultancy. Donovan has been a partner in the company for the past five years and works with air talent through the firm's MorningMasters program.

"Even though Mike will be even more involved in the operations and direction of the company and this promotion reflects that, it is also recognition for much of what Mike is already doing," said Vallie-Richards President Jim Richards. "He is a great resource for our clients, whether they are taking advantage of his creativity or whether



Donovan

DONOVAN See Page 11

Hampton In As PD Of KVOO & KXBL

Ric Hampton has been promoted to PD of Journal's Country KVOO and Classic Country KXBL (Big Country 99.5) in Tulsa. He is currently midday personality on KVOO and has been assisting VP/GM Randy Bush with programming duties since the departure of Moon Mullins late last year. The post was held briefly by R.W. Smith, who recently joined WYRK/ Buffalo as PD.

Bush told R&R, "Ric has been working closely with me for the last 10 months, and his dedication to assisting all of us and improving the stations has been a joy to see. During this time he has committed himself to earning the title and the opportunity to take KVOO and Big Country 99.5 to even greater levels of success."

Hampton has been with the Tulsa stations for 10 years, having worked in programming, engineering, information technology and even web design. "This is the realization of a dream," he told R&R. "I've been working for many years to get to this point in my life. I plan to stay for a long time. The Journal Broadcast Group/Tulsa group of stations has a fantastic heritage, and I'm blessed to be a part of it."

Cristi

Continued from Page 3

with a group of incredibly talented programmers. With consolidation and the creation of these big companies, I've been able to meet so many different program directors. Now I am in a position to share my knowledge with the guys in my division. I just like hanging with radio guys. I think it's pretty cool."

Cristi is a 25-year programming veteran who served as Operations Director for Clear Channel/Bakersfield from 2001 until 2004, when he moved to Clear Channel/Tulsa. He also directed the operations for what was then Clear Channel's Star-System hub in Austin, managing voicetracking and multimarket contesting. Christi began his career in 1980 at Country KQXK-AM/Springdale, AR.

James

Continued from Page 3

diversity and a chance to broaden myself."

"I hate to use cliches, but it is refreshing to be with a small company and with people who care about each other in a family atmosphere as opposed to a big corporate scene. It's nice that the owner is in the office next to me and I can talk to him about something pressing. It's a different kind of pressure, because we're on the way up, but it is good to know that there are still some mom-and-pops out there that can compete with the giants of the world."

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A Perry Capital Corporation

Hinchey

Continued from Page 1

issue of media consolidation head-on and implements new standards for a diverse media that will ensure Americans have access to a wide array of ideas and information. It is clear that Americans want a diverse media that is responsive to local communities. Unfortunately, the consolidation of the media has created a system that is less diverse and less responsive to local needs.

"The current state of today's media system threatens the ability of our democracy to function because it does not allow for the widest possible dissemination of information from diverse and antagonistic sources and shrinks the marketplace of ideas. It is imperative that Congress take action to fix this broken media system."

— Joe Howard

FCC

Continued from Page 1

Commissioner Jonathan Adelstein hosted and attended numerous non-FCC-sponsored public hearings to gather citizens' input. The FCC officially hosted only one hearing, held in Richmond.

After the July 14 meeting Cops said he'd like to see the commission hold hearings "all across this great country of ours" and that he believes people are eager to discuss the issue of media consolidation. Cops also confirmed that the commissioners are nearing an agreement on how to proceed. "We're working on it, and we're having good discussions," he said.

As this week wore on, little new information emerged about the proposal's progress. In one of her first public appearances since taking the bureau's reins from Ken Ferree, Media Bureau Chief Donna Gregg told *R&R* Monday at the Minority Media & Telecommunications Council's annual Access to Capital conference (see story, Page 4) that the commissioners are proceeding "expeditiously but cautiously" with the review, but she had no details on when the proceeding might finally launch.

Gregg did note that all of the is-

sues raised by the Third Circuit Court of Appeals, which last year remanded the rules to the FCC for further justification after an appeal by the Prometheus Radio Project, will be addressed. "We're following very closely what the court said to us," she said. "We need to move forward, but we also need to get it right."

Delivering the conference's luncheon address on Tuesday, Commissioner Kathleen Abernathy said only that she and her fellow commissioners were still hammering out a consensus. "I'm confident these are issues we can reach agreement on," she said.

Abernathy did reveal that an MMTC petition concerning how to foster more minority ownership and questions concerning whether ownership consolidation affects the amount of indecent and coarse programming on the air will be among the issues up for consideration.

While the proposal could be ready for the agency's Aug. 4 meeting, the commissioners could also circulate it among their offices and approve it without consideration at an open meeting. However, an FCC insider told *R&R* a proposal as big as this will likely be handled at an open meeting.

Americana

Continued from Page 3

"This is something we've been building over the past five years, and it's all come together in the past six months. We're moving into our brand-new studios this week and have made arrangements for our satellite uplink and

transponder space. We're now bringing on the rest of the team we need, including all the airstaff, by the end of July.

"We are passionate about Americana music, and the world is ready for this. We've already got some stations we're talking to and have companies that want to represent us. It's pretty exciting."

Letter

Continued from Page 3

to raise their son, Bart, or over the most intimate aspects of their marital life made for incredibly compelling radio.

What will your radio legacy be? What impact do you have on your listeners, and what would they remember about you if you were no longer on the air? Will they miss you the way thousands of Washingtonians and I miss David and Freda?

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.

Pollack

Continued from Page 1

Premiere President/COO Kraig Kitchin said, "Alissa's enthusiasm and solution-minded approach to every opportunity our company has with our clients in the music industry makes her the absolute best person for the job."

Meyer said, "Alissa exudes enthusiasm, passion and tenacity and will stop at nothing to ensure the success of our products and services. She turns herself into an ally to everyone she touches in the industry. I couldn't dream of a better choice to fill this very important position within our company."

Before joining Premiere in 1997 Pollack worked as the producer of the nationally syndicated *Love Phones*. "This is my dream job," she said. "I feel so fortunate to have the ability to work in so many different facets of the industry and with so many smart and talented people. It's a real honor that Kraig Kitchin and Rich Meyer have entrusted me with such an awesome opportunity."

Schwartz

Continued from Page 1

creative vision in achieving the long-term success we know lies ahead for the station."

Schwartz has spent his entire professional career in Chicago radio, beginning as an AE at WBBM-FM in 1973. From 1981 to 1991 he operated his own company, Promotional Rescue, specializing in marketing and sales for clients including WCKG. He joined Infinity/Chicago in 1991 as Marketing Director for both Triple A WXRT and Sports WSCR and was ultimately named Director/Operations at WSCR in 1994.

"I promise I will still be humble," Schwartz told *R&R*. "But, seriously, it's nice to be recognized. Nothing will really change around here, as far as I am concerned, because what I've learned in the past 30 years is that if we all work hard and do our jobs the best we can every single day, we'll win more often than we'll lose. I'm grateful to everyone at Infinity for this opportunity."

Donovan

Continued from Page 8

it's their need to have a consultant who rolls up his sleeves to conscientiously work side-by-side with them to get the job done."

Company CEO Dan Vallie said, "From the time Mike joined us 10 years ago, he helped perpetuate the Vallie-Richards company culture of a high standard of ethics and integrity while helping clients succeed. He has an impressive winning record with clients and is a real asset to our firm, and he deserves all the recognition he receives."



AL PETERSON
apeterson@radioandrecords.com

Welcome To The Fall Book!

Summer's the right time for a station tune-up

By Holland Cooke
McVay Media News/Talk Specialist

While I take a few days of vacation, I've asked McVay Media News/Talk Specialist Holland Cooke to pinch-hit for me on this week's pages. Those of you who are regular readers of Cooke's monthly newsletter already know he's a prolific writer who takes an idea-a-minute approach to the News/Talk radio business.

In a broadcasting world where we spend so much time talking about the impact of new technologies and which company's stock price is rising or waning, leave it to Cooke to bring it all back to the basics and remind us that there's no time like the lazy days of summer to say, "Welcome to the fall book!"

Build Listening Habits Now

Arbitron diarykeepers don't begin logging their fall 2005 listening habits until Sept. 23. However, listening is a habit, and the habit that will be measured beginning in September can be influenced right now. Sounding your best now can pay big dividends later.

Too often stations seem to take summer off. The airstaff is on vacation, and scarce promotional resources are allocated to survey dates on the assumption that suddenly promoting will suddenly change habits. Any station that takes action now can get a jump on the competition. Be the soundtrack of the lis-

teners' summer and make an investment in the top-of-mind-awareness that Arbitron measures. Conduct a summertime tune-up so you're buttoned down in the fall.

One reason right now is a great time to listen is that you'll hear the station, not just the airstaff. When familiar full-time voices take vacation, does your stationality sustain? Are you just as informative and engaging?

How about your relief talent? Are they up to the task, or do you sound like you've gone to the bench? If you rationalize that temps are just covering vacation, let me say one word that will test you again when summer is long gone: flu. Smart PDs coach fill-in talent so the station never seems to droop during vacations or epidemics.

The most common assignment that client stations give me is to listen with the objective ears of an outsider. When I was a PD I nagged my GM to hire a consultant to do the same, and it was always instructive.

TRS 2006: Save The Dates!

As many of you return from summer vacations, you'll be faced with those always-exciting budget- and travel-planning meetings for next year. That's why we thought it would be good for you to know that the 11th annual R&R Talk Radio Seminar will be held March 2-4, 2006, in our nation's capital, at the Renaissance Washington, DC Hotel.

Although early-bird online registration will not open until mid-September, we want to be sure you have an early heads-up so you can be sure to save the dates to attend the industry's largest annual gathering of executives and professionals from News and Talk radio stations from all across the country. Mark your calendar right now, and plan on joining us for TRS 2006, March 2-4 in Washington, DC.

Even if you don't hire a consultant, take a day to do some dedicated listening outside the building and outside the box, away from ringing phones and other distractions. Stop bumping into the trees long enough to hear the forest. You'll be glad you did.

Who And Where Are You?

It won't surprise you to hear from a consultant that item No. 1 to listen for is call letters. Nothing a diarykeeper remembers has more value. Listen for quantity and quality. Are



Holland Cooke

you saying your name often enough? Count fewer than 30 IDs per hour, and you're counting on someone listening two minutes to hear one.

Maybe retirees have that much time on their hands, but if 25-54 numbers matter to your sales department, you need to resonate with busier people. Don't just check the weather; instead, introduce "WKZO/Kalamazoo Accuweather" or whatever your station is called.

Do you say your station's name proudly? You're only as big as you choose to sound, so pronounce your brand the way Fox News Channel people say "Fox News." Call-letter execution is often an issue with veteran talent, as they are creatures of habit. Gently remind them that listeners are born and die every day. People move into and out of the market and into and out of your target demograph-

ic, and they may be sampling you anew, so introduce yourself.

In addition to your formal call letters, are your local voices doing lots of informal IDs? With so much syndicated programming airing now, and iPods, Sirius and XM chipping away at your audience, local references remind listeners why your station is special. Even that Kalamazoo weather intro or subtleties like "here in Pittsburgh" can distinguish you if your competition is airing Rush Limbaugh ranting "I," "me" and "EIB."

Focus Outward

Do you hear a station talking about itself, hosts talking about themselves and news stories talking about "blah blah blah"? Or do you hear a station that seems to be doting on its listeners? How quickly and how often can you say "you" and "your"?

Station promo writers, think Sales 101. Sell benefits, not features. Rather than competing for news, weather or traffic images by pronouncing yourself the leader or the official station, tell time-pressed baby boomers how you'll help them "throughout your busy day."

Are your on-air promos self-congratulatory claims, or are they a program guide for listening to your station? For example, hosts should always avoid doing the following (something, by the way, that I hear often in my travels): Newscast ends, newscaster introduces host, host thanks newscaster, host-newscaster cross-talk ensues, host announces the telephone number.



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Hosts, can you make the very first thing you say a question that includes "you" or "your"? If you can't, then you may not have a topic. If you can, do that and then give out the phone number.

Something else that impresses me is hosts who never say goodbye to callers. Instead, they welcome the next caller. Listening, I feel like I'm in a popular restaurant where people keep coming in and nobody leaves. Saying goodbye is not what we want listeners to do. It's an exit prompt whenever your host or a newscaster reinforces that something has ended.

Ask yourself, where is public attention focused today? This hour? How can you invite callers' feelings on that topic? What new wrinkle can you introduce to light up the phones?

Here's another trick that I urge you to try, because if you do, the phones will ring faster: Rather than asking, "What do you think about the topic?" ask, "How do you feel about it?" Remember, 55 minutes an hour of Talk radio is about callers' feelings.

Another thing to listen for: Are your hosts moving callers along, or does the show bog down? Rambling callers betray a hole in your screening process. Rehearse callers better, and the show and your station will be more compelling.

Is Your News A Snooze?

As you listen to your station's newscasts, make your notes with consideration for the following:

- Listen for patterns in story choice. Do you automatically lead with a local story? Don't, if something else is more important or interesting. Do your news stories sound like press releases? What seems to be your station's litmus test for newsworthiness? It should not be that a story is in the newspaper, because, by definition, that's yesterday's news. Tell people what's newer than what was in the paper, as in, "A third shift of state troopers has now joined the search for little Carly Jackson."

- News is what matters to your target listeners. If you try to educate them, they'll leave. Instead, inform them about things that interest soccer mom with munchkins in the minivan or guy on the go in his Volvo.

What threatens to block their path? Is weather or traffic their biggest issue at this moment? Does today bring news of special interest to parents of young children? Is something happening that will cost listeners more money or save them a buck? Are there news stories today that would surprise the average person?

If nothing you're reporting is likely to cause that little voice in the listener's head to say "Hmmm" or likely to be quoted over lunch or dinner, you're picking the wrong stories.

- Is what you're telling people a "special report" or "the very latest on" or "live from" wherever the story is unfolding? Then say so, and you'll draw ears toward the speaker. Assure listeners that you'll quickly tell them more as it happens. Come right out and say, "Check back with us" and, if the story suggests such an opportunity, when to check back.

- When listeners are as engaged by a news story as they were by the Terry Schiavo debate, the runaway bride or the suspense over the Michael Jackson verdict, give them comfort that you're on the case and that you're the button to push for the very latest news. These are the kinds of stories that tee up host-caller interactivity for the next 55 minutes.

- Find locals with expertise. When something big happens somewhere else, ask, "Could it happen here?"

- Avoid reporting non-events that you can't attach the words "you" and "your" to. Too much local radio news still drones on about meetings and legislation. Avoid stories about process and instead talk about consequence. Tell the story in street-level terms.

Traffic Control

There are three important things to listen for when it comes to overall quality control of your sound. First, are your traffic reports genuinely helpful? Here are some points to ponder when reviewing this important listener service element.

- At many stations a traffic report is like a chair — conspicuous only in its absence. If you only notice your traffic reports when there's dead air, aim higher. Research demonstrates that

listeners will change stations for traffic reports and that the stations they change to can convert traffic tune-ins to partisans.

- Traffic reports are the most local, most perishable information radio can offer. Burn listeners with inaccurate or dated information — or by validating the common focus-group comment "They never have traffic reports for where I'm driving" — and you could lose a listener for life.

- Make part of your dedicated listening day a traffic-report test drive. Deliberately head for your local "cone zone" and listen to how your station describes it.

- One fundamental element to listen for in traffic reports: Announce the location before the condition, or listeners will miss what you're saying.

Quality Commercials

The second item under quality control is, be sure you listen to the commercials. Don't mentally tune out, figuring that spots come between programming segments. Commercials are part of your programming, and smart stations program their commercials too. Here are a few things to think about:

- Live endorsement spots can be solid gold unless you kill the golden goose. Are you doing too many? Too many per hour? More than one per break? Do they all sound alike, or do your personalities sound like informed, enthused users?

- In a soft economy, commercial standards have gotten lax. Loud, motormouth or otherwise annoying and cliché-ridden spots don't do you or the advertiser any favors. Smart stations help advertisers by lending copy and creative expertise. Doing this tactfully will improve their results and your ratings.

- Are you sticking to your spotload, or has a charming account executive persuaded your traffic department to bend the rules? Are 60-second spots really 60, or are they 63? Are the live 10-second spots your traffic service gets routinely 15s, or — just as hazardous — is 15 seconds of copy being read in 10?

Networking

The third item under quality control is to ask yourself if you are using your networks or they are using you. Too many stations are content to sound like part of a syndicated talker's network rather than making the host sound like part of the station's own on-air family. Consider these

suggestions for making your station sound better during network shows.

- Send station promo copy to national hosts. When my client station has both Rush Limbaugh and political soulmate Sean Hannity, we pepper Limbaugh's show with Hannity-voiced invitations to stick around after El Rushbo. When my client has both Limbaugh and political opposite Ed Schultz, we pepper Limbaugh's show with Schultz-voiced taunts, setting up an on-air rivalry.

If we have baseball and Jim Bohannon, we pepper the game with Jimbo's affable self. One client station, whose morning show is *Doug Stephan's Good Day*, has Doug MC the entire day in the way that the Turner Classic Movies channel is hosted.

- If you're already using syndicated voices in this fashion, listen to how they say your call letters. Do they sound like they've never heard of your station? If so, ask for a reread until it sounds like they're talking about their hometown.

Often, network talents bang out affiliate copy during spot breaks. Schmoozing their handlers will help. Sending station swag or a gift certificate can make your copy jump to the top of the pile and sound better.

- Remember, affiliates are oxygen to networks and syndicators, so don't be shy. Ask for things that would be of value to you that they might not now offer. ABC Radio and CBS Radio, for example, routinely offer on-scene news correspondents for live Q&A with affiliates, but both networks tell me that too few stations avail themselves of this service.

Consider The Competition

Finally, in addition to assessing your station's execution, listen to your competition. How do they do? Where are the vulnerabilities in their — or your — presentation?

With all this to listen for, your listening day sure won't be a vacation day. But I promise that if you commit the time, you'll be glad you did.

There are really two reasons to put your sound under the microscope in the coming weeks: the upcoming fall Arbitron and planning for a new year. Many stations will be making tough choices as 2006 approaches. Decide now what's working and what's not, and you'll be prepared to confront those choices in deliberate fashion when the time comes.



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Marketing Emergencies

Avoid these common mistakes

By John J. Fuller

Marketing and branding any business is vital for its continued growth and success, but in today's highly competitive world it's a fight to get a consumer's attention. Whether you are a radio station or an automobile dealer, almost all businesses have reached competitive saturation, and keeping your market share isn't easy.

Bad marketing that's poorly planned and executed can spell instant financial disaster for you and your business. Once you've been branded something you are not, it will take years and much advertising to turn your image around in consumers' minds.

Marketing mishaps are injuring businesses every day. After 20 years of experience, first as a telemarketer, then a radio salesperson, and finally as an independent radio-station owner, I refer to myself and my sales staff as "emergency marketing specialists." In fact, it's even on our business cards. We've responded to a lot of emergencies, and here are the 10 biggest blunders advertisers make.

1. Sending Mixed Messages. Advertisers send a variety of different offers to prospects, and no two ads have the same theme, product or even price. Creating confusion is a surefire way to ensure that your message will create no buzz about anything. Such efforts should be labeled "advertising evaporation" on your financial statement.



John J. Fuller


2. Not Using Media Reps for Ideas. The smartest advertisers not only use the best media reps, they also tap them for new ideas. Remember, a good media rep knows that if your business grows, so will your ad budget. Caution: Some of the biggest companies have cheated out by paying their reps peanuts. Don't be surprised if they have no ideas. Teach your best rep about your business and reap the rewards.

3. Not Taking Advertising Seriously or Not Doing Enough of It. Bottom line: Marketing your business increases sales and makes your business worth more the day you want to sell it. Dominate a medium for best results. You remember the radio commercial you heard five times today.

4. Missing Opportunities. Plan your advertising for the entire year, but don't forget to be spontaneous. Contact your media representative when the weather forecast calls for 90-degree days and sell your pools, air conditioners and beach gear.

5. Not Realizing the Power of Radio Advertising. Over 92% of the cars driving by your business have the radio on. Sixty-five percent of people listen to radio all day on the job. Commute times are up 20% nationally in the last 10 years. Kids makes their parents listen to their favorite station in the car. Newspaper circula-

LEADERSHIP SPOTLIGHT



I, like most in my generation, didn't have the opportunity to be formally educated on how to provide leadership, but I was fortunate to work with people I could learn from. The great leaders were always easy to spot: They were the people you always wanted to emulate. The first general manager who ever stood out in that way for me was Steve Berger, who went on to become President of Nationwide Communications.

Being available and ready to help, while one of the most important traits of a great leader, has become one of the most difficult responsibilities to bear in this age of communication overload. While I preach the importance of returning every call and answering every e-mail, at times it seems overwhelming.

But it is important to realize that everyone needs an answer. Your talent needs to know how they can be better; your marketing director needs to know how she can grow in her career; the local record reps need to know if you're ever going to consider their song for airplay; your sales department needs to know how the recent changes in the market will affect the book — the list goes on.

My advice is to take every call you can. It's always easier to talk to someone now than to call them back. When you read an e-mail, try to give a short answer now, because if you leave it, you may never make it back. When someone does a good job, take a minute and tell them.

And, for God's sakes, be honest. If you have no intention of hiring that young air talent or playing that song, come clean. You'll be appreciated for your honest communication in the long run.

— **Jim Ryan, VP/AC Programming for Clear Channel Radio and PD of WLTW/New York**

Each week R&R invites successful people in and outside the radio and recording industries to share their thoughts on defining and communicating leadership.

tion is down. Television is approaching 200 channels. How can you afford to saturate enough stations to stand out? Radio is the only medium that today's busy family is spending more time with.

6. Not Advertising at All. This is the biggest joke of them all. Every day aggressive advertisers jump their competition who rest on yesterday's sales and don't advertise. Believe in what you do, or close the doors. Don't hold your business back — fire it up to a new level.

7. Not Using Free Advertising. Have a free

weekly drawing. Give away free samples in your business or out on the streets. Team up with a charity and let it use your location for a fundraiser. Get in the schools and give a talk about your business. Send out press releases to your customers and the media about new things happening at your business.

8. Continuing to Use Advertising Mediums That Give Poor Service. I wish I had a dollar for every time I've heard "My newspaper ad is all wrong. I never even saw a proof." Poor

Continued on Page 15

FOR THE RECORD The song "We" referred to in last week's column is by Joy Williams.

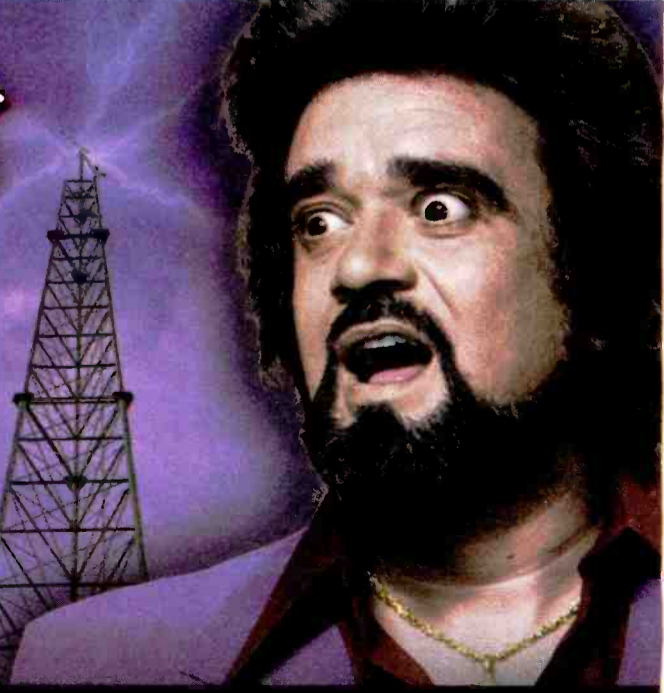
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The ASTOR BROADCAST GROUP

Developing Your NTLs (Non-Titled Leaders)

Positive leadership can come from any individual in an organization

By Mark Sanborn

The Society for Human Resource Management met in San Diego recently, and I addressed several hundred of its members on the topic of my next book, *You Don't Need a Title to Be a Leader*.

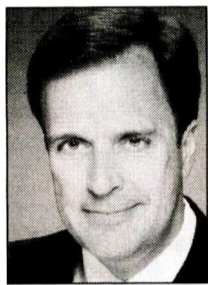
One of the points I made is that, despite conventional thinking, finding and keeping good employees is not the biggest challenge employers face today. Engaging employees is a bigger challenge. It doesn't do much good to have great people on your team if they aren't enthusiastically engaged in what they're doing for your organization.

What's In a Title?

I began my presentation by saying, "I can't tell who the leaders in your organizations are by looking at an org chart — and neither can you." I explained that titles tell us a little bit about status, although many organizations give better titles to employees in lieu of paying them more. Consider the number of VPs in many organizations today, and you'll quickly realize that there isn't always a great deal of status in a title.

Titles also suggest position within the organization and the power related to that po-

It doesn't take a title to improve the customer's experience or make the delivery of a product or service better.



Mark Sanborn

sition. Management is power over people, but leadership is power with people. So a title doesn't make someone a leader.

Nor does lack of a title mean someone isn't a leader. There are many people within an organization who exert tremendous influence but lack a formal position or title. Many of these individuals who choose to influence others and

effect change aren't even interested in attaining a title; they do it simply because they want to make a positive difference.

I've come to call these people NTLs (non-titled leaders), and they are known for improving ROI: relationships, outcomes and ideas.

It doesn't take a title to change a customer's mind about an organization. I've been ignored by management only to find a committed employee who was able to fix a problem and regain my loyalty. The inventor of the integrated circuit, who passed away recently, was a new employee without a title when he came up with that world-changing idea. And chances are good that an unhappy customer will not talk to a C-level manager; she will talk to a service rep in a call center who can regain or lose her loyalty.

It doesn't take a title to improve an outcome for a colleague, vendor or customer. It doesn't take a title to improve the customer's experience or make the delivery of a product or service better.

Leadership Lesson

The challenge for any titled leader is this: How do we encourage and teach NTLs to lead when appropriate?

I suggested several things to the HR professionals in San Diego. First, don't reserve leadership training and development only for managers and titled leaders. Your future titled leaders are NTLs today, and whether or not they ever move into management, they are impacting your organization's success each day. Recognize that leadership happens at all levels and adjust focus and resources accordingly.

Second, embed leadership development into your existing training modules. Whether teaching call-center techniques or workplace safety, include a piece of what leadership is (positive influence) and when and how to lead (improve ROI).

Third, watch for examples of NTLs doing good things and share those stories with everyone. Story is a leader's most powerful tool. Better than simply suggesting how to lead

without a title is telling a good story about someone who already is.

Since I am deep into writing my next book, I'm thinking a great deal about non-titled leaders, and I am increasingly convinced that we have unintentionally ignored the periodic small yet significant acts of leadership that happen at every level in every organization each day. Perhaps this lack of recognition and reinforcement is one reason why many employees are simply no longer engaged.

Give your NTLs a chance to make meaning as well as money.

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Mark Sanborn is an expert on leadership, the best-selling author of *The Fred Factor* and a sought-after speaker. Contact him at mark@marksanborn.com or 800-650-3343, or visit his websites at www.marksanborn.com and www.fredfactor.com.

Marketing Emergencies

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service is an early warning that there might be a lot more wrong than just your advertisement.

9. Convincing Yourself That Cheap Advertising Works. The back of the insert that no one wants to buy is always on special. Want cheap radio advertising? Call the station you've never heard of. You'll be guaranteed the lowest rate, and so what if no one is listening. Be smart: Advertise on the mediums that advertise themselves. They are committed to marketing and growing too.

10. Not Exploiting Database Marketing. Collect names, addresses, birthdays, e-mail addresses and phone numbers. Send postcards for sales, birthdays and open houses. Eighty percent of your business comes from 20% of your customers. Database marketing singles these customers out and makes them feel special.

Bonus: Think word-of-mouth advertising works? The fact is, bad news travels faster than good. Honestly, for every one person who spreads good news about your business there

are 10 with unreasonable expectations and demands whom you'll never make happy.

Super Bonus: What are the top 10 hottest copy points that will make your marketing stand out? "Free" has been a platinum hit for years, and "Love" is in the No. 2 slot. If it's free and I am going to love it, you have my attention. "Call, click or come in" sounds so technologically right. Bottom line, if more marketers took the time to sound unique, their messages would stand out.

Copy Points That Sell

1. Free
2. Love
3. New
4. Best
5. Even More
6. Feel the Success
7. Wholesale and Auction Prices
8. Call, Click or Come In
9. Don't Wait
10. Buy One, Get One Free

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The Live 8 Afterglow

AOL's coverage helps change the perception of online media

R&R spoke with AOL Music Exec. Director/Music Industry Relations Jack Isquith a couple of weeks before Live 8, when anticipation was intense and AOL and its partners — including XM Satellite Radio, MTV Networks and Premiere Radio Networks — were gearing up for the huge logistical challenge of delivering six of the 10 Live 8 shows to what turned out to be a very eager audience.

On July 2, Live 8 Day, AOL broke Internet traffic records, while MTV and one-day simulcast buddy VH1 garnered unprecedented ratings. Before the shows were even over AOL was getting some seriously positive press. It was even being called “cool,” something that hasn’t happened with any regularity since about 1992.

The nearly universal good press came from sources ranging from the wire-service guys at the Associated Press (“AOL’s coverage was so superior [to TV], it may one day be seen as a historical marker in drawing people to computers instead of TV screens for big events”) to the gearheads at the *San Jose Mercury News* (Sr. Web Editor Jon Fortt blogged, “I am amazed at the quality of the webcast AOL has put together.”)

Though it did a good job on its own terms, I should note that AOL almost certainly got some help from the choppy, commercial-ridden approach taken by MTV and VH1, the only sources in the U.S. for live TV coverage of Live 8. MTV Networks’ decision to focus on backstage action and fan interviews may have driven many dissatisfied music fans to AOL in search of something better. (MTV Networks, to its credit, responded to the criticism by calling for a mulligan: It aired 10 hours of commercial-free Live 8 footage on MTV and VH1 the weekend after the shows.)

I caught up with Isquith a few days after Live 8, and he was pretty excited about how it had

turned out. “It’s been an amazing week,” he said. “It’s been incredible.”

Rave Reviews

One of the things the press remarked on most was how AOL’s coverage seemed so technically capable, with no major breakdowns and few glitches of any kind. I asked Isquith if, behind the scenes, everything really went that smoothly.

“It did,” he said. “The whole thing was put together in seven or eight weeks on the front end. The day of the show I think 99.9% of the people who logged in on a high-speed connection had a flawless experience. It seems like it’s getting rave reviews from

a lot of different perspectives, whether it’s business writers or pop-culture-slash-entertainment critics.

“What I will say is that we were very prepared, and we were confident, but we were surprised that it went as smoothly as it did.”

True to AOL’s reputation, navigating the shows at www.aolmusic.com was easy even for the newbies. “A lot of people who previously had not watched streaming video on the web and hadn’t watched music on the web didn’t realize that you could go full-screen as easily as you can,” Isquith said.

“They didn’t realize that they could have six stages open at the same time. Let’s say you were watching Faith Hill and Tim McGraw in Rome, then you’d click a mouse and watch Madonna in London, and then you could click a mouse and watch Maroon 5 or Stevie Wonder in Philadelphia.

“People hear a term like ‘click of a mouse,’ and they think there’s more to it than literally a click of the mouse, but that’s what it turned out to be.”

Old Hands

AOL, of course, is not new to online-video production, having spent a couple of years producing live concert events for AOL Music. “We’ve worked really hard and learned a lot in terms of doing live music concerts and making them compelling experiences for any user who comes in,” Isquith said. “It’s good that we had

those two-plus years of doing live concerts with some big bands.

“When we looked at the bill for Live 8, AOL had done a big show with Coldplay, we had done a big show with Alicia Keys, we had done a big show with Dave Matthews Band, we had done a big show with Kanye West. We’d done AOL Music live shows with all these Live 8 artists. We have learned a lot over the last couple of years.

“The biggest thing we learned was to get out of the way of the music. If you have multicamera, high-quality shoots and your technology — not just the technology of the Internet, but the technology of the shoots themselves — is A-plus quality, these acts are so good and the technology is so much fun for the audience to be immersed in that you don’t need to create a lot of bells and whistles.

“We certainly did other things, but the biggest thing we did was get out of the way and let the performances do the talking.”

One of the other things Isquith referred to was all-day coverage by a corps of bloggers (that is, keepers of frequently updated online journals, or weblogs). Along with AOL’s hired bloggers (about whom Isquith said, “We were fortunate; we were able to pick and choose from among great people”), AOL made a deal with vast blog search engine Technorati to track Live 8-related blog posts from all around the web at the Live 8 Blog Spot.

“We really wanted to make sure that we weren’t just dealing in entertainment, but that we got the message out.”

“We wanted to make sure that we weren’t just dealing in entertainment, but that we got the message out,” Isquith said. “One thing we did was really profile the blogs. There were a lot of people who visited AOL Music for the first or second time, and we wanted them to have a clean experience, but we also wanted them to see the information, and we wanted them to see the blogs and the fact that people were passionate. The bloggers were writing about the shows in real time, and that was our way of getting the full experience across.”

In The Aftermath

So what’s happened in the days since Live 8? First, as reported in R&R last week, AOL, XM, AEG Entertainment and Live 8 Exec. Producer Kevin Wall announced the creation of Network Live. The new joint venture will distribute live entertainment online and over XM (and, eventually, over mobile phones and other wired devices). The launch was obviously in the works before Live 8, but AOL and its partners timed their announcement for when the good buzz was still peaking.

For AOL, its grand job of covering Live 8 may have finally made it clear that the “Internet with training wheels” stereotype, always a silly bit of snobbery, is now officially obsolete. And it’s hap-

“We were surprised that it went as smoothly as it did.”

pened just as AOL is tearing down the walls around most of its content.

The company began offering free samples of AOL Music content to nonmembers early in 2004, and late last year AOL Music became AOL’s first formerly members-only offering to make the break and step out onto the wider web as a free service.

Nearly all of AOL’s other content has followed, and 5 million users’ happy memories of Live 8 Day will doubtless aid AOL in its ambition to operate a largely ad-supported Internet portal, a la Yahoo. (If you want to see the future of AOL on the ‘Net, a link to the new portal site’s beta version is up at www.aol.com.)

For Live 8 itself, the aim was twofold: to make the world leaders at the July 6-8 G8 Summit in Scotland focus their attention on Africa, urging them to move to cancel debt for many African nations while making financial aid contingent on political reform, and to raise awareness of the disastrous poverty that plagues much of the African continent.

Live 8 could have caught the attention of G8 attendees before the summit began simply because of the numbers and press it attracted, but Africa was already a topic at the G8, and — though tragically disrupted by the July 7 terrorist bombings in London — the summit pursued its agenda and ultimately voted to cancel approximately \$55 billion in debt owed by 18 African nations (though late last week that commitment was in jeopardy as some smaller nations protested the terms).

But there’s no doubt that Live 8 achieved its other goal, that of raising awareness of the circumstances in much of Africa. More than 2 billion people — or about one-third of the world’s population — saw at least some TV coverage of the concerts, and the anti-poverty message came through loud and clear.

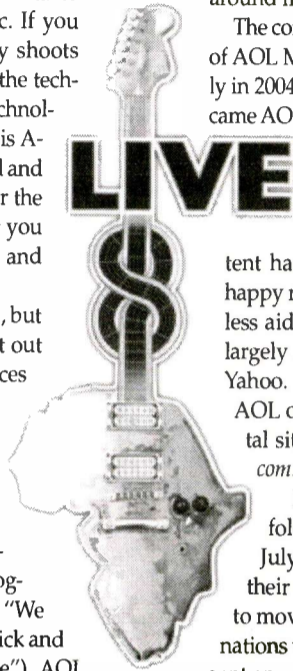
Opinion is divided on whether the approach recommended by Live 8 is the best way to assist Africa’s development, but public awareness of the problems has grown, and that’s worthwhile in itself.

A Turning Point

Will the Live 8 webcasts be the long-anticipated turning point for online media? Online audio and video have grown more popular with broadband’s explosive growth, and surely their geeks-only reputation can’t last much longer with this kind of event being offered.

But the Internet coverage of Live 8 may help bring about an even more important change in perception by making it clear that entertainment received over the Internet is no longer a compromise or a second choice when traditional media isn’t readily available.

For Live 8, AOL’s web coverage was presented as simply another option, on the same footing as radio and TV, and music fans seem to have treated it that way. The coverage was understood on its own merits and not seen as a high-tech gimmick or a throw-in with other media coverage. And wouldn’t being taken on its own terms be the best thing that could happen to online media?



“We have learned a lot over the last couple of years. The biggest thing that we learned was to get out of the way of the music.”

Diamond Dave: Just A Gig, You Know

Howard Stern returned from his two-week vacation on July 18 and immediately jumped on the **David Lee Roth** replacement rumors that **ST** first told you about. At 6am that morning Stern and crew were M.I.A.. Instead, listeners were treated to "Diamond Dave" — really Roth impersonator Billy Mira — rambling on about his "new show."

Around 6:45am Stern called in and told "Dave" he didn't think it was cool that Viacom was letting him go after 20 years without allowing him to say goodbye properly. He claimed he got the news while on vacation that Infinity didn't want him back. "Roth" also spoke with Stern sidekick Robin Quivers and WXRK/New York GM Tom Chiusano, who said he was pleased Dave was there because now he could sleep in later and wouldn't have to come in so early to man the dump button.

At 7am Stern finally let everyone in on the joke, admitting that he was reacting to the Roth rumors. However, he went on to say that "it's a done deal" that Roth will replace him in New York, possibly as early as September, and claimed that Adam Carolla will replace him in Los Angeles, San Diego and two other markets.



Let the Carrot Top rumors begin!

We immediately contacted infinitely patient Infinity Communications Queen **Karen Mateo** — again — about this latest turn of events, and she reiterated the comments she gave us the first time we bugged her about this rumor: "We are looking at a number of different personalities to replace

Howard Stern; however, there are no imminent announcements at this time."

Damn Lucky To Be Alive, Part One

WRBQ/Tampa PD **Mason Dixon** made an emotional return to the morning show at the Infinity Oldies station last week, less than a month after suffering a near-fatal car accident. Infinity/Tampa Sr. VP/Market Manager **Charlie Ochs** tells **ST** that Dixon's return was a touching event. "Mason did a full shift, and it was really tough," he said. "Everyone was crying, but it was a great day. We got our guy back."

WRBQ used Dixon's return to make a long-planned change in slogans from "Oldies 104.7" to "Q105" — famously used by Dixon when he worked at then-CHR WRBQ back in the day.

Meanwhile, we were thrilled to receive this nice note from Mason himself: "I wondered if you could spare a couple of sentences in your wonderful column to say thanks to all of



Back, and ready to kick ass.

my friends in the industry for the prayers and get-well wishes I have received over the last four weeks. I'm still operating at half-speed, so it's going to take a few days for me to get around to e-mailing all of the folks I heard from and thanking them personally. If you could give me a global shot here, my family and I would appreciate it. Believe me, it has helped the healing process to see all the love sent my way. Thanks much, and it's so great to be back at Tampa Bay's Q105!"

Not Quite So Lucky, Part Two

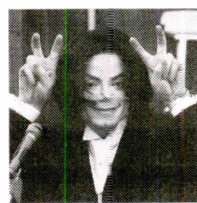
In Jacksonville, Oldies WKQL (Kool 100.7) creative guy **Rick Baron** (a.k.a. Rich Langlois) continues to recover from a near-fatal motorcycle accident that, sadly, has left him a paraplegic. The driver of a car made an illegal U-turn, hit Baron on his motorcycle and fled the scene. WKQL PD

Briggs Bickley tells **ST** that, after 13 hours of surgery, Baron has lost the use of his legs. "He did much better than we anticipated," Bickley says. "In a little while we hope he will be able to return to work. We're all breathing a collective sigh of relief, but the person who did this has not yet come forward."

Bickley adds that he's hired the "World Famous" **Tom Murphy** for afternoons.

Ol' Blue Eyes Is Back

We are pleased to inform you that, after a hiatus of several months, **Frankie Blue** will soon be back on the industry radar. The veteran programmer of WKTU & WNEW/New York, in partnership with songwriter-producer David



Hey, kids! Let's start a rumor!

Polemeni, has been working behind the scenes on the formation of a production company called Blueeye, which is set to debut this fall. The new entity will be involved in artist development and management, as well as working with TV and movie productions. "Given the combination of David and all of his producing, publishing, production and songwriting connections and my own connections in radio and records, this should be a fierce venture," Blue tells **ST**.

ST wonders, will longtime Blue buddy Michael Jackson be on the Blueeye roster? All we're allowed to say at this time is "Stay tuned."

Label Love

IDJMG Exec. VP/Promotion **Greg Thompson** makes some staff adjustments with the addition of two vets. Chicago-based **Gary Triozzi**, most recently with Jeff McClusky & Associates, joins as Midwest Regional; and **Mike Chester** crosses the street from Atlantic's L.A. local slot to become IDJ's new Southwest Regional. Stay tuned for more IDJ news.

The Programming Dept.

- Journal/Tucson OM **Greg Dunkin** exits. No replacement has been named. Dunkin's programming experience includes KYSR/Los Angeles, WWMX/Baltimore and nine years with Emmis/Indianapolis. Reach him at 317-590-1112 or greg@gregdunkin.com.

- Longtime Infinity/New York programming department princess **Fabi Pimentel** is upped to MD of WNEW-FM.

- **ST** hears that WJMK/Chicago PD (and **R&R** alum) **Charley Lake** is close to announcing a sweet transfer within Infinity. WJMK flipped from Oldies to Jack-FM last month.

- Clear Channel Country WWYZ/Hartford, CT MD/night jock (Not That) **Jay Thomas** exits, creating some work for new PD Pete Salant.

- KFRX/Lincoln, NE PD/afternoon guy **Adam Michaels** is headed to San Antonio as the new afternoon driver at Cox CHR/Pop KELZ (Z106-7). His arrival will relocate Z106-7 PD Doug Bennett to middays, which is currently voicetracked.

- WYOK/Mobile Asst. PD/MD/afternoon dude **Brian Sims** is named PD of Cumulus sister CHR/Rhythmic WLTO (Hot 102)/Lexington, KY.

- **Pete deGraaff**, best known for his long stint as Asst. PD/MD at WXXL/Orlando, has resurfaced elsewhere in the Hurricane State as the new OM/PD of Hot AC WGNX and News/Talker WTTB-AM in Vero Beach, FL.

- PD **B. Paiz** crosses the street from Cumulus Urban WLZN/Macon, GA to become PD of Clear Channel rival WIBB. He replaces Chris Williams, who recently stepped down to concentrate on programming Urban AC WRBV and Gospel WLCG.

- KSII/EI Paso PD **Chris Elliot** is headed to WCDA/Lexington, KY as PD. KSII & KLAQ OM Courtney Nelson is overseeing the station while searching for a replacement.

- Citadel Classic Rocker WSAK & WSHK (The Shark 102.1/105.3) in scenic Portsmouth, NH is losing PD/morning dude **Bill Elliott**, who's relocating to San Antonio for personal reasons. Asst. PD **Jonathan Smith** is upped to PD.

- PD **Brian Rickman** has resigned from Cumulus CHR/Pop WZAT/Savannah, GA and is seeking an opportunity in the Midwest to be closer to his family. Night jock **Jason Cage** is also leaving, to do nights at Citadel's KLAL/Little Rock.

Continued on Page 18

R&R TIMELINE

1 YEAR AGO

- Lava Records elevates **Lee Trink** to GM.
- **Judy McGrath** promoted to MTV Networks Chairman/CEO.
- **Dave Douglas** named PD of WBIX/Boston.

5 YEARS AGO

- **Mike Dungan** named President of Capitol/Nashville.
- **Dave Popovich** rejoins McVay Media as VP/AC & Director/Operations.
- **Don Parker** named VP/Programming of NextMedia.



Dave Popovich

10 YEARS AGO

- **Michael Saunders** named PD of WJLB/Detroit.
- **Verna Green** promoted to President/GM of WJLB & WMXD/Detroit.
- **Tim Pohlman** adds Station Manager duties at KTWW/Los Angeles.

15 YEARS AGO

- **Ernie Singleton** appointed MCA President/Black Music Division.
- **Randy Goodman** named RCA/Nashville VP/Promotion & Product Development.
- **Greg Thompson** named VP/Pop Promotion at Chrysler.



Randy Goodman

20 YEARS AGO

- **Jan Jeffries** named PD of WLS-FM/Chicago.
- **George Harris** resigns from Metromedia to form his own consulting firm.
- **Jack Adamson** upped to Sr. VP for Bonneville International's radio group.

25 YEARS AGO

- **Gary Berkowitz** appointed OM of WPRO-AM & FM/Providence.
- **Jim Maddox** named GM of WBMX/Chicago.
- **Joel Denver** exits the PD position at WBSB/Baltimore.



Gary Berkowitz

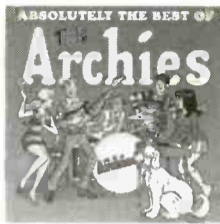
30 YEARS AGO

- **Bill Hennes** becomes PD of WNDE/Indianapolis.
- **Stew Robb** moves to WAAY/Huntsville as PD.
- **Kevin McCarthy** promoted to MD of KNUS/Dallas.

Continued from Page 17

Vote No On Rock Star: Brownsville Station

In response to our favorite new guilty-pleasure TV show, *Rock Star: INXS*, **Zakk Tyler** of WLUP (Da Loop)/Chicago began his own search for another overlooked rock 'n' roll band, preferably with a dead lead singer. Tyler says, "This week contestants competed in *Rock Star: Canned Heat* by singing 'Goin' up the Country' while attempting to recapture the unique vocal style of Alan 'Blind Owl' Wilson." Tyler is soliciting suggestions for other classic bands like, say, Molly Hatchet. "And although their lead singer isn't dead, the yodeling portion of 'Hocus Pocus' by Focus may be too good to pass up," he says. Other suggestions from our officemates include *Rock Star: Big Country*, *Rock Star: Grateful Dead* and *Rock Star: Bee Gees*.



Rock Star: The Archies.

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FILMS

BOX OFFICE TOTALS

July 15-17

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Charlie And The Chocolate...</i> (WB)*	\$56.17	\$56.17
2	<i>Wedding Crashers</i> (New Line)*	\$33.90	\$33.90
3	<i>Fantastic Four</i> (Fox)	\$22.78	\$100.19
4	<i>War Of The Worlds</i> (Paramount)	\$15.24	\$192.43
5	<i>Batman Begins</i> (WB)	\$6.03	\$183.14
6	<i>Mr. And Mrs. Smith</i> (Fox)	\$5.23	\$168.27
7	<i>Dark Water</i> (Buena Vista)	\$4.60	\$18.88
8	<i>Herbie: Fully Loaded</i> (Buena Vista)	\$3.61	\$55.96
9	<i>Bewitched</i> (Sony)	\$2.55	\$57.02
10	<i>Madagascar</i> (DreamWorks)	\$2.30	\$184.08

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

COMING ATTRACTIONS: This week's openers include *Hustle & Flow*, co-starring recording act **Ludacris**. The film's Atlantic soundtrack contains music by **T.I.**, **P\$C**, **Mike Jones**, **Lil Scrappy**, **Trina**, **Trillville**, **Boyz N Da Hood**, **Juvenile** and **8Ball & MJG**, among others.

Also opening this week is *Bad News Bears*, whose Ryko-disc soundtrack sports **Simple Plan's** "Promise"; **Senses Fail's** "Bad Reputation"; **Phantom Planet's** "Wipeout"; **Ben Kweller's** "This Is War"; classic tunes by **John Fogerty**, **Grand Funk Railroad**, **Eric Clapton**, **Alice Cooper** and **Ted Nugent**; and more.

— Julie Gidlow

Quick Hits

• It's the end of a 20-year era at Infinity AC WLTE (102.9 Lite-FM)/Minneapolis: Twin Cities morning icon **Orly Knutson** has decided to retire after a 46-year career. His last day will be July 29.

• KRBE/Houston has an incredibly rare openings as mid-day princess **Michele Fisher** exits after 10 years to focus on being a full-time wife and mother. PD Tracy Austin is seeking a hugely experienced replacement.

• One of the Alamo City's premier rock chicks, **CJ Cruz**, who spent many years at Cox Active Rocker KISS/San Antonio, has survived both a noncompete and the birth of a baby. She's now resurfaced across the street at KISS rival Infinity's KSRX (102.7 K-Rock) to do 10am-1pm.

• Apparently, WXTM (92.3 Xtreme Radio)/Cleveland PD Kim Monroe has a thing for one-named jocks. Following night jock Igor's exit a while back, Monroe confiscates **Iggy** from part-time at Hot AC clusterbuddy WQAL to replace Igor in Xtreme's night air chair.

• Veteran programmer/air talent/voiceover guy **Tony Banks** has formed the Tony Banks Agency, which will help radio stations find air talent. Banks continues to run the broadcast magnet program for Miami-Dade public schools, which partially explains his new venture. "Being off all summer allows me to get into trouble if I don't stay busy," he tells **ST**.

• Alternative WARQ (Rock 93.5)/Columbia, SC Asst. PD/MD/afternoon talent "**Attention Deficit Dave**" Farra is leaving for a lucrative gig TBA. PD/morning dude Dave Stewart needs a replacement, pronto, at dstewart@innercitysc.com.

• Longtime KBCO/Denver personality **Oz Medina** has left. PD Scott Arbough seeks someone new at scottarbough@clearchannel.com.

News/Talk Topics

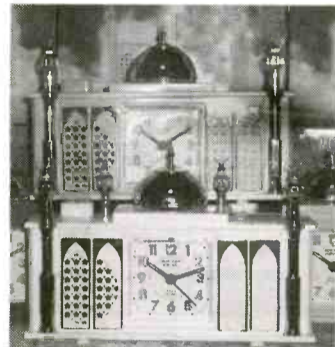
• **Jim Sharpe**, most recently the host of Arizona's Morning News on KTAR/Phoenix, joins crosstown Clear Channel News/Talker KFYI as morning field reporter and a member of "The Investigators," the station's investigative news team.

• California's Central Coast scored two new liberal Talk outlets this week as **KRXX/Carmel Valley, CA** debuted a new lineup that includes PD Peter B. Collins, as well as syn-

icated talkers Ed Schultz, Stephanie Miller, Thom Hartman, Bill Press, Barry Lynn and Lionel, and **KOMY/Santa Cruz, CA**, now "The Progressive Talker of the Monterey Bay," took a decidedly left turn on July 18 with the addition of Air America's Al Franken and Randi Rhodes.

ST Promo Item Of The Week

OK, so we haven't done one in about two years, but this one is pretty cool. While visiting Iraq recently, Talk Radio Network syndicated talk host **Rusty Humphries** stumbled across this unique item. "It's an alarm clock in the shape of a mosque,"



he says. "They are the tackiest things you have ever seen. The alarm is the call to prayer — hysterical!"

Humphries brought a few of the clocks back and mentioned them on his show. "I received so many requests, I found a distributor in the Middle East and sold out my initial order of 1,000 in two hours," he says. "We're now doing preorders for the next shipment and are nearly sold out at 5,000." As we speak, we are constructing a mantel (and a fireplace) to hold our mosque clock in a place of honor.

TELEVISION

TOP 10 SHOWS Total Audience (109.6 million households)

- 1 *CSI*
- 2 *Fox MLB All-Star Game*
- 3 *Without A Trace*
- 4 *Brat Camp*
- 5 *NCIS*
- 6 *Law & Order: SVU*
- 7 *Fox MLB All-Star Pregame*
- 8 *Law & Order*
- 9 *60 Minutes*
- 10 *Big Brother 6 (Tuesday)*

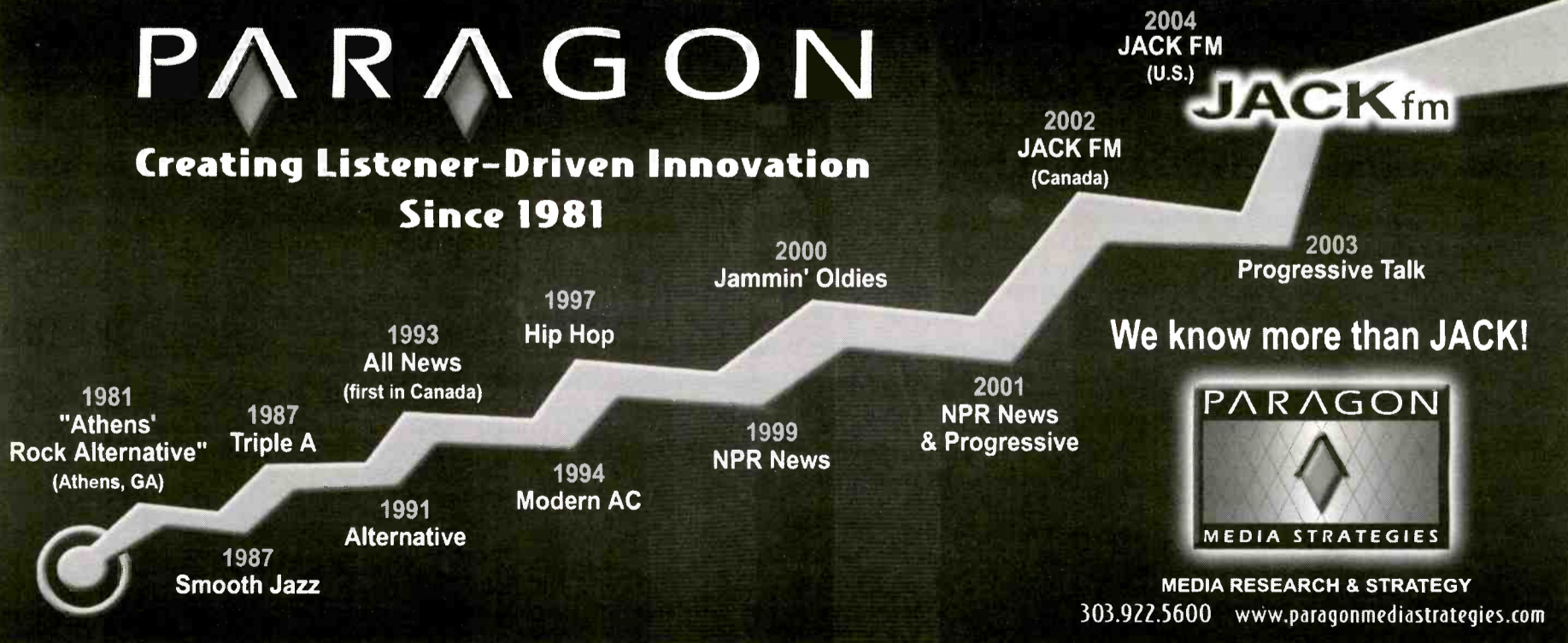
July 11-17 Adults 18-49

- 1 *Fox MLB All-Star Game*
- 2 *CSI*
- 3 *Brat Camp*
- 4 *Big Brother 6 (Tuesday)*
- 5 *Big Brother 6 (Thursday)*
- (tie) *Hell's Kitchen*
- (tie) *Without A Trace*
- 8 *Family Guy*
- (tie) *Fox MLB All-Star Pregame*
- (tie) *Rock Star: INXS (Tuesday)*

Source: Nielsen Media Research

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LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	R.KELLY	Tp.3 Reloaded	Jive/Zomba Label Group	130,417	-74%
-	2	SLIM THUG	Already Platinum	Geffen	128,533	-
-	3	BOW WOW	Wanted	Columbia	114,735	-
3	4	COLDPLAY	X&Y	Capitol	100,117	-21%
4	5	MARIAH CAREY	The Emancipation Of Mimi	Island/IDJMG	98,265	-14%
-	6	ALL-AMERICAN REJECTS	Move Along	DreamWorks	88,549	-
5	7	YING YANG TWINS	U.S.A.(United States Of Atlanta)	TVT	68,792	-27%
7	8	BLACK EYED PEAS	Monkey Business	A&M/Interscope	64,955	-12%
2	9	MISSY "MISDEMEANOR" ELLIOT	The Cookbook	Gold Mind/Violator/Atlantic	63,919	-63%
6	10	GEORGE STRAIT	Somewhere Down In Texas	MCA	59,689	-34%
8	11	FOO FIGHTERS	In Your Honor	RCA/RMG	58,199	-13%
10	12	GWEN STEFANI	Love, Angel, Music, Baby	Interscope	55,274	-10%
11	13	KELLY CLARKSON	Breakaway	RCA/RMG	54,897	-4%
17	14	GORILLAZ	Demon Days	Virgin	51,750	+24%
12	15	MIKE JONES	Who Is Mike Jones?	Asylum/Warner Bros.	46,259	-14%
15	16	RASCAL FLATTS	Feels Like Today	Lyric Street	45,656	0%
13	17	SYSTEM OF A DOWN	Mezmerize	American/Columbia	42,465	-11%
-	18	CAROLE KING	The Living Room Tour	Concord	41,571	-
-	19	DIPLOMATS	Diplomats Present-Dipset: More..	Koch	40,081	-
14	20	TOBY KEITH	Honkeytonk University	DreamWorks	39,061	-16%
19	21	50 CENT	The Massacre	Shady/Aftermath/Interscope	35,141	-11%
18	22	KEITH URBAN	Be Here	Capitol Nashville	34,635	-17%
25	23	KILLERS	Hot Fuss	Island/IDJMG	32,106	-4%
32	24	FALL OUT BOY	From Under The Cork Tree	Island/IDJMG	31,392	+9%
27	25	JACK JOHNSON	In Between Dreams	Brushfire/Universal	31,163	0%
21	26	GREEN DAY	American Idiot	Reprise	30,814	-18%
26	27	DAVE MATTHEWS BAND	Stand Up	RCA/RMG	30,362	-7%
16	28	SUGARLAND	Twice The Speed Of Life	MCA	29,835	-33%
35	29	COMMON	Be	Geffen	29,815	+10%
-	30	HUSTLE & FLOW	Soundtrack	Atlantic	29,383	-
28	31	AUDIOSLAVE	Out Of Exile	Interscope/Epic	27,969	-10%
29	32	PRETTY RICKY	Blue Stars	Asylum/Warner Bros.	27,565	-11%
20	33	BACKSTREET BOYS	Never Gone	Jive/Zomba Label Group	27,049	-30%
31	34	SHAKIRA	Fijacion Oral Vol.1	Epic	27,001	-9%
38	35	WEEZER	Make Believe	Geffen	26,707	+6%
33	36	CIARA	Goodies	LaFace/Zomba Label Group	25,557	-9%
34	37	WHITE STRIPES	Get Behind Me Satan	Third Man/V2	24,241	-13%
24	38	OFFSPRING	Greatest Hits	Columbia	23,921	-32%
37	39	LYFE JENNINGS	Lyfe 268-192	Columbia	23,869	-6%
9	40	WEBBIE	Savage Life	Trill/Asylum	23,762	-62%
23	41	BOYZ N DA HOOD	Boyz N Da Hood	Bad Boy/Atlantic	22,922	-35%
22	42	CASSIDY	I'm A Hustla	J/RMG	22,655	-36%
-	43	WILLIE NELSON	Countryman	Lost Highway/IDJMG	22,405	-
49	44	PAPA ROACH	Getting Away With Murder	DreamWorks	22,223	+25%
40	45	LIFEHOUSE	Lifehouse	DreamWorks	21,990	-4%
36	46	ROB THOMAS	Something To Be	Atlantic	21,222	-17%
30	47	ANTHONY HAMILTON	Soulife	Atlantic	20,076	-33%
46	48	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge	Reprise	18,633	-2%
44	49	IL DIVO	Il Divo	Columbia	18,536	-13%
45	50	ANNA NALICK	Wreck Of The Day	Columbia	18,173	-8%

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ON ALBUMS

A Thug Came, But Kelly Remains....

There are many weeks to get very excited about this chart, but this week definitely isn't one of 'em....

Jive/ZLG's R. Kelly manages to maintain the No. 1 spot, with 130,000 sold. Nevertheless, that number reflects a drop of 74%, which might be termed



All American Rejects

pretty extraordinary in and of itself. Two debuts on the urban tip secure the No. 2 and No. 3 spots, with Geffen's Slim Thug hitting second place at 129,000 (no word yet on a release from his kinder 'n' gentler bro, Fatso Nice Guy), while Sony Urban/Columbia's Bow Wow marks his territory at third place, with 115,000. Woof!



Bow Wow

There's just no stopping the artists in the next two spots, the musical equivalents of the Eveready Bunny: Capitol's Coldplay drop one position to No. 4, at 100,000, while Island/IDJ diva Mariah Carey also dips a spot to No. 4,

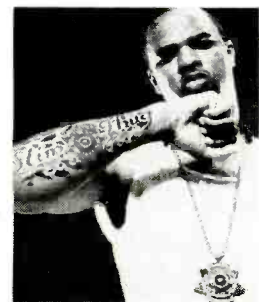
with a still-impressive 98,000.

The only notable rock debut this week comes courtesy of DreamWorks' All-American Rejects — no rejects in reality — who hit No. 6 at 89,000. TVT's The Ying Yang Twins come in at No. 7, with 69,000; A&M/Interscope's pop sensation The Black Eyed Peas drop a position to No. 8, with 65,000; and Victory/Atlantic's Missy Elliott comes in No. 9, with 64,000. Rounding things out is George Strait (MCA Nashville), the only country representative in the top 15, at No. 10, with 60,000.

Other notable debuts: Concord's classic rock queen Carole King demonstrates a surprisingly strong return at No. 18 with 42,000; Koch's rappin' Diplomats (who'd like to have a word with Slim Thug, if not Fatso Nice Guy) at No. 19, with 40,000; and the Atlantic soundtrack to Hustle & Flow at No. 30, with 29,000. Finally, Willie Nelson's been smoking so much pot —

and that's news?

— that he now thinks he's a Rastaman ... and his Countryman (Lost Highway/IDJ) debuts at No. 43, with 22,000 sold. In other fascinating news: It's summer! It's freakin' hot! And fans should be very gratified to know that they'll be in much demand during the next several weeks.



Slim Thug

Look for debuts next week from *Notu, Volume 19*; *Mary Mary*; and *Jermaine Dupri Presents*. We're outta here.



MIKE TRIAS
mtrias@radioandrecords.com

Run With The Reverend

Even though he is known as a hip-hop pioneer, there is no question that Alternative programmers across the board should run with Rev Run's "Mind on the Road." "I wanted my first solo single, 'Mind on the Road,' to feel like a man reminiscing," says the artist born Joseph Simmons, who was one-third of the seminal rap group Run-DMC. "It's exciting being part of a great group, thrilling the crowd onstage and then signing autographs afterward. That was the feeling I wanted to inject in 'Mind on the Road.'"



Rev Run

The aggressive song, which plays much like an old-school jam from Run-DMC's early days, is not only the lead single from Rev Run's Sept. 13 album, *Distortion*, it's also the first release by the Russell Simmons Music Group. To top it off, the single will be featured in EA's highly anticipated *Madden 2006* video game.

Though Rev Run's still got what it takes, his main priority in life now is his family and building his church. Even while recording the album he was only in the studio from 11am to 4pm every day with up-and-coming producer Whiteboy. But thanks to his experience in the industry, every moment in the studio was productive. Perhaps we'll catch a glimpse of the making of the album this fall on MTV's *Run's House*, a hip-hop reality show starring Run, his wife and their children.



Disturbed

Even though it won't drop until Sept. 20, the buzz is building about the upcoming *Disturbed* album, *Ten Thousand Fists*. The album's title track is set to be featured in *Madden 2006*, and the unofficial single "Guarded," which hit the airwaves a few weeks ago, is climbing the charts at a steady pace. Next week *Disturbed* are Going for Adds with the album's

first official single, "Stricken," at Rock, Active Rock and Alternative.

As for the album itself, *Disturbed* say that it will boast 14 tracks, one of which will contain a sound bite of George Bush. To promote the project, the band will embark on a 6 1/2-week tour beginning Aug. 3 in Ventura, CA, with Ill Nino and 10 Years serving as openers.

She not only stole the spotlight from the boys on Terror Squad's hit "Lean Back," she just plain killed it. Next week the first lady of TS, 23-year-old **Remy Ma**, is Going for Adds at Rhythmic and Urban with "Whuteva," featuring the talents of Swizz Beatz. The single is our first look at Ma's forthcoming solo debut, *There's Something About Remy: Based on a True Story*, which will also include production by Scott Storch, Alchemist, Buckwild and Cool & Dre.



Remy Ma

Remy Ma first entered the game as a protegee of late rapper Big Pun. Terror Squad's Prospect says, "Pun was talking crazy about how dope Remy was. He was impressed. Pun was so approachable that there were always people rapping for him, but none had the hunger that Remy had." Adds Remy Ma, "For me, it's not about trying to be a good female rapper; my goal is to be a great rapper, period."

Ray Scott credits his father, Ray Sr., as his biggest musical influence. "I realize more all the time that listening to his versions of songs and comparing them to the originals I heard on the radio taught me a lot about how to make a song your own," he says. Next week the songwriter, who has written hits for Randy Travis and Clay Walker, among others, reaches out to radio with "My Kind of Music," the tongue-in-cheek title track of his upcoming debut CD that pits the perfect girl against the greats of country music.

R&R Going For Adds

Week Of 07/25/05

CHR/POP

JASON MRAZ *Wordplay (Atlantic)*

CHR/RHYTHMIC

B5 *U Got Me (Bad Boy/Atlantic)*
LIL MO *Dem Boyz (Cash Money/Universal)*
RAY J *One Wish (Knockout/Sanctuary)*
REMY MA f/SWIZZ BEATZ *Whuteva (SRC/Universal)*
S. JOHNSON *Another Relationship (Jive/Zomba Label Group)*
T-PAIN *I'm Sprung (Jive/Zomba Label Group)*

URBAN

B5 *U Got Me (Bad Boy/Atlantic)*
KEKE WYATT *Put Your Hands On Me (Cash Money/Universal)*
RAY J *One Wish (Knockout/Sanctuary)*
REMY MA f/SWIZZ BEATZ *Whuteva (SRC/Universal)*
URBAN MYSTIC *It's You (Sobe)*

URBAN AC

LATOYA LONDON *Every Part Of Me (Peak)*
MINT CONDITION *Whoaa (Image)*
S. JOHNSON *Another Relationship (Jive/Zomba Label Group)*

GOSPEL

FAITHFUL CENTRAL *Zion Rejoice (Integrity Gospel)*

COUNTRY

BILLY DEAN *Race You To The Bottom (Curb)*
BUDDY JEWELL *So Gone (Columbia)*
DIERKS BENTLEY *Come A Little Closer (Capitol)*
JON RANDALL *I Shouldn't Do This (Epic)*
JOSH TURNER *Your Man (MCA)*
KEVIN FOWLER *Don't Touch My Willie (Equity)*
RAY SCOTT *My Kind Of Music (Warner Bros.)*
SHAWN KING *In My Own Backyard (Lofton Creek)*
TRACI KENNEDY *How Many Hearts (Creative)*

AC

SCOTT GRIMES *Livin' On The Run (Velocity)*
TOMMY JAMES *Isn't That The Guy (Aura)*

HOT AC

3 DOORS DOWN *Here By Me (Republic/Universal)*
BOWLING FOR SOUP *Ohio... (Silvertone/Jive/Zomba Label Group)*
CHARITY VON *Take Me Through It (Slanted)*
DAVID GRAY *The One I Love (ATO/RCA/RMG)*
HOWIE DAY *She Says (Epic)*
LISA MARIE PRESLEY *Thanx (Capitol)*
THEORY OF A DEADMAN *Hello Lonely... (Roadrunner/IDJMG)*
TRACY CHAPMAN *Change (Atlantic)*
U2 *City Of Blinding Lights (Interscope)*

SMOOTH JAZZ

BATIE *Part Of Me (Jazzmanland)*
EUGE GROOVE *Get 'Em Goin' (Narada Jazz)*
KEVIN TONEY *Quiet Conversation (Shanachie)*
M. PHILLIPS f/J. LORBER *Heartbeat Of The City (Hidden Beach)*
SOUL BALLET *She Rides (215)*
WALDINO *Dream (Independent)*

ROCK

DISTURBED *Stricken (Reprise)*
HINDER *Get Stoned (Universal)*

ACTIVE ROCK

NO ADDRESS *Lasting Words (Atlantic)*
DISTURBED *Stricken (Reprise)*
HINDER *Get Stoned (Universal)*
NO ADDRESS *Lasting Words (Atlantic)*

ALTERNATIVE

311 *Don't Tread On Me (Volcano/Jive)*
BAYSIDE *Devotion And Desire (Victory)*
DISTURBED *Stricken (Reprise)*
HEAD AUTOMATICA *Beating Heart Baby (Warner Bros.)*
HINDER *Get Stoned (Universal)*
MUDVAYNE *Forget To Remember (Epic)*
MXPX *Wrecking Hotel Rooms (SideOneDummy)*
NINE INCH NAILS *Only (Interscope)*
NO ADDRESS *Lasting Words (Atlantic)*
REV RUN *Mind On The Road (RSMG/IDJMG)*

TRIPLE A

AM SIXTY *Summertime Girlfriend (V2)*
BRIAN LINDSAY *East Side Of The River (GFI Music)*
CANTINERO *Beautiful Mistakes (Artemis)*
CORAL *In The Morning (Columbia)*
COREY HARRIS *Got To Be A Better Way (Rounder)*
DANIELIA COTTON *Fast (Hip Shake)*
DAVID GRAY *The One I Love (ATO/RCA/RMG)*
DELBERT MCCLINTON *One Of The Fortunate Few (New West)*
DREW EMMITT *All That You Dream (Compass)*
KENNEDYS *Chimes Of Freedom (Appleseed)*
MAGGIE, PIERCE & EJ *Yippie-I-A (EMP)*
MICHAEL STANLEY *What Would Frank Do? (Line Level)*
ROBERT PLANT & STRANGE... *All The King's Horses (Sanctuary/SRG)*
RODNEY CROWELL *Say You Love Me (Columbia)*
RORMARK *Saving Us All (Independent)*
TAN SLEEVE *American Blood (Cheft)*

CHRISTIAN AC

CECE WINANS *All That I Need (PureSprings/INO/Epic)*
CHERIE ADAMS *Water (Dolce Vita)*
MARK SCHULTZ *I Am (Word/Curb/Warner Bros.)*
MARSHALL HALL *Never Be Empty (Discovery House)*
STACI FRENES *Amazing (Longshot)*

CHRISTIAN CHR

MARK SCHULTZ *I Am (Word/Curb/Warner Bros.)*
SPOKEN *September (Tooth & Nail)*
UNDEROATH *A Boy Brushed Red... (Tooth & Nail)*

CHRISTIAN ROCK

ANBERLIN *The Symphony Of Blase (BEC)*
CHEMISTRY *About You (Razor & Tie)*
SPOKEN *September (Tooth & Nail)*
STORYSIDE:B *Miracle (Gotee)*
UNDEROATH *A Boy Brushed Red... (Tooth & Nail)*

INSPO

CHERIE ADAMS *Water (Dolce Vita)*
MARK SCHULTZ *I Am (Word/Curb/Warner Bros.)*

CHRISTIAN RHYTHMIC

ANBERLIN *The Symphony Of Blase (BEC)*

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



SAT BISLA
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New Sounds

International radio tastemakers' new-artist recommendations

The fuel that drives radio is content, and, for the most part, that means music. I asked a few of the world's most influential programmers to tell us which artists have been exciting them and their listeners.

These are the artists these broadcasters feel passionate about and wanted to share with their professional counterparts in the U.S. and international markets. We should always remember that it's great music and compelling programming that will keep our audiences entertained and tuned in to our stations.

Nigel Harding

Head of Music, Xfm, London, England

HardFi: When Hard-Fi headlined Xfm's Big Night Out at Brixton Academy in March, it was clear the audience was witnessing a band on the verge of a major breakthrough. The Staines quartet's combination of Mike Skinneresque [The Streets] urban poetry, anthemic '80s guitar pop and a strong dance-floor sensibility lifted the roof.



Nigel Harding

They have a top 10 hit with "Hard to Beat," their third single. Coming on like The Clash meet Stardust, the track bursts out of the radio and is sure to be a mainstay of the Xfm playlist this summer. With a brilliant, singles-packed album, *Stars of CCTV*, around the corner, Hard-Fi are set to become one of the biggest U.K. success stories of 2005.

Goldfrapp: There are few current bands around who can add an -esque to the end of their name and rightfully claim to occupy a subgenre all their own. This is certainly true of Goldfrapp, who have further refined their unique brand of dark, sexy electro pop on their amazing third album, *Supernature*.

The lead single, "Ooh La La," sets the pulse racing with Alison Goldfrapp's breathy vocals intertwining with Will Gregory's brooding soundtrack. The effect is a glam stomp that is timeless yet thoroughly modern, music without frontiers. Goldfrapp should be the latest Mute Records act to please a worldwide audience.

Bruce Warren

Asst. GM/Programming, WXP/Philadelphia

Xavier Rudd: Australia's Xavier Rudd recently released his fifth album, *Solace*, and it

could be the one that gets him exposure to a wider audience in America. To see him perform live is to become an instant fan. Guitars, didgeridoo, percussion and beautiful vocals collide for a soulful, moving experience. For fans of Jack Johnson and Ben Harper, Xavier is a rare blend of talent and innovation.



Bruce Warren

Brandi Carlile: Brandi is a singer-songwriter from Seattle who, aside from having a unique voice, brings her country and indie rock influences together nicely. She's like Patsy Cline meets *The Bends*-era Radiohead, and her Red/Columbia debut is a breath of fresh air.

KT Tunstall: This is another exciting singer-songwriter. KT's CD is only available in the States as an import; however, *Eye to the Telescope* introduces the world to an exceptionally talented artist from Scotland. The eclectic release showcases Tunstall's ease with a variety of genres. Her song "Other Side of the World" could be massive.

Lizz Wright: Lizz's sophomore album, *Dreaming Wide Awake*, is a portrait of an important artist whose music can only be described as high-quality and intelligent. Ms. Wright draws on overlapping circles of acoustic soul, jazz and R&B for a sound that has huge potential.

The Magic Numbers: The Magic Numbers are my bet for indie rock stardom. Their self-titled folk-rock-inspired debut is a magical experience. If the Gang Of Four-inspired new wave resurgence has taken a downward turn, the hipster folk rock revival is right around the corner, and The Magic Numbers could be its Pied Pipers.

Dan Bessant

MD, Nova 96.9FM, Sydney, Australia

There are many current signed Australian artists who have a chance of being successful globally. The ones to keep an eye out for include End Of Fashion, Motor Ace, The Cat Empire, The Rogue Traders and Neon.

As far as where it's at right now, Australian R&B and hip-hop would probably only relate to Australians. It's important to mention our

friends across the Tasman, in New Zealand, however, who have released some great universal-sounding R&B and hip-hop over the past 12 months. These artists include Scribe and Savage. Both are performers radio programmers worldwide should be aware of.

The past couple of years have seen a trend of artists releasing music themselves or via independent labels. Many artists feel that they receive the attention and commitment they are after by releasing music independently. Also, long-term development for new artists appears to be more of a possibility through independent labels.

Three unsigned and independent artists in Australia whom I believe have a real chance of breaking through internationally are a great artist named Ben Lee, a very talented AC acoustic group called Lior, and a talented dance outfit called Sneaky Sound System.

Aaron Axelsen

Asst. PD/MD, KITS/San Francisco

There's a phenomenal amount of great new music that I'm very excited about. Unfortunately, I don't have as much time as I wish I had to talk about these artists in detail. These are the top 15 new artists I feel my radio programming peers in the U.S. and worldwide should be aware of.

Manchester, England's Nine Black Alps have already released three U.K. singles, including "Cosmopolitan" and "Shot Down," and their debut album is scheduled for a summer release in the U.S. on Interscope. The unsigned S.F.-based band Every Move A Picture are awesome and garnering a lot of international A&R interest.

The British post-punk band The Subways have a forthcoming release on Sire Records.

The hotly tipped Arctic Monkeys from northern England have just signed to Domino Records (home of Franz Ferdinand), and I expect them to do very well in the U.K., Europe, North America and Australasia.

My other recommendations include an awesome band called Morningwood (Capitol, U.S.), Architecture In Helsinki (Bar None, U.S.), Be Your Own Pet (Rough Trade, U.K.), She Wants Revenge (Geffen, U.S.), White Rose Movement (import), the unsigned San Francisco-based group Two Gallants, Interscope signings The Lovemakers and Flipsyde, Arista/RCA's Say Anything, the U.K.-based act The Editors and an awesome unsigned band from Auckland, New Zealand called The Checks [featured in the 7/15 edition of A&R Worldwide].

Rob Scott

Project Manager, Triple J Radio, Australia

There's an explosion of quality independent unsigned acts in Australia at the moment. The three-piece heavy rock outfit COG, hailing

from Sydney's Bondi Beach, have just released their debut album, *The New Normal*. It's produced by Sylvia Massy (Tool, Red Hot Chili Peppers, Spiderbait). The album glows with power chords and solid heavy riffs melded with soaring vocals. Check out their website at www.cog.com.au.

Heading over into soulful, inspired hip-hop with Latin flavors is the debut album from a former winner of the Triple J "Unearthed" competition, Vassy. The album was produced in studios in Philadelphia, Paris, Melbourne and Sydney, and the debut single is just finding airplay on Triple J and public radio. Vassy's vocal arrangements are superb, and this album stands out for the new ground it breaks. You can get more information on her site at www.vassy.com.au.

Lior is the surprise package of the year so far. His album *Autumn Flow* was the first album nominated at the inaugural J Awards for Album of the Year. The beautifully produced album flows with sensitive lyrics and

brilliant songwriting. Delicate in parts and also smooth with catchy melodies, it's a truly stunning debut. Since its release the album has received steady airplay at independent and commercial radio and will shortly go gold in Australia.



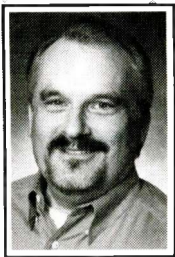
Rob Scott

The Howling Bells have just finished recording their debut album with renowned producer Ken Nelson (Coldplay). It's a stunning record that captures the distinctive vocals of Juanita Stein. There are sublime moments reminiscent of The Sundays but also sweeping soundscapes with buzzing guitars and tight bass lines.

Finally, young singer-songwriter Andy Clockwise will release a debut double album called *Classic FM*. The first single, "Alice May," is available as a free download from the Triple J website at <http://triplej.net.au/>. Andy started playing violin at age 4 and in his teens learned to play guitar, drums, bass and piano. By his late teens he was composing his own music, which was inspired by Prince, The Pixies and The Velvet Underground. His songwriting shows his complexity and talent with a range of styles, hooks and arrangements. Andy's music is classy and definitely worth the effort to hear more.

If you're a radio programmer with a passion for new music and developing out-of-the box programming ideas and would like to be involved in future columns pertaining to new artists and cutting-edge global broadcasting, drop me a line at sat@anrworldwide.com.

Send your unsigned or signed releases to:
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KEVIN CARTER
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PART ONE OF A TWO-PART SERIES

Mentors: The Freshmakers

Industry heavyweights discuss the lost art of mentoring

Amid the pomp and circumstance of R&R Convention 2005, five industry titans — and me — gathered at the Renaissance Cleveland Hotel for “Me & My Mentor,” a show-and-tell session where they shared stories of how they were able to navigate their career paths through the organic process of mentoring.

The session was co-moderated by myself and a person I’ve admired for years, WJMK & WUSN/Chicago VP/GM Dave Robbins. The rest of the panel looked like a mini-Mt. Rushmore of radio achievement: XM Sr. VP/Music Programming Jon Zellner, WQHT (Hot 97)/New York PD John Dimick, former Jefferson-Pilot President/Radio Clarke Brown and current Jefferson-Pilot President/Radio Don Benson.

All weighed in on the importance of having people to look up to, as well as to teach, in our industry.

The Parable Of The Artichoke

While Brown talked about the fabulous theater of the mind created by Gordon McClelland at KLIF/Dallas back in the day, he also stressed the fact that you can find mentors — gasp! — outside of the industry.

“One of my mentors in law school was the guy who taught me criminal law,” he said. “He had the most impact on teaching me what strategy is and how to isolate an issue and solve problems.”

“His big thing was that solutions were like an artichoke, and you had to peel back leaves to get to the heart of the matter.” We prefer to think of it like a parfait, since everybody loves parfaits, but we digress.

Brown, who was the model for legendary sales manager Herb Tarlek on *WKRP in Cincinnati*, also invoked the sacred name of Jerry Blum, former GM of WQXI/Atlanta, whom *WKRP* GM Arthur “Big Guy” Carlson was modeled after.

“Jerry never actually told me directly how to do things,” Brown said. “It was far more informal. You’d watch Jerry and attempt to do what he did. Jerry never really criticized or reviewed anything.

“My point is that you can get this mentoring from wherever. The challenge you have is to identify those people from whom you need to learn and determine who has value.”

Time Keeps On Slippin’

Zellner is a self-proclaimed radio junkie, and he confessed to having pestered a whole bunch of people in the industry when he was building his career. “I sent out tapes all the time,” he said. “I had a new aircheck every week. And in 1989 there were only two people who took my call: Scott Shannon and Bill Figenshu.

“I was so pumped up that the PD of Z100 [WHTZ/New York] and the President of Viacom Broadcasting actually called me back and gave me feedback on my aircheck that it got me excited about being in radio.”

Benson described the process of mentoring as being informal and a two-way street, but he also said that it’s important to surround yourself with good people — regardless of whether they’re your bosses or work for you — and to make time to share with them.

“The tough part about it is that we get so busy, and then you’ve got that little guy sitting outside your office who just wants five minutes of



MENTORING IS ABOUT LISTENING TOO Seen here concentrating intently on something someone is saying during the “Me & My Mentor” session at R&R Convention 2005 are (l-r) Jefferson-Pilot’s Clarke Brown and XM’s Jon Zellner.

your time,” he said. “It’s oh so easy to find some reason not to talk to him when five minutes means a lot and may help him do a better job.”

Zellner agreed that time management is key in being able to talk to people, saying, “When I was a PD of two stations, I still found a way to return every phone call within 24 hours. Everyone knows that when I call them back, I don’t have time to chat for 45 minutes, but, besides being a common courtesy, returning calls is good business, because it helps you in the long run. Being accessible is extremely important.

“I’m conscious of telling people the mistakes I’ve made so they don’t repeat those mistakes.”

Clarke Brown

“I was amazed that people in market Nos. 1 or 2 and presidents and Sr. VPs were easier to reach than guys in market No. 30. A lot of record people say that too. They said it was amazing that they could call me in Boston and get a call back in 24 hours, but there was a guy in a small market who thought he was above the industry.”

Many, Many Questions

Despite growing up in a small town that had only one daytime AM station, Dimick somehow managed to find himself a major-market job and not just one, but three mentors, all of whom shared the stage with him in Cleveland.

“Dave, Don and Clarke are the three,” he said. “What motivated me was that we never had mentor-mentee discussions, but they gave me an opportunity to learn from them and never made me feel stupid for asking tons of stupid questions.

“If you want to know if you have a mentor, ask yourself if there’s someone whom you’d do anything not to let down. That was one of the driving forces for me. The thought of letting one of them down was just too much.”

So what makes a mentor, and what makes a mentee? What do you teach a mentee?

Where does the word *mentee* come from? For the answers to these and other questions that keep us up at night, we turned to our esteemed panelists.

“I’m conscious of telling people the mistakes I’ve made so they don’t repeat those mistakes,” said Brown. “You have to be open and communicate mistakes that have impacted your business in one way or the other. You want to make sure they learn and balance a lot of different aspects of the business and that they maintain integrity.

“If it’s a salesperson, I always want to communicate that they’re not sellers, they’re problem solvers and marketing people and solution creators who help people grow their businesses. That’s the essence of what you try to teach.

“On the programming side, you’re really communicating with that audience. You’re relating with them; you’re not there to talk down to them.”

Non-Romance-Novel Passion

Benson said it’s important to relay that there’s more than one way to get something done. “Programmers, in many cases, are expected to have all the answers, to know exactly what to do and to have the radio cure for cancer,” he said.

“Then someone will have an alternative idea, and you’ll spend two days trying to figure out a way to mediate those two or three ideas, and nothing gets done. That time gets wasted.”

Dimick and Zellner both said that passion is the most important thing in radio. “You can teach a passionate person how to do radio, but you can’t teach a radio person how to be passionate if they’re not,” said Zellner.

Dimick said, “As a mentee, you need to have a passion, but you also have to have a fair amount of respect for the person you’re trying to get ahold of. When I could get ahold of Don, I had all my bullet points lined up and all the things I wanted to talk about.”

This raised the question of where the fine line is between getting a hold of someone and stalking them. “There’s definitely a fine line between being aggressive and being a pain in the ass,” said Zellner. “When I was starting out, I would send tapes every month or so and check in.

“Those were the days before e-mail or voicemail. I’d leave messages with the receptionist, and sometimes I’d say, ‘Don’t say that



IT’S LIKE THAT At one point during the “Me & My Mentor” session at R&R Convention 2005, WQHT (Hot 97)/New York PD John Dimick flashed the street hand gestures that got him his current gig.

Continued on Page 26

CHR/POP TOP 50

July 22, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MARIAH CAREY We Belong Together (Island/IDJMG)	9460	+13	752104	15	117/0
2	2	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	8931	+161	716728	16	117/0
3	3	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	8120	+204	615483	14	115/0
6	4	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	6232	+577	441457	13	112/0
9	5	D.H.T. Listen To Your Heart (Robbins)	5828	+810	440876	9	110/1
8	6	RIHANNA Pon De Replay (Def Jam/IDJMG)	5748	+588	476736	7	115/0
7	7	PAPA ROACH Scars (Geffen)	5735	+254	446231	22	114/0
4	8	GWEN STEFANI Hollaback Girl (Interscope)	5446	-141	417890	16	117/0
5	9	WILL SMITH Switch (Interscope)	5398	-505	418127	22	115/0
12	10	LIFEHOUSE You And Me (Geffen)	4807	+387	319862	14	107/3
10	11	3 DOORS DOWN Let Me Go (Republic/Universal)	4424	-290	318381	28	113/0
11	12	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	4340	-348	291298	13	110/0
15	13	FAT JOE f/NELLY Get It Poppin' (Atlantic)	4031	+502	297676	8	105/2
13	14	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	3807	-567	239789	12	104/0
17	15	GREEN DAY Holiday (Reprise)	3566	+242	183609	10	103/1
14	16	BABY BASH Baby I'm Back (Latium/Universal)	3420	-353	283705	17	87/0
19	17	NATASHA BEDINGFIELD These Words (Epic)	3383	+241	164196	10	111/3
20	18	PRETTY RICKY Grind With Me (Atlantic)	3224	+249	191341	12	83/1
16	19	SIMPLE PLAN Untitled (Lava)	3179	-239	212064	15	107/0
25	20	GWEN STEFANI Cool (Interscope)	3164	+667	216572	4	116/1
21	21	FRANKIE J. How To Deal (Columbia)	3111	+249	237395	10	98/4
23	22	CROSSFADE Cold (Columbia)	2556	-105	132399	25	99/0
22	23	GAVIN DEGRAW Chariot (J/RMG)	2477	-384	176001	20	105/0
24	24	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	2212	-400	181689	15	107/0
27	25	COLDPLAY Speed Of Sound (Capitol)	2203	+290	120279	6	87/5
28	26	MISSY ELLIOTT Lose Control (Gold Mind/Viator/Atlantic)	2192	+512	167803	7	89/13
29	27	WEEZER Beverly Hills (Geffen)	1986	+364	88061	7	88/11
33	28	BOW WOW f/OMARION Let Me Hold You (Columbia)	1599	+502	127658	4	69/11
30	29	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	1377	-65	102072	18	91/0
31	30	JESSICA SIMPSON These Boots Are Made For Walkin' (Columbia)	1315	+188	59321	4	66/8
34	31	CLICK FIVE Just The Girl (Lava)	1313	+250	55016	4	74/5
35	32	LIL ROB Summer Nights (Upstairs)	1211	+203	86717	4	44/3
39	33	LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	1124	+318	83572	4	57/12
38	34	BOWLING FOR SOUP Ohio... (Silvertone/Jive/Zomba Label Group)	1061	+173	36047	3	73/8
Debut	35	MARIAH CAREY Shake It Off (Island/IDJMG)	854	+483	61904	1	83/22
37	36	PRAS MICHEL f/SHARLI MCQUEEN Haven't Found (Universal)	831	-107	20338	5	59/0
32	37	NATALIE Energy (Latium/Universal)	819	-298	83342	8	58/0
50	38	ROB THOMAS This Is How A Heart Breaks (Atlantic)	742	+336	34327	2	52/6
41	39	HOPE PARTLOW Who We Are (Virgin)	734	+46	15632	5	55/0
42	40	GORILLAZ Feel Good Inc. (Virgin)	715	+121	22132	3	51/6
44	41	50 CENT f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	674	+199	56612	2	32/7
46	42	AKON Belly Dancer (Bananza) (Universal)	668	+217	72238	2	31/4
40	43	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	610	-187	38802	11	57/0
Debut	44	MARIO Here I Go Again (J/RMG)	559	+168	19935	1	49/5
Debut	45	BACKSTREET BOYS Just Want You To Know (Jive/Zomba Label Group)	513	+275	37904	1	70/45
49	46	DADDY YANKEE Like You (El Cartel/Vi/Machete Music)	450	+41	94382	2	13/2
43	47	NIVEA f/LIL' JON & YOUNGBLOODZ Okay (Jive/Zomba Label Group)	446	-84	40291	18	17/0
Debut	48	FATTY KOO Bounce (Columbia)	427	+84	14633	1	22/0
Debut	49	KILLERS All These Things That I've Done (Island/IDJMG)	423	+77	11455	1	35/4
Debut	50	NB RIDAZ f/ANGELINA Notice Me (Upstairs)	414	+25	81672	1	6/1

118 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 7/10-7/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2005, Arbitron Inc., © 2005 Radio & Records.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
BACKSTREET BOYS Just Want You To Know (Jive/Zomba Label Group)	45
MARIAH CAREY Shake It Off (Island/IDJMG)	22
KACI BROWN Unbelievable (A&M)	21
HILARY DUFF Wake Up (Hollywood)	15
MISSY ELLIOTT Lose Control (Gold Mind/Viator/Atlantic)	13
LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	12
WEEZER Beverly Hills (Geffen)	11
BOW WOW f/OMARION Let Me Hold You (Columbia)	11
BETTER THAN EZRA A Lifetime (Artemis)	9

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
D.H.T. Listen To Your Heart (Robbins)	+810
GWEN STEFANI Cool (Interscope)	+667
RIHANNA Pon De Replay (Def Jam/IDJMG)	+588
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	+577
MISSY ELLIOTT Lose Control (Gold Mind/Viator/Atlantic)	+512
FAT JOE f/NELLY Get It Poppin' (Atlantic)	+502
BOW WOW f/OMARION Let Me Hold You (Columbia)	+502
MARIAH CAREY Shake It Off (Island/IDJMG)	+483
LIFEHOUSE You And Me (Geffen)	+387
WEEZER Beverly Hills (Geffen)	+364

NEW & ACTIVE

FOO FIGHTERS Best Of You (RCA/RMG)	Total Plays: 365, Total Stations: 41, Adds: 7
CARRIE UNDERWOOD Inside Your Heaven (Arista)	Total Plays: 351, Total Stations: 25, Adds: 4
BEN MOODY f/ANASTACIA Everything Burns (Wind-up)	Total Plays: 327, Total Stations: 26, Adds: 1
DESTINY'S CHILD Cater 2 U (Columbia)	Total Plays: 256, Total Stations: 22, Adds: 5
BETTER THAN EZRA A Lifetime (Artemis)	Total Plays: 245, Total Stations: 30, Adds: 9
HILARY DUFF Wake Up (Hollywood)	Total Plays: 228, Total Stations: 44, Adds: 15
RELIENT K Be My Escape (Capitol/Gotee)	Total Plays: 205, Total Stations: 14, Adds: 8
TIM MCGRAW Live Like You Were Dying (Curb)	Total Plays: 183, Total Stations: 14, Adds: 0
ALL-AMERICAN REJECTS Dirty Little Secret (Interscope)	Total Plays: 147, Total Stations: 25, Adds: 8
KACI BROWN Unbelievable (A&M)	Total Plays: 26, Total Stations: 21, Adds: 21

Songs ranked by total plays

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



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CHR/POP TOP 50 INDICATOR

July 22, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MARIAH CAREY We Belong Together (Island/IDJMG)	4432	-9	70550	15	68/0
2	2	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	4319	-24	71346	15	67/0
3	3	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	4201	+48	67052	14	68/0
4	4	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	3630	+234	59766	13	67/1
7	5	PAPA ROACH Scars (Geffen)	3208	+34	49709	23	60/0
10	6	D.H.T. Listen To Your Heart (Robbins)	3081	+390	51147	10	65/1
6	7	WILL SMITH Switch (Interscope)	3020	-166	50560	22	60/0
9	8	LIFEHOUSE You And Me (Geffen)	3004	+123	49153	14	65/1
5	9	GWEN STEFANI Hollaback Girl (Interscope)	2877	-510	45562	16	60/0
12	10	RIHANNA Pon De Replay (Def Jam/IDJMG)	2796	+264	47600	6	60/0
8	11	3 DOORS DOWN Let Me Go (Republic/Universal)	2738	-195	43186	29	59/0
11	12	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	2220	-415	37673	12	58/0
14	13	GREEN DAY Holiday (Reprise)	2189	+96	34560	10	63/1
13	14	BABY BASH Baby I'm Back (Latium/Universal)	2059	-55	31858	17	52/0
18	15	FAT JOE f/NELLY Get It Poppin' (Atlantic)	1921	+335	29277	8	60/2
17	16	NATASHA BEDINGFIELD These Words (Epic)	1840	+49	32353	9	55/1
15	17	SIMPLE PLAN Untitled (Lava)	1763	-262	28170	15	50/0
19	18	FRANKIE J. How To Deal (Columbia)	1683	+139	27145	10	56/1
25	19	GWEN STEFANI Cool (Interscope)	1675	+521	27863	4	65/8
16	20	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	1656	-252	22824	10	54/0
22	21	COLDPLAY Speed Of Sound (Capitol)	1516	+136	24913	9	53/1
21	22	PRETTY RICKY Grind With Me (Atlantic)	1501	+77	23817	10	50/1
26	23	WEEZER Beverly Hills (Geffen)	1261	+167	19794	7	46/5
20	24	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	1219	-316	19078	15	38/0
24	25	CROSSFADE Cold (Columbia)	1159	-1	20025	18	37/1
23	26	GAVIN DEGRAW Chariot (J/RMG)	1105	-243	17880	20	37/0
28	27	MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	941	+171	14343	6	51/8
29	28	JESSICA SIMPSON These Boots Are Made For Walkin' (Columbia)	920	+244	14410	4	44/4
33	29	ROB THOMAS This Is How A Heart Breaks (Atlantic)	734	+302	13546	4	42/9
31	30	BOWLING FOR SOUP Ohio... (Silvertone/Jive/Zomba Label Group)	660	+187	10528	3	32/4
34	31	CLICK FIVE Just The Girl (Lava)	648	+247	10073	3	38/9
27	32	NATALIE Energy (Latium/Universal)	620	-161	9468	9	30/0
35	33	LIL ROB Summer Nights (Upstairs)	580	+181	9361	3	35/7
30	34	PRAS MICHEL f/SHARLI MCQUEEN Haven't Found (Universal)	562	-17	9367	4	32/1
38	35	BOW WOW f/OMARION Let Me Hold You (Columbia)	542	+193	7786	3	35/11
49	36	MARIAH CAREY Shake It Off (Island/IDJMG)	427	+271	8350	2	40/17
39	37	CRINGE Burn (Listen)	394	+46	6344	14	13/1
40	38	LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	372	+92	5374	4	25/10
44	39	GORILLAZ Feel Good Inc. (Virgin)	312	+95	3349	4	21/6
36	40	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	284	-87	3616	17	15/0
37	41	AKON Lonely (SRC/Universal)	277	-85	3590	20	12/0
46	42	FRICKIN' A Naked In My Bed (Toucan Cove/Alert)	269	+68	4689	2	18/4
42	43	CUTTING EDGE Everytime I Try (Thunderquest)	263	+43	3720	3	13/0
32	44	AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	231	-208	3774	12	14/0
43	45	HOPE PARTLOW Who We Are (Virgin)	225	+8	3733	3	15/1
47	46	BEN MOODY f/ANASTACIA Everything Burns (Wind-up)	194	+18	2333	2	12/1
Debut	47	BACKSTREET BOYS Just Want You To Know (Jive/Zomba Label Group)	183	+112	3652	1	17/8
Debut	48	ANNA NALICK Breathe (2am) (Columbia)	181	+49	2501	1	8/1
Debut	49	MARIO Here I Go Again (J/RMG)	176	+49	3353	1	10/0
Debut	50	50 CENT f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	171	+100	3216	1	14/6

69 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 7/10 - Saturday 7/16.

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
MARIAH CAREY Shake It Off (Island/IDJMG)	17
BOW WOW f/OMARION Let Me Hold You (Columbia)	11
LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	10
ROB THOMAS This Is How A Heart Breaks (Atlantic)	9
CLICK FIVE Just The Girl (Lava)	9
GWEN STEFANI Cool (Interscope)	8
MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	8
BACKSTREET BOYS Just Want You To Know (Jive/Zomba Label Group)	8
LIL ROB Summer Nights (Upstairs)	7
HILARY DUFF Wake Up (Hollywood)	7
GORILLAZ Feel Good Inc. (Virgin)	6
50 CENT f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	6
WEEZER Beverly Hills (Geffen)	5
JESSICA SIMPSON These Boots Are Made For Walkin' (Columbia)	4
BOWLING FOR SOUP Ohio (Come Back To Texas) (Silvertone/Jive/Zomba Label Group)	4
FRICKIN' A Naked In My Bed (Toucan Cove/Alert)	4
AKON Belly Dancer (Bananza) (Universal)	4
PAT MCGEE BAND Must Have Been Love (Kirtland)	4
KACI BROWN Unbelievable (A&M)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GWEN STEFANI Cool (Interscope)	+521
D.H.T. Listen To Your Heart (Robbins)	+390
FAT JOE f/NELLY Get It Poppin' (Atlantic)	+335
ROB THOMAS This Is How A Heart Breaks (Atlantic)	+302
MARIAH CAREY Shake It Off (Island/IDJMG)	+271
RIHANNA Pon De Replay (Def Jam/IDJMG)	+264
CLICK FIVE Just The Girl (Lava)	+247
JESSICA SIMPSON These Boots Are Made For Walkin' (Columbia)	+244
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	+234
BOW WOW f/OMARION Let Me Hold You (Columbia)	+193
BOWLING FOR SOUP Ohio (Come Back To Texas) (Silvertone/Jive/Zomba Label Group)	+187
LIL ROB Summer Nights (Upstairs)	+181
MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	+171
WEEZER Beverly Hills (Geffen)	+167
FRANKIE J. How To Deal (Columbia)	+139
COLDPLAY Speed Of Sound (Capitol)	+136
LIFEHOUSE You And Me (Geffen)	+123
BACKSTREET BOYS Just Want You To Know (Jive/Zomba Label Group)	+112
50 CENT f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	+100
GREEN DAY Holiday (Reprise)	+96
GORILLAZ Feel Good Inc. (Virgin)	+95
LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	+92
PRETTY RICKY Grind With Me (Atlantic)	+77
FRICKIN' A Naked In My Bed (Toucan Cove/Alert)	+68
FATTY KOO Bounce (Columbia)	+50
NATASHA BEDINGFIELD These Words (Epic)	+49
ANNA NALICK Breathe (2am) (Columbia)	+49
MARIO Here I Go Again (J/RMG)	+49
PAT MCGEE BAND Must Have Been Love (Kirtland)	+49
BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	+48

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CHR/POP REPORTERS

Stations and their adds listed alphabetically by market

- | | | | | | | | | |
|--|--|--|---|---|---|---|---|---|
| <p>KCDI/Ahlerne, TX
OM/MD: Brad Elliott
10 MIRE JONES
4 MARRAH CAREY
50 CENT 1/4008 DEEP
WEBBIE WELSH
CLICK FIVE</p> | <p>KSAS/Boise, ID*
OM: Jeff Cochran
MD: Aaron Taylor
MD: Smooch
No Adds</p> | <p>WNOK/Columbia, SC*
PD: Tony Knapp
MD: Pancho
No Adds</p> | <p>WXKB/Fl. Myers, FL*
OM: Mike McKelly
MD: Randy Sherryn
2 BACKSTREET BOYS
1 HILARY DUFF
BOW WOW 1/4008
JESSICA SIMPSON</p> | <p>KSYN/Joplin, MO
OM/MD: Jason Knight
APD: Steve Kraus
1 YOUNG YOUNG TWINS (MIKE JONES)
11 WEEZER</p> | <p>WABB/Mobile, AL*
OM: Jay Hastings
MD: Sammie
12 YOUNG YOUNG TWINS (MIKE JONES)
11 WEEZER</p> | <p>KZPP/Phoenix, AZ*
PD: Mark Medina
MD: Chino
1 MARRAH CAREY
BLACK EYED PEAS</p> | <p>KCKM/San Antonio, TX*
PD: Tony Treviño
MD: Tony Cortez
MARRAH CAREY</p> | <p>KISZ/Tulsa, OK*
OM: Don Cristol
PD: Chase
No Adds</p> |
| <p>WFLY/Albany, NY*
OM: Kevin Callahan
PD: John Foxx
MD: Chrissy Taylor
2 LUDACRIS
BEN MOODY VANASTACIA
ALL-AMERICAN REJECTS
BACKSTREET BOYS</p> | <p>KZMG/Boise, ID*
PD: Jim Allen
BOWLING FOR SOUP
BETTER THAN EZRA
HILARY DUFF
KACI BROWN</p> | <p>WNCI/Columbus, OH*
OM: Steve Konrad
PD/MD: Michael McCoy
APD: Danny Wright
1 FRANKIE J
KILLERS
3 DOORS DOWN</p> | <p>KISR/Fl. Smith, AR
OM/MD: "Big Dog" Rick Hayes
APD: Cunningham Ryan
45 GRINCE
22 FRICKIN' A
21 GWEN STEFANI
5 AMERICAN HI-FI
5 ACORN
5 PAT MCGEE BAND
5 GREEN DAY
5 FRICKIN' A
5 RELENT K
5 MARRAH CAREY
5 CARRIE UNDERWOOD
5 JESSICA SIMPSON
5 50 CENT 1/4008 DEEP</p> | <p>KWFR/Kalamazoo, MI
OM: Mike McKelly
PD: Keith Barry
No Adds</p> | <p>WYOK/Mobile, AL*
OM: Steve Crambley
APD/MD: Brian Sims
YOUNGBLOOD
KATHY URBAN</p> | <p>WKST/Pittsburgh, PA*
PD: Mark Anderson
APD/MD: Brian Sims
MD: Hilary
4 YOUNG YOUNG TWINS (MIKE JONES)
3 MARRAH CAREY
2 MIKE JONES</p> | <p>KHTS/San Diego, CA*
PD: Diana Laird
APD/MD: William Haze
1 MARRAH CAREY
1 LIL ROB
BLACK EYED PEAS
BACKSTREET BOYS
NB RIARZ (ANGELINA)</p> | <p>KSKX/Tyler, TX
PD/MD: Larry Thompson
4 GORILLAZ
5 YOUNG YOUNG TWINS (MIKE JONES)
MARRAH CAREY
BOW WOW 1/4008
KACI BROWN</p> |
| <p>WKBF/Albany, NY*
OM: Rob Dawes
PD: Jimmy Steele
MD: Corey Mottley
37 GREEN DAY
2 HAPPY FEELS
BOWLING FOR SOUP
ROB THOMAS
FALL OUT BOY
GORILLAZ</p> | <p>WKKS/Boston, MA*
PD: Cadillac Jack McCartney
APD/MD: David Corey
3 MISSY ELLIOTT
1 ACORN
FOO FIGHTERS
KACI BROWN</p> | <p>WJYV/Concord (Lake Regions), NH
PD/MD: AJ Dukette
10 FRICKIN' A
LUDACRIS
MARRAH CAREY
LIL ROB
BOW WOW 1/4008
JESSICA SIMPSON
HILARY DUFF</p> | <p>KZBB/Fl. Smith, AR
OM: Lee Matthews
PD/MD: Todd Chase
5 BOW WOW 1/4008
NO ADDS</p> | <p>KCHZ/Kansas City, MO*
OM/MD: Maurice DeVoe
3 CLICK FIVE
1 MISSY ELLIOTT
BACKSTREET BOYS</p> | <p>KHOP/Modesto, CA*
OM: Richard Perry
PD: Chasa Murphy
2 BACKSTREET BOYS
KATHY URBAN
RELENT K
DESTINY'S CHILD
CHAZZ FRIGG</p> | <p>WJBO/Portland, ME
OM/MD: Mike Adams
CARRIE UNDERWOOD
BACKSTREET BOYS
HILARY DUFF
KACI BROWN</p> | <p>KSJL/San Luis Obispo, CA
OM: Andy Whitford
MD: Craig Marshall
LUDACRIS
MARRAH CAREY</p> | <p>WSKS/Utica, NY
OM: Steve Lawrence
APD/MD: Shaun Andrews
COLDPLAY
PRETTY RICKY</p> |
| <p>KKOB/Albuquerque, NM*
OM: Eddie Haskell
PD: Kris Abrams
APD: Mark Anderson
MD: Carlos Duran
7 JESSICA SIMPSON</p> | <p>KNDE/Bryan, TX
PD: Lesley K.
AKON
LUDACRIS
ROB THOMAS
GORILLAZ
CLICK FIVE
PRINCE MICHELLE YOSHINO MIKELSEN
MARRAH CAREY
LIL ROB</p> | <p>WJYC/Cookeville, TN
OM: Mary McFly
PD: Scott Sharp
APD/MD: Freaky Dave
No Adds</p> | <p>WYKS/Gainesville, FL*
PD: Jeri Barba
3 HILARY DUFF
1 BACKSTREET BOYS</p> | <p>KWXV/Kansas City, MO*
OM/MD: Chris Taylor
3 FRANKIE J
MARRAH CAREY
ALL-AMERICAN REJECTS
BACKSTREET BOYS</p> | <p>KNOE/Monroe, LA
MD: Bobby Richards
41 ANNA NALCK
LUDACRIS
ALL-AMERICAN REJECTS
JOSH KELLEY</p> | <p>KKRZ/Portland, OR*
PD: Brian Bridgman
9 BOW WOW 1/4008
KACI BROWN</p> | <p>Sirius Hits 1/Satellite
APD: Ryan Sampson
MD: Chris Marino
ROB THOMAS
ALL-AMERICAN REJECTS</p> | <p>WLDW/Palm Beach, FL*
OM: Dave Denver
PD: Chris Marino
APD/MD: Monti Carlo
1 WEEZER
MARRAH CAREY</p> |
| <p>KQHD/Alexandria, LA
PD: Ron Roberts
3 MISSY ELLIOTT
OUR LADY PEACE
THEORY OF A DEADMAN</p> | <p>CKEY/Buttalo, NY*
PD: Rob White
APD: Dave Universal
MD: Corey Mottley
27 GREEN DAY
2 HAPPY FEELS
BOWLING FOR SOUP
ROB THOMAS
FALL OUT BOY
GORILLAZ</p> | <p>WGTZ/Dayton, OH*
PD: Scott Sharp
ROB THOMAS</p> | <p>WYKL/Grand Forks, ND
OM/MD: Rick Achar
APD: Dave Anderson
MD: Trevor D.
No Adds</p> | <p>WWSW/Knoxville, TN*
PD: Rich Bailey
MD: Scott Bohannon
3 WEEZER
2 MISSY ELLIOTT
MARRAH CAREY</p> | <p>WHHY/Montgomery, AL
OM: Bill Jones
PD/MD: Steve Smith
WEEZER</p> | <p>KRRZ/Portland, OR*
PD: Brian Bridgman
9 BOW WOW 1/4008
KACI BROWN</p> | <p>Sirius Hits 1/Satellite
APD: Ryan Sampson
MD: Chris Marino
ROB THOMAS
ALL-AMERICAN REJECTS</p> | <p>WHDW/Washington, DC*
PD: Jeff Wyatt
MD: Mike Dew
19 MISSY ELLIOTT
1 CLICK FIVE
1 BOW WOW 1/4008
1 BACKSTREET BOYS</p> |
| <p>WAEF/Allentown, PA*
PD: Laura St. James
MD: Mike Kelly
3 CLICK FIVE
2 BACKSTREET BOYS</p> | <p>WKSE/Buttalo, NY*
PD: Jimmy Steele
MD: Brian Wilder
MARRAH CAREY
BACKSTREET BOYS</p> | <p>WVYB/Daytona Beach, FL*
OM: Frank Scott
PD/MD: Kotler
BETTER THAN EZRA
ALL-AMERICAN REJECTS
CRAZY FROG
BACKSTREET BOYS</p> | <p>WWSX/Grand Rapids, MI*
OM: J.D. Kunes
PD: Eric O'Brien
BOWLING FOR SOUP
FOO FIGHTERS
ALL-AMERICAN REJECTS</p> | <p>WWSW/Knoxville, TN*
PD: Rich Bailey
MD: Scott Bohannon
3 WEEZER
2 MISSY ELLIOTT
MARRAH CAREY</p> | <p>WHMY/Montgomery, AL
OM: Bill Jones
PD/MD: Steve Smith
WEEZER</p> | <p>KBFA/Quad Cities, IA*
OM: Darren Pitra
MD: Jeff James
MD: Steve Falter
2 BOWLING FOR SOUP
MARRAH CAREY
HILARY DUFF</p> | <p>WZAT/Savannah, GA
OM: Sam Nelson
PD: Brian Rickman
3 D.U.I.
1 CLICK FIVE
1 BOW WOW 1/4008
1 BACKSTREET BOYS</p> | <p>WHTT/Washington, DC*
PD: Jeff Wyatt
MD: Mike Dew
19 MISSY ELLIOTT
1 CLICK FIVE
1 NATASHA BEDINGFIELD</p> |
| <p>KQHD/Alexandria, LA
PD: Ron Roberts
3 MISSY ELLIOTT
OUR LADY PEACE
THEORY OF A DEADMAN</p> | <p>CKEY/Buttalo, NY*
PD: Rob White
APD: Dave Universal
MD: Corey Mottley
27 GREEN DAY
2 HAPPY FEELS
BOWLING FOR SOUP
ROB THOMAS
FALL OUT BOY
GORILLAZ</p> | <p>WVYB/Daytona Beach, FL*
OM: Frank Scott
PD/MD: Kotler
BETTER THAN EZRA
ALL-AMERICAN REJECTS
CRAZY FROG
BACKSTREET BOYS</p> | <p>WWSX/Grand Rapids, MI*
OM: J.D. Kunes
PD: Eric O'Brien
BOWLING FOR SOUP
FOO FIGHTERS
ALL-AMERICAN REJECTS</p> | <p>WWSW/Knoxville, TN*
PD: Rich Bailey
MD: Scott Bohannon
3 WEEZER
2 MISSY ELLIOTT
MARRAH CAREY</p> | <p>WHMY/Montgomery, AL
OM: Bill Jones
PD/MD: Steve Smith
WEEZER</p> | <p>KBFA/Quad Cities, IA*
OM: Darren Pitra
MD: Jeff James
MD: Steve Falter
2 BOWLING FOR SOUP
MARRAH CAREY
HILARY DUFF</p> | <p>WZAT/Savannah, GA
OM: Sam Nelson
PD: Brian Rickman
3 D.U.I.
1 CLICK FIVE
1 BOW WOW 1/4008
1 BACKSTREET BOYS</p> | <p>WHTT/Washington, DC*
PD: Jeff Wyatt
MD: Mike Dew
19 MISSY ELLIOTT
1 CLICK FIVE
1 NATASHA BEDINGFIELD</p> |

POWERED BY
MEDIABASE

*Monitored Reporters
187 Total Reporters
118 Total Monitored
69 Total Indicator

Did Not Report,
Playlist Frozen (9):
KBAT/Odessa, TX
KDUK/Eugene, OR
WCGQ/Columbus, GA
WUHU/Bowling Green, KY
WVAQ/Morgantown, WV
WWAX/Duluth
WWKZ/Tupelo, MS
XM Top 20 on 20/
Satellite



DANA HALL
dhall@radioandrecords.com

Music Mathematics

Current and recurrent airplay

Someone once said to me, "Playing records on the radio is simply a mathematical equation." He was referring to the fact that what programmers do is figure out the rotation of current records in relation to recurrent and gold records that will keep the largest numbers of listeners happy.

That's true to an extent, but you have to choose the right records to rotate. That goes for new records as well as old — or what we call recurrents. Back in January (1/7) I listed the top gold records played in 2004 and the gold percentage played at each of the CHR/Rhythmic panel stations at that time. This week we take a look at the top recurrent titles played at the format, as well as where each station falls in its current percentage play.

The chart is based on Mediabase-monitored airplay at all 86 CHR/Rhythmic reporting stations during the week ending July 9.

Top 30 Recurrents

ARTIST Title (Label)	Spins
1. GAME Hate It Or Love It (Aftermath/G Unit/Interscope)	1,656
2. BABY BASH Baby I'm Back (Latham/Universal)	1,473
3. 50 CENT Candy Shop (Shady/Aftermath/Interscope)	1,354
4. TRILLVILLE Some Cut (BME/Warner Bros.)	1243
5. BROOKE VALENTINE Girlfight (Virgin)	1178
6. SNOOP DOGG Drop It Like It's Hot (Doggy Style/Geffen)	1133
7. CIARA 1, 2 Step (Zomba)	1048
8. MARIO Let Me Love You (J/RMG)	980
9. TERROR SQUAD Lean Back (SRC/Universal)	900
10. 50 CENT Disco Inferno (Shady/Aftermath/Interscope)	865
11. USHER Yeah (LaFace/Zomba)	775
12. FRANKIE J Obsession (Columbia)	758
13. GAME How We Do (Aftermath/G-Unit/Interscope)	752
14. CIARA Goodies (Zomba)	731
15. TRICK DADDY Sugar (Slip-N-Slide/Atlantic)	728
16. T.I. You Don't Know Me (Grand Hustle/Atlantic)	660
17. LIL JON & THE EASTSIDE BOYZ Lovers & Friends (BME/TVT)	628
18. NIVEA Okay (Jive)	607
19. 112 U Already Know (Def Soul/IDJMG)	605
20. T.I. Bring 'Em Out (Grand Hustle/Atlantic)	542
21. NATALIE Goin' Crazy (Latham/Universal)	535
22. LIL JON & THE EASTSIDE BOYZ Get Low (TVT)	517
23. PETEY PABLO Freek-A-Leek (Jive/Zomba)	517
24. PITBULL Toma (TVT)	501
25. DADDY YANKEE Gasolina (VI Music)	479
26. J-KWON Topsy (So So Def/Zomba)	477
27. DESTINY'S CHILD Soldier (Columbia)	465
28. MARIAH CAREY It's Like That (Island/IDJMG)	437
29. 50 CENT In Da Club (Shady/Interscope)	419
30. USHER Caught Up (LaFace/Zomba)	397

Current Agenda

While recurrents do play an important role in the CHR/Rhythmic music library, it's still primarily a current-driven format. But is it as current-driven as we all think? Let's see.

Each week the R&R chart department breaks out reporting stations' current and recurrent percentages. It's a snapshot into the programming philosophy of each station. While specialty programs might make a station lean one way or the other, for the most part it's pretty consistent from week to week.

Here, we've broken down the reporting stations into percentage groups. More than one-third of the stations on the panel play between 75% and 85% currents. The next largest group plays about 85% to 95% currents.

More Than 95% Currents

- KBDS-FM/Bakersfield
- KBFB-FM/Dallas
- KBFM-FM/McAllen
- KCAQ-FM/Oxnard, CA
- KDDB-FM/Honolulu
- KHTE-FM/Little Rock
- KHTN-FM/Modesto, CA
- KIKI-FM/Honolulu
- KNDA-FM/Corpus Christi, TX
- KPRR-FM/El Paso
- KSEQ-FM/Fresno
- KZFM-FM/Corpus Christi, TX
- KZZA-FM/Dallas
- WJMH-FM/Greensboro
- WRCL-FM/Flint, MI
- WXIS-FM/Johnson City
- WZMX-FM/Hartford
- XHTZ-FM/San Diego
- XMOR-FM/San Diego

75%-84.99% Currents

- KBBT-FM/San Antonio
- KBTQ-FM/McAllen
- KBXX-FM/Houston
- KDGS-FM/Wichita
- KISV-FM/Bakersfield
- KKSS-FM/Albuquerque
- KKWD-FM/Oklahoma City
- KPHW-FM/Honolulu
- KPTY-FM/Houston
- KPWR-FM/Los Angeles
- KSRT-FM/Santa Rosa, CA
- KTTB-FM/Minneapolis
- KUBE-FM/Seattle
- KVEG-FM/Las Vegas
- KWYL-FM/Reno, NV
- KYLD-FM/San Francisco
- WBBM-FM/Chicago
- WBHJ-FM/Birmingham
- WBTT-FM/Ft. Myers

85%-94.99% Currents

- KBMB-FM/Sacramento
- KBOS-FM/Fresno
- KDHT-FM/Austin
- KDON-FM/Monterey
- KMEL-FM/San Francisco
- WQHT-FM/New York
- KRKA-FM/Lafayette, LA
- KTBT-FM/Tulsa
- KUUU-FM/Salt Lake City
- KWIE-FM/Riverside
- KWIN-FM/Stockton
- KXHT-FM/Memphis
- KXJM-FM/Portland, OR
- WGBT-FM/Greensboro
- WHHH-FM/Indianapolis
- WJFX-FM/Ft. Wayne, IN
- WIBT-FM/Charlotte
- WJHM-FM/Orlando
- WKHT-FM/Knoxville
- WNHT-FM/Ft. Wayne, IN
- WPHI-FM/Philadelphia
- WPYO-FM/Orlando
- WWKL-FM/Harrisburg
- WWKX-FM/Providence
- XHTO-FM/El Paso

- WBVD-FM/Melbourne
- WDHT-FM/Dayton
- WJMN-FM/Boston
- WMBX-FM/W. Palm Beach
- WMPW-FM/Memphis
- WPOW-FM/Miami
- WQSL-FM/Greenville, NC
- WRDW-FM/Philadelphia
- WTWR-FM/Toledo
- WZBZ-FM/Atlantic City, NJ

50%-74.99% Currents

- KGGI-FM/Riverside
- KKFR-FM/Phoenix
- KLUC-FM/Las Vegas
- KOHT-FM/Tucson
- KQKS-FM/Denver
- KSFM-FM/Sacramento
- WBTS-FM/Atlanta
- WHZT-FM/Greenville, SC
- WLLD-FM/Tampa
- WNVZ-FM/Norfolk
- WPGC-FM/Washington

Less Than 50% Currents

- KDAY-FM/Los Angeles
- WKTU-FM/New York

CHR/RHYTHMIC TOP 50

POWERED BY
MEDIABASE

July 22, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MARIAH CAREY We Belong Together (Island/IDJMG)	6800	-219	752518	17	84/0
4	2	BOW WOW f/OMARION Let Me Hold You (Columbia)	4906	+675	465982	9	82/1
3	3	PRETTY RICKY Grind With Me (Atlantic)	4779	-4	477131	18	80/0
2	4	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	4298	-644	460890	18	73/0
5	5	FAT JOE f/NELLY Get It Poppin' (Atlantic)	4235	+96	338140	11	80/0
9	6	LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	3999	+522	421022	9	78/0
6	7	RIHANNA Pon De Replay (Def Jam/IDJMG)	3756	+211	350693	8	68/2
10	8	LIL ROB Summer Nights (Upstairs)	3514	+267	281036	12	57/2
11	9	MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	3167	+68	284446	13	72/0
8	10	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	3050	-446	275704	20	83/0
15	11	WEBBIE f/BUN B Give Me That (Asylum/Trill)	2935	+298	299220	13	73/4
16	12	YING YANG TWINS f/MIKE JONES Badd (TVT)	2914	+483	260376	5	79/3
12	13	FRANKIE J. How To Deal (Columbia)	2816	-157	205206	14	59/0
7	14	GWEN STEFANI Hollaback Girl (Interscope)	2768	-726	234747	17	69/0
18	15	MIKE JONES Back Then (SwishaHouse/Asylum/Warner Bros.)	2447	+287	229438	9	64/4
13	16	GAME Dreams (Aftermath/G-Unit/Interscope)	2370	-322	269962	10	76/0
14	17	NATALIE Energy (Latium/Universal)	2340	-351	190961	13	56/0
17	18	TEAIRRA MARI Make Her Feel Good (Roc-A-Fella/IDJMG)	2333	+70	200846	12	63/2
21	19	DESTINY'S CHILD Cater 2 U (Columbia)	1822	+280	183319	7	49/3
24	20	DAVID BANNER Play (SRC/Universal)	1645	+414	165843	3	65/7
23	21	R. KELLY f/GAME Playa's Only (Jive/Zomba Label Group)	1548	+16	148501	5	69/1
22	22	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	1471	-18	133379	11	32/0
31	23	50 CENT f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	1463	+545	163980	3	69/7
38	24	MARIAH CAREY Shake It Off (Island/IDJMG)	1338	+649	102275	2	75/15
29	25	PRETTY RICKY Your Body (Atlantic)	1326	+331	108510	4	31/10
25	26	BOBBY VALENTINO Tell Me (DTP/Def Jam/IDJMG)	1261	+68	122633	6	50/4
26	27	JERMAINE DUPRI Gotta Getcha (So So Def/Virgin)	1152	+24	78621	4	60/3
27	28	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	1061	-9	106146	13	30/1
28	29	DADDY YANKEE Like You (El Cartel/VI/Machete Music)	943	-64	102286	9	15/0
33	30	DON OMAR Reggaeton Latino (Urban Box Office/Virgin)	918	+17	72932	7	18/0
30	31	EBONY EYEZ In Ya Face (Capitol)	897	-56	49907	8	47/1
35	32	PAUL WALL f/BIG POKEY Sittin' Sidewayz (SwishaHouse/Asylum)	786	+3	72488	4	43/1
34	33	GUCCI MANE Icy (Big Cat)	762	-51	68519	10	22/1
37	34	TONY YAYO So Seductive (G-Unit/Interscope)	754	+9	150299	6	21/0
41	35	YOUNG JEEZY And Then What (Def Jam/IDJMG)	751	+122	94314	2	28/3
42	36	NB RIDAZ f/ANGELINA Notice Me (Upstairs)	706	+125	130438	20	22/0
36	37	AKON Belly Dancer (Bananza) (Universal)	702	-53	31473	5	44/0
39	38	BOYZ IN DA HOOD Dem Boyz (Bad Boy/Atlantic)	693	+18	86750	7	21/0
45	39	MASHONDA f/NAS Blackout (J/RMG)	640	+91	25506	2	48/3
40	40	COMMON Go (Geffen)	621	-30	97080	4	37/2
44	41	NINO BROWN f/BABY BASH Eye Candy (M.I.A./Triple X)	606	+53	41503	10	21/0
<i>Debut</i>	42	KANYE WEST Gold Digger (Roc-A-Fella/IDJMG)	588	+150	108491	1	40/31
43	43	R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	541	-26	59565	9	16/0
<i>Debut</i>	44	LYFE JENNINGS Must Be Nice (Columbia)	522	+150	88135	1	11/2
47	45	FANTASIA Free Yourself (J/RMG)	519	+10	64587	4	12/0
48	46	KEAK DA SNEAK Superhyphie (Independent)	518	+20	65356	2	7/4
<i>Debut</i>	47	DAMIAN "JR. GONG" MARLEY Welcome To Jamrock (Tuff Gong/Universal)	464	+97	148360	1	46/42
<i>Debut</i>	48	CUBAN LINK f/DON OMAR Scandalous (MOB)	461	+11	37460	1	24/2
<i>Debut</i>	49	P&C f/T.I. & LIL SCRAPPY I'm A King (Grand Hustle/Atlantic)	448	+182	34881	1	39/8
<i>Debut</i>	50	TONY TOUCH Play That Song (EMI Latin)	431	+53	67927	1	7/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
DAMIAN "JR. GONG" MARLEY Welcome To Jamrock (Tuff Gong/Universal)	42
CHRIS BROWN f/JUELZ SANTANA Run It (Jive/Zomba Label Group)	36
KANYE WEST Gold Digger (Roc-A-Fella/IDJMG)	31
MARIAH CAREY Shake It Off (Island/IDJMG)	15
PRETTY RICKY Your Body (Atlantic)	10
P&C f/T.I. & LIL SCRAPPY I'm A King (Grand Hustle/Atlantic)	8
50 CENT f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	7
DAVID BANNER Play (SRC/Universal)	7
JIM JONES f/TREY SONGZ Summer Wit Miami (Diplomat/Koch)	7
ALFONZO HUNTER Don't Stop (Romeo Entertainment)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BOW WOW f/OMARION Let Me Hold You (Columbia)	+675
MARIAH CAREY Shake It Off (Island/IDJMG)	+649
50 CENT f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	+545
LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	+522
YING YANG TWINS f/MIKE JONES Badd (TVT)	+483
DAVID BANNER Play (SRC/Universal)	+414
PRETTY RICKY Your Body (Atlantic)	+331
WEBBIE f/BUN B Give Me That (Asylum/Trill)	+298
MIKE JONES Back Then (SwishaHouse/Asylum/Warner Bros.)	+287
DESTINY'S CHILD Cater 2 U (Columbia)	+280

NEW & ACTIVE

TONI BRAXTON Please (BlackGround/Universal)	Total Plays: 282, Total Stations: 20, Adds: 1
YOUNGBLOODZ Presidential (Jive/Zomba Label Group)	Total Plays: 222, Total Stations: 20, Adds: 3
112 What If (Def Soul/IDJMG)	Total Plays: 209, Total Stations: 10, Adds: 0
RUFF RYDERS f/DMX & JADAKISS Get Wild (Artemis)	Total Plays: 189, Total Stations: 17, Adds: 2
FANTASIA Truth Is (J/RMG)	Total Plays: 189, Total Stations: 11, Adds: 0
CHRIS BROWN f/JUELZ SANTANA Run It (Jive/Zomba Label Group)	Total Plays: 180, Total Stations: 38, Adds: 36
NICK CANNON Can I Live (Jive/Zomba Label Group)	Total Plays: 179, Total Stations: 11, Adds: 0
LOLA No Strings Attached (Sobe)	Total Plays: 163, Total Stations: 10, Adds: 1
TYRA Get No Ooh Wee (GG&L/Universal)	Total Plays: 143, Total Stations: 9, Adds: 1
BABY We Got That (Cash Money/Universal)	Total Plays: 110, Total Stations: 15, Adds: 2

Songs ranked by total plays

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

86 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 7/10-7/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

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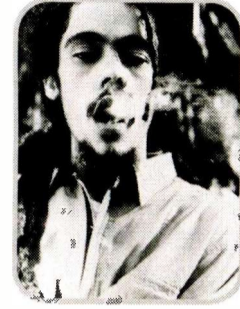
America's Best Testing CHR/Rhythmic Songs 12 + For The Week Ending 7/22/05

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists songs like 'We Belong Together' by Mariah Carey and 'Oh La Face' by Ciara.

Total sample size is 306 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much).

ARTIST: Damian "Jr. Gong" Marley LABEL: Tuff Gong/Motown

By DARNELLA DUNHAM/Asst. Urban/Rhythmic Editor



As the youngest of Bob Marley's children, Damian "Jr. Gong" Marley has been immersed in reggae music and Jamaican culture.

"My father is from the country and the ghetto, and my mother is from uptown," Damian says. "I can relate to both sides."

The video for "Welcome to Jamrock" shows the impoverished conditions, and it's in heavy rotation on BET's Rap City.

The Tuff Gong label was founded by Bob Marley, and Damian seems to be doing his part to maintain the musical legacy set forth by his father and siblings Ziggy, Julian and Stephen.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of market reports listing stations and their adds for various markets like KISS/Albuquerque, KMZ/Amesbury, KAT/Anchorage, etc.

POWERED BY MEDIABASE

Monitored Reporters 108 Total Reporters

86 Total Monitored

22 Total Indicator

Did Not Report, Playlist Frozen (2): KBLZ/Yakima, KHKK/TX, WA

GOSPEL TOP 30

July 22, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	YOLANDA ADAMS Be Blessed (Atlantic)	1186	-1	39498	16	37/0
2	2	MARY MARY Heaven (Sony Urban/Columbia)	1182	+6	44213	14	40/0
3	3	KURT CARR God Blocked It (Gospo Centric)	1074	+5	37225	17	38/0
4	4	DR. CHARLES G. HAYES & WARRIORS Work It Out (ICEE)	1032	+44	39401	9	36/0
6	5	JAMES FORTUNE You Survived (Worldwide Music)	778	-44	19038	24	30/0
7	6	ANOINTED Gonna Lift Your Name (Sony Urban/Columbia)	729	-9	17203	18	28/1
8	7	MISSISSIPPI MASS CHOIR I'm Not Tired Yet (Malaco)	718	+34	23987	16	33/2
5	8	DONNIE MCCLURKIN I Call You Faithful (Verity)	694	-131	25340	35	30/0
11	9	ALVIN DARLING All Night (Emtra)	672	+49	22754	12	30/3
12	10	LASHUN PACE Hey (EMI Gospel)	667	+67	23265	12	29/1
10	11	TYE TRIBBETT & G.A. Everything Part 1, Part 2 (Sony Urban/Columbia)	637	+13	23680	15	24/0
15	12	CECE WINANS Pray (EMI Gospel)	611	+109	19383	3	32/5
16	13	V.I.P. MASS CHOIR f/JOHN P. KEE Bread Of Heaven (Verity)	581	+97	21417	6	27/3
9	14	SMOKIE NORFUL I Understand (EMI Gospel)	569	-94	24117	36	26/0
13	15	MIGHTY CLOUDS OF JOY Been So Good To Me (EMI Gospel)	563	+37	19284	10	28/2
20	16	SHEKINAH GLORY MINISTRY Yes (Kingdom Entertainment)	491	+81	14683	11	19/3
14	17	ANDERSON SANCTUARY CHOIR Lord I Thank You (Malaco)	488	-21	12128	12	21/0
17	18	MICAH STAMPLEY War Cry (Dexterity/EMI Gospel)	470	+32	14768	12	21/2
18	19	DEITRICK HADDON God Didn't Give Up (Verity)	467	+41	18324	8	23/2
19	20	PINNACLE PROJECT f/KIM RUTHERFORD Last Say So (Pinnacle)	463	+37	17655	9	18/1
21	21	KEITH WONDERBOY JOHNSON I Need A Blessing (Worldwide Music)	413	+8	10449	5	22/2
22	22	TONEX Work On Me (Verity)	374	+88	17123	6	23/5
25	23	MIAMI MASS CHOIR Glory, Glory (Maja)	301	+25	9327	19	15/0
23	24	EVELYN TURRENTINE-AGEE Go Through (Light)	284	0	11704	4	15/0
29	25	FRED HAMMOND I Will Find A Way (Verity)	283	+38	11741	7	16/3
24	26	ISRAEL AND NEW BREED & BYRON CAGE Give Thanks (Gospo Centric)	279	-2	8916	7	10/1
Debut	27	DONNIE MCCLURKIN & KIRK FRANKLIN Ooh Child (Verity)	270	+43	11206	1	13/3
27	28	BRUCE PARHAM Hide Me (Independent)	258	+5	7672	3	11/1
26	29	DARIUS BROOKS Your Will (EMI Gospel)	255	-4	11760	8	13/0
28	30	RODNEY BRYANT I Am A Worshipper (Tyscot/Taseis)	254	+5	6275	3	10/0

41 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 7/10 - Saturday 7/16.
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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
CECE WINANS Pray (EMI Gospel)	5
TONEX Work On Me (Verity)	5
ALVIN DARLING All Night (Emtra)	3
V.I.P. MASS CHOIR f/JOHN P. KEE Bread Of Heaven (Verity)	3
SHEKINAH GLORY MINISTRY Yes (Kingdom Entertainment)	3
FRED HAMMOND I Will Find A Way (Verity)	3
DONNIE MCCLURKIN & KIRK FRANKLIN Ooh Child (Verity)	3
MARVIN SAPP Do You Know Him (Verity)	3
DORINDA CLARK-COLE Great... (Gospo Centric/Zomba Label Group)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CECE WINANS Pray (EMI Gospel)	+109
V.I.P. MASS CHOIR f/JOHN P. KEE Bread Of Heaven (Verity)	+97
TONEX Work On Me (Verity)	+88
MARVIN SAPP Do You Know Him (Verity)	+83
SHEKINAH GLORY MINISTRY Yes (Kingdom Entertainment)	+81
DORINDA CLARK-COLE Great... (Gospo Centric/Zomba Label Group)	+78
LASHUN PACE Hey (EMI Gospel)	+67
TIFFANY EVANS Father Can You Hear Me (Rowdy/Motown)	+56
ALVIN DARLING All Night (Emtra)	+49
JOANN ROSARIO I Hear You Say (Verity)	+48

NEW & ACTIVE

JOANN ROSARIO I Hear You Say (Verity)
Total Plays: 238, Total Stations: 12, Adds: 1

TIFFANY EVANS Father Can You Hear Me (Rowdy/Motown)
Total Plays: 213, Total Stations: 10, Adds: 1

GREG HOOVER... Breakthrough (Spectrum)
Total Plays: 196, Total Stations: 8, Adds: 0

LOUISIANA STATE MASS... His Name Is Jesus (Tehillah/Light)
Total Plays: 193, Total Stations: 10, Adds: 0

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

WTHB/Augusta, GA
OM/PD: Ron Thomas
APD: Sister Mary Kingcannon
1 KEITH WONDERBOY JOHNSON

WCAO/Baltimore, MD
PD: Lee Michaels
APD/MD: Danielle Brown
3 KURT CARR
3 PROFESSOR BELTON

WWIN/Baltimore, MD
APD: Jean Atoton
22 DEITRICK HADDON
20 ALVIN DARLING
SHEKINAH GLORY MINISTRY

WXOK/Baton Rouge, LA
PD/MD: Karwin Feeling
17 MISSISSIPPI MASS CHOIR
15 JOANN ROSARIO
15 MARVIN SAPP

WQYZ/Biloxi, MS
OM/PD: Walter Brown
MD: Paul Timms
21 ANOINTED

WFNN/Birmingham, AL
OM/PD: Doug Hamard
APD/MD: Willis Pridle
31 TONEX

WJN/Charleston, SC
OM: Jerry Smith
APD: Big Daddy
MD: Sam Dennis
5 TONEX

WXTG/Charleston, SC
OM: Terry Base
PD: Edwin "Chief" Wright
APD/MD: James Wallace
29 DORINDA CLARK-COLE
28 RUDOLPH MCKISSICK, JR.
24 RODNEY POSEY

WPZS/Charlotte
PD: Alvin Stowe
5 TIFFANY EVANS

WFMV/Columbia, SC
PD: Tony "Gee" Green
APD/MD: Monica Washington
5 SHEKINAH GLORY MINISTRY
3 TIM BOWMAN

WJYD/Columbus, OH
OM: Jerry Smith
PD: Dawn Mosty
DARREL PETTIES & STRENGTH IN PRAISE

WEUP/Huntsville, AL
OM: Hundley Batts
PD: Steve Murry
MD: Ricky Sykes
7 CECE WINANS
7 YOLANDA ADAMS
5 OSCAR WILLIAMS

WTLC/Indianapolis, IN
OM: Brian Wallace
PD: Paul Robinson
MC: Donovan Hartwell
No Adds

WHLH/Jackson, MS
OM: Steve Kelly
PD: Jeneil Roberts
MC: Torrez Harris
No Adds

WDAD/Jackson, MS
OM: Stan Branson
PD/MD: Percy Davis
3 ISRAEL AND NEW BREED & BYRON CAGE

KPRT/Kansas City, MO
OM: Andre Carson
PD: Myron Fears
APD: Freddie Bell
MD: Debbie Johnson
No Adds

KVLO/Little Rock, AR
OM: Joe Booker
PD/MD: Billy St. James
APD: Mark Dylan
15 MARVIN SAPP
7 TONEX

WHAL/Memphis, TN
PD: Eileen Collier
APD/MD: Tracy Bethea
No Adds

WLK/Memphis, TN
PD/MD: Kim Harper
30 DONALD LAWRENCE (HEZEKIAH WALKER
18 LASHUN PACE
12 J MISS

WMBM/Miami, FL
OM: E. Claudette Freeman
PD/MD: Greg Cooper
25 CALVIN SUGGS

WGOK/Mobile, AL
OM: Steve Crumley
PD/MD: Felicia Albertson
14 MIGHTY CLOUDS OF JOY

WPRF/New Orleans, LA
PD: Kris "Kap'n Kris" McCoy
No Adds

WYLD/New Orleans, LA
OM: Carla Bealmer
PD: AJ Appleberry
APD/MD: Loretta Pettit
8 DEITRICK HADDON
8 ALVIN DARLING
7 CECE WINANS

WDAS/Philadelphia, PA
OM: Thea Mitchem
PD: Joe Tamburo
APD/MD: Jo Gamble
No Adds

WPPZ/Philadelphia, PA
OM/PD: Helen Little
No Adds

WNNL/Raleigh, NC
OM/PD: Jerry Smith
APD: Shawn Alexander
MD: Melissa Wade
10 DARREL PETTIES & STRENGTH IN PRAISE

WPZZ/Richmond, VA
OM: Jerry Smith
PD: Reggie Baker
17 DR. CHARLES G. HAYES & WARRIORS
12 REVEREND TIMOTHY WRIGHT
11 PROFESSOR BELTON

ABC's Rejoice/Satellite
OM: Willie Mae McIver
15 TONEX
15 DORINDA CLARK-COLE

Sheridan Gospel Network/Satellite
PD: Michael Gamble
APD/MD: Morgan Dukes
5 V.I.P. MASS CHOIR f/JOHN P. KEE
5 RUDOLPH MCKISSICK, JR.

WSOK/Savannah, GA
OM: Brad Kelly
PD: E. Larry McDuffie
6 BRUCE PARHAM
6 DR. CHARLES G. HAYES & WARRIORS
5 JONATHAN BUTLER

WTSK/Tuscaloosa, AL
OM: Greg Tomascello
PD/MD: Charles Anthony
5 CECE WINANS

WPGC/Washington, DC
PD/MD: Cheryl Jackson
19 DORINDA CLARK-COLE
15 BISHOP MICHAEL V. KELSEY.

WFAI/Wilmington, DE
OM: Melvin Brittingham
PD/MD: Manuel Mena
24 SHEKINAH GLORY MINISTRY
24 ALVIN DARLING
20 PINNACLE PROJECT f/KIM RUTHERFORD

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

Did Not Report, Playlist Frozen (8):
KHVN/Dallas, TX
WAG/Birmingham, AL
WFLT/Flint, MI
WGRB/Chicago, IL
WJMO/Cleveland, OH
WPZE/Atlanta, GA
WXEZ/Norfolk, VA
WYCB/Washington, DC

REPORTING STATION PLAYLISTS

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**PUT YOUR
HANDS ON ME**

WKYS/DC - P-Stew, MD "This joint is hot!!!!!! This can work for us"

WBOT/Boston - LBD, PD "This is a female anthem for those who have relationship problems"

WJLB/Detroit - Kris Kelley APD "SHE IS BACK!!!!!!!"

WEDR/Miami - Cedric Hollywood PD - KeKe Watt is BACK looking better than ever. "Put Your Hands On Me" is already blowing up the phone lines."

WHRK/Memphis - Devin Steel PD "Good song for WHRK"

WBTJ/Richmond- Aaron Maxwell PD "This is nice!"

WJMZ/Greenville - Doug Davis "Another awesome 'Sista Girl' record for my most coveted listeners in the demo (25-54 women)!"

WJUC/Toledo - Charlie Mack PD "It is a great female song out the box smash"

WBTF/Lexington - Jay Alexander PD "KeKe Wyatt 'Put Your Hands On Me' is a great record! Working very well in the quiet storm"

WJTT/Chattanooga - Magic, MD "Put Your Hands On Me" is a HOT RECORD!!! GLAD KeKe is BACK."

KBLR/Omaha - Bizzy B PD "It's a good song, very realistic and she can sang too!"



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DANA HALL
dhall@radioandrecords.com

Star Struck

The mastermind behind *Star & Buc Wild*, in his own words

Famous for his controversial opinions, harsh language and take-no-prisoners attitude, Star, of the syndicated *Star & Buc Wild Morning Show*, is considered to be the mastermind and essence of the show. He speaks this week for the first time since returning to the New York airwaves, on Clear Channel's WWPR (Power 105.1), competing against his former home, WQHT (Hot 97)/New York.

The *Star & Buc Wild Show* debuted on Power 105.1 in January of this year after being off the air for 18 months in New York. The show has been heard on Clear Channel-owned WPHH (Power 104.1)/Hartford since March 2004 and as a simulcast in Philadelphia on Clear Channel's WUSL (Power 99) since the summer of '04. After its return to New York, the show officially went into syndication, and it is now also heard on Clear Channel's WMIB (103.5 the Beat)/Miami and WPRW (Power 107)/Augusta, GA.



Star

It was in May of 2003 that Star parted ways with Hot 97, where his show had built a strong following and was a ratings dominator for over three years. The show had built a reputation for being controversial and edgy, and at times it went over the edge, as when the team made light of the tragic death of singer Aaliyah.

Star started his journey to radio long ago. He published a teen dating magazine, *Around the Way Connections*, in the late '80s and later wrote the column "Reality Check" for *The Source* magazine, which is where the concept of Star & Buc Wild first emerged.

In 1998 Star's New York cable access show *Universal Haters* debuted. It caught the eye of programmers at MTV, and Star & Buc Wild were soon introduced to mainstream America on MTV's *Beat Suite*.

Star was also a writer for Hot 97's then morning team, Dr. Dre & Ed Lover, which led to the debut of *The Star & Buc Wild Morning Show* on WQHT in 2000.

Here, now, is Star, in his own words.

R&R: How did your early years as a writer and television personality prepare you for what you are doing now in radio and for what you want to accomplish in the future?

Star: All of those early experiences were part of the growth of the Star & Buc Wild brand. After doing the column for *The Source*, I wanted to bring the concept of Star & Buc

Wild to life visually, so I took it to cable access TV as *Universal Haters*. I learned a great deal doing that show, and it eventually propelled us on to MTV. They were looking for a daily show in the summer of 1999, and the fact that I was also a writer meant that it would cost them less. I'm developing a catalog of several different things — magazines, video and radio shows and, next, books — that are all geared to building the Star & Buc Wild brand.

R&R: What do you consider yourself to be: a radio personality, an entertainer, a spokesperson for haters, a satirist or something else entirely?

Star: I consider myself to be an individual first and a good businessman second. Those are the main two things I strive for. Anything else would require too much boasting and bragging, which is not an accurate reflection of who I am. That's for those who glorify altruism. I admit I am very ego-driven. That's a big part of my success. I'm not ashamed to say

"I'm developing a catalog of several different things — magazines, video and radio shows and, next, books — that are all geared to building the Star & Buc Wild brand."

that, but I'm not someone who brags or boasts about his accomplishments.

R&R: People either love your morning show or hate it. There aren't a lot of in-betweeners. What kind of person loves your show?

Star: I don't think there are people who love it so much as they respect it. They respect the aggressive views I have and the way I funnel those views to the listener. People respect my position, my firm stance and my no-nonsense attitude. I'm not a comedian. I'm not a failed rapper or former mediocre R&B singer. I'm not



SOUL KEEPERS Legendary soul group Earth, Wind & Fire are on tour, supporting their latest album on Sanctuary Records. Of course they hit their hometown of Chicago and stopped by WSRB. Seen here (l-r) are EW&F's Phillip Bailey, WSRB's Emilie McKendall and EW&F's Verdine White.

a has-been sports celebrity. If people respect you, they will find time to listen to the show. In these hard times who really wants to wake up and listen to anything but the truth?

Now, if someone hates the show or hates me, that doesn't necessarily mean that they don't tune in. In fact, they may listen religiously. I appreciate both sides of the audience. I'm not here to live up to other people's standards; I'm simply living out my journey. I will achieve my goals in the purest sense. That's what motivates me, and that's what has allowed me to accomplish all my goals thus far.

R&R: Originally, *Buc Wild* was played by your real-life half brother. What role, if any, does *Buc Wild* play on the show now? Are you Star and *Buc Wild* in one?

Star: There is a *Buc Wild* visually and as a character. He is the other half of the franchise. *Buc Wild* is the link to the younger generation. He's the one who keeps me abreast of what the hip-hop generation is all about. I'm a 41-year-old guy. I'm seasoned to the hard realities of the world. But to fit into this cesspool of hip-hop today, I need a small window. *Buc Wild* is that window. He plays a big role in a lot of the behind-the-scenes meetings where we discuss everything from music and artists to new videos or a new chat room. *Buc Wild* has a job, and that job is to keep me up on the hip-hop culture.

Right now we have this kid, Kaheem, who is *Buc Wild*. He answers the phones, looks up information on the Internet, checks out the newspapers and such. There are two entities behind Star & *Buc Wild*, but, overall, I am the divine force behind the package.

R&R: You are pretty vocal about your disdain for unimaginative rap and R&B, but, unlike other radio personalities who have shared your opinion, you don't seem to alienate your core audience. Why is that?

Star: I have a very young spirit and a genuine approach. You can't claim to be something you are not. People are very perceptive when you are on the mike. They know when someone is fake and when someone is a fraud. I've always been really aggressive but also honest.

You also have to be prepared for the repercussions of what you say and what you stand for. I'm prepared to deal with the fallout from what I say. I don't take my listeners for granted or talk down to them.

R&R: Does the media pay too much attention to the negative incidents you've been involved in and not enough to the positive debates you have on the show?

Star: Of course. They don't like to acknowledge anything relevant coming from a man of color. I understand that. I learned that grow-

"In radio, we tend to hang on to the past and to accept things as they are. That's why a system like Arbitron can continue to dominate even though it is prehistoric in its methodology."

ing up in Scotch Plains, NJ. But I've never been one who screamed about being kept down or who simply repped the hood. A lot of the important topics we discuss are bypassed by the media and writers who only want a sensational slant, but I don't care. What's important is that the listeners get something out of it. That's what's fulfilling for me.

R&R: The show has a great deal of audience participation. How do you find the best participants and weed out the rest?

Star: When I do my show I sit with a laptop and go through hundreds of e-mails from listeners in about 20 minutes. When a listener sends an e-mail to *The Star & Buc Wild Show* it's limited to 250 words. That forces them to get to their point quickly, and then I can read them quickly.

R&R: You are known for playing music that is outside the box on your show. Is this part of your image as a rebel?

Star: Musically, my show is more like something Frankie Crocker would have done back in the day. He realized that folks like to hear different types of music and exposed his listeners to it. I don't believe in the standard programming philosophy of pounding one record over and over. That's an insult to your listeners.

R&R: You are not afraid to question artists about what they do or how they act. Is there any part of you that feels you have to kiss some ass in order to make labels and your affiliates happy?

Star: I don't play that game, and I never have. If you've heard that an artist was unhappy after coming on my show, that was just that artist's perception of the environment. I am a bully — I admit that. I am very aggressive, and maybe some people are intimidated by that.

Continued on Page 37

URBAN TOP 50

July 22, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST	TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MARIAH CAREY	We Belong Together (Island/IDJMG)	3845	-36	499035	17	58/0
2	2	BOW WOW f/OMARION	Let Me Hold You (Columbia)	3541	+386	413312	11	66/0
4	3	DESTINY'S CHILD	Cater 2 U (Columbia)	3044	+442	397862	20	42/3
6	4	LYFE JENNINGS	Must Be Nice (Columbia)	2754	+319	292158	22	53/1
5	5	FANTASIA	Free Yourself (J/RMG)	2575	+82	265601	15	60/0
8	6	LUDACRIS	Pimpin' All Over The World (Def Jam South/IDJMG)	2556	+324	274571	9	59/0
3	7	WEBBIE f/BUN B	Give Me That (Asylum/Trill)	2405	-217	232985	20	60/0
14	8	GWEN STEFANI	Hollaback Girl (Interscope)	2279	+388	290802	7	46/0
7	9	PRETTY RICKY	Grind With Me (Atlantic)	2202	-218	218087	16	62/0
10	10	BOYZ IN DA HOOD	Dem Boyz (Bad Boy/Atlantic)	2125	+102	200606	18	49/2
11	11	MIKE JONES	Back Then (SwishaHouse/Asylum/Warner Bros.)	2105	+131	185332	11	66/0
12	12	GAME	Dreams (Aftermath/G-Unit/Interscope)	2042	+80	190817	8	58/0
9	13	YING YANG TWINS	Wait (The Whisper Song) (TVT)	2000	-193	238631	24	62/0
18	14	MISSY ELLIOTT	Lose Control (Gold Mind/Violator/Atlantic)	1858	+171	188439	12	56/1
19	15	TEAIRRA MARI	Make Her Feel Good (Roc-A-Fella/IDJMG)	1740	+84	202215	12	45/0
13	16	CIARA f/LUDACRIS	Oh (LaFace/Zomba Label Group)	1655	-266	172553	19	67/0
21	17	TREY SONGZ	Gotta Make It (Songbook/Atlantic)	1578	+104	123648	11	58/0
17	18	BOBBY VALENTINO	Slow Down (DTP/Def Jam/IDJMG)	1485	-219	227322	22	61/0
24	19	YOUNG JEEZY	And Then What (Def Jam/IDJMG)	1453	+180	123210	10	46/1
22	20	FAT JOE f/NELLY	Get It Poppin' (Atlantic)	1405	0	136497	9	59/1
20	21	T.I. ASAP	(Grand Hustle/Atlantic)	1386	-179	158717	14	8/0
15	22	50 CENT	Just A Lil' Bit (Shady/Aftermath/Interscope)	1378	-486	132626	16	67/0
16	23	R. KELLY	Trapped In The Closet (Jive/Zomba Label Group)	1332	-424	155154	14	60/0
25	24	MARQUES HOUSTON	Naked (T.U.G.)	1285	+123	75258	7	46/1
27	25	JERMAINE DUPRI	Gotta Getcha (So So Def/Virgin)	1254	+187	119940	6	59/0
23	26	KANYE WEST	Diamonds (Roc-A-Fella/IDJMG)	1126	-233	89571	10	53/0
28	27	BOBBY VALENTINO	Tell Me (DTP/Def Jam/IDJMG)	1120	+120	110106	6	48/2
26	28	TONY YAYO	So Seductive (G-Unit/Interscope)	1091	-10	171983	7	47/1
35	29	DAVID BANNER	Play (SRC/Universal)	949	+185	86552	3	55/7
30	30	COMMON	Go (Geffen)	928	+78	81495	4	49/2
36	31	YING YANG TWINS f/MIKE JONES	Badd (TVT)	883	+149	75528	3	47/4
32	32	R. KELLY f/GAME	Playa's Only (Jive/Zomba Label Group)	858	+66	83046	3	51/0
33	33	PAUL WALL f/BIG POKEY	Sittin' Sidewayz (SwishaHouse/Asylum)	833	+48	66198	6	50/3
50	34	50 CENT f/MOBB DEEP	Outta Control (Shady/Aftermath/Interscope)	742	+358	61177	2	57/3
37	35	TYRA	Get No Ooh Wee (GG&L/Universal)	676	+9	35221	8	38/1
38	36	TONI BRAXTON	Please (BlackGround/Universal)	651	+66	53205	10	32/0
Debut	37	MARIAH CAREY	Shake It Off (Island/IDJMG)	650	+385	63477	1	55/5
34	38	GUCCI MANE	Icy (Big Cat)	649	-127	55144	18	42/0
39	39	CHARLIE WILSON	Charlie Last Name: Wilson (Jive/Zomba Label Group)	603	+55	53887	6	37/0
42	40	BLACK BUDDAFLY	Rock-A-Bye (Island/IDJMG)	551	+68	53493	2	47/0
41	41	FAITH EVANS	Mesmerized (Capitol)	531	+42	35232	3	37/0
40	42	BROOKE VALENTINE	Long As You Come Home (Virgin)	495	-15	28953	5	36/0
Debut	43	RIHANNA	Pon De Replay (Def Jam/IDJMG)	480	+105	47930	1	33/0
44	44	112	What If (Def Soul/IDJMG)	473	+29	40203	4	36/0
Debut	45	DEM FRANCHISE BOYZ...	I Think They Like Me (So So Def/Virgin)	451	+146	31487	1	36/3
47	46	WEBBIE f/TRINA	Bad Chick (Asylum/Trill)	446	+45	40498	2	36/36
43	47	B.G. f/HOMEBWOI	Where Da At (Chopper City/Koch)	420	-45	32904	13	21/0
Debut	48	DAME	How We Roll (T.U.G.)	406	+46	12977	1	25/2
-	49	OMARION	Touch (Epic)	397	+27	123704	11	26/0
45	50	JOHN LEGEND	So High (Columbia)	397	-42	36154	4	39/1

MOST ADDED

ARTIST	TITLE LABEL(S)	ADDS
KANYE WEST	Gold Digger (Roc-A-Fella/IDJMG)	57
WEBBIE f/TRINA	Bad Chick (Asylum/Trill)	36
DAMIAN "JR. GONG" MARLEY	Welcome To Jamrock (Tuff Gong/Universal)	34
JOHNNTA AUSTIN	Lil' More Love (So So Def/Virgin)	32
CHRIS BROWN f/JUELZ SANTANA	Run It (Jive/Zomba Label Group)	32
JIM JONES f/TREY SONGZ	Summer Wit Miami (Diplomat/Koch)	32
P&C f/T.I. & LIL SCRAPPY	I'm A King (Grand Hustle/Atlantic)	30
THREE 6 MAFIA	Stay Fly (Columbia)	29
MARIO	Couldn't Say No (J/RMG)	29
NA'SHA f/SHAGGY	Fire (Pure)	9

MOST INCREASED PLAYS

ARTIST	TITLE LABEL(S)	TOTAL PLAY INCREASE
DESTINY'S CHILD	Cater 2 U (Columbia)	+442
GWEN STEFANI	Hollaback Girl (Interscope)	+388
BOW WOW f/OMARION	Let Me Hold You (Columbia)	+386
MARIAH CAREY	Shake It Off (Island/IDJMG)	+385
50 CENT f/MOBB DEEP	Outta Control (Shady/Aftermath/Interscope)	+358
LUDACRIS	Pimpin' All Over The World (Def Jam South/IDJMG)	+324
LYFE JENNINGS	Must Be Nice (Columbia)	+319
BOW WOW f/CIARA	Like You (Columbia)	+224
JERMAINE DUPRI	Gotta Getcha (So So Def/Virgin)	+187
DAVID BANNER	Play (SRC/Universal)	+185

NEW & ACTIVE

YOUNGBLOODZ	Presidential (Jive/Zomba Label Group)	Total Plays: 383, Total Stations: 46, Adds: 6
NICK CANNON	Can I Live (Jive/Zomba Label Group)	Total Plays: 376, Total Stations: 38, Adds: 0
SLIM THUG	I Ain't Heard Of That (Geffen)	Total Plays: 369, Total Stations: 25, Adds: 0
KANYE WEST	Gold Digger (Roc-A-Fella/IDJMG)	Total Plays: 367, Total Stations: 58, Adds: 57
CZARNOK	Pimp Tight (Capitol)	Total Plays: 353, Total Stations: 28, Adds: 1
P&C f/T.I. & LIL SCRAPPY	I'm A King (Grand Hustle/Atlantic)	Total Plays: 329, Total Stations: 37, Adds: 30
CRUNA	Take Me Higher (Reprise/Warner Bros.)	Total Plays: 324, Total Stations: 37, Adds: 1
MACEO	Go Sit Down (Big Cat)	Total Plays: 324, Total Stations: 17, Adds: 1
VIVIAN GREEN	Gotta Go, Gotta Leave (Columbia)	Total Plays: 319, Total Stations: 17, Adds: 2
DAMIAN "JR. GONG" MARLEY	Welcome To Jamrock (Tuff Gong/Universal)	Total Plays: 292, Total Stations: 39, Adds: 34

Songs ranked by total plays

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

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 7/10-7/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

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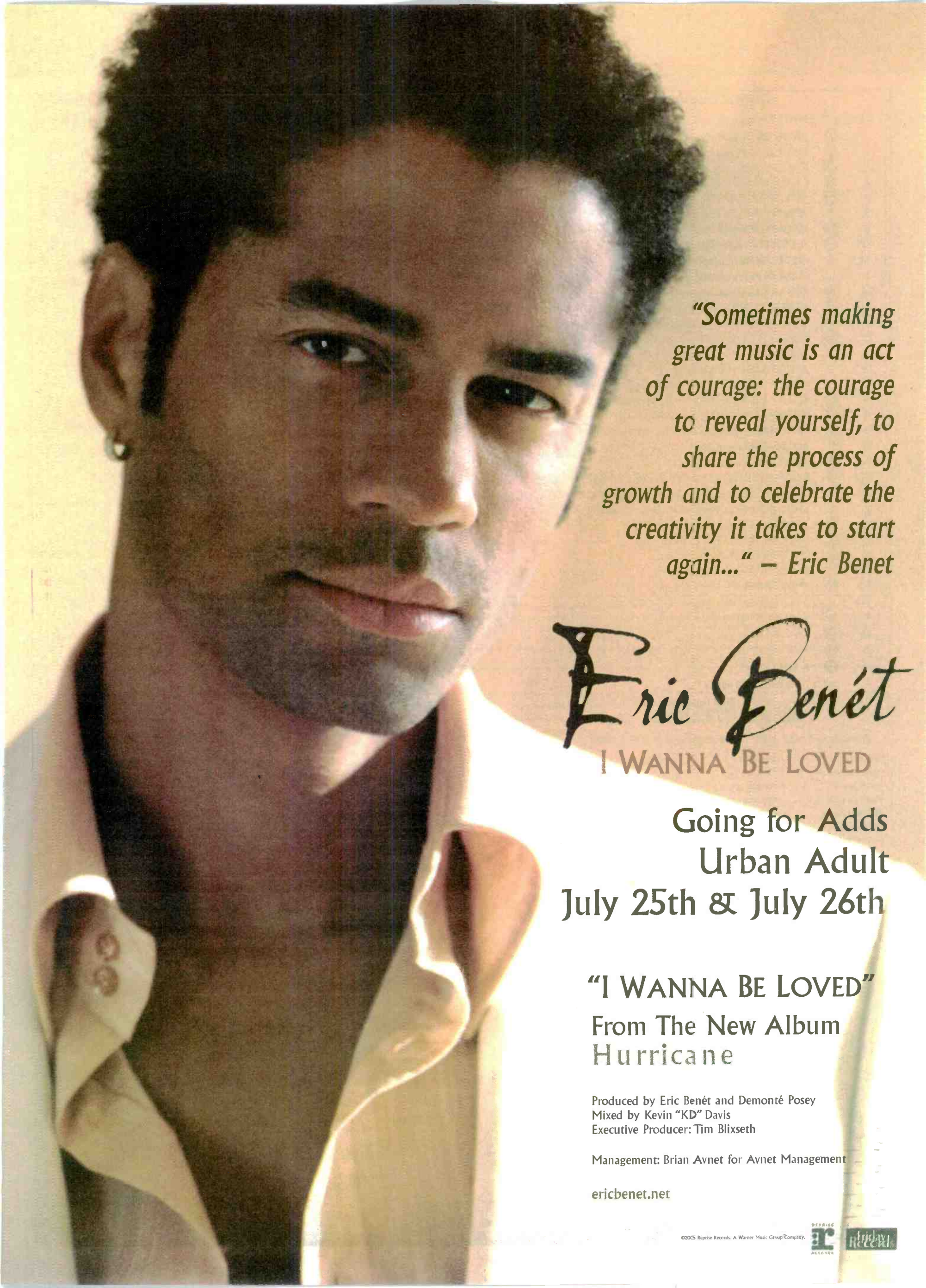
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*"Sometimes making
great music is an act
of courage: the courage
to reveal yourself, to
share the process of
growth and to celebrate the
creativity it takes to start
again..." – Eric Benét*

Eric Benét

I WANNA BE LOVED

Going for Adds
Urban Adult
July 25th & July 26th

"I WANNA BE LOVED"
From The New Album
Hurricane

Produced by Eric Benét and Demonté Posey
Mixed by Kevin "KD" Davis
Executive Producer: Tim Blixseth

Management: Brian Avnet for Avnet Management

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URBAN AC TOP 30

July 22, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	MARIAH CAREY We Belong Together (Island/IDJMG)	1719	+110	213157	10	30/1
1	2	FANTASIA Free Yourself (J/RMG)	1702	+14	200192	16	55/0
3	3	KEM I Can't Stop Loving You (Motown/Universal)	1585	+11	189248	27	58/0
4	4	CHARLIE WILSON Charlie Last Name: Wilson (Jive/Zomba Label Group)	1261	+116	121881	8	60/1
5	5	INDIA.ARIE Purify Me (Rowdy/Motown)	1023	+114	83220	13	56/0
6	6	FAITH EVANS Again (Capitol)	887	-21	107027	23	48/0
8	7	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	746	+19	92747	44	42/0
10	8	JILL SCOTT Cross My Mind (Hidden Beach/Epic)	695	+58	87060	10	35/1
7	9	MINT CONDITION I'm Ready (Image)	691	-99	57362	21	45/0
9	10	FANTASIA Truth Is (J/RMG)	680	-37	76163	32	50/0
16	11	VIVIAN GREEN Gotta Go, Gotta Leave (Columbia)	674	+136	82440	8	43/1
11	12	BRIAN MCKNIGHT Everytime You Go Away (Motown/Universal)	610	+5	57751	30	41/0
12	13	STEVIE WONDER From The Bottom Of My Heart (Motown/Universal)	602	+1	47780	6	48/1
17	14	TONI BRAXTON Please (BlackGround/Universal)	558	+58	53841	6	39/4
14	15	BABYFACE Sorry For The Stupid Things (Arista/J/RMG)	545	-14	44023	7	54/6
13	16	DESTINY'S CHILD Girl (Columbia)	544	-34	78824	18	30/0
15	17	R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	519	-27	46641	10	29/0
19	18	KEM Find Your Way (Back Into My Life) (Motown/Universal)	478	+13	44722	5	41/1
22	19	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	423	+56	78174	6	4/0
21	20	PATTI LABELLE f/MARY J. BLIGE Ain't No Way (Def Soul/IDJMG)	415	+26	37628	4	38/1
18	21	ANITA BAKER Serious (Blue Note/Virgin)	415	-56	26755	11	35/0
24	22	FAITH EVANS Mesmerized (Capitol)	326	+21	33384	2	32/4
25	23	DR. CHARLES G. HAYES & WARRIORS Work It Out (ICEE)	325	+30	47717	3	25/2
23	24	LALAH HATHAWAY Better And Better (MesaBlueMoon/AGU Music)	304	-37	16831	12	27/0
20	25	STEVIE WONDER So What The Fuss (Motown/Universal)	291	-118	28922	19	47/0
30	26	JOHN LEGEND So High (Columbia)	281	+58	20805	2	25/0
26	27	LEELA JAMES Music (Reprise/Warner Bros.)	262	0	12644	4	27/0
29	28	LYFE JENNINGS Must Be Nice (Columbia)	246	+21	20353	2	4/0
27	29	J MOSS We Must Praise (Gospo Centric)	238	-15	22971	14	22/1
Debut	30	EARTH, WIND & FIRE Pure Gold (Sanctuary/SRG)	237	+163	19072	1	32/6

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
YOLANDA ADAMS Someone Watching Over You (Atlantic)	26
M. MORGAN & F. JACKSON Back Together Again (Orpheus)	12
BABYFACE Sorry For The Stupid Things (Arista/J/RMG)	6
EARTH, WIND & FIRE Pure Gold (Sanctuary/SRG)	6
SHANICE WILSON Every Woman Dreams (Playtime)	6
TONI BRAXTON Please (BlackGround/Universal)	4
FAITH EVANS Mesmerized (Capitol)	4
CAFE SOUL ALL STARS f/GLENN JONES What You Gonna Do (You)	3
LINA Smooth (Hidden Beach/Epic)	3
PAUL HILL She's Gone (Beauty) (HDH)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EARTH, WIND & FIRE Pure Gold (Sanctuary/SRG)	+163
VIVIAN GREEN Gotta Go, Gotta Leave (Columbia)	+136
C. WILSON Charlie Last Name: Wilson (Jive/Zomba Label Group)	+116
INOIA.ARIE Purify Me (Rowdy/Motown)	+114
MARIAH CAREY We Belong Together (Island/IDJMG)	+110

NEW & ACTIVE

RAHEEM DEVAUGHN Guess Who... (Jive/Zomba Label Group)	Total Plays: 213, Total Stations: 22, Adds: 0
CRUNA Take Me Higher (Reprise/Warner Bros.)	Total Plays: 188, Total Stations: 21, Adds: 0
K. LATTIMORE C. MOORE Tonight... (LaFace/Zomba Label Group)	Total Plays: 185, Total Stations: 21, Adds: 0
CAFE SOUL ALL STARS f/GLENN JONES What You Gonna Do (You)	Total Plays: 172, Total Stations: 18, Adds: 3

Songs ranked by total plays

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

61 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 7/10-7/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

REPORTERS

Stations and their adds listed alphabetically by market

WQVE/Albany, GA	WBVA/Charlotte*	WXMG/Columbus, OH*
KSYU/Albuquerque, NM*	WQNC/Charlotte*	KSOC/Dallas, TX*
WAKB/Augusta, GA*	WSRB/Chicago, IL*	WROU/Dayton, OH*
WKSP/Augusta, GA*	WVAZ/Chicago, IL*	WMXD/Detroit, MI*
WWIN/Baltimore, MD*	WZAK/Cleveland, OH*	WUKS/Fayetteville, NC*
KQXL/Baton Rouge, LA*	WLXC/Columbia, SC*	WDZZ/Flint, MI*
WBHK/Birmingham, AL*	WDDM/Columbia, SC*	WCMG/Florence, SC
WMGL/Charleston, SC*	WAGH/Columbus, GA	WFLM/Ft. Pierce, FL*
WXST/Charleston, SC*	WMXU/Columbus, MS	WQMG/Greensboro, NC*

KMJQ/Houston, TX*
WTLC/Indianapolis, IN*
WOKI/Jackson, MS*
WSOL/Jacksonville, FL*
KMJK/Kansas City, MO*
KSSM/Killeen, TX
KNEK/Lafayette, LA*
WJCK/Laurel, MS
KOKY/Little Rock, AR*
KJLH/Los Angeles, CA*
WMJM/Louisville, KY*
WRBV/Macon, GA
KJMS/Memphis, TN*

WHQT/Miami, FL*
WJMR/Milwaukee, WI*
WDLT/Mobile, AL*
KJMG/Monroe, LA
WWMG/Montgomery, AL
WQKQ/Nashville, TN*
WYBC/New Haven, CT*
KMEZ/New Orleans, LA*
WYLD/New Orleans, LA*
WBLS/New York, NY*
WRKS/New York, NY*
WKUS/Norfolk, VA*
WVKL/Norfolk, VA*

KRMP/Oklahoma City, OK*
WCFB/Orlando, FL*
WRRX/Pensacola, FL*
WDAS/Philadelphia, PA*
WFXC/Raleigh, NC*
WKJS/Richmond, VA*
WVBE/Roanoke, VA*
WSBY/Salisbury, MD
KBLX/San Francisco, CA*
Music Choice Smooth R&B/Satellite
Sirius Heart & Soul/Satellite
Sirius Slow Jamz/Satellite
The Touch/Satellite

XM The Flow/Satellite
WLVH/Savannah, GA
KDKS/Shreveport, LA*
KVMA/Shreveport, LA*
KMJM/St. Louis, MO*
WFUN/St. Louis, MO*
WPHR/Syracuse, NY*
WIMX/Toledo, OH*
WTUG/Tuscaloosa, AL
WJBW/W. Palm Beach, FL*
WHUR/Washington, DC*
WMMJ/Washington, DC*
WKXS/Wilmington, NC

Adds for reporters are listed in R&R Music Tracking.

POWERED BY
MEDIABASE

*Monitored Reporters

80 Total Reporters

61 Total Monitored

19 Total Indicator

Did Not Report, Playlist Frozen (1):
WHBX/Tallahassee, FL



A Young Urban
Morning Show Leader
for Over 7 Years!

THE DOUG BANKS MORNING SHOW

abc RADIO NETWORKS
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Affiliate Information:
972-776-4651

July 22, 2005



America's Best Testing Urban Songs 12 + For The Week Ending 7/22/05

Table with columns: Artist (Label), TW, LW, Famil., Burn, Pers. 12-17, Pers. 18-24, Pers. 25-34. Lists top 30 songs including Mariah Carey, Bow Wow, Ludacris, etc.

Total sample size is 322 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.

Star Struck

Continued from Page 33

two-ways while you interview them. It's always a circus at the hip-hop station. But I'll tell you, when they go to the Pop station, it's a whole different scene.

My point is, they should be just as respectful at the hip-hop station. I even shut down Russell Simmons once for being on his two-way while doing an interview with us.

R&R: What are your business goals at this juncture?

Star: I own the rights to my show, as well as 100% of the revenue from videotaping. Right now we are building a video catalog that will be available on DVD later.

R&R: Do you listen to radio outside of your show?

Star: I'm not going to gripe about radio. I've infiltrated radio, which was my goal. I don't claim to be the sharpest knife in the art of radio.

R&R: Are some programmers still afraid to

air your show because it has a reputation for being controversial?

Star: Some programmers fear a man of color who is confident, aggressive and not afraid to take chances. When I say that, I don't mean that you have to take reckless chances with your listenership.

In radio, we tend to hang on to the past and to accept things as they are. That's why a system like Arbitron can continue to dominate even though it is prehistoric in its methodology.

R&R: Are air talent respected and valued by corporate broadcasters?

Star: First, you have to realize before you sign any deal that you are getting in bed with a corporation, not a friend. You're in bed with a group of board members and stockholders.

At the same time, a personality can gain power in a situation when he or she realizes this is all about making money. Right now I am rolling with Clear Channel, and for now it's working out great.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of station call letters and their corresponding song adds across various markets like Albany, Atlanta, Baltimore, etc.

Grid of station call letters and their corresponding song adds across various markets like Atlanta, Baltimore, Boston, etc.

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

POWERED BY MEDIABASE. Monitored Reporters 102 Total Reporters. 70 Total Monitored. 32 Total Indicator. Did Not Report, Playlist Frozen (1); WJZZ/Albany, GA



LON HELTON
lhelton@radioandrecords.com

Universal South's 'Creative Indulgence'

Smart decisions guide Brown, DuBois

By Lon Helton & Chuck Aly

When Tony Brown and Tim DuBois say they're sitting on the best collection of artists and repertoire they've had in their entire careers, it's not just idle talk. Brown presided over MCA/Nashville's creative direction at a time when that label was leading the biggest boom in country's history. Concurrently, DuBois was setting perhaps the fastest zero-to-60 time for a label startup Music Row has ever seen, turning Arista/Nashville into a powerhouse in just a few short years.

The professional union of these two dynamic label executives, a joint venture with Universal dubbed Universal South, launched with fairly lofty expectations, and understandably so. But in today's challenging business climate the chart battles have been rougher and the results more modest than hoped for.

Nearly four years in, Brown and DuBois say they've met their projections, but both admit frustration at not scoring a runaway success. They are quietly confident, however, that their creative decisions are setting the label up for just that kind of breakthrough.

R&R: What did you guys envision before you started this label, and how is reality reflecting that vision?

TD: In a lot of ways reality has coincided with the vision. We talked about building a label that feels small enough to be fun and not so corporate and that's about music we love and understand — not necessarily just country music. We have a dozen artists, and about half are pursuing mainstream country success and half don't quite fit there. We've got a contemporary Christian artist, Matthew West,

who was nominated for five Dove Awards this year.

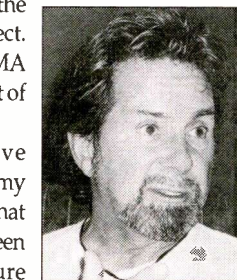
TB: He's R&R's most played artist on the Christian AC chart.

TD: We won the Grammy for Country Album of the Year with the Louvin Brothers project.

TB: We won an IBMA award for Vocal Event of the Year.

TD: And we have had numerous Grammy nominations, things that aren't on the radar screen when people measure labels in this town. We sold 150,000 Bering Strait albums without ever taking a single to radio. We would obviously love for mainstream radio to embrace Cross Canadian Ragweed, but at the same time that's not how we market in their world. They're a touring act that has done well on the Texas country charts. Their last album sold about 180,000 copies.

TB: They were selling 30,000 when we took them, so we definitely grew the band's appeal outside of Texas, Louisiana and Oklahoma. They do their own album covers — they do it all. Their deal is "Don't mess with us." We're like, "Go for it, man!"



Tony Brown

R&R: You make it sound like things have gone pretty much the way you thought they would.

TD: We would have loved to have had a couple of platinum albums under our belt at this point. We have an artist who has sold over a million on two albums, Joe Nichols, and we're

"We would have loved to have had a couple of platinum albums under our belt at this point, but we've made our numbers every quarter, and I don't know how many labels in town can say that."

Tim DuBois

really excited about what we're doing on his next album. But we've made our numbers every quarter, and I don't know how many labels in town can say that.

We are scheduled to go to black ink this year, right on the projection. We need a good third and fourth quarter to do that, but we've got a strong lineup of stuff coming out.

R&R: How did you see your roles when you started, and how have they evolved?

TD: We don't have job descriptions, we just respect each other's opinions. In a lot of business stuff Tony will say to me and [GM] Van Fletcher, "Just do what you feel is right." Musically, I don't want to sign somebody he isn't excited about, and he feels the same way.

R&R: As much as things seem to be clicking for you, you've yet to really hit one out of the park.

TB: We're looking forward to slamming something home this year. We really need to do that. Joe just went back in the studio with Buddy Cannon. He's our lead horse, and we need him to run across the finish line. It's still a little frustrating.

Both of us have worked with great artists, superstars. Not that we're geniuses, but we have a kind of instinct about what makes a good singer a star. We feel that way about Joe. We're not disillusioned about where he's at, but we're definitely concentrating on it. I honestly believe he's the best male country singer I've heard in a long time, and I've worked with a few good ones.

R&R: Do you have any idea why things haven't happened faster?

TD: It's a different time, and it's a different timetable. If you remember when we were having so much success in the '90s, the charts were moving much faster. People lose sight of how much momentum that generates. Now it takes 30 weeks to have a top five record, and then you're halfway into the next year before you have a shot at another.

Joe won every award you could possibly win as a new artist — ACM, CMA, CMT, nominated for a Grammy in the album category. Then, all of a sudden, we're still on the first album, and there's nothing left to be nominated for. You don't have a new album, so you've got that gap you have to go through. At radio, it used to be that if you had a No. 1 record, they'd give you a shot on the next one. I don't feel that in today's world. It's basically "Prove it to me again."

R&R: Tony, at RCA and MCA you worked at huge companies with almost unlimited resources. How much of a culture shock was it to start your own thing with a much smaller staff and limited resources?

TB: Even in the boom years at MCA, when George Strait, Vince Gill, Reba McEntire, Trisha Yearwood — everyone, it seemed — were selling 3 or 4 million records, at the end of the year you'd look at the top sellers, and it would be George and Reba or Vince and George, and No. 3 was always Patsy Cline. It made you realize how much catalog can help hide some of your mistakes. At a small label like this, there's nothing to hide behind.

We feel good about our roster, with Joe, Katrina Elam and even Matthew West, our first move into the Christian world. That's something I've always wanted to do, because I came out of that world. It feels good to get back down to reality, where you can't rest on your laurels. You can still be idealistic enough to get on your hands and knees and crawl through fire for a great artist.

TD: We have never lacked the resources to do anything. I don't think we've ever lost anything because we didn't have the money to spend. The thing you miss when you're starting something new is the superstar artist you can use to leverage things for the smaller artists.

Another interesting thing about this joint venture is that Tony and I own half and Universal owns half. That changes the way you spend money on some things. We have a vested interest in the long-term success of this company.

R&R: Are you ever torn about whether you're making financial decisions for the right reasons?

TD: It's not about stuff that affects what you do with an artist, it's about whether you use Music Express or Herbie's taxi. It's about Southwest or first class. When it's your money, it's like, "Maybe I don't need the guy with the sign waiting for me at the airport. I know what a cab line looks like."

R&R: Tony, you were seriously injured in a fall a couple years back, and the whole community kind of held its breath for a few weeks, hoping you'd be OK. What kind of lasting impact did that have on your life and, by extension, your work?

TB: I didn't have an epiphany. I don't remember the accident. When I came back here after being in a coma for three weeks it was amazing to realize the relationships I've established, what a great town this is and what a great business this is.

I'm back to thinking about music again. There was a point there where we all got so spoiled. We were making so much money as labels and producers, and we could do no wrong. Now I'm back to what got me into the record business in the first place: finding great talent and trying to turn people on to it. If we need to stretch to hang with an artist we really believe in, we'll do it. Most majors won't hang with an act if they don't have success pretty quickly.

R&R: You're sitting at the same poker table they are.

TD: To some extent, but we do things like signing Lee Roy Parnell. We can say to him, "We love your music and want to work with you as an artist. We're not necessarily going to play the same game that we played at Arista. We may not get you back on Country radio, but we know we can make money on an album at a certain level."

The Superlatone Records deal we did is about our belief in Marty Stuart as a producer and as an icon-in-waiting. We're proud to be associated with that, and if we do it smart, we



HE'S NO JEFF GORDON Universal South's Joe Nichols sings "Take Me out to the Ball Game" at Wrigley Field during the Chicago Cubs' Country Music Night. Unlike at least one NASCAR driver, Nichols knew all the words.

can all make money. That may be a luxury some of our friends don't have.

Play in a smaller sandbox, watch your costs and make money. We've had albums that have sold 120,000 units that made more money than some of our friends have made from albums that sold 400,000.

Our business plan from the beginning was to be smart and get lucky. The only part that hasn't happened is that we haven't gotten lucky yet. We're going to though. I feel very confident. A bluebird hasn't flown through the window yet, but it's circling out there.

R&R: *Tim, getting back to the question we asked Tony, what were those few weeks when he was in a coma like here in the building? What lasting impact might that have had on the label?*

TD: It was a reality check for all of us. When I got to L.A. it was not an optimistic time. In fact, Garth Fundis asked me to come out there to be with [Tony's wife] Anastasia, because they didn't think Tony was going to live. When I got out there I had the doctor tell me he had about a 10% chance. They'd already taken off a piece of his skull and all that stuff. That's how dire it was.

Then he made it. A couple more days, and the odds got better and better. When he was still in a coma the doctor said, "It looks like he's going to make it through this, but we won't know what kind of quality of life he's going to have for nine months to two years." Nine weeks after it happened he was driving to work. I still get goose bumps just thinking about that. I've seen a miracle. It changed all of us.

"Both of us have worked with great artists, superstars. Not that we're geniuses, but we have a kind of instinct about what makes a good singer a star."

Tony Brown

R&R: *Are there tangible ways you were changed?*

TD: I was already a believer in the power of prayer and positive thinking, but I'm a bigger believer now than I was. The power of what was going on, to have this whole city and the Bill Gaither organization and the Billy Graham organization praying for somebody — there was an energy that was palpable. I don't know how to explain it.

TB: One thing I've noticed since the accident is that, being a small company, you get a sense of family, as opposed to if you worked for a big insurance company or Exxon or something. Instead of just being a number, all of us are a family, and that's a little more obvious.

R&R: *What was the idea behind getting into management?*

TD: The first year we were focused on getting the doors open, so it wasn't a good time to go off in another direction. Once we got our sea legs, we went to Universal and said, "Let us try this." After a lot of legal wrangling about what could be done in Tennessee and Texas as opposed to what could be done in New York and California, we got the blessing.

"I don't remember the accident. When I came back here after being in a coma for three weeks it was amazing to realize the relationships I've established, what a great town this is and what a great business this is."

Tony Brown

TB: Business affairs will always take the worst-case scenario. Their fear is artist relations problems, that every artist's manager would think we were going to sign their act away. That's not what we had in mind at all.

I've found through the years that a lot of new artists have green managers and the label ends up managing the manager. Why not become that person? We have a few management clients who aren't on our label — Jessi Alexander and Kathy Mattea. For the artists who are on the label, the upside is that management doesn't commission any money generated from selling the record.

TD: What makes this world so hard to live in as a record company is that you're only sharing in one source of income. If you're going to be the venture capitalist and help build the brand, you should share in a fair way in all the benefits that brand creates.

R&R: *What about merchandise and publishing?*

TD: We commission merchandise and touring as part of the management agreement. There are labels that ask for a piece of merchandising and touring without giving any kind of service, but our model makes more sense. I don't have any desire to run a T-shirt company or buy tours. I would like, with Universal's support, to get more involved in the publishing side, but we're not going to pursue that yet. We're going to go slow and focus.

R&R: *You talked about making money at 120,000 units, whereas majors may not be making money at 400,000. Are major-label deals just not realistic?*

TD: It's not so much about the deal as it is the marketing costs. You don't take an artist with a base of 50,000 units and do a \$300,000 album and spend another \$300,000 trying to get it played on mainstream radio.

R&R: *Is it that the majors are in the grand-slam business, and you guys are in the singles and doubles business?*

TD: Yes, with some acts. And then, when you're standing at the plate, you can always get lucky. One of these little albums you make for \$75,000 can take off.

R&R: *Sony had Nashville Star for the first two years. Why did you decide to get involved?*

TD: We looked at it the first two years, and there were some things about the deal that didn't make sense to us. When Sony wasn't going to be involved, the television folks talked to us, and the deals were a lot better for us and for the artists. It was a totally positive experience, and the process worked, because we feel like we got a superstar out of it. Erika Jo's a great singer and a fearless entertainer.

R&R: *With Joe Nichols, you've decided not to release a third single from Revelation, which is a highly regarded album that maybe hasn't lived up to expectations. Why are you moving on?*

TD: It's a great album, but the overall tone is dark, somber. He's dealing with his father's death on that album, and we felt like it was time to move on.

TB: Everybody said the album Vince Gill did after his father died, *The Key*, was too serious. The only hit we had was the Troy Seals song "If You Ever Have Forever in Mind." I went through that with him. You've just got to move on.

Joe just needs some big hits. If he has three big hit singles in a row, you'll see the same results that have happened for Keith Urban, Kenny Chesney and Toby Keith. Brent cuts great records with him, but it's exciting getting Buddy Cannon, who is in the zone right now, involved. Byron Gallimore may cut a couple sides if he can.

R&R: *Doug Morris recently signed a country artist whom you guys jumped at the chance to work with. How did that happen?*

TD: Doug played us a few songs by this artist named Rocky, and we loved them. He wrote at least nine songs on the album, and there are three or four things that we think are big hits. Plus, he's got an incredible story as a human being. He's a real special guy.

R&R: *What's up with Katrina Elam?*

TB: She's one you'd walk through fire for. She's hands down the best new female singer out there. She writes, and she toured with Keith Urban, so she's had the test and come through it.

TD: We didn't get the success we wanted at radio on her first two singles, and she had some

"It feels good to get back down to reality, where you can't rest on your laurels. You can still be idealistic enough to get on your hands and knees and crawl through fire for a great artist."

Tony Brown

personal pressures and wanted a little time off. We're going to let her go get married, and then we'll talk again in the fall and figure out what we're going to do.

R&R: *What about the rest of the roster?*

TD: Amanda Wilkinson is a great vocalist and a great performer. Her album is done, and the single has done great in Canada. We've struggled with it here. We're dedicated to her. We've got Matt Jenkins out right now, with a song called "King of the Castle." He's the only person in our combined careers who came in off the street with his guitar — and his dad — sat right there and played for the staff, and then we locked the door and said, "You're not leaving until we figure this out."

We've got another single planned from George Canyon. Again, he had a huge year in Canada. He won the Juno over Terri Clark, Shania Twain and Paul Brandt. We're going to

have a gold record on him up there. Holly Williams has been touring in Europe and has done really well. Bering Strait have a new album, and we're going to take a single to Country radio this time. The Notorious Cherry Bombs have gone into semi-retirement.

R&R: *Was that a disappointment for you, Tony?*

TB: When I hear the Keith Urban single, I think our cut was equally good. It's a disappointment, because the first single ["It's Hard to Kiss the Lips at Night That Chew Your Ass out All Day Long"] made everybody think it was a funny album, and there was a lot of great music on it.

TD: And then the damn record label wouldn't release a second single.

R&R: *I would have loved to have heard the conversations between the artist and one of the co-owners.*

TD: Rodney Crowell and Vince Gill had things pulling on them, and it wasn't going to work.

R&R: *How did you end up signing Shooter Jennings?*

TD: Shooter is fun and exciting to work with. More than anything, he wanted somebody who wasn't going to try to force him into the mainstream radio box.

TB: He was pitched to an attorney in New York who e-mailed us and said, "I just got pitched on this guy named Scooter." They sent me the CD, and I e-mailed back and asked, "Is this a record or demos?" The guy e-mailed back, "I'm sure they're demos; they're pretty raw." I said, "I hope not. I think it's a record."

R&R: *How are you guys feeling about the ever-changing relationship between radio and the record companies?*

TD: As far as what you're doing on the charts, I don't have a lot of complaints right now. You're reflecting reality. We saw a need for your competitor to change and get the audience measure that you've had for a long time.

Everybody got a false sense of elation when Gretchen Wilson and Big & Rich popped through last year as if it were 1989 all over again. That's not the case. It's incredibly hard to break anything new.

I can't fault radio, but the hardest pill for a record guy to swallow is that radio's research tells them that consumers really want to hear the same songs over and over again and want to hear the superstars. If they're trying to maximize their business, that doesn't leave a whole lot of slots for guys like us.

The fact that we're under the microscope of the regulatory people is probably a good thing. I've been an advocate of redrawing the line for a long time. We were all so desperate to compete that the lines got blurred. When somebody steps over, they need to get their chops busted.

What's exciting on the Internet side is, I just came from presentation by Yahoo, and we now have ways other than terrestrial radio to discover and sample new music. Maybe it's a 15-year arc, or maybe it's a five-year arc. I don't think terrestrial radio is going away — it's still the most important thing — but it is a lot of fun to do some of these acts we're doing. Every Monday isn't a make-or-break issue for us.

We have an incredible staff — Van, Susan Levy, Michael Powers. We feel the stress and pressure, but we're getting to have fun, and we believe in what we're doing.

TB: It's fun to be making smart business decisions that allow us to be indulgent creatively but not necessarily in terms of the spend. And we both feel like we've got the strongest A&R lineup either of us has ever had.

COUNTRY TOP 50

July 22, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
2	1	TOBY KEITH As Good As I Once Was (DreamWorks)	14844	692	5185	+229	467016	21160	11	121/0
1	2	RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	13538	-734	4750	-279	417176	-20439	17	121/0
3	3	SUGARLAND Something More (Mercury)	13112	240	4558	+92	403747	5380	15	121/0
4	4	FAITH HILL Mississippi Girl (Warner Bros.)	12370	470	4290	+236	376852	17493	10	121/0
5	5	GEORGE STRAIT You'll Be There (MCA)	11394	-213	4111	-145	338006	-8608	16	121/0
7	6	BROOKS & DUNN Play Something Country (Arista)	10593	1468	3650	+503	313554	41861	9	121/0
6	7	KENNY CHESNEY Keg In The Closet (BNA)	9081	-1008	3028	-465	258820	-37312	12	118/0
8	8	BRAD PAISLEY Alcohol (Arista)	8980	592	3140	+193	268318	21669	11	121/0
11	9	SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	8765	647	3014	+231	261055	21959	25	120/0
10	10	KEITH ANDERSON Pickin' Wildflowers (Arista)	7999	-195	2775	-124	235406	-8008	29	118/0
12	11	BLAKE SHELTON Goodbye Time (Warner Bros.)	7964	-138	2948	-41	230869	-7820	24	121/0
13	12	TIM MCGRAW Do You Want Fries With That (Curb)	7833	613	2778	+206	224515	15779	9	121/1
14	13	VAN ZANT Help Somebody (Columbia)	7181	445	2648	+152	196644	11185	18	117/0
17	14	SARA EVANS A Real Fine Place To Start (RCA)	7017	817	2353	+268	204813	25397	11	119/0
15	15	REBA MCENTIRE My Sister (MCA)	6663	-11	2372	+21	187825	4860	18	118/1
9	16	DARRYL WORLEY If Something Should Happen (DreamWorks)	6345	-1873	2295	-712	177698	-65627	21	119/0
19	17	JAMIE O'NEAL Somebody's Hero (Capitol)	5824	398	2012	+134	169858	15321	16	108/4
16	18	BOBBY PINSON Don't Ask Me How I Know (RCA)	5759	-513	2013	-204	152205	-15248	23	117/0
20	19	TRISHA YEARWOOD Georgia Rain (MCA)	5391	434	1890	+131	149351	16759	12	115/4
22	20	MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	5023	764	1897	+259	135786	22793	10	110/4
21	21	TRICK PONY It's A Heartache (Asylum/Curb)	4526	146	1671	+30	119424	7573	24	110/0
23	22	JASON ALDEAN Hicktown (BBR)	4502	578	1665	+194	113476	16987	13	102/2
26	23	CRAIG MORGAN Redneck Yacht Club (BBR)	4139	678	1599	+248	120755	22993	9	109/11
25	24	JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	4127	617	1446	+172	112015	19238	12	114/10
24	25	TRACE ADKINS Arlington (Capitol)	3890	348	1386	+131	106774	4154	8	101/9
28	26	LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	3551	364	1288	+150	86665	3602	16	99/4
27	27	LEE ANN WOMACK He Oughta Know That By Now (MCA)	3425	227	1170	+38	91575	9255	11	96/2
29	28	HOT APPLE PIE Hillbillies (DreamWorks)	3083	220	1145	+60	81274	9646	15	87/3
32	29	LONESTAR You're Like Comin' Home (BNA)	2912	440	1069	+130	78441	7115	7	94/11
31	30	GARY ALLAN Best I Ever Had (MCA)	2799	256	1000	+107	76849	5354	7	91/11
33	31	MIRANDA LAMBERT Bring Me Down (Epic)	2612	162	1013	+52	54341	2625	13	96/3
30	32	SHOOTER JENNINGS 4th Of July (Universal South)	2381	-280	782	-72	64981	-10408	13	66/8
Breaker	33	NEAL MCCOY Billy's Got His Beer Goggles On (903)	2075	118	792	+42	51700	2973	11	74/9
35	34	RYAN SHUPE & THE RUBBERBAND Dream Big (Capitol)	1843	77	702	+39	51509	114	12	53/3
Breaker	35	JO DEE MESSINA Delicious Surprise (I Believe It) (Curb)	1841	455	654	+183	50661	12015	4	83/13
Breaker	36	PHIL VASSAR Good Ole Days (Arista)	1836	306	651	+95	46190	6870	4	81/15
38	37	BLAINE LARSEN The Best Man (Giantslayer/BNA)	1491	118	578	+48	29906	-58	8	76/3
39	38	CHRIS CAGLE Miss Me Baby (Capitol)	1394	154	565	+46	36363	5059	6	51/6
40	39	LITTLE BIG TOWN Boondocks (Equity)	1245	95	517	+37	30401	2327	8	52/6
41	40	BILLY CURRINGTON Must Be Doin' Somethin' Right (Mercury)	1156	51	470	+23	25146	-20	7	62/5
42	41	GEORGE STRAIT Texas (MCA)	1067	269	207	+73	35321	9741	4	4/2
43	42	TRACY LAWRENCE Used To The Pain (DreamWorks)	1047	261	478	+111	24435	3626	3	50/8
49	43	AARON TIPPIN Come Friday (Lyric Street)	827	267	316	+71	18558	6904	3	53/6
48	44	CLINT BLACK Rainbow In The Rain (Equity)	720	77	235	+48	15623	1313	4	31/1
45	45	STEVE AZAR Doin' It Right (Mercury)	662	-27	278	-11	13071	-2862	8	35/1
Debut	46	JEFF BATES Good People (RCA)	582	170	277	+87	10713	2185	1	37/8
44	47	BLUE COUNTY That Summer Song (Asylum/Curb)	516	-263	174	-131	14028	-3053	10	29/0
Debut	48	JESSICA ANDREWS Summer Girl (DreamWorks)	495	142	227	+65	11023	3308	1	27/2
50	49	MATT JENKINS King Of The Castle (Universal South)	474	20	189	+17	9046	-434	3	28/2
Debut	50	JACE EVERETT That's The Kind Of Love I'm In (Epic)	472	110	210	+47	8941	518	1	26/0

121 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 7/10-7/16. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2005, Arbitron Inc. © 2005 Radio & Records.

POWERED BY
MEDIABASE

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
TERRI CLARK She Didn't Have Time (Mercury)	28
C. BRITT & E. JOHN Where We Both Say Goodbye (RCA)	25
PHIL VASSAR Good Ole Days (Arista)	15
LISA BROKOP Big Picture (Asylum/Curb)	14
JO DEE MESSINA Delicious Surprise (I Believe It) (Curb)	13
DIERKS BENTLEY Come A Little Closer (Capitol)	13
CRAIG MORGAN Redneck Yacht Club (BBR)	11
LONESTAR You're Like Comin' Home (BNA)	11
GARY ALLAN Best I Ever Had (MCA)	11
JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	10

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BROOKS & DUNN Play Something Country (Arista)	+1468
SARA EVANS A Real Fine Place To Start (RCA)	+817
MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	+764
TOBY KEITH As Good As I Once Was (DreamWorks)	+692
CRAIG MORGAN Redneck Yacht Club (BBR)	+678
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	+647
JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	+617
TIM MCGRAW Do You Want Fries With That (Curb)	+613
BRAD PAISLEY Alcohol (Arista)	+592
JASON ALDEAN Hicktown (BBR)	+578

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BROOKS & DUNN Play Something Country (Arista)	+503
SARA EVANS A Real Fine Place To Start (RCA)	+268
MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	+259
CRAIG MORGAN Redneck Yacht Club (BBR)	+248
FAITH HILL Mississippi Girl (Warner Bros.)	+236
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	+231
TOBY KEITH As Good As I Once Was (DreamWorks)	+229
TIM MCGRAW Do You Want Fries With That (Curb)	+206
JASON ALDEAN Hicktown (BBR)	+194
BRAD PAISLEY Alcohol (Arista)	+193

BREAKERS

NEAL MCCOY
Billy's Got His Beer Goggles On (903)
9 Adds • Moves 34-33

JO DEE MESSINA
Delicious Surprise (I Believe It) (Curb)
13 Adds • Moves 37-35

PHIL VASSAR
Good Ole Days (Arista)
15 Adds • Moves 36-36

Songs ranked by total points

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HOOKS
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COUNTRY TOP 50 INDICATOR

July 22, 2005

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	TOBY KEITH As Good As I Once Was (DreamWorks)	4821	-4	4029	+66	114868	1084	11	101/0
4	2	SUGARLAND Something More (Mercury)	4609	17	3918	+92	107933	3165	16	101/0
2	3	RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	4436	-235	3703	-146	104313	-4134	19	99/0
5	4	FAITH HILL Mississippi Girl (Warner Bros.)	4373	229	3718	+256	101515	6734	10	102/0
3	5	GEORGE STRAIT You'll Be There (MCA)	3965	-649	3237	-594	95066	-11074	17	93/0
9	6	BROOKS & DUNN Play Something Country (Arista)	3671	394	3152	+375	82980	9914	9	102/1
7	7	BRAD PAISLEY Alcohol (Arista)	3521	67	2954	+139	83248	3423	12	101/0
12	8	TIM MCGRAW Do You Want Fries With That (Curb)	3084	173	2590	+179	72914	6007	10	98/1
14	9	SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	3046	245	2586	+274	70294	5707	26	97/0
13	10	REBA MCENTIRE My Sister (MCA)	2855	-37	2445	0	63126	-1182	20	99/2
15	11	SARA EVANS A Real Fine Place To Start (RCA)	2798	125	2405	+183	65233	3870	13	99/3
16	12	VAN ZANT Help Somebody (Columbia)	2738	131	2315	+176	63904	4274	18	98/2
10	13	DARRYL WORLEY If Something Should Happen (DreamWorks)	2439	-712	2026	-602	55617	-15887	23	80/0
11	14	KEITH ANDERSON Pickin' Wildflowers (Arista)	2380	-621	1932	-556	54571	-12667	30	77/0
19	15	MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	2191	196	1884	+250	50099	5475	11	94/3
20	16	TRISHA YEARWOOD Georgia Rain (MCA)	2032	79	1787	+125	45054	2938	13	86/2
23	17	TRACE ADKINS Arlington (Capitol)	1857	231	1622	+251	41508	6671	8	91/5
24	18	CRAIG MORGAN Redneck Yacht Club (BBR)	1833	488	1531	+405	43063	12661	9	86/10
17	19	BOBBY PINSON Don't Ask Me How I Know (RCA)	1807	-299	1534	-213	40995	-5599	21	80/3
22	20	JAMIE O'NEAL Somebody's Hero (Capitol)	1753	86	1528	+109	37481	2772	16	76/2
21	21	TRICK PONY It's A Heartache (Asylum/Curb)	1656	-25	1382	+4	37801	120	23	70/4
25	22	JASON ALDEAN Hicktown (BBR)	1480	180	1210	+181	32921	4954	15	71/7
27	23	JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	1373	133	1207	+136	30241	4074	15	78/9
26	24	NEAL MCCOY Billy's Got His Beer Goggles On (903)	1293	-2	1019	+34	32057	812	15	67/5
29	25	LONESTAR You're Like Comin' Home (BNA)	1241	125	1074	+125	25415	3320	7	80/4
30	26	GARY ALLAN Best I Ever Had (MCA)	1233	166	1078	+183	26864	4439	8	67/3
31	27	LEE ANN WOMACK He Oughta Know That By Now (MCA)	1205	155	1052	+161	27527	6175	15	67/7
28	28	LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	1179	54	1054	+75	25898	2110	18	65/6
18	29	ALAN JACKSON The Talkin' Song Repair Blues (Arista)	1109	-967	881	-823	25659	-22291	18	54/0
32	30	HOT APPLE PIE Hillbillies (DreamWorks)	1059	34	907	+45	23519	1688	18	63/3
33	31	JO DEE MESSINA Delicious Surprise (I Believe It) (Curb)	954	106	842	+125	20946	3615	6	70/13
35	32	PHIL VASSAR Good Ole Days (Arista)	847	84	700	+95	19665	1872	6	59/7
34	33	SHOOTER JENNINGS 4th Of July (Universal South)	808	27	746	+53	17987	672	14	47/4
36	34	MIRANDA LAMBERT Bring Me Down (Epic)	707	100	554	+100	14763	2005	12	46/6
37	35	TRACY LAWRENCE Used To The Pain (DreamWorks)	693	113	620	+109	15081	2289	6	54/5
38	36	LITTLE BIG TOWN Boondocks (Equity)	512	10	396	+27	11107	409	9	27/1
39	37	RYAN SHUPE & THE RUBBERBAND Dream Big (Capitol)	499	26	419	+26	11295	1027	11	35/5
40	38	CHRIS CAGLE Miss Me Baby (Capitol)	496	45	471	+55	11085	1358	5	43/4
41	39	AARON TIPPIN Come Friday (Lyric Street)	456	88	419	+71	9957	1823	4	43/9
50	40	DIERKS BENTLEY Come A Little Closer (Capitol)	430	279	371	+266	9884	6660	2	36/23
42	41	BILLY CURRINGTON Must Be Doin' Somethin' Right (Mercury)	389	30	365	+25	8253	935	7	29/3
43	42	BLAINE LARSEN The Best Man (Giantslayer/BNA)	385	37	317	+33	7014	727	9	33/4
46	43	JEFF BATES Good People (RCA)	296	48	270	+66	6884	1579	3	25/2
45	44	BRITTONJACK Fallin' (Lofton Creek/N2U)	254	5	265	+13	4931	508	7	18/0
44	45	ERIKA JO I Break Things (Universal South)	224	-74	212	-52	4917	-1154	10	21/0
47	46	JESSICA ANDREWS Summer Girl (DreamWorks)	221	17	204	+30	4866	580	2	19/3
48	47	MATT JENKINS King Of The Castle (Universal South)	209	37	179	+21	4539	1081	3	18/0
Debut	48	RANDY TRAVIS Angels (Word/Curb/Warner Bros.)	181	62	142	+53	4427	1493	1	19/7
49	49	CLINT BLACK Rainbow In The Rain (Equity)	176	18	200	+18	3376	266	2	21/2
Debut	50	ANDY GRIGGS This I Gotta See (RCA)	175	24	165	+14	2752	167	1	16/0

102 Country reporters. Songs ranked by total plays for the airplay week of Sunday 7/10 - Saturday 7/16.
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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
DIERKS BENTLEY Come A Little Closer (Capitol)	23
TERRI CLARK She Didn't Have Time (Mercury)	15
JO DEE MESSINA Delicious Surprise (I Believe It) (Curb)	13
C. BRITT & E. JOHN Where We Both Say Goodbye (RCA)	13
CRAIG MORGAN Redneck Yacht Club (BBR)	10
JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	9
AARON TIPPIN Come Friday (Lyric Street)	9
JOSH TURNER Your Man (MCA)	9

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
CRAIG MORGAN Redneck Yacht Club (BBR)	+488
BROOKS & DUNN Play Something Country (Arista)	+394
DIERKS BENTLEY Come A Little Closer (Capitol)	+279
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	+245
TRACE ADKINS Arlington (Capitol)	+231
FAITH HILL Mississippi Girl (Warner Bros.)	+229
MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	+196
JASON ALDEAN Hicktown (BBR)	+180
TIM MCGRAW Do You Want Fries With That (Curb)	+173
GARY ALLAN Best I Ever Had (MCA)	+166

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CRAIG MORGAN Redneck Yacht Club (BBR)	+405
BROOKS & DUNN Play Something Country (Arista)	+375
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	+274
DIERKS BENTLEY Come A Little Closer (Capitol)	+266
FAITH HILL Mississippi Girl (Warner Bros.)	+256
TRACE ADKINS Arlington (Capitol)	+251
MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	+250
SARA EVANS A Real Fine Place To Start (RCA)	+183
GARY ALLAN Best I Ever Had (MCA)	+183
JASON ALDEAN Hicktown (BBR)	+181



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COUNTRY CALLOUT AMERICA BY Bullseye

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES July 22, 2005

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of July 10-16.

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
TOBY KEITH As Good As I Once Was (DreamWorks)	47.0%	81.3%	4.26	11.0%	97.3%	4.0%	1.0%
SUGARLAND Something More (Mercury)	41.0%	80.8%	4.17	14.0%	99.3%	3.0%	1.5%
FAITH HILL Mississippi Girl (Warner Bros.)	34.8%	73.0%	4.06	16.0%	94.8%	4.0%	1.8%
ALAN JACKSON The Talkin' Song Repair Blues (Arista)	33.8%	72.5%	3.97	13.8%	96.3%	7.3%	2.8%
GEORGE STRAIT You'll Be There (MCA)	25.0%	70.0%	3.92	19.5%	95.8%	5.8%	0.5%
VAN ZANT Help Somebody (Columbia)	34.3%	69.5%	4.08	17.0%	91.0%	3.5%	1.0%
BLAKE SHELTON Goodbye Time (Warner Bros.)	23.8%	66.0%	3.87	21.8%	94.3%	5.0%	1.5%
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	23.0%	65.0%	3.88	25.5%	94.5%	3.5%	0.5%
LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	28.3%	65.0%	3.91	18.3%	91.0%	4.8%	3.0%
SARA EVANS A Real Fine Place To Start (RCA)	18.5%	64.0%	3.85	18.5%	88.0%	3.3%	2.3%
DARRYL WORLEY If Something Should Happen (DreamWorks)	25.3%	63.8%	3.87	16.3%	88.8%	6.0%	2.8%
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	26.3%	63.3%	3.85	24.5%	94.8%	4.8%	2.3%
CRAIG MORGAN Redneck Yacht Club (BBR)	23.8%	63.0%	3.92	14.5%	84.8%	5.8%	1.5%
BOBBY PINSON Don't Ask Me How I Know (RCA)	19.5%	57.5%	3.77	21.5%	86.8%	5.3%	2.5%
TRICK PONY It's A Heartache (Asylum/Curb)	27.3%	56.8%	3.71	28.8%	97.0%	8.3%	3.3%
JAMIE O'NEAL Somebody's Hero (Capitol)	21.5%	56.3%	3.76	26.3%	90.0%	6.0%	1.5%
KEITH ANDERSON Pickin' Wildflowers (Arista)	27.5%	56.0%	3.73	23.8%	91.3%	6.5%	5.0%
TRACE ADKINS Arlington (Capitol)	22.0%	54.0%	3.82	16.8%	79.3%	6.0%	2.5%
BROOKS & DUNN Play Something Country (Arista)	23.5%	53.5%	3.73	15.8%	81.5%	7.0%	5.3%
KENNY CHESNEY Keg In The Closet (BNA)	21.3%	53.3%	3.68	29.5%	92.0%	7.0%	2.3%
SHOOTER JENNINGS 4th Of July (Universal South)	20.8%	53.0%	3.81	19.3%	79.5%	5.0%	2.3%
MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	16.3%	51.0%	3.79	16.0%	74.3%	6.0%	1.3%
REBA MCENTIRE My Sister (MCA)	18.3%	49.8%	3.58	29.8%	91.0%	7.5%	4.0%
TRISHA YEARWOOD Georgia Rain (MCA)	20.8%	48.3%	3.58	26.8%	88.5%	9.8%	3.8%
TIM MCGRAW Do You Want Fries With That (Curb)	18.5%	47.8%	3.57	19.3%	81.3%	8.3%	6.0%
LEE ANN WOMACK He Oughta Know That By Now (MCA)	14.5%	47.5%	3.62	27.0%	82.5%	5.3%	2.8%
BRAD PAISLEY Alcohol (Arista)	16.3%	46.3%	3.57	23.3%	81.8%	8.8%	3.5%
LONESTAR You're Like Comin' Home (BNA)	12.3%	40.8%	3.67	20.5%	67.5%	4.5%	1.8%
HOT APPLE PIE Hillbillies (DreamWorks)	14.3%	40.0%	3.51	23.0%	75.3%	9.0%	3.3%
JASON ALDEAN Hicktown (BBR)	14.0%	39.0%	3.50	20.8%	73.0%	10.3%	3.0%
MIRANDA LAMBERT Bring Me Down (Epic)	11.5%	39.0%	3.51	22.5%	72.5%	8.3%	2.8%
JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	9.5%	35.5%	3.47	22.8%	68.8%	8.3%	2.3%
NEAL MCCOY Billy's Got His Beer Goggles On (903)	9.0%	32.5%	3.30	27.0%	74.8%	11.3%	4.0%
GARY ALLAN Best I Ever Had (MCA)	8.3%	32.3%	3.38	23.3%	67.8%	9.5%	2.8%
RYAN SHUPE & THE RUBBERBAND Dream Big (Capitol)	9.0%	27.0%	3.39	20.0%	57.8%	8.3%	2.5%

CALLOUT AMERICA® HOT SCORES

This Week At Callout America

By John Hart

Toby Keith's "As Good As I Once Was" is still the No. 1 song overall for the week and the No. 1 passion song, too. Sugarland's "Something More" stays at No. 2 overall and as the No. 2 passion song, and is also No. 1 with females.

Faith Hill's "Mississippi Girl" is on the fast track, moving to No. 3 for the week and the No. 3 passion song. Only nine weeks old on this data — it's still early.

George Strait is new to the top five with "You'll Be There" ranking as the No. 5 song, up from No. 6. Strait is the No. 5 song with males and the No. 7 song with females; his strength is with younger 25-34 listeners, who rank this song at No. 5.

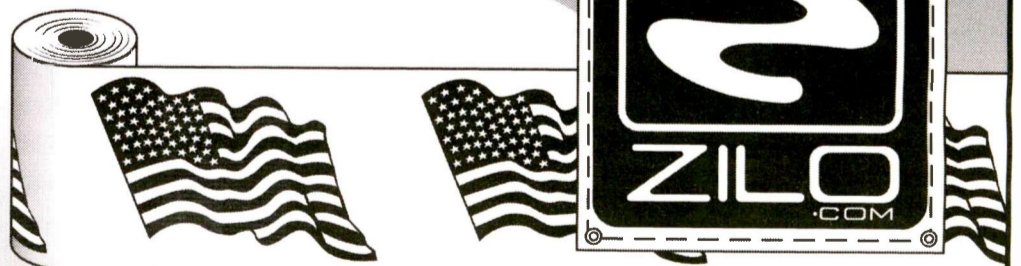
Leann Rimes roars into the top 10 with "Probably Wouldn't Be This Way," up from No. 17 to No. 8. It's also the No. 6 passion song. The strength is with females, who rank the song at No. 5 and also as the No. 4 passion song. Listeners 25-44 rank this song at No. 6 and as the No. 4 passion song.

The youngest song in this week's top 20 is Trace Adkins' "Arlington," at seven weeks on this data. It already ranks as the No. 18 song, up from No. 23, and the No. 16 passion song, up from No. 24. All indicators are strong.

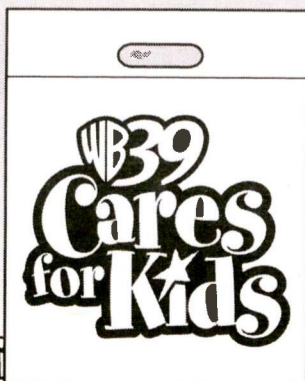
Trisha Yearwood's "Georgia Rain" is on the move with the No. 24 song, up from No. 29. It's also the No. 18 song with females. Watch this song.

Total sample size is 400 persons weekly, with a margin of error of plus or minus 5%. Scoring is done each week using live interviewers conducting an interview with each respondent. Scores are: 5) I like it a lot; in fact, it's one of my favorites; 4) I like it; 3) It's OK, just so-so; 2) I don't like it; and 1) I strongly dislike it. The index score is an average of all 1-to-5 scores. The total positive score is an aggregate of the 4 and 5 scores. To be included in weekly callout, songs must have entered the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-olds 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 and evenly distributed in the 25-34, 35-44 and 45-54 demos. The sample is balanced by region and markets within each region. Bullseye Callout is conducted in these regions and markets. SOUTH: Charleston, SC; Charlotte; Baton Rouge; Nashville; Atlanta. MIDWEST: Flint, MI; Indianapolis; Madison; Omaha; Cincinnati. EAST: Harrisburg; Rochester, NY; Springfield, MA; Providence; Washington, DC. WEST: Modesto, CA; Salt Lake City; Colorado Springs, CO; Portland, OR; Houston. © 2005 Radio & Records. © 2005 Bullseye Marketing Research Inc.

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July 22, 2005

COUNTRY



America's Best Testing Country Songs 12+
For The Week Ending 7/22/05

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
SUGARLAND Something More (Mercury)	4.22	4.10	97%	17%	4.20	4.15	4.23
TOBY KEITH As Good As I Once Was (DreamWorks)	4.20	4.28	99%	19%	4.27	4.13	4.36
SARA EVANS A Real Fine Place To Start (RCA)	4.18	4.11	85%	8%	4.17	4.11	4.21
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	4.10	4.14	97%	23%	4.05	4.11	4.01
BLAKE SHELTON Goodbye Time (Warner Bros.)	4.10	4.03	94%	17%	4.15	4.28	4.05
GEORGE STRAIT You'll Be There (MCA)	4.06	4.05	92%	21%	4.10	4.12	4.09
TRACE ADKINS Arlington (Capitol)	4.06	-	71%	12%	4.14	4.13	4.15
BROOKS & DUNN Play Something Country (Arista)	4.01	4.00	91%	14%	4.01	3.88	4.10
MO. GENTRY Something To Be Proud Of (Columbia)	4.01	4.10	76%	10%	4.00	3.96	4.03
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	3.99	3.92	95%	20%	4.00	3.97	4.03
BOBBY PINSON Don't Ask Me How I Know (RCA)	3.99	3.85	86%	17%	3.95	3.95	3.95
BRAD PAISLEY Alcohol (Arista)	3.96	4.00	93%	18%	3.90	3.89	3.91
JAMIE O'NEAL Somebody's Hero (Capitol)	3.96	3.86	85%	14%	3.98	3.98	3.98
D. WORLEY If Something Should Happen (DreamWorks)	3.93	3.79	96%	26%	3.94	3.90	3.96
FAITH HILL Mississippi Girl (Warner Bros.)	3.89	3.89	96%	21%	3.83	3.87	3.80
CRAIG MORGAN Redneck Yacht Club (BBR)	3.89	-	72%	10%	3.85	3.68	3.96
TRICK PONY It's A Heartache (Asylum/Curb)	3.88	3.81	94%	22%	3.86	3.79	3.91
L. RIMES Probably Wouldn't Be This Way (Asylum/Curb)	3.88	3.88	77%	12%	3.90	3.86	3.92
LEE ANN WOMACK He Oughta Know That By Now (MCA)	3.85	3.85	66%	10%	3.86	3.76	3.93
VAN ZANT Help Somebody (Columbia)	3.82	3.95	86%	18%	3.77	3.64	3.85
KEITH ANDERSON Pickin' Wildflowers (Arista)	3.81	3.71	92%	28%	3.75	3.75	3.76
TRISHA YEARWOOD Georgia Rain (MCA)	3.80	3.69	91%	17%	3.85	3.92	3.80
ALAN JACKSON The Talkin' Song Repair Blues (Arista)	3.78	3.86	93%	26%	3.86	3.78	3.91
TIM MCGRAW Do You Want Fries With That (Curb)	3.78	3.82	91%	22%	3.79	3.88	3.74
JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	3.75	3.77	66%	11%	3.69	3.87	3.58
REBA MCENTIRE My Sister (MCA)	3.73	3.66	90%	27%	3.79	4.00	3.66
SHOOTER JENNINGS 4th Of July (Universal South)	3.71	-	63%	13%	3.68	3.55	3.76
KENNY CHESNEY Keg In The Closet (BNA)	3.66	3.65	98%	34%	3.58	3.43	3.68
JASON ALDEAN Hicktown (BBR)	3.63	3.62	64%	14%	3.57	3.39	3.65

Total sample size is 345 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



COUNTRY TOP 30

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SUGARLAND Something More (Mercury)	612	+12	10	15/0
3	2	FAITH HILL Mississippi Girl (Warner Bros.)	581	+10	9	13/0
2	3	RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	577	-19	13	12/0
4	4	TOBY KEITH As Good As I Once Was (DreamWorks)	562	+19	8	16/0
7	5	KENNY CHESNEY Keg In The Closet (BNA)	467	-11	8	13/0
9	6	BROOKS & DUNN Play Something Country (Arista)	450	+22	6	15/0
6	7	GEORGE STRAIT You'll Be There (MCA)	448	-55	15	16/0
13	8	TIM MCGRAW Do You Want Fries With That (Curb)	447	+53	6	16/1
8	9	SHANIA TWAIN I Ain't No Quitter (Mercury)	417	-18	9	11/0
10	10	PAUL BRANDT Rich Man (Orange/Universal)	414	-8	8	13/0
12	11	BRAD PAISLEY Alcohol (Arista)	411	+12	7	13/0
14	12	AARON PRITCHETT Lucky For Me (OPM/Royalty)	382	-7	11	13/0
11	13	POVERTY PLAINSMEN Sister... (Poverty/Royalty)	379	-23	12	16/0
16	14	DOC WALKER I Am Ready (Open Road/Universal)	376	+22	5	15/0
21	15	SARA EVANS A Real Fine Place To Start (RCA)	370	+71	5	14/1
5	16	KEITH URBAN Making Memories Of Us (Capitol)	369	-139	17	12/0
18	17	GEORGE CANYON Who Would You Be (Universal South)	367	+37	3	14/1
19	18	REBA MCENTIRE My Sister (MCA)	318	-1	10	14/0
22	19	AMANDA WILKINSON No More... (Universal South)	301	+47	4	9/0
Debut	20	KEITH ANDERSON Pickin' Wildflowers (Arista)	298	+91	1	13/1
17	21	ROAD HAMMERS I'm A Road... (Open Road/Universal)	278	-69	16	14/0
27	22	AARON LINES It Takes A Man (BNA)	277	+43	2	13/1
23	23	SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	273	+19	4	12/0
15	24	DIERKS BENTLEY Lot Of Leavin' Left To Do (Capitol)	273	-98	19	12/0
20	25	ALAN JACKSON The Talkin' Song Repair Blues (Arista)	268	-32	13	13/0
24	26	TRISHA YEARWOOD Georgia Rain (MCA)	261	+8	10	13/0
26	27	JAKE MATHEWS Kings For A Day (Open Road/Universal)	245	-5	6	12/0
30	28	PATRICIA CONROY When (306/Universal)	222	+6	6	12/0
-	29	DARRYL WORLEY If Something... (DreamWorks)	212	+8	2	8/0
28	30	JOHNNY REID Sixty To Zero (Open Road/Universal)	210	-21	13	11/0

20 Canadian Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/10-7/16. 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. © 2005 Radio & Records. ♦ indicates Cancon.

C O U N T R Y

FLASHBACK

1 YEAR AGO

- No. 1: "Live Like You Were Dying" — Tim McGraw

5 YEARS AGO

- No. 1: "I Hope You Dance" — Lee Ann Womack

10 YEARS AGO

- No. 1: "I Don't Even Know Your Name" — Alan Jackson

15 YEARS AGO

- No. 1: "Good Times" — Dan Seals

20 YEARS AGO

- No. 1: "Love Is Alive" — The Judds

25 YEARS AGO

- No. 1: "Stand By Me" — Mickey Gilley

30 YEARS AGO

- No. 1: "Touch The Hand" — Conway Twitty

NEW & ACTIVE

TERRI CLARK She Didn't Have Time (Mercury)
Total Points: 467, Total Stations: 30, Adds: 28

ANDY GRIGGS This I Gotta See (RCA)
Total Points: 410, Total Stations: 31, Adds: 0

RANDY TRAVIS Angels (Word/Curb/Warner Bros.)
Total Points: 395, Total Stations: 24, Adds: 1

ERIKA JO I Break Things (Universal South)
Total Points: 366, Total Stations: 22, Adds: 0

DIERKS BENTLEY Come A Little Closer (Capitol)
Total Points: 291, Total Stations: 19, Adds: 13

SHELLY FAIRCHILD Kiss Me (Columbia)
Total Points: 252, Total Stations: 14, Adds: 0

AARON LINES It Takes A Man (BNA)
Total Points: 224, Total Stations: 13, Adds: 1

CATHERINE BRITT & ELTON JOHN Where We Both Say Goodbye (RCA)
Total Points: 80, Total Stations: 28, Adds: 25

LISA BROKOP Big Picture (Asylum/Curb)
Total Points: 43, Total Stations: 14, Adds: 14

COUNTRY REPORTERS

Stations and their adds listed alphabetically by market

KBCY/Abilene, TX OM: Brad Elliott PD/AM: JB Cloud 25 PAT GREEN 15 JASON ALDEAN 15 TERRI CLARK	WZKX/Biloxi, MS PD: Bryan Rhodes MD: Gwen Wilson 1 SHOOTER JENNINGS 1 BLAINE LARSEN	WGAR/Cleveland, OH* PD: Meg Stevens MD: Chuck Collier No Adds	WKML/Fayetteville, NC OM: Mac Edwards PD: Paul Johnson APD: Dave Stone MD: DeanD No Adds	WDRM/Huntsville, AL OM/MD: Stuart Langston MD: Dan McClain No Adds	KSSN/Little Rock, AR* PD: Chad Heritage 1 GARY ALLAN PHIL VASSAR	WSM/Nashville, TN* PD: John Sebastian MD: Frank Seres RYAN SHUPE & THE RUBBERBAND JO DEE MESSINA	WLLR/Quad Cities, IA PD: Jim O'Hara MD: Ron Evans 4 LEANN RIMES 4 RYAN SHUPE & THE RUBBERBAND 3 JOSH GRACIN	WCTQ/Sarasota, FL* OM/MD: Mark Wilson APD: Heidi Decker 3 MONTGOMERY GENTRY LEE ANN WOMACK NEAL MCCOY JO DEE MESSINA	KIIM/Tucson, AZ* OM: Herb Crowe PD/MD: Buzz Jackson 7 TERRI CLARK LITTLE BIG TOWN CATHERINE BRITT & ELTON JOHN	
WQMX/Akron, OH* OM/MD: Kevin Mason APD: Ken Steel SHOOTER JENNINGS NEAL MCCOY	WHWK/Binghamton, NY PD: Tom Hanrahan MD: Valerie Hart No Adds	KCCY/Colorado Springs, CO* OM: Bob Richards PD: Travis Daily MD: Valerie Hart No Adds	KAFF/Flagstaff, AZ PD: C.J. Murr APD/MD: Hugh James CLINT BLACK TRACY LAWRENCE CATHERINE BRITT & ELTON JOHN RAY SCOTT	WFMS/Indianapolis, IN* PD: Bob Richards MD: J.D. Cannon 1 GARY ALLAN TRACY LAWRENCE CATHERINE BRITT & ELTON JOHN PHIL VASSAR LITTLE BIG TOWN	KZLA/Los Angeles, CA* OM/MD: R.J. Curtis APD/MD: Tony Campos JOSH GRACIN CRAIG MORGAN TRACE ADKINS	WCTY/New London, CT OM/MD: Jimmy Lehn APD: Dave Elder 7 MIRANDA LAMBERT 7 RYAN SHUPE & THE RUBBERBAND 7 BLAINE LARSEN 6 DIERKS BENTLEY	WQDR/Raleigh, NC* OM: Paul Michaels APD: Lisa McKay APD: Mike 'Maddawg' Biddle 2 TRACE ADKINS	WJCL/Savannah, GA OM: Pat Garrett PD: Boomer Lee 15 MONTGOMERY GENTRY 15 CRAIG MORGAN 7 BILLY CURRINGTON 7 TRICK PONY	KVVO/Tulsa, OK* 1 JOSH GRACIN 1 LEANN RIMES 1 CRAIG MORGAN	
WGNA/Albany, NY* PD: Buzz Brindle MD: Bill Earley 4 JOSH GRACIN 2 CATHERINE BRITT & ELTON JOHN	WDXB/Birmingham, AL* PD: Tom Hanrahan APD/MD: Jay Cruze TRACE ADKINS JEFF BATES	KKCS/Colorado Springs, CO* PD: Cody Carlson 2 DIERKS BENTLEY DAVID BAKER WARREN BROTHERS	WFBE/Flint, MI PD: Coyote Collins APD/MD: Dave Geronimo CATHERINE BRITT & ELTON JOHN TERRI CLARK	WMSI/Jackson, MS OM: Steve Kelly PD: Rick Adams APD: Kim Allen No Adds	WAMZ/Louisville, KY* PD: Coyote Calhoun MD: Night Train Lane 5 JO DEE MESSINA 4 LEANN RIMES 1 NEAL MCCOY 1 GARY ALLAN CATHERINE BRITT & ELTON JOHN PHIL VASSAR	WPSK/New River Valley, VA OM/MD: Scott Stevens APD/MD: Sean Sumner 12 CRAIG MORGAN 7 NEAL MCCOY 7 TERRI CLARK 7 JASON ALDEAN	KOUT/Rapid City, SD PD/MD: Mark Houston 15 DIERKS BENTLEY 15 CATHERINE BRITT & ELTON JOHN	KBUL/Reno, NV OM/MD: Tom Jordan MD: Chuck Reeves 7 JASON ALDEAN 5 JESSICA ANDREWS 2 DIERKS BENTLEY	KRMN/Seattle, WA* PD: Becky Brenner MD: Tony Thomas 1 LONESTAR TERRI CLARK	KNUE/Tyler, TX OM: Rick Stevens PD: Bill Hughes APD: Paul Stone 14 DIERKS BENTLEY 8 LONESTAR
KBLI/Albuquerque, NM* OM: Bill May PD: Tim Jones APD/MD: Jeff Jay 1 JO DEE MESSINA BILLY CURRINGTON	WBWN/Bloomington, IL OM/MD: Dan Washoff APD/MD: Buck Stevens 10 DIERKS BENTLEY	WCOS/Columbia, SC* PD: LJ Smith APD/MD: Glen Garrett 4 JASON ALDEAN 1 TRACE ADKINS	WXFL/Florence, AL PD/MD: Gary Murdoch 9 DIERKS BENTLEY 9 JOSH GRACIN 4 SAWYER BROWN	WUSJ/Jackson, MS PD: Tom Freeman 12 TRACE ADKINS 12 SARA EVANS 2 JOSH GRACIN 1 LEE ANN WOMACK LONESTAR LISA BROKOP	KLLL/Lubbock, TX OM/MD: Jeff Scott MD: Justin Dunlap 10 TIM MCGRAW 10 KEITH ANDERSON	WYD/Manassas, VA* PD: Bobby Reed APD/MD: Laura Starling 10 CRAIG MORGAN 10 JO DEE MESSINA 5 JOSH GRACIN 5 HOT APPLE PIE	WYLC/Myrtle Beach, SC* PD: Casey Carter MD: John Scott 1 TRACE ADKINS JOSH GRACIN CRAIG MORGAN	KNFM/Odessa, TX OM/MD: John Moesch 19 BOBBY PINSON 7 TERRI CLARK	KRMN/Shreveport, LA PD: Les Acree APD/MD: James Anthony 8 PHIL VASSAR 3 LEANN RIMES 2 CRAIG MORGAN	KNUE/Tyler, TX OM: Rick Stevens PD: Bill Hughes APD: Paul Stone 14 DIERKS BENTLEY 8 LONESTAR
KRST/Albuquerque, NM* OM/MD: Eddie Haskell MD: Paul Bailey 3 GARY ALLAN 3 LONESTAR	WKQB/Boise, ID* OM: Ken Dietz PD/MD: Joe Jarvis 5 KEVIN FOWLER 5 BILLY DEAN 5 AARON LINES 5 TERRI CLARK 5 JOSH TURNER	WCOL/Columbus, OH* PD: John Crenshaw APD/MD: Dan E. Zuko 2 TERRI CLARK HOT APPLE PIE CRAIG MORGAN LITTLE BIG TOWN LONESTAR	KSXS/Fresno, CA* PD: Steve Pleshe MD: Jason Hurst 12 RASCAL FLATTS 2 CHRIS CAGLE 1 RYAN SHUPE & THE RUBBERBAND WARREN BROTHERS	WROO/Jacksonville, FL* OM: Gail Austin PD: Casey Carter MD: John Scott 1 TRACE ADKINS JOSH GRACIN CRAIG MORGAN	WDEN/Macon, GA PD: Bobby Reed APD/MD: Laura Starling 10 CRAIG MORGAN 10 JO DEE MESSINA 5 JOSH GRACIN 5 HOT APPLE PIE	KNFM/Odessa, TX OM/MD: John Moesch 19 BOBBY PINSON 7 TERRI CLARK	KTST/Oklahoma City, OK* OM/MD: Tom Travis APD/MD: Anthony Allen PHIL VASSAR GARY ALLAN	WBEE/Rochester, NY* OM: Dave Symonds PD/MD: Billy Kidd 7 BRUCE LONG 2 JESSICA ANDREWS 1 LISA BROKOP CATHERINE BRITT & ELTON JOHN TERRI CLARK WARREN BROTHERS	WBYT/South Bend, IN PD/MD: Clint Marsh BROOKS & DUNN	WIRK/W. Palm Beach, FL* PD: Jeff Wyatt MD: JR Jackson 1 LISA BROKOP CATHERINE BRITT & ELTON JOHN
KRRV/Alexandria, LA PD/MD: Steve Casey 2 JOSH GRACIN 2 JAMIE O'NEAL	WKQF/Boise, ID* OM: Kevin Godwin PD: Kevin Anderson APD/MD: Jim Miller 1 KEITH ANDERSON 1 JEFF BATES FANNY GRACE LISA BROKOP	KRYS/Corpus Christi, TX OM: Paula Newell PD: Frank Edwards MD: Deena Blake 8 GARY ALLAN	WQGT/Fl. Myers, FL* OM/MD: Steve Amari APD/MD: Dave Logan 1 LONESTAR CHRIS CAGLE	WFGI/Johnstown, PA MD: Lara Mosby 1 JOSH GRACIN	WQXX/Madison, WI* PD: Mark Grantin MD: Mel McKenzie LISA BROKOP	KXKT/Omahaw, NE* PD: Tom Goodwin MD: Craig Allen 1 KEITH ANDERSON TRACE LAWRENCE CATHERINE BRITT & ELTON JOHN TERRI CLARK	KHAY/Oxnard, CA PD/MD: Buddy Van Arsdale 6 BOBBY PINSON 5 TRISHA YEARWOOD 1 JOSH GRACIN JO DEE MESSINA	WCEW/Saginaw, MI No Adds	WBYT/South Bend, IN PD/MD: Clint Marsh BROOKS & DUNN	WIRK/W. Palm Beach, FL* PD: Jeff Wyatt MD: JR Jackson 1 LISA BROKOP CATHERINE BRITT & ELTON JOHN
KGNC/Amarillo, TX OM: Tim Butler APD/MD: Patrick Clark 6 TERRI CLARK 6 JOSH TURNER	WKLB/Boston, MA* OM: Don Kelley PD: Mike Brophay APD/MD: Ginny Rogers 1 NEAL MCCOY 1 LONESTAR	KPLX/Dallas, TX* PD: John Cook MD: Cody Alan No Adds	WVGR/Fl. Myers, FL* PD: Mark Phillips MD: Steve Hart 2 JOSH GRACIN 1 PHIL VASSAR SHOOTER JENNINGS	KXKQ/Joplin, MO OM: Jason Knight PD: Steve Kelly MD: Steve Kelly 8 DIERKS BENTLEY 8 SAWYER BROWN 8 AARON LINES	WVWN/Kalamazoo, MI MD: Dewey 1 RYAN SHUPE & THE RUBBERBAND 1 RANDY TRAVIS	KXKT/Omahaw, NE* PD: Tom Goodwin MD: Craig Allen 1 KEITH ANDERSON TRACE LAWRENCE CATHERINE BRITT & ELTON JOHN TERRI CLARK	KRWO/Medford, OR OM/MD: Larry Neal MD: Scott Schuler JAMIE O'NEAL DIERKS BENTLEY TRACE LAWRENCE TERRI CLARK	WVWR/Saginaw, MI PD: Rick Walker MD: John Richards No Adds	WPKX/Springfield, MA* PD: RJ McKay APD: Nick Damon MD: Jessica Tyler CATHERINE BRITT & ELTON JOHN TERRI CLARK	WVOK/Wheeling, WV No Adds
KBRJ/Anchorage, AK PD: Matt Valley MD: Billy Hatcher 10 DIERKS BENTLEY 4 JASON ALDEAN	KAGG/Bryan, TX PD/MD: Jennifer Allen 20 MIRANDA LAMBERT	KSCS/Dallas, TX* OM/MD: Lorin Palagi APD/MD: Chris Huff 5 JOSH GRACIN	WYZB/Fl. Walton Beach, FL OM: Scratch Malone PD: Todd Nixon MD: John Sykes 6 BOBBY PINSON 6 VAN ZANT	WVWN/Kalamazoo, MI MD: Dewey 1 RYAN SHUPE & THE RUBBERBAND 1 RANDY TRAVIS	KBEQ/Kansas City, MO* OM/MD: Rob Kelley MD: T.J. McEntire 13 KEITH URBAN	WVWR/Saginaw, MI PD: Rick Walker MD: John Richards No Adds	KRWI/Midland, TX* PD: Lance Tidwell MD: Trapper John 4 TERRI CLARK 3 LONESTAR 3 JESSICA ANDREWS 2 DIERKS BENTLEY 2 CLINT BLACK	WVWK/Knoxville, TN* OM/MD: Mike Hammond MD: Colleen Adair RANDY TRAVIS TERRI CLARK	WVWA/Saginaw, MI PD: Rick Walker MD: John Richards No Adds	WVOK/Wheeling, WV No Adds
WVWH/Ann Arbor, MI OM/MD: Rob Walker 3 RYAN SHUPE & THE RUBBERBAND 3 JO DEE MESSINA 3 BILLY CURRINGTON 3 CHRIS CAGLE	WYRK/Buttalo, NY* APD/MD: Wendy Lynn 1 GARY ALLAN	WVWA/Saginaw, MI PD: Rick Walker MD: John Richards No Adds	WVWK/Knoxville, TN* OM/MD: Mike Hammond MD: Colleen Adair RANDY TRAVIS TERRI CLARK	WVWA/Saginaw, MI PD: Rick Walker MD: John Richards No Adds	WVWA/Saginaw, MI PD: Rick Walker MD: John Richards No Adds	WVWR/Saginaw, MI PD: Rick Walker MD: John Richards No Adds	WVWK/Knoxville, TN* OM/MD: Mike Hammond MD: Colleen Adair RANDY TRAVIS TERRI CLARK	WVWA/Saginaw, MI PD: Rick Walker MD: John Richards No Adds	WVOK/Wheeling, WV No Adds	WVOK/Wheeling, WV No Adds
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WVWR/Saginaw, MI PD: Rick Walker MD: John Richards No Adds	WVWK/Knoxville, TN* OM/MD: Mike Hammond MD: Colleen Adair RANDY TRAVIS TERRI CLARK	WVWA/Saginaw, MI PD: Rick Walker MD: John Richards No Adds	WVWK/Knoxville, TN* OM/MD: Mike Hammond MD: Colleen Adair RANDY TRAVIS TERRI CLARK	WVWA/Saginaw, MI PD: Rick Walker MD: John Richards No Adds	WVWR/Saginaw, MI PD: Rick Walker MD: John Richards No Adds	WVWK/Knoxville, TN* OM/MD: Mike Hammond MD: Colleen Adair RANDY TRAVIS TERRI CLARK	WVWA/Saginaw, MI PD: Rick Walker MD: John Richards No Adds	WVOK/Wheeling, WV No Adds	WVOK/Wheeling, WV No Adds	WVOK/Wheeling, WV No Adds
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America's Best Testing AC Songs 12+ For The Week Ending 7/22/05

Artist Title (Label)	TW	LW	Famil.	Burn	W 25-54	W 25-34	W 35-54
ROB THOMAS Lonely No More (Atlantic)	4.18	4.06	97%	17%	4.26	4.36	4.24
MICHAEL BUBLE Home (143/Reprise)	4.00	3.86	87%	20%	3.96	4.10	3.92
KELLY CLARKSON Breakaway (Hollywood)	3.81	3.91	99%	45%	3.72	3.79	3.70
MAROON 5 She Will Be Loved (Octone/JRMG)	3.81	3.65	99%	42%	3.83	3.91	3.80
KIMBERLEY LOCKE I Could (Curb)	3.80	3.63	50%	7%	3.88	4.40	3.76
TIM MCGRAW Live Like You Were Dying (Curb)	3.77	3.88	97%	38%	3.74	3.50	3.80
HOWIE DAY Collide (Epic)	3.77	3.67	81%	20%	3.74	3.64	3.76
GOO GOO DOLLS Give A Little Bit (Warner Bros.)	3.72	3.64	97%	32%	3.67	3.64	3.68
MAROON 5 Sunday Morning (Octone/JRMG)	3.69	3.70	93%	33%	3.72	3.42	3.81
LOS LONELY BOYS Heaven (OR Music/Epic)	3.68	3.76	98%	49%	3.90	3.55	3.99
HALL & OATES Ooh Child (U-Watch)	3.67	3.61	84%	19%	3.73	3.29	3.84
J. BRICKMAN & M. BOLTON Hear Me... (RCA Victor)	3.65	3.52	69%	12%	3.64	3.37	3.70
HALL & OATES I'll Be Around (U-Watch)	3.60	3.61	96%	34%	3.63	3.28	3.73
RYAN CABRERA True (E.V.L.A./Atlantic)	3.58	3.50	93%	32%	3.62	3.62	3.61
MERCYME Homesick (ING/Curb)	3.57	3.65	73%	22%	3.62	3.39	3.68
ANNA NALICK Breathe (2am) (Columbia)	3.54	3.49	62%	16%	3.49	3.67	3.44
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	3.51	3.64	86%	22%	3.44	3.30	3.48
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	3.49	3.62	94%	50%	3.49	3.35	3.53
MARIAH CAREY We Belong Together (Island/IDJMG)	3.20	3.22	77%	27%	3.09	3.24	3.04
JOHN MAYER Daughters (Aware/Columbia)	2.94	2.98	98%	63%	2.82	2.79	2.83

Total sample size is 218 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



AC TOP 30

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	MICHAEL BUBLE Home (143/Warner Bros.)	451	+21	26	15/0
1	2	ROB THOMAS Lonely No More (Atlantic)	436	-6	21	15/0
3	3	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	375	+19	14	13/0
4	4	JOHN MAYER Daughters (Aware/Columbia)	333	-20	27	12/0
5	5	KELLY CLARKSON Breakaway (Hollywood)	313	-14	33	10/0
6	6	DIVINE BROWN Old Skool Love (Blacksmith)	288	-27	18	12/0
7	7	DANIEL POWTER Bad Day (Warner Bros.)	286	-8	7	15/1
8	8	BRYAN ADAMS This Side Of Paradise (Universal)	279	+9	10	14/0
10	9	AMANDA STOTT Homeless Heart (EMI)	246	-15	22	12/0
9	10	J. ARDEN Where No One... (Universal Music Canada)	244	-24	26	11/0
13	11	RYAN CABRERA True (E.V.L.A./Atlantic)	240	+13	19	11/0
18	12	ANNA NALICK Breathe (2am) (Columbia/Sony BMG)	237	+79	5	14/0
12	13	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	235	+4	24	10/0
11	14	SHANIA TWAIN Don't! (Mercury/IDJMG)	221	-10	23	12/0
14	15	MAROON 5 Sunday Morning (Octone/JRMG)	211	+1	16	11/0
15	16	MAROON 5 She Will Be Loved (Octone/JRMG)	197	+7	39	9/0
19	17	HOWIE DAY Collide (Epic)	175	+30	6	9/1
17	18	HIPJOINT f/a. JOHANSSON Sunshine (Hipjoint)	169	-3	17	10/0
20	19	K. CHANTE Come Fly With Me (Sony BMG Canada)	157	+17	9	10/0
16	20	VANESSA WILLIAMS You Are Everything (Lava)	152	-25	17	9/0
22	21	IL DIVO Unbreak My Heart... (Columbia)	131	+8	9	10/0
25	22	HALL & OATES Ooh Child (Red/Sony Music Canada)	105	+28	2	8/1
23	23	FIVE FOR FIGHTING If God Made You (Aware/Columbia)	91	-23	16	9/0
26	24	MARIAH CAREY We Belong Together (Island/IDJMG)	81	+4	3	5/1
24	25	J. JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	79	-11	11	3/0
28	26	JET Look What You've Done (Atlantic)	73	+7	10	4/0
27	27	ANNIE VILLENEUVE Un Ange Que Passe (Musicor)	73	+1	4	0/0
Debut	28	FEIST Inside And Out (Cherry Tree/Interscope)	64	+31	1	5/2
Debut	29	MELANIE RENAUD Vivre (DEP)	64	+15	1	0/0
-	30	SEALS & CROFTS Summer Breeze '04 (Warner Bros.)	63	+5	15	0/0

23 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/10-7/16. 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. © 2005 Radio & Records. * Indicates Canc'n.

REPORTERS

Stations and their adds listed alphabetically by market

<p>WYJB/Albany, NY* OM: Kevin Callahan PD: Chad O'Hara No Adds</p> <p>KMGA/Albuquerque, NM* OM: Eddie Hestall PD: Kris Abrams No Adds</p> <p>WLEV/Allentown, PA* OM: Shelly Gaston PD: Dave Hirsch HOOTIE & THE BLOWFISH CUTTING EDGE</p> <p>KYMG/Anchorage, AK OM: Mark Murphy PD/M: Dave Flavin No Adds</p> <p>WFPG/Atlantic City, NJ* PD: Gary Gada ND: Marlene Aaga HOOTIE & THE BLOWFISH</p> <p>WBBQ/Augusta, GA* OM: Mike Kramer PD: Hank Bringham 5 BACKSTREET BOYS 2 ANNA NALICK</p> <p>KKMJ/Austin, TX* PD: Alex O'Neil APD: Stephen Michael Korr ND: Shelly Knight No Adds</p> <p>KGFM/Bakersfield, CA* PD/M: Chris Edwards No Adds</p> <p>KKMY/Beaumont, TX* OM: Jojo Armstrong PD: Don Rivers KATRINA CARLSON HALL & GATES CARRIE UNDERWOOD</p> <p>WMJY/Biloxi, MS* OM/ND: Walter Brown APD/M: DELTA GOODREM PHIL COLLINS</p> <p>WYSF/Birmingham, AL* PD: Chip Arledge APD/M: Valerie Vining No Adds</p> <p>KXLT/Boise, ID* OM: Jeff Cochran PD: Fabio Jeffries ND: DELTA GOODREM DAVID PACK</p> <p>KKLI/Colorado Springs, CO* OM: Bob Richards PD/M: Kyle Matthews No Adds</p>	<p>WTCB/Columbia, SC* OM/ND: Brent Johnson APD: Jennifer Jensen 1 CECE WINANS</p> <p>WVMB/Bridgeport, CT* OM: Danny Lyons ND: KELLY CLARKSON</p> <p>WEZL/Burlington* OM: Steve Cormier PD: Gale Parmelee APD: Bob Coyle ND: Jennifer Foxz No Adds</p> <p>WHBO/Canton, OH* OM/ND: Terry Simmons PD: Kayleigh Kris EARTH, WIND & FIRE</p> <p>WLOT/Dayton, OH* OM: Jeri Stevens PD: Sandy Collins APD/M: Brian Michaels 2 ROB THOMAS</p> <p>KOSI/Denver, CO* PD: Dave Dillon ND: Steve Hamilton No Adds</p> <p>WMGC/Detroit, MI* OM: Sam Casiano APD/M: Theresa Lucas No Adds</p> <p>WOOD/Dothan, AL PD/M: Leigh Simpson COURTNEY JAYE DANIEL POWTER</p> <p>KTSM/El Paso, TX* PD/M: Bill Teale APD: Sam Casiano CARRIE UNDERWOOD</p> <p>WXCK/Erie, PA PD: Ron Arian 2 RASCAL FLATTS</p> <p>WIKY/Evanston, IN PD/M: Mark Baker No Adds</p> <p>KEZA/Fayetteville, AR PD: Jim Harvitt ND: Rich Higdon No Adds</p>	<p>WCRZ/Flint, MI* OM/ND: George McIntyre No Adds</p> <p>WDAR/Florence, SC OM: Randy Wilcox PD: John Malone APD/M: Dennis Davis 8 JESSE MCCARTNEY 5 STEVE WONDER 3 DOORS DOWN</p> <p>KSOF/Fresno, CA* OM: E. Curtis Johnson PD: Mike Brady ND: Kristan Kelley No Adds</p> <p>WTFM/Johnson City* OM/ND: Mark Callaghan 18 CARRIE UNDERWOOD 18 EAGLES HOOTIE & THE BLOWFISH</p> <p>WQLR/Kalamazoo, MI OM: Ken Laphear PD/M: Brian Wertz No Adds</p> <p>WMEE/Fl. Wayne, IN* OM/ND: Mark Evans ND: Chris Cage No Adds</p> <p>KSRC/Kansas City, MO* PD: Chris Taylor 27 HOWIE DAY 26 MARAH CAREY</p> <p>KUDL/Kansas City, MO* OM/ND: Thom McGinty MARAH CAREY</p> <p>WJXB/Knoxville, TN* PD: Jeff Jamigan CECE WINANS</p> <p>KTDY/Lafayette, LA* PD: C.J. Clements APD: Debbie Ray ND: Scott Keith HOOTIE & THE BLOWFISH EARTH, WIND & FIRE</p> <p>WFMK/Lansing, MI* OM: Ray Marshall PD/M: Chris Reynolds 10 RASCAL FLATTS KEM</p> <p>KSNE/Las Vegas, NV* PD: Tom Chase ND: John Berry 2 KENNY G. LYOLANDA ADAMS</p> <p>KLMY/Lincoln, NE PD/M: Jim Steel ND/M: Sonny Valentine No Adds</p> <p>KMSX/Little Rock, AR* HOOTIE & THE BLOWFISH</p>	<p>KSSK/Honolulu, HI* PD/M: Paul Wilson APD: Chaz Michaels 1 KENNY G. LYOLANDA ADAMS</p> <p>WAHR/Huntsville, AL* PD: Lee Reynolds ND: Chris Calloway No Adds</p> <p>WRSR/Huntsville, AL* OM: Steve Cooper ND: Eric Benet</p> <p>WTPA/Indianapolis, IN* OM/ND: Gary Havens APD: Peter Jackson ND: Steve Cooper 3 CARRIE UNDERWOOD</p> <p>WJJK/Jackson, MS* PD: John Anthony 4 EAGLES CECE WINANS EARTH, WIND & FIRE</p> <p>WTFM/Johnson City* PD: David DeFranco EARTH, WIND & FIRE</p> <p>WOLR/Kalamazoo, MI OM: Ken Laphear PD/M: Brian Wertz No Adds</p> <p>WMXC/Mobile, AL* OM: Kai Carson PD: Dan Mason ND: Mary Booth No Adds</p> <p>KJSN/Modesto, CA* PD/M: Gary Michaels No Adds</p> <p>WOBM/Monmouth, NJ* PD: Steve Ardella ND: Brian Moore No Adds</p> <p>KWAV/Monterey, CA* PD/M: Steve Hally 1 EARTH, WIND & FIRE CECE WINANS HOOTIE & THE BLOWFISH</p> <p>WWLV/Morgantown, WV OM/ND: Chad Perry 17 RASCAL FLATTS 14 JESSE MCCARTNEY</p> <p>WALK/Nassau, NY* PD/M: Rob Miller No Adds</p> <p>WKJY/Nassau, NY* PD: Bill Edwards ND: Josh Vele 14 CARRIE UNDERWOOD</p> <p>WLMG/New Orleans, LA* PD: Andy Hunt APD/M: Steve Suter No Adds</p>	<p>WLTW/New York, NY* PD/M: Stella Schwartz No Adds</p> <p>WMGN/Madison, WI* PD: Pat O'Neil PD/M: Amy Abbott ND: Chris Calloway DELTA GOODREM</p> <p>WZD/Manchester, NH OM/ND: Bob Bronson PD: John Malone 2 EAGLES</p> <p>KVLY/McAllen, TX* PD: Alex O'Neil HOOTIE & THE BLOWFISH</p> <p>WLRO/Melbourne, FL* OM: Ken Holbourne PD: Michael Lowe ND: Mandy Leary 8 ANNA NALICK HOOTIE & THE BLOWFISH</p> <p>WRVR/Memphis, TN* OM/ND: Jerry Dean ND: Larry Wheeler HOOTIE & THE BLOWFISH</p> <p>WMGQ/Middlesex, NJ* PD: Tim Tall No Adds</p> <p>WMXC/Mobile, AL* OM: Kai Carson PD: Dan Mason ND: Mary Booth No Adds</p> <p>WMEZ/Pensacola, FL* OM/ND: Alan Wilbur Ritchie PD: Aime Sommers 9 EAGLES</p> <p>WSWT/Peoria, IL OM/ND: Randy Randle 2 ANNA NALICK</p> <p>KESZ/Phoenix, AZ* PD: Steven Hally APD/M: Scott Brady 1 HOWIE DAY</p> <p>WLTJ/Pittsburgh, PA* PD/M: Chuck Stevens HOOTIE & THE BLOWFISH</p> <p>WSHH/Pittsburgh, PA* PD/M: Ron Anell No Adds</p> <p>WHOM/Portland, ME OM/ND: Tim Moore No Adds</p> <p>KKCW/Portland, OR* No Adds</p> <p>WWLI/Providence, RI* OM/ND: Tony Bristol PD/M: Stephanie Hoffman 4 ERIC BENET</p>	<p>WRAL/Raleigh, NC* OM/ND: Joe Wade Formicola ND: Jim Kelly 14 HOWIE DAY HOOTIE & THE BLOWFISH</p> <p>KRNO/Reno, NV* No Adds</p> <p>WTVR/Richmond, VA* OM/ND: Bill Cahill APD: Adam Stubbs ND: Kai Simone 5 DANA 3 HOOTIE & THE BLOWFISH EARTH, WIND & FIRE DELTA GOODREM</p> <p>WSLQ/Roanoke, VA* No Adds</p> <p>WRMM/Rochester, NY* No Adds</p> <p>KBYS/Sacramento, CA* PD: Mike Berkat No Adds</p> <p>KYMX/Sacramento, CA* PD: Bryan Jackson APD/M: Jennifer Wood AVRIL LAVIGNE HALL & GATES</p> <p>WGER/Saginaw, MI* OM: Dave Maurer PD: Jerry O'Donnell APD: Michelle Langley 3 KENNY G. LYOLANDA ADAMS 3 STEVE WONDER</p> <p>KSFI/Salt Lake City, UT* PD: Dain Craig PD: Bob Nelson ND: Brian deGeus No Adds</p> <p>KOXT/San Antonio, TX* OM/ND: Ed Scarborough APD: Jim Conlee No Adds</p> <p>KBAY/San Jose, CA* OM: Jim Murphy APD/M: Mike Obling DELTA GOODREM</p> <p>KSBL/Santa Barbara, CA OM/ND: Keith Royer ND: Laura Dane No Adds</p> <p>KRWM/Seattle, WA* OM/ND: Gary Nolan ND: Laura Dane No Adds</p> <p>KVKI/Shreveport, LA* OM: Gary McCoy PD/M: Stephanie Hoffman 4 ERIC BENET</p>	<p>WNSN/South Bend, IN PD: Jim Roberts No Adds</p> <p>KISC/Spokane, WA* OM: Robert Harder PD/M: Dave Marzel HOOTIE & THE BLOWFISH DAVID PACK</p> <p>KKLY/Spokane, WA* PD/M: Sean Tyler EARTH, WIND & FIRE DAVID PACK</p> <p>WMAS/Springfield, MA* APD/M: Rob Anthony CARRIE UNDERWOOD</p> <p>KGBX/Springfield, MO OM/ND: Paul Canaan APD/M: Dave Roberts No Adds</p> <p>KEZK/St. Louis, MO* PD: Mark Edwards APD: Bob London 2 CARRIE UNDERWOOD KERRY G. LYOLANDA ADAMS</p> <p>KJOY/Stockton, CA* OM: Ken White PD/M: Dick Shaw EARTH, WIND & FIRE</p> <p>WYSY/Syracuse, NY* OM: Rick Lantz PD: Kathy Rowe APD/M: Marie Mason No Adds</p> <p>KSFI/Salt Lake City, UT* PD: Dain Craig PD: Bob Nelson ND: Brian deGeus No Adds</p> <p>KONA/Tri-Cities, WA OM/ND: Mark James APD/M: Jeff Poljola No Adds</p> <p>KOOI/Toledo, TX PD: Charles D'Young ND: Todd Wayne No Adds</p> <p>WLVJ/Utica, NY OM: Tom Jacobs PD: Peter Naughton ND: Mark Richards JESSE MCCARTNEY HOOTIE & THE BLOWFISH</p> <p>WEAT/W. Palm Beach, FL* PD: Rick Shockey No Adds</p> <p>WASH/Washington, DC* PD: Bill Hess No Adds</p>	<p>KRBB/Wichita, KS* OM/ND: Lynett James ND: Dave Wilson JUDE JOHNSTONE</p> <p>WMGS/Wikes Barre, PA* OM: Jim Dorman PD: Stan Phillips ND: Brian Hughes 13 3 DOORS DOWN STEVE WONDER DAVID PACK</p> <p>WJBR/Wilmington, DE* ND: Michael White ND: Cathy Hill No Adds</p> <p>WGN/Wilmington, NC OM: Perry Stone ND: Mike Farrow ND: Craig Thomas 9 KELLY CLARKSON 7 ROB THOMAS 6 COURTNEY CROWS 6 SEETHER/WAY LEE 6 JOHN MAYER 6 FIVE FOR FIGHTING 3 TRAIN</p> <p>WARM/York, PA* PD/M: Rick Shan RASCAL FLATTS</p>
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POWERED BY MEDIABASE

*Monitored Reporters

132 Total Reporters

106 Total Monitored

26 Total Indicator

Did Not Report, Playlist Frozen (4):
WAFY/Fredrick, MD
WGFB/Rockford, IL
WKYE/Johnstown, PA
WPEZ/Macon, GA

THEORY OF A DEADMAN

Hello lonely, how you doing today?
Hello sweet thing, why don't you walk this way?
Hello you again, how could you go and be so cold?
And she said goodbye sad man
'Cause all this pain is getting old.
So why are you sad, don't you know that
It's you that haunts my dreams and seems to always come back?
How do I live without you? How could you walk away from this?
Just walk away from this again
How do I live without you? How could you walk away from this?
Just walk away from this

Hello lonely, now that you're gone I can't move on, Goodbye sweet thing
Just know that I've been here all along, So why are you sad?
Don't you know that it's you that haunts my dreams and seems to always come back?
How do I live without you? How could you walk away from this?
Just walk away from this again, Again, Again
All those days you waste on me, I just can't let you go. So why are you sad?
Don't you know that, it's you that haunts my dreams and seems to always come back?
How do I live without you? How could you walk away from this?
Just walk away from this again

HELLO LONELY
(WALK AWAY FROM THIS)

GOING FOR ADDS
AT HOT AC THIS WEEK!!!

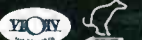


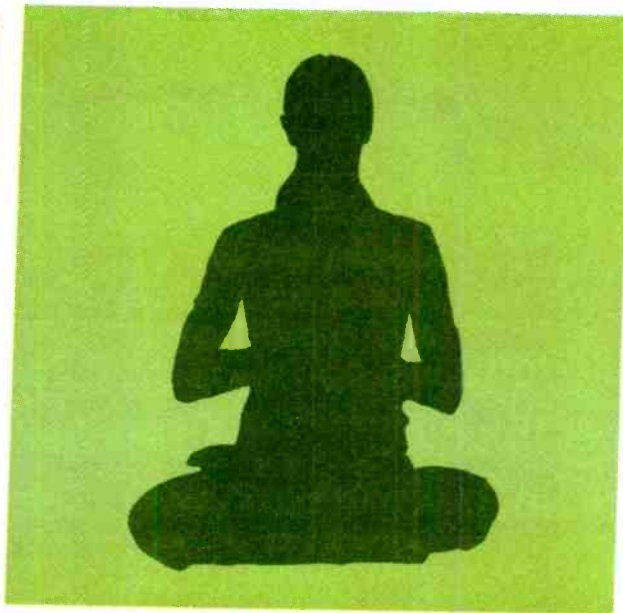
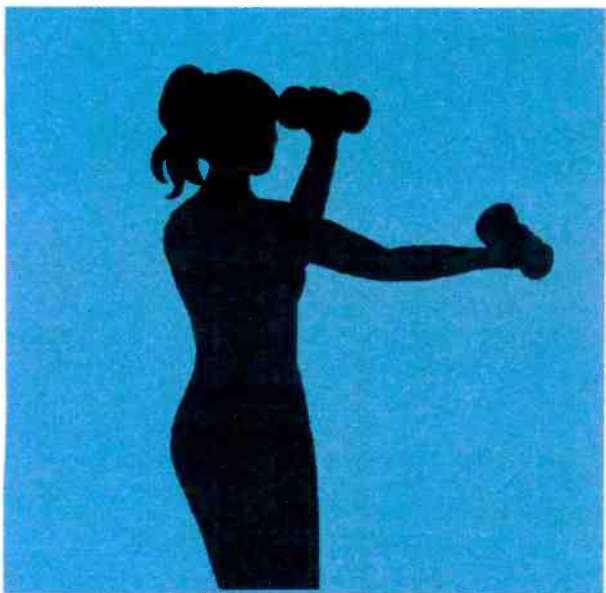
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Management / Bill McGathy & Elizabeth Hahn for In De Goot Entertainment

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25





R&R

AC

GETTING FIT & Staying Healthy



JULIE KERTES

This year's AC Special, "AC Radio: Getting Fit & Staying Healthy," validates the fact that AC stations continue to thrive even in a difficult radio climate. AC stations across the nation are seeing ratings success and are being embraced for at-work and family listening. The format is fit and can maintain healthy ratings even after indulging in all the goodies of the holiday programming season.

You'll hear from McVay Media VP/AC Radio Daniel Anstandig, who writes about ways to stretch your marketing and promotion dollars. He'll give you some innovative ways to reach a wider audience without fattening your costs.

There's also the story that inspired the theme of this year's special, which tells how WGFB/Rockford, IL PD/afternoon drive host Doug Daniels lost over 230 pounds by applying radio-programming strategies to his weight-loss goals. It's an incredible tale of determination and empowerment.

First up, though, a compilation of essays by leading AC programmers, who will share secrets for keeping your station fresh. The PDs in this column will tell you why AC is a winning format and why their stations stand out among the competition.

Special thanks to the above contributors, as well as Lori Bennett, Walter Brown, Sandy Collins, Jerry Dean, Rob Miller, Tim Moore, Gary Nolan, Steven Petrone, Jim Ryan and Terese Taylor, who are always willing to lend their expertise and share their experiences to help others in our industry.

Fit, Not Flat

Despite what skeptics may believe, AC radio continues to thrive, and AC stations rank No. 1 in several markets across the country. I asked programmers to explain why they think AC is a winning format, what sets them apart from their competition and how they've cultivated their winning stations. Here's what they had to share.

Lori Bennett

PD, WMGC (Magic 105.1)/Detroit

AC is a winning format because it appeals to women, and women rule! Seriously, I know of no better format to connect with the real decisionmakers

of the world, and when you connect in the right way, everybody wins.

Magic 105.1 is fortunate to retain a very deep bench of unbelievably talented folks, all with that unique ability to simultaneously entertain, deliver results to our partners and forge a strong bond with the community. We take the term "Magic Family" pretty seriously.

As for programming advice, simply listen — really listen — to what your audience is saying, and then make it happen for them. And always expect what they want to change.

I'm most proud of the fact that Magic 105.1 has an incomparable connection to the community. For example, *Jim Harper and the Magic Morning Show* just hosted the third annual Women Who Make Magic awards banquet. These women transcended incredible personal challenges to reach out and help others.

Whether they supported the troops overseas with care packages, started a neighborhood "Christmas for Kids" organization or actively campaigned for ALS research while personally struggling with the disease, they had a commonality that has the potential to be global. How could you not be proud that your station put all of these folks together in one room?

Walter Brown

OM/PD, WMJY & WQYZ/Biloxi, MS

AC is a winning format because we have a mongrel mentality, and we are able to play the best songs from other formats. With CHR going through a hip-hop phase, groups like Maroon 5, Five For Fighting and Train have no long-term place to land other than AC. Being a family-friendly lifestyle format and playing brighter music has really changed the stereotype of AC as soft, old and boring.

Besides being focused on music, our staff gets it when it comes to our one-on-one relationship with our listeners. We're not a bunch of hype on the air. We concentrate more on being the kind of folks you'd sit around and eat breakfast with or run in to at Wal-Mart and chat in the aisles. I can't tell you how many times our staff have given their personal e-mail addresses and cell-phone numbers to listeners in order to keep in touch. The station with the most friends wins.

I believe that 35-to-44-year-old women want to have fun. They're juggling work stress and family commitments and are still able to go out on a Friday night and have a good time. Many ACs are afraid to have a personality and be a living, breathing entity.

I'm most proud of the way people respond to us in times of need. Our listeners have given thousands of dollars over the years to various causes we're connected with, whether that's breast cancer awareness; our "Support Our Troops" wristband sale for soldiers' families; our teddy bear drive for children with a parent deployed overseas; or our fundraisers for the tsunami, Hurricane Ivan and 9/11. That takes a lot of trust, and we really appreciate it.

During hurricane season, we're the station to turn to. During 9/11 people turned to us. We love having that bond with our listeners, where they know they can get information they can count on. And in return they are the most generous people in the world, always ready and willing to help out.

Sandy Collins

PD, WLQT/Dayton

AC is the original family-friendly format. Done right, it can be mass-appeal. "The station that everyone can agree on" may not be a sexy identifier, but it hits the mark. It's songs that most adults seem to know and love.

Soft AC has gone by the wayside, replaced by mainstream AC. Listeners — women especially — want a balance of old and new: songs they know and remember combined with today's music, which makes them feel like they're still with it. The new catch phrase coming out of research is "songs I can sing along with."

Music over the last 15 years or so has become indecipherable to the average woman, who is juggling work, family and relationships. They don't have time to read the liner notes and figure out what's being sung. Today's AC listener is someone who appreciates songs that have meaning with words she can understand.

(As a side note, can anyone figure out Josh Groban's "You're Still You?" What happened to her? Is she paralyzed? Disfigured? What's the back story? I want more!)

Here in Dayton, AC is a nice blend of currents and recurrenents, gold, new country crossover and oldies. With two AC stations in this market owned by Clear Channel, we've had to figure out how to co-exist with and not cannibalize each other. WLQT & WMMX have done this well. By targeting different demos and focusing on the whole listener and not just their at-work

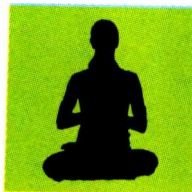
Continued on Page 48



Walter Brown



Sandy Collins



GETTING FIT & Staying Healthy

Continued from Page 47

needs, we've been able to own the women in our market. Plus, being full-service, with news, weather and traffic, we're also appealing to men, which helps the overall adult numbers.

Our main competition is Country, and our AC stations blow it away. Since that station has no direct competition, it has a healthy share, but if advertisers want to reach women, they need WLQT & WMMX.

To be a winning station, you've got to know what the need is in your market. Do you need to be hotter or softer? It's not just gut instinct. If you don't have research dollars (OK, stop laughing), you can poke around on your own. Although not scientific, asking demo members what they need in a radio station is a good start, whether in survey form or on the phone with listeners.

Next, you need imaging that is appealing to the listener, not to you or your production guy who is experimenting with a new toy in the studio. Is your voice person connecting? (That's my favorite word. If they don't connect, if they are just a faraway voice, you're behind the eight ball already.) Are you getting the listeners' attention, or are you just filling up a position in the clock with call letters?

Finding the right voice person can be tough. Budgets are tighter than ever. But more important, finding the right voice for your message is the hardest part. Have an industry friend or two critique your imaging. It won't kill you. Pay them for their honesty, and you may be surprised at the results.

Finally, you've got to know how to schedule music. Does this sound like Radio 101? Seriously, I can't tell you the Selector files I've seen where the database was a complete joke. Some programmers relish filling in every field in library management and have rules up the wazoo. Then, when they schedule, they completely miss the point of good separation, flow, mood, etc.

Darren Davis (props to the man) showed me that tempo isn't as important as mood. Say a song's content is sad yet its tempo is fast. If you're not careful, you could have too many songs an hour that make people want to end it all. Keeping these critical codes separated is key to our scheduling: mood, country, female, rock groups, etc.

When I came on board WLQT, we were fifth in the market 12+. As a result of consolidation, the station was sold by the University of Dayton (yes, a \$50,000 college station). Now, eight years later, WLQT is No. 1 12+, and we win in our demo, 35-64, which is nice during my yearly employee evaluation.

All kidding aside, being given the tools you need to win with a good-sounding station and making that happen is what every PD lives for. (Except one guy I worked for whose main goal in life was making me miserable, but that's another story.)

Jerry Dean

OM/PD, WRVR/Memphis

AC is a winning format because it can play the best of everything and therefore appeals to the broadest demographic. Can Country play The Goo Goo Dolls? No. AC, however, can play not only The Goo Goo Dolls, but also Tim McGraw and Rascal Flatts.

WRVR is truly a station for the entire family, and that's an image we guard very tightly. All our events, the music we play and our personalities are geared toward making WRVR a station the entire family can listen to.

To be a winning station, you have to decide what image is most important for your station to own. If

someone is asked why they listen to your station, what would you want them to answer? Decide if you want to be the family station, the at-work station, the best music station or the station with the best morning show. Find out which image is most important to your listeners, then have every programming element aimed at that image.

I'm proud that WRVR is held in high regard by listeners and clients and that any association they may have with the station is a positive one.

Rob Miller

PD, WALK/Nassau-Suffolk

WALK is one of the most successful stations in this format. We're consistently ranked No. 1 12+ and No. 1 25-54 and women 25-54. We are unique in our presentation and consider ourselves to be a Top 40 station for adults, so we are always plugged into what Long Islanders are talking about.

We are very active promotionally on-air, giving our listeners chances to win once-in-a-lifetime prizes. Currently, we're doing our "Summer Driveway Drive Away" contest, where one listener will win a new SUV with \$5,000 cash stuffed in the glove compartment to pay for gas for the next few years and a new \$40,000 driveway to park it on.

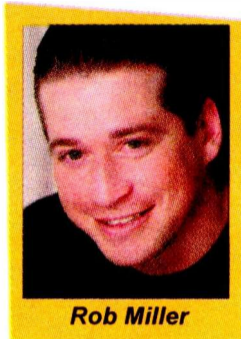
We are successful because WALK is Long Island. We don't have our own local News/Talk station, so WALK is the station Long Islanders turn to for local information. Local stories like Hurricane Gloria, the Suffolk County wildfires and the crash of TWA Flight 800 branded WALK as the local-information station, something that sets us apart from the competition. You would be hard-pressed to find an AC station like ours in today's society, one that does newscasts twice an hour on weekday and weekend mornings and that has a news staff of five people ready to pitch in in the event of a crisis.

In addition to the strong information image, WALK is visible in the community at local street fairs and carnivals, charity walkathons and parades. As a result, we have built an incredible bond with the listeners. They tune in to WALK to hear their favorite songs and find out what's happening where they live.

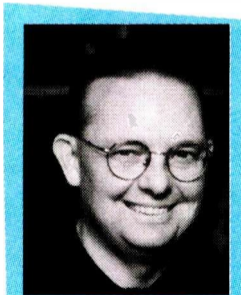
We also produce an annual compilation CD that benefits breast cancer research on Long Island, WALK's *Yesterday and Today CD*. To date the WALK for Women Breast Cancer Fund has distributed over \$250,000 to Long Island cancer groups and coalitions.

When programming to women, it's important to note that the 35-year-old females of today differ from those of a decade ago. They're really busy as moms, driving the kids to soccer practice and working, in many cases, inside and outside the home, and they don't want to feel old. They don't want to listen to a station that will remind them they are older. They tend to embrace their children's music much more today. This is evident when you see so many mothers and daughters together at concerts, dressed the same and singing the words to every song.

A successful AC needs to be able to blend the biggest songs of yesterday with the hottest hits from today that fit its brand. WALK is always true to our core sound, but since we are the variety station in the market, we are allowed a little more creative license. WALK is more aggressive on new music than most.



Rob Miller



Jerry Dean

We tend to discover the hits for our format, borrow some from other formats and play them earlier than a typical AC. Keeping the music fresh on WALK is essential to keeping in touch with our listeners' tastes.

I'm proud that WALK continues to make a difference in our community and that we are loved by our listeners for our commitment to playing the best music and providing them with the information they need.

Tim Moore

OM/PD, WHOM/Portland, ME

Adult Contemporary is the true mass-appeal format. CHR may out-cume AC, but that has more to do with the music-rotation characteristics of hit music formats. A great AC targets women but gets usage from virtually all demos. The polarizing nature of much of today's pop music makes AC truly "the one station that everyone can agree on."

A great AC can cherry-pick the very best new songs from all formats and blend them with proven hits that are timeless. AC programmers create a listening atmosphere that is conducive to the target's lifestyle. With personalities who relate to listeners one-on-one, AC maximizes the opportunity to develop a bond with the audience that few formats can match.

WHOM is truly the most unique radio station on earth. One of the very first FM stations in America (we celebrated our 47th birthday last month), WHOM is a grandfathered FM that has the largest land coverage of any FM station in North America. It was once owned by former *Tonight Show* host Jack Paar, and the original studios were located in Poland Spring, ME (yeah, the same place the water comes from). Now, the studios are located in Portland, ME.

The transmitter is located on the top of New Hampshire's Mount Washington, the highest peak in the northeast and home of the world's worst weather (the highest wind speed on earth, 231 mph, was recorded on the summit). WHOM covers Maine, New Hampshire, Vermont, parts of Massachusetts and New York and much of Canada. It has the highest cume audience and quarter-hour share of any station in northern New England.

Formatically, WHOM has a strong morning show, Dean & Danielle; 18-year station veteran Sandra Harris in middays; GV Rapp in afternoons; and our newest addition, John Tesh, at night.

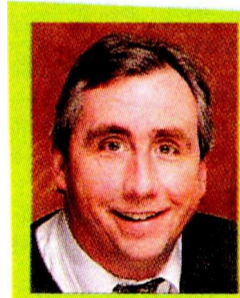
The best advice I can share is to not be ashamed of what you are and how your listeners use you. As my friend AC consultant E. Karl used to say, "Nobody likes AC but the listeners." I would add the advertisers to that, because it is hard to beat what we deliver to clients.

That said, since our morning shows don't throw listeners into vats of Jell-O, our promotions rarely make Street Talk, and maybe some of our own companies don't give ACs much attention, so it's easy for the format and its staffers to sometimes feel neglected. AC is not boring. Keeping it fresh means challenging the personalities to *relate* the format's: concert and artist information and lifestyle information.

We have no liner cards. We have a basic positioning statement, "Northern New England's No 1 Station for Continuous Light Rock." Beyond that, the jocks interpret the listener benefit their own way and speak their language, not mine or anyone else's.

ACs are sometimes programmed by young men who wish they were doing CHR or some other format. They tend to think of what they can get away with rather than what their audience wants or expects. One

Continued on Page 50



Tim Moore

HOOTIE & THE BLOWFISH

"ONE LOVE"



HOOTIE & THE BLOWFISH
THANKS RADIO FOR THE LOVE...



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RADIO CONTACT: Farty Morris 615-385-4272 / pmorris@vanguardrecords.com • Art Phillips 310-829-9355 / aphillips@vanguardrecords.com
Produced by Don Gehman for Rhapsody Productions, INC.



GETTING FIT & Staying Healthy

Continued from Page 48

of the most useful exercises we have done was to construct the ideal WHOM listener, whom we named Linda. We have defined Linda by her family, education level, job, what car she drives, where she shops, etc.

Although not all WHOM listeners will fit this profile, you'd be amazed how useful it is as a filter for proposed promotions. If a client proposes some dopey prize, we run it by Linda. If she doesn't get it or we can't see it appealing to her, we either ditch it or remodel it to be relevant to her. It's a great stationwide exercise. Do it with the sales staff separately, then do it with the airstaff. It will be a transforming event in the life of your station.

The toughest thing we have to deal with at WHOM is that, with our unmatched coverage area, we can't be perceived as anyone's local station. We can't do snow cancellations for five states, and our newscasts can't possibly cover all of our listeners' home areas. The same goes with public service projects.

Our staff is amazing, in that they walk that tight-rope on a daily basis. In the end the relationship has to be personal and one-on-one, with universal topics and content relevant to everyone. That's very tough to do, but these guys pull it off every day.

Gary Nolan

PD, KRWM (Warm 106.9)/Seattle

Why is KRWM fit and not flat? The main reason is the product — and the fact that every day we sweat the small stuff. We have built a strong brand over time, and we market consistently. Also, I have the luxury of having the best MD in the country, Laura Dane, who can work a log like nobody's business so we get the maximum out of our music library. In addition, I review what she does every day, so both the PD and the MD check the music every day.

We are also always finding ways to make an emotional connection with our listeners through the promotions we do and our special programming features. In past years, over Memorial Day we honored those who serve our country by playing vignettes of soldiers and family members telling stories about their experiences. Last year we asked our listeners to record messages to their family members who were serving and used the audio in the song "Till I See You Again," by Jim Brickman and Mark Schultz. We followed that up with an appearance by Jim at a bookstore in Seattle, where Delilah and folks from the USO joined him. It's those kinds of things that make our station stand out and get noticed.

We also have the support of our GM, Marc Kaye, and our owners at Sandusky, who believe that they should always invest in the product and are not afraid to spend money to market KRWM.

Also, having only one radio station to program means that I can take the time to make sure every aspect of the station is running smoothly, that I know about every sales promotion on the air and that I can aircheck my staff on a regular basis to make sure they are imaging and positioning the station effectively. I've also got a veteran airstaff that takes direction well and clearly understands the mission of KRWM.

Steven Petrone

PD, WHUD/Newburgh, NY

AC is a winning format because when it is done well, it incorporates what I believe people turn to

radio for: companionship (with good air personalities), music that people know and love, service elements that impact a person's day and strong community ties. When all the elements are in place, you have a winning radio station.

When you look across markets and winning AC stations, you will find these elements. You will also find that most of these stations have embraced new media and have strong websites, stream programming (or have alternative opportunities online) and have a strong database-marketing component.

WHUD is in a unique situation, with our station being in the shadow of New York City. We not only compete against some formidable suburban competitors, but also the likes of WLTW/New York and other city stations. To set ourselves apart, we work hard to make sure all of the elements I spoke about are in place.

We have major-market talent executing the format, we have the right music mix, we have dedicated ourselves to providing service elements 24/7, and the station is deeply involved with organizations in the Westchester-Hudson Valley region.

We cover five counties north of New York City, and we have tried to be a driving force in helping a variety of community organizations. It is not always easy to manage, but I know we are successful because so many people come to us each year and want the station to be involved with them.

I am proud of WHUD on so many levels. Probably just as important as ratings success are the times listeners contact us and tell us that we are making a difference in their lives. This is reflected in the success we have had raising thousands of dollars for children's charities; in our support of an organization we helped found, the HOPE for Youth Foundation; and in the work we have done to help make the new Maria Fareri Children's Hospital a reality. I believe that if we remain focused on making a difference, we will always be successful.

Jim Ryan

VP/AC Programming, Clear Channel; PD, WLTW/New York

Mainstream AC is a winning format because the women in the target audience grew up listening to '70s and '80s Top 40 radio. They embraced the hits of that era, which provide the library of the format

today. Also, women (unlike men) want to be hip and to know what's going on today. Therefore, you can program the big songs from the big artists of the day like Rob Thomas and Kelly Clarkson that blend in well with the hits of the past 35 years.

Long before "Jack," WLTW played the best variety on the radio. From The Beatles' "Yesterday" to Green Day's "Boulevard of Broken Dreams," it's all here. Plus, we are as much a part of New York as the Empire State Building. Our talent, as well as our program and marketing directors, are all native New Yorkers.

As for programming advice, the hits will always work. Try to cross as many songs as you can to your format from the big-cume stations in your market, but remember, you only get hurt by what you play, not what you don't.

For the past few years WLTW has been the No. 1-billing station in America, and that makes me most proud. The fact that the programming team created such a ratings giant and that our sales

department can outbill our competitors while running a significantly lower number of commercials is amazing.

Terese Taylor

PD, WRMM/Rochester, NY

Does the mere mention of the word "Jack" evoke panic deep in your soul? Are you afraid one of these stations will come along and rip your hard-earned cume away? Lucky for you, AC listeners are, by nature, loyal. Mostly women, they find out which brands fit their needs and stick with them for years. Building loyalty for your radio station requires work, but the benefits come back tenfold.

The first step is to create a product she needs. Is your music researched? Is your imaging bright and benefits-driven? Is your morning show fun and compelling? Does your station evolve to meet the listener where she is?

Next, market your product. OK, none of us have marketing budgets.

Think about cost-effective means. Make sure your station vehicle is in drivetime traffic. Are your promotions focused on the target audience? Do they generate a buzz? Work with sales to secure prizes that your listeners really want.

Third, give her a reason to tell her friends. Are you executing at-work promotions? Do you thank your listeners, by name, for tuning in? Are you running testimonials on the air? Does your talent send birthday cards? Do you give out "gotcha cards"?

Finally, be open to feedback. This generation of women are the bra burners who forever changed our culture. They know what they want, and they aren't afraid to tell you. Don't be afraid to hear it. Do you have an air personality respond to every e-mail that comes in, even the negative ones? Do you have a listener advisory panel? Can you reach out to an online database for advice? Watch what happens when you listen to feedback. Listeners will take ownership of your station and become more loyal.

WRMM has been a consistent ratings and billing leader in the Rochester, NY market. As PD, I am most proud of my airstaff. They all have market heritage and give our listeners a compelling reason to tune in time and time again. It's so great to come back from a trip out of the market, turn on my station and not want to change a thing.



Gary Nolan



Terese Taylor



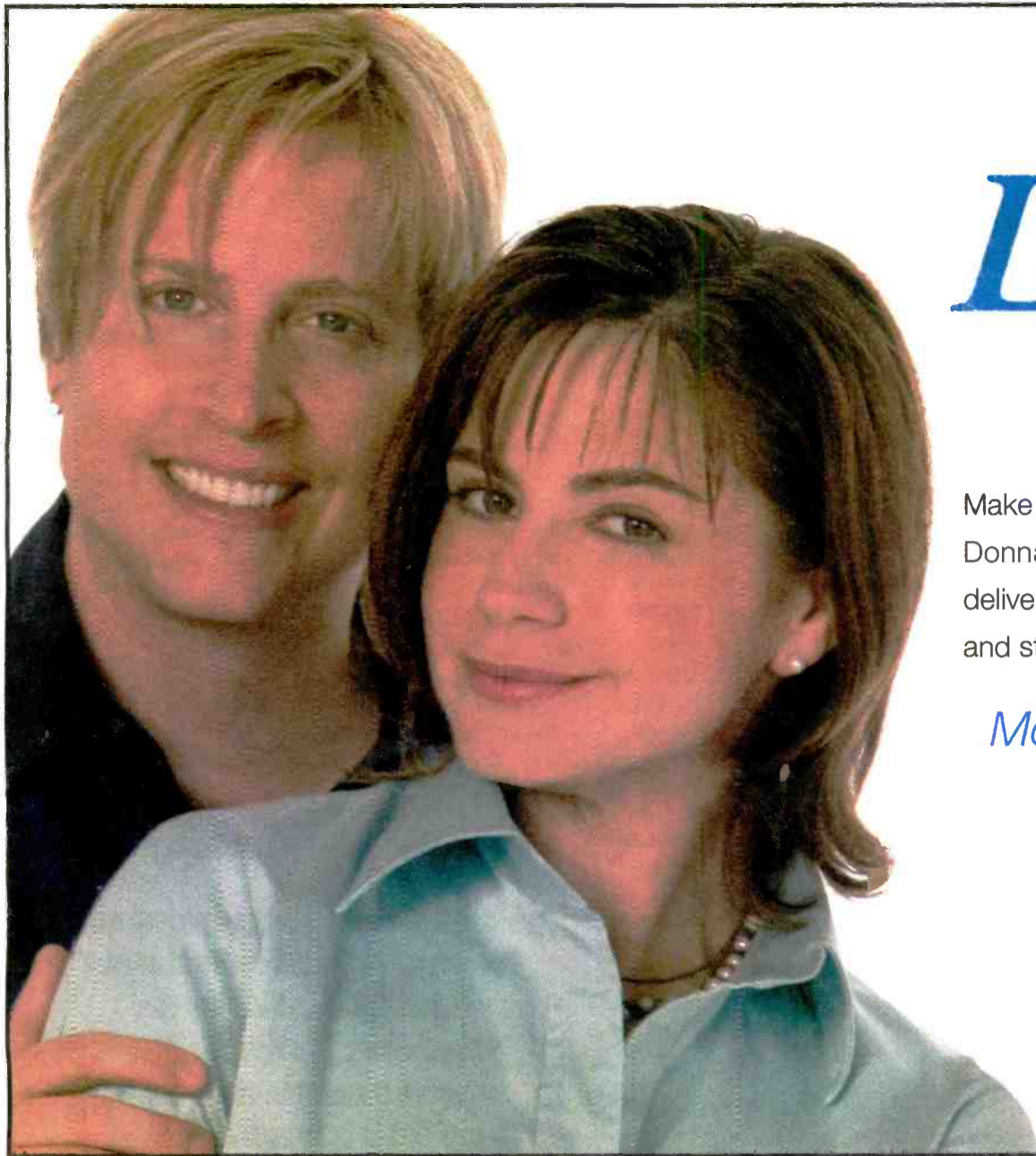
Steve Petrone



Jim Ryan



SPECIAL BREAKFAST GUEST Lava recording artist Vanessa Williams joined KOST/Los Angeles morning show hosts Mark & Kim for breakfast with a handful of lucky listeners. Seen here (l-r) are KOST morning show producer Rodrigo Hernandez and host Kim Amidon, Williams and KOST morning host Mark Wallengren and producer Kim Rincon.



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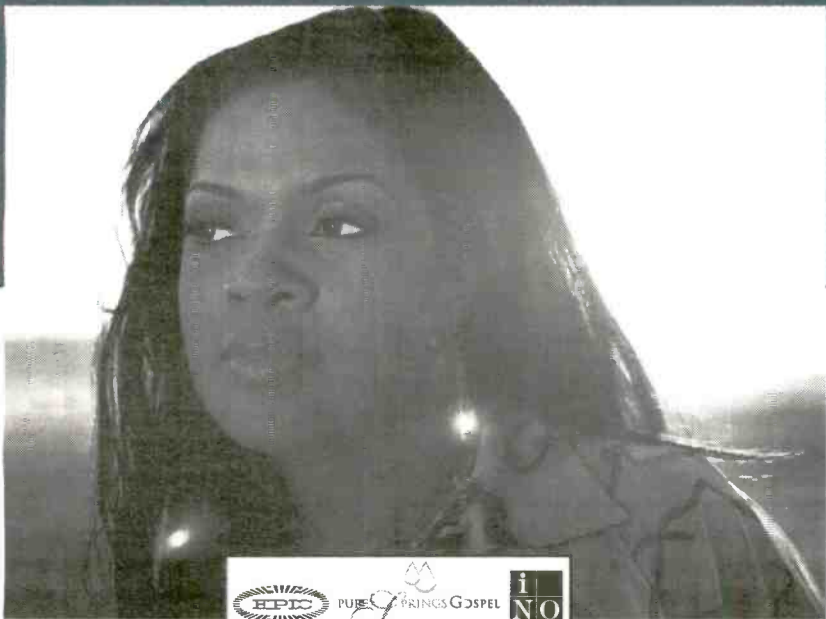
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ISN'T THAT THE GUY

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THIS WEEK!**





Marketing On A Slim Budget

Ways to reach your audience without splurging

By Daniel Anstandig

There aren't many broadcasters who would say that their marketing plan is in any position to slim down. As more radio stations take the low-carb approach to budgeting for marketing and promotions, pressure mounts for marketing tactics that can get the word out about your station for less money.

At McVay Media we have successfully utilized "Termite Marketing Tactics" to supplement mass external marketing and help radio stations break through the white noise in the marketplace.

Picture this: You're sitting on a veranda, and your rocking chair suddenly falls through the floor. The termites that weakened the wood didn't show up right then; they had been chewing on the wood for a long time, and their work had a sudden breakthrough when you sat in the chair. That is the goal of Termite Marketing. When you persistently gnaw at the market one listener at a time, you eventually break through and become No. 1.

If you are using external media such as television, direct mail or telemarketing, the following ideas can be added to your marketing plan and help propel your station to the top of the ratings. If your marketing budget is not large enough for much external media, these tactics will help you keep your brand afloat in the marketplace.

Activate Your Staff

Make everyone on your team an advocate for your radio station. Invite everyone from the programming, engineering and sales departments to the janitorial staff to take part in building and strengthening your station.

Hold occasional staff meetings and in-office pep rally pizza parties to bring everyone up to speed on the state of the station. Give your team stories and up-to-date information about the station that they can use to introduce new listeners to it. In other words, give them the information they need to induct their friends and new acquaintances into your audience.

Consider starting an internal contest to reward the team member who introduces the most new listeners to the station. If you have 10 staff members who each introduce the station to three new people every day, you'll have nearly 11,000 new listeners by the end of one year.

Gotcha Cards

The "Gotcha Card" is a simple way to reward people who have your station tuned in at stores or other places of business. Whenever one of your

staffers walks into a store and hears the station, she pulls out a "Gotcha Card," gives it to the person playing the station and thanks that person for listening.

When this person fills out the card and mails it to the station, she will receive a prize. Prizes are things like albums, CDs, gift certificates, free downloads from your station website and refrigerator magnets.

Tune-In Cards

Create cards that announce a secret contest to use as a vehicle to introduce new listeners to the station (see the example on this page). The card instructs the person who finds it to call the station after hearing a certain song to win a prize. These can be leave-behind pieces for your staff-recruiting contest (described above), or they can be used at malls, festivals, remotes and sporting events to incite new listening.

This is a clean, off-air contest. The winner is not mentioned and put on the air until after the contest is over. It adds value to your remotes and encourages people to interact with your station. You can sell the other side of the card to a client as a coupon.

We recommend that you get a number of cards made up with different songs (keeping it to one-word titles by superstars to make it easy). That way you can do this every weekend without being locked into the same song on Monday.

A Consistent Visual Image

Create a logo that stands out, then create distributable items that keep this logo in front of people. Reconsider your same old logo T-shirt order. How many of your listeners really wear the expensive T-shirts you order and pass out like candy? What other items can you get at comparable cost that will give you more impressions?

A Strong Street Team

Make every remote and station event count by having a street team that represents your station well. Collect new cume by encouraging your team to personally introduce themselves (and your radio station) to everyone they run across. Put people on the team who are glib and sociable. Most listeners

won't take the first step to get to know you. It's up to your team to initiate contact.

Enhance loyalty among existing listeners by making sure that your street team is up to speed on the programming features and big events associated with your station. Your team should appear knowledgeable if a listener asks about something associated with your brand.

Concentrate Your Effort

If you are playing the diary game, learn the playing field. What ZIP codes do the majority of your diaries fall in? Where do most people in your target demo live? Concentrate your efforts in locations where you will most likely cross paths with diarykeepers in your

Make everyone on your team an advocate for your radio station. Invite everyone from the programming, engineering and sales departments to your janitorial staff to take part in building and strengthening your station.

target demo. If you are looking for at-work listening among females, find ways to visit or get representation in offices in your metro.

Super Signup

No budget for boards? Send station personnel out to trade on-air mentions for space on highly visible signs and marquees around town. Put "Tune in to 105.1 FM" on the boards and rotate simple live mentions like "Thanks to Bob's Bakery for listening to 105.1 FM!"

Listeners will see several boards around town that say "Tune in to 105.1 FM" and try your station out of curiosity.

Know The Target

If you know your target demo well, you'll know where they're going to be in the market and where you'll "coincidentally" run into them. Find out where large gatherings of people in your target demo will be taking place. This may include festivals, school fundraisers, a particular intersection, etc. Then get to the scene. Find a way to make personal connections with listeners on their home turf.

The main reason voters choose a particular political candidate is not the candidate's platform, affiliation or appearance; it is the fact that the voter personally met the candidate. Find ways to meet more of your listeners and you will reinforce relationships. A personal relationship packs more tune-in power than a direct-mail piece or other impersonal mass marketing any day.

Daniel Anstandig is VP/Adult Formats at McVay Media. Reach him at dan@daer.com or 440-892-1910.



Daniel Anstandig

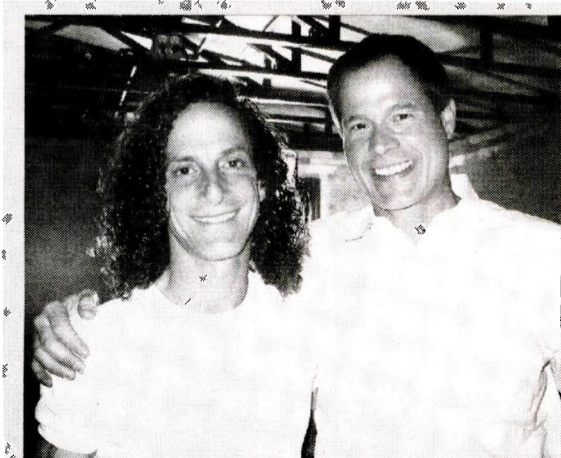
SECRET CONTEST
Listen Monday Between
7-8AM for
Unwell By Matchbox 20.
Be the 7th caller and win \$93.

Magic 93.7
Continuous Soft Rock

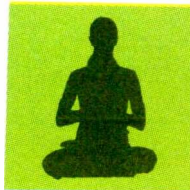
Pssst... Only those people who receive this card know about our secret giveaway. Your chances of winning are really good!

Magic 93.7FM is the home of
Walter and Kelly
weekday mornings, and
Continuous Soft Rock
while you work!

An example of a "Secret Contest" card



VISITING THE NATION'S CAPITAL Kenny G (I) was in Washington, DC for the recent Capitol Jazz Festival and made a special stop to see Voice of America's Larry London.



Programming For Life

Applying radio principles to weight loss

In 2001 WGFB/Rockford, IL PD/afternoon drive host and radio consultant Doug Daniels weighed over 500 pounds. He once stepped on a scale at the GNC, and a slip of paper was dispensed that read “520 pounds — are you sure you’re not a refrigerator?”

As humorous as that was, Daniels’ day-to-day life became increasingly difficult. “Truth is, as a radio personality who gets lots of love from listeners, I’ve never had serious self-esteem or confidence issues,” he says. “As a successful programmer, I get tremendous satisfaction from creating ratings and revenue successes, serving my community and making people’s lives better.

“Outside of work, as long as I could get out of bed in the morning — which was getting more and more difficult — see some movies and spend time with my family — usually around a table at Chi-Chi’s or Olive Garden — I was fine. As the fat piled on, however, I could no longer sit in movie theater seats, walk up a flight of stairs or play ball with my kid.”

A Sensitive Issue

Daniels’ friends and family, while concerned, had a hard time talking to him about his problem. “With any problem, friends and family don’t want to hurt your feelings or suggest that they don’t love you just the way you are,” he says. “A couple people did do some gentle nudging: Mike McVay and recording artist B.E. Taylor. I thank them for their courage.”

But it was really up to Daniels to face his problem head-on. “I decided to eat better and do some walking,” he says. “I lost some weight, but I couldn’t get below 460. I was trying to lose weight, but I hadn’t made a decision to lose weight. There is a difference.

“Trying left room for the occasional Oreo or, my

kryptonite, Cheez-Its. Trying will only get you so far. There are many radio stations that try to be great, but it is only the ones that *decide* to be great that actually succeed.”

So Daniels applied programming principles to weight loss, making a conscious decision to drop pounds. “If you don’t make a choice, a decision, before your weight-loss plan begins, no matter how well it is designed, you’re going to have great difficulty,” he says.

“Willpower will only take you so far. A decision is a commitment to eating appropriately, and it will carry you through the tough times and temptations. Decide

with no planning or thought. I ate when it was time to eat and when I was hungry — which was all the time, because I ate so much sugar and so many processed carbohydrates that my blood-sugar levels were spiking and crashing all day and night long.

“I ate when I was happy and when I was sad. I ate at restaurants all the time, because neither my wife nor I cooked. Leaving the most important aspect of your life in the hands of the fast-food industry is a recipe for disaster. See the documentary *Supersize Me* for proof of that.”

Daniels now does his own cooking. “At the beginning of the week I cook all the chicken, beef and turkey I’m going to consume that week,” he says. “Then I can simply heat up what I need in minutes after a long day at the office. I do the same for my fruit, vegetables and cheese. It’s all prepared in advance.” Daniels’ radio analogy for this? Why, show prep, of course!

Words Of Encouragement

Daniels encourages people to face their weight-loss challenges with a good support system in place, saying, “The decision is yours, but that doesn’t mean you have to go it alone. Just as success at your radio

station depends on a team effort, getting support from those who care about you can make a world of difference.

“I have had a tremendous amount of support from family, friends and, especially, the counselors at L.A. Weight Loss Center in Rockford. I go into the center twice a week and weigh in. I get pats on the back when I do well and words of encouragement when I hit a plateau.”

As for exercise, one doesn’t have to morph into a gym rat or marathon runner to see weight-loss success. “I don’t care for sweating to the oldies,” Daniels says. “I walk. I walk a lot. I started by walking around the block. Now I walk up to 10 miles a couple times a week. Anything is better than nothing. Remember, this is not a sprint, it is a marathon. Do what you can when you can. Some of my best programming ideas come when I am taking my evening strolls.”

In closing, Daniels leaves us with this: “Over the last two years I have gone from a weight that started with a 5, to one that started with a 4, then a 3, and, just recently, a 2. I have about 50 pounds more to lose to reach my goal of 240, which, at 6’4”, is about right, according to Dr. Phil. I should get there by Thanksgiving, if not before.

“My waist has gone from 76 inches to 46. My chest went from 72 inches to 46. My blood pressure was 150/100. Now it is often as low as 110/60. I was headed toward diabetes and everything associated with it. There is a reason you don’t see fat old people. Most die before they get to retire.

“I was going to die before I got to program in a major market. I want to program in a major market. My son, Daniel, is a huge roller-coaster fan. He is 12 years old. For years I have taken him to amusement parks and watched him ride coasters. On May 25, at Great America in Chicago, I got to ride a coaster — several, in fact — with him. What a joy. Life does taste better than a Krispy Kreme!”



CONGRATULATIONS, DOUG You’ve come a long way. Seen here (l-r) are WGFB/Rockford, IL PD/afternoon drive host Doug Daniels’ son, Daniel; Elton John; and Daniels before he lost 230 pounds, and Doug Daniels today.

to win at your weight loss the same way you decide to win at programming or entertaining your listeners.”

To date, Daniels has lost 230 pounds by eating more food than he’s ever eaten. “I did it by eating lean meats, fruits and vegetables, cheese, whole grains, seeds and nuts,” he says. “I’m never hungry. I never feel deprived. I am eating to live, not living to eat.

“Choose the right foods for your program, just the way you choose the right music for your format. Play the hits frequently is the motto of most music formats.

It’s the same in weight loss: Eat the right foods, frequently, and you lose weight. You want to keep your metabolism going. Eat breakfast, followed by a mid-morning snack, lunch, a mid-afternoon snack, then dinner. You can even save a snack for after dinner.”

Eating 101

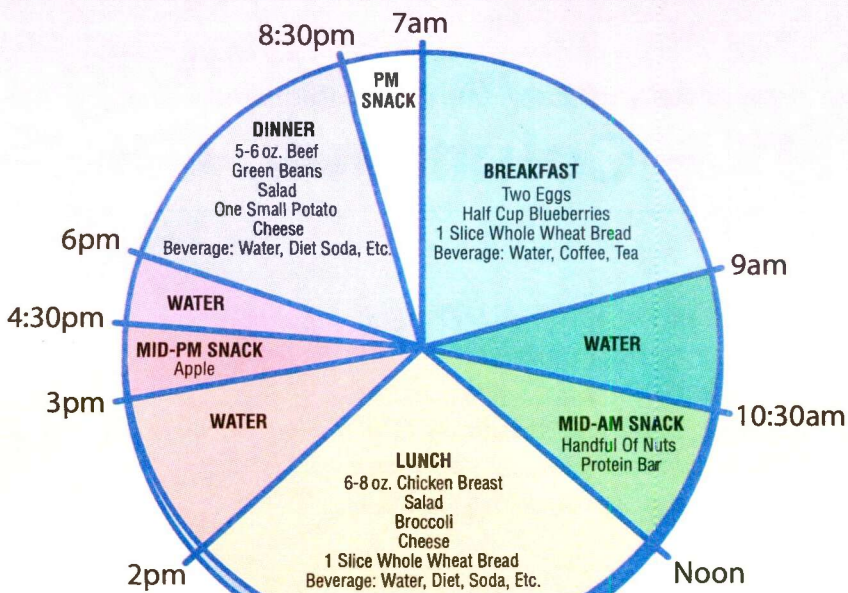
Daniels feels that part of the weight problem in America is that we were never taught to eat properly. “Couple that with our propensity to eat what tastes best — usually high in sugar and sodium — and what is most convenient, and it’s no wonder that 65% of us in America are overweight and 30% are clinically obese.

“For most of my life I ate by the seat of my ever-expanding pants,

A Typical Day

Below is a graphic that illustrates what WGFB/Rockford, IL PD/afternoon drive host Doug Daniels eats in a day. His meal clock consists of two or three proteins, four vegetables, three fruits, three starches, one or two dairy, one fat, one or two protein bars and lots of water.

“This is a significant amount of food,” says Daniels. “You won’t go hungry or feel deprived. It isn’t necessary to eat only cottage cheese, celery sticks and tuna to lose weight effectively and permanently. Of course, if you love cottage cheese, knock yourself out.”



AC TOP 30

July 22, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	MICHAEL BUBLE Home (143/Reprise)	2110	+71	177739	25	103/0
3	2	ROB THOMAS Lonely No More (Atlantic)	1995	+134	180164	22	93/1
2	3	KELLY CLARKSON Breakaway (Hollywood)	1930	-71	195217	42	99/0
4	4	LOS LONELY BOYS Heaven (OR Music/Epic)	1636	-94	142528	57	97/0
5	5	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	1405	-19	121114	11	91/2
6	6	JOHN MAYER Daughters (Aware/Columbia)	1304	-55	103110	38	102/0
7	7	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	1268	-6	110486	29	85/0
8	8	TIM MCGRAW Live Like You Were Dying (Curb)	1258	+28	96915	41	88/0
9	9	RYAN CABRERA True (E.V.L.A./Atlantic)	1197	+38	69307	26	74/0
10	10	MAROON 5 She Will Be Loved (Octone/J/RMG)	1134	-2	93558	39	88/0
11	11	ANNA NALICK Breathe (2am) (Columbia)	970	+97	72062	11	81/5
13	12	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	855	+100	70875	45	84/0
16	13	MARIAH CAREY We Belong Together (Island/IDJMG)	788	+130	87933	8	67/3
14	14	HALL & OATES I'll Be Around (U-Watch)	759	+7	69309	44	85/0
12	15	MERCYME Homesick (INO/Curb)	743	-108	28432	24	75/0
17	16	HOWIE DAY Collide (Epic)	674	+36	66839	20	59/3
19	17	KIMBERLEY LOCKE I Could (Curb)	559	+48	18974	8	70/1
18	18	HALL & OATES Ooh Child (U-Watch)	511	-15	20690	10	66/2
23	19	CARRIE UNDERWOOD Inside Your Heaven (Arista)	485	+153	33780	3	53/7
22	20	EAGLES No More Cloudy Days (ERC)	483	+129	47962	3	52/5
20	21	RASCAL FLATTS Bless The Broken Road (Lyric Street)	449	+42	26164	17	50/2
21	22	JIM BRICKMAN & MICHAEL BOLTON Hear Me (Tears Into Wine) (RCA Victor)	335	-37	14189	12	52/0
24	23	PHIL COLLINS You Touch My Heart (Rendezvous)	313	+19	9187	5	46/1
26	24	JESSE MCCARTNEY Beautiful Soul (Hollywood)	252	+36	28985	4	15/1
27	25	KATRINA CARLSON Suddenly Beautiful (Kataphonic)	225	+9	4181	6	39/2
25	26	JOHN WAITE New York City Girl (No Brakes)	202	-63	5876	15	29/0
28	27	KENNY G. f/YOLANDA ADAMS I Believe I Can Fly (Arista/RMG)	194	+28	4212	4	39/4
29	28	STEVIE WONDER From The Bottom Of My Heart (Motown/Universal)	166	+7	4491	2	31/2
Debut	29	D.H.T. Listen To Your Heart (Robbins)	163	+46	46857	1	15/2
Debut	30	LIFEHOUSE You And Me (Geffen)	163	+34	15947	1	9/0

106 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 7/10-7/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 5 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown/Universal)	957
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	859
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	852
OIDO White Flag (Arista/RMG)	807
KEITH URBAN You'll Think Of Me (Capitol/EMC)	791

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG)	789
MAROON 5 This Love (Octone/J/RMG)	783
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	738
TRAIN Calling All Angels (Columbia)	730
MATCHBOX TWENTY Unwell (Atlantic)	696
MAROON 5 Sunday Morning (Octone/J/RMG)	666
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	650

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)	15
EARTH, WIND & FIRE Pure Gold (Sanctuary/SRG)	8
CARRIE UNDERWOOD Inside Your Heaven (Arista)	7
DELTA GOODREM Lost Without You (Columbia)	7
ANNA NALICK Breathe (2am) (Columbia)	5
EAGLES No More Cloudy Days (ERC)	5
DAVID PACK The Secret Of Movin' On (Peak)	5
CECE WINANS All That I Need (PureSprings/INO/Epic)	5
KENNY G. f/YOLANDA ADAMS I Believe I Can Fly (Arista/RMG)	4
ERIC BENET Hurricane (Reprise/Warner Bros.)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CARRIE UNDERWOOD Inside Your Heaven (Arista)	+153
ROB THOMAS Lonely No More (Atlantic)	+134
MARIAH CAREY We Belong Together (Island/IDJMG)	+130
EAGLES No More Cloudy Days (ERC)	+129
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+100
ANNA NALICK Breathe (2am) (Columbia)	+97
HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)	+94
MICHAEL BUBLE Home (143/Reprise)	+71

NEW & ACTIVE

BRYAN ADAMS This Side Of Paradise (Mercury) Total Plays: 147, Total Stations: 19, Adds: 0
DAVID PACK The Secret Of Movin' On (Peak) Total Plays: 133, Total Stations: 29, Adds: 5
DELTA GOODREM Lost Without You (Columbia) Total Plays: 129, Total Stations: 26, Adds: 7
KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG) Total Plays: 108, Total Stations: 13, Adds: 0
HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard) Total Plays: 105, Total Stations: 31, Adds: 15
ERIC BENET Hurricane (Reprise/Warner Bros.) Total Plays: 91, Total Stations: 17, Adds: 4
ZUCCHERO Everybody's Got To Learn Sometime (Concord) Total Plays: 70, Total Stations: 13, Adds: 0
EARTH, WIND & FIRE Pure Gold (Sanctuary/SRG) Total Plays: 65, Total Stations: 18, Adds: 8
CECE WINANS All That I Need (PureSprings/INO/Epic) Total Plays: 30, Total Stations: 12, Adds: 5

Songs ranked by total plays

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

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The John Tesh Radio Show is proud to welcome our newest daily affiliate, launching this week:

WLZT/FM "93.3 LiteFM" - Columbus, OH

AC's Answer for Compelling Daily Family Programming

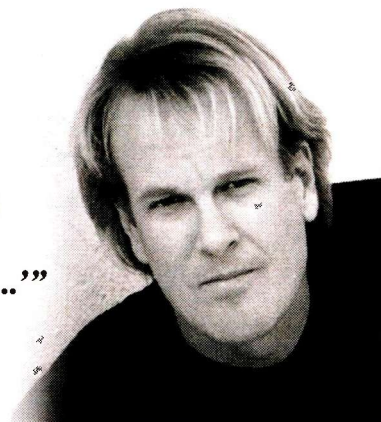
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Daily Show: 160+ Affiliates
Weekend Show: 160+ Affiliates
Intelligence Minutes: 70+ Affiliates

"Before adding John Tesh's show to WKJY-KJOY 98.3, we were never able to build any ratings consistency or compelling content in evenings. Since adding the show, we have seen our numbers increase by as much as 100% in that daypart and it's helped us increase our rates and revenue in that daypart. Tesh is a programming winner!..."

— Dave Widmer
President/General Manager
Long Island Radio Group



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For more info, please contact: Scott Meyers • The TeshMedia Group • Toll-free: 888-548-8637 • email: Scott@Meyers.net

HOT AC TOP 40

July 22, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	1 LIFEHOUSE You And Me (Geffen)	3293	+158	180673	24	89/0
	2	2 ROB THOMAS Lonely No More (Atlantic)	3111	+5	189179	24	88/0
	4	3 COLDPLAY Speed Of Sound (Capitol)	2702	+198	141003	13	89/0
	3	4 3 DOORS DOWN Let Me Go (Republic/Universal)	2678	-24	138447	29	85/0
	6	5 KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	2621	+391	145074	11	82/4
	5	6 GAVIN DEGRAW Chariot (J/RMG)	2376	+63	119984	20	87/0
	8	7 GREEN DAY Boulevard Of Broken Dreams (Reprise)	2232	+47	146570	32	86/0
	7	8 KELLY CLARKSON Since U Been Gone (RCA/RMG)	2060	-131	130680	30	84/0
	9	9 ANNA NALICK Breathe (2am) (Columbia)	2058	+58	123414	33	83/0
	10	10 HOWIE DAY Collide (Epic)	1942	+106	112086	47	79/0
	11	11 COLLECTIVE SOUL Better Now (EI Music Group)	1759	+116	75503	21	71/2
	13	12 ROB THOMAS This Is How A Heart Breaks (Atlantic)	1742	+256	104041	7	83/2
	14	13 BETTER THAN EZRA A Lifetime (Artemis)	1430	+55	49796	18	60/0
	16	14 GREEN DAY Holiday (Reprise)	1420	+144	63590	9	64/1
	15	15 GOO GOO DOLLS Give A Little Bit (Warner Bros.)	1396	+33	82146	39	84/0
	21	16 TRAIN Get To Me (Columbia)	1213	+255	53460	4	70/8
	17	17 JASON MRAZ Wordplay (Atlantic)	1213	+81	44223	9	65/0
	12	18 DAVE MATTHEWS BAND American Baby (RCA/RMG)	1170	-321	53558	18	69/0
	19	19 JOSH KELLEY Only You (Hollywood)	1093	+120	37337	6	70/5
	22	20 GWEN STEFANI Hollaback Girl (Interscope)	1082	+141	70323	8	26/2
	20	21 BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	1014	+43	34754	13	43/0
	18	22 AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	926	-106	28074	10	48/0
	23	23 MARIAH CAREY We Belong Together (Island/IDJMG)	799	+65	37229	5	39/4
	24	24 VERTICAL HORIZON Forever (Hybrid)	740	+15	23446	9	44/2
	25	25 LOW MILLIONS Statue (Manhattan/EMC)	723	+73	23965	9	41/2
	27	26 KEITH URBAN You'll Think Of Me (Capitol/EMC)	650	+146	48780	6	34/5
	26	27 COURTNEY JAYE Can't Behave (Island/IDJMG)	597	+46	14966	11	35/0
	28	28 DEF LEPPARD No Matter What (Island/IDJMG)	545	+95	28176	7	33/1
	30	29 GWEN STEFANI Cool (Interscope)	513	+156	24511	3	43/15
	32	30 SIMPLE PLAN Untitled (Lava)	403	+64	14986	4	27/3
	35	31 PAT MCGEE BAND Must Have Been Love (Kirtland)	340	+57	6648	5	25/3
	31	32 MICHAEL TOLCHER Mission Responsible (Octone)	334	-9	6029	15	24/0
	34	33 BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	332	+31	25373	3	10/2
	29	34 KEANE Everybody's Changing (Interscope)	330	-99	9352	13	26/0
	33	35 MARC BROUSSARD Home (Island/IDJMG)	320	+18	12121	6	21/1
	37	36 PAPA ROACH Scars (Geffen)	313	+48	12383	3	8/0
	38	37 HOPE PARTLOW Who We Are (Virgin)	271	+30	7524	3	19/0
	39	38 BEN FOLDS Landed (Epic)	233	+9	5082	2	17/1
	40	39 WEEZER Beverly Hills (Geffen)	230	+26	7254	3	8/0
Debut	40	40 WILL SMITH Switch (Interscope)	205	+5	11998	1	3/0

89 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 7/10-7/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
SWITCHFOOT Stars (Columbia)	16
GWEN STEFANI Cool (Interscope)	15
HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)	9
BON JOVI Have A Nice Day (Island/IDJMG)	9
TRAIN Get To Me (Columbia)	8
STAIN'D Right Here (Flip/Atlantic)	6
FOO FIGHTERS Best Of You (RCA/RMG)	6
JOSH KELLEY Only You (Hollywood)	5
KEITH URBAN You'll Think Of Me (Capitol/EMC)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	+391
ROB THOMAS This Is How A Heart Breaks (Atlantic)	+256
TRAIN Get To Me (Columbia)	+255
COLDPLAY Speed Of Sound (Capitol)	+198
LIFEHOUSE You And Me (Geffen)	+158
GWEN STEFANI Cool (Interscope)	+156
HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)	+147
KEITH URBAN You'll Think Of Me (Capitol/EMC)	+146
GREEN DAY Holiday (Reprise)	+144
GWEN STEFANI Hollaback Girl (Interscope)	+141

NEW & ACTIVE

DANIEL POWTER Bad Day (Warner Bros.) Total Plays: 187, Total Stations: 18, Adds: 1
HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard) Total Plays: 174, Total Stations: 28, Adds: 9
MICHAEL BUBLE Home (143/Reprise) Total Plays: 162, Total Stations: 12, Adds: 0
JOY WILLIAMS We (Red Ink/Reunion/PLG) Total Plays: 159, Total Stations: 16, Adds: 2
GEOFF BYRD Before Kings (Granite) Total Plays: 145, Total Stations: 14, Adds: 0
SUGAR RAY Shot Of Laughter (Rhino/Lava/Atlantic) Total Plays: 138, Total Stations: 10, Adds: 0
KILLERS All These Things That I've Done (Island/IDJMG) Total Plays: 124, Total Stations: 11, Adds: 3
OMNISOUL Waiting (Save Your Life) (Wind-up) Total Plays: 123, Total Stations: 14, Adds: 2
FOO FIGHTERS Best Of You (RCA/RMG) Total Plays: 92, Total Stations: 12, Adds: 6
STAIN'D Right Here (Flip/Atlantic) Total Plays: 88, Total Stations: 15, Adds: 6

Songs ranked by total plays

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

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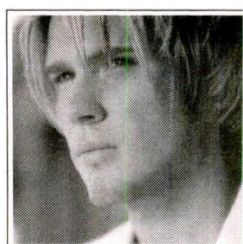
"After hearing their shows, you'll wish the music you are playing was this good"

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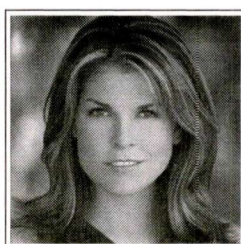
- New Music Weekly

Mainstream Format:

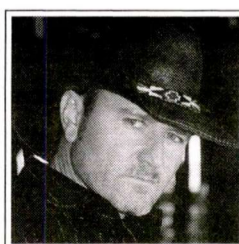
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America's Best Testing Hot AC Songs 12+ For The Week Ending 7/22/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, 18-34, W 18-24, W 25-34. Lists top songs like 'LIFEHOUSE You And Me', 'HOWIE DAY Collide', etc.

Total sample size is 341 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

RR CANADA

HOT AC TOP 30

POWERED BY MEDIABASE

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top Canadian songs like 'COLDPLAY Speed Of Sound', 'KELLY CLARKSON Behind These Hazel Eyes', etc.

25 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of market reports for various cities including Akron, OH; Albany, NY; Albuquerque, NM; Alton, IL; Altoona, PA; Atlanta, GA; Baltimore, MD; Baton Rouge, LA; Binghamton, NY; Boise, ID; Boston, MA; Buffalo, NY; Butte, MT; Burlington, VT; Cedar Rapids, IA; Charleston, WV; Charlotte, NC; Chicago, IL; Cincinnati, OH; Cleveland, OH; Colorado Springs, CO; Columbus, OH; Corpus Christi, TX; Dallas, TX; Dayton, OH; Denver, CO; Des Moines, IA; Detroit, MI; Duluth, MN; Eau Claire, WI; Eugene, OR; Fayetteville, NC; Ft. Worth, TX; Grand Rapids, MI; Harrisburg, PA; Hartford, CT; Hendersonville, NC; Hingham, MA; Houston, TX; Indianapolis, IN; Jacksonville, FL; Johnson City, NY; Kansas City, MO; Knoxville, TN; Lake Charles, LA; Lansing, MI; Little Rock, AR; Louisville, KY; Madison, WI; Miami, FL; Milwaukee, WI; Minneapolis, MN; Mobile, AL; Monterey, CA; New York, NY; Norfolk, VA; Oklahoma City, OK; Omaha, NE; Orangeburg, SC; Orlando, FL; Overland Park, KS; Oxnard, CA; Palm Springs, CA; Peoria, IL; Pensacola, FL; Phoenix, AZ; Portland, ME; Portland, OR; Provo, UT; Raleigh, NC; Reno, NV; Rochester, NY; Sacramento, CA; Salt Lake City, UT; San Diego, CA; San Francisco, CA; San Jose, CA; Santa Barbara, CA; Santa Rosa, CA; Seattle, WA; Springfield, MA; Springfield, IL; Spokane, WA; St. Louis, MO; St. Paul, MN; Tallahassee, FL; Tampa, FL; Toledo, OH; Tucson, AZ; Wichita Falls, TX; Wichita, KS; Worcester, MA; Youngstown, OH.

POWERED BY MEDIABASE

111 Total Reporters
89 Total Monitored
22 Total Indicator
Did Not Report, Playlist Frozen (2): KEYW/Tri, WA
KMXS/Anchorage, AK



CAROL ARCHER
carcher@radioandrecords.com

Enough With The Drum Machines Already!

Are digital programs and loops a blessing or a curse?

Eager to hear the track I received from a talented, nationally known artist, I popped the disc into my player. Unfortunately, the tinny, metronomic sound of an unembellished drum machine almost made my ears bleed. Was it just me, I wondered? This week several SJ programmers, artists and producers address the role of digital drum machines. I hope you find their remarks on the subject as edifying as I did.

Keyboardist-producer Jeff Lorber says, "When I started The Jeff Lorber Fusion, we basically rehearsed, went into the studio, played with the live band and added a few overdubs. That was the record. In the mid-'80s drum programming took over, and that's why, when you listen to records from that period, they sound so dated.



Jeff Lorber

"Actually, it was Dave Koz who turned me on to using a live rhythm section — supposedly at the urging of his mom — when I started working with him in the early '90s. I realized how much easier it is to hire a great drummer to get a good drum part than to spend hours programming, making it feel good and adding all the fills and cymbal crashes to make it sound natural and exciting.

"Since then I've used a live drummer on the majority of my records and productions. I think using live drums gives me a little bit of an edge. The dynamics and reactions that a live drummer provides make it more interesting and listenable. That said, it's fun to write using drum samples and loops, and sometimes those results can be compelling as well.

"The younger generation of musicians have been playing with drum machines their whole lives, and their concept of time is quantized.



Samantha Pascual

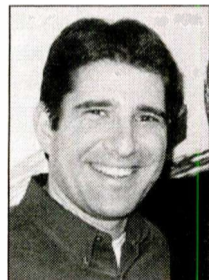
They have an easier time playing with clicks than musicians who learned their craft in the '60s and '70s. One of those younger guys I'm referring to, a producer buddy of mine, thinks The Beatles weren't very good players because their sense of time varies. He's quite misguided, of course.

"Also, digital recording is a mature technology. More and more, musicians and engineers

are figuring out how to use the technology to capture the impact of the transients and not overuse the digital tools that make the sound bright and brittle."

Emotional Resonance

KTWV (The Wave)/Los Angeles Asst. PD/MD Samantha Pascual says, "[Wave VP/Programming] Paul Goldstein and I try to incorporate a rich, luxurious sound in all aspects of our programming, from the music to the jingles to the commercials. My goal is to find the songs that best fit our strategic vision for the station — the hits of today and the gold library of tomorrow.



Michael LaCrosse

"There are many factors that can contribute to a song's airplay longevity. The most important is the melody; production value is a close second. A song with a great melody and rich instrumentation has a better chance to resonate emotionally with listeners than songs without those important elements.

"One younger guy, a producer buddy of mine, thinks The Beatles weren't very good players because their sense of time varies. He's quite misguided, of course."

Jeff Lorber

"When I listen to new music I want to feel the song's soul, and if a song sounds synthetic, it doesn't allow as much for that emotional connection. Even if a song has a strong melody but sounds like it was recorded in someone's bathroom, it won't translate sufficiently to merit airplay on The Wave.

"When you have a luscious jingle package that is produced by Brian Culbertson, as we do, you can't follow one of those jingles with a weak-sounding song. I don't think every song needs an orchestra complete with a string section, but a poorly produced record has less chance of making an emotional connection with our audience and therefore less chance of becoming a hit."

An Industry Responsibility

WNUA/Chicago MD Michael LaCrosse says, "The idea of drum machines rubs me the wrong way for a few reasons. With a very few



Rafe Gomez

exceptions — Paul Hardcastle's, Paul Brown's and Brian Culbertson's programming work comes to mind — drum machines tend to sound like my old Casio keyboard, the kind of sound you'd expect from the house band at the Holiday Inn.

"The subtle nuances that a live drummer can bring to the table simply aren't present in the use of the drum machine. And not only aren't you getting as rich and complete a sound using a drum machine, you're discouraging young musicians from picking up sticks and wanting to learn the drums.

"Part of the music industry's responsibility is to encourage young musicians to learn how to play, not just to teach them to run the computer drum-machine program. What would have happened if drum machines were as prevalent years ago as they are today? Would Phil Collins, Harvey Mason or any other great drummer have been as likely to pick up their sticks, knowing a drum machine could replace them?

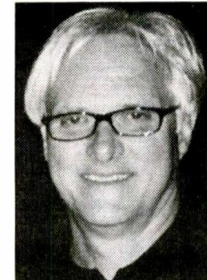
"Drum machines are cost-effective, and, when used properly, can sound so good that the average listener doesn't recognize the difference. Done properly, the drum machine is a beneficial part of the recording process. An up-and-coming artist probably doesn't have enough cash for a live drummer on his demo, but he can go to Best Buy for a program that will allow him to get the drum sound he needs to complete his vision.

"What it comes down to is the song itself. If the drum machine is used properly, it shouldn't be noticed. It should enhance the song, not detract. I can't tell you how many songs come across my desk that might be worthy of airplay if the drum machine weren't so poorly executed. But if the song is strong enough, like Luther Vandross' 'Dance With My Father,' even an annoying drum machine can be overlooked."

Same Old, Same Old

United Stations' syndicated *The Groove Boutique* host Rafe Gomez says it all gets back to a problem of sameness in smooth jazz — not just in production styles and choices (in the case of particular drum machines, keyboards, mixing effects, etc.), but also in the beats per minute.

"The reason for the sameness is due to the belief of artists and labels that only certain tempos, production elements and songs — i.e., covers — will get airplay due to the strict policies of you-know-who," he says. "It's a cycle: The sameness of the new songs is an outgrowth of the sameness of the selection of approved songs, which generates more sameness of new songs.



Bud Harner

"Interestingly, the tracks that go beyond this sameness are the ones that resonate: Sanborn's recent work is much faster than the format BPM average, so it jumps out as being unique. The production is also totally original.

"Ditto for Ramsey Lewis' 'The In Crowd' remake, which is faster than the original; Praful's 'Sigh,' with its novel production and structure; Kenny G.'s 'I Like the Way You Move,' which is faster; and Soul Ballet's 'Cream,' which has very novel production and structure."

A Modern Groove

Another response comes from a former drummer for Barry Manilow and Paul Anka, Verve VP/A&R Bud Harner. He says he resisted drum machines initially but has grown more accepting, especially about the use of loops — which are real drums sampled — particularly when they're incorporated with a real drummer playing on top of them. "That's actually one of my favorite approaches these days," Harner says. "It's a modern kind of sound.

"But you're never going to be able to create, with either a loop or a drum machine, Steve Gadd's drumming on 'Aja' — when he draws those drum breaks, there's nothing like that — J.R. Robinson's march-drum groove on Steve Winwood's 'Back in the Highlife' or, similarly, Gadd on 'Fifty Ways to Leave Your Lover.' Some songs even lend themselves to that cheesy drum sound, but what reaches people's hearts is real playing."

KIFM/San Diego Asst. PD/MD Kelly Cole recounts a recent conversation she had with saxophonist Mindi Abair, who was in town to sit in with Keb' Mo'. Abair told Cole that she'd seen an act — whose name she'd forgotten — at the station's anniversary festival. Abair liked the keyboardist and found the group's guitarist magical, and, although they used a drum machine, as soon as the unit began playing, she forgot all about it.

Cole says, "It's not the drum machine, it's the player who's using the digital arrangement, because really great music is just great, no matter how you look at it. There can be brilliance and beauty in any style and aspect, as in the case of Marc Antoine, who sometimes uses digital effects like loops so well.

"Personally, I like hearing all-live instruments. I've heard great players play old, tired live instruments and make them sound new again. Maybe it's all in the ear of the beholder."



Kelly Cole

SMOOTH JAZZ TOP 30

July 22, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	RICHARD ELLIOT People Make The World Go Round (<i>Artizen</i>)	831	+13	109606	11	35/0
2	2	NILS Pacific Coast Highway (<i>Baja/TSR</i>)	776	-3	105321	21	34/0
3	3	PAUL TAYLOR Nightlife (<i>Peak</i>)	732	-7	90335	18	31/0
4	4	STEVE COLE Thursday (<i>Narada Jazz</i>)	711	-15	71564	18	32/0
5	5	CHUCK LOEB Tropical (<i>Shanachie</i>)	696	+8	90451	19	32/0
6	6	MICHAEL LINGTON Two Of A Kind (<i>Rendezvous</i>)	569	-108	77180	32	32/0
9	7	PAUL HARDCASTLE Serene (<i>Trippin' 'N' Rhythm</i>)	507	+114	60524	6	33/0
7	8	KENNY G. f/EARTH, WIND & FIRE The Way You Move (<i>Arista/RMG</i>)	442	+15	51020	26	32/1
8	9	NORMAN BROWN West Coast Coolin' (<i>Warner Bros.</i>)	414	0	44879	15	33/0
10	10	PAUL JACKSON, JR. Never Too Much (<i>GRP/VMG</i>)	379	+10	42999	17	30/1
14	11	DAVE KOZ Love Changes Everything (<i>Capitol</i>)	346	+23	38619	7	33/4
11	12	JONATHAN BUTLER Fire & Rain (<i>Rendezvous</i>)	341	+6	32176	13	24/1
12	13	JEFF LORBER Ooh La La (<i>Narada Jazz</i>)	332	0	32899	23	29/0
19	14	BRIAN CULBERTSON Hookin' Up (<i>GRP/VMG</i>)	320	+54	42263	3	31/2
15	15	KEN NAVARRO You Are Everything (<i>Positive</i>)	319	+9	31117	12	27/1
16	16	AVERAGE WHITE BAND Work To Do (<i>Liquid 8</i>)	314	+15	29559	14	25/0
20	17	PAUL BROWN Cosmic Monkey (<i>GRP/VMG</i>)	291	+30	45697	5	27/2
17	18	WAYMAN TISDALE Ready To Hang (<i>Rendezvous</i>)	285	-1	27812	11	24/0
18	19	DONNY OSMOND Breeze On By (<i>Decca</i>)	283	+1	19125	9	20/0
21	20	MINDI ABAIR Make A Wish (<i>GRP/VMG</i>)	207	+34	17528	7	25/3
25	21	WALTER BEASLEY Coolness (<i>Heads Up</i>)	187	+64	29003	4	19/3
22	22	KEM I Can't Stop Loving You (<i>Motown/Universal</i>)	181	+25	21344	4	13/0
23	23	JEFF GOLUB Simple Pleasures (<i>Narada Jazz</i>)	125	-7	9635	10	13/0
24	24	ALEXANDER ZONJIC Leave It With Me (<i>Heads Up</i>)	122	-8	10455	17	11/0
30	25	DAVID PACK You're The Only Woman (<i>Peak</i>)	117	+21	4744	2	9/1
26	26	CAMIEL I'm Ready (<i>Rendezvous</i>)	112	-4	19309	11	11/0
28	27	CHIELI MINUCCI The Juice (<i>Shanachie</i>)	111	+3	8729	3	9/0
29	28	NELSON RANGELL Don't You Worry 'Bout A Thing (<i>Koch</i>)	109	+3	8664	4	11/0
27	29	ACOUSTIC ALCHEMY Say Yeah (<i>Higher Octave</i>)	93	-21	4707	11	11/0
-	30	MATT BIANCO f/BASIA Ordinary Day (<i>Decca/Universal</i>)	73	+2	3997	3	7/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
DAVE KOZ Love Changes Everything (<i>Capitol</i>)	4
MARC ANTOINE Bella Via (<i>Rendezvous</i>)	4
MINDI ABAIR Make A Wish (<i>GRP/VMG</i>)	3
WALTER BEASLEY Coolness (<i>Heads Up</i>)	3
BRIAN CULBERTSON Hookin' Up (<i>GRP/VMG</i>)	2
PAUL BROWN Cosmic Monkey (<i>GRP/VMG</i>)	2
BONEY JAMES 2:01 AM (<i>Warner Bros.</i>)	2
BRIAN SIMPSON It's All Good (<i>Rendezvous</i>)	2
DEF JAZZ f/GERALD ALBRIGHT Hey Young World (<i>GRP/VMG</i>)	2
EUGE GROOVE Get Em Goin' (<i>Narada Jazz</i>)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PAUL HARDCASTLE Serene (<i>Trippin' 'N' Rhythm</i>)	+114
WALTER BEASLEY Coolness (<i>Heads Up</i>)	+64
BRIAN CULBERTSON Hookin' Up (<i>GRP/VMG</i>)	+54
GREGG KARUKAS London Underground (<i>Trippin' 'N' Rhythm</i>)	+41
MINDI ABAIR Make A Wish (<i>GRP/VMG</i>)	+34
PAUL BROWN Cosmic Monkey (<i>GRP/VMG</i>)	+30
BONEY JAMES 2:01 AM (<i>Warner Bros.</i>)	+27
KEM I Can't Stop Loving You (<i>Motown/Universal</i>)	+25
DAVE KOZ Love Changes Everything (<i>Capitol</i>)	+23
DAVID PACK You're The Only Woman (<i>Peak</i>)	+21

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
VANESSA WILLIAMS You Are Everything (<i>Lava</i>)	316
EUGE GROOVE XXL (<i>Narada Jazz</i>)	302
3RD FORCE Believe In Me (<i>Higher Octave</i>)	272
KENNY G. Pick Up The Pieces (<i>Arista/RMG</i>)	268
BONEY JAMES f/JOE SAMPLE Stone Groove (<i>Warner Bros.</i>)	261
ANITA BAKER How Does It Feel (<i>Blue Note/Virgin</i>)	241
MARION MEADOWS Sweet Grapes (<i>Heads Up</i>)	228
SOUL BALLET Cream (<i>215</i>)	218
TIM BOWMAN Summer Groove (<i>Liquid 8</i>)	211
PAUL BROWN Moment By Moment (<i>GRP/VMG</i>)	188
FOURPLAY Fields Of Gold (<i>RCA Victor/RMG</i>)	187
DAVE KOZ Let It Free (<i>Capitol</i>)	177
WAYMAN TISDALE Ain't No Stoppin' Us Now (<i>Rendezvous</i>)	176
GERALD ALBRIGHT To The Max (<i>GRP/VMG</i>)	176
CHRIS BOTTI Back Into My Heart (<i>Columbia</i>)	168

35 Smooth Jazz © reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/3-7/9. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

NEW & ACTIVE

GREGG KARUKAS London Underground (*Trippin' 'N' Rhythm*)
Total Plays: 69, Total Stations: 7, Adds: 1

MARION MEADOWS Suede (*Heads Up*)
Total Plays: 68, Total Stations: 9, Adds: 1

MICHAEL BUBLE Home (*143/Reprise*)
Total Plays: 68, Total Stations: 5, Adds: 1

BONEY JAMES 2:01 AM (*Warner Bros.*)
Total Plays: 63, Total Stations: 8, Adds: 2

RIPPINGTONS Wild Card (*Peak*)
Total Plays: 61, Total Stations: 7, Adds: 0

WARREN HILL Still In Love (*Popjazz/Native Language*)
Total Plays: 57, Total Stations: 6, Adds: 0

BRIAN BROMBERG Choices (*Artistry Music*)
Total Plays: 47, Total Stations: 4, Adds: 0

BRIAN SIMPSON It's All Good (*Rendezvous*)
Total Plays: 24, Total Stations: 6, Adds: 2

PRAFUL Moon Glide (*Rendezvous*)
Total Plays: 24, Total Stations: 4, Adds: 1

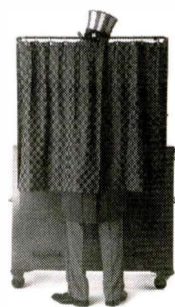
MARC ANTOINE Bella Via (*Rendezvous*)
Total Plays: 16, Total Stations: 4, Adds: 4

Songs ranked by total plays

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



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SMOOTH JAZZ TOP 30 INDICATOR

July 22, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NILS Pacific Coast Highway (<i>Baja/TSR</i>)	202	+1	676	26	14/0
4	2	RICHARD ELLIOT People Make The World Go Round (<i>Artizen</i>)	171	+6	707	10	13/0
3	3	PAUL TAYLOR Nightlife (<i>Peak</i>)	169	+1	724	20	12/0
2	4	PAUL HARDCASTLE Serene (<i>Trippin' 'N' Rhythm</i>)	169	-2	497	6	13/1
5	5	STEVE COLE Thursday (<i>Narada Jazz</i>)	161	+3	516	19	13/0
9	6	KEM I Can't Stop Loving You (<i>Motown/Universal</i>)	158	+18	668	13	11/1
6	7	JEFF GOLUB Simple Pleasures (<i>Narada Jazz</i>)	152	+5	422	13	13/0
7	8	JEFF LORBER Ooh La La (<i>Narada Jazz</i>)	146	0	524	26	12/0
8	9	WALTER BEASLEY Coolness (<i>Heads Up</i>)	145	0	558	6	11/0
15	10	ANDRE DELANO Night Riders (<i>7th Note</i>)	141	+15	510	9	11/1
10	11	JOE JOHNSON U Know What's Up (<i>Yasny</i>)	136	-4	478	12	8/0
12	12	CHUCK LOEB Tropical (<i>Shanachie</i>)	130	-8	348	23	11/0
11	13	3RD FORCE Believe In Me (<i>Higher Octave</i>)	125	-13	351	23	10/0
13	14	BLACK GOLD MASSIVE Don't Give Up Now (<i>Major Menace!</i>)	121	-8	383	12	9/0
14	15	AVERAGE WHITE BAND Work To Do (<i>Liquid 8</i>)	120	-7	277	18	12/0
30	16	KEN NAVARRO You Are Everything (<i>Positive</i>)	114	+24	274	10	8/1
Debut	17	PAUL BROWN Cosmic Monkey (<i>GRP/VMG</i>)	113	+29	322	1	10/2
18	18	WARREN HILL Still In Love (<i>Popjazz/Native Language</i>)	113	+6	317	6	10/0
22	19	DAVE KOZ Love Changes Everything (<i>Capitol</i>)	110	+7	268	3	8/0
16	20	GEORGE DUKE T-Jam (<i>BPM</i>)	106	-7	339	20	10/0
27	21	HIROSHIMA Swiss Ming (<i>Heads Up</i>)	103	+10	516	11	9/1
Debut	22	BRIAN CULBERTSON Hookin' Up (<i>GRP/VMG</i>)	102	+13	221	1	10/1
25	23	BRIAN SIMPSON It's All Good (<i>Rendezvous</i>)	102	+7	337	2	10/1
17	24	NORMAN BROWN West Coast Coolin' (<i>Warner Bros.</i>)	102	-7	339	19	10/0
23	25	JONATHAN BUTLER Fire & Rain (<i>Rendezvous</i>)	100	-1	502	8	8/0
20	26	WAYMAN TISDALE Ready To Hang (<i>Rendezvous</i>)	98	-6	392	11	8/0
24	27	MARCUS MILLER f/ERIC CLAPTON Silver Rain (<i>Koch</i>)	97	-1	434	15	9/0
29	28	DONNY OSMOND Breeze On By (<i>Decca</i>)	94	+2	438	3	6/0
-	29	GARRY GOIN Riverside Drive (<i>Compendia</i>)	93	+6	304	2	8/0
-	30	BRIAN BROMBERG Choices (<i>Artistry Music</i>)	92	+4	270	3	8/0

16 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 7/10 - Saturday 7/16.
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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
MARC ANTOINE Bella Via (<i>Rendezvous</i>)	5
BONEY JAMES 2:01 AM (<i>Warner Bros.</i>)	3
EUGE GROOVE Get Em Goin' (<i>Narada Jazz</i>)	3
PAUL BROWN Cosmic Monkey (<i>GRP/VMG</i>)	2
DAVID PACK You're The Only Woman (<i>Peak</i>)	2
SOUL BALLET She Rides (<i>215</i>)	2
PAUL BROWN The City (<i>GRP/VMG</i>)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARC ANTOINE Bella Via (<i>Rendezvous</i>)	+35
PAUL BROWN Cosmic Monkey (<i>GRP/VMG</i>)	+29
KEN NAVARRO You Are Everything (<i>Positive</i>)	+24
GREGG KARUKAS London Underground (<i>Trippin' 'N' Rhythm</i>)	+22
PAUL JACKSON, JR. Never Too Much (<i>GRP/VMG</i>)	+20
KEM I Can't Stop Loving You (<i>Motown/Universal</i>)	+18
EUGE GROOVE Get Em Goin' (<i>Narada Jazz</i>)	+16
ANDRE DELANO Night Riders (<i>7th Note</i>)	+15
DEVOTED SPIRITS After The Love Has Gone (<i>Experience Hendrix</i>)	+15
GRADY NICHOLS Sneak (<i>Compendia</i>)	+14

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BONEY JAMES f/JOE SAMPLE Stone Groove (<i>Warner Bros.</i>)	81
MINDI ABAIR Come As You Are (<i>GRP/VMG</i>)	21
CHRIS BOTTI No Ordinary Love (<i>Columbia</i>)	19
PETER WHITE How Does It Feel (<i>Columbia</i>)	16
JOYCE COOLING Expression (<i>Narada Jazz</i>)	15
HALL & OATES I'll Be Around (<i>U-Watch</i>)	8
GREG ADAMS Firefly (<i>215</i>)	2
FOURPLAY Fields Of Gold (<i>RCA Victor/RMG</i>)	1
KIM WATERS In Deep (<i>Shanachie</i>)	1

REPORTERS

Stations and their adds listed alphabetically by market

<p>KAJZ/Albuquerque, NM* OM: Jim Walton PD/MD: Paul Lavoie No Adds</p> <p>WJZZ/Atlanta, GA* PD/MD: Dave Kosh No Adds</p> <p>KSMJ/Bakersfield, CA* OM/PD: Chris Townshend APD: Nick Novak KEN NAVARRO</p> <p>WSMJ/Baltimore, MD* PD/MD: Lori Lewis No Adds</p> <p>WVSU/Birmingham, AL OM/PO: Andy Parrish 1 SOUL BALLET 1 BOBBY CALDWELL 1 MARC ANTOINE</p> <p>WNWA/Chicago, IL* OM: Bob Kaake PD: Steve Stiles MD: Michael La Crosse SOUL BALLET</p> <p>WNWV/Cleveland, OH* OM/PD: Bernie Kimble 2 MICHAEL BUBLE BRIAN SIMPSON EUGE GROOVE</p> <p>WJZA/Columbus, OH* PO/MD: Bill Harman DAVE KOZ MINDI ABAIR WALTER BEASLEY GREGG KARUKAS</p>	<p>KOAI/Dallas, TX* PD: Charley Connolly APD/MD: Mark Sanford WALTER BEASLEY</p> <p>KJCD/Denver, CO* PD/MD: Michael Fischer 3 DEF JAZZ f/GERALD ALBRIGHT EUGE GROOVE</p> <p>WVMV/Detroit, MI* OM/PD: Tom Steeker MD: Sandy Kovach 13 DAVE KOZ 13 WALTER BEASLEY 4 BONEY JAMES</p> <p>KEZL/Fresno, CA* OM: E. Curtis Johnson PD/MD: J. Weidenheimer PAUL BROWN</p> <p>WZJZ/Fl. Myers, FL* OM: Steve Amari PD: Joe Turner MD: Randi Bachman No Adds</p> <p>WSBZ/Fl. Walton Beach, FL PD: Mark Carter MD: Mark Edwards 6 MINDI ABAIR 5 PAUL BROWN 3 DAVID PACK 2 GREGG KARUKAS 2 BRIAN SIMPSON 2 DAVE SERENY 2 JOYCE COOLING 2 BONEY JAMES</p> <p>WQQT/Hartford, CT PO/MD: Stewart Stone 8 AUDIO CAVIAR</p>	<p>KHJZ/Houston, TX* PD: Maxine Todd APD/MD: Greg Morgan No Adds</p> <p>KPVU/Houston, TX PD: Wayne Turner 7 BATIE 3 WILL DONATO 2 GORDON CHAMBERS</p> <p>WYJZ/Indianapolis, IN* OM/PD: Carl Frye MARC ANTOINE</p> <p>KJLU/Jefferson City, MO PD/MD: Dan Turner 3 MARC ANTOINE 3 KEVIN TONEY 2 EUGE GROOVE</p> <p>KOAS/Las Vegas, NV* PD/MD: Michael Joseph 12 PAUL BROWN</p> <p>KUAP/Little Rock, AR PD/MD: Michael Nellums 5 MIKE PHILLIPS f/JEFF LORBER 4 EUGE GROOVE 4 MARC ANTOINE</p> <p>KSBR/Los Angeles, CA OM/PD: Terry Wedel MD: Enid Cogswell 16 HIROSHIMA 10 PAUL JACKSON, JR. 3 MARC ANTOINE 2 PETER CINCOTTI</p>	<p>KTWV/Los Angeles, CA* PD: Paul Goldstein MD: Samantha Pascual ALICIA KEYS RAY CHARLES f/DIANA KRALL BRIAN SIMPSON</p> <p>WJZL/Louisville, KY* OM: Kelly Carls PD/MD: Gator Glass APD: Ron Fisher MINDI ABAIR</p> <p>WLVE/Miami, FL* OM: Rob Roberts PD/MD: Rich McMillan No Adds</p> <p>WJZ/Milwaukee, WI* PD: Stan Atkinson MD: Steve Scott 2 DAVID PACK</p> <p>KJZI/Minneapolis, MN* PD: Lauren MacLeash MD: Mike Wolf MARION MEADOWS</p> <p>KRVR/Modesto, CA* OM/MD: Doug Wulff PD: James Bryan 2 KENNY G. f/EARTH, WIND & FIRE BOBBY CALDWELL MATT BIANCO f/BASIA ROBIN AVERY f/WARREN HILL</p> <p>WVAS/Montgomery, AL OM: Rick Hall PD: Eric Washington MD: Eugenia Ricks 18 GRADY NICHOLS 17 ANDRE DELANO 16 MARC ANTOINE 15 DEVOTED SPIRITS</p>	<p>WFSK/Nashville, TN PD: Ken West MD: Chris Nochowicz No Adds</p> <p>WQCD/New York, NY* PD: Blake Lawrence MD: Carolyn Bednarski 21 P-1 4 PRAFUL 3 GABIN ALEX CORTIZ</p> <p>WLOQ/Orlando, FL* PD/MD: Brian Morgan APD: Patric Riley DEF JAZZ f/GERALD ALBRIGHT MARC ANTOINE</p> <p>WJZ/Philadelphia, PA* OM: Todd Shannon PD: Michael Tozzi MD: Frank Childs No Adds</p> <p>KYOT/Phoenix, AZ* PD: Shaun Holly APD/MD: Angie Handa BRIAN CULBERTSON</p> <p>KJZS/Reno, NV* PD/MD: Robert Dees No Adds</p> <p>KSSJ/Sacramento, CA* PD/MD: Lee Hansen MINDI ABAIR STEVIE WONDER</p> <p>KBZN/Salt Lake City, UT* OM/PD: Dan Jessop 10 MARC ANTOINE</p>	<p>KIFM/San Diego, CA* PD: Mike Vasquez APD/MD: Kelly Cole 6 BONEY JAMES 16 KEM 5 DAVE KOZ</p> <p>KKSF/San Francisco, CA* PD: Michael Erickson MD: Ken Jones 1 BRIAN CULBERTSON RAUL MIDON</p> <p>KJZY/Santa Rosa, CA* PD: Gordon Zlot APD/MD: Rob Singleton 3 JONATHAN BUTLER</p> <p>DMX Jazz Vocal Blend/Satellite PD: Michael Griffin 5 JOHN LEGEND 5 THIEVERY CORPORATION 4 PAUL BROWN 4 PRAFUL 3 NAJEE</p> <p>DMX Smooth Jazz/Satellite PD/MD: Jeanne Destro 10 SOUL BALLET 10 EUGE GROOVE 9 PAUL BROWN</p> <p>Jones Radio Network/Satellite* OM: J.J. McKay PD: Steve Hibbard MD: Laurie Cobb MARC ANTOINE</p> <p>Music Choice Smooth Jazz/Satellite APO: Will Kinnally 5 ANDRE DELANO 5 DAVID PACK 4 DAVID LANZ 4 CAMIEL</p>	<p>Sirius Jazz Cafe/Satellite PD: Teresa Kincaid MD: Rick Laboy 17 PAUL BROWN 16 KEM 16 KEN NAVARRO</p> <p>XM Watercolors/Satellite PD/MD: Shirlitta Colon BONEY JAMES</p> <p>KWJZ/Seattle, WA* PD: Carol Handley MD: Dianna Rose DAVE KOZ PAUL JACKSON, JR.</p> <p>KCOZ/Springfield, MO OM: Jae Jones PD/MD: Rachael Elliott 10 DEF JAZZ f/GERALD ALBRIGHT 7 BRIAN CULBERTSON 7 BONEY JAMES 5 PAUL HARDCASTLE</p> <p>WSJT/Tampa, FL* PD: Ross Block MD: Kathy Curtis No Adds</p> <p>WJZW/Washington, DC* OM: Kenny King PD: Carl Anderson MD: Renee DePuy No Adds</p>
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POWERED BY
MEDIABASE

*Monitored Reporters

51 Total Reporters

35 Total Monitored

16 Total Indicator

Did Not Report, Playlist
Frozen (1):
WEAA/Baltimore, MD



KEN ANTHONY
kanthony@radioandrecords.com

PART ONE OF A TWO-PART SERIES

What Did We Learn?

A look back at the R&R Convention 2005 sessions

It's been about a month since we all met in Cleveland for R&R Convention 2005. While we didn't solve all of the radio and record industries' problems, we discussed our challenges in candid terms. What did we learn? That is open to interpretation, but I isolated four primary issues that created the most discussion.

First of all, it seems that terrestrial radio is becoming much more concerned with competition from sources beyond its own market rivals. There was much discussion about what terrestrial radio needs to do to compete with satellite radio, the Internet and Mr. iPod.

Second, to combat this new digital competition, terrestrial's move to HD Radio seems like a major light at the end of the tunnel. The feeling is that once terrestrial goes digital, all bets are off.

Arbitron, terrestrial radio's primary measurement tool, has the challenge of getting cell phone-only users into its radio sample, as well as getting the PPM up and running in every market.

Finally, all the hot, shiny digital gadgets in the world won't compensate for content. In the years ahead, with hundreds of potential terrestrial side channels available, as well as satellite and Internet channels, great content will ultimately win the battle for listeners.

Besides these issues, the Active Rock and Rock formats also have their own set of challenges to deal with. Many of these were on the table at this year's Active and Rock sessions. In Part One of this two-part series, let's review what we learned from this year's Active Rock session.

Between Rock And A Hard Place

The Friday-afternoon Active Rock session was a loud, raucous affair moderated by WAAF/Boston PD Keith Hastings (the new PD of WLZR/Milwaukee, beginning Aug. 1). The panelists were WRIF/Detroit PD Doug Podell, In De Goot Entertainment's Bill Mc-

Gathy, Reprise Records' Raymond McGlamery and Virgin Records' Ray Gmeiner.

Hastings kicked off the panel with some candid statements. "Rock radio sucks," he said. "Current music sucks. We're getting our asses kicked by iPods. What happened to us, people? Where did all this negative shit come from, and how do we turn it into a positive? The 'Jack' format is stealing Rock's lunch money, and revenue for the Rock format is off 10% for 2005."

Hastings also talked about the "distorted perceptions propagated by satellite radio." He reminded everyone that terrestrial radio still controls 99% of radio listening, with 96% of Americans listening an average of 20 hours per week. "No other medium besides TV even comes close," he said.

"There are things you can't do with iPods, the Internet and satellite radio. You can't be local or talk about local issues." Hastings also mentioned that HD Radio has the capability to change things in terrestrial radio's favor very quickly.

He closed his opening remarks with this telling statistic: "In 1985, 96% of the U.S. listened to local radio. In 2005, 96% still listen to local radio. Our pie isn't shrinking, it's just being added to."

Active Rock Today

The first question Hastings posed to the panel was whether it is possible to get a consensus on what Active Rock is right now. Podell responded, "The format has changed dramatically. We used to compare our Activeness at WRIF with Keith's at WAAF. In recent months it seems like everyone is becoming a bit more

mainstream and has to. Active Rock right now is about 23% current. That's it."

Offering a perspective from the record side, Gmeiner said, "I see a lot of griping about bands that aren't connecting, but rather than dwelling on the negativity of how tough that is, I'd like to see what we can do to improve the situation.

"I see a lot of positive dialogue going on among concert promoters, club owners, radio stations, record companies and band management that can only help us all, but it is something that we need to work a lot harder on. We need to push ourselves away from the computer and our Blackberrys and talk to each other a little bit more."

Podell shot back with what he sees as Active's big challenge regarding new music and bands: "We've added the Zeppelin, Floyd and Guns 'N Roses, and it's taken away current positions. And it's going to take away more if we don't get a grip on how to develop some artists with stories to tell."

McGathy agreed, saying, "Doug has a good point, that we need to stay fluid in today's landscape, unlike the old days, which was, like, six months ago.

"I work with both radio and records, so I have a unique perspective. I don't think things are as bad as they seem. Like Keith said during his opening, 99% of radio listening is still terrestrial. Also, in a recent exit poll at Best Buy, 72% of the rock records bought were heard first on the radio. That says we're still doing something right."

McGathy warned that we need to change our expectations in this new business environment. "I go to a label, and they want to drop a band after one single if it doesn't connect," he said. "Artist development has been lacking on both the record and radio sides."

Radio & Record Relations

Podell once again jumped into the fray when he talked about how Active Rock, many times, will work to develop an artist, then get neutral treatment when that band comes to town and the label refuses to ally the show with one format.

McGlamery voiced his concern about that situation. "I agree with Doug in a lot of ways, but the neutrality thing is hard to address for one big reason," he said. "My band Disturbed is a great example. No doubt Active Rock radio has brought Disturbed to where they are. However, Alternative did play the first two albums, and lots of them are playing this new track.

"You have to look at it like this: If I bring a band to town and I say it's going to the Active Rock station even though I know that someone like Doug Podell at WRIF has done his job on this band, you're kind of taking something away from the band, because they need exposure everywhere."

This is when things got boisterous between McGlamery and Podell, culminating in a verbal duel that went on for several minutes. Here are some of the key exchanges in their dialogue.

Podell: "Do you realize that you're already talking about your agenda, and I'm talking about my agenda?"

McGlamery: "My agenda is to try to let the band succeed on every level. For a rock band, this is their day in the sun, and it might not last too long. They deserve to be exposed in every way that they can be."

Podell: "Don't you see that that attitude right there has brought us to this point right here for Active Rock radio? We have watered it down and neutralized it to the point where we have

"Active Rock has become a 25-40 format that is more akin to Viagra, rehab and commerce."

Keith Hastings

nothing. When Metallica came to Detroit last year it was a fucking neutral show. This has gone beyond belief."

McGlamery: "When I bring a band to town, why can't it be about who does the best job? If the show is neutral, it's your job to make it your show."

After all was said and done, the consensus was that both sides need to continue to work together for the greater good of the format and terrestrial radio in general.

Gmeiner chimed in with his take, saying, "The people who are going in to buy records now are adults. If I'm hearing everyone correctly here, Active Rock radio stations are skewing older and more adult.

"If, in general, we're heading in that direction, we can work together to reach adults and help make bands successful for both the labels and the radio stations. At the labels we have the responsibility of kicking our A&R staffs' butts about signing a few less bands and not cluttering the system and pushing too many bands down radio's throat."

Sex & Drugs & Arbitron

Hastings noted another challenge, that of the perceived graying of the Active Rock format. "Sex, drugs and rock 'n' roll now belong to hip-hop, while Active Rock has become a 25-40 format that is more akin to Viagra, rehab and commerce," he said. "A lot of Rock stations are not talking to 18-24 men, and if we are, we're hearing very loudly that they give a damn about hip-hop but not as much about rock."

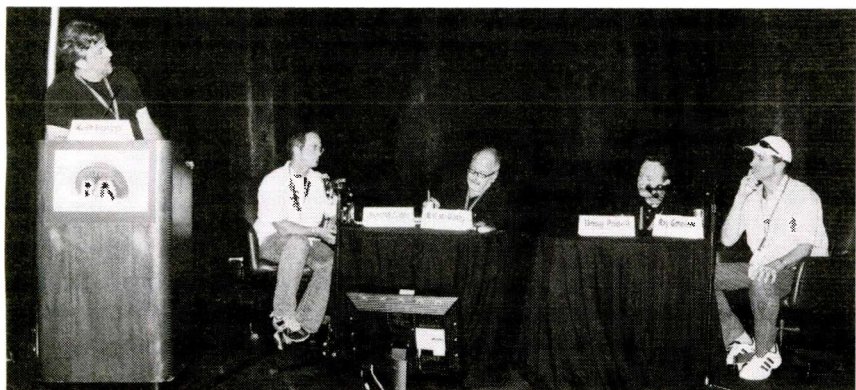
McGlamery said, "Radio has become a slave to the Arbitron system, which is arbitrary. You also have sales teams that go out and sell these numbers, which don't mean shit. Because kids don't fill out Arbitron books, radio is forced to sell these numbers instead of going to a show and really seeing who the audience is.

"Contrary to what you think, you do have guys 18-24 or younger listening to radio. They're the ones who go to shows, buy the CDs and participate, but you can't sell to this Active audience because Arbitron can't get to them."

Podell summarized Active Rock radio's position on attracting the younger listener, saying, "Our biggest challenge is not that we don't want 18-24-year-old listeners — and HD Radio side channels will help us there for sure — it's that they have so many other choices of media to find new music so much faster. They're finding it faster than record labels can put it out."

Hastings addressed terrestrial radio's ultimate frustration with Arbitron when he praised Clear Channel CEO John Hogan, saying, "A tip of the hat to Hogan, who fired a shot across the bow a few weeks ago that finally got listened to by Arbitron when he said, 'The diary is just not accurate enough for a \$21 billion industry.' I file that under 'Duh.'"

Next month we'll continue coverage of the fireworks at the Active Rock panel and dive into a recap of the Rock panel in Part Two of our review of R&R Convention 2005's Rock panels.



OUR ESTEEMED PANEL Here's one of the more pensive moments of the Active Rock session. Seen here (l-r) are moderator and WAAF/Boston PD Keith Hastings, Reprise's Raymond McGlamery, In De Goot's Bill McGathy, WRIF/Detroit PD Doug Podell and Virgin's Ray Gmeiner.

ROCK TOP 30

POWERED BY
MEDIABASE

July 22, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	①	FOO FIGHTERS Best Of You (RCA/RMG)	720	+21	40827	13	26/0
2	②	SEETHER Remedy (Wind-up)	665	+7	36700	14	25/0
4	③	STAIN'D Right Here (Flip/Atlantic)	551	+18	25065	9	26/0
3	4	AUDIOSLAVE Be Yourself (Interscope/Epic)	450	-90	24852	18	22/0
5	5	GREEN DAY Holiday (Reprise)	445	-21	28990	18	23/0
6	⑥	NINE INCH NAILS The Hand That Feeds (Interscope)	443	+13	24604	18	19/0
7	⑦	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	369	+3	20732	14	14/0
9	8	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	298	-10	12160	25	19/0
10	9	3 DOORS DOWN Behind Those Eyes (Republic/Universal)	282	-9	11529	15	16/0
8	10	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	277	-36	13976	20	15/0
12	⑪	CROSSFADE Colors (Columbia)	233	+4	8641	8	17/1
16	⑫	DISTURBED Guarded (Reprise)	232	+40	11251	3	13/1
22	⑬	AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	227	+96	8823	3	17/2
14	⑭	GREEN DAY Boulevard Of Broken Dreams (Reprise)	221	+6	12837	35	21/0
15	⑮	U2 City Of Blinding Lights (Interscope)	208	+10	12557	6	12/0
17	⑯	DARK NEW DAY Brother (Warner Bros.)	194	+10	5107	11	16/1
18	⑰	VELVET REVOLVER Come On, Come In (Wind-up)	189	+26	5186	4	15/0
20	18	PAPA ROACH Take Me (Geffen)	134	-19	5765	12	10/0
24	⑰	TOMMY LEE Tryin To Be Me (TL Education Services)	121	+4	3993	7	12/1
23	20	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	114	-10	4154	16	6/0
Debut	⑳	GREEN DAY Wake Me Up When September Ends (Reprise)	113	+47	5842	1	8/2
19	22	OFFSPRING Can't Repeat (Columbia)	113	-42	4999	10	10/0
26	㉑	DAY OF FIRE Fade Away (Jive/Essential/PLG)	100	+3	2564	5	9/0
28	㉒	10 YEARS Wasteland (Republic/Universal)	97	+6	4122	4	12/2
Debut	㉓	TAPROOT Calling (Atlantic)	93	+21	2605	1	13/4
21	26	NO ADDRESS When I'm Gone (Sadie) (Atlantic)	93	-39	2803	19	11/0
Debut	㉔	TRAPT Stand Up (Warner Bros.)	92	+64	3124	1	12/4
29	28	WEEZER Beverly Hills (Geffen)	86	-1	5145	6	3/0
27	29	AUDIOSLAVE Your Time Has Come (Interscope/Epic)	82	-11	2862	11	7/0
30	30	BREAKING POINT Show Me A Sign (Wind-up)	79	-4	5132	4	7/0

27 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 7/10-7/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
TAPROOT Calling (Atlantic)	4
TRAPT Stand Up (Warner Bros.)	4
THEORY OF A DEADMAN Hello Lonely (Walk Away From This) (Roadrunner/IDJMG)	4
SYSTEM OF A DOWN Question! (American/Columbia)	3
AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	2
10 YEARS Wasteland (Republic/Universal)	2
GREEN DAY Wake Me Up When September Ends (Reprise)	2
DEFAULT Count On Me (TVT)	2
HINDER Get Stoned (Universal)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	+96
TRAPT Stand Up (Warner Bros.)	+64
GREEN DAY Wake Me Up When September Ends (Reprise)	+47
DISTURBED Guarded (Reprise)	+40
VELVET REVOLVER Come On, Come In (Wind-up)	+26
FOO FIGHTERS Best Of You (RCA/RMG)	+21
TAPROOT Calling (Atlantic)	+21
BREAKING BENJAMIN Rain (Hollywood)	+20
MUDVAYNE Forget To Remember (Epic)	+20
STAIN'D Right Here (Flip/Atlantic)	+18

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CROSSFADE Cold (Columbia)	209
VELVET REVOLVER Fall To Pieces (RCA/RMG)	197
MUDVAYNE Happy? (Epic)	194
JET Cold Hard Bitch (Atlantic)	183
THREE DAYS GRACE Just Like You (Live/Zomba Label Group)	160
VELVET REVOLVER Slither (RCA/RMG)	150
NICKELBACK Figured You Out (Roadrunner/IDJMG)	142
BREAKING BENJAMIN So Cold (Hollywood)	124
SHINEDOWN Burning Bright (Atlantic)	123
COLLECTIVE SOUL Better Now (EI Music Group)	118

Songs ranked by total plays

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

NEW & ACTIVE

DANKO JONES Lovercall (Razor & Tie)
Total Plays: 78, Total Stations: 3, Adds: 0

SOUND AND FURY Tropictrical (Athelas)
Total Plays: 76, Total Stations: 3, Adds: 0

COLDPLAY Speed Of Sound (Capitol)
Total Plays: 75, Total Stations: 3, Adds: 0

RA Fallen Angels (Republic/Universal)
Total Plays: 69, Total Stations: 5, Adds: 0

SWITCHFOOT Stars (Columbia)
Total Plays: 67, Total Stations: 4, Adds: 0

BREAKING BENJAMIN Rain (Hollywood)
Total Plays: 62, Total Stations: 7, Adds: 1

MUDVAYNE Forget To Remember (Epic)
Total Plays: 51, Total Stations: 5, Adds: 1

COLD Happens All The Time (Flip/Lava)
Total Plays: 40, Total Stations: 6, Adds: 1

CKY Familiar Realm (Island/IDJMG)
Total Plays: 40, Total Stations: 4, Adds: 1

SUMBERVED In Due Time (Wind-up)
Total Plays: 33, Total Stations: 3, Adds: 0

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

KZRR/Albuquerque, NM*
OM: Bill May
PD: Phil Mahoney
APD: Judi Civerio
1 AUDIOSLAVE
1 DISTURBED
TRAPT

KJOC/Beaumont, TX*
OM: Joey Armstrong
PD/M: Mike Davis
4 CHEVELLE
2 TAPROOT
THEORY OF A DEADMAN

WKLC/Charleston, WV
OM/PD: Bill Knight
1 AMERICAN HEAD CHARGE
1 CLUTCH
1 HINDER
1 SMILE EMPTY SOUL

WEBN/Cincinnati, OH*
OM/PD: Scott Reinhart
MD: Rick Vaske
3 TAPROOT

WMMS/Cleveland, OH*
OM/PD: Bo Matthews
MD: Hunter Scott
No Adds

KNCN/Corpus Christi, TX*
OM/PD: Paula Newell
APD/M: Monte Montana
1 SYSTEM OF A DOWN
THEORY OF A DEADMAN

KQDS/Duluth
OM/PD: Bill Jones
APD: Jason Manning
DEFAULT

KLAQ/E Paso, TX*
OM/PD: Courtney Nelson
APD/M: Glenn Garza
GREEN DAY

KFLY/Eugene, OR
OM/PD: Chris Sargent
No Adds

WRQC/Fayetteville, NC*
OM: Perry Stone
PD: Mark Arsen
MD: Al Field
COLD

KZZE/Medford, OR
PD/M: Rob King
3 TRAPT

WDHA/Morristown, NJ*
PD/M: Terrie Carr
8 GREEN DAY
6 BON JOVI
1 TRAPT
DEFAULT

WXMM/Norfolk, VA*
OM: John Shomby
PD/M: Jay Slater
AUDIOSLAVE

KCLB/Palm Springs, CA
OM: Larry Snider
PD/M: Rick Sparks
2 WEEZER

WWCT/Peoria, IL
PD: Gabe Reynolds
MD: John Marshall
2 AMERICAN MOTHERLOAD

WMMR/Philadelphia, PA*
PD: Bill Weston
APD: Chuck Damico
MD: Sean "The Rabbi" Tyszczer
DEFAULT

KDKB/Phoenix, AZ*
PD: Joe Bonadonna
MD: Paul Peterson
No Adds

WRKZ/Pittsburgh, PA*
OM: Keith Clark
PD: Ryan Mill
CROSSFADE
DARK NEW DAY
SYSTEM OF A DOWN

KUFO/Portland, OR*
OM/PD: Dave Numme
APD/M: Dan Bozyk
2 10 YEARS
TAPROOT

WHEB/Portsmouth, NH*
PD: Chris "Doc" Garrett
MD: Jason "JR" Russell
2 TRAPT
1 CKY

WHJY/Providence, RI*
PD: Scott Laudani
APD: Doug Palmieri
MD: John Laurenti
No Adds

WBBB/Raleigh, NC*
PD: Jay Natchis
3 WEEZER
ROBERT PLANT & STRANGE
SENSATION
WHITE STRIPES

KCAL/Riverside, CA*
PD: Steve Hoffman
APD/M: Daryl Norsell
No Adds

WROV/Roanoke, VA*
PD/M: Aaron Roberts
APD: Heidi Krummer-Tate
No Adds

WXRK/Rockford, IL
PD: Jim Stone
MD: Jon Schulz
1 THEORY OF A DEADMAN
1 NINE INCH NAILS
1 SUPAGROUP
1 DEFAULT
1 INSTITUTE

KRXQ/Sacramento, CA*
OM/M: Jim Fox
PD: Pat Martin
No Adds

KBER/Salt Lake City, UT*
OM: Bruce Jones
PD: Kelly Hammer
APD/M: Darby Wilcox
TOMMY LEE

KSRX/San Antonio, TX*
PD/M: Mark Landis
APD: Ed "Mister Ed" Lambert
10 YEARS
BREAKING BENJAMIN
TAPROOT

KZQZ/San Luis Obispo, CA
PD: John Boyle
25 ROBERT PLANT & STRANGE
SENSATION
7 GREEN DAY

KTUX/Shreveport, LA*
PD: Kevin West
MD: Flynn Stone
THEORY OF A DEADMAN
NINE INCH NAILS
INSTITUTE

WWDG/Syracuse, NY*
OM: Rich Lauber
PD: Scott Dixon
No Adds

WKLT/Traverse City, MI
PD/M: Tom Ray
No Adds

KMOD/Tulsa, OK*
OM/PD: Don Cristi
HINDER

KRTO/Tulsa, OK*
OM: Steve Hunter
PD/M: Chris Kelly
APD: Kelly Garrett
MUDVAYNE
TRAPT

WMZK/Wausau, WI
PD/M: Brandon Pappas
DEFAULT

KBZS/Wichita Falls, TX
OM: Chris Walters
PD: Liz Ryan
APD/M: Vicki Vox
5 AUDIOSLAVE

POWERED BY
MEDIABASE

*Monitored Reporters

46 Total Reporters

27 Total Monitored

19 Total Indicator

Did Not Report,
Playlist Frozen (4):
KBRQ/Waco, TX
WMTT/Elimira, NY
WRKR/Kalamazoo, MI
WRVC/Huntington

ACTIVE ROCK TOP 50

July 22, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SEETHER Remedy (Wind-up)	1939	+15	89203	15	58/0
2	2	FOO FIGHTERS Best Of You (RCA/RMG)	1874	+131	92424	13	58/0
3	3	NINE INCH NAILS The Hand That Feeds (Interscope)	1629	-77	79865	18	57/0
6	4	STAIN'D Right Here (Flip/Atlantic)	1530	+41	64855	10	58/0
4	5	MUDVAYNE Happy? (Epic)	1519	-166	72138	24	57/0
5	6	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	1457	-186	63474	17	57/0
7	7	DISTURBED Guarded (Reprise)	1150	+128	45501	4	52/1
8	8	DARK NEW DAY Brother (Warner Bros.)	1060	+51	33474	14	57/0
9	9	OFFSPRING Can't Repeat (Columbia)	961	-25	34277	11	48/0
12	10	CROSSFADE Colors (Columbia)	958	+54	28108	11	52/0
10	11	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	953	-25	39816	22	49/0
11	12	PAPA ROACH Take Me (Geffen)	925	+14	36235	15	50/0
21	13	AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	743	+206	37968	3	47/2
14	14	CHEVELLE The Clincher (Epic)	665	-141	25662	28	47/0
13	15	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	659	-158	25470	26	44/0
20	16	TAPROOT Calling (Atlantic)	654	+93	19563	5	49/1
18	17	VELVET REVOLVER Come On, Come In (Wind-up)	651	+31	24167	5	44/3
16	18	INCUBUS Make A Move (Epic)	619	-60	17934	8	45/0
15	19	GREEN DAY Holiday (Reprise)	601	-111	33130	20	42/0
17	20	AUDIOSLAVE Be Yourself (Interscope/Epic)	589	-87	28492	19	47/0
19	21	STATIC-X I'm The One (Warner Bros.)	579	+15	13216	13	43/0
22	22	10 YEARS Wasteland (Republic/Universal)	567	+43	10776	7	43/1
24	23	BREAKING BENJAMIN Rain (Hollywood)	533	+54	12396	4	42/1
43	24	TRAPT Stand Up (Warner Bros.)	502	+366	18807	2	58/7
30	25	COLD Happens All The Time (Flip/Lava)	463	+48	13871	6	42/2
26	26	DAY OF FIRE Fade Away (Jive/Essential/PLG)	458	+6	9818	9	36/0
27	27	TOMMY LEE Tryin To Be Me (TL Education Services)	445	-6	12775	7	39/2
23	28	3 DOORS DOWN Behind Those Eyes (Republic/Universal)	428	-91	14179	15	33/0
29	29	BREAKING POINT Show Me A Sign (Wind-up)	418	-1	9547	17	33/0
25	30	RA Fallen Angels (Republic/Universal)	402	-52	9001	10	27/0
42	31	GREEN DAY Wake Me Up When September Ends (Reprise)	387	+242	18333	3	39/9
40	32	MUDVAYNE Forget To Remember (Epic)	386	+204	15109	3	46/7
32	33	CKY Familiar Realm (Island/IDJMG)	356	+23	11727	7	36/1
39	34	SYSTEM OF A DOWN Question! (American/Columbia)	304	+101	13950	5	39/17
34	35	DANKO JONES Lovercall (Razor & Tie)	291	+40	7723	8	23/0
28	36	AUDIOSLAVE Your Time Has Come (Interscope/Epic)	281	-152	11614	12	38/0
33	37	SUBMERSED In Due Time (Wind-up)	265	+3	3562	9	24/1
31	38	LIFE OF AGONY Love To Let You Down (Epic)	256	-145	6269	15	37/0
35	39	30 SECONDS TO MARS Attack (Immortal/Virgin)	251	+19	3535	7	23/0
36	40	BLACK LABEL SOCIETY Fire It Up (Artemis)	229	+2	7081	11	20/1
38	41	EXIES What You Deserve (Virgin)	222	+17	6164	6	23/1
47	42	CHEVELLE Panic Prone (Epic)	205	+90	7080	2	24/8
41	43	DOPE Always (Artemis)	187	+19	2428	5	15/0
37	44	WEEZER Beverly Hills (Geffen)	187	-31	13145	16	15/0
49	45	SWITCHFOOT Stars (Columbia)	153	+63	3151	2	16/3
Debut	46	DEFAULT Count On Me (TVT)	125	+86	6758	1	27/12
45	47	MY CHEMICAL ROMANCE Helena (Reprise)	114	-8	2186	9	5/0
44	48	SKINDRED Set It Off (Lava)	109	-20	1503	8	17/0
Debut	49	FULL SCALE Feel It (Columbia)	99	+23	1098	1	13/2
46	50	QUEENS OF THE STONE AGE In My Head (Interscope)	99	-23	2069	8	14/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
SYSTEM OF A DOWN Question! (American/Columbia)	17
SMILE EMPTY SOUL Don't Need You (Lava)	15
DEFAULT Count On Me (TVT)	12
THEORY OF A DEADMAN Hello Lonely... (Roadrunner/IDJMG)	11
GREEN DAY Wake Me Up When September Ends (Reprise)	9
CHEVELLE Panic Prone (Epic)	8
HINDER Get Stoned (Universal)	8
TRAPT Stand Up (Warner Bros.)	7
MUDVAYNE Forget To Remember (Epic)	7
OUR LADY PEACE Where Are You (Columbia)	6

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TRAPT Stand Up (Warner Bros.)	+366
GREEN DAY Wake Me Up When September Ends (Reprise)	+242
AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	+206
MUDVAYNE Forget To Remember (Epic)	+204
FOO FIGHTERS Best Of You (RCA/RMG)	+131
DISTURBED Guarded (Reprise)	+128
SYSTEM OF A DOWN Question! (American/Columbia)	+101
TAPROOT Calling (Atlantic)	+93
CHEVELLE Panic Prone (Epic)	+90
DEFAULT Count On Me (TVT)	+86

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BREAKING BENJAMIN So Cold (Hollywood)	481
CROSSFADE Cold (Columbia)	469
PAPA ROACH Getting Away With Murder (Geffen)	392
SLIPKNOT Duality (Roadrunner/IDJMG)	392
THREE DAYS GRACE Home (Jive/Zomba Label Group)	387
BREAKING BENJAMIN Sooner Or Later (Hollywood)	380
THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	378
GREEN DAY Boulevard Of Broken Dreams (Reprise)	351
VELVET REVOLVER Fall To Pieces (RCA/RMG)	325
VELVET REVOLVER Slither (RCA/RMG)	324

NEW & ACTIVE

DEAF PEDESTRIANS 15 Beers Ago (Dotpointperiod)	Total Plays: 86, Total Stations: 9, Adds: 1
BECK E-Pro (Interscope)	Total Plays: 85, Total Stations: 6, Adds: 0
FINCH Bitemarks And Bloodstains (One More Fall) (Geffen)	Total Plays: 83, Total Stations: 10, Adds: 0
MEGADETH The Scorpion (Sanctuary/SRG)	Total Plays: 78, Total Stations: 6, Adds: 0
WEEZER We Are All On Drugs (Geffen)	Total Plays: 77, Total Stations: 9, Adds: 0
THEORY OF A DEADMAN Hello Lonely... (Roadrunner/IDJMG)	Total Plays: 76, Total Stations: 20, Adds: 11
CLUTCH 10001110101 (DRT)	Total Plays: 48, Total Stations: 9, Adds: 5
OPIATE FOR THE MASSES Drown (WARCON)	Total Plays: 45, Total Stations: 9, Adds: 3
SMILE EMPTY SOUL Don't Need You (Lava)	Total Plays: 31, Total Stations: 17, Adds: 15

Songs ranked by total plays

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

58 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 7/10-7/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2005, Arbitron Inc.) © 2005 Radio & Records.

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America's Best Testing Active Rock Songs 12+ For The Week Ending 7/22/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, M 18-34, M 18-24, M 25-34. Lists top 30 active rock songs.

Total sample size is 365 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.



ROCK TOP 30



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 Canadian rock songs.

25 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of market reports including station names (e.g., KEYJ/Abilene, TX), PD names, and lists of songs with add counts.



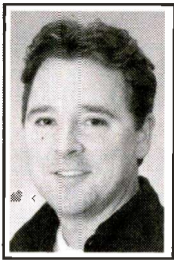
Monitored Reporters

88 Total Reporters

58 Total Monitored

30 Total Indicator

Did Not Report, Playlist Frozen (3): KRBR/Duluth, KRQR/Chico, CA, KRXX/Tri, WA



KEVIN STAPLEFORD
kstapleford@radioandrecords.com

PART TWO OF A TWO-PART SERIES

The Homegrown Legacy Of Sublime

A decade of massive airplay culminates with a new tribute CD

Sublime came to a grinding halt in 1996, following the death of frontman Bradley Nowell. Their self-titled CD was unleashed a few months later, and it has since evolved into one of the most-played albums in the history of the format. Now, almost a decade after that release, an all-star tribute album has dropped just in time for summer.

Although signed to MCA, Sublime operated from an indie platform under the auspices of the close-knit Cornerstone Recording Arts Society. After years of hard-core touring and nontraditional marketing maneuvers aimed at the emerging skate and surf scene, the band appeared to be on the verge of a major breakthrough in 1996. At the end of Part One in our series, the self-described Cornerstone family instead found themselves coping with Nowell's fatal heroin overdose.

The Big Slam-Bam

"It was hard accepting that fate card," says former Sublime drummer Bud Gaugh. "But we always knew that it was going to happen. It wasn't a matter of if, it was a matter of when. Brad put himself in the hospital a number of times, so it was always a factor for Sublime."

"After a while, though, we sort of refused to think about it — after we did everything that we possibly could to help our brother out. We would force him to clean up, but we found out that forcing people doesn't really work."

"When it actually happened, it caught us off guard, because we were getting ready to drop this album and do a European tour. Brad had just gotten married; his son was going to turn a year old. We were all dancing on our tiptoes, flying on angels' wings. And then, when it happened, it was a big slam-bam."



SHARING THE LOVE Seen here at the Sublime tribute CD release party are (l-r) Kevin Taylor of Cornerstone, Die from The Shapeshifters, David Hidalgo from Los Lobos and Wil-Dog from Ozomatli.

"We went through weeks of complete numbness and not knowing what to do," says Zach Fischel, a founding member of the Cornerstone marketing crew. "After the shock started to wear off, we had lots of heartfelt conversation about whether we should even put the album out. We didn't want to look like we were trying to take advantage of our friend who had just died."

"We also didn't want the main point of the Sublime album to be that this great singer-songwriter had overdosed. We went back and forth, talking about it with Brad's family and everyone involved, and we decided that Sublime had to be released. It was 10 years in the making, and all of us wanted it to be out there."

The First Virtual Tour

Although the Cornerstone contingent decided to move forward, MCA had other ideas. Fischel says, "At one point, about a month and a half after Brad passed away, the label said they weren't going to put the album out. They didn't feel right about it, they didn't know if it was good enough, and they were really worried about not having a band to tour behind it."

Eager to find a solution, both parties went to work. "Sublime was Eric, Brad and myself," Gaugh says matter-of-factly. "For us to call anything else Sublime would have been wrong. All of a sudden, we had the label telling us that they could set up some auditions to replace Brad. They were saying,

'Hey, you've got to think about how you're going to keep this going,' and we were like, 'Wait a minute, our best friend just left this planet. Fuck you.'"

"At that point we took it upon ourselves to put together this big presentation that had live footage and clips of videos about the lifestyle and the history of Sublime," Fischel says. "We started doing EPKs and videos that were all about the community around the band."

"The first 'What I Got' video is an example. That's just Long Beach; it's what Sublime lived for years. We told the label that this was what we wanted to show to people, to the press and to the fans."

"[Warped Tour founder] Kevin Lyman started the SnoCore Tour that year, and we took what we called our 'Sublime documentary' on the road with it. In between bands they would show this 20-minute history of Sublime. It was almost as if the band was there."

Radio Makes It Happen

Once everyone agreed that Sublime should be released, the manner in which it was to be promoted was, predictably, up for debate. "MCA did not want to put their whole radio staff behind it because they didn't think the record had legs," Fischel says. "We understood their rationale, but we didn't agree with it."

"It took a couple of months, but radio ended up breaking the record all by itself. They saw the sales and started to play it — it was that simple."

Thanks to radio, MCA realized that they had something and needed to follow it. We at Cornerstone knew that it was going to be huge, but I don't think we realized that it could possibly be as big as it became."

Sublime, of course, was huge — and continues to be. So far this year five of the top 100 gold songs in the format are from the CD, and Sublime joins Nirvana as the only act with two tracks in the top 10: "Santeria" at No. 3 and "What I Got" at No. 9.

It wasn't until the Cornerstone team began putting the new tribute album together that the impressive reach of the Sublime CD really hit home. "We had to go back to retail and convince them there was an audience for it," Fischel says. "So we looked at the sales figures, and Sublime still sells 5,000 units a week."

All The Love We Found

Fast-forward to the summer of 2005 and the release of *Look at All the Love We Found*, a new CD that sees the likes of Jack Johnson, No Doubt, Los Lobos and Pennywise paying tribute to Sublime. "We talked about doing it a few years ago and decided that we would do it when the time felt right," Gaugh says.

"Then some scary things starting happening. We were hearing stories about how there was this tribute album being set up with people like 311 and Jessica Simpson. I mean, 311 and Sublime didn't get along at all. So we thought, 'Oh, man, we better do this now, before somebody else ruins the idea.'"

"It all started with getting the bands that were part of the family and that Sublime had grown up with — like The Ziggens, No Doubt and Pennywise," says Fischel. "Then we talked to bands that Sublime was influenced by, like Mike Watt and Fishbone."

"Then we went down the list of bands that might cite Sublime as an influence, like Jack

Johnson and G. Love. Plus, one of our favorite bands to see live, forever, was Los Lobos, so it was a dream come true to get them on the album. They became fans of Sublime through their kids."

"We asked everybody to pick a song, record it whenever they had a chance and give it to us," Gaugh says. "All the bands who were doing it really loved Sublime, and they were all great musicians in their own right. It was cool not just hearing cookie-cutter versions of our songs."

"Like, Michael Franti doesn't smoke cigarettes, so in his version of 'What I Got' he didn't say, 'Light me up a cigarette, strap shoes on my feet.' He changed it to 'Light me up my mary-jane, with no shoes on my feet.'"

"It's almost hard for me to listen to it in a way, because a lot of the bands made these songs their own. Jack Johnson makes 'Badfish' sound like Jack Johnson. Ozomatli doing 'The Riot Song' — that doesn't sound like Sublime, that sounds like Ozomatli. It's awesome, and I really appreciate that."

Keeping It In The Family

Despite the long-term retail pull of Sublime, the tribute album was kept in the indie Cornerstone family. "I've had my bouts with the major labels," Gaugh says. "They lie a lot and have no trouble telling you things that aren't so. I didn't want any of that disappointment. This was going to be a celebration, so dealing with the family again was the only way to go."



Bud Gaugh

Sublime's original grass-roots marketing tactics are again being employed for the tribute album, albeit in updated fashion. "We started maybe five months ago, getting the word out through street marketing and focusing on the surf and skate communities," Fischel says.

"We had a little sampler, and we covered South By Southwest with it. Then we started a MySpace page, and before our street date we had 150,000 people who had listened to the songs. Technology makes it a lot easier for us now. We love it."

"The charity aspect was also a real driving force in creating this album. Because it's a tribute to a band like Sublime, we wanted there to be a good cause behind it. We wanted it to benefit what we all believe in, which is the future and children."

"We found the perfect organization in Carlos Santana's Milagro Foundation, which helps ensure that underprivileged kids get an opportunity to be involved in music and art. To be able to bring music and art to kids who otherwise wouldn't have it was perfect for us."

Gaugh shrugs off the idea that the tribute album represents the final chapter in the Sublime saga — or that absolute closure is even necessary. "I really don't know about all that," he says with a laugh. "It just feels good that people are still digging Sublime. It's a huge pat on the back, and it's nice to know that we did something right."

ALTERNATIVE TOP 50

July 22, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	FOO FIGHTERS Best Of You (RCA/RMG)	2901	+75	148126	13	79/0
2	2	NINE INCH NAILS The Hand That Feeds (Interscope)	2500	-27	128464	18	77/0
4	3	GORILLAZ Feel Good Inc. (Virgin)	2278	+231	111280	16	71/0
3	4	WEEZER Beverly Hills (Geffen)	2173	-152	121638	17	77/0
6	5	SEETHER Remedy (Wind-up)	2071	+101	86501	15	63/1
5	6	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	1930	-86	88028	17	66/0
8	7	STAINED Right Here (Flip/Atlantic)	1816	+204	85066	9	69/0
9	8	GREEN DAY Wake Me Up When September Ends (Reprise)	1795	+247	86297	7	70/4
7	9	COLDPLAY Speed Of Sound (Capitol)	1731	-109	82133	13	72/0
10	10	OFFSPRING Can't Repeat (Columbia)	1519	+13	65044	11	69/0
12	11	MY CHEMICAL ROMANCE Helena (Reprise)	1303	+48	51063	20	62/1
14	12	BECK Girl (Interscope)	1296	+190	50074	8	69/3
11	13	GREEN DAY Holiday (Reprise)	1217	-62	65678	28	69/0
13	14	MUDVAYNE Happy? (Epic)	1079	-76	36306	23	47/0
24	15	AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	993	+320	45474	4	64/7
16	16	BRAVERY An Honest Mistake (Island/IDJMG)	957	-127	56381	23	51/0
20	17	FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	955	+128	43455	10	55/3
17	18	INCUBUS Make A Move (Epic)	936	-46	29542	8	49/0
22	19	RISE AGAINST Swing Life Away (Geffen)	910	+107	29497	11	52/2
19	20	CROSSFADE Colors (Columbia)	863	+29	25654	8	47/0
15	21	WHITE STRIPES Blue Orchid (V2)	855	-238	34009	13	54/0
23	22	SWITCHFOOT Stars (Columbia)	797	+120	25904	3	54/8
21	23	AUDIOSLAVE Be Yourself (Interscope/Epic)	776	-45	40795	19	48/0
30	24	KILLERS All These Things That I've Done (Island/IDJMG)	682	+186	44561	3	48/4
25	25	TRANSPLANTS Gangsters & Thugs (La Salle/Atlantic)	678	+26	20449	8	48/0
42	26	WEEZER We Are All On Drugs (Geffen)	666	+311	28230	3	62/11
27	27	DISTURBED Guarded (Reprise)	628	+101	21227	3	27/1
26	28	HOT HOT HEAT Middle Of Nowhere (Sire/Reprise)	589	+43	28899	8	39/2
36	29	TAPROOT Calling (Atlantic)	560	+125	18050	3	42/4
33	30	STEREOPHONICS Dakota (You Made Me Feel Like The One) (V2)	526	+67	16703	12	30/2
Debut	31	TRAPT Stand Up (Warner Bros.)	523	+310	17807	1	45/8
34	32	30 SECONDS TO MARS Attack (Immortal/Virgin)	507	+57	18750	5	36/1
29	33	JIMMY EAT WORLD Futures (DreamWorks/Interscope)	497	-3	19352	10	26/0
37	34	KASABIAN L.S.F. (Lost Souls Forever) (RCA/RMG)	479	+50	11263	9	40/0
32	35	QUEENS OF THE STONE AGE In My Head (Interscope)	418	-46	9111	8	33/0
39	36	BLOC PARTY Banquet (Atlantic)	390	-17	18856	11	30/0
40	37	ALKALINE TRIO Time To Waste (Vagrant)	381	-17	12342	9	29/0
43	38	BREAKING BENJAMIN Rain (Hollywood)	369	+31	11316	3	27/1
Debut	39	SYSTEM OF A DOWN Question! (American/Columbia)	365	+175	14792	1	42/15
44	40	COLD Happens All The Time (Flip/Lava)	358	+29	11931	4	26/2
46	41	DARK NEW DAY Brother (Warner Bros.)	353	+40	10152	6	21/0
28	42	AUDIOSLAVE Your Time Has Come (Interscope/Epic)	352	-151	12407	12	34/0
Debut	43	WHITE STRIPES My Doorbell (Third Man/V2)	346	+255	23469	1	39/6
47	44	10 YEARS Wasteland (Republic/Universal)	331	+24	6276	4	22/2
38	45	PAPA ROACH Take Me (Geffen)	330	-90	7651	13	28/0
50	46	JACK JOHNSON Good People (Brushfire/Universal)	324	+72	13930	2	25/4
48	47	HAWTHORNE HEIGHTS Ohio Is For Lovers (Victory)	319	+53	7069	6	25/2
31	48	GARBAGE Bleed Like Me (Geffen)	310	-163	9278	10	31/0
49	49	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	302	+39	13047	18	13/0
45	50	DEAD 60S Riot Radio (Epic)	301	-18	9668	10	28/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
OUR LADY PEACE Where Are You (Columbia)	19
SYSTEM OF A DOWN Question! (American/Columbia)	15
NINE INCH NAILS Only (Interscope)	12
CHEVELLE Panic Prone (Epic)	12
WEEZER We Are All On Drugs (Geffen)	11
THEORY OF A DEADMAN Hello Lonely (Walk Away From This) (Roadrunner/IDJMG)	11
SWITCHFOOT Stars (Columbia)	8
TRAPT Stand Up (Warner Bros.)	8
AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	7
SMILE EMPTY SOUL Don't Need You (Lava)	7

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	+320
WEEZER We Are All On Drugs (Geffen)	+311
TRAPT Stand Up (Warner Bros.)	+310
WHITE STRIPES My Doorbell (Third Man/V2)	+255
GREEN DAY Wake Me Up When September Ends (Reprise)	+247
GORILLAZ Feel Good Inc. (Virgin)	+231
STAINED Right Here (Flip/Atlantic)	+204
BECK Girl (Interscope)	+190
KILLERS All These Things That I've Done (Island/IDJMG)	+186
SYSTEM OF A DOWN Question! (American/Columbia)	+175

NEW & ACTIVE

VELVET REVOLVER Come On, Come In (Wind-up)	Total Plays: 234, Total Stations: 15, Adds: 0
U2 City Of Blinding Lights (Interscope)	Total Plays: 229, Total Stations: 19, Adds: 0
NINE INCH NAILS Only (Interscope)	Total Plays: 219, Total Stations: 19, Adds: 12
FINCH Bitemarks And Bloodstains (One More Fall) (Geffen)	Total Plays: 206, Total Stations: 18, Adds: 0
OUR LADY PEACE Where Are You (Columbia)	Total Plays: 172, Total Stations: 24, Adds: 19
INTERPOL Narc (Matador)	Total Plays: 169, Total Stations: 12, Adds: 1
SHOUT OUT LOUDS The Comeback (Capitol)	Total Plays: 159, Total Stations: 17, Adds: 3
FRAY Over My Head (Cable Car) (Epic)	Total Plays: 158, Total Stations: 17, Adds: 3
KINGS OF LEON Four Kicks (RCA/RMG)	Total Plays: 151, Total Stations: 14, Adds: 1
CKY Familiar Realm (Island/IDJMG)	Total Plays: 137, Total Stations: 12, Adds: 1

Songs ranked by total plays

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

79 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 7/10-7/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.). © 2005 Radio & Records.



NEW

311

DON'T TREAD ON ME

ON YOUR DESK NOW!!!
IMPACTING NOW!!!

ALBUM IN STORES
AUGUST 16TH

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July 22, 2005

RateTheMusic.com
BY MEDIABASE

**America's Best Testing Alternative Songs 12 +
For The Week Ending 7/22/05**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	4.17	4.03	73%	12%	4.06	3.91	4.20
GREEN DAY Wake Me Up When September Ends (Reprise)	4.15	4.20	77%	9%	4.21	4.17	4.25
MY CHEMICAL ROMANCE Helena (Reprise)	4.10	3.81	84%	14%	4.11	4.00	4.23
KILLERS Mr. Brightside (Island/IDJMG)	4.08	4.01	97%	39%	4.06	3.94	4.19
GREEN DAY Holiday (Reprise)	4.04	4.10	99%	45%	4.08	4.15	4.00
FOO FIGHTERS Best Of You (RCA/RMG)	4.02	3.97	96%	27%	4.08	3.98	4.20
BRAVERY An Honest Mistake (Island/IDJMG)	4.00	3.80	73%	11%	3.88	3.70	4.10
GORILLAZ Feel Good Inc. (Virgin)	3.98	3.92	88%	16%	4.04	4.09	3.97
OFFSPRING Can't Repeat (Columbia)	3.94	3.96	84%	16%	3.84	3.86	3.82
RISE AGAINST Swing Life Away (Geffen)	3.93	4.05	60%	11%	3.80	3.60	4.05
JIMMY EAT WORLD Futures (DreamWorks/Interscope)	3.92	3.90	75%	14%	3.91	3.89	3.93
KILLERS Smile Like You Mean It (Island/IDJMG)	3.91	3.86	89%	23%	3.84	3.57	4.13
AUDIOSLAVE Be Yourself (Interscope/Epic)	3.90	3.67	90%	24%	3.80	3.74	3.88
WEEZER Beverly Hills (Geffen)	3.88	3.95	96%	34%	3.88	3.87	3.89
NINE INCH NAILS The Hand That Feeds (Interscope)	3.87	3.68	93%	29%	3.89	3.89	3.90
PAPA ROACH Take Me (Geffen)	3.86	3.76	72%	11%	3.81	3.72	3.92
SEETHER Remedy (Wind-up)	3.76	3.71	84%	18%	3.71	3.68	3.75
INCUBUS Make A Move (Epic)	3.76	3.57	60%	9%	3.80	3.75	3.85
HOT HOT HEAT Middle Of Nowhere (Sire/Reprise)	3.75	-	41%	6%	3.90	3.61	4.15
CROSSFADE Colors (Columbia)	3.74	3.62	57%	10%	3.78	3.70	3.88
STAIN'D Right Here (Flip/Atlantic)	3.73	3.53	79%	17%	3.73	3.60	3.88
MUDVAYNE Happy? (Epic)	3.73	3.48	68%	17%	3.77	3.70	3.87
BECK E-Pro (Interscope)	3.66	3.63	83%	26%	3.62	3.57	3.67
SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	3.62	3.64	89%	29%	3.64	3.72	3.56
AUDIOSLAVE Your Time Has Come (Interscope/Epic)	3.61	3.45	63%	13%	3.56	3.48	3.65
COLDPLAY Speed Of Sound (Capitol)	3.59	3.69	91%	33%	3.63	3.58	3.69
GARBAGE Bleed Like Me (Geffen)	3.55	3.62	67%	15%	3.59	3.48	3.69
BECK Girl (Interscope)	3.47	3.54	60%	15%	3.41	3.18	3.62
WHITE STRIPES Blue Orchid (V2)	3.19	3.23	79%	26%	3.16	3.09	3.24

Total sample size is 321 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

Don't Tread On Them: Inside 311

Don't Tread on Me, 311's eighth album, drops on Aug. 16, and the title track goes for adds next week. What better time to have vocalist-guitarist Nick Hexum and vocalist S.A. Martinez tell us everything we needed to know about the band?

R&R: Don't Tread on Me sounds like a political statement — is it?

NH: Well, the song "Don't Tread on Me" is about being emotionally volatile, but I do feel the title of the album is especially appropriate right now, because there seems to be an assault on the separation of church and state in America today. That's one issue that the framers of the Constitution nailed. I like the way the judge in *The Simpsons* put it: "A restraining order is issued. Religion must stay at least 500 yards from government, and vice versa. Case closed."

R&R: All rock bands are assumed to be flaming liberals until proven otherwise. Which way does 311 swing?

SM: I would say the band on the whole is mostly liberal. There are issues that enrage us all, then there are some that take more patience and thinking before forming opinions.

NH: I can only speak for myself. I am liberal. I love the word. It means "open-minded." It's ironic that the word *liberal* is used as an insult in current politics. It's hard to believe how many people will proudly call themselves conservative, which means "tending to oppose progress." I think people should have any view they want, but just be aware of the meaning of the words they use to describe themselves.

R&R: Can you believe 311 have been around for 15 years?

NH: It's a dream come true. My biggest failure would be if 311 fans didn't know how grateful we are for their support enabling us to do this for so long.

SM: It is wild to think it's been 15 years. It's gone by too fast.

R&R: Speaking of veteran bands, which one do you respect the most?

NH: The Clash. They knew no boundaries. Anything they dug, they'd put in their own music.

SM: U2, The Red Hot Chili Peppers, R.E.M. You have to give it up to any band that's been doing this for 20-plus years and is still making great music.

R&R: Why is it a good thing to be part of 311?

NH: Because we're a family, not a business. We get so much satisfaction out of hearing from our fans that we helped them in some small way. It's very rewarding, and the hours aren't too bad either!

SM: We've touched so many people with our music in such a positive way. Hearing their stories and what a difference we've made in their lives — it is a good thing.



311

REPORTERS

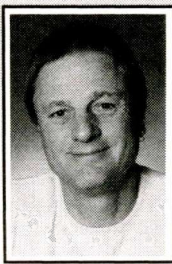
Stations and their adds listed alphabetically by market

WEOX/Albany, NY DM: Willobe PD: Nikki Alexander 5 INSTITUTE FISHERSPOONER OUR LADY PEACE 311	KQXR/Boise, ID* DM: Dan McCally PD: Eric Kristensen PD: Duane Doherty APD/MD: Alan Ayo 2 FALL OUT BOY 1 VENETTA RED TAPROOT WEEZER	KDGE/Dallas, TX* DM: John Roberts PD: Duane Doherty APD/MD: Alan Ayo 1 TAPROOT 1 DEFAULT TRAPT SWITCHFOOT	WUCN/Boston, MA* DM: Dave Wellington APD/MD: Steven Strick AUDIOSLAVE	WDEG/Buffalo, NY* DM: Kerry Gray MD: Evill Jim 3 GREEN DAY 2 SYSTEM OF A DOWN 3 INSTITUTE 1 WEEZER SYSTEM OF A DOWN THEORY OF A DEADMAN	WBTZ/Burlington* DM/MD: Matt Grasso APD/MD: Kevin Hays NINE INCH NAILS SYSTEM OF A DOWN 311	WAVF/Charleston, SC* DM: Dave Rossi PD: Suzy Boe 11 YOUTH GROUP OUR LADY PEACE	WEND/Charlotte* DM: Bruce Logan PD/MD: Jack Daniel No Adds	WQXX/Chicago, IL* DM: Mike Stern APD/MD: Jacent Jackson No Adds	WAZQ/Cincinnati, OH* DM/MD: Jeff Nagel SWITCHFOOT	WXTM/Cleveland, OH* DM: Kim Monroe APD: Dom Hardilla MD: Tim "Staz" 8 OUR LADY PEACE OUSTURBED FALL OUT BOY	WAWQ/Columbia, SC* DM: Dave Stewart MD: Dave Farrar 5 SYSTEM OF A DOWN 1 SMILE EMPTY SOUL CHEVELLE	WWCD/Columbus, OH* DM: Randy Malloy PD: Andy "Andyman" Davis MD: Jack DeVoss No Adds	KUCD/Honolulu, HI* DM: Paul Wilson PD: Jamie Hyatt MD: Mortuary Chris 41 BLACK EYED PEAS / JACK JOHNSON 19 AUGUSTANA 9 THEORY OF A DEADMAN 6 SILVERSTEIN 1 TAPROOT	KTBX/Houston, TX* DM: Vince Richards MD: Don Jantzen 1 DEFAULT TRAPT SWITCHFOOT	WRZX/Indianapolis, IN* DM: Lenny Diana MD: Michael Young 1 WEEZER 1 SMILE EMPTY SOUL 10 YEARS AUDIOSLAVE OUR LADY PEACE	WPLA/Jacksonville, FL* DM: Gail Austin PD: Chad Chamley APD: Casey Carter MD: John Scott CHEVELLE	WRZK/Johnson City* DM/MD: Scott Onks SWITCHFOOT TRAPT SMILE EMPTY SOUL	WTRZ/Johnson City* DM/MD: Bruce Clark APD: Laki KILLERS DAY OF FIRE WEEZER SYSTEM OF A DOWN TRAPT	KRBZ/Kansas City, MO* DM: Greg Bergen PD: Lazi MD: Jason Ujanet 1 OUR LADY PEACE PENNYWISE TEGAN & SARA	WNFZ/Knoxville, TN* DM: Sig MD: Terry Gillingham PD: Anthony "Roach" Profit APD/MD: Valerie Hale 1 CHEVELLE SWITCHFOOT	KFTE/Lafayette, LA* DM: Roger Pride No Adds	KXTE/Las Vegas, NV* DM: Chris Ripley MD: Carly Brown 9 INSTITUTE 1 PENNYWISE	KROQ/Los Angeles, CA* DM: Gene Weatherly APD: Gene Sandblom MD: Matt Smith 1 311 SWITCHFOOT	WLRS/Louisville, KY* DM: L.D. Kunes PD: Anrae Fitzgerald RISE AGAINST 1 RISE AGAINST TRAPT	WMAD/Madison, WI* DM: Mike Ferris PD: Brad Savage No Adds	WMFS/Memphis, TN* DM/MD: Rob Crossman MD: Sydney Nabors 1 DISTURBED SYSTEM OF A DOWN WHITE STRIPES OUR LADY PEACE	WLJM/Milwaukee, WI* DM: Kenny Neumann MD: Chris Calel HEAD AUTOMATICA SHOUT OUT LOUDS	WHTG/Monmouth, NJ* DM: Mike Gavin APD/MD: Brian Phillips 1 TEGAN & SARA OK GO	KMBY/Monterey, CA* DM/MD: Kenny Allen 1 CHEVELLE 1 SYSTEM OF A DOWN	WKQZ/Myrle Beach, SC DM: Mark McKinney APD/MD: Charley KASABIAN	WBUI/Nashville, TN* DM: Jim Patrick PD/MD: Russ Schenck 2 OUR LADY PEACE 1 SMILE EMPTY SOUL 1 CHEVELLE 1 ATREXU 1 MEGAN McCAULEY MAE THEORY OF A DEADMAN SILVERSTEIN	KKND/New Orleans, LA* DM: Vydra 2 30 SECONDS TO MARS 1 OUR LADY PEACE 1 TRAPT	WRRV/Newburgh, NY* DM: Andrew Boris MD: Bill Dunn THEORY OF A DEADMAN	WROX/Norfolk, VA* DM: Dave Morgan PD: Michaels Diamond 3 SYSTEM OF A DOWN OUR LADY PEACE FRAY	KQRX/Odessa, TX DM: Michael Todd 17 BREXON BENSON 17 MATEY 17 NINE INCH NAILS 17 WHITE STRIPES	KNBZ/Oklahoma City, OK* DM: Tom Davis PD/MD: Jimmy Barreda RISE AGAINST MD: Joe Stamm 1 RISE AGAINST TAPROOT	WJRR/Orlando, FL* DM: Adam Cook PD: Pat Lynch APD: Rick Everett MD: Brian Dickerman 1 CHEVELLE 1 MUDVAYNE AUDIOSLAVE	WOCL/Orlando, FL* DM: Bobby Smith 1 GREEN DAY OUR LADY PEACE TRAPT	KMRJ/Palm Springs, CA DM/MD: Thomas Mitchell APD/MD: Dwight Arnold 9 SYSTEM OF A DOWN 7 TAPROOT 1 OZOMATI 1 FREDALBA 1 LOS LOBOS 1 WHITE STRIPES 1 JACK JOHNSON KILLERS TRAPT	KEDJ/Phoenix, AZ* DM: Nancy Stevens PD: Marc Young MD: Robin Nash 7 TEGAN & SARA 7 NINE INCH NAILS 1 PENNYWISE	KZON/Phoenix, AZ* DM: Chris Patyk MD: Mitze Lewis 13 NINE INCH NAILS 5 SYSTEM OF A DOWN 1 SEETHER	WXDX/Pittsburgh, PA* DM/MD: John Moschitta MD: Vanie Ferguson 1 COLD 1 OUR LADY PEACE 1 OUR LADY PEACE	WCYY/Portland, ME DM: Brian James INTERPOL NINE INCH NAILS SYSTEM OF A DOWN OUR LADY PEACE DEFAULT SMILE EMPTY SOUL	KNRK/Portland, OR* DM: Jaime Cooley APD: 1 AUDIOSLAVE MAXIMO PARK	WBRU/Providence, RI* DM: Sarah Rose APD: Chris Novello 11 MIKE DOUGHTY OREDG 311 JACK JOHNSON	KRZO/Reno, NV* DM/MD: Mal Diablo 3 CKY 2 WHITE STRIPES 1 HEAD AUTOMATICA BREAKING BENJAMIN 311 DEATH CAB FOR CUTIE	WDYL/Richmond, VA* DM: Mike Murphy PD/MD: Dustin Matthews 31 OUR LADY PEACE CHEVELLE	WRXL/Richmond, VA* DM: Bill Cahill PD/MD: Casey Krukowski CHEVELLE	KCXX/Riverside, CA* DM: Jake Weber APD/MD: Bobby Sato 15 HAWTHORNE HEIGHTS 9 SYSTEM OF A DOWN 1 SHOUT OUT LOUDS SWITCHFOOT INTERPOL THEORY OF A DEADMAN	WZNE/Rochester, NY* DM: Stan Main PD: Jeff Sottalano 1 BECK 1 OUR LADY PEACE	KWOD/Sacramento, CA* DM: Curtiss Johnson PD: Jim Robinson MD: Hill Jordan FRAY NINE INCH NAILS WEEZER WHITE STRIPES	KXRX/Salt Lake City, UT* DM: Alan Hague PD: Todd Noker APD: Corey O'Brien MD: Arlie Furkin KILLERS	KBZT/San Diego, CA* DM: Garatt Michaels APD: Mike Hansen MD: Mike Halloran STEREOPHONICS NINE INCH NAILS DEATH CAB FOR CUTIE	XTRA/San Diego, CA* DM/MD: Jim Richards MD: Marty Whiteley 1 PENNYWISE TEGAN & SARA DAMIAN "JR. GONG" MARLEY AUDIOSLAVE	KITS/San Francisco, CA* DM: Sean Demery APD/MD: Aaron Axelson 18 SHOUT OUT LOUDS 11 QUEENS OF THE STONE AGE 1 NINE INCH NAILS 1 SYSTEM OF A DOWN	WSUN/Tampa, FL* DM: Shark PD: Shark 1 NINE INCH NAILS 10 YEARS	WRWK/Toledo, OH* DM: Tim Roberts APD: Dan McClintock APD/MD: Carolyn Stone THEORY OF A DEADMAN SYSTEM OF A DOWN WHITE STRIPES	WJZI/Traverse City, MI DM: April Hurley-Rose PD: Nate Rose MD: Chad Barron KILLERS WEEZER AUDIOSLAVE PROGRAM THE DEAD DISTURBED	KFMA/Tucson, AZ* DM: Matt Sory MD: Stephen Kallao 13 SYSTEM OF A DOWN 11 NINE INCH NAILS 8 HAWTHORNE HEIGHTS 1 BECK	KMYZ/Tulsa, OK* DM: Corbin Pierce 3 NINE INCH NAILS 1 OUR LADY PEACE	WPBZ/W. Palm Beach, FL* DM: Nik Rivers MD: Mike Empty Soul FRAY DEFAULT	WWDC/Washington, DC* APD/MD: Danielle Flynn GREEN DAY	WSFM/Whittington, NC DM: Mike Kennedy 2 KASABIAN 2 WEEZER 1 WHITE STRIPES 1 TRAPT
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POWERED BY
MEDIABASE

*Monitored Reporters
93 Total Reporters
79 Total Monitored
14 Total Indicator

Did Not Report, Playlist
Frozen (1):
KXNA/Fayetteville, AR



JOHN SCHOENBERGER
jschoenberger@radioandrecords.com

Hot Fun In The Summertime

WEHM adjusts with the seasons

Just about every contemporary music station alters its programming and promotional efforts during the more active summer months, but few stations have to deal with as dramatic a change in the makeup of and activities in a community as Cherry Creek Radio's Triple A WEHM/Hamptons-Riverhead, NY.

From Memorial Day through Labor Day the eastern Long Island community of about 150,000 people increases dramatically in population — anywhere from fourfold to tenfold, depending on the estimates you reference. WEHM PD Brian Cosgrove is well-aware of how important it is for him to adapt to that population increase, but he also doesn't overreact, realizing that WEHM needs to remain a consistent radio station all year long.



Brian Cosgrove

I talked with Cosgrove while he was in the thick of summer madness: just before the Fourth of July weekend, which is one of the busiest weekends of the year in his market.

R&R: Give us a little of your history, as well as the station's.

BC: I have been at WEHM for eight years this month. Before that I was at WLPW/Lake Placid, NY for about a year, and for many years I was at WDRE & WLIR/Long Island, NY doing Alternative radio. WEHM signed on in 1993 as an AC station, but it morphed into the Triple A format pretty quickly after that. We have been a Triple A station for more than 10 years.

R&R: Your signal is targeted at eastern Long Island, and for many years it was tough to demonstrate your listenership. But with Arbitron creating the new Hamptons-Riverhead market, it is now quite clear you are doing great. You have been in the top five 12+ consistently. But you guys have plans to reach farther west, don't you?

BC: We actually changed frequencies from 96.7 to 92.9 two years ago, and that gave us a bigger reach not only around here, but further west. That signal change bumped us up from covering about a third of Long Island — the eastern third — to now covering about half the island. We have plans in the future to increase our reach to well over two-thirds.

R&R: The summer's a busy time for you.

BC: We keep busy year-round, just like any station, but because we are located in the Hamptons, things pick up considerably during the summer months. This time of year gets nuts. All the Bentleys and Rolls-Royces are out on the road, and the folks who usually live in the city are out at their homes on the island for the good weather.

R&R: Your main focus has to be programming to the market on a year-round basis, but you also need to be cognizant of the influx of people during those summer months. This must add a new dimension to what you do.

BC: That's right. We get involved with all kinds of outdoor events during those months. For example, Fourth of July is big everywhere, and most stations get involved with some kind of promotion around it, but for us it is a very big deal. The locals, as well as all of the out-of-towners, are in party and holiday mode, and they really get into the festivities.

Besides tying in to the events going on locally, we make a concerted effort to adjust and customize our music mix to fit the time of year and the lifestyle events that people are involved in.

For example, I'll add something like Bruce Springsteen's "4th of July, Asbury Park (Sandy)," and we'll even throw in songs like Sly & The Family Stone's "Hot Fun in the Summertime" and step up the reggae for the summer.

We don't want to become a beach station, per se, but that is one of the main reasons folks come here, so we have to get in the mind-set, so to speak. It's all about being a little lighter in our mix, a little more fun in our presentation and a bit more patriotic too.

R&R: How do things kick up on the promotional level?

BC: We have a lot of things in motion right now, but we make an effort to keep it diversified. We are doing this Jon Bon Jovi charity thing next week. He bought a house out here and really likes our station.

We don't really play him in regular rotation, but we have put in a few unplugged things by him around this promotion. He's going to play a special acoustic performance for a charity out here. It was his idea, so we were honored that he'd think of us.

We are doing a Beatles art show at one of the local vineyards. It's a charity-auction thing called "Revolution." It includes works by all four members of the band, and there are 100 pieces for sale.

Interestingly, there are many vineyards coming into their own out here. As they have grown, our involvement with them has also grown, as the station's listeners fit the demo that these vineyards are trying to reach. As far as this specific promotion, since I do "Breakfast With The Beatles" as a special programming segment each morning, we are a perfect fit.

Plus, Alec Baldwin really likes WEHM, and we

Sample Hours

Below are a couple of recent sample hours for WEHM/Hamptons-Riverhead, NY.

10am

THE POLICE When The World Is Running Down
NORAH JONES Don't Know Why
JOHN LENNON Watching The Wheels (Acoustic)
JOHN HIATT Master Of Disaster
SHERYL CROW My Favorite Mistake
THE WHO Summertime Blues
THE REDWALLS Thank You
THE VERVE Bittersweet Symphony
BOB MARLEY & THE WAILERS Buffalo Soldier
U2 City Of Blinding Light
FLEETWOOD MAC Gold Dust Woman
THE WALLFLOWERS The Beautiful Side Of Somewhere



3pm

STEVE EARLE Copperhead Road
SARAH McLACHLAN Possession
VELVET UNDERGROUND Rock And Roll
RINGSIDE Tired Of Being Sorry
BLACK CROWES Jealous Again
NEIL YOUNG Heart Of Gold
WEEZER Island In The Sun
PAUL SIMON Diamonds On The Soles Of Her Shoes
COLDPPLAY Speed Of Sound
DAVID BOWIE Young Americans
BEN LEE Catch My Disease

let him come by occasionally and get on the air and basically act as a guest DJ and play whatever he wants. Again, it is for charity. This year he is going to do it for breast cancer. His mother, Carol Baldwin, has an awareness and research foundation that she set up. People out here like to get involved with and be seen at these charity benefits, so quite a few happen out here during this time of year.

Then, of course, we also get behind all kinds of sporting and outdoor lifestyle events while the weather is nice. With all of these things, we are careful to choose the right events for us to be involved with. There are lots more than we can do justice to. I don't like to have more than two things going at any one time, or we'll dilute the message for the events that we do get involved with.

R&R: You guys are a community beacon out there, aren't you?

BC: I guess we are. The Triple A format caters to the affluent adult, and we certainly have those types of folks out here in large numbers. We are the perfect station for the market we program for.

R&R: Is there a definitive way to know how much the population increases during the summer?

BC: Not really. My guess is that we go from about 150,000 to something like 500,000-650,000 people. Whatever is correct, the population increases dramatically this time of year. It is a little crazy for those of us who live here year-round, but on the other hand, it does wonders for many of the local businesses. Many do a large percentage of their annual take during these few months.

R&R: From a revenue point of view, how does the season factor in for the station?

BC: It is a great for us too. The spotloads go up as advertisers try to reach the broader audience. We can also get top rates this time of year. As with all businesses here, it is a profitable time of year for us. The local businesses, the beer companies, the concert promoters and so on reach out to us in a big way at this time of year.

R&R: What are some of the positioners you use?

BC: We use the same imaging year-round, including "Progressive Radio for Long Island" and "Made by Long Islanders for Long Islanders." We also make sure we mention three different towns from the east end of the island a couple of times

an hour in our sweepers. I probably have 30 or 40 of them.

However, I do have a few special drops we use during the summer, and we step up our mention of the beaches and the activities going on in the area. We want to be a local source for everyone, but we don't want to overdo it. Like I said, we don't want to be just some kind of beach station, like in the old Top 40 days or something.

The key is to not lose sight of the people we are really serving — that is, the people who live here year-round and the ones who support us in everything we do. Not everyone is rich and famous out here. There are regular folks just like anywhere else, who work and go to school, and they are the ones who really support what we do — and fill out the diaries, I might add.

We are the station that is on in most businesses out here — more so than any other station, even the big signals that come in from the city. There is a local pride in eastern Long Island, and we are the station that reflects that pride.

R&R: OK, so there's a chill in the air and the leaves start changing color. What happens then?

BC: Things kind of get back to normal. There will be a dramatic drop-off in people after Labor Day, and things do slow down a bit, but it doesn't become dead here.

After 9/11 a lot of folks decided to make this their permanent residence and have enrolled their kids in school out here. Sure, they may keep a place in the city, but they are spending more time out here. Many people are now using their homes as satellite offices and are spending more weekends here too.

I have noticed in the eight years I've been here, and certainly since 2001, that it has gradually become more of a year-round thing for many people. Add that to the people who really do live and work here, and we have a pretty active community for all 12 months.

Some businesses may be seasonal, but it's not like there are tumbleweeds blowing around in the winter. Through the entire year we remain the resident voice of eastern Long Island for many people.

Check out WEHM's website for all the activities it is involved with this summer, at www.wehm.com.

R&R TRIPLE A 2005 SUMMIT AGENDA

Wednesday August 10, 2005

- 3:00-7:00pm** REGISTRATION OPEN
- 3:00-5:00pm** TRIPLE A LABEL SUMMIT
By invitation only
- 6:00-8:00pm** NICKEL CREEK/KBCO PRIVATE PREVIEW AT THE REEF
Hear the band play their new CD, *Why Should The Fire Die?*, in its entirety as part of a KBCO promotion.
- 8:00pm- Midnight** FOX THEATRE
Performances by:
Jackson Browne, Inside Recordings/C05
Leo Kotke & Mike Gordon, RCA Victor Group



Jackson Browne

Thursday August 11, 2005

- 8:30-9:30am** FRIENDS OF BILL W.
- 10:00am-4:00pm** REGISTRATION OPEN
- 10:00-11:45am** BRINGING NEW BLOOD TO THE FORMAT
Sponsored by Capitol Records
The kickoff panel of the R&R Triple A Summit always seems to set the tone for the rest of the gathering, and this year should be no exception. This session will focus on the newer and younger members of the community; the programmers, promotion people and potential listeners. We will look at the subject from two angles: younger programmers within the format and new ways to attract a younger adult audience to Triple A programming.
- NOON-1:45pm** LUNCHEON
Sponsored by Columbia Records and Red Ink
Performances by Aqualung and Brandi Carlile
- 2:00-3:30pm** SIX IN 60
Sponsored by W.F. Leopold Management
This year's SBR Creative Media session is called "Six in 60." It will feature six hot topics that affect your radio life delivered in 60 minutes, including understanding and counter-programming the "Jack"-type Adult Hits format and the evolving ways to market your station. In addition to its esteemed panelists, the session will open with an appearance by a very special mystery guest.
- 4:30-6:00pm** COCKTAIL PARTY
Sponsored by Curb Records
Performance by DeSol
- 6:00-8:00pm** E-TOWN AT THE BOULDER THEATRE
Performances by: Beth Orton and Turin Brakes
- 8:30pm- Midnight** FOX THEATRE
Performances by:
David Gray, ATO/RCA/RMG
Mike Doughty, ATO Records
The Fray, Epic Records
- 9:00-11:00pm** PLAYERS CLUB
Performances by:
Brett Dennen, Flagship Recordings
James Blunt, Atlantic Records
- 12:30am** CLUB R&R
Sponsored by Virgin Records
Performance by Tristan Prettyman



David Gray

Friday August 12, 2005

- 8:30-9:30am** FRIENDS OF BILL W.
- 10:00am-4:00pm** REGISTRATION OPEN

- 10:00-11:45am** MENTORING
Just because we work in the format, does that mean we know everything there is to know or that we can't learn something new? Some of the most recognizable and successful format veterans will be available to answer your questions. The session will be split into two parts: small-group brainstorming and a period to ask questions and get advice from veterans on both the radio and records sides.
- NOON-1:45pm** LUNCHEON
Sponsored by Warner Bros. Records and RCA Victor Group
Performances by William Topley and Judd & Maggie
- 2:30-4:15pm** SMALL BUT PROFESSIONAL
There are many stations that have been successfully executing the Triple A format in small and medium-size markets for years. This panel will address the unique — and perhaps not so unique — problems and needs of this very important segment of the Triple A radio community.
- 4:30-6:00pm** COCKTAIL PARTY
Sponsored by 429 Records
Performance by Saucy Monkey
- 8:30pm- Midnight** FOX THEATRE
Performances by:
Pete Yorn, Columbia Records
The Wallflowers, Interscope Records
Ringside, Geffen Records
- 9:00-11:00pm** PLAYERS CLUB
Performances by:
World Leader Pretend, Warner Bros. Records
Missy Higgins, Reprise Records
- 12:30am** CLUB R&R
Sponsored by Lost Highway
Performance by Mary Gauthier



Pete Yorn



The Wallflowers

Saturday August 13, 2005

- 8:30-9:30am** FRIENDS OF BILL W.
- 10:00-2:00pm** REGISTRATION OPEN
- 10:00-11:45am** STRATEGIC VISIONING: A SPECIAL WORKSHOP SESSION
Lois Todd and Chris Chopyak are senior partners in consulting company Alchemy, which offers new ways to look at your job and those who work with you, as well as tools to help you reach your goals in your personal life. Todd believes that all the necessary resources exist in any given system or individual, and she challenges and encourages us to become inspired.
- NOON-2:00pm** R&R INDUSTRY ACHIEVEMENT AWARDS LUNCHEON
Sponsored by Verve Music Group
Performances by Jackie Greene and Teddy Thompson
- 2:15-4:15pm** SNEAK PREVIEW OF ELIZABETHTOWN
Sponsored by RCA Records
Elizabethtown is a new film by director Cameron Crowe, starring Orlando Bloom and Kirsten Dunst. Music is an integral part of the film, and it includes new music written expressly for the feature by such artists as Ryan Adams, Lindsey Buckingham, and My Morning Jacket. There will also be a short intro by the director himself!
- 4:30-6:00pm** RATE-A-RECORD*
Sponsored by New West Records
Refreshments Courtesy of Songlines
Vote Tabulation by Broadcast Architecture
The annual "Rate-A-Record"* is once again coordinated by WXP/Philadelphia PD Bruce Warren. In addition to the opinions of the radio and records community, we have again invited listeners of Summit host station KBCO to join us. It will be a chance to preview some exciting new releases scheduled for late summer and early fall. Facilitator: Bruce Warren, WXP/Philadelphia
*"Rate-A-Record" is a service mark of dick clark productions
- 8:30pm- Midnight** FOX THEATRE
Performances by:
Spin Doctors, Ruffnation/C05
Amos Lee, Blue Note/EMC
Shannon McNally, Back Porch/Narada
- 9:00-11:00pm** PLAYERS CLUB
Performances by:
Big Blue Hearts, Eagle Eye/C05
Dirty Blonde, Zomba Label Group



Spin Doctors

IT'S ABOUT THE MUSIC!



AUGUST 10-13, 2005
MILLENNIUM HARVEST HOUSE HOTEL
BOULDER, COLORADO

REGISTER NOW!

SUMMIT
registration

FAX THIS FORM BACK TO 310-203-8450

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P.O. Box 515408
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Please print carefully or type in the form below.
Full payment must accompany registration form.
Please include separate forms for each registration. Photocopies are acceptable.

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BEFORE JULY 8, 2005 \$350
JULY 9 - AUGUST 5, 2005 \$399
AFTER AUGUST 5, 2005
ON-SITE REGISTRATION ONLY \$425



METHOD OF PAYMENT

PLEASE ENCLOSE SEPARATE FORMS FOR EACH INDIVIDUAL REGISTRATION

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Expiration Date _____

Month _____ Date _____ Signature _____

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QUESTIONS? Call the R&R Triple A Summit
Hotline at 310-788-1696

HOTEL
registration

Millennium Harvest House Hotel, Boulder, CO

Thank you for requesting reservations at the Millennium Harvest House Hotel. Our staff would like to take the opportunity to extend a warm welcome to you during your upcoming meeting.

- To confirm your reservation, your arrival must be guaranteed by charging two nights deposit to a major credit card, or you may send payment by mail. Deposits will be refunded only if reservation is cancelled **at least 30 days prior to arrival.**
- Reservations requested after **July 26, 2005** or after the room block has been filled are subject to availability and may not be available at the Summit rate.
- Check in time is 3:00 pm; check out time is 12noon.

TYPE OF ROOM	TRIPLE A SUMMIT RATE
Deluxe (single/double)	\$129/139 night
Millennium Club Rooms (single/double)	\$149/159 night

FOR HOTEL RESERVATIONS, PLEASE CALL:
303-443-3850 or 866-866-8086
Or mail to: Millennium Harvest House Hotel
1345 28th Street, Boulder, CO 80302
Millenniumhotels.com (Group Code:12746)

TRIPLE A TOP 30

POWERED BY
MEDIABASE

July 22, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	COLDPLAY Speed Of Sound (Capitol)	571	-5	28987	13	26/0
2	2	JACK JOHNSON Good People (Brushfire/Universal)	539	+3	29260	10	25/0
3	3	SNOW PATROL Chocolate (A&M/Interscope)	369	-16	17113	24	22/0
5	4	RINGSIDE Tired Of Being Sorry (Flawless/Geffen)	352	+17	14051	16	21/1
6	5	U2 City Of Blinding Lights (Interscope)	337	+41	15480	6	19/0
4	6	DAVE MATTHEWS BAND American Baby (RCA/RMG)	336	-34	18817	18	25/0
7	7	LOW MILLIONS Statue (Manhattan/EMC)	294	+6	10043	14	20/0
14	8	MIKE DOUGHTY Looking At The World From The Bottom Of A Well (ATO/RMG)	288	+41	13722	9	22/1
11	9	DESOL Karma (Curb/Reprise)	275	+15	12841	8	22/0
12	10	BECK Girl (Interscope)	260	+4	11200	7	18/0
9	11	JASON MRAZ Wordplay (Atlantic)	257	-14	8985	9	17/0
8	12	WALLFLOWERS Beautiful Side Of Somewhere (Interscope)	251	-32	8480	16	19/0
10	13	KEANE Everybody's Changing (Interscope)	250	-12	9889	20	16/0
13	14	KYLE RIABKO What Did I Get Myself Into (Aware/Columbia)	241	-9	8316	14	20/0
15	15	U2 Sometimes You Can't Make It On Your Own (Interscope)	213	-11	10522	22	22/0
16	16	AUDIOSLAVE Be Yourself (Interscope/Epic)	206	-17	10622	16	12/0
19	17	BRUCE SPRINGSTEEN All The Way Home (Columbia)	198	+17	8651	5	15/1
18	18	JOHN HIATT Master Of Disaster (New West)	184	-1	7980	5	15/0
24	19	AQUALUNG Brighter Than Sunshine (Slightly Bigger/Red Ink/Columbia)	182	+20	6468	4	20/1
20	20	REDWALLS Thank You (Capitol)	182	+13	4655	10	14/0
22	21	DAVE MATTHEWS BAND Dreamgirl (RCA/RMG)	177	+9	11313	3	18/5
23	22	AMOS LEE Keep It Loose, Keep It Tight (Blue Note/EMC)	172	+7	6822	2	15/0
Debut	23	TRACY CHAPMAN Change (Atlantic)	168	+103	10503	1	19/6
21	24	SHORE Waiting For The Sun (Maverick/Reprise)	168	-1	5302	5	13/0
17	25	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	167	-24	7404	19	16/0
25	26	RAY LAMONTAGNE Forever My Friend (RCA/RMG)	159	-3	5620	8	13/0
27	27	AIMEE MANN Going Through The Motions (Superego/United Musicians/Music Allies)	133	-25	4493	10	12/0
29	28	GREEN DAY Holiday (Reprise)	129	-8	6610	2	5/0
30	29	GLEN PHILLIPS Duck & Cover (Lost Highway)	122	-5	1884	13	10/0
28	30	BEN LEE Catch My Disease (New West)	120	-23	5888	19	13/0

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 7/10-7/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

NEW & ACTIVE

ERIC CLAPTON Revolution (Duck/Reprise)
Total Plays: 118, Total Stations: 19, Adds: 18
MAIA SHARP Red Dress (Koch)
Total Plays: 111, Total Stations: 9, Adds: 0
TRISTAN PRETTYMAN Love Love Love (Virgin)
Total Plays: 110, Total Stations: 11, Adds: 0
GREEN DAY Wake Me Up When September Ends (Reprise)
Total Plays: 110, Total Stations: 5, Adds: 0

VAN MORRISON Stranded (Geffen)
Total Plays: 106, Total Stations: 11, Adds: 0
DAVID GRAY The One I Love (ATO/RCA/RMG)
Total Plays: 104, Total Stations: 11, Adds: 6
LIFEHOUSE You And Me (Geffen)
Total Plays: 98, Total Stations: 5, Adds: 0
WILLIE NELSON f/TOOTS HIBBERT I'm A Worried Man (Lost Highway)
Total Plays: 95, Total Stations: 8, Adds: 2
WHITE STRIPES My Doorbell (Third Man/V2)
Total Plays: 86, Total Stations: 10, Adds: 2
SHANNON MCNALLY Miracle Mile (Back Porch/EMC)
Total Plays: 86, Total Stations: 6, Adds: 0

Songs ranked by total plays

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
ERIC CLAPTON Revolution (Duck/Reprise)	18
TRACY CHAPMAN Change (Atlantic)	6
DAVID GRAY The One I Love (ATO/RCA/RMG)	6
DAVE MATTHEWS BAND Dreamgirl (RCA/RMG)	5
KEANE Bend And Break (Interscope)	4
HERBIE HANCOCK f/JOHN MAYER Stitched Up (Hear Music/Vector)	4
BRENDAN BENSON Cold Hands Warm Heart (V2)	3
NICKEL CREEK When In Rome (Sugar Hill)	3
FRAY Over My Head (Cable Car) (Epic)	3
MARJORIE FAIR Empty Room (Capitol)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ERIC CLAPTON Revolution (Duck/Reprise)	+118
TRACY CHAPMAN Change (Atlantic)	+103
DAVID GRAY The One I Love (ATO/RCA/RMG)	+68
WHITE STRIPES My Doorbell (Third Man/V2)	+47
U2 City Of Blinding Lights (Interscope)	+41
MIKE DOUGHTY Looking At The World From The Bottom Of A Well (ATO/RMG)	+41
GREEN DAY Wake Me Up When September Ends (Reprise)	+30
KEANE Bend And Break (Interscope)	+27
NICKEL CREEK When In Rome (Sugar Hill)	+26
TRISTAN PRETTYMAN Love Love Love (Virgin)	+22

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOHN BUTLER TRIO Zebra (Lava)	161
JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	157
KEANE Somewhere Only We Know (Interscope)	144
BLUE MERLE Burning In The Sun (Island/IDJMG)	136
GREEN DAY Boulevard Of Broken Dreams (Reprise)	127
BETTER THAN EZRA A Lifetime (Artemis)	124
HOWIE DAY Collide (Epic)	122
KATHLEEN EDWARDS Back To Me (Zoe/Rounder)	117
TORI AMOS Sleeps With Butterflies (Epic)	111
COLLECTIVE SOUL Better Now (El Music Group)	108

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

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1997 Hip Hop
1999 NPR News
2000 Jammin' Oldies
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2002 JACK FM (Canada)
2003 Progressive Talk
2004 JACK FM (U.S.)

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TRIPLE A TOP 30 INDICATOR

July 22, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	COLDPLAY Speed Of Sound (Capitol)	714	-19	6542	13	39/0
2	2	JACK JOHNSON Good People (Brushfire/Universal)	638	-8	7001	11	38/1
3	3	MIKE DOUGHTY Looking At The World From The Bottom Of A Well (ATO/RMG)	534	+9	4386	13	35/0
5	4	U2 City Of Blinding Lights (Interscope)	524	+46	5883	6	33/0
4	5	JOHN HIATT Master Of Disaster (New West)	520	+39	5486	6	40/0
6	6	BECK Girl (Interscope)	468	+21	5515	7	33/0
9	7	BRUCE SPRINGSTEEN All The Way Home (Columbia)	416	+15	5866	6	31/0
10	8	RINGSIDE Tired Of Being Sorry (Flawless/Geffen)	361	-11	3837	14	23/0
7	9	WALLFLOWERS Beautiful Side Of Somewhere (Interscope)	356	-80	3237	16	25/0
8	10	DAVE MATTHEWS BAND American Baby (RCA/RMG)	336	-87	1765	17	22/0
15	11	LOW MILLIONS Statue (Manhattan/EMC)	331	+22	2740	9	19/0
14	12	AMOS LEE Keep It Loose, Keep It Tight (Blue Note/EMC)	328	+14	3964	5	29/1
13	13	JASON MRAZ Wordplay (Atlantic)	312	-12	1942	8	22/1
12	14	AIMEE MANN Going Through The Motions (Superego/United Musicians/Music Allies)	297	-42	3410	15	24/0
11	15	RYAN ADAMS & THE CARDINALS Let It Ride (Lost Highway)	272	-78	3982	15	25/0
19	16	WILLIE NELSON f/TOOTS HIBBERT I'm A Worried Man (Lost Highway)	269	+21	3216	4	28/1
Debut	17	DAVE MATTHEWS BAND Dreamgirl (RCA/RMG)	261	+124	3036	1	27/8
25	18	MAIA SHARP Red Dress (Koch)	247	+28	1820	3	26/0
24	19	KATHLEEN EDWARDS In State (Zoe/Rounder)	245	+23	2805	3	30/3
26	20	LUCE Buy A Dog (Joe's Music)	243	+26	1414	5	17/0
23	21	DESOL Karma (Curb/Reprise)	243	+15	2874	3	19/2
Debut	22	TRACY CHAPMAN Change (Atlantic)	242	+177	3275	1	35/7
16	23	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	238	-53	2607	18	19/0
18	24	TRACY BONHAM Something Beautiful (Zoe/Rounder)	237	-14	1629	5	26/0
22	25	ABDEL WRIGHT Quicksand (Interscope)	234	+5	2221	3	24/1
29	26	SON VOLT Afterglow 61 (Transmit Sound/Legacy)	210	+23	4910	2	23/0
Debut	27	NICKEL CREEK When In Rome (Sugar Hill)	209	+136	2971	1	32/6
20	28	KYLE RIABKO What Did I Get Myself Into (Aware/Columbia)	208	-27	2123	9	16/0
17	29	RAY LAMONTAGNE Forever My Friend (RCA/RMG)	203	-54	1382	17	14/0
Debut	30	TORI AMOS Sweet The Sting (Epic)	198	+26	2287	1	19/0

48 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 7/10 - Saturday 7/16.

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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
ERIC CLAPTON Revolution (Duck/Reprise)	30
HERBIE HANCOCK f/JOHN MAYER Stitched Up (Hear Music/Vector)	14
DAVID GRAY The One I Love (ATO/RCA/RMG)	9
DAVE MATTHEWS BAND Dreamgirl (RCA/RMG)	8
KEANE Bend And Break (Interscope)	8
TRACY CHAPMAN Change (Atlantic)	7
KNITTERS Burning House Of Love (Zoe/Rounder)	7
NICKEL CREEK When In Rome (Sugar Hill)	6
FRAY Over My Head (Cable Car/Epic)	6
FEIST Mushaboom (Cherry Tree/Interscope)	6

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TRACY CHAPMAN Change (Atlantic)	+177
ERIC CLAPTON Revolution (Duck/Reprise)	+143
NICKEL CREEK When In Rome (Sugar Hill)	+136
DAVID GRAY The One I Love (ATO/RCA/RMG)	+126
DAVE MATTHEWS BAND Dreamgirl (RCA/RMG)	+124
WHITE STRIPES My Doorbell (Third Man/V2)	+71
HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)	+52
U2 City Of Blinding Lights (Interscope)	+46
JOHN HIATT Master Of Disaster (New West)	+39

SYNDICATED PROGRAMMING

Added This Week

World Cafe - Dan Reed 215-898-6677
EARL PICKENS Come On Up And Haunt
ERIC CLAPTON Revolution
KATE EARL Officer
LAURA VIERS Secret Sometimes
SUFJAN STEVENS Chicago
Acoustic Cafe - Rob Reinhart 734-761-2043
CHRIS HILLMAN It Doesn't Matter
NICKEL CREEK When In Rome

REPORTERS

Stations and their adds listed alphabetically by market

WAPS/Akron, OH

PD/MD: Bill Gruber

1 JEM

1 KEANE

1 FEIST

1 KATHLEEN EDWARDS

1 SARAH BETTENS

1 JOSH ROUSE

1 RINGSIDE

1 ROBERT PLANT & STRANGE SENSATION

1 DAVE MATTHEWS BAND

1 ERIC CLAPTON

1 NICKEL CREEK

1 DAVID GRAY

1 HERBIE HANCOCK f/JOHN MAYER

1 MICHELLE WOLFE

1 TRACY CHAPMAN

6 AL KOOPER

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WBOS/Boston, MA*

OM: Buzz Knight

PD: Dave Douglas

APD/MD: David Ginsburg

1 ERIC CLAPTON

4 HERBIE HANCOCK f/JOHN MAYER

1 NICKEL CREEK

1 MICHELLE WOLFE

1 NICKEL CREEK

1 MICHELLE WOLFE

1 NICKEL CREEK

1 DAVID GRAY

1 ERIC CLAPTON

1 NICKEL CREEK

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WOET/Detroit, MI

OM: Buzz Knight

PD: Dave Douglas

APD/MD: David Ginsburg

1 ERIC CLAPTON

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1 NICKEL CREEK

1 MICHELLE WOLFE

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1 DAVID GRAY

1 ERIC CLAPTON

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WEBK/Killington, VT

OM/APD: Mitch Terricciano

1 GUY MILLER

1 DAVE MATTHEWS BAND

1 SARAH BETTENS

1 MARJORIE FAIR

1 ERIC CLAPTON

1 HERBIE HANCOCK f/JOHN MAYER

1 NICKEL CREEK

1 MICHELLE WOLFE

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TRIPLE A

ON THE RECORD

Gabby Parson
MD, WMMM/Madison



It was an unseasonably cold and dreary spring day in Madison when I slipped in a new CD by some band from New Jersey, not expecting anything in particular. With the first few notes of DeSol's "Blanco Y Negro" my office was instantly sun-drenched. I was on the beach grooving to the Latin-influenced rock of this seven-

piece band from Asbury Park. • This is cool, I thought, but is it one good song and the rest filler? Nope. The single, "Karma," was next, and it chugged right along with a great beat and a message John Lennon would have approved of. I was diggin' it, and by the time I heard "Chica De Miami," "Spanish Radio" and the rest, I was a fan. • So were the people who saw DeSol live on the WMMM/Madison's Triple M stage at the World's Largest Brat Fest a few weekends ago. After a smokin' 2 1/2-hour set, you can add Madison to the list of places waiting for this band to come back. • So summer's now here, and the time is right for dancing in the street. Take DeSol along with you. I dare you to sit still.

As Coldplay remain on top of the monitored chart for the 10th week, three new artists have moved into the top 10 this week: **Mike Doughty** takes a big jump, from 14*-8*; **DeSol** move 11*-9*; and **Beck** climbs to 10* ... **Jack Johnson**, **Ringside**, **U2** and **Low Millions** round out the bulleted top 10 ... Other projects continuing to make gains include **Bruce Springsteen**, **Aqualung**, the new **Dave Matthews Band** song and **Amos Lee** ... **Tracy Chapman** debuts ... On the Indicator chart, Coldplay remain at No. 1, with Doughty, U2, **John Hiatt**, Beck and Springsteen as the bulleted artists in the top 10 ... Other projects looking good include **Willie Nelson f/Toots Hibbert**, **Maia Sharp**, **Kathleen Edwards**, **Luce** and **Abdel Wright** ... **DMB**, Chapman, **Nickel Creek** and **Tori Amos** debut ... Keep an eye on **Melissa Etheridge**, **Van Morrison**, **Richard Thompson**, **Brendan Benson**, **Tristan Prettyman**, **Green Day**, **The White Stripes** and **Shannon McNally** ... In the Most Added category, **Eric Clapton** has a great first week, with 48 total adds ... Also having a good first week are **Herbie Hancock f/John Mayer**, with 18 new adds, and **Keane's** new one, with an even dozen ... **David Gray** (already on 15 stations early), **DMB**, Chapman, **The Fray**, **Nickel Creek** and **Kathleen Edwards** close some important holes.



— John Schoenberger, Triple A/Americana Editor

AAA ARTIST

OF THE WEEK

ARTIST: **Little Barrie**

LABEL: **Artemis**

By **JOHN SCHOENBERGER** / TRIPLE A & AMERICANA EDITOR

It is reassuring to know that a certain segment of each new generation has a healthy respect for what came before it. Now I know that one of the hallmarks of being young is to think that what your parents or grandparents did is old-school or, worse, BS — that's how we all move forward. But, on the other side of that coin, one of the hallmarks of getting older is finally realizing that there isn't really ever anything totally new. It's all basically a reworking of what came before.

British trio Little Barrie — Barrie Cadogan (guitar, vocals), Wayne Fulwood (drums, vocals) and Lewis Wharton (bass) — fall somewhere between both points of view. They have taken the mind-set of many modern musicians and hip-hop DJs and melded it with the basics set down by the early masters of blues, R&B and rock 'n' roll. The result is music that is distilled to its essence, music that is progressive and adventurous yet very familiar at the same time.

The seeds of Little Barrie were planted in Nottingham, England in 1999. After trying his ideas out with a few short-lived bands, Cadogan hooked up with Fulwood, and they discovered that their tastes in music — both new and old — were very similar. After they brought in Wharton, the stage was set for Little Barrie to begin its journey. Although we in the States are still in the early discovery process, the

band has become something of a sensation in the U.K., with many musical luminaries expressing an interest in collaborating with them on one level or another.

To help capture the spontaneity and purity of Little Barrie, the lads brought in producer Edwyn Collins, who was attuned to what the trio was trying to accomplish musically. "I love the way that Edwyn takes the good bits of old school and then takes it in to his own area," says Cadogan. "His production is fresh and raw — which was exactly what we wanted."

And rawness is really what Little

Barrie are all about on their debut, *We Are Little Barrie*. Whether they're gettin' down and gettin' funky on "Burned Out," "Be the One" and "Stones Throw" or moving toward the more rockin' side with "Free Salute," "Greener Pastures" and "Long Hair," they have a way of making a genuine musical statement without all of the bells and

whistles so common in popular music these days.

"I'm not dissing people who use effects or anything," says Cadogan. "It's just not what's right for us. You know, I was listening to some old blues guitarists, and they didn't have any effects, but there was so much energy in their playing. People used to be able to play like that. I wanted to capture something of those guitarists in our music. We're not worried about being the latest thing. We're just about having the fire and the passion. Follow your own thing, and eventually people will come around — that's what we believe."

I believe it too!



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AMERICANA TOP 30 ALBUMS



July 22, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
2	1	DWIGHT YOAKAM <i>Blame The Vain (New West)</i>	617	+40	3312
3	2	JOHN HIATT <i>Master Of Disaster (New West)</i>	595	+27	2903
1	3	JOHN PRINE <i>Fair And Square (Oh Boy)</i>	576	-42	8985
4	4	ROBERT EARL KEEN <i>What I Really Mean (Koch)</i>	517	-37	7499
10	5	ADRIENNE YOUNG <i>The Art Of Virtue (AddieBelle)</i>	464	+85	1265
5	6	ROBBIE FULKS <i>Georgia Hard (Yep Roc)</i>	460	+14	4483
6	7	C. TAYLOR & C. RODRIGUEZ <i>Red Dog Tracks (Back Porch/EMC)</i>	435	+8	4458
9	8	GREENCARDS <i>Weather And Water (Dualtone)</i>	430	+31	2084
8	9	SHELBY LYNNE <i>Suit Yourself (Capitol)</i>	413	+7	3789
15	10	SON VOLT <i>Okemah And The Melody... (Transmit Sound/Legacy)</i>	369	+49	1113
7	11	RYAN ADAMS AND THE CARDINALS <i>Cold Roses (Lost Highway)</i>	358	-52	4982
14	12	VARIOUS ARTISTS <i>Fins, Chrome And The Open Road... (95 North)</i>	354	+30	1728
11	13	HAYES CARLL <i>Little Rock (Highway 87 Music)</i>	348	-5	9971
13	14	SHOOTER JENNINGS <i>Put The O Back In Country (Universal South)</i>	337	-1	7059
12	15	CAITLIN CARY & THAD COCKRELL <i>Begonias (Yep Roc)</i>	334	-6	1735
16	16	BRUCE SPRINGSTEEN <i>Devils And Dust (Columbia)</i>	298	-17	3877
23	17	WILLIE NELSON <i>Countryman (Lost Highway)</i>	297	+78	1026
20	18	MICHELLE SHOCKED <i>Don't Ask... (Mighty Sound/Music Allies)</i>	270	+28	888
18	19	DONNA THE BUFFALO <i>Life's A Ride (Wildlife)</i>	259	+12	2698
27	20	TWO TONS OF STEEL <i>Vegas (Palo Duro)</i>	255	+44	934
21	21	ALISON BROWN <i>Stolen Moments (Compass)</i>	251	+18	3289
17	22	LOS SUPER SEVEN <i>Heard It On The X (Telarc)</i>	247	-28	7672
24	23	CLUMSY LOVERS <i>Smart Kid (Nettwerk)</i>	244	+26	1854
Debut	24	SHANNON MCNALLY <i>Geronimo (Back Porch)</i>	238	+37	1266
19	25	RED STICK RAMBLERS <i>Right Key Wrong Keyhole (Memphis Int'l)</i>	215	-29	3296
26	26	S. EARLE AND M. STUART <i>S&M Communion Bread (Funzalo)</i>	212	+1	1284
25	27	PATRICIA VONNE <i>Guitars & Castanets (Bandolera)</i>	209	-5	1177
Debut	28	BLUE HIGHWAY <i>Marbletown (Rounder)</i>	208	+27	940
Debut	29	DALLAS WAYNE <i>I'm Your Biggest Fan (Koch)</i>	207	+27	1194
29	30	MARY GAUTHIER <i>Mercy Now (Lost Highway)</i>	190	-18	8216

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. © 2005 Americana Music Association.

AMERICANA SPOTLIGHT

By John Schoenberger

Artist: The Greencards

Label: Dualtone



Two of the members of The Greencards — mandolinist Kym Warner and bassist Carol Young — may be from Australia, and the other — Eamon McLoughlin, who plays the fiddle — may be a Brit, but this Austin-based trio is as Americana as you can get. The three met and started playing together, it wasn't long before they became one of the hottest live bands on the local scene. The Greencards self-released an album called *Movin' On* and became one of the hottest bands in the entire Americana world. They return with *Weather & Water* — their first effort for Dualtone — for which expectations are high. From May through early July the band was on the road with Willie Nelson and Bob Dylan, and they will soon return to the road with Kasey Chambers. Standout tracks on *Weather & Water* include the Jedd Hughes-penned title track, Patty Griffin's "What We Are" and their own "Time" and "Don't Want Forever."

AMERICANA NEWS

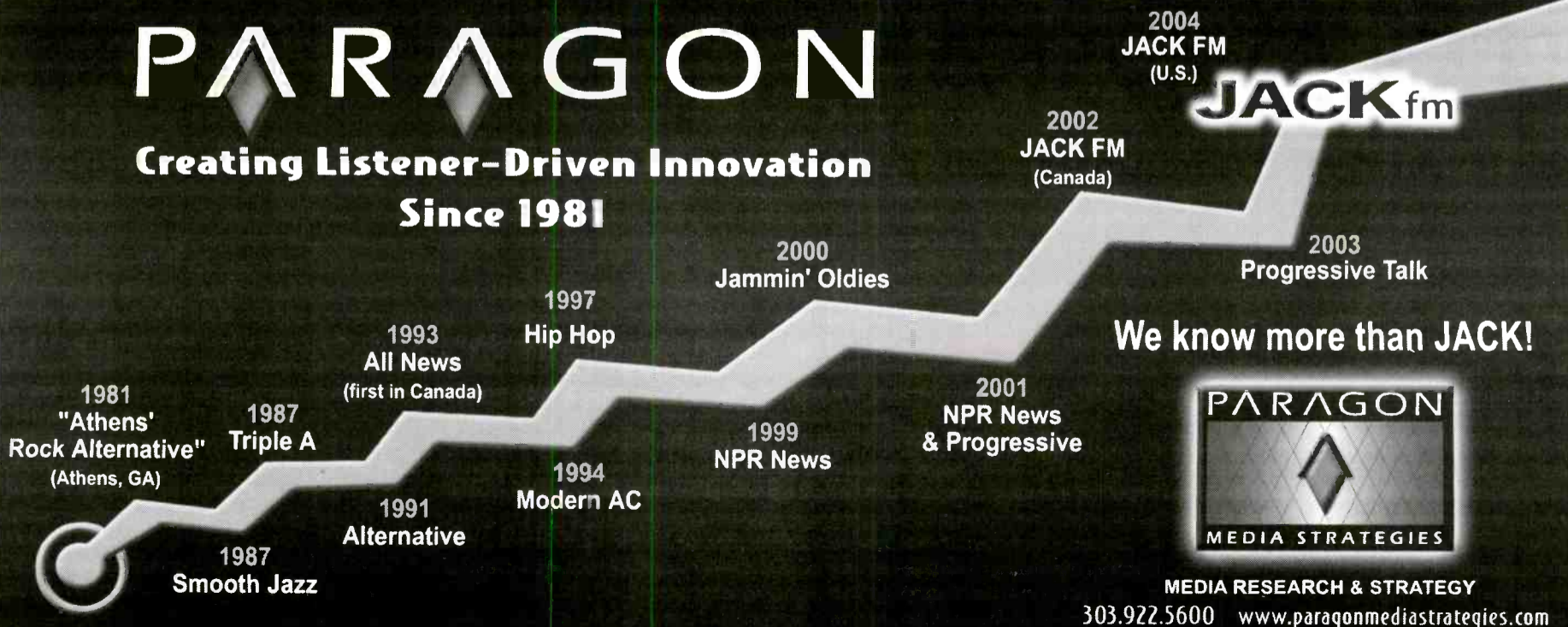
Americana broadcasters can look forward to the eight radio-related panels planned for the sixth annual Americana Music Association Conference, Sept. 8-10, at the Nashville Convention Center. Highlights include "This Business of Americana Radio," which will explore how stations generate ratings and revenue with Americana programming. On Friday, Sept. 9, the AMA is convening all of the stations attending for an important "Radio Caucus" to discuss ways to grow the Americana radio format. Broadcasters are encouraged to contact the AMA for a special registration rate at 615-321-3456 or via e-mail at info@americanamusic.org ... This year's Farm Aid concert will take place Sept. 18 near Chicago, with proceeds benefiting family farms. Co-founded by Willie Nelson, John Mellencamp and Neil Young, the fundraising event celebrates its 20th anniversary this year. The all-day concert will be staged at the Tweeter Center in Tinley Park, IL. ... Dualtone Records has promoted Paul Roper to Director/Sales & Marketing and Joey Lusinski to Manager/Production & Operations, while Lanie Miller comes aboard as Director/Media Relations, and Anita Gorevski joins as Manager/Finance & Business Affairs ... Patty Loveless' new album, *Dreamin' My Dreams*, comes out Sept. 13 and will include guest vocalists Emmylou Harris and Dwight Yoakam. The disc also features tracks written by Jim Lauderdale, Julie and Buddy Miller, Delbert McClinton, Steve Earle and others, along with tracks co-written by Loveless and her husband, producer Emory Gordy.

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
UNCLE EARL <i>She Waits For Night (Rounder)</i>	14
JEFF BLACK <i>Tir Lily (Dualtone)</i>	10
VARIOUS ARTISTS <i>Brewed In Texas, Vol. 2 (Compadre)</i>	9
WILLIE NELSON <i>Countryman (Lost Highway)</i>	8
ABIGAIL WASHBURN <i>Songs Of The Traveling Daughter (Nettwerk)</i>	8
KNITTERS <i>The Modern Sounds Of The Knitters (Zoe/Rounder)</i>	8
NICKEL CREEK <i>Why Should The Fire Die? (Sugar Hill)</i>	8
RODNEY CROWELL <i>The Outsider (Sony)</i>	7
SUSAN GIBSON <i>Outer Space (For The Records)</i>	7
TWO TONS OF STEEL <i>Vegas (Palo Duro)</i>	7

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Two Legends In The Twin Cities

KTIS, Chuck Knapp both have long histories

From Billy Graham to Chuck Knapp, there have been many famous voices on KTIS/Minneapolis over the years. The station has evolved into one of the highest-rated Christian-music stations in the country. I recently chatted with Knapp, who is the station's current morning host and was also recently promoted to PD, to find what's been going on with him and learn a little of the history of the legendary KTIS.

Having worked in the Minneapolis market, I'm familiar with the sound of KTIS, and I was fortunate, as a baby DJ, to be able to listen to AC KSTP-FM, one of the stations Knapp programmed, and the very successful morning show he co-hosted there.

A History Lesson

I asked Knapp about the history of KTIS. Though he's only been there for part of it, he knows the story from the beginning. "Fifty-six years ago, the first voice on KTIS was the Reverend Billy Graham," he said. "One of the reasons KTIS was put on the air was so that it could broadcast one of his very first crusades.

"It has been under the same ownership, Northwestern College, and airing the same format for 56 years. That format is lifting up the gospel of Jesus Christ.

"We stand on the shoulders of those who have come before us, including Paul Ramseyer, Northwestern College VP/Broadcasting & Outreach, who is in the Minnesota Broadcasters Museum of Broadcasting Hall of Fame. There are also many marvelous broadcasters here, some of whom, like Don Rupp, our News Director, have been with the station 35 or 40 years.

"It is an amazing radio station. In its original form, all those years ago, they were targeting families. As the station got older, the audience got older, and the music was perceived as being

"The first music teacher in New England discovered that music is the only thing that enters both halves of the brain equally."

"To come to KTIS and be on a station that Billy Graham had been on — I would not have written that story for my life. I wouldn't have been smart enough to do so."

older, a decision was made by the President of Northwestern College and the board of directors, under the leadership of Wayne Pederson, to cast the net a little wider."

That's when Knapp came into the picture.

A Leap Of Faith

"After 15 years at AC KSTP, I left commercial radio and joined the staff of Promise Keepers men's ministry with Coach McCartney from the University of Colorado football team," Knapp said. "He won the national championship out there one year, then founded the men's ministry.

"I started attending his events in Boulder, CO in 1993. By late 1994 Promise Keepers were asking me if I would come on staff and help them with a conference at the Metrodome. When I went out to Denver to talk to them about it, I asked the guys, who were in their 20s and 30s, what they listened to on the radio in Denver.

"For the most part, nobody listened to Christian radio. I asked why, and they said that it was

kind of sleepy and seemed to be programmed for somebody else. They said their kids weren't listening, but maybe their wives were. I perceived there that there was a need for a very contemporary presentation of Christian music.

"In 1998 Wayne asked me, 'Would you ever consider coming to KTIS?' That scared me to death. I said, 'Whoa, I've got to pray!' It was a very good station, a very true presentation of the Gospel and quite a mellow station — almost what I would call an MOR Christian station.

"But I wondered why Christian radio should be staged differently than WLS/Chicago when I was there and it was the 'Rock of Chicago.' Why should it be any different from WRKO/Boston when I was there, or WFIL/Philadelphia? Why shouldn't a Christian station present itself in a way that would encourage not only those who were believers to listen, but also those who have no relationship with God?

"That's why the mission statement of KTIS was cleaned up seven years ago and shortened. It now reads that our goal is to lead people to Christ, and, for those who are already in a relationship with the Lord, to encourage them in their walk of faith. I joined in 1998 as morning personality."

Left Brain, Right Brain Or Stereo?

Knapp's radio career spans five decades, all of which have been in music radio. He says he'll always remember something he once heard in a Sunday-school class. "I was in a class with the music director of a Christian academy here in the Twin Cities," he said.

"He made an outstanding statement as he looked back at the history of teaching music in our schools in America. He said that the first music teacher in New England discovered that music is the only thing that enters both halves of the brain equally.

"We've grown up thinking right half, left half, but the fact is, if it's true that music enters the right and left halves of the brain equally, Christian music with the right lyrics is a powerful tool.

"Christian radio stations all across the nation are waking up. About three years ago Tom Kay invited a marvelous young consultant named John Frost and me to speak at the Conclave [a mainstream radio convention] here in Minneapolis.

"He also brought in Tommy Kramer, who is a talent coach, and Johnny Stone, who is now the PD/morning host at WAWZ/New York. We went to the Marriott in downtown Minneapolis to do a Christian session for about an hour.

"The room was full of broadcasters, and we went around at the beginning of the session and asked people who they were, where they were from and why they were there. Almost all of them said they were in contemporary radio and that Christian radio was taking away their audience and that they had come to find out why. I found that very telling."

Ride Of A Lifetime

Ratings were part of Knapp's mainstream radio career, and tracking the numbers is still important in Christian radio, but for different reasons. "I follow Arbitron to this day, because I like to see how the station is doing against the commercial broadcasters," he says. "I like to see where we are so we can gauge what opportunities we have for presenting the message of salvation to people and having them accept Christ into their lives.

"The last ratings I saw in their entirety were from last fall. In mornings KTIS was No. 1 in

"Why shouldn't a Christian station present itself in a way that would encourage not only those who were believers to listen, but also those who have no relationship with God?"

women 25-54, No. 2 in adults 25-54 and No. 3 in men 25-54. I realized that what I had heard in Denver — that the men and women of the Promise Keepers staff didn't often listen to Christian radio because it didn't have a spark — had changed. It's been a joy.

"In my career I've ridden a lot of rocket ships. I was one of the charter members of WRKO/Boston. Nothing was better than WLS or KSTP, with its 15-year run near the top of the ratings, but KTIS is God's rocket ship, and this has been the greatest ride of my life.

"I'm 60 years old, and I still have a passion for going on the air and presenting great radio that challenges people to listen — not cookie-cutter, not dry and boring, not reserved and held back. I believe in taking chances. I've worked at 17 radio stations in my career. I've taken chances all my life.

"It was really scary, taking this chance, having been a commercial broadcaster and not having even been a Christian until I was 47 years old. To come to KTIS and be on a station that Billy Graham had been on — I would not have written that story for my life. I wouldn't have been smart enough to do so.

"God has equipped me for and blessed me with a ministry of rocking for the King in the Twin Cities, and it's a thrill. At one point my national PD was Rick Sklar. I worked for Bill Drake. I had some of the most marvelous coaching any guy could ever have. To be applying many of those same principles, which have not changed over 40 years, and seeing the success is very, very joyful and gratifying."

The Great Outdoors

This is the week of the 30th annual Upper Midwest Communications Conclave in the Twin Cities, so I asked Knapp what he recommended that you see or do while you're in town. "First of all, get outdoors," he said. "We have 10,000 lakes. Find one, go out and sit under a tree by the water and take some time to look at God's creation, because this is a beautiful part of the country.

"You can drive up to Highway 61, which Bob Dylan sang about, and look at God's creation on the North Shore or, as I've called it for 20 years, the 'Norwegian Riviera.' Go out to Lake of the Isles or Lake Calhoun. Go out to the St. Croix River or the Mississippi and take a ride on a paddle wheeler out of St. Paul. Do something to enjoy the outdoors."

CHRISTIAN AC TOP 30

July 22, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JOY WILLIAMS Hide (Reunion/PLG)	999	-68	16	38/0
3	2	NATALIE GRANT Held (Curb)	908	+11	18	36/0
4	3	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	892	+25	14	34/0
2	4	CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	888	-44	25	36/0
8	5	MERCYME In The Blink Of An Eye (INO/Curb)	776	+90	6	33/2
6	6	BEBO NORMAN Nothing Without You (Essential/PLG)	713	-28	26	33/0
7	7	JOHN DAVID WEBSTER Miracle (BHT)	706	+4	15	30/1
5	8	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	703	-42	29	37/0
9	9	PHILLIPS, CRAIG & DEAN Friend Of God (INO)	688	+36	11	24/0
11	10	MICHAEL W. SMITH Here I Am (Reunion/PLG)	657	+61	5	34/4
10	11	JADON LAVIK What If (BEC/Tooth & Nail)	618	+15	14	21/0
12	12	CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	606	+16	40	31/0
13	13	MATTHEW WEST Next Thing You Know (Universal South/EMI CMG)	576	+34	7	28/2
14	14	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	518	-7	48	29/0
17	15	POINT OF GRACE Who Am I (Word/Curb/Warner Bros.)	489	+28	10	19/0
16	16	AFTERS You (Simple/INO)	487	+5	7	20/0
18	17	BRIAN LITRELL In Christ Alone (Reunion/PLG)	397	+6	20	19/0
19	18	BUILDING 429 No One Else Knows (Word/Curb/Warner Bros.)	384	+8	11	17/1
20	19	NEWSBOYS Devotion (Sparrow/EMI CMG)	338	-20	17	16/0
21	20	JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	309	-47	15	17/0
24	21	JEFF ANDERSON Open My Eyes (Gotee)	300	-5	13	14/0
23	22	JOEL ENGLE Louder Than The Angels (Doxology)	299	-31	14	19/0
26	23	MARK HARRIS For The First Time (INO)	297	+44	6	13/0
25	24	SALVADOR You Are There (Word/Curb/Warner Bros.)	284	+25	8	10/0
28	25	PAUL COLMAN The One Thing (Inpop)	253	+24	4	9/1
27	26	MONK & NEAGLE Secret (Flicker)	241	-11	3	13/1
Debut	27	CHRIS TOMLIN The Way I Was Made (Sixsteps/Sparrow/EMI CMG)	197	+62	1	10/1
30	28	TOBYMAC Atmosphere (ForeFront/EMI CMG)	197	+7	8	10/0
Debut	29	NEWSONG Rescue (Integrity Label Group)	188	-1	1	11/0
29	30	OVERFLOW Cry On My Shoulder (Essential/PLG)	187	-8	15	9/0

39 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/10-7/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

NEW & ACTIVE

STEVEN CURTIS CHAPMAN Believe Me Now (Sparrow/EMI CMG)
Total Plays: 173, Total Stations: 11, Adds: 2

WATERMARK Knees To The Earth (Rocketown)
Total Plays: 166, Total Stations: 6, Adds: 0

SHAUN GROVES Bless The Lord (Rocketown)
Total Plays: 139, Total Stations: 6, Adds: 0

BETHANY DILLON All That I Can Do (Sparrow/EMI CMG)
Total Plays: 128, Total Stations: 5, Adds: 1

TODD AGNEW Unchanging One (SRE/Ardent)
Total Plays: 112, Total Stations: 4, Adds: 0

JACI VELASQUEZ Lay It Down (Word/Curb/Warner Bros.)
Total Plays: 97, Total Stations: 5, Adds: 0

IAN ESKELIN Magnify (Inpop)
Total Plays: 96, Total Stations: 5, Adds: 0

DAY OF FIRE Rain Song (Jive/Essential/PLG)
Total Plays: 94, Total Stations: 4, Adds: 0

PAUL WRIGHT Take This Life (Gotee)
Total Plays: 89, Total Stations: 7, Adds: 2

SHANE & SHANE He Is Exalted (Inpop)
Total Plays: 74, Total Stations: 5, Adds: 0

Songs ranked by total plays

POWERED BY
MEDIABASE

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	6
MICHAEL W. SMITH Here I Am (Reunion/PLG)	4
MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	3
MERCYME In The Blink Of An Eye (INO/Curb)	2
MATTHEW WEST Next Thing You Know (Universal South/EMI CMG)	2
STEVEN CURTIS CHAPMAN Believe Me Now (Sparrow/EMI CMG)	2
PAUL WRIGHT Take This Life (Gotee)	2
BEBO NORMAN Borrow Mine (Essential/PLG)	2
AUDIO ADRENALINE King (ForeFront/EMI CMG)	2
BIG DADDY WEAVE Just The Way I Am (Fervent/Curb/Warner Bros.)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MERCYME In The Blink Of An Eye (INO/Curb)	+90
TOBYMAC Burn For You (ForeFront/EMI CMG)	+71
CHRIS TOMLIN The Way I Was Made (Sixsteps/Sparrow/EMI CMG)	+62
MICHAEL W. SMITH Here I Am (Reunion/PLG)	+61
BETHANY DILLON All That I Can Do (Sparrow/EMI CMG)	+53
MARK HARRIS For The First Time (INO)	+44
PHILLIPS, CRAIG & DEAN Friend Of God (INO)	+36
MATTHEW WEST Next Thing You Know (Universal South/EMI CMG)	+34
POINT OF GRACE Who Am I (Word/Curb/Warner Bros.)	+28

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SALVADOR Heaven (Word/Curb/Warner Bros.)	511
TREE63 Blessed Be Your Name (Inpop)	477
MATTHEW WEST More (Universal South/EMI CMG)	464
BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (Fervent/Curb/Warner Bros.)	460
MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	446
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	404
JEREMY CAMP Walk By Faith (BEC/Tooth & Nail)	395
SWITCHFOOT This Is Your Life (Columbia)	395
MERCYME I Can Only Imagine (INO/Curb)	394
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	389

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

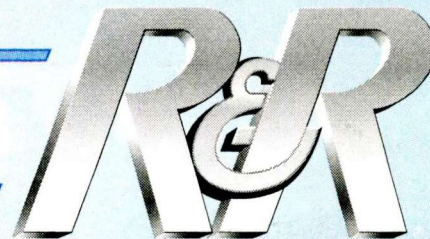
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July 22, 2005

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	KUTLESS Strong Tower (BEC/Tooth & Nail)	1270	+24	13	31/1
2	2	JOY WILLIAMS Hide (Reunion/PLG)	1162	-51	17	28/0
3	3	PLUMB I Can't Do This (Curb)	1060	-7	14	30/0
4	4	JOHN REUBEN f/MATT THEISSEN Nuisance (Gotee)	1021	+37	10	28/0
9	5	JEREMY CAMP Lay Down My Pride (BEC/Tooth & Nail)	913	+83	6	29/1
8	6	DAY OF FIRE Rain Song (Jive/Essential/PLG)	902	+8	13	24/0
7	7	HAWK NELSON Take Me (Tooth & Nail)	851	-49	11	25/0
6	8	JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	815	-103	20	21/1
5	9	KRYSTAL MEYERS The Way To Begin (Essential/PLG)	780	-157	19	22/0
11	10	MATTHEW WEST Next... (Universal South/EMI CMG)	766	+68	8	25/3
25	11	TOBYMAC Burn For You (ForeFront/EMI CMG)	682	+270	3	26/7
10	12	OVERFLOW Cry On My Shoulder (Essential/PLG)	638	-85	24	15/0
13	13	BUILDING 429 Show Me Love (Word/Curb/Warner Bros.)	623	-6	13	17/0
12	14	SARAH BRENDEL Fire (Inpop)	615	-18	8	21/0
14	15	MUTE... Peculiar... (Teleprompt/Word/Curb/Warner Bros.)	592	-18	9	20/0
17	16	LIFEHOUSE You And Me (Geffen)	574	+12	10	14/0
16	17	AFTERS Beautiful Love (Simple/INO)	569	+4	4	19/0
Debut	18	SWITCHFOOT Stars (Columbia)	555	+327	1	17/9
18	19	PAUL WRIGHT Take This Life (Gotee)	532	+10	5	20/2
20	20	INHABITED Open My Eyes (Fervent/Curb/Warner Bros.)	508	+29	6	18/0
19	21	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	499	+4	8	15/0
15	22	MAT KEARNEY Trainwreck (Inpop)	482	-89	10	15/0
22	23	TODD AGNEW Unchanging One (SRE/Ardent)	450	+4	3	14/0
Debut	24	BARLOWGIRL Let Go (Fervent/Curb/Warner Bros.)	435	+212	1	16/6
23	25	SANCTUS REAL The Fight Song (Sparrow/EMI CMG)	414	-14	7	14/2
Debut	26	RELIENT K Who I Am Hates Who I've Been (Gotee)	403	+127	1	16/4
21	27	EVERLIFE I'm Over It (SHELTER)	400	-56	15	12/0
26	28	BIG DADDY WEAVE What... (Fervent/Curb/Warner Bros.)	389	-23	7	14/1
24	29	BDA Love Is Here (Creative Trust Workshop)	379	-34	7	12/0
28	30	SHAWN MCDONALD Take My... (Sparrow/EMI CMG)	345	+36	3	12/1

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 7/10 - Saturday 7/16.
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NEW & ACTIVE

BETHANY DILLON All That I Can Do (Sparrow/EMI CMG)
Total Plays: 285, Total Stations: 13, Adds: 3

SEVEN PLACES Fall In Line (BEC/Tooth & Nail)
Total Plays: 244, Total Stations: 9, Adds: 0

CASTING PEARLS Alright (Inpop)
Total Plays: 231, Total Stations: 10, Adds: 2

AUDIO ADRENALINE King (ForeFront/EMI CMG)
Total Plays: 227, Total Stations: 11, Adds: 1

BUILDING 429 No One Else Knows (Word/Curb/Warner Bros.)
Total Plays: 227, Total Stations: 4, Adds: 0

CHARITY VON Take Me Through It (Slanted)
Total Plays: 215, Total Stations: 10, Adds: 2

ZOEGIRL Scream (Sparrow/EMI CMG)
Total Plays: 201, Total Stations: 8, Adds: 1

RACHAEL LAMPA Outrageous (Word/Curb/Warner Bros.)
Total Plays: 173, Total Stations: 4, Adds: 0

SALVADOR You Are There (Word/Curb/Warner Bros.)
Total Plays: 169, Total Stations: 6, Adds: 1

MERCYME In The Blink Of An Eye (INO/Curb)
Total Plays: 149, Total Stations: 7, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	PLUMB I Can't Do This (Curb)	337	-33	14	25/0
3	2	WEDDING Song For The Broken (Rambler)	326	+5	8	28/1
4	3	PILLAR Sunday Bloody Sunday (Flicker)	318	+2	8	32/0
2	4	DISCIPLE The Wait Is Over (SRE)	306	-34	17	33/0
5	5	SKILLET Under My Skin (Ardent)	300	0	14	26/0
6	6	HAWK NELSON Take Me (Tooth & Nail)	281	-15	14	21/0
9	7	JEREMY CAMP Lay Down My Pride (BEC/Tooth & Nail)	257	+13	5	21/1
7	8	KIDS IN THE WAY Apparitions Of Melody (Flicker)	257	+1	14	23/0
8	9	FOREVER CHANGED Encounter (Floodgate)	249	+4	10	18/1
10	10	JOHN REUBEN f/MATT THEISSEN Nuisance (Gotee)	237	-5	9	18/1
13	11	DAY OF FIRE Fade Away (Jive/Essential/PLG)	225	+10	8	26/0
15	12	NUMBER ONE GUN We Are (BEC/Tooth & Nail)	210	+1	5	19/1
20	13	LAST TUESDAY You Got Me (Mono Vs. Stereo)	208	+7	5	22/1
21	14	RADIAL ANGEL Falling (Independent)	207	+7	9	18/0
22	15	DIZMAS Controversy (Credential)	203	+10	5	23/2
17	16	HOUSE OF HEROES Serial Sleepers (Gotee)	203	-1	3	22/0
18	17	MUTE... Peculiar... (Teleprompt/Word/Curb/Warner Bros.)	193	-10	10	20/0
25	18	RELIENT K Who I Am Hates Who I've Been (Gotee)	192	+11	2	20/3
27	19	FALLING UP In My Dreams (Exit Calypsan) (Tooth & Nail)	190	+25	4	18/2
29	20	STELLAR KART Student Driver (Word/Curb/Warner Bros.)	187	+27	3	24/3
26	21	OLIVIA THE BAND Stars And Stripes (Essential/PLG)	171	+5	2	18/2
23	22	KUTLESS Strong Tower (BEC/Tooth & Nail)	171	-15	16	15/1
16	23	KRYSTAL MEYERS The Way To Begin (Essential/PLG)	170	-35	19	17/0
12	24	APRIL SIXTH Dear Angel (Columbia)	169	-48	18	19/0
28	25	MXPX Heard That Sound (SideOneDummy)	163	+2	6	24/0
24	26	MAT KEARNEY Trainwreck (Inpop)	161	-23	9	16/1
14	27	CHEMISTRY From Within (Razor & Tie)	153	-57	19	14/0
Debut	28	THOUSAND... Absolute (Tooth & Nail/EMI Music Reactive)	148	+82	1	13/8
30	29	INHABITED Open My Eyes (Fervent/Curb/Warner Bros.)	148	-11	10	19/0
-	30	CALLS FROM HOME Hold On (November Twelve)	141	-18	9	13/0

35 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 7/10 - Saturday 7/16.
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NEW & ACTIVE

MYRIAD Perfect Obligation (Floodgate)
Total Plays: 135, Total Stations: 9, Adds: 1

BARLOWGIRL Let Go (Fervent/Curb/Warner Bros.)
Total Plays: 130, Total Stations: 14, Adds: 10

HASTE THE DAY Long Way Down (Solid State/Tooth & Nail)
Total Plays: 128, Total Stations: 14, Adds: 0

JONAH33 Tell Me (Ardent)
Total Plays: 125, Total Stations: 18, Adds: 2

SEVENTH DAY SLUMBER Shattered Life (BEC/Tooth & Nail)
Total Plays: 113, Total Stations: 14, Adds: 6

TOBYMAC Burn For You (ForeFront/EMI CMG)
Total Plays: 98, Total Stations: 13, Adds: 1

SEVEN PLACES Fall In Line (BEC/Tooth & Nail)
Total Plays: 98, Total Stations: 8, Adds: 0

FLYLEAF I'm So Sick (Octone)
Total Plays: 88, Total Stations: 16, Adds: 1

SHOWBREAD Your Mouth Is Like... (Solid State/Tooth & Nail)
Total Plays: 88, Total Stations: 9, Adds: 1

EVER STAYS RED Glorious (Wrinkle Free)
Total Plays: 85, Total Stations: 6, Adds: 1

Thank You CHR radio!
For making Strong Tower #1

KUTLESS

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July 22, 2005

INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	NICOL SPONBERG Resurrection (Curb)	347	+55	13	18/2
1	2	JADON LAVIK What If (BEC/Tooth & Nail)	339	-38	16	19/0
7	3	ANDY CHRISMAN Adore You (Upside/SHELTER)	299	+57	10	18/3
4	4	MICHAEL W. SMITH Here I Am (Reunion/PLG)	291	+19	7	16/0
5	5	NATALIE GRANT Held (Curb)	263	-4	19	14/1
8	6	STEVEN C. CHAPMAN Believe... (Sparrow/EMI CMG)	259	+28	6	17/2
3	7	BRIAN LITRELL In Christ Alone (Reunion/PLG)	258	-23	16	12/0
6	8	PHILLIPS, CRAIG & DEAN Friend Of God (INO)	217	-27	12	11/0
10	9	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	214	-3	8	11/0
16	10	MARK HARRIS The Line Between The Two (INO)	212	+35	5	14/1
13	11	PAUL BALOCHE All The Earth... (Integrity Label Group)	211	+8	6	14/0
17	12	NEWSONG Rescue (Integrity Label Group)	206	+37	3	14/1
11	13	CHRIS TOMLIN Holy Is... (Sixsteps/Sparrow/EMI CMG)	204	-7	20	11/0
12	14	JOY WILLIAMS Hide (Reunion/PLG)	197	-13	6	10/0
14	15	MICHAEL O'BRIEN Pressing On (Discovery House)	187	-16	19	10/1
9	16	BUILDING 429 No One... (Word/Curb/Warner Bros.)	186	-33	10	13/0
Debut	17	RICARDO I Call Your Name (Waymaker)	163	+17	1	13/0
18	18	SONICFLOOD Your Love Goes On Forever (INO)	156	-12	19	7/0
15	19	JOEL ENGLE Louder Than The Angels (Doxology)	153	-47	15	8/0
19	20	NEWSBOYS Devotion (Sparrow/EMI CMG)	141	-12	8	9/0

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 7/10 - Saturday 7/16.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	CROSS MOVEMENT Hey Y'all (Cross Movement)
2	PHANATIK Shot Clock (Cross Movement)
3	AMBASSADOR Feels Good (Cross Movement)
4	KJ-52 Are You Real (BEC/Tooth & Nail)
5	FLAME f/DA' T.R.U.T.H. L.A.D.I.E.S. (Cross Movement)
6	GRITS I Be (Gotee)
7	DJ MAJ Love (Gotee)
8	FLYNN Get Up! (Illect)
9	JOHN REUBEN f/MATT THEISSEN Nuisance (Gotee)
10	MANAFEST Let It Go (BEC)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	1092	+19	15	38/0
2	2	JOY WILLIAMS Hide (Reunion/PLG)	1016	-40	17	35/0
4	3	MERCYME In The Blink Of An Eye (INO/Curb)	910	+82	6	37/1
3	4	JOHN DAVID WEBSTER Miracle (BHT)	841	-9	16	33/3
8	5	MICHAEL W. SMITH Here I Am (Reunion/PLG)	816	+75	8	32/1
5	6	PHILLIPS, CRAIG & DEAN Friend Of God (INO)	800	-5	15	29/0
6	7	NATALIE GRANT Held (Curb)	776	-11	20	30/0
9	8	JADON LAVIK What If (BEC/Tooth & Nail)	682	-40	17	25/0
11	9	MARK HARRIS For The First Time (INO)	675	+66	10	26/1
10	10	BUILDING 429 No One... (Word/Curb/Warner Bros.)	661	-29	15	25/0
7	11	CHRIS TOMLIN Holy Is... (Sixsteps/Sparrow/EMI CMG)	640	-136	25	22/0
14	12	MATTHEW WEST Next... (Universal South/EMI CMG)	611	+81	7	27/2
12	13	STEVEN C. CHAPMAN Believe... (Sparrow/EMI CMG)	593	+40	7	27/1
17	14	MONK & NEAGLE Secret (Flicker)	519	+25	11	24/1
19	15	NEWSONG Rescue (Integrity Label Group)	503	+44	8	18/1
13	16	NEWSBOYS Devotion (Sparrow/EMI CMG)	473	-75	19	18/0
20	17	PAUL COLMAN The One Thing (Inpop)	466	+13	9	20/0
18	18	POINT OF GRACE Who Am I (Word/Curb/Warner Bros.)	459	-19	14	18/0
25	19	AFTERS You (Simple/INO)	442	+82	5	22/4
21	20	SALVADOR You Are There (Word/Curb/Warner Bros.)	426	-23	9	20/0
16	21	JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	406	-95	19	15/0
23	22	SHAUN GROVES Bless The Lord (Rocketown)	382	+3	7	18/0
22	23	JOEL ENGLE Louder Than The Angels (Doxology)	337	-52	16	15/0
26	24	BETHANY DILLON All That I Can Do (Sparrow/EMI CMG)	331	-7	3	19/1
24	25	SWIFT I Need You (Flicker)	318	-47	16	16/0
29	26	CHRIS TOMLIN The Way... (Sixsteps/Sparrow/EMI CMG)	301	+46	2	17/3
Debut	27	BEBO NORMAN Borrow Mine (Essential/PLG)	279	+35	1	17/1
27	28	BRIAN LITRELL In Christ Alone (Reunion/PLG)	276	-31	18	10/0
Debut	29	SHANE & SHANE Saved By Grace (Inpop)	252	+31	1	13/2
30	30	SCOTT KRIPPAYNE Renee (Spring Hill)	241	-14	3	12/0

39 AC reporters. Songs ranked by total plays for the airplay week of Sunday 7/10 - Saturday 7/16.
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NEW & ACTIVE

PAUL WRIGHT Take This Life (Gotee)
Total Plays: 236, Total Stations: 14, Adds: 0

JACI VELASQUEZ Lay It Down (Word/Curb/Warner Bros.)
Total Plays: 209, Total Stations: 11, Adds: 1

AUDIO ADRENALINE King (ForeFront/EMI CMG)
Total Plays: 188, Total Stations: 12, Adds: 6

SHAWN MCDONALD Take My Hand (Sparrow/EMI CMG)
Total Plays: 188, Total Stations: 10, Adds: 0

CHRIS RICE Love Like Crazy (INO)
Total Plays: 169, Total Stations: 10, Adds: 0

TOBYMAC Atmosphere (ForeFront/EMI CMG)
Total Plays: 150, Total Stations: 8, Adds: 0

NICOL SPONBERG Resurrection (Curb)
Total Plays: 120, Total Stations: 6, Adds: 0

TODD AGNEW Unchanging One (SRE/Ardent)
Total Plays: 116, Total Stations: 7, Adds: 0

SHAWN MCDONALD Open Me (Sparrow/EMI CMG)
Total Plays: 109, Total Stations: 4, Adds: 0

BY THE TREE Only To You (Fervent)
Total Plays: 98, Total Stations: 6, Adds: 3

ALS (Lou Gehrig's disease) strikes people of every age and background. Chris Rice battles ALS with courage and help from MDA.

ALS DOESN'T PLAY FAVORITES

MUSCULAR DYSTROPHY ASSOCIATION
Jerry Lewis,
National Chairman
www.als.mdausa.org
(800) 572-1717

CHRISTIAN REPORTERS

Stations and their adds listed alphabetically by market

AC

WBLY/Albany, GA DM/PA: Roger "Casper" Russell APD: Chris Hall No Adds	WBGL/Champaign, IL PD: Jeff Scott MD: Joe Buchanan 21 CASTING CROWNS	WCVO/Columbus, OH* DM/PA: Tate Luck APD/MD: Mike Russell 5 JOHN DAVID WEBSTER	KLRC/Fayetteville, AR DM/PA: Melody Miller 8 AUDIO ADRENALINE 7 BETHANY DILLON	WCLN/Fayetteville, NC DM: Dan DeBruiler PD: Steve Turley APD: Syndi Long 12 BEBO NORMAN 12 JOHN DAVID WEBSTER 11 AFTERS 4 AUDIO ADRENALINE	WBFJ/Greensboro, NC PD/MD: Wally Decker APD: Darren Stevens 16 AARDN SHUST 14 CASTING CROWNS	WCQR/Johnson City* PD/MD: Jason Sharp No Adds	KVMM/McAllen, TX* PD: James Gambin MD: Bob Malone No Adds	WPOZ/Orlando, FL* DM: Dean O'Neal APD: Melony McKaye MD: Scott Smith MERCYME BEBO NORMAN MICHAEL W. SMITH PAUL WRIGHT AUDIO ADRENALINE MARK SCHULTZ CASTING CROWNS	KKFS/Sacramento, CA* PD: Chris Squires MD: Jeremy Burgess No Adds	WGTS/Washington, DC* PD: Becky Wilson Aligned APD: Brennan Wimbish MD: Rob Conway 19 MICHAEL W. SMITH
WFSH/Atlanta, GA* PD: Kevin Avery MD: Mike Stouff No Adds	WRCC/Charlotte* PD: Dwayne Harrison 4 CASTING CROWNS	KBNJ/Corpus Christi, TX PD: Joe Fahl 13 STELLAR KART 13 BY THE TREE	WLFJ/Greenville, SC* PD/MD: Rob Dempsey APD: Gary Miller No Adds	KAIM/Honolulu, HI* PD: Michael Shishido MD: Kim Harper No Adds	WLBG/Houston, TX* PD: Chuck Pryor MD: Jim Beeler AUDIO ADRENALINE BIG DADDY WEAVE CASTING CROWNS	WJTL/Lancaster, PA* PD: John Shirk MD: Phil Smith No Adds	WFZM/Milwaukee, WI* PD: Danny Clayton MD: Andi Miller No Adds	WCIC/Peoria, IL DM: Dave Brooks PD: Grayson Long APD/MD: Rick Hall 21 MERCYME 21 MICHAEL W. SMITH	WRFR/South Bend, IN PD: Jim Carter MD: Doug Moore 17 MONK & NEAGLE 17 JACI VELASQUEZ 15 RICARDO 10 CASTING CROWNS	WGRC/Williamsport, PA PD/MD: Larry Weidman 17 AFTERS 17 KRISTINA 17 BY THE TREE 17 BROTHER'S KEEPER
WVFJ/Atlanta, GA PD: Don Schaeffer STEVEN CURTIS CHAPMAN LIFEHOUSE	WBDX/Chattanooga, TN DM/PA: Jason McKay 17 CHRIS TOMLIN 17 BIG DADDY WEAVE	KLTY/Dallas, TX* PD: Chuck Finney APD/MD: William Ryan 11 MATTHEW WEST 7 STEVEN CURTIS CHAPMAN	WPER/Fredericksburg, VA PD: Frankie Morea 19 CASTING CROWNS	KSBJ/Kansas City, MO* DM: Bud Jones PD/MD: Michael Grimm No Adds	WJTM/Lancaster, PA* PD: John Shirk MD: Phil Smith No Adds	WJLH/Lansing, MI No Adds	WFSH/Milwaukee, WI* PD: Dan Tinkler MD: Dan Wynia No Adds	WWSJ/Portland, ME DM: Liz Boissonneault PD: Paula K. APD: Joe Polek 6 CASTING CROWNS MARK SCHULTZ	WFHM/Cincinnati, OH* PD: Rob Lewis MD: Daryl Pierce No Adds	WHPZ/South Bend, IN PD/MD: Tom Scott 24 AUDIO ADRENALINE 21 CASTING CROWNS 14 STELLAR KART
WVFA/Atlanta, GA PD: Don Schaeffer STEVEN CURTIS CHAPMAN LIFEHOUSE	WAKW/Cincinnati, OH* PD: Rob Lewis MD: Daryl Pierce No Adds	WWIB/Eau Claire, WI DM: Paul Anthony PD/MD: Greg Steward 11 BIG DADDY WEAVE 11 MARK SCHULTZ	KZKZ/Ft. Smith, AR DM/PA: Dave Bardue BIG DADDY WEAVE MARK SCHULTZ	WJLJ/Louisville, KY DM: Greg Holt PD: Jim Galipeau APD/MD: Bob Shaw 2 MICHAEL W. SMITH	WRVJ/Louisville, KY DM: Fred North No Adds	WJLH/Lansing, MI No Adds	KTIS/Minneapolis, MN* PD: Neil Stavem MD: Dan Wynia No Adds	KFIS/Portland, OR* PD: Dave Arthur MD: Kat Taylor 20 TOBYMAC 18 MERCYME 6 PAUL COLMAN 6 PAUL WRIGHT	WVFA/Atlanta, GA PD: Don Schaeffer STEVEN CURTIS CHAPMAN LIFEHOUSE	KWND/Springfield, MO PD/MD: Jeremy Morris No Adds
WVFA/Atlanta, GA PD: Don Schaeffer STEVEN CURTIS CHAPMAN LIFEHOUSE	WVFA/Atlanta, GA PD: Don Schaeffer STEVEN CURTIS CHAPMAN LIFEHOUSE	WVFA/Atlanta, GA PD: Don Schaeffer STEVEN CURTIS CHAPMAN LIFEHOUSE	WVFA/Atlanta, GA PD: Don Schaeffer STEVEN CURTIS CHAPMAN LIFEHOUSE	WVFA/Atlanta, GA PD: Don Schaeffer STEVEN CURTIS CHAPMAN LIFEHOUSE	WVFA/Atlanta, GA PD: Don Schaeffer STEVEN CURTIS CHAPMAN LIFEHOUSE	WVFA/Atlanta, GA PD: Don Schaeffer STEVEN CURTIS CHAPMAN LIFEHOUSE	WVFA/Atlanta, GA PD: Don Schaeffer STEVEN CURTIS CHAPMAN LIFEHOUSE	WVFA/Atlanta, GA PD: Don Schaeffer STEVEN CURTIS CHAPMAN LIFEHOUSE	WVFA/Atlanta, GA PD: Don Schaeffer STEVEN CURTIS CHAPMAN LIFEHOUSE	WVFA/Atlanta, GA PD: Don Schaeffer STEVEN CURTIS CHAPMAN LIFEHOUSE



*Monitored Reporters

78 Total Reporters

39 Total Monitored

39 Total Indicator

Did Not Report, Playlist Frozen (2):
KKJM/St. Cloud, MN
WRCJ/Rochester, NY

CHR

KLYT/Albuquerque, NM MD: Joey Behrille 5 THOUSAND FOOT KRUTCH 5 BARLOWGIRL	KWOF/Cedar Rapids, IA PD/MD: Mike Kapler 12 CASTING CROWNS JEREMY CAMP	KNMI/Farmington, NM PD: Johnny Curry MD: Natasha Ray No Adds	WORO/Green Bay, WI DM/PA: Jim Raider 5 BETHANY DILLON	WAYM/Nashville, TN DM: Dave Senes PD: Jeff Brown 39 SWITCHFOOT 34 KUTLESS	KJTH/Ponca City, OK PD/MD: Tony Weir APD: Jeremy Louis 18 RELIENT K 17 AUDIO ADRENALINE	KLFF/San Luis Obispo, CA PD: Matt Williams MD: Noonie Fugler 23 SWITCHFOOT	KTSL/Spokane, WA PD: Bryan O'Neal 67 BARLOWGIRL 66 SHATTERED LIFE 66 TOBYMAC 65 RELIENT K 65 NUMBER ONE GUN 48 JARS OF CLAY 48 SALVADOR	WYSZ/Toledo, OH PD/MD: Jeff Howe APD: Craig Magrum 21 RELIENT K 16 SWITCHFOOT 14 THOUSAND FOOT KRUTCH 13 SANCTUS REAL 10 SKILLSET 10 KUTLESS	WCLQ/Wausau, WI PD/MD: Matt Deane 46 BARLOWGIRL 38 TOBYMAC 3 PAUL WRIGHT 2 BIG DADDY WEAVE
KAFK/Anchorage, AK PD: Joe King MD: Mike Carrier 94 SWITCHFOOT 21 MATTHEW WEST	KXWA/Denver, CO PD: Scott Veigel SANCTUS REAL	WSCF/Ft. Pierce, FL PD/MD: Paul Tiplon 20 SHAWN McDONALD 20 SWITCHFOOT 20 JOSH BATES	WAYK/Kalamazoo, MI DM: Rich Anderson PD: Mike Couchman MD: Heather Erbe 13 KJ-52 10 ANBERLIN 1 PAUL WRIGHT	WNAZ/Nashville, TN DM: Dave Queen APD: Jennifer Houchin 31 SWITCHFOOT 17 SUPERCHICK	KFFR/Pullman, WA DM/PA: Chris Gilbreth 34 RELIENT K 34 CASTING PEARLS 33 DJ MAJ 33 ALL STAR UNITEO 5 316 5 FRAS MICHEL /SHARLI MCQUEEN	AIR1/Satellite DM: Mike Novak PD: David Pierce APD: J.D. Chandler 23 TOBYMAC 22 BETHANY DILLON	KADI/Springfield, MO PD/MD: Rod Kittleman 6 KENDALL PAYNE 6 CHARITY VON 6 MATTHEW WEST 6 BETHANY DILLON 6 BARLOWGIRL 5 CHRIS TOMLIN 3 RELIENT K 3 CASTING PEARLS	WJYF/Valdosta, GA DM: Roger "Casper" Russell DM/PA: Matt "PK" Balridge No Adds	31 Total Reporters
WHMX/Bangor, ME PD: Tim Collins 20 TOBYMAC 20 SWITCHFOOT	KZZQ/Des Moines, IA PD/MD: Dave St. John No Adds	WOLR/Gainesville, FL DM/PA: Rita Loos 25 BARLOWGIRL 24 SUPERCHICK 22 KENDALL PAYNE 20 SUPERCHICK	WYLV/Knoxville, TN PD: Jonathan Unthank MD: Danielle Hedges 9 CHARITY VON 2 SWITCHFOOT 2 TOBYMAC	KOKF/Oklahoma City, OK PD/MD: Brandon Rabhar 14 SWITCHFOOT 14 IZ	WQFL/Rockford, IL DM: Paul Youngblood PD/MD: Rick Hall 17 ZOEGIRL	WBVO/Sellersville, PA DM: David Baker PD/MD: Kristine McClain 21 BARLOWGIRL 12 TOBYMAC 12 MATTHEW WEST	WBVM/Tampa, FL PD: Bill Carl MD: Olivia Paff No Adds	KDUV/Visalia, CA PD: Shane Croft MD: Rob Thomson 30 TOBYMAC 27 SWITCHFOOT	Did Not Report, Playlist Frozen (3): WJRF/Duluth WONU/Chicago, IL WPRJ/Saginaw, MI

ROCK

KLYT/Albuquerque, NM MD: Joey Behrille 5 THOUSAND FOOT KRUTCH 5 BARLOWGIRL	WUFM/Columbus, OH PD: Michael Buckingham APD: Jonathan Smith MD: Nikki Cantu 34 BARLOWGIRL	WORO/Green Bay, WI DM/PA: Jim Raider 1 SUPERCHICK	WCRJ/Jacksonville, FL PD/MD: Ed Ferri 1 SUPERCHICK 1 SWITCHFOOT 1 AUDIO ADRENALINE 1 BARLOWGIRL 1 STAPLE	WMLM/Marion, IL DM: Tom Schroeder 1 SHOWBREAD	KOKF/Oklahoma City, OK PD/MD: Brandon Rabhar 8 EMERY	Effect Radio Network/ Satellite DM/PA: Brian Harman APD: Andrew McArthur 29 THOUSAND FOOT KRUTCH 26 EMERY 25 SANCTUS REAL 24 BARLOWGIRL 21 MANIC DRIVE	ZJAM/Satellite PD: Bill Scott MD: Leslie Prieto 1 SUPERCHICK 1 CASTING PEARLS 1 DYNAMIC TWINS 1 DJ MAJ 1 STELLAR KART 1 THOUSAND FOOT KRUTCH 1 PAUL WRIGHT	WBVM/Tampa, FL PD: Bill Carl MD: Olivia Paff No Adds	KMOD/Tulsa, OK PD: Charlie Spears 1 SEVENTH DAY SLUMBER
WCVK/Bowling Green, KY PD: Dale McCubbins MD: Whitney Yule 5 SHOWDOWN 5 BARLOWGIRL 5 MANIC DRIVE	KVRK/Dallas, TX DM: Eddie Alcaraz PD/MD: Chris Goodwin 29 BARLOWGIRL 28 JONAH33 28 ALL STAR UNITEO 10 MERCYME	WRGX/Green Bay, WI DM/PA: Dave Roberson 15 SEVENTH DAY SLUMBER 15 EOWYN 15 FLYLEAF 15 ALL STAR UNITEO	WJTL/Lancaster, PA PD: John Shirk MD: Phil Smith 1 LAST TUESDAY 1 WEDDING	WVCP/Nashville, TN DM: Howard Espravnik PD/MD: Rick Coleman No Adds	WMSJ/Portland, ME DM: Liz Boissonneault PD: Paula K. APD: Joe Polek STELLAR KART BARLOWGIRL	Positive Rock Show/Satellite PD/MD: Josh Booth 2 SANCTUS REAL 2 SUPERCHICK 2 BARLOWGIRL 1 MANIFEST 1 ME WITHOUT YOU 1 THOUSAND FOOT KRUTCH	KCLC/St. Louis, MO MD: Dave Merkel 1 SEVENTH DAY SLUMBER 1 DIZMAS 1 FALLING UP	KCXR/Tulsa, OK PD: Bob Thornton MD: Scott Herold 22 STELLAR KART 22 SWITCHFOOT 20 BARLOWGIRL 18 JOHN REUBEN /MATT THEISSEN	WCLQ/Wausau, WI PD/MD: Matt Deane 1 RELIENT K 1 OLIVIA THE BAND
WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver 4 JEREMY CAMP 3 LOST ANTHEM 3 BARLOWGIRL 2 MYRIAD 2 NUMBER ONE GUN	WSNL/Flint, MI MD: Brian Goodman 1 SEVENTH DAY SLUMBER	WBFJ/Greensboro, NC PD/MD: Wally Decker APD: Darren Stevens 1 RELIENT K 1 EVER STAYS RED	KIBZ/Lincoln, NE PD: Ron Drury 1 FOREVER CHANGED 1 SANCTUS REAL 1 RELIENT K	WJLZ/Norfolk, VA DM/PA: Anne Verebely PD: JP Morgan APD: Jennifer Creasey 1 SUPERCHICK 1 SEVENTH DAY SLUMBER 1 THOUSAND FOOT KRUTCH 1 MONDAY MORNING	WJIS/Sarasota, FL PD: Steve Swanson MD: Jeff MacFarlane 1 OLIVIA THE BAND 1 DIZMAS	The Sound Of Light/Satellite PD/MD: Bill Moore 1 SWITCHFOOT 1 THOUSAND FOOT KRUTCH 1 SPOKEN 1 TERMINAL	KYMC/St. Louis, MO MD: Dave Merkel 1 TOBYMAC 1 CASTING PEARLS 1 SEVENTH DAY SLUMBER	35 Total Reporters	Did Not Report, Playlist Frozen (3): KBNJ/Corpus Christi, TX Red Letter Rock 20/ Satellite WPRJ/Saginaw, MI

INSPO

WAYR/Brunswick, GA PD: Bart Wagner 11 MERCYME	KCBI/Dallas, TX PD: Rich Hooper APD: John McLain MD: Marc Anderson 9 WATERMARK	WNFR/Flint, MI PD: Brian Smith MD: Elynn Davey 12 KATE MINER 11 MARSHALL HALL	KNLB/Phoenix, AZ PD: Faron Edalibarger 1 SAWYER BROWN 1 DAVID BUSH 1 CASTING CROWNS	WUGN/Saginaw, MI PD/MD: Peter Brooks 17 MARK SCHULTZ 3 JACI VELASQUEZ	KYCC/Stockton, CA DM/PA: Adam Biddell MD: Morgan Smith 16 ANDY CHRISMAN 10 BEBO NORMAN 10 FAREWELL JUNE	WAFR/Tupelo, MS DM: Marvin Sanders PD: John Riley MD: Jim Stanley 10 GINGER MILLERMAN 10 STEPHEN MARSHALL 10 WAYBURN DEAN 10 CECE WINANS 10 GREG TROYER	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds
WMBI/Chicago, IL PD: John Hayden MD: Kai Elmer 6 NEWSOING	WCOR/Dayton, OH DM: Keith Hamer PD/MD: Eric Johnson 4 MARSHALL HALL	WJLZ/Norfolk, VA DM/PA: Anne Verebely PD: JP Morgan APD: Jennifer Creasey 30 NICOL SPONBERG 30 CHARITY VON 12 MARK SCHULTZ 12 CASTING CROWNS 7 KRISTINA 7 NATALIE GRANT	KLVV/Ponca City, OK PD/MD: Tony Weir 25 ANDY CHRISMAN 18 MARK SCHULTZ 17 NICOL SPONBERG	KCRN/San Angelo, TX PD/MD: Mark Mohr APD: Steve Hayes 19 MICHAEL O'BRIEN	WOLW/Traverse City, MI PD/MD: Patrick Greene 8 SHANE & SHANE	WGNW/Wausau, WI PD: Scott Juve MD: Todd Christopher 9 MARK HARRIS	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds
KGTS/College Place, WA PD: Elizabeth Nelson 7 CHRIS TOMLIN 7 STEVEN CURTIS CHAPMAN	WCIC/Elmira, NY PD: John Owens MD: Bruce Barrows No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds

RHYTHMIC

WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds	WVDF/Bridgeport, CT PD/MD: Bob Felberg APD: Bob Shriver No Adds
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JACKIE MADRIGAL
jmadrigal@radioandrecords.com

Respek's Music World

Mark Eman on the indie label

It's always interesting to see an independent label that is offering new ideas and developing artists who will, possibly, have long and successful careers. This is precisely what Respek Records is doing.

Respek's roster currently consists of Fernando Osorio, Eduardo Osorio, Xarah, Hoja Seca, Inés Gaviria, Luis Enrique, Lina Luna, Nelson Cano, Alicastro and Juan Carlos Pérez Soto. Respek President Mark Eman talked to R&R recently about his artists, how the label started, what it has to offer and what we can expect from it now and in the coming years.

R&R: Tell me about how Respek Records was born.

ME: The label started with my move from Curacao to Miami. Having always been in the radio business as a DJ and having always received demos, I wanted to try to do more for artists. When I got to the U.S. and opened a management company, I was doing what a label really does, and I thought the best thing to do was to open a record label and sign the artists I was helping to find labels. We've been lucky to get some very talented artists who really believe in the project and the company.

R&R: Did you grow up with Latin music? How did you come to love this type of music?

ME: In Curacao, because it's so close to Venezuela, there are strong European, American and Latin influences on the radio. I was always exposed to Latin music — to salsa and merengue more than anything — but my radio shows had always been in English, so I had never been involved in the Latin music business per se.

R&R: What advantage does having been in the radio business give you now that you are on the record side?

ME: Because it was a lot freer in Curacao, as a DJ I was able to choose the music I played on my show. I spent a lot of time listening to records and purchasing them, because we weren't lucky enough to get them as promos. When you buy your own records you really become open to what people want to listen to. That's a great advantage for me, because I listen to it not from a business perspective, but from the perspective of a music fan. When I hear someone sing, I don't listen for what other labels might listen for; I listen for passion, devotion, dedication and great talent.

R&R: Now that you're in the record business in

the U.S., what do you think of it? Is it hard to break new artists?

ME: The Latin market is restructuring, and reggaeton has shown us that there's a market out there of people who are buying CDs and people who are looking for music they like. Now it's the job of the record labels to give them that music, and I think we're doing that. Yes, it is difficult to break a new artist, because people don't really believe in what's new until it's really successful. I believe in what we have and that it's only a matter of time until the rest of the world gets to hear it.

R&R: Many times, if the first single doesn't work, labels simply move on to the next project. Do you believe in giving new talent time to develop?

ME: I've always told all my artists that when they signed with us, I didn't sign them for a single or an album, I signed them for a career. As we can see with all the popular artists out there today, it wasn't their first or second album that solidified their careers. Today they can talk about a successful career because of all of the albums they've released. I want to stand by my artists during their careers, and Respek Records stands for the same thing.

R&R: Is this a time for independent labels to flourish, since the multinationals are not taking a lot of risks?

ME: I don't think there is going to be much flourishing. The market is definitely there for the independents to come in and give it a good try, but the major labels will always be the main players. The independents will have to pick their music, believe in their artists and stick with them throughout their careers, and there aren't a lot of independents that can hold on for that long in this market.

R&R: What can Respek offer that other labels can't? You also have Eman Publishing and Eman Management.

ME: It's not the same entity. The artists signed to Respek Records have the option to sign with Eman Publishing. The publishing company is a different company from the label. Most of the label's artists are also songwriters, and they are writing songs for other artists signed to other labels. What Respek can offer is a very innocent look at the music business and a long career for the artist.

R&R: With Respek, Eman Publishing and Eman Management, you can offer your artists a full-service package.

ME: If they want it. There are a lot of options and possibilities for them. I encourage them to really look around before they sign with anyone. Just because I believe in them doesn't mean I'm best for what they want to

"For any artist to be successful, they have to give it their all, and they have to have that special something that makes them stand out — and it doesn't matter which market they're in."

"When I hear someone sing, I don't listen for what other labels might listen for; I listen for passion, devotion, dedication and great talent."

do. They have to believe in me as much as I believe in them. There are definitely a lot of options for them.

R&R: Many in the industry say that it's not easy to launch a new pop artist from the U.S. and that what works best is to first build the artist's career in Mexico and then bring them to the U.S. How do you feel about that?

ME: It's very difficult to launch an artist in any market. Anybody who says that an artist has to come from Mexico, Spain or Colombia in order to make it, I disagree with that. All markets deserve the same attention, and all markets have their share of talent.

For any artist to be successful, they have to give it their all, and they have to have that special something that makes them stand out — and it doesn't matter which market they're in. People are going to want to listen to your music, see you in concert and watch your videos on the music channels. I don't think an artist has to be taken to Mexico first and then brought to the U.S.

The U.S. Latin market is very large, and there are huge possibilities, and this is where everybody wants to come. If you do it the right way, you can develop and break artists in the U.S.

R&R: Tell me about Respek's artists and the music they are doing.

ME: Most of them do Latin pop, close to pop rock. Xarah was one of the first label signings a few years ago, when there wasn't really a Respek Records. She played piano and sang one of our songs, and I completely fell in love with her voice, her passion and her talent. She's now in a very pop-rock genre.

We have Oja Seca, which is very danceable music, and Alicastro, who is coming out with something very similar to what Juanes is doing. We have Nelson Cano from Area 305, who is going to be the Latin Eros Ramazzotti. Success is only a heartbeat away.

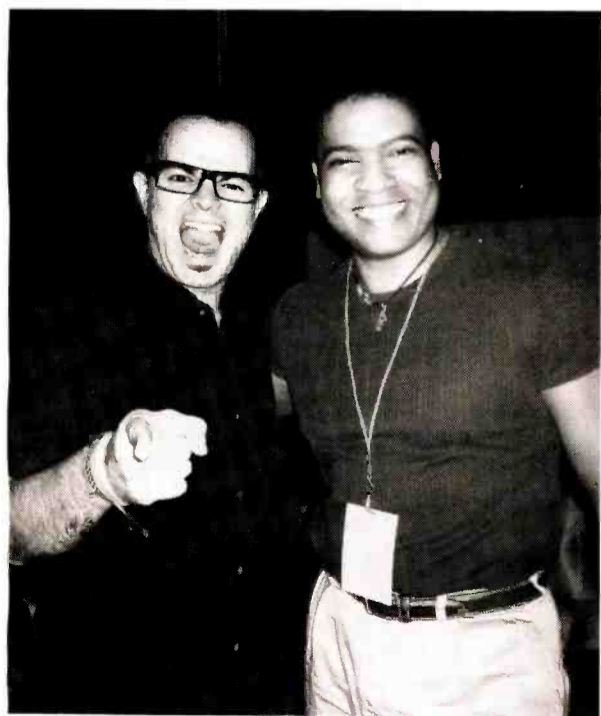
R&R: You say that most of these artists are in the pop or pop rock genre. Is this the kind of music you like, or does it just happen to be the kind of music that the artists do?

ME: It is music that I like, definitely, because it has to be in order for me to sign the artist. It is music that I enjoy listening to, and I feel that my perspective will be the same as that of many music listeners. Did I ever believe I would be doing Latin pop rock music? No. Do I love it? Every day and every song that is released. I'm very proud when I walk in the store and am able to pick up a record by one of the artists we developed and released. I believe very much in their music.

R&R: What can we expect from Respek in the coming years?

ME: A lot of great artists with great music.

"I've always told all my artists that when they signed with us, I didn't sign them for a single or an album, I signed them for a career."



BOYS WILL BE BOYS Alekis Syntek (l), whose hit song "Duele El Amor" is still getting lots of radio airplay, enjoys a fun moment with KLVE/Los Angeles afternoon DJ Carlos Alvarez.

RADIO Y MÚSICA R&R

One On One: Jorge Moreno

Jorge Moreno received critical acclaim for his self-titled debut album and a Latin Grammy for Best New Artist in 2002. He is back with his sophomore album, *The Second*, which was released by his own label, More Music Publishing, and distributed by MP. Moreno recently visited California on a mini college tour to promote the album and the first single, "Avión." He spoke to R&R about the project, the label and his expectations as an artist.

R&R: Your new album was released on your own label and distributed by MP. How did that happen?

JM: My first album was on Maverick, which was good and bad. It was good because a lot of people wanted to hear material by the artists Madonna discovered. It was bad because Maverick didn't have a promotional staff and depended completely on Warner. When Maverick was bought by Warner, almost everyone on the Latin side was fired. Warner never really supported Maverick on the Latin side, and that's why I had a lot of critical acclaim on the first album but no radio airplay. That was the missing piece of the puzzle.

With this second album, Maverick wanted me to do a bilingual project, because they wanted to cross me over. Before Maverick sold to Warner, I left the label. I started my own label, More Music Publishing. I wanted to give it a shot by myself before I signed with another label. The problem with labels today is that they don't believe in artist management or creativity. They want a quick fix.

It's not really their fault; that's what radio is demanding. And radio wants to play what it wants to play the way it wants to play it. This puts pressure on the label, which then puts pressure on the artists.

I didn't want anyone telling me what to change or how to change it. I'll play the game, but only up to a certain point. When it comes to my art, I'll do it my way. And I'm the kind of artist people really dig even without lots of radio airplay.

R&R: But you still need radio airplay. How are you and your company going to get it?

JM: I'm working with MP's staff. They come from a different world, salsa and merengue. It's not that easy. My music has elements of salsa and merengue, but it's not either one. My music is more rock alternative than anything else, and that right there makes it hard to get to radio.

R&R: Your album is probably best described as alternative, because it has so many different styles of music. You also do five songs in English.

JM: People think alternative means weird music, but what alternative really means is just that it's different from normal, different from the mainstream. There are some songs that could be mainstream, but the album as a whole is not the typical Latin or American album.

People ask me why I did songs in English, if it's because I want to break in to the American market. It's not that. I am American and Latin. I was born and raised in the U.S., and I speak English as my first language, although I write mostly in Spanish, which is very strange.

R&R: Why do you write your music in Spanish?

JM: I like the language; I like to sing in Spanish. There are things you can't say in English. Latin music is an outlet for that side of me, which is very strong, and the English songs are an outlet for things like Pink Floyd, Radiohead and all the other stuff I'm into that is American or British.

R&R: You grew up in the record business through your father, MP President Tony Moreno. How involved are you

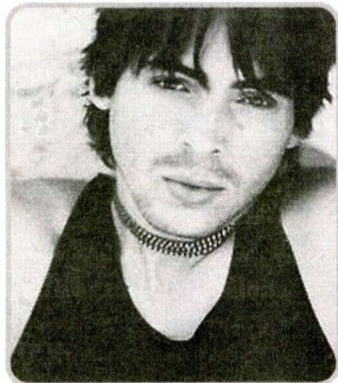
in the day-to-day operations of your label and making sure that your material is worked properly?

JM: I'm everything in More Music; I'm involved in every way. MP distributes it, markets it and does a bit of promotion. I'm a workaholic, very much like my father.

R&R: What are you hoping to accomplish with this album?

JM: I don't have the expectation that it's going to be a huge radio or commercial success. I never go into something thinking about its outcome. That's a no-no for me. I don't want to create false expectations for myself. What I do is focus on going in a certain direction and work until I get there. I'm on the right path because I'm doing what I love to do.

I have a fan base that has been supporting me, I do shows, and I'm living and breathing this. That's what I want to continue to do. I want to do it on a larger scale, but I don't know if I want to get to a Ricky Martin type of scale. It's too much pressure, and then it's more about numbers and less about art.



Jorge Moreno

R&R Going For Adds

CONTEMPORARY

- ANDY & LUCAS Quiero Ser Tu Sueño (Sony BMG)
- EDUARDO OSORIO En Exclusiva (Respek)
- INES GAVIRIA Qué Pasó (Respek)
- TONY TOUCH Play That Song (EMI Latin)
- XARAH Mentiroso (Respek)
- ZAYRA ALVAREZ Cada Momento (Sony BMG)

REGIONAL MEXICAN

No songs Going for Adds for this week

TROPICAL

- EDUARDO OSORIO En Exclusiva (Respek)
- GRUPO FUEGO Fuego (EsNtion)
- XARAH Mentiroso (Respek)

ROCK/ALTERNATIVE

- ZAYRA ALVAREZ Cada Momento (Sony BMG)
- INES GAVIRIA Qué Pasó (Respek)

¡Qué Pasa Radio!

Not many changes this week on the Regional Mexican chart. Patrulla 81 remain at No. 1 for the third week in a row. Two songs take nice jumps this week: "El Sol No Regresa," by Diana Reyes (Universal Music Latino), moves up six spots, to No. 18; and "Parte de Mi Corazón," by Kumbia Kings (EMI Latin), is up nine spots, to No. 20.

The top four positions on the Contemporary chart remain the same as last week. Luis Fonsi takes the No. 5 position, with "Nada Es Para Siempre" (UML). Daddy Yankee's "Lo Que Pasó Pasó" (Cartel/VI/Machete) moves up four spots, to No. 19. Alejandro Fernández's "Canta Corazón" (Sony BMG) is up five spots, to No. 22. EMI Latin's Ricardo Montaner enters the chart at No. 28, with "Cuando A Mi Lado Estás."

At Tropical, Shakira continues to hold on to the No. 1 position, with "La Tortura" (Sony BMG), while Universal Music Latino's Luny Tunes take back the No. 2 position, with "Mayor Que Yo." Here, too, Luis Fonsi is moving up the chart, this week landing at No. 9, with "Nada Es Para Siempre." Xtreme's "Te Extraño" (SGZ Entertainment) is up six spots, to No. 21. And Johnny Prez enters the chart at No. 30, with "Tengo el Control," a song that features Tito Rojas.

Remember that you, radio PDs, are responsible for the hits, the debuts and the drops. Report your adds and make things happen. The deadline is Tuesday at noon PT.

TELEVISION

TOP 10 SPANISH-LANGUAGE SHOWS ON HISPANIC NETWORKS

- 1 La Madrastra
- 2 Apuesta Por Un Amor
- 3 Inocente De Ti
- 4 Cristina
- 5 Copa De Oro 2005
- 6 Aquí Y Ahora
- 7 Casos De La Vida Real
- 8 Hospital El Paisa
- 9 Sábado Gigante
- 10 Ver Para Creer

TOP 10 ENGLISH-LANGUAGE SHOWS MOST WATCHED BY HISPANICS

- 1 Family Guy (9:30)
- 2 Fox MLB All-Star Game
- 3 WWE Smackdown!
- 4 Family Guy
- 5 Brat Camp
- 6 Fox MLB All-Star Game Preshow
- 7 AMW: America Fights Back
- 8 The Simpsons
- 9 Law And Order: SVU
- 10 Fox Movie (Fri.)

July 11-17; Hispanics 2+. Source: Nielsen Media Research

REGIONAL MEXICAN TOP 30

July 22, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	PATRULLA 81 Eres Divina (Disa)	1364	+28	18	42/0
2	2	SERGIO VEGA "EL SHAKA" Dueño De Ti (Sony BMG Norte)	1190	-35	13	36/0
3	3	K-PAZ DE LA SIERRA Mi Credo (Disa)	1181	-4	11	41/0
5	4	INTOCABLE Tiempo (EMI Latin)	1144	+88	11	41/0
4	5	LOS TEMERARIOS Ni En Defensa Propia (Fonovisa)	996	-111	13	45/0
6	6	LOS TIGRES DEL NORTE La Sorpresa (Fonovisa)	921	-122	22	47/0
9	7	LUPILLO RIVERA Ya Me Habían Dicho (Univision)	890	+58	8	33/0
11	8	BETO Y SUS CANARIOS No Puedo Olvidarte (Disa)	837	+121	5	36/0
8	9	BANDA EL RECODO Que Más Quisiera (Fonovisa)	825	-35	11	33/0
7	10	CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)	817	-101	27	44/0
12	11	LOS RIELEROS DEL NORTE Que El Mundo Ruede (Fonovisa)	718	+15	4	32/0
10	12	PANCHO BARRAZA Y Las Mariposas (Balboa)	718	-28	14	30/0
13	13	GRUPO INNOVACION Mañana Que Ya No Esté (Univision)	684	0	26	35/0
15	14	RAMON AYALA Y SUS BRAVOS DEL NORTE Ya No Llores (Freddie)	683	+28	10	28/0
17	15	CONJUNTO PRIMAVERA Aún Sigues Siendo Mia (Fonovisa)	677	+95	3	31/0
16	16	MARCO ANTONIO SOLIS Siempre Tú A Mi Lado (Fonovisa)	622	+15	5	25/0
14	17	LOS HURACANES DEL NORTE El Arrepentido (Univision)	608	-55	9	28/0
24	18	DIANA REYES El Sol No Regresa (Universal)	569	+87	2	26/0
19	19	DUELO Sólo Callas (Univision)	531	-8	8	24/0
29	20	KUMBIA KINGS Parte De Mi Corazón (EMI Latin)	493	+101	4	20/0
18	21	LALO MORA En Mil Pedazos (Disa)	484	-59	9	27/0
23	22	ALACRANES MUSICAL Si Te Vuelves A Enamorar (Univision)	470	-15	2	22/0
20	23	LOS INVASORES DE NUEVO LEON Irás Cargando Mi Cruz (EMI Latin)	462	-72	8	20/0
21	24	LA FIRMA Lo Mejor De Mi Vida (Sony BMG Norte)	456	-46	10	15/0
27	25	GRUPO MONTEZ DE DURANGO Solo Dejé Yo A Mi Padre (Disa)	435	+3	6	22/0
22	26	COYOTE Y SU BANDA TIERRA SANTA Perdona Mis Errores (Univision)	424	-72	2	25/0
25	27	JOAN SEBASTIAN Quiero Compartir (Balboa)	415	-30	9	22/0
26	28	ULISES QUINTERO Coqueta (Sony BMG Norte)	414	-26	6	20/0
28	29	BANDA LOS ELEGIDOS Fruta Prohibida (Fonovisa)	376	-28	5	20/0
30	30	VICENTE FERNANDEZ Nacho Bernal (Sony BMG Norte)	303	-42	15	19/0

MOST ADDED

ARTIST TITLE LABEL(S) ADDS
NO ADDS.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S) TOTAL PLAY INCREASE
BRONCO "EL GIGANTE DE AMERICA" Por Ti... (Fonovisa) +177
BETO Y SUS CANARIOS No Puedo Olvidarte (Disa) +121
JENNIFER PEÑA No Hay Nadie Igual Como Tú (Univision) +119
BETO TERRAZAS Muñeca De Ojos De Miel (Sony BMG Norte) +115
LOS MORROS DEL NORTE El Aretito (Disa) +109
KUMBIA KINGS Parte De Mi Corazón (EMI Latin) +101
CONJUNTO PRIMAVERA Aún Sigues Siendo Mia (Fonovisa) +95
INTOCABLE Tiempo (EMI Latin) +88
DIANA REYES El Sol No Regresa (Universal) +87
LOS SIERRENOS DE SINALOA Te Veré Llorar (Disa) +60

NEW & ACTIVE

LOS DAREYES DE LA SIERRA El Fin De Nuestro Amor (Disa)
Total Plays: 295, Total Stations: 15, Adds: 0
LOS ORIGINALES... Dejé De Engordar Marranos (EMI Latin)
Total Plays: 261, Total Stations: 14, Adds: 0
BRONCO "EL GIGANTE DE AMERICA" Por Ti... (Fonovisa)
Total Plays: 242, Total Stations: 14, Adds: 1
JENNIFER PEÑA No Hay Nadie Igual Como Tú (Univision)
Total Plays: 228, Total Stations: 8, Adds: 0
BOBBY PULIDO Ojalá Te Animes (Universal)
Total Plays: 209, Total Stations: 7, Adds: 0
ISABELA No Pude Enamorarme (Disa)
Total Plays: 208, Total Stations: 10, Adds: 0
LOS MORROS DEL NORTE El Aretito (Disa)
Total Plays: 201, Total Stations: 10, Adds: 0
ALEGRES DE LA SIERRA Así Como Hoy (Viva Music)
Total Plays: 186, Total Stations: 11, Adds: 0
BRAZeros MUSICAL DE DURANGO Romántico Incurable (Disa)
Total Plays: 185, Total Stations: 11, Adds: 1
LA CIMA Te Extraño, Te Olvido, Te Amo (Univision)
Total Plays: 184, Total Stations: 7, Adds: 0

54 Regional Mexican reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/10-7/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS HOROSCOPOS DE DURANGO Si La Quieres (Disa)	551	K-PAZ DE LA SIERRA Volveré (Univision)	334
LA AUTORIDAD DE LA SIERRA Yo Me Quedé Sin Nada (Disa)	472	PESADO Ojalá Que Te Mueras (Warner M.L.)	307
INTOCABLE Aire (EMI Latin)	462	COSTUMBRE Fantasía (Warner M.L.)	269
BETO Y SUS CANARIOS Está Llorando Mi Corazón (Edimonsa)	384	CONJUNTO ORO Vete A Buscar Aquel (Crown)	239
		CONJUNTO ATARDECER Y Te Vi Con El (Universal)	234
		LOS TUCANES DE TIJUANA El Virus Del Amor (Universal)	224

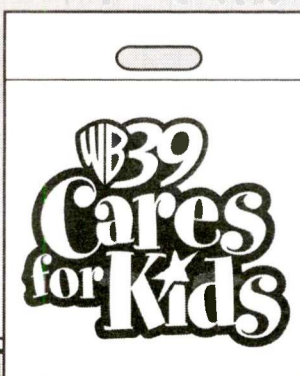
Songs ranked by total plays

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

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CONTEMPORARY TOP 30

July 22, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SHAKIRA f/ALEJANDRO SANZ La Tortura (Epic)	1058	+25	14	28/0
2	2	LA 5A. ESTACION Algo Más (Sony BMG)	850	+4	21	29/0
3	3	JUANES La Camisa Negra (Universal)	749	-24	23	29/0
4	4	REIK Yo Quisiera (Sony BMG)	707	+7	10	27/0
7	5	LUIS FONSI Nada Es Para Siempre (Universal)	705	+96	7	26/2
5	6	LAURA PAUSINI Viveme (Warner M.L.)	692	+19	19	23/0
6	7	REYLI BARBA Amor Del Bueno (Sony BMG)	604	-9	26	24/0
12	8	THALIA Amar Sin Ser Amada (EMI Latin)	528	+97	8	19/0
8	9	PAULINA RUBIO Mía (Universal)	527	+3	12	21/0
10	10	LA SECTA ALLSTAR La Locura Automática (Universal)	482	+38	7	13/0
15	11	MARCO ANTONIO SOLIS Siempre Tú A Mi Lado (Fonovisa)	432	+35	5	18/0
9	12	FRANKIE J. f/BABY BASH Obsession (No Es Amor) (Columbia)	430	-14	20	21/0
11	13	OLGA TAÑÓN Bandolero (Sony BMG)	423	-14	15	12/0
13	14	LUIS MIGUEL Echame A Mi La Culpa (Warner M.L.)	397	-5	11	16/0
14	15	RICARDO ARJONA Por Qué Es Tan Cruel El Amor (Sony BMG)	371	-28	15	22/0
16	16	AMARAL El Universo Sobre Mí (EMI Latin)	354	-10	8	15/1
19	17	TIZIANO FERRO w/PEPE AGUILAR Mi Credo (EMI Latin)	316	+7	9	12/0
21	18	RBD Sólo Quédate En Silencio (EMI Latin)	309	+31	4	13/1
23	19	DADDY YANKEE Lo Que Pasó, Pasó (El Cartel/VI/Machete Music)	304	+47	9	9/0
17	20	RBD Rebelde (EMI Latin)	301	-54	19	18/0
18	21	CHAYANNE Contra Vientos Y Mareas (Sony BMG)	299	-43	18	18/0
27	22	ALEJANDRO FERNANDEZ Canta Corazón (Sony BMG)	272	+37	2	13/0
26	23	EDNITA NAZARIO Vengada (Sony BMG)	270	+34	11	8/0
20	24	OBIE BERMUDEZ Cómo Pudiste (EMI Latin)	268	-16	19	14/0
25	25	LENA f/ALEJANDRO SANZ Tu Corazón (Warner M.L.)	257	+9	6	10/0
24	26	INTOCABLE Aire (EMI Latin)	249	-2	19	13/0
22	27	DAVID DEMARIA Precisamente Ahora (Warner M.L.)	235	-30	19	13/0
Debut	28	RICARDO MONTANER Cuando A Mi Lado Estás (EMI Latin)	215	+44	1	10/0
30	29	KUMBIA KINGS Parte De Mi Corazón (EMI Latin)	202	+20	2	9/0
29	30	JUANES Dámelo (Universal)	199	+2	2	4/0

32 Spanish Contemporary reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/10-7/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2005, Arbitron Inc., © 2005 Radio & Records.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
LUIS FONSI Nada Es Para Siempre (Universal)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
THALIA Amar Sin Ser Amada (EMI Latin)	+97
LUIS FONSI Nada Es Para Siempre (Universal)	+96
LUNY TUNES f/WISIN & YANDEL Raka ta (Universal)	+50
DADDY YANKEE Lo Que Pasó, Pasó (El Cartel/VI/Machete Music)	+47
RICARDO MONTANER Cuando A Mi Lado Estás (EMI Latin)	+44
DON OMAR Reggaetón Latino (Urban Box Office/Virgin)	+41
SHAKIRA No (Epic)	+39
LA SECTA ALLSTAR La Locura Automática (Universal)	+38
ALEJANDRO FERNANDEZ Canta Corazón (Sony BMG)	+37
LUNY TUNES f/BABY RANKS... Mayor Que Yo (Universal)	+36

NEW & ACTIVE

SHAKIRA No (Epic) Total Plays: 198, Total Stations: 6, Adds: 0
LUNY TUNES f/BABY RANKS... Mayor Que Yo (Universal) Total Plays: 180, Total Stations: 5, Adds: 0
ANDY ANDY Qué Ironía (Urban Box Office/Wepa) Total Plays: 174, Total Stations: 7, Adds: 0
JULIETA VENEGAS Oleada (Sony BMG) Total Plays: 152, Total Stations: 9, Adds: 0
JIMENA Te Esperaré (Univision) Total Plays: 92, Total Stations: 5, Adds: 0
JENNIFER PEÑA No Hay Nadie Igual Como Tú (Univision) Total Plays: 91, Total Stations: 4, Adds: 0
ANA BARBARA Lo Busqué (Fonovisa) Total Plays: 61, Total Stations: 4, Adds: 1

Songs ranked by total plays

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

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
JUANES Volverte A Ver (Universal)	362	KALIMBA Tocando Fondo (Sony BMG)	245
ALEKS SYNTEK f/ANA TORROJA Quele El Amor (EMI Latin)	289	JULIETA VENEGAS Algo Está Cambiando (Sony BMG)	230
FRANCO DE VITA Tú De Qué Vas (Sony BMG)	273	PEPE AGUILAR El Autobús (Sony BMG)	221
ALEJANDRO FERNANDEZ Qué Lástima (Sony BMG)	270	LA OREJA DE VAN GOGH Rosas (Sony BMG)	218
		JUANES Nada Valgo Sin Tu Amor (Universal)	211
		DON OMAR Pobre Diabla (VI/Machete Music)	206

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TROPICAL TOP 30

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July 22, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	SHAKIRA f/ALEJANDRO SANZ La Tortura (Epic)	372	+15	14	11/0
4	2	LUNY TUNES f/BABY RANKS, DON OMAR... Mayor Que Yo (Universal)	338	+48	14	13/0
3	3	N'KLABE I Love Salsa (Sony BMG)	305	-5	7	13/0
2	4	OLGA TAÑON Bandolero (Sony BMG)	292	-20	17	14/0
5	5	ANDY ANDY Qué Ironía (Urban Box Office/Wepa)	262	+31	11	10/0
6	6	JUANES La Camisa Negra (Universal)	230	+2	14	10/0
9	7	LUNY TUNES f/WISIN & YANDEL Rakata (Universal)	225	+23	9	10/0
7	8	MONCHY & ALEXANDRA Hasta El Fin (J&N)	212	+1	19	10/0
14	9	LUIS FONSI Nada Es Para Siempre (Universal)	211	+44	5	7/0
12	10	DADDY YANKEE Mirame (El Cartel/VI/Machete Music)	200	+3	8	8/0
11	11	DADDY YANKEE Lo Que Pasó, Pasó (El Cartel/VI/Machete Music)	195	-3	32	11/0
13	12	BRENDA K. STARR Tú Eres (Mi Voz)	193	+19	8	10/0
8	13	JUAN LUIS GUERRA Soldado (Vene Music/Universal)	168	-35	8	7/0
17	14	MILLY QUEZADA f/H. "EL BAMBINO" La Mala Palabra (Vamo Pa' La Calle) (J&N)	159	+3	2	7/0
19	15	DON OMAR Reggaetón Latino (Urban Box Office/Virgin)	157	+25	12	6/0
15	16	AMARFIS Y LA BANDA DE ATAKKE Lamento Boliviano (Amárfica/J&N)	148	-15	13	6/0
18	17	DJ NELSON f/H. "EL BAMBINO" & DIVINO Esta Noche De Travesura (Universal)	141	-3	14	5/0
21	18	FRANKIE NEGRO Lento (SGZ Entertainment)	138	+11	8	8/0
16	19	DON OMAR Donqueo (All Star/VI/Machete Music)	137	-20	4	7/0
10	20	I. MIRANDA f/A. MONTAÑEZ & CHEKA Se Fue Y Me Dejó (SGZ Entertainment)	129	-70	14	12/0
27	21	XTREME Te Extraño (SGZ Entertainment)	115	+28	5	7/0
24	22	ELVIS MARTINEZ Yo Nací Para Amar (Univision)	115	+12	5	5/0
25	23	ALVARO TORRES He Venido A Pedirte Perdón (Ole Music)	112	+14	2	5/0
20	24	EL GRAN COMBO DE PUERTO RICO Amor Perfecto (Sony BMG)	108	-20	11	9/0
23	25	EDNITA NAZARIO Vengada (Sony BMG)	107	+2	8	5/0
22	26	DOMENIC MARTE Ella Se Llevó Mi Vida (J&N)	93	-15	14	8/0
26	27	ARTHUR HANLON f/TITO NIEVES La Gorda Linda (Fonovisa)	87	-11	14	7/0
29	28	TONY TOUCH Play That Song (EMI Latin)	79	+5	3	7/0
30	29	ZION & LENNOX Don't Stop (No Pare) (Sony BMG)	78	+5	2	4/0
Debut	30	JOHNNY PREZ f/TITO ROJAS Tengo El Control (Sony BMG)	76	+6	1	4/0

16 Tropical reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/10-7/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
MARC ANTHONY Se Esfuma Tu Amor (Sony BMG)	164	DADDY YANKEE Gasolina (El Cartel/VI/Machete Music)	89
ANGEL & KHRIS Ven Báilalo (Cutting)	137	VICTOR MANUELLE La Vida Es Un Carnaval (Sony BMG)	87
ZION & LENNOX Doncella (Sony BMG)	108	LOS TOROS BAND Perdóname La Vida (DAM Productions)	85
TITO NIEVES f/LA INDIA Ya No Queda Nada (SGZ Entertainment)	98	JUAN LUIS GUERRA Para Ti (Vene Music/Universal)	85
		TOÑO ROSARIO Ay Hombre (Universal)	81

MOST ADDED*

ARTIST TITLE LABEL(S) ADDS
No Adds

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LUNY TUNES f/BABY RANKS... Mayor Que Yo (Universal)	+48
LUIS FONSI Nada Es Para Siempre (Universal)	+44
MASTER JOE & OG BLACK Mil Amores (Ole Music)	+34
LA SECTA ALLSTAR La Locura Automática (Universal)	+32
ANDY ANDY Qué Ironía (Urban Box Office/Wepa)	+31
XTREME Te Extraño (SGZ Entertainment)	+28
DON OMAR Reggaetón Latino (Urban Box Office/Virgin)	+25
LUNY TUNES f/WISIN & YANDEL Rakata (Universal)	+23
BRENDA K. STARR Tú Eres (Mi Voz)	+19
TREBOL CLAN Gata Fiera (Más Flow/Universal)	+17

NEW & ACTIVE

CICLON Manila (SGZ Entertainment) Total Plays: 72, Total Stations: 5, Adds: 0
DADDY YANKEE No Me Dejes Solo (El Cartel/VI/Machete Music) Total Plays: 56, Total Stations: 3, Adds: 0
ALEJANDRO FERNANDEZ Canta Corazón (Sony BMG) Total Plays: 54, Total Stations: 3, Adds: 0
LA SECTA ALLSTAR La Locura Automática (Universal) Total Plays: 52, Total Stations: 3, Adds: 0
LUNY TUNES f/IVY QUEEN Te He Querido, Te He Llorado (Universal) Total Plays: 51, Total Stations: 3, Adds: 0
M.R.P. Hola Madam (Sony BMG) Total Plays: 50, Total Stations: 3, Adds: 0
OJ BLASS f/CHEKA & GUELO STAR Sandunguero (Universal) Total Plays: 45, Total Stations: 3, Adds: 0
MARC ANTHONY Amigo (Sony BMG) Total Plays: 44, Total Stations: 2, Adds: 0
R. KELLY Burn It Up (Jive/Zomba Label Group) Total Plays: 42, Total Stations: 3, Adds: 0
TREBOL CLAN Gata Fiera (Más Flow/Universal) Total Plays: 41, Total Stations: 2, Adds: 0

Songs ranked by total plays

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

ROCK/ALTERNATIVE

TW	ARTIST Title Label(s)
1	DELUX Más De Lo Que Te Imaginas (Ramper/V&J)
2	CAFE TACUBA Mediodía (Universal)
3	LA SECTA ALLSTAR La Locura Automática (Universal)
4	CIRCO Un Accidente (Universal)
5	ANDREA ECHEVERRI A Eme O (Nacional)
6	MARS VOLTA L'via L'viaque (Strummer/Universal)
7	ENJAMBRE Biografía (Oso/V&J)
8	ORISHAS Naci Orishas (Universal)
9	A.N.I.M.A.L. Combativo (Universal)
10	LIQUITS Chido (Surco)
11	STOIC FRAME Coctel De La Paz (El Comandante/V&J)
12	ORISHAS El Kilo (Universal)
13	JAGUARES Hay Amores Que Matan (Sony BMG)
14	MOLOTOV Amateur (Universal)
15	SHAKIRA f/ALEJANDRO SANZ La Tortura (Epic)

Songs ranked by total number of points. Data compiled from playlists submitted on a weekly basis by 10 specialty rock/alternative shows, airing at least 2 hours per week, on radio stations across the country.

RECORD POOL

TW	ARTIST Title Label(s)
1	ANDY ANDY Qué Ironía (Urban Box Office/Wepa)
2	SHAKIRA f/ALEJANDRO SANZ La Tortura (Epic)
3	TONY TOUCH Play That Song (EMI Latin)
4	TAINO Como Yo Te Quiero (Universal)
5	N'KLABE I Love Salsa (Sony BMG)
6	BETZAIDA No Te Quiero Olvidar (Fonovisa)
7	DON OMAR Donqueo (All Star/VI/Machete Music)
8	ELVIS MARTINEZ Yo Nací Para Amar (Univision)
9	TITO ROJAS Todita Tú (MP)
10	BANDA GORDA No Doy Mi Truco (MP)
11	VICO C f/GILBERTO SANTA ROSA Lo Grande Que Es Perdonar (EMI Latin)
12	KINITO MENDEZ Obligao (J&N)
13	JOHNNY PREZ f/TITO ROJAS Tengo El Control (Sony BMG)
14	MONCHY & ALEXANDRA Hasta El Fin (J&N)
15	SONORA CARRUSELES Las Muchachas (Fuentes)

Songs ranked by total number of points. 22 Record Pool reporters.

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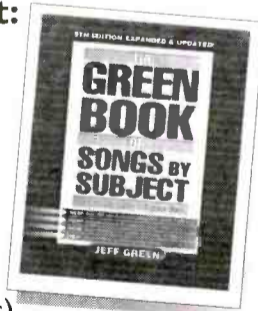
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1	1	MARIAH CAREY We Belong Together (Island/IDJMG)
2	2	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)
3	3	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)
6	4	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)
9	5	D.H.T. Listen To Your Heart (Robbins)
8	6	RIHANNA Pon De Replay (Def Jam/IDJMG)
7	7	PAPA ROACH Scars (Geffen)
4	8	GWEN STEFANI Hollaback Girl (Interscope)
5	9	WILL SMITH Switch (Interscope)
12	10	LIFHOUSE You And Me (Geffen)
10	11	3 DOORS DOWN Let Me Go (Republic/Universal)
11	12	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)
15	13	FAT JOE f/NELLY Get It Poppin' (Atlantic)
13	14	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)
17	15	GREEN DAY Holiday (Reprise)
14	16	BABY BASH Baby I'm Back (Latium/Universal)
19	17	NATASHA BEDINGFIELD These Words (Epic)
20	18	PRETTY RICKY Grind With Me (Atlantic)
16	19	SIMPLE PLAN Untitled (Lava)
25	20	GWEN STEFANI Cool (Interscope)
21	21	FRANKIE J. How To Deal (Columbia)
23	22	CROSSFADE Cold (Columbia)
22	23	GAVIN DEGRAW Chariot (J/RMG)
24	24	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)
27	25	COLDPLAY Speed Of Sound (Capitol)
28	26	MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)
29	27	WEEZER Beverly Hills (Geffen)
33	28	BOW WOW f/OMARION Let Me Hold You (Columbia)
30	29	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)
31	30	JESSICA SIMPSON These Boots Are Made For Walkin' (Columbia)

#1 MOST ADDED

BACKSTREET BOYS Just Want You To Know (Jive/Zomba Label Group)

#1 MOST INCREASED PLAYS

D.H.T. Listen To Your Heart (Robbins)

TOP 5 NEW & ACTIVE

FOO FIGHTERS Best Of You (RCA/RMG)
 CARRIE UNDERWOOD Inside Your Heaven (Arista)
 BEN MOODY f/ANASTACIA Everything Burns (Wind-up)
 DESTINY'S CHILD Cater 2 U (Columbia)
 BETTER THAN EZRA A Lifetime (Artemis)

CHR/POP begins on Page 23.

CHR/RHYTHMIC

LW	TW	
1	1	MARIAH CAREY We Belong Together (Island/IDJMG)
4	2	BOW WOW f/OMARION Let Me Hold You (Columbia)
3	3	PRETTY RICKY Grind With Me (Atlantic)
2	4	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)
5	5	FAT JOE f/NELLY Get It Poppin' (Atlantic)
9	6	LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)
6	7	RIHANNA Pon De Replay (Def Jam/IDJMG)
10	8	LIL ROB Summer Nights (Upstairs)
11	9	MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)
8	10	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)
15	11	WEBBIE f/BUN B Give Me That (Asylum/Trill)
16	12	YING YANG TWINS f/MIKE JONES Badd (TVT)
12	13	FRANKIE J. How To Deal (Columbia)
7	14	GWEN STEFANI Hollaback Girl (Interscope)
13	15	MIKE JONES Back Then (SwishaHouse/Asylum/Warner Bros.)
18	16	GAME Dreams (Aftermath/G-Unit/Interscope)
14	17	NATALIE Energy (Latium/Universal)
17	18	TEAIRRA MARI Make Her Feel Good (Roc-A-Fella/IDJMG)
21	19	DESTINY'S CHILD Cater 2 U (Columbia)
24	20	DAVID BANNER Play (SRC/Universal)
23	21	R. KELLY f/GAME Playa's Only (Jive/Zomba Label Group)
22	22	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)
31	23	50 CENT f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)
38	24	MARIAH CAREY Shake It Off (Island/IDJMG)
29	25	PRETTY RICKY Your Body (Atlantic)
25	26	BOBBY VALENTINO Tell Me (DTP/Def Jam/IDJMG)
26	27	JERMAINE DUPRI Gotta Getcha (So So Def/Virgin)
27	28	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)
28	29	DADDY YANKEE Like You (El Cartel/VI/Machete Music)
33	30	DON OMAR Reggaeton Latino (Urban Box Office/Virgin)

#1 MOST ADDED

DAMIAN "JR. GONG" MARLEY Welcome To Jamrock (Tuff Gong/Universal)

#1 MOST INCREASED PLAYS

BOW WOW f/OMARION Let Me Hold You (Columbia)

TOP 5 NEW & ACTIVE

TONI BRAXTON Please (BlackGround/Universal)
 YOUNGBLOODZ Presidential (Jive/Zomba Label Group)
 112 What If (Def Soul/IDJMG)
 RUFF RYDERS f/DMX & JADAKISS Get Wild (Artemis)
 FANTASIA Truth Is (J/RMG)

CHR/RHYTHMIC begins on Page 28.

URBAN

LW	TW	
1	1	MARIAH CAREY We Belong Together (Island/IDJMG)
2	2	BOW WOW f/OMARION Let Me Hold You (Columbia)
4	3	DESTINY'S CHILD Cater 2 U (Columbia)
6	4	LYFE JENNINGS Must Be Nice (Columbia)
5	5	FANTASIA Free Yourself (J/RMG)
8	6	LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)
3	7	WEBBIE f/BUN B Give Me That (Asylum/Trill)
14	8	GWEN STEFANI Hollaback Girl (Interscope)
7	9	PRETTY RICKY Grind With Me (Atlantic)
10	10	BOYZ IN DA HOOD Dem Boyz (Bad Boy/Atlantic)
11	11	MIKE JONES Back Then (SwishaHouse/Asylum/Warner Bros.)
12	12	GAME Dreams (Aftermath/G-Unit/Interscope)
9	13	YING YANG TWINS Wait (The Whisper Song) (TVT)
18	14	MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)
19	15	TEAIRRA MARI Make Her Feel Good (Roc-A-Fella/IDJMG)
13	16	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)
21	17	TREY SONGZ Gotta Make It (Songbook/Atlantic)
17	18	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)
24	19	YOUNG JEEZY And Then What (Def Jam/IDJMG)
22	20	FAT JOE f/NELLY Get It Poppin' (Atlantic)
20	21	T.I. ASAP (Grand Hustle/Atlantic)
15	22	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)
16	23	R. KELLY Trapped In The Closet (Jive/Zomba Label Group)
25	24	MARQUES HOUSTON Naked (T.U.G.)
27	25	JERMAINE DUPRI Gotta Getcha (So So Def/Virgin)
23	26	KANYE WEST Diamonds (Roc-A-Fella/IDJMG)
28	27	BOBBY VALENTINO Tell Me (DTP/Def Jam/IDJMG)
26	28	TONY YAYO So Seductive (G-Unit/Interscope)
35	29	DAVID BANNER Play (SRC/Universal)
30	30	COMMON Go (Geffen)

#1 MOST ADDED

KANYE WEST Gold Digger (Roc-A-Fella/IDJMG)

#1 MOST INCREASED PLAYS

DESTINY'S CHILD Cater 2 U (Columbia)

TOP 5 NEW & ACTIVE

YOUNGBLOODZ Presidential (Jive/Zomba Label Group)
 NICK CANNON Can I Live (Jive/Zomba Label Group)
 SLIM THUG I Ain't Heard Of That (Geffen)
 KANYE WEST Gold Digger (Roc-A-Fella/IDJMG)
 CZARNOK Pimp Tight (Capitol)

URBAN begins on Page 33.

AC

LW	TW	
1	1	MICHAEL BUBLE Home (143/Reprise)
3	2	ROB THOMAS Lonely No More (Atlantic)
2	3	KELLY CLARKSON Breakaway (Hollywood)
4	4	LOS LONELY BOYS Heaven (OR Music/Epic)
5	5	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)
6	6	JOHN MAYER Daughters (Aware/Columbia)
7	7	GOO GOO DOLLS Give A Little Bit (Warner Bros.)
8	8	TIM MCGRAW Live Like You Were Dying (Curb)
9	9	RYAN CABRERA True (E.V.L.A./Atlantic)
10	10	MAROON 5 She Will Be Loved (Octone/J/RMG)
11	11	ANNA NALICK Breathe (2am) (Columbia)
13	12	MARTINA MCBRIDE In My Daughter's Eyes (RCA)
16	13	MARIAH CAREY We Belong Together (Island/IDJMG)
14	14	HALL & OATES I'll Be Around (U-Watch)
12	15	MERCYME Homesick (INO/Curb)
17	16	HOWIE DAY Collide (Epic)
19	17	KIMBERLEY LOCKE I Could (Curb)
18	18	HALL & OATES Ooh Child (U-Watch)
23	19	CARRIE UNDERWOOD Inside Your Heaven (Arista)
22	20	EAGLES No More Cloudy Days (ERC)
20	21	RASCAL FLATTS Bless The Broken Road (Lyric Street)
21	22	JIM BRICKMAN & MICHAEL BOLTON Hear Me... (RCA Victor)
24	23	PHIL COLLINS You Touch My Heart (Rendezvous)
26	24	JESSE MCCARTNEY Beautiful Soul (Hollywood)
27	25	KATRINA CARLSON Suddenly Beautiful (Kataphonic)
25	26	JOHN WAITE New York City Girl (No Brakes)
28	27	KENNY G. f/YOLANDA ADAMS I Believe I Can Fly (Arista/RMG)
29	28	STEVIE WONDER From The Bottom Of My Heart (Motown/Universal)
-	29	D.H.T. Listen To Your Heart (Robbins)
-	30	LIFHOUSE You And Me (Geffen)

#1 MOST ADDED

HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)

#1 MOST INCREASED PLAYS

CARRIE UNDERWOOD Inside Your Heaven (Arista)

TOP 5 NEW & ACTIVE

BRYAN ADAMS This Side Of Paradise (Mercury)
 DAVID PACK The Secret Of Movin' On (Peak)
 DELTA GOODREM Lost Without You (Columbia)
 KENNY G. f/EARTH, WIND & FIRE The Way You Move (Arista/RMG)
 HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)

AC begins on Page 45.

HOT AC

LW	TW	
1	1	LIFHOUSE You And Me (Geffen)
2	2	ROB THOMAS Lonely No More (Atlantic)
4	3	COLDPLAY Speed Of Sound (Capitol)
3	4	3 DOORS DOWN Let Me Go (Republic/Universal)
6	5	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)
5	6	GAVIN DEGRAW Chariot (J/RMG)
8	7	GREEN DAY Boulevard Of Broken Dreams (Reprise)
7	8	KELLY CLARKSON Since U Been Gone (RCA/RMG)
9	9	ANNA NALICK Breathe (2am) (Columbia)
10	10	HOWIE DAY Collide (Epic)
11	11	COLLECTIVE SOUL Better Now (El Music Group)
13	12	ROB THOMAS This Is How A Heart Breaks (Atlantic)
14	13	BETTER THAN EZRA A Lifetime (Artemis)
16	14	GREEN DAY Holiday (Reprise)
15	15	GOO GOO DOLLS Give A Little Bit (Warner Bros.)
21	16	TRAIN Get To Me (Columbia)
17	17	JASON MRAZ Wordplay (Atlantic)
12	18	DAVE MATTHEWS BAND American Baby (RCA/RMG)
19	19	JOSH KELLEY Only You (Hollywood)
22	20	GWEN STEFANI Hollaback Girl (Interscope)
20	21	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)
18	22	AVRIL LAVIGNE Fall To Pieces (Arista/RMG)
23	23	MARIAH CAREY We Belong Together (Island/IDJMG)
24	24	VERTICAL HORIZON Forever (Hybrid)
25	25	LOW MILLIONS Statue (Manhattan/EMC)
27	26	KEITH URBAN You'll Think Of Me (Capitol/EMC)
26	27	COURTNEY JAYE Can't Behave (Island/IDJMG)
28	28	DEF LEPPARD No Matter What (Island/IDJMG)
30	29	GWEN STEFANI Cool (Interscope)
32	30	SIMPLE PLAN Untitled (Lava)

#1 MOST ADDED

SWITCHFOOT Stars (Columbia)

#1 MOST INCREASED PLAYS

KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)

TOP 5 NEW & ACTIVE

DANIEL POWTER Bad Day (Warner Bros.)
 HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)
 MICHAEL BUBLE Home (143/Reprise)
 JOY WILLIAMS We (Red Ink/Reunion/PLG)
 GEOFF BYRD Before Kings (Granite)

AC begins on Page 45.

ROCK

LW	TW	
1	1	FOO FIGHTERS Best Of You (RCA/RMG)
2	2	SEETHER Remedy (Wind-up)
4	3	STAINED Right Here (Flip/Atlantic)
3	4	AUDIOSLAVE Be Yourself (Interscope/Epic)
5	5	GREEN DAY Holiday (Reprise)
6	6	NINE INCH NAILS The Hand That Feeds (Interscope)
7	7	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)
9	8	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)
10	9	3 DOORS DOWN Behind These Eyes (Republic/Universal)
8	10	ROBERT PLANT Shine It All Around (Sanctuary/SRG)
12	11	CROSSFADE Colors (Columbia)
16	12	DISTURBED Guarded (Reprise)
22	13	AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)
14	14	GREEN DAY Boulevard Of Broken Dreams (Reprise)
15	15	U2 City Of Blinding Lights (Interscope)
17	16	DARK NEW DAY Brother (Warner Bros.)
18	17	VELVET REVOLVER Come On, Come In (Wind-up)
20	18	PAPA ROACH Take Me (Geffen)
24	19	TOMMY LEE Tryin' To Be Me (TL Education Services)
23	20	SLIPKNOT Before I Forget (Roadrunner/IDJMG)
-	21	GREEN DAY Wake Me Up When September Ends (Reprise)
19	22	OFFSPRING Can't Repeat (Columbia)
26	23	DAY OF FIRE Fade Away (Jive/Essential/PLG)
28	24	10 YEARS Wasteland (Republic/Universal)
-	25	TAPROOT Calling (Atlantic)
21	26	NO ADDRESS When I'm Gone (Sadie) (Atlantic)
-	27	TRAPT Stand Up (Warner Bros.)
29	28	WEEZER Beverly Hills (Geffen)
27	29	AUDIOSLAVE Your Time Has Come (Interscope/Epic)
30	30	BREAKING POINT Show Me A Sign (Wind-up)

#1 MOST ADDED

TAPROOT Calling (Atlantic)

#1 MOST INCREASED PLAYS

AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)

TOP 5 NEW & ACTIVE

DANKO JONES Lovercall (Razor & Tie)
 SOUND AND FURY Tropictrical (Athelas)
 COLDPLAY Speed Of Sound (Capitol)
 RA Fallen Angels (Republic/Universal)
 SWITCHFOOT Stars (Columbia)

ROCK begins on Page 60.

URBAN AC

LW	TW	
2	1	MARIAH CAREY We Belong Together (<i>Island/IDJMG</i>)
1	2	FANTASIA Free Yourself (<i>J/RMG</i>)
3	3	KEM I Can't Stop Loving You (<i>Motown/Universal</i>)
4	4	CHARLIE WILSON Charlie Last Name: Wilson (<i>Jive/Zomba Label Group</i>)
5	5	INDIA.ARIE Purify Me (<i>Rowdy/Motown</i>)
6	6	FAITH EVANS Again (<i>Capitol</i>)
8	7	LALAH HATHAWAY Forever, For Always, For Love (<i>GRP/VMG</i>)
10	8	JILL SCOTT Cross My Mind (<i>Hidden Beach/Epic</i>)
7	9	MINT CONDITION I'm Ready (<i>Image</i>)
9	10	FANTASIA Truth Is (<i>J/RMG</i>)
16	11	VIVIAN GREEN Gotta Go, Gotta Leave (<i>Columbia</i>)
11	12	BRIAN MCKNIGHT Everytime You Go Away (<i>Motown/Universal</i>)
12	13	STEVIE WONDER From The Bottom Of My Heart (<i>Motown/Universal</i>)
17	14	TONI BRAXTON Please (<i>BlackGround/Universal</i>)
14	15	BABYFACE Sorry For The Stupid Things (<i>Arista/J/RMG</i>)
13	16	DESTINY'S CHILD Girl (<i>Columbia</i>)
15	17	R. KELLY Trapped In The Closet (<i>Jive/Zomba Label Group</i>)
19	18	KEM Find Your Way (Back Into My Life) (<i>Motown/Universal</i>)
22	19	BOBBY VALENTINO Slow Down (<i>DTP/Def Jam/IDJMG</i>)
21	20	PATTI LABELLE f/MARY J. BLIGE Ain't No Way (<i>Def Soul/IDJMG</i>)
18	21	ANITA BAKER Serious (<i>Blue Note/Virgin</i>)
24	22	FAITH EVANS Mesmerized (<i>Capitol</i>)
25	23	DR. CHARLES G. HAYES & WARRIORS Work It Out (<i>ICEE</i>)
23	24	LALAH HATHAWAY Better And Better (<i>MesaBlueMoon/AGU Music</i>)
20	25	STEVIE WONDER So What The Fuss (<i>Motown/Universal</i>)
30	26	JOHN LEGEND So High (<i>Columbia</i>)
26	27	LEELA JAMES Music (<i>Reprise/Warner Bros.</i>)
29	28	LYFE JENNINGS Must Be Nice (<i>Columbia</i>)
27	29	J MOSS We Must Praise (<i>Gospo Centric</i>)
-	30	EARTH, WIND & FIRE Pure Gold (<i>Sanctuary/SRG</i>)

#1 MOST ADDED

YOLANDA ADAMS Someone Watching Over You (*Atlantic*)

#1 MOST INCREASED PLAYS

EARTH, WIND & FIRE Pure Gold (*Sanctuary/SRG*)

TOP 5 NEW & ACTIVE

RAHEEM OVAUGHN Guess Who Loves You More (*Jive/Zomba Label Group*)
CRUNA Take Me Higher (*Reprise/Warner Bros.*)
KENNY LATTIMORE | **CHANTE' MOORE** Tonight... (*LaFace/Zomba Label Group*)
CAFE SOUL ALL STARS FIGLENN JONES What You Gonna Do (*You*)
ANTHONY HAMILTON Ball And Chain (*Rhino*)

URBAN begins on Page 33.

ACTIVE ROCK

LW	TW	
1	1	SEETHER Remedy (<i>Wind-up</i>)
2	2	FOO FIGHTERS Best Of You (<i>RCA/RMG</i>)
3	3	NINE INCH NAILS The Hand That Feeds (<i>Interscope</i>)
6	4	STAIN'D Right Here (<i>Flip/Atlantic</i>)
4	5	MUDVAYNE Happy? (<i>Epic</i>)
5	6	SYSTEM OF A DOWN B.Y.O.B. (<i>American/Columbia</i>)
7	7	DISTURBED Guarded (<i>Reprise</i>)
8	8	DARK NEW DAY Brother (<i>Warner Bros.</i>)
9	9	OFFSPRING Can't Repeat (<i>Columbia</i>)
12	10	CROSSFADE Colors (<i>Columbia</i>)
10	11	SLIPKNOT Before I Forget (<i>Roadrunner/IDJMG</i>)
11	12	PAPA ROACH Take Me (<i>Geffen</i>)
21	13	AUDIOSLAVE Doesn't Remind Me (<i>Interscope/Epic</i>)
14	14	CHEVELLE The Clincher (<i>Epic</i>)
13	15	THEORY OF A DEADMAN No Surprise (<i>Roadrunner/IDJMG</i>)
20	16	TAPROOT Calling (<i>Atlantic</i>)
18	17	VELVET REVOLVER Come On, Come In (<i>Wind-up</i>)
16	18	INCUBUS Make A Move (<i>Epic</i>)
15	19	GREEN DAY Holiday (<i>Reprise</i>)
17	20	AUDIOSLAVE Be Yourself (<i>Interscope/Epic</i>)
19	21	STATIC-X I'm The One (<i>Warner Bros.</i>)
22	22	10 YEARS Wasteland (<i>Republic/Universal</i>)
24	23	BREAKING BENJAMIN Rain (<i>Hollywood</i>)
43	24	TRAPT Stand Up (<i>Warner Bros.</i>)
30	25	COLD Happens All The Time (<i>Flip/Lava</i>)
26	26	DAY OF FIRE Fade Away (<i>Jive/Essential/PLG</i>)
27	27	TOMMY LEE Tryin To Be Me (<i>TL Education Services</i>)
23	28	3 DOORS DOWN Behind Those Eyes (<i>Republic/Universal</i>)
29	29	BREAKING POINT Show Me A Sign (<i>Wind-up</i>)
25	30	RA Fallen Angels (<i>Republic/Universal</i>)

#1 MOST ADDED

SYSTEM OF A DOWN Question! (*American/Columbia*)

#1 MOST INCREASED PLAYS

TRAPT Stand Up (*Warner Bros.*)

TOP 5 NEW & ACTIVE

DEAF PEDESTRIANS 15 Beers Ago (*Dotpointperiod*)
BECK E-Pro (*Interscope*)
FINCH Bitemarks And Bloodstains (One More Fall) (*Geffen*)
MEGADETH The Scorpion (*Sanctuary/SRG*)
WEEZER We Are All On Drugs (*Geffen*)

ROCK begins on Page 60.

COUNTRY

LW	TW	
2	1	TOBY KEITH As Good As I Once Was (<i>DreamWorks</i>)
1	2	RASCAL FLATTS Fast Cars And Freedom (<i>Lyric Street</i>)
3	3	SUGARLAND Something More (<i>Mercury</i>)
4	4	FAITH HILL Mississippi Girl (<i>Warner Bros.</i>)
5	5	GEORGE STRAIT You'll Be There (<i>MCA</i>)
7	6	BROOKS & DUNN Play Something Country (<i>Arista</i>)
6	7	KENNY CHESNEY Keg In The Closet (<i>BNA</i>)
8	8	BRAD PAISLEY Alcohol (<i>Arista</i>)
11	9	SHEDDISY Don't Worry 'Bout A Thing (<i>Lyric Street</i>)
10	10	KEITH ANDERSON Pickin' Wildflowers (<i>Arista</i>)
12	11	BLAKE SHELTON Goodbye Time (<i>Warner Bros.</i>)
13	12	TIM MCGRAW Do You Want Fries With That (<i>Curb</i>)
14	13	VAN ZANT Help Somebody (<i>Columbia</i>)
17	14	SARA EVANS A Real Fine Place To Start (<i>RCA</i>)
15	15	REBA MCENTINE My Sister (<i>MCA</i>)
9	16	DARRYL WORLEY If Something Should Happen (<i>DreamWorks</i>)
19	17	JAMIE O'NEAL Somebody's Hero (<i>Capitol</i>)
16	18	BOBBY PINSON Don't Ask Me How I Know (<i>RCA</i>)
20	19	TRISHA YEARWOOD Georgia Rain (<i>MCA</i>)
22	20	MONTGOMERY GENTRY Something To Be Proud Of (<i>Columbia</i>)
21	21	TRICK PONY It's A Heartache (<i>Asylum/Curb</i>)
23	22	JASON ALDEAN Hicktown (<i>BBR</i>)
26	23	CRAIG MORGAN Redneck Yacht Club (<i>BBR</i>)
25	24	JOSH GRACIN Stay With Me (Brass Bed) (<i>Lyric Street</i>)
24	25	TRACE ADKINS Arlington (<i>Capitol</i>)
28	26	LEANN RIMES Probably Wouldn't Be This Way (<i>Asylum/Curb</i>)
27	27	LEE ANN WOMACK He Oughta Know That By Now (<i>MCA</i>)
29	28	HOT APPLE PIE Hillbillies (<i>DreamWorks</i>)
32	29	LONESTAR You're Like Comin' Home (<i>BNA</i>)
31	30	GARY ALLAN Best I Ever Had (<i>MCA</i>)

#1 MOST ADDED

TERRI CLARK She Didn't Have Time (*Mercury*)

#1 MOST INCREASED PLAYS

BROOKS & DUNN Play Something Country (*Arista*)

TOP 5 NEW & ACTIVE

TERRI CLARK She Didn't Have Time (*Mercury*)
ANDY GRIGGS This I Gotta See (*RCA*)
RANDY TRAVIS Angels (*Word/Curb/Warner Bros.*)
ERIKA JO I Break Things (*Universal South*)
DIERKS BENTLEY Come A Little Closer (*Capitol*)

COUNTRY begins on Page 38.

ALTERNATIVE

LW	TW	
1	1	FOO FIGHTERS Best Of You (<i>RCA/RMG</i>)
2	2	NINE INCH NAILS The Hand That Feeds (<i>Interscope</i>)
4	3	GORILLAZ Feel Good Inc. (<i>Virgin</i>)
3	4	WEEZER Beverly Hills (<i>Geffen</i>)
6	5	SEETHER Remedy (<i>Wind-up</i>)
5	6	SYSTEM OF A DOWN B.Y.O.B. (<i>American/Columbia</i>)
8	7	STAIN'D Right Here (<i>Flip/Atlantic</i>)
9	8	GREEN DAY Wake Me Up When September Ends (<i>Reprise</i>)
7	9	COLDPLAY Speed Of Sound (<i>Capitol</i>)
10	10	OFFSPRING Can't Repeat (<i>Columbia</i>)
12	11	MY CHEMICAL ROMANCE Helena (<i>Reprise</i>)
14	12	BECK Girl (<i>Interscope</i>)
11	13	GREEN DAY Holiday (<i>Reprise</i>)
13	14	MUDVAYNE Happy? (<i>Epic</i>)
24	15	AUDIOSLAVE Doesn't Remind Me (<i>Interscope/Epic</i>)
16	16	BRAVERY An Honest Mistake (<i>Island/IDJMG</i>)
20	17	FALL OUT BOY Sugar, We're Goin' Down (<i>Island/IDJMG</i>)
17	18	INCUBUS Make A Move (<i>Epic</i>)
22	19	RISE AGAINST Swing Life Away (<i>Geffen</i>)
19	20	CROSSFADE Colors (<i>Columbia</i>)
15	21	WHITE STRIPES Blue Orchid (V2)
23	22	SWITCHFOOT Stars (<i>Columbia</i>)
21	23	AUDIOSLAVE Be Yourself (<i>Interscope/Epic</i>)
30	24	KILLERS All These Things That I've Done (<i>Island/IDJMG</i>)
25	25	TRANSPLANTS Gangsters & Thugs (<i>La Salle/Atlantic</i>)
42	26	WEEZER We Are All On Drugs (<i>Geffen</i>)
27	27	DISTURBED Guarded (<i>Reprise</i>)
26	28	HOT HOT HEAT Middle Of Nowhere (<i>Sire/Reprise</i>)
36	29	TAPROOT Calling (<i>Atlantic</i>)
33	30	STEREOPHONICS Dakota (You Made Me Feel Like The One) (V2)

#1 MOST ADDED

OUR LADY PEACE Where Are You (*Columbia*)

#1 MOST INCREASED PLAYS

AUDIOSLAVE Doesn't Remind Me (*Interscope/Epic*)

TOP 5 NEW & ACTIVE

VELVET REVOLVER Come On, Come In (*Wind-up*)
U2 City Of Blind Lights (*Interscope*)
NINE INCH NAILS Only (*Interscope*)
FINCH Bitemarks And Bloodstains (One More Fall) (*Geffen*)
OUR LADY PEACE Where Are You (*Columbia*)

ALTERNATIVE begins on Page 64.

SMOOTH JAZZ

LW	TW	
1	1	RICHARD ELLIOT People Make The World Go Round (<i>Artizen</i>)
2	2	NILS Pacific Coast Highway (<i>Baja/TSR</i>)
3	3	PAUL TAYLOR Nightlife (<i>Peak</i>)
4	4	STEVE COLE Thursday (<i>Narada Jazz</i>)
5	5	CHUCK LOEB Tropical (<i>Shanachie</i>)
6	6	MICHAEL LINGTON Two Of A Kind (<i>Rendezvous</i>)
9	7	PAUL HARDCASTLE Serene (<i>Trippin' 'N' Rhythm</i>)
7	8	KENNY G. f/EARTH, WIND & FIRE The Way You Move (<i>Arista/RMG</i>)
8	9	NORMAN BROWN West Coast Coolin' (<i>Warner Bros.</i>)
10	10	PAUL JACKSON, JR. Never Too Much (<i>GRP/VMG</i>)
14	11	DAVE KOZ Love Changes Everything (<i>Capitol</i>)
11	12	JONATHAN BUTLER Fire & Rain (<i>Rendezvous</i>)
12	13	JEFF LORBER Ooh La La (<i>Narada Jazz</i>)
19	14	BRIAN CULBERTSON Hookin' Up (<i>GRP/VMG</i>)
15	15	KEN NAVARRO You Are Everything (<i>Positive</i>)
16	16	AVERAGE WHITE BAND Work To Do (<i>Liquid 8</i>)
20	17	PAUL BROWN Cosmic Monkey (<i>GRP/VMG</i>)
17	18	WAYMAN TISDALE Ready To Hang (<i>Rendezvous</i>)
18	19	DONNY OSMOND Breeze On By (<i>Decca</i>)
21	20	MINDI ABAIR Make A Wish (<i>GRP/VMG</i>)
25	21	WALTER BEASLEY Coolness (<i>Heads Up</i>)
22	22	KEM I Can't Stop Loving You (<i>Motown/Universal</i>)
23	23	JEFF GOLUB Simple Pleasures (<i>Narada Jazz</i>)
24	24	ALEXANDER ZONJIC Leave It With Me (<i>Heads Up</i>)
30	25	DAVID PACK You're The Only Woman (<i>Peak</i>)
26	26	CAMIEL I'm Ready (<i>Rendezvous</i>)
28	27	CHIELI MINUCCI The Juice (<i>Shanachie</i>)
29	28	NELSON RANGELL Don't You Worry 'Bout A Thing (<i>Koch</i>)
27	29	ACOUSTIC ALCHEMY Say Yeah (<i>Higher Octave</i>)
-	30	MATT BIANCO f/BASIA Ordinary Day (<i>Decca/Universal</i>)

#1 MOST ADDED

DAVE KOZ Love Changes Everything (*Capitol*)

#1 MOST INCREASED PLAYS

PAUL HARDCASTLE Serene (*Trippin' 'N' Rhythm*)

TOP 5 NEW & ACTIVE

GREGG KARUKAS London Underground (*Trippin' 'N' Rhythm*)
MARION MEADOWS Suede (*Heads Up*)
MICHAEL BUBLE Home (1-43/Reprise)
BONEY JAMES 2:01 AM (*Warner Bros.*)
RIPPINGTONS Wild Card (*Peak*)

SMOOTH JAZZ begins on Page 57.

TRIPLE A

LW	TW	
1	1	COLDPLAY Speed Of Sound (<i>Capitol</i>)
2	2	JACK JOHNSON Good People (<i>Brushfire/Universal</i>)
3	3	SNOW PATROL Chocolate (<i>A&M/Interscope</i>)
5	4	RINGSIDE Tired Of Being Sorry (<i>Flawless/Geffen</i>)
6	5	U2 City Of Blind Lights (<i>Interscope</i>)
4	6	DAVE MATTHEWS BAND American Baby (<i>RCA/RMG</i>)
7	7	LOW MILLIONS Statue (<i>Manhattan/EMC</i>)
14	8	MIKE DOUGHTY Looking At The World From The Bottom... (<i>ATO/RMG</i>)
11	9	DESOL Karma (<i>Curb/Reprise</i>)
12	10	BECK Girl (<i>Interscope</i>)
9	11	JASON MRAZ Wordplay (<i>Atlantic</i>)
8	12	WALLFLOWERS Beautiful Side Of Somewhere (<i>Interscope</i>)
10	13	KEANE Everybody's Changing (<i>Interscope</i>)
13	14	KYLE RIABKO What Did I Get Myself Into (<i>Aware/Columbia</i>)
15	15	U2 Sometimes You Can't Make It On Your Own (<i>Interscope</i>)
16	16	AUDIOSLAVE Be Yourself (<i>Interscope/Epic</i>)
19	17	BRUCE SPRINGSTEEN All The Way Home (<i>Columbia</i>)
18	18	JOHN HIATT Master Of Disaster (<i>New West</i>)
24	19	AQUALUNG Brighter Than Sunshine (<i>Slightly Bigger/Red Ink/Columbia</i>)
20	20	REDWALLS Thank You (<i>Capitol</i>)
22	21	DAVE MATTHEWS BAND Dreamgirl (<i>RCA/RMG</i>)
23	22	AMOS LEE Keep It Loose, Keep It Tight (<i>Blue Note/EMC</i>)
-	23	TRACY CHAPMAN Change (<i>Atlantic</i>)
21	24	SHORE Waiting For The Sun (<i>Maverick/Reprise</i>)
17	25	ROBERT PLANT Shine It All Around (<i>Sanctuary/SRG</i>)
25	26	RAY LAMONTAGNE Forever My Friend (<i>RCA/RMG</i>)
27	27	AIMEE MANN Going Through... (<i>Superego/United Musicians/Music Allies</i>)
29	28	GREEN DAY Holiday (<i>Reprise</i>)
30	29	GLEN PHILLIPS Duck & Cover (<i>Lost Highway</i>)
28	30	BEN LEE Catch My Disease (<i>New West</i>)

#1 MOST ADDED

ERIC CLAPTON Revolution (*Duck/Reprise*)

#1 MOST INCREASED PLAYS

ERIC CLAPTON Revolution (*Reprise*)

TOP 5 NEW & ACTIVE

ERIC CLAPTON Revolution (*Reprise*)
MAIA SHARP Red Dress (*Koch*)
TRISTAN PRETTYMAN Love Love Love (*Virgin*)
GREEN DAY Wake Me Up When September Ends (*Reprise*)
VAN MORRISON Stranded (*Geffen*)

TRIPLE A begins on Page 67.

PUBLISHER'S Profile

BY ERICA FARBER

after the recent meeting of the Gospel Music Association's board of directors it was announced that Charles Dorris had been named Chairman of the Board. Dorris is VP and head of Christian music at the William Morris Agency in Nashville. He has worked as a booking agent in gospel music for more than 20 years. His current client list includes such artists as Jaci Velasquez, Kirk Franklin, Joy Williams and Switchfoot.

Getting into the business: "I'm a native Nashvillian, and when I was in high school I knew I wanted to be in the music business. As a senior I landed a job as the part-time mailroom boy at now-defunct GRT Records. I went to college at Middle Tennessee State University, which has a recording-industry program. I was able to continue working at the record company while I was in college, so by the time I graduated I not only had a degree, I had also worked in the music business for five years.

"When I graduated I went to work for the Dick Blake Agency, which at that time was one of the two largest country agencies. Unfortunately, Dick got sick and ultimately died from a lung illness. When he passed away one of the clients was Ronnie Milsap, whom I had become friends with. Ronnie and I launched an agency together called Headline International Talent."

Focusing on Christian music: "After three years I approached Ronnie, who really owned the company, about wanting to get more involved with Christian-music clients. He was not as keen to do it as I was, and I felt that I should hang my own shingle out; so in 1986 I formed Charles Dorris & Associates. The agency had country and Christian divisions. I found it to be increasingly difficult to be totally immersed in both areas of music and felt it was time to make a move to Christian exclusively. I sold the country side to World Class Talent, which enabled me to focus solely on Christian music."

Joining William Morris: "In 1992 the William Morris Agency approached me about buying my company and having me come on board as co-head of their Christian-music operation. We struck a deal in the spring of '93 — April 1, to be exact. I brought three employees and 31 clients, and overnight William Morris was deeply into the Christian-music business. Within a couple of years the gentleman who was co-head with me stepped down and gave me free rein to run the department. It's a little over 12 years later, and I'm still here."

Biggest challenge: "The biggest challenge for the touring side of the business is that it's a very crowded marketplace. It is no longer newsworthy that a Christian-music show is coming to town. Christian shows are coming to your town every week, sometimes multiple shows in multiple venues. While that's good, it becomes challenging, because artists need to be able to attract crowds and because you have to make sure your show gets the kind of media attention you hope it will get in a crowded market."

On being elected Chairman of the GMA: "It is quite an honor. I was fortunate years ago to get on a couple of committees for the GMA in hopes that I could eventually be on the board. I felt it was important to involve myself as deeply as I could in the GMA, and that ultimately led to an opportunity to run for a spot on the board."

Mission of the GMA: "In addition to advocacy and community involvement we have four primary events: 1) the GMA Music Awards, formerly the Dove Awards; 2) the GMA Convention, held annually in Nashville and bringing together radio, record labels, music publishers, retail, artists, managers, promoters and media for a week of education and musical interludes; 3) the annual GMA Music in the Rockies seminar, which is an opportunity for aspiring artists to perform in front of industry leaders and attend seminars on how to hone their craft; and 4) the GMA Academy of Gospel Music Arts. There are two events held annually in different cities where local and regional artists can have a smaller version of what happens at Music in the Rockies."

Long-term goals: "To establish a Gospel Music Hall of Fame and Museum. We induct several people into the Hall of Fame annually, and one of the things I would like to see happen on my watch is a plan for establishing a museum where this great form of music could be properly displayed from a business perspective. One of the GMA's mandates is to educate people about the history and impact of gospel music, and a hall of fame would enhance that opportunity."

State of Christian radio: "The overall state is positive. One of the problems we've had in Christian radio is that it and Gospel, in and of themselves, are not formats. We've got over 1,000 stations that are 'Christian' or 'Gospel,' but they might play traditional black gospel or traditional Southern gospel or inspirational music or full-time praise and worship or Christian pop or Christian rock. We've got an infrastructure that does not provide a mechanism for having a bona fide hot single available in every market.

"A lot of the stations in Christian music have been involved in the same thing that their secular counterparts have, and that's consolidation. Companies are buying up independent stations. By and large, though, that has helped bring some consistency to the program lists of these various stations.

"Stations and radio networks have become experts at marketing themselves. This is a self-preservation instinct, but because stations have the Internet and other great resources outside of their own airwaves — publications like **R&R**, television and concerts — listeners are being drawn to them because they want to find out more about the music. Satellite radio — both XM and Sirius — has embraced Christian music. Streaming radio has helped because you have markets where there's very little Christian radio available, and one now has access to a variety of stations from around the country, and even around the world."

Career highlight: "The thing that thrilled me when I was young and that still thrills me is when I walk into an auditorium that's sold out. There's electricity in the room. The artists are able to do what they do, the crowd loves it and gives them standing ovations, everybody goes away happy, and the artists and the promoter make money.

"There have been many moments where I've been a part of important concerts like Farm Aid, MusiCares or Live 8. Those are important media events that bring attention to great needs that exist in our world. Also, occasionally I get to meet a president or some star outside of my particular area, and those are gratifying moments as well."

Career disappointment: "The biggest challenge for anybody in artist representation is that, as an artist's career goes up, the agent can do no wrong. As an artist's career goes down, with some artists the feeling is, 'This can't be me; it must be the people around me,' so they fire their agent, manager and producer and get a new attorney and maybe even a new bus driver.

"I guess if I had a regret it would be that most artists don't understand on their first go around dealing with the fickle finger of fame that the people who brought you to the dance and helped you get where you are are usually the best people to stay on the dance floor with as the evening progresses. One of the early lessons I had from Dick Blake was that you have to understand that those kinds of things are going to happen, and if it becomes such an issue that you can't get beyond it, you need to find something else to do."

Most influential individual: "The late, great Lon Varnell. As a young agent I saw him at a gathering and said, 'My mother is a big Lawrence Welk fan, and I have worked as an usher at the local municipal auditorium when your shows have been there.' He said, 'Give me a call sometime and come by and visit me.' Here was this legendary promoter telling a young agent he didn't even know to come by and visit.

"The next week I called him and said, 'I'm the kid you met.' We set a time, I came by and visited with him, and what emerged was an invitation from him to come by once a month at 7am and sit and talk with him. He was a man of impeccable integrity, always teaching life lessons. He would talk about making the right decisions and the fact that character counts and you only have one reputation."

Favorite radio format: "My personal favorite is Jazz, but I listen to Christian music, Country and rock 'n' roll from the '60s and '70s."

Favorite song: "Take Five," by Dave Brubeck. "It Was Almost Like a Song," by Ronnie Milsap, is my all-time favorite."

Favorite television show: "I watch a lot of news-oriented shows, Jay Leno and the evening variety shows."

Favorite book: "The Bible."

Favorite restaurant: "Batista's Hole in the Wall in Las Vegas."

Beverage of choice: "Freshly ground coffee."

Hobbies: "I have two young daughters whom we've adopted from China — one is 2, and one is 4 — and we are about to go back to China to adopt a third. I'm in my late 40s and will have three children under 5 under my roof by the end of the year, so my daughters are my hobby now. But I actually play guitar and piano, so music would rank up there as well."

E-mail address: "ced@wma.com."

Advice for broadcasters: "Continue to stay focused on the music, and don't be motivated by trends. I love to hear stories about programming executives at local stations who actually listen to the music and make decisions themselves and respond to their local constituencies. In this era of consolidation, I would hope that some of that would be retained. If I was a radio programmer, I would want to be able to play what I felt in my heart should be played within the broad guidelines of the station. You know who your listener is."



CHARLES DORRIS

VP & Head of Christian Music,
William Morris Agency

“The Summit was a watershed event for me. I’ve never seen a group of people so hungry to move the needle in radio production. The truly wonderful thing about the Summit is the number of professional and personal relationships that have developed since. I have expanded my personal network ten-fold. That alone is worth the price of admission.

“Dan O’Day really gets it. This is the kind of learning experience I had always yearned for as I was coming up in the business...one you cannot find in a classroom or between the covers of a book. In Star Wars parlance, putting a big group of young paduans in the same room with established Jedi masters is a sure way to ensure the future of the rebel cause against the Empire of mind-numbing production mediocrity.”

— Dave Foxx
Z100/New York

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"This song is really accurate, plus it really turns me on."
Shelley, 39-year-old mother of two, Plymouth, MI

"Tequila makes me crazy and dance on tables."
Laurie, 38-year-old librarian, Albany, NY

"It gives me out of body experiences....I think I got pregnant from drinking tequila."
Susan, 40-year-old office assistant, Albuquerque, New Mexico

"Tequila makes you think you're good at Karaoke, what's up with that....."
Allen, 28-year-old mailroom assistant, Eugene, OR

joe nichols

tequila makes her

clothes fall off

"This song reminds me of college. One time I even left my coat at a bar after drinking that stuff."
Lori, 34-year-old housewife and mother of three, Savannah, GA

"I don't drink it anymore--the last time it made me sick and I passed out--plus it makes you easy to take advantage of."
Lisa, 28-year-old Pink Dot clerk, Los Angeles, CA

"My wife gets completely out of control on that &*#\$%, it makes her jump on people."
Matt, 41-year-old salesman, Plano, TX

"Tequila makes me think I can steal Angelina Jolie from Brad Pitt.....but it also makes me go ugly early."
Lenny, 44-year-old pastry chef, Paducah, KY

The new uptempo smash from the brand new album, in stores this Fall

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