

NEWSSTAND PRICE \$6.50

112 Most Added At Two Formats

112 score Most Added honors this week at CHR/Rhythmic and Urban (where they are tied with Jive's R. Kelly). The group's "Na Na Na," featuring Supercat, grabs more than 100 total adds. This is 112's first project for Def Jam/Def Soul after a successful run at Arista.



JULY 25, 2003



Who's Next On Deck At Rhythmic?

This week R&R pays tribute to the leaders of today and tomorrow in CHR/Rhythmic. Rhythmic Editor Dontay Thompson spotlights the most influential programmers, promo teams and record labels and profiles the names who are *Next on Deck*. It all begins on the next page.

Recorded performance. In-person performance. Staging. Public acceptance. Attitude. Leadership. Overall contribution to the country music image.



ill nino

HOW CAN I LIVE

ROCK:

Over 35 stations found a way to live:

WAAF	KISS	WYSP	WNOR	WLZR
WAQX	KISW	WIIL	WTPT	WKLQ
WJJO	KAZR	WGIR	KRZR	KNCN
KCCG	WBYR	KOOJ	KMRQ	KHTQ
WKKB	WRTT	KFRQ	WYBB	WKLC
WAMX	WIXO	KXFX	WMZK	
WZBH	KFMX	WGBF	KRQR	
KFZX	and more...			

#2 Most Added Active Rock

#3 Most Added Rock

ALTERNATIVE:

WRZX	WLUM	KROX
WHRL	KTEG	WROX
KNXX	WZZI	KHRO
WEEO	WKR	KLEC
WJSE	KSYR	KUCD
KQRX	KCPX	

Most Added

PRODUCED BY BOB MARLETTE
 CO-PRODUCED BY DAVE CHAVARRI
 MIXED BY JAY BAUMGARDNER
 MANAGEMENT: EDBBY CARLTON MANAGEMENT


www.roadrunnerrecords.com
www.freddyvsjason.com

Freddy vs. Jason soundtrack street date 8/12
Freddy vs. Jason movie opens 8/15
Ill Nino 2nd album Confession street date 9/30

TAKEN FROM THE MOTION PICTURE SOUNDTRACK
FREDDY VS. JASON
 IN STORES AUGUST 12TH
 AND FROM THEIR UPCOMING RELEASE, CONFESION



ARE YOUR CLIENTS' ADS CREDIBLE?

Creating commercials that really work is crucial to keeping accounts happy, and in this week's Management/Marketing/Sales section **Dan O'Day** discusses specific ways to get listeners to believe the spots you run. Sales guru **Irwin Pollack** shares his favorite sales contests and incentives, plus there are photo highlights of the recent RAB/Mercury Awards — including special recognition of Dick Orkin — and an R&R All-Star salute to Saga/New England's Cary Pahigian.

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HISTORY REVEALED

One of the many highlights of R&R Convention 2003 last month was an intimate dialogue between WHZT (Z100)/New York innovator Scott Shannon and the station's current VP/Programming, Tom Poleman. This week R&R brings you Part One of the convention session in a word-for-word replay of the duo's chat.

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R&R NUMBER ONES

- CHR/POP**
 - **KELLY CLARKSON** *Miss Independent (RCA)*
- CHR/RHYTHMIC**
 - **CHINGY** *Right Thurr (DTP/Capitol)*
- URBAN**
 - **MONICA** *So Gone (J)*
- URBAN AC**
 - **HEATHER HEADLEY** *I Wish I Wasn't (J)*
- COUNTRY**
 - **BROOKS & DUNN** *Red Dirt Road (Arista)*
- AC**
 - **UNCLE KRACKER / DOBIE GRAY** *Drift Away (Lava)*
- HOT AC**
 - **MATCHBOX TWENTY** *Unwell (Atlantic)*
- SMOOTH JAZZ**
 - **DAVID SANBORN** *Comin' Home Baby (GRP/VMG)*
- ROCK**
 - **AUDIOSLAVE** *Like A Stone (Interscope/Epic)*
- ACTIVE ROCK**
 - **CHEVELLE** *Send The Pain Below (Epic)*
- ALTERNATIVE**
 - **LINKIN PARK** *Faint (Warner Bros.)*
- TRIPLE A**
 - **TRAIN** *Calling All Angels (Columbia)*
- CHRISTIAN AC**
 - **MERCYME** *Word Of God Speak (INO)*
- CHRISTIAN CHR**
 - **TODD AGNEW** *This Fragile Breath (Ardent)*
- CHRISTIAN ROCK**
 - **KUTLESS** *Tonight (BEC)*
- CHRISTIAN INSPO**
 - **MERCYME** *Word Of God Speak (INO)*
- SPANISH CONTEMPORARY**
 - **JUANEZ Y NELLY FURTADO** *Fotografía (Universal)*
- TEJANO**
 - **CONTROL** *Pequena Y Frágil (EMI Latin)*
- REGIONAL MEXICAN**
 - **TUCANES DE TIJUANA** *El Sinvergüenza (Universal)*
- TROPICAL**
 - **GILBERTO S. ROSA** *Si Te Dijeron (Sony Discos)*



Infinity Taps Format VPs

Previous VP/Programming position now split among 15 of the company's program directors

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

In a conference call on July 16 with several of its top regional and market-level executives, Infinity President/Programming Andy Schuon revealed that his company will not be filling the VP/Programming position previously held by Eric Logan. Instead, Infinity has given format VP responsibilities to several of its top programmers, with each receiving the title of National VP/Programming.

As a result, the following moves were made:
• Alternative will be cared for by Los Angeles-based Sr. VP/Programming and KROQ/Los Angeles PD Kevin Weatherly and WBCN/Boston PD Oedipus. Weatherly earned his Sr. VP stripes in November

2002 and has programmed KROQ since May 1992. He previously programmed now-defunct CHR/Pop KKLQ-AM & FM/San Diego and during the 1980s programmed KMEL/San Francisco and KZZP/Phoenix. Oedipus is a WBCN veteran who has been associated with the station since the late 1970s.
• WXRT/Chicago PD Norm Winer is overseeing Triple A, Rock and Classic Rock. Winer is a veteran of WXRT and helped craft the station's heritage Triple A presentation. In the mid-1970s he served as VP/Programming



Weatherly Cavanah Garrison

INFINITY ▶ See Page 10

Another 'Power'-ful L.A. Book

KGO/S.F., KMOX/St. Louis set records in spring

Emmis' CHR/Rhythmic KPWR (Power 106) finds itself at No. 1 once again in Los Angeles, thanks to a 5.0-5.3 rise in the spring 2003 Arbitrons. Power 106 has been the top-rated station in America's biggest ad market since spring 2002. No. 2 KROQ — the last station to beat KPWR 12+, in winter 2002 — is flat at a 4.4. KTUV surges from an 11th-place tie to No. 5.

In Chicago, a strong spring

from the Chicago Cubs helped WGN extend its lead in the market and improve 6.1-6.7. No. 2 WGCI-FM retains its crown as the Windy City's top-rated music station.

KYW is once again Philadelphia's favorite choice, as the News station repeats at No. 1 with an 8.2-7.4 move. Information stations continue to see strong results elsewhere, as WWJ motors to another No. 1

RATINGS ▶ See Page 17

Los Angeles			Chicago		
Station (Format)	W1 '03	Sp '03	Station (Format)	W1 '03	Sp '03
KPWR (CHR/Rhy)	5.0	5.3	WGN (N/T)	6.1	6.7
KROQ (Alt)	4.4	4.4	WGCI-FM (Urban)	5.9	5.8
KFI (Talk)	3.7	4.3	WBBM-AM (News)	5.8	5.1
KOST (AC)	3.6	3.8	WLS (N/T)	5.1	4.6
KTUV (Sj)	2.8	3.6	WNUA (Sj)	4.6	4.5

Continuously updated ratings results: www.radioandrecords.com

Legislation To Restore 35% Cap OK'd By House Cmte.

White House threatens veto; amendment to restore cross-ownership regs may come separately

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

After nearly two hours of debate, on July 16 the House Appropriations Committee, by a 40-to-25 vote, approved an amendment offered by Ranking Member Rep. David Obey that proposes to restore the national television audience-reach cap to its previous level, 35%.

If the amendment — which was tacked on to fiscal 2004 appropriations legislation for a handful of federal agencies, including the FCC — manages to survive the congressional process, it will undo a cornerstone of the FCC's new

media-ownership rules, which raised the cap to 45%.

But on Tuesday the White House indicated that it will veto the measure — or any similar measures that may arrive on President Bush's desk. Introducing the amendment, Obey said the legislation "has nothing to do with dollars; it has everything to do with the health of our democracy." He said he believes the nation's media is the lifeblood of that democracy. "Information is to the democratic system what blood is to the human body,"

"I detest cross-ownership, and I detest what's happened in the radio sphere. If we're going to be effective, we have to move one piece at a time."

Rep. David Obey

HOUSE ▶ See Page 5

PPM Marketing Initiative Gains Traction; Arbitron Sees Q2 Profit

Along with treating investors to second-quarter profit that was right in line with Wall Street estimates, Arbitron recently offered updates on the Portable People Meter and the ongoing efforts to create a joint venture with Nielsen, discussed its recent negotiations with Infinity and ABC and announced a list of 64 markets for which it plans to embargo ratings results.

During a July 17 conference call with investors, Arbitron

President/CEO Steve Morris said his company's plan to use PPM devices in marketing panels is attracting significant attention and in some ways is outpacing the growth of the device's core media-measurement strategy.

"We are receiving support to move faster on our marketing-panel application," he said. "There are tests to complete, but the timelines are shorter, the barriers are lower,

ARBITRON ▶ See Page 17

CHR/Rhythmic NEXT ON DECK

The Format's Most Influential

By Dontay Thompson
R&R CHR/Rhythmic Editor
dthompson@radioandrecords.com

It gives me great pleasure to present R&R's annual Rhythmic special, *Next on Deck*. There isn't a more passionate group of individuals in the radio and record industries than those involved in the Rhythmic format.

The people working in CHR/Rhythmic are some of the coolest in the industry and closer than those at any other format. There aren't too many people in Rhythmic — whether at radio or records — who haven't built some kind of solid relationship beyond the business. And the format veterans aren't hesitant to mentor newer talent to make them tomorrow's stars.

With that in mind, in this special we will focus on some of the individuals who have played important roles at Rhythmic in recent years. There are many format legends who have been recognized in years past for being pioneers at Rhythmic, but in *Next on Deck* we focus on a newer generation of individuals who have been a big influence on others in

Gonzalez

See Page 31

"PD Advantage Is the Single Most Useful Tool I Have"



Jimmy Steal
Programming Director
Power 106
Los Angeles

"PD Advantage® gives me quick insights into what is happening on my station—and to my competitors too. The Cume/TSL grid takes all the mystery out of what we need to achieve our long-term ratings goals.

PD Advantage is easy to use and gives me actionable information in important areas such as tracking my 100+ QH diary holders and week-by-week diary returns. The Diary Comments are always insightful and often entertaining."

Find out what PD Advantage insight can do for your station—contact your Arbitron representative or drop an e-mail to bob.michaels@arbitron.com.

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pd advantage

When You Know More, You Program Better

www.ArbitronRadio.com

R&R Adds Apple iTunes Chart Buy.com debuts Windows-based service

By Brida Connolly
R&R Digital Media Editor
bconnolly@radioandrecords.com

Beginning this week, R&R is pleased to add a weekly chart of music purchased from Apple's iTunes Music Store. The chart appears on the Digital Media page (Page 9), and each week's figures are a one-day "snapshot" of Monday's top 10 song and album downloads.

R&R Director/Charts Anthony Acampora said, "R&R is ecstatic to be able to provide this groundbreaking, forward-thinking data to



Courtesy of Apple.
Apple's iTunes Music Store dominates legal digital music.

our readers each week. Apple iTunes statistics are a valuable tool that can be used by both our records and radio readers."

When Apple launched the iTunes Music Store as part of its iTunes 4 music-management package, its impact was instant and unprecedented. As the first legal service to offer a substantial catalog (about 200,000 tracks) without requiring a

subscription, Apple broke down what has been a huge barrier for licensed digital music.

Apple set its prices at 99 cents a song and \$9.99 an album, and those seem to be price points consumers (at least Apple consumers) are happy with: Though only about 3% of U.S. computer owners have Apple machines, the Music Store sold 2 million songs in its first two weeks.

On Monday Apple CFO Fred Anderson announced during Apple's earnings conference call that the Music Store has sold an astonishing 6.5 million songs since its April 28 debut. So, although the initial rush has slowed, the Music Store is so far averaging sales of more than 540,000 songs every week.

BuyMusic Goes Live

Clearly inspired by Apple, Buy.com went online Tuesday with its new BuyMusic service, the first major subscription-free digital-music service for Windows users. BuyMusic offers 300,000 songs, including titles from all five major label groups, with prices of 79 cents to 99 cents per track and \$7.95 and up for albums. The service is available at www.buymusic.com, and it includes a good-looking interface and excellent music and artist information

ITUNES ▶ See Page 10

Coleman Joins Sirius As Talk VP

Former WNEW/New York PD Jeremy Coleman has been named to the newly created position of VP/News, Talk & Entertainment at Sirius. Coleman reports directly to Sirius Exec. VP/Programming Jay Clark.

"Jeremy is one of the brightest young minds in Talk radio," Clark told R&R. "He's innovative, with a flair for entertainment and a mind for details. I'm proud to say his addition is a giant step forward for our Talk platform."

Prior to leaving his post at WNEW

after last year's infamous "Sex for Sam" stunt, which cost afternoon hosts Opie & Anthony their jobs, Coleman had worked for Infinity Broadcasting since 1992. He spent seven years as PD at the company's FM Talk WJFK/Washington before being named PD at then-Talk WNEW three years ago.

Coleman told R&R, "I am extremely pleased to join the team at Sirius, to be part of this exciting company at this exciting time and to work with Jay to develop amazing talk programming."

Bergen Becomes Buzz/K.C.'s PD Kaplan takes Entercom cluster marketing position

Greg Bergen, OM/PD of Entercom's Classic Rock KYYS/Kansas City, has added similar duties at Alternative clustermate KRBZ (96.5 The Buzz). He replaces Mike Kaplan, who has been elevated to Director/Marketing & Brand Development for the company's entire Kansas City cluster.

The news came at the same time as Entercom's decision to retain KRBZ's format. Persistent rumors of a format flip were put to rest on July 18, when the company announced that KRBZ will remain Alternative, but that Smooth Jazz KCIY (The City)/Kansas City will change to an undisclosed format sometime in the next three to six weeks.

"The listeners' 'Save The Buzz' campaign really displayed their passion and desire to keep the station alive to Entercom management," Kaplan told R&R.

In other KRBZ news, Asst. PD/MD/midday host Todd Violette will exit on July 25. Morning personality Kenny Holland departed on July 17.



NOT A REDHEADED STRANGER ANYMORE Willie Nelson was the featured legend at this year's Conclave Legends Luncheon, sponsored by BMI. Nelson told stories about his 50-plus years in the music business and also played many of his best known songs. Pausing for a photo op before Nelson's performance are (l-r) BMI EVP Del Bryant, Nelson, Conclave Exec. Dir. Tom Kay and R&R Country Editor Lon Helton, who interviewed Nelson during the lunch.

For PD Hess, It's A WASH

Bill Hess has been named PD of Clear Channel's AC WASH/Washington. He was most recently PD of co-owned News/Talk WHJJ, Hot AC WSNE and Oldies WWBB in Providence and replaces Steve Allan, who continues to program Clear Channel's Oldies WBIG/Washington.

"I'm thrilled at the opportunity and excited by the challenge," says Hess, who starts Aug. 4. "I look forward to working with Market Manager Bennett Zier, Regional VP/Programming Jeff Wyatt, GM Catherine Meloy and the rest of the great team at WASH."

"At the same time, it's difficult to leave a great group of people here at Clear Channel/Providence. We've accomplished some great things over the past five years, and

I will continue to watch their future success as well."

The move came just three days after Hess posted some of the biggest ratings in the history of WHJJ & WSNE. "It's no wonder that Bill has been asked to program one of Clear Channel's biggest AC stations," says Clear Channel Regional VP/Programming Joe Bevilacqua, who's also PD of WHJY/Providence. "In the short time I have worked with Bill, it's been clear that he has done a wonderful job leading and managing the programming teams of WHJJ, WSNE & WWBB over the past five years. Clear Channel would be wise to find Bill a News/Talker as well."

Hess' experience includes running Capstar's eight-station cluster

HESS ▶ See Page 10

Demps SVP For CC Delta Region

Bruce Demps, Clear Channel's Memphis-based Regional VP/Market Manager, has been appointed Sr. VP for the company's newly created Delta region.

Clear Channel's Delta region was crafted from parts of the company's Mid-South, Southwest Central, Midwest and Southeast regions and includes 16 markets, Memphis, St. Louis, Wichita and Little Rock among them. Demps will oversee those markets and will continue to be based in Memphis.

"Bruce earned the opportunity to ascend to the Sr. VP ranks through hard work, innovation and practical experience in managing clusters as a Regional VP," Clear Channel Radio CEO John Hogan commented.

"He is a solid operator with a history of strong performance and community involvement, and he will add to our already deep senior management team. I look forward to his input into the ongoing direc-

tion of our radio division, and if his past success is any indication, the Delta region will be one of our best."

Demps said, "Clear Channel is obviously a company where you can rise to any level if you perform, and I am excited to work with John Hogan and his management team in my new position. The newly created Delta region has tremendous opportunities for growth, and I look forward to supporting the local managers in serving their communities."

Demps began his career in sales in 1981 at WIVY/Jacksonville and later became VP/GM of WJBT, WSOL & WZAZ/Jacksonville. He relocated to Memphis in November 1995 to take the VP/GM post at WDIA & WHRK. Those stations were acquired by Clear Channel from Ragan Henry's US Radio in May 1996, and Demps stayed on board through the ownership change.

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Collins Named WGST/Atlanta Director/Prog.

WLAC/Nashville PD Bruce Collins has been named Director/Programming at Clear Channel News/Talk sister WGST/Atlanta. Collins will assume the programming chair that's being vacated by Tom Parker, who recently announced plans to exit WGST at the end of this month.



Collins

Clear Channel/Atlanta VP/Market Manager Pat McDonnell said, "We're thankful for Tom's service to us here at WGST, and we wish him well on his next project. Always a gentleman, he brought his intentions to us with enough notice so we could secure the services of another fantastic programmer, Bruce Collins."

Prior to his stint at WLAC, Collins was PD at News/Talk KTOK/Oklahoma City. Before that he worked for Clear Channel/Cincinnati, where he was Asst. PD at News/Talk WLW and Talk WKRC.

"I can barely control my excitement about moving to Atlanta to program another heritage News/Talk station," said Collins, who is expected to begin his new job on

COLLINS ▶ See Page 10

Adelstein: New Rules 'Nothing But Trouble' For Minorities

Also seeks examination of Spanish-language market

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

Leaders from several offices of the FCC met with minority broadcasters this week to discuss the many issues facing small and minority-owned media companies. At the Minority Media & Telecommunications Council's Building & Financing Minority Broadcast Companies conference, held in Washington, DC July 21-22, FCC Commissioner Jonathan Adelstein and Media Bureau Chief Ken Ferree discussed how the new rules will impact minorities, while Office of Strategic Planning & Policy Analysis Chief Jane Mago discussed the upcoming formation of an FCC committee devoted to minority concerns.

Adelstein's prediction of how the FCC's new ownership rules will impact minority ownership of broadcast stations was a dismal one. "The situation for minorities will go from bad to worse," he said, stressing his belief that the agency's June 2 ruling "reduces the free and full exchange of diverse ideas and opinions on which democracy depends."

Adelstein believes that the tightened limits on radio markets will likely drive up prices for stations, and that, in turn, will squeeze out small-business and minority entrants. Additionally, he said the agency's rule requiring any owner that wishes to sell an existing cluster that exceeds the ownership limits to sell it to a small or minority owner isn't enough. "This meager exception does little if anything to offset the real harm," he said.

But Adelstein nonetheless encouraged the crowd to take advantage of the rules, suggesting that owners combine to combat larger companies and encouraging them to buy up any stations the larger companies may spin off to comply with

the new rules. "You're not just niche players," he said. "Minority broadcasters must quickly acknowledge this new environment and plan for future growth. You've got to make an aggressive push to acquire clusters when they do come on the market."

Adelstein also tackled the hot-button issue of Spanish-language media, telling the crowd that it's time for the FCC to examine the impact of Spanish-language media in the U.S. and whether it should be considered a separate market. "Spanish-language media caters not only to bilingual Spanish speakers," he said, "but also to the nearly 50% of Spanish speakers who speak exclusively or predominantly Spanish."

"But the FCC's rules don't take this into account. In fact, under our new rules a non-English newspaper is counted for cross-ownership purposes only when the language is the dominant language in that community."

Based on these facts, Adelstein believes the FCC should conduct a "more thorough examination of Spanish-language media in a public

forum as soon as possible," and noted that he's requested such a forum.

He believes an examination would allow the FCC to gather information about specific needs for Spanish-language media and would benefit the agency as it reaches out to other minority groups. However, he added, "The issue with Spanish-language is unique, because those who speak Spanish can't necessarily understand what's happening in other media outlets, so there's a special consideration there."

Could Next Rules Review Begin In Two Months?

Those who'd like to see the FCC place more focus on minority issues may shortly have a chance to make an impact: The agency may soon launch yet another review of its media-ownership rules. Ferree said during an MMTC panel that because the FCC was tardy in delivering the most recent set of rules, the commission could start its next biennial review as soon as this fall.

A provision in the Telecommunications Act of 1996 requires the commission to review its media-ownership rules every two years, and Ferree said the FCC's pace under that requirement is "like the Energizer Bunny." He added, "We'll keep doing these biennials until someone tells us to stop." That may have referred to legislation now being considered by the Senate that would extend the FCC's review periods to four years—something FCC Chairman Michael Powell has said in the past he would welcome.

MMTC ▶ See Page 5

BUSINESS BRIEFS

R&R's Farber To Receive National Radio Award

R&R Publisher/CEO Erica Farber will be honored with the National Radio Award at the NAB Radio Show Luncheon, set for Oct. 3 in Philadelphia. Farber, who joined R&R in 1992 as Exec. VP/Sales & Marketing and became Publisher/CEO in 1995, oversees the operations of R&R's more than 30 daily and weekly publications.

Citadel Adds 5 Million Shares To Upcoming IPO; May Have To Spin Stations

In an updated statement filed July 18 with the Securities & Exchange Commission, Citadel raised from 17 million to 22 million the number of shares it plans to sell when it re-enters the public markets and raised from 2.5 million to 3.3 million the number of shares its underwriters have the option to buy should the initial 22 million shares sell out. The fact that Citadel is raising the amount of stock it plans to sell could be an indication that investors are excited about the company's return to the public market. The company has not yet named a date for the IPO.

Meanwhile, during the Minority Media & Telecommunications Council's Building & Financing Minority Broadcast Companies conference in Washington, DC, attorney Dick Bodorff, a partner in the firm of Wiley, Rein & Fielding, noted at a panel that if a company sells more than 50% of its voting stock, it surrenders its right to grandfather clusters that violate the FCC's new, stricter radio-ownership limits. Under that scenario, he said, Citadel would be forced to sell off stations following its IPO, either selling clusters that violate the rules to minority-owned buyers or spinning off enough single stations to come into compliance. However, a source close to Citadel parent company Forstmann Little told R&R the company won't surrender that much control with the IPO, and a review of Citadel's most recent SEC filing shows that only 28% of the company's common stock will be sold.

Radio One Cable Channel To Launch Within Months

TV One, the African-American-focused channel Radio One is developing with cable giant Comcast, is now set to debut in January 2004 with the help of fresh capital from four new investors. On top of the \$70 million Radio One has committed and the \$60 million ponied up by Comcast comes a combined \$130 million from Constellation Ventures, Opportunity Capital Partners, Pacesetter Capital Group and Syndicated Communications. The investments from the new partners will be parceled out over four years. Radio One, which controls three seats on the five-member board, has named its President/CEO, Alfred Liggins, and Chairperson, Catherine Hughes, along with Syndicated

Continued on Page 11

R&R Stock Index

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

	Change Since				
	7/1/02	7/1/03	7/1/03	7/1/02	7/1/03-7/1/02
R&R Index	186.33	222.27	220.72	+18%	-0.7%
Dow Industrials	8,409.49	9,119.59	9,188.15	+9%	+0.7%
S&P 500	881.56	998.13	993.32	+13%	-0.5%

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Bruce Wernick

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Contact Information:

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Tel. 888.727.8629 (toll-free) — Fax 973.438.1727

Ask Heloise:

Live:
Monday – Friday, 11:00 AM – 12:00 Noon EST

Refeed via Satellite:

Monday – Friday,
12:00 Noon – 1:00 PM EST
1:00 PM – 2:00 PM EST

Best of Heloise:

Saturdays and Sundays
12:00 Noon – 2:00 PM EST

Avails:

6 minutes network, 10 minutes local

Hints From Heloise:

Content:
30 second spot within
90 second feature

Talk
America
RADIO NETWORK
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Passionate
programming that sells.

House

Continued from Page 1

he said. "It has to circulate in order for the body to function, and it has to flow in an unimpeded fashion. I think we're in danger of shutting off the blood supply to democracy."

Noting that he comes from a district that is opposed to gun control, Obey added, "I don't want ownership factors to get in the way of districts like mine being able to preserve their own cultural attitudes."

'Long & Torturous Process'

Reacting to the passage of Obey's amendment, NAB spokesman Dennis Wharton told R&R, "The House vote is at the beginning of a long and torturous process. Given the actions already taken in the Senate, our concern remains that it is unlikely, if not impossible, to limit congressional regulation of broadcasting to a rollback of national TV-ownership rules to 35%."

Meanwhile, Sen. Russ Feingold said, "I applaud the House Appropriations Committee's bipartisan vote to stop the FCC from easing the ownership caps for television stations."

The House action came just one day after Feingold joined Sens. Byron Dorgan and Trent Lott in introducing a resolution of disapproval that seeks to overturn all of the FCC's new media-ownership rules. "These

two steps, taken together, show the widespread concern in Congress about the impact of these new rules on the diversity of media available in our country," Feingold said.

But while the White House Office of Management & Budget applauded the House Appropriations Committee for generating the budget plan, in a statement it said, "The administration believes that the new FCC media-ownership rules more accurately reflect the changing media landscape. If this provision or a provision like it with respect to any one of the other FCC rules is contained in the final legislation presented to the president, his senior advisers would recommend that he veto the bill."

That threat didn't scare the office of Senate Commerce Committee Ranking Member Ernest Hollings. Hollings spokesman Andy Davis told AP, "If the White House is threatening a veto on this, they offer that at their own peril. This is an issue that has enormously broad bipartisan support. People are very passionate about this issue."

Fierce Opposition

But Rep. Roy Blunt — who's opposed to the Obey amendment — believes the president's veto threat may carry enough weight to stop the effort. "You take the president's comments, and it's easier to stop them,"

he told AP, adding that it will be easier to deal with the amendment when the Senate and House meet in conference to negotiate the bill.

While Obey's amendment had considerable committee support, it also faced some fierce opposition. "I don't think this amendment is needed," Rep. Jim Kolbe said, noting that while there may have been a time when such regulations were necessary, that's not the case today.

"Most of us in this room can remember when there were just three over-the-air networks, or when the number of radio stations was a handful," he said. "But today the situation is completely different. We have several over-the-air networks, literally hundreds of cable-television outlets, satellite and the Internet, where a lot of people get their information. We have almost unlimited sources of information today."

And while Kolbe agreed with many of the amendment's proponents who maintain that local news coverage is vital, he doesn't believe Obey's amendment will accomplish that goal. "Limiting ownership isn't going to achieve that," he said. "People find competing sources. As radio stations and TV stations go to all-entertainment formats, people will seek out other sources of info. That's why things like the Internet have grown."

'Think Tactically'

Meanwhile, an amendment offered by Rep. Anne Northup to restore the FCC's previous cross-ownership restrictions was defeated after Northup refused to offer the amendment separately from Obey's, instead trying unsuccessfully to add her proposal to his.

Northup insisted the two should be treated together so that television owners won't be returned to the old rules while newspaper owners are allowed to buy up assets under the FCC's newly liberalized cross-ownership limits. But Obey and several other members said that if the two were combined, the effort to restore the 35% cap would stall.

"I detest cross-ownership, and I detest what's happened in the radio sphere," Obey said. "If we're going to be effective, we have to move one piece at a time." Addressing Northup directly, Obey said, "I wish it were otherwise, but I urge you to think tactically, as well as with your heart."

Obey added that he initially wanted to introduce his own cross-ownership amendment but felt there wouldn't be enough votes to get the measure passed.

FCC Fiscal 2004 Funding

Ironically, even as the House Appropriations Committee OK'd an amendment that aims to re-regulate the TV industry, the committee directed the FCC, in the text of the appropriations bill authorizing the agency's fiscal-year 2004 budget, to "implement the Communications Act of 1934 in a manner that promotes competition, innovations and deregulation in the communications industry."

It's just that kind of dichotomy that FCC Chairman Michael Powell has lamented publicly for some time, noting that while it was Congress that passed the Telecommunications Act of 1996, his agency re-

ceives intense criticism from Congress when it implements the deregulatory plans outlined in the act.

Still, Congress saw fit to increase the FCC's funding for fiscal 2004. The House Appropriations Committee budgeted \$278.9 million for the FCC next year, a 3% rise over the fiscal 2003 appropriation. However, the allotment fell \$1.8 million below the agency's request, and — as it has for some time now — the FCC must raise the bulk of the money itself through collection of regulatory fees, applications fees and other charges. The actual appropriation came in at \$9.9 million.

'Dear Michael'

In a July 15 letter to Powell, Democratic Commissioners Michael Copps and Jonathan Adelstein requested a temporary stay of the new regulations in order to "allow the commission time to obtain concrete public input on the effect of the rule change and to allow the people's elected official representatives in Congress to debate media consolidation."

In the letter — which began "Dear Michael" — the two noted that since the full text of the new rules has only been public since July 2, a temporary stay would allow time to "ascertain how these rules interact and to examine how collectively they might affect various markets over time. A stay would provide us the opportunity to obtain concrete feedback to avoid unintended consequences that could be devastating in an area as fundamental and irreversible as media-ownership rules."

The pair also seeks "expeditious consideration" of any petitions for reconsideration of the new rules the agency receives. "Given the magnitude of this proceeding to our country and our democracy," they wrote, "we believe the right course of action is to ensure that we understand the full implications of our decisions."

MMTC

Continued from Page 4

Despite the considerable criticism the new rules have received, Ferree insisted that the agency worked hard to craft rules that were fair and defensible. "It wasn't one of these things where we sat around and said, 'Well, we'll give this group something over here and that group something over there.' There was none of that sort of political compromise going on. We really did try to stay faithful to the facts of the law,

and I think we were successful in doing so."

Heavy Interest In New Minority Council

Mago said during the same panel that the agency has already started receiving nominations for and offers to participate in a panel of industry insiders that will advise the FCC on issues concerning minorities. Powell announced the panel's formation in May, and Mago said she's wading through the resumes

of many potential candidates. "And that's no small task," she said. "We have some outstanding potential nominees for this committee."

Mago said the goal of the committee is to give the FCC a perspective on the issues facing minorities in every industry the FCC regulates, not just the media. She believes that input will be vital in making the agency more effective in promoting minority involvement in telecommunications.

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Getting Listeners To Believe Your Commercials

Know the reasons for disbelief and how to overcome it

By Dan O'Day

In an earlier column Dan O'Day covered "The No. 1 Reason People Don't Buy From Your Client" (R&R 12/6/02) and suggested that you offer a guarantee in your ad copy. Beyond that, however, there may be a need to establish credibility for your clients. Why? Dan says, "Because listeners don't believe you. You have failed to convince them that you're telling the truth — that they really do need what you're offering them." Here are his recommendations for handling this important problem.

Where in life is it vitally important to convince people to believe you? Answer: in court. In a courtroom, an attorney's ability to communicate clearly, compellingly and convincingly can literally mean the difference between life and death.

The goal in a criminal case: to get someone to vote "yes" or "no" — yes, he's guilty, or no, he's not. The goal of a commercial: to get someone to act on your sales message. If you're advertising TiVo, the question before the consumer is "Should I buy TiVo? Have they convinced me that having TiVo will add to my life so much that it will be worth the investment?"

The goal in a civil case: to get someone to choose whom to believe. The goal in a commercial: To get someone to buy your product or service rather than your competitors'. If you're advertising Verizon's cellular



Dan O'Day

services, the question for the consumer is "Should I sign up with Verizon? Or with AT&T or Cingular Wireless?"

Here are the most common reasons consumers don't believe you:

1. They think you're lying.
2. They don't know if they can trust you.
3. They lack confidence in your knowledge.
4. They lack confidence in your expertise.
5. They think you're biased.

Now let's look at ways to combat these five sources of disbelief.

They Think You're Lying

If this is the reason, then you've got trouble. If you say you offer "easy credit approval over the phone" and your targeted consumers have heard that repeatedly in the past but it's always turned out to be a lie, you need

to prove to the customers that you really are different.

Here are three ways to convince them.

- Statistical evidence: "Ninety percent of our credit applications are decided in one phone call."
- Character witnesses. More on this below.
- Direct testimony from the client: Your advertiser "takes the stand" to tell his story. If the advertiser is, for example, a bankruptcy attorney, and he's a "deez, dem an' doze" kind of guy, you may not want him to testify on his own behalf. But if when he speaks he sounds like someone who is well-informed, experienced, understanding and trustworthy, it might be good to put him behind the microphone.

Here are five ways to use direct testimony by the client:

1. Have him voice the entire commercial.
2. Have an announcer handle all the heavy lifting while the client makes a brief appearance. "I'm Edward R. Jekyll. Even though my specialty is bankruptcy law, declaring bankruptcy is not always the best solution. Before we take your case, we'll explore all of your legal options with you." And the announcer handles everything else.
3. Structure the commercial in a Q&A format.

"Q: If you've suffered serious financial reverses and are considering

declaring bankruptcy, Edward R. Jekyll of Hekyll & Jeckyll, Attorneys at Law, has the answers to some of the questions you're probably wondering about. Is there more than one kind of bankruptcy?"

"Yes. The best known are called 'Chapter 9' and 'Chapter 11.' In a Chapter 9 bankruptcy, you're allowed to..."

The Q&A format positions the advertiser as an expert. Potential customers are gradually put at ease as they become convinced that he knows what he's talking about.

4. Interview the client.

"Why did you decide to specialize in bankruptcy law?"

"What's the first step someone should take if they're considering bankruptcy?"

"How much does the bankruptcy process usually cost?"

With an interview format, you're establishing rapport with the potential customers as they gradually come to feel that they know the advertiser.

5. If the advertiser is very limited in his ability to speak into a microphone, you might be able to get away with the politicians' ploy and just have him give his name at the end of the spot: "I'm Ed Jekyll, and I will fight for your legal rights." (But not if he's a "deez, dem an' doze" guy.)

As Larry Pozner and Roger Dodd point out in their book *Cross-Examination: Science and Techniques*, "Many states have an instruction that warns jurors that a witness who was found

to be lying in one aspect of her testimony can be disregarded in all other aspects of her testimony."

If in your advertising you make one claim that the consumer doesn't believe, it taints all your other claims and gives consumers permission not to believe anything else you say. The absolute best way to prevent targeted consumers from thinking you're lying is to tell the truth. Don't risk appearing that you're lying or trying to dodge the facts.

They Don't Know If They Can Trust You

You can establish trust either by offering direct testimony or through character witnesses — that is, with testimonials. There are five different types of testimonials.

1. Testimonials from customers. There is nothing more convincing than having real people offer rave reviews, in their own words, of your client's product or service. But in a courtroom you don't simply have an anonymous witness take the stand and say, "I think he's innocent." You give the jury a reason to believe the witness. The first thing you do is ask the person's name. Then you give the witness's credentials — what qualifies her to vouch for the client's innocence?

In your commercial, attach a real person's name to each testimonial. First and last name is preferred, along with where they live or what they do for a living. Which do you find more

Continued on Page 8

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R&R All-Star: Cary Pahigian, Saga/New England

Nominee, Market Manager/GM Of The Year (Markets 101-plus)

In the 12 months between fall 2001 and fall 2002, Saga Communications/New England President/GM Cary Pahigian maintained a steady 31.0 12+ share across the six-station Portland, ME cluster — Adult Standards WBAE-AM, News/Talk WGAN-AM, Hot AC WMGX-FM, Country WPOR-FM, Oldies WYNZ-FM and Sports WZAN-AM. That gave the cluster a nearly five-share lead over Citadel's Portland group and three of the top five stations in the market. On his way to a staff and family cookout and Red Sox minor-league ballgame, Pahigian talked to R&R about his management style and the working environment he tries to provide.

R&R: To what do you attribute the strength of your station group?

CP: It's all about the staff, and the most important thing I can do is put people in a position where they can exploit the strengths that they have to win and to best work with each other. When you have a staff that's both comfortable and confident, they

do great things. I'm also a big believer in the "happy at home, happy at work" philosophy.

R&R: How do you create an atmosphere of confidence?

CP: It starts at the top, with Chairman/President/CEO Ed Christian, who preaches it. I've never seen anyone's performance increase when you say to him, "If you don't do this, you're fired." It just never works. It comes down to really understanding that person and what makes them tick. Some people need a pat on the back, and others need a swat on the backside. But everyone performs at the highest level when they are confident in themselves and what they do.

In some ways, I say I work for the employees, whether they need a lot of communication or for me to stay out of the way. Whatever it is they need, I in turn need to feel it, touch it and respond accordingly.

R&R: WMGX and WPOR-FM have power ratios of 2.47 and 1.37, respectively. How has your sales team been able to perform so impressively?

CP: We have two outstanding GSMS in Amy Rees and Tina Segerstrom. They work well together and complement one another and are just terrific leaders. The sales staff knows that we're committed to them and are trying not to turn it into an account-executive sausage factory of 10 people in, nine people out.

My philosophy with the department managers and salespeople is "How we do we serve them best?" Is it a lot of micro-managing? Some people need that. Is it a lot of accountability? Absolutely. But another thing we've learned is that sometimes, the longer people stay with you, the less you tend to manage them, which is a mistake. It's often some of the people who have been with you five, 10, 15 years — the real top performers — who are capable of doing even more. But sometimes we forget about them and actually leave them alone for many, many years. We take them for granted.

Even though they might feel loved, they aren't as sharp as they once were but don't realize it. They need input and a manager's hand — not a heavy one, but a light touch. I'm sure that's the same in many sales organizations.

R&R: Last fall WZAN-AM had its best book in many years, climbing 1.6-3.7. What's going on with this station?

CP: This is one of my favorite stories. Five years ago WZAN was a forgotten AM, a secondary Talk station to WGAN, which is the mother-ship of News/Talk in Maine. It was a dumping ground, frankly, for an overflow of Talk programming. Now it's No. 2 in our target of 25-54 men and top five 25-54 adults, and billing has increased significantly.

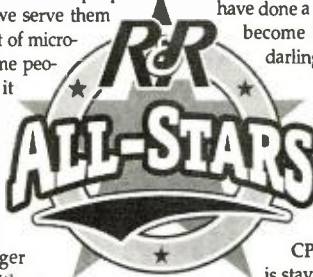
We decided five years ago to make it a different type of radio station. The words *Talk radio* were repelling listeners. They thought it was political or about Rush Limbaugh. So we dropped all the Talk radio language and built a Rock station without the music. We have Don Imus and Don & Mike as book-ends. Although we have NASCAR

and football, we cut loose the minor-league baseball and hockey play-by-play. As popular as they are, they're good events to attend but not necessarily to listen to on the radio.

The slogan is "If you're a guy and don't listen to this station, you've got some serious issues." To listeners, it's almost like an underground lifestyle station, like when we discovered FM stations as kids. There's a lot of guy talk about girls, cars, beer and sports. The imaging is very PG-13 — not risqué, but it pushes the edge with a lot of attitude and a ton of tongue-in-cheek humor. PD Doug Tribou and OM Chris Mack have done a great job, and it's become kind of a media darling.

R&R: What do you envision as the biggest specific challenges you'll be facing over the rest of this year?

CP: The toughest job is staying where we are — on top — and making sure I am communicating with everyone on the staff. As it is with any of these six-station clusters with upward of 80 people, there's a lot going on every day, so it's about not getting chained to the desk or telephone. If nothing else, it's to listen, to identify problems and assist people in solving problems and make them the best they can be. That can only be done by spending enough time with everyone.



Cary Pahigian

DeVito/Verdi Takes Home Radio-Mercury Grand Prize

Ad agency DeVito/Verdi of New York won its very first Radio-Mercury Award this year, capturing the \$100,000 Grand Prize in the 2003 competition. Governed by the nonprofit Radio Creative Fund, the Radio-Mercury Awards were established in 1992 to encourage and reward the development of effective and creative radio spots. Over \$150,000 in cash prizes was awarded at a recent luncheon and ceremony at the Waldorf-Astoria Hotel in New York.



THAT'S A LOTTA PEPPERONI! Clear Channel Radio President/CEO John Hogan (l) dishes up the \$5,000 Radio-Mercury Award for the best station-produced commercial to Douglas Zanger of Rose City Radio (KXJM & KXL/Portland, OR), who wrote the spot "Build Your Own Slice" for Flying Pie Pizza.



JUST A LITTLE TOKEN OF APPRECIATION RAB President/CEO Gary Fries (l) hands over the Radio-Mercury Lifetime Achievement Award to Famous Radio Ranch co-Creative Director/co-founder Dick Orkin, who will need to add an annex to his house to accommodate all the honors he and the Ranch have earned over the years. Other Lifetime Achievement Award recipients have included Paul Harvey, Keith Reinhard, Stan Richards and Charles Osgood.



WINNER'S CIRCLE RAB President/CEO Gary Fries and Craven Thompson President Jim Thompson, who serve as Co-Chairmen of the Radio Creative Fund, recently presented the Radio-Mercury Award Grand Prize trophy and \$100,000 award to DeVito/Verdi New York's Brad Emmett and Lee Seidenberg at a ceremony in Manhattan. The agency duo were part of the team that wrote the award-winning spot "Dinner Date," produced for the National Thoroughbred Association. No word on whether the folks from DeVito/Verdi blew it all at Belmont Park the following day. Seen here are (l-r) Fries, Emmett, Seidenberg and Thompson.

My Favorite Sales Contests & Incentives

By Irwin Pollack

Here are some suggestions for sales incentives, games and contests you can use to motivate your salespeople. While some are different twists on the same theme, remember that motivation isn't all about incentives. The best motivation is an internalized motivation that leads an individual to make the right moves naturally. However, concrete incentives — along with some games and contests along the way — add spice to the job of selling and make it fun for everyone.

Remember that any incentive must be good for the seller and good for the station or group. Swing it too far in either direction, and it can lose its impact, so make sure these ideas and methods are used properly. If, after you have finished an incentive or program, you feel comfortable that it caused good things to happen that might otherwise not have, you can feel positive about its being a proper element for your station's success.



Irwin Pollack

people who have hit their goals or achieved a desired level can choose unmarked envelopes of money from a pot. Have various amounts of money in the envelopes, ranging from small to very large.

10. Have one large grand prize, and put qualifiers' names in a hat one time for each "qualifying" thing they do. The more good things they do, the better their chances of getting the grand prize. But have decent prizes for everyone who qualifies.

11. When looking for criteria to gauge, don't forget about number of accounts, new accounts, accounts of a certain size, collection goals, repeat business, etc. Look for meaningful but different items to measure.

12. Play poker. Let salespeople who do certain good things choose a card. The "player" with the best hand at the end of a day, week or month wins the prize.

13. Or you can play bingo. Each square represents a different activity you want salespeople to accomplish. The first player to reach bingo wins the grand prize.

14. Hold a station derby, with your salespeople representing racehorses. Divide the non-sales staff into equal groups, and hold a drawing to decide which sales-rep "horse" is backed by each group. The groups get behind their reps, helping them race their way to the top by whatever criteria you've established. When a rep wins, the group wins.

15. Pit different stations' staffs against each other, or divide your staff into two groups. The losing group has to do something for (not to) the winning group. Examples might be to wash their cars, cook them dinner or somehow acknowledge or "bow down" to the winners for a time when they meet them at the office or before a sales meeting.

16. Establish "first-timer clubs" for sellers as they make their first sale, reach a certain sales goal for the first time, etc.

17. Award "GoalBuster" certificates to sellers who hit their monthly quotas.

18. Don't overlook special awards jackets and wall plaques.

19. Hold special contests quarterly. Don't drag contests out too long or they lose their effect.

20. Have attractive gold lapel pins made in the shape of the company's name. When sellers hit a certain level, they get a pin, and, as they reach higher or different levels, they get various precious stones for the corners. A pin with four stones identifies a heavy hitter.

Concrete incentives — along with some games and contests along the way — add spice to the job of selling and make it fun for everyone.

21. Use trade points. This is an extensive and ongoing award program that depends on your willingness to use barter as an incentive. Though simple in its design, it must be very well managed. Set a list of things you'd like the salespeople to do. Each time they do one of those things, award them a specified amount of trade credits. Each week have the salespeople turn in a sheet that details the credits won that week. They can then choose prizes from a "trade catalog" or swap credits for trade dollars.

22. Finally, when you have a big incentive program or contest going on, be sure to mail letters to the spouses of the sellers pointing out what can be won.

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

Commercials....

Continued from Page 6

believable: a testimonial attributed to "A.J. of California" or one attributed to "Amy Jones of Petaluma"?

2. Testimonials from official sources. For example, "Licensed by the state of California" or "One of only seven companies certified by NASA as a preferred provider."

When a cross-examining attorney encounters a non-responsive witness — someone who simply will not answer the question being asked — the attorney has a number of ways to deal with it. Here's one sly method from *Cross-Examination Science and Techniques*:

"In this technique, we ask the court reporter to read back to an evasive witness our exact question, thereby transferring our question into a question by a member of the court's own staff." The result is that, to the jury, it seems like the court is demanding an answer.

You can adapt this technique to advertising by using what might be called an "authority testimonial." Instead of saying, "XYZ diapers are the most absorbent diapers available," it is more convincing to say, "The Consumer Products Testing Laboratory has declared XYZ diapers 'the most absorbent diapers on the market today.'"

3. Testimonials from independent third parties. Examples: "A proud member of the Better Business Bureau." (The implication is that the BBB endorses your company as having met its standards of trustworthiness.) Or "Named the Best Plumber in Los Angeles by *L.A. Magazine*."

4. Implied testimonials. When I had surgery on my shoulder, I chose the orthopedic surgeon who had done the most operations on the shoulders of Major League Baseball pitchers. He benefited from the "implied testimonials" of those highly paid athletes who had suffered shoulder injuries and whose careers depended on selecting the very best surgeon.

Commercial example: "There must be a reason why more Californians buy their new Toyotas from Ed's Toyota than from the next three Toyota dealers combined."

5. Industry testimonials. Examples: "All of our mechanics are Certified Automotive Technicians" or "The owner of the real estate firm is the former president of the California Association of Realtors."

They Lack Confidence In Your Knowledge

If the consumers lack confidence in your client's knowledge, you can:

- Describe his experience
- Detail the kind of training he had to go through
- List his educational qualifications
- Point to the number of years he's been specializing in the product or service

They Lack Confidence In Your Expertise

What's the difference between lacking confidence in your knowl-

edge and lacking confidence in your expertise? In a court case, a witness testifies that he saw the defendant driving at a very high rate of speed. If it can be demonstrated that some obstacle blocked the witness' view of the street and it was very dark outside, you'll challenge his apparent knowledge.

However, if it can be demonstrated that there were no other vehicles on the road, the witness viewed the car from an awkward angle and the witness has no way of clarifying if by "high rate of speed" he means 30 or 50 or 65 miles per hour, you'll challenge his apparent expertise.

If consumers lack confidence in your client's expertise, you can overcome that by:

- Using statistical credentials, such as "20 years of experience specializing in BMW repairs" or "Ninety percent of the residential homes we have accepted for listing during the past three years have sold within 60 days"
- All the types of testimonial we've discussed
- Digging deeper into implied testimonials, such as "Formerly the mechanic for a famous race driver," "Has argued before the U.S. Supreme Court" or "Orthopedic surgeon who was formerly team physician for the Detroit Lions."

They Think You're Biased

If the targeted consumer suspects you are biased, you absolutely must demonstrate that you are not. Here's how:

- Offer consumers free information so they can decide for themselves. Examples: "Call for our free information booklet, Twenty Things You Must Know Before Selling Your Home," or visit our website."
- Use testimonials. "A friend insisted that I needed a new carburetor. But when I took my car to Ed's Garage, he looked it over and told me I wasn't using the right kind of motor oil. Instead of selling me a new carburetor, he changed my oil, and my old car's been running just fine ever since. Ever since then, I've trusted my car to Ed's Garage."

- Explain the systems that are in place to prevent bias. "Our salespeople don't work on commission. So when they recommend a particular product to you, it's because they honestly believe it's what you need." Or, "As an independent insurance agent, I'm not limited to the policies offered by just one or two companies. I'm free to recommend the policy and the company that are best suited to your needs."

This column is excerpted from The Dan O'Day Radio Advertising Letter. For your free e-mail subscription, send your request to danoday@danoday.com with "R&R Ad Request" in the subject line of your e-mail, or subscribe online at www.danoday.com.

PART ONE OF A TWO-PART SERIES

Some Notes On The State Of Webcasting

What's gone on since the royalty rates were settled at last?

Lawsuits, legislation, calls for reform and everybody saying mean things about the RIAA. Webcasting used to be almost as entertaining — for those of us who don't have to make a living at it — as the peer-to-peer wars are now. But it's been more than half a year since webcast royalties were set, making it a good time to take a look at how webcasting, particularly 'Net-only webcasting, is doing.

Webcasting is the ancestral saga of the digital-media industry, dating back several years further than peer-to-peer file-trading. The earliest webcasts came online around 1996, and streaming grew steadily thereafter. MusicMatch arrived in 1997, and by the end of 1999 Listen.com, Xact Radio, Launch Media, Live365 and broadcast and 'Net-only aggregator WebRadio were online. These leaders soon dominated the news and raised hopes highest for webcasting.

Where Are They Now?

In May 2001, Listen.com, Xact, Launch and MusicMatch were sued by the RIAA over what the label group thought was too-interactive programming. Listen quickly removed the objectionable features and eventually dropped streaming to focus on the subscription digital-music service Rhapsody. Listen sold Rhapsody to RealNetworks earlier this year.

MusicMatch and Xact joined MTVI in suing the Copyright Office to define *interactivity* for the purposes of trying to run a webcasting business. But the office wouldn't be pinned down, saying Congress should've covered that in the Digital Millennium Copyright Act. So MusicMatch settled and got licenses and is a successful subscription streamer. Xact, however, folded early this year.

Launch Media was bought by Yahoo! a month after being sued. Yahoo

settled with the labels, got licenses for the service that caused Launch's troubles and now operates Launch as a ratings-leading streamer.

Live365, meanwhile, keeps rolling along with 30,000 or so member-programmed streams. It streams about 10 million hours a month and pays hefty royalties, so last year it began charging webcasting members a small monthly fee. So far, it's free to listeners.

WebRadio came to an abrupt end in 2001 when its parent company refocused its business and while bidders were still trying to buy the webradio.com domain name. WebRadio founder Michael Weiss is now CEO of StreamCast, which owns the Morpheus peer-to-peer.

Is Anybody Making Any Money At This?

How's business for webcasters these days? One of the few public companies in the sector, Yahoo, reported webcast revenue was down in Q2. But in the months since royalties came due no major names have folded, which seems a good sign.

Additionally, the smallest webcasters are beginning to aggregate their audiences for sales purposes. The best known such collective is the Internet Radio Marketing Group, a half-dozen brand-name streamers including Ultimate-80s and Beethoven.com. The IRMG is selling a combined audience of half a million listeners, and more such groups are sure to follow.

By Brida Connolly
Associate Managing Editor

Combine that with the general upturn in Internet advertising, and the future is looking up for independent webcasters. When new indie streams begin launching again, that will be the best sign that this is a vital business.

The Loyal Opposition

In the interim between the passage of the DMCA in 1998 and the Copyright Arbitration Royalty Panel ruling in 2002, hundreds of streamers launched, nearly all of them basing their programming on mainstream major-label product. They knew they'd have to pay up someday, but the final, Librarian of Congress-approved plan of .07 cents per performance, a \$500 minimum and no percentage-of-revenue option caused a panic among small streamers, who said it would drive most of them out of business.

Small webcasters and some broadcasters protested fiercely enough to get Congress interested, and thus, at the end of last year, the Small Webcasters Amendment Act was introduced, a single paragraph that provided a six-month moratorium on web royalties for qualifying small streamers. It was widely supported by webcasters, but by a few weeks later the SWAA had become a 28-page bill including a complete royalties structure.

Some streamers called that a bait-and-switch, but, after some further adjustments, the law passed as the Small Webcasters Settlement Act in December 2002. It bumped the minimum to \$2,000 but provided the percentage-of-revenue option the streamers had been calling for. So it's all settled now, right?

Nope. Trade group Webcaster Alliance has just threatened to sue the RIAA for antitrust violations related to the SWSA negotiations unless talks with small streamers are reopened. The group particularly wants the \$500 minimum reinstated, and it's cast its lot with the agitprop masters at Boycott-RIAA in demanding an investigation of SWSA sponsor Rep. James Sensenbrenner over an RIAA-funded trip to Thailand and Taiwan.

So, seven years or so into this, the corporate streamers are growing in popularity, if not yet in income. Most of the small streams that got through the initial royalties battles are surviving, while others still agitate for a better deal. But, like legal digital music sales, which has become a serious business against all odds, 'Net-only webcasting is getting there.

In Part Two: The history and condition of AM and FM streaming.

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading non-subscription digital-music service in the U.S., offering a catalog of more than 200,000 songs from all five major label groups. Here's a snapshot of the top-selling downloads on Monday, July 21, 2003.

Top 10 Songs

1. DIDO White Flag
2. JUSTIN TIMBERLAKE Rock Your Body
3. CROSBY, STILLS & NASH Southern Cross
4. BEYONCÉ I/JAY-Z Crazy In Love
5. NELLY I/P. DIDDY & MURPHY LEE Shake Ya Tailfeather
6. BLACK EYED PEAS Where Is The Love?
7. MATCHBOX TWENTY Unwell
8. KELLY CLARKSON Miss Independent
9. LIZ PHAIR Insanity
10. JEWEL Intuition

Top 10 Albums

1. AVRIL LAVIGNE *Avril Live: Try To Shut Me Up*
2. LIZ PHAIR *Liz Phair*
3. MACY GRAY *The Trouble With Being Myself*
4. MICHELLE BRANCH *Hotel Paper*
5. ANNIE LENNOX *Bare*
6. JACK JOHNSON *On And On*
7. COLDPLAY *A Rush Of Blood To The Head*
8. JUSTIN TIMBERLAKE *Justified*
9. CAT STEVENS *Footsteps In The Dark: Greatest Hits, Vol. 2*
10. CHARLIE BYRD & STAN GETZ *Jazz Samba*



www.gracenote.com
charts@gracenote.com

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

DIGITAL TOP 25SM

LW	TW	ARTIST	Album Title	Weeks On
1	1	EVANESCENCE	Fallen	20
2	2	NORAH JONES	Come Away With Me	64
3	3	50 CENT	Get Rich Or Die Tryin'	24
4	4	EMINEM	The Eminem Show	61
6	5	COLDPLAY	A Rush Of Blood To The Head	46
7	6	LINKIN PARK	Meteora	17
5	7	METALLICA	St. Anger	7
9	8	AVRIL LAVIGNE	Let Go	57
8	9	RADIOHEAD	Hail To The Thief	9
12	10	CHRISTINA AGUILERA	Stripped	37
13	11	RED HOT CHILI PEPPERS	By The Way	53
10	12	BEYONCÉ	Dangerously In Love	4
15	13	VARIOUS ARTISTS	8 Mile	37
14	14	LED ZEPPELIN	How The West Was Won	8
18	15	AUDIOSLAVE	Audioslave	34
11	16	CHEMISTRY	Between The Lines	2
19	17	R. KELLY	Chocolate Factory	22
16	18	WHITE STRIPES	Elephant	16
-	19	VARIOUS ARTISTS	Bad Boys II	1
20	20	JUSTIN TIMBERLAKE	Justified	36
17	21	SHANIA TWAIN	Up!	34
21	22	ROLLING STONES	Forty Licks	41
23	23	SEAN PAUL	Dutty Rock	23
25	24	SYSTEM OF A DOWN	Toxicity	94
22	25	NELLY	Nellyville	55

DIGITAL BITS

Branded Instant Messaging Goes Online At Z100

Clear Channel CHR/Pop WHTZ (Z100)/New York this week debuted the Z100 Messenger instant-messaging program, available at www.z100.com. The program, said technology provider GTV, "seamlessly interoperates between all popular consumer IM services and networks." That feature could be a boost for Z100's program: Such widely used instant-messaging services as AOL Instant Messenger and MSN Messenger are ordinarily incompatible.

Infinity

Continued from Page 1

of WBCN/Boston. He has also held the morning shift at then-Progressive Rocker KSAN/San Francisco. He has been at WXRT for more than two decades.

- KMXV & KSRC/Kansas City VP/Programming Jon Zellner is responsible for Top 40. Zellner has been programming KMXV since 1996. His programming experience includes stops at KYIS/Oklahoma City and KTHT/Fresno. He's also been Asst. PD/MD at KZZP and KOY-FM in Phoenix, as well as at WKZL/Greensboro.

"I've already been working with our talented Top 40 PDs, and I look forward to growing those relationships even more," Zellner told R&R. "I also look forward to seeing Infinity's Top 40 presence grow in the record and radio communities."

- WBBM-FM (B96)/Chicago PD Todd Cavanah is overseeing Top 40 Rhythmic. Cavanah is a veteran of B96 and has programmed the station for several years.

- WBMX & WODS/Boston VP/Programming Greg Strassell is selected for Hot AC, Modern AC and '80s duties. Strassell has been programming WBMX since the station debuted its Hot AC format in the mid-1990s.

- Infinity/St. Louis VP/Programming Smokey Rivers is tapped for AC. Rivers served as OM of AC KEZK and Hot AC KYKY in St. Louis until being promoted in early March. Rivers has been affiliated with KYKY since June 1993, when he was named the station's PD. He's also programmed such stations as WAVA/Washington and KIOI/San Francisco and from 1990-93 was OM at WMC-AM & FM/Memphis.

- KTWV/Los Angeles PD Paul Goldstein is responsible for Smooth Jazz. Goldstein assisted with the launch of KTWV as "The

Jeffries PD For WSSS/Charlotte

Veteran programmer Tom Jeffries has been named PD of Infinity's '80s-based AC WSSS (Star 104.7)/Charlotte. Jeffries is best known for his stints as PD of WGCL (G98)/Cleveland in the early '80s and, later, WZOU/Boston. More recently Jeffries worked at what had been the Capstar cluster in Raleigh, and in 1998 he transferred to Charlotte to do afternoons at Country WKKT.

"I later left the industry for a few years, but I really missed being on the air, so I picked up some part-time air work at Star," Jeffries told R&R. "I really enjoy the people here. There are some great minds in this building, like [OM] John Reynolds, who is a wonderful guy, and Market Manager Bill Schoening, who really

understands the business. I quickly decided that when the time was right, I would put my hat back in the ring. When the PD position opened here, they pulled the hat out."

With Jeffries at the helm, look for Star to begin to incorporate more '70s and '90s titles into its previously '80s-heavy mix. "We'll also blend in some selected currents, creating more of a broad-based AC," he said.

"One thing I really love about Infinity is that each market is treated as a single entity. They give you all the tools to succeed on a local level. All I know is, I love it here, the people are tremendous, and I'm done moving. I'm really excited about this new opportunity, and I look forward to getting back to the fun again."

Wave" in 1987 and later served as PD of KOAI/Dallas, WNUA/Chicago, SW Networks' 24-hour Smooth Jazz format (Smooth FM) and KKSF/San Francisco. Goldstein rejoined The Wave in late 2002 as its programmer.

- WPGC-FM/Washington PD Jay Stevens is looking after Urban and Gospel. Stevens has been with WPGC-FM for more than 10 years and has programmed KOY-FM/Phoenix, among other stations.

- KILT-FM/Houston OM/PD Jeff Garrison is overseeing Country. Garrison picked up his KILT duties in November 2002, when he joined KILT and then-Country KIKK-FM/Houston. He previously served as PD of Infinity's KMLE/Phoenix.

- KOOL & KZON/Phoenix PD Tim Maranville is responsible for Oldies. A Phoenix veteran, Maran-

ville served as the head of operations and programming for Sandusky's KDKB, KDUS, KSLX & KUPD/Phoenix from 1992-99. He also programmed KTHT/Fresno prior to Zellner in the late 1980s.

- In the News/Talk/Sports arena, KMOX/St. Louis VP/GM Tom Langmyer is overseeing News/Talk, KLSX/Los Angeles PD Jack Silver is caring for FM Talk, WINS-AM/New York PD Mark Mason is responsible for News, and WFAN/New York PD Mark Chernoff is looking after Sports.

Langmyer took on VP/GM duties at KMOX in February after serving as Operations Director. He joined KMOX in 1992 as PD and before that spent two years at WNEW/New York. He's also worked at WSYR & WYYY/Syracuse, WTAE/Pittsburgh and Buffalo's WGR, WJYE, WJLL and



EARTH, WIND, FIRE & CEMENT Legendary artists Earth, Wind & Fire made their mark on music and, last week, on Hollywood's RockWalk. Cementing their place in history — and in concrete — are (l-r) bandmembers Verdine and Maurice White, L.A. City Councilmember Tom LaBonge and bandmembers Philip Bailey and Ralph Johnson.

iTunes

Continued from Page 3

provided by Muze. At first glance BuyMusic shares some of the problems of Windows-based subscription services, particularly their lack of consistency. While there are generous rights on many tracks — including one or more downloads, unlimited transfers to portable players or unlimited burns — the rights management varies from track to track, with

some songs allowing only a few burns and transfers. That inconsistency could cause some confusion and frustration among users.

Just the same, this kind of service is what people who don't care to get their music from peer-to-peers have been demanding, and BuyMusic may prove to be as much of a boon to the legal digital-music business as Apple's iTunes Music Store has been.

Collins

Continued from Page 3

Aug. 4. "I truly appreciate the opportunity being offered to me, and I'm equally grateful to Tom for his ongoing assistance during this transition so that I can hit the ground running."

WBEN, where he started his career in 1978.

Silver has programmed KLSX since August 1997 and prior to that operated his own morning show consultancy. Silver has been PD at KKBH/San Diego and WLUP/Chicago, co-hosted mornings at KGB/San Diego and served as an Exec. Producer for Rick Dees.

Hess

Continued from Page 1

serving Stamford, CT and Westchester, NY. Prior to that, he spent 10 years as PD of WHYN-AM & FM/Springfield, MA. Providence Market Manager Jim Corwin will be conducting the search for Hess' replacement.

In related news, Infinity/Baltimore VP/Programming Bill Pasha is named Corporate VP/Research.

An official statement from Infinity concerning the promotions was still forthcoming as R&R went to press.

Additional reporting by Carol Archer, Kevin Carter and Al Peterson.

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National Radio

• **WESTWOOD ONE** presents *Shania in Chicago*, featuring Shania Twain. The one-hour special will be recorded onstage and backstage during the taping of Twain's upcoming NBC-TV special and will air Aug. 16 and 17. For more information, contact Peggy Panosh at 212-641-2052 or peggy_panosh@westwoodone.com.

Also from WW1, the 85th PGA Championship will air on more than 180 stations nationwide, Aug. 13-17. John Tautges, Mitch Voges, Bob Casper, Craig Humphries and Chris Castleberry provide the play-by-play. Tautges also hosts the nightly *PGA Championship Tonight* recap. For more information, contact Peggy Panosh at

212-641-2052 or peggy_panosh@westwoodone.com.

• **FOX SPORTS RADIO** will now distribute the NFL Players Association's *Players Inc.* Former NFL star Daryl Johnson joins the show as co-host with Dan Miller. The show airs Saturdays from 11pm-midnight and Sundays from 11am-noon. The new season of *Players Inc.* begins Sept. 6.

Records

• **JAY SAMIT** becomes Sr. VP/Strategy at Sony Music Entertainment. He arrives from EMI Recorded Music, where he was President/Digital Distribution.

named Sr. VP/Finance & Administration at BMC Strategic Marketing Group ... David Linton takes on a consulting role with Big3 Records ... Koch signs distribution deals with Pandisc and StreetBeat Records ... Gillian Kellie is the new CFO of WEA Corp. ... Rebecca Wright is upped to Sr. Director/Creative Affairs at Universal Music Publishing Group ... Eagle Rock Entertainment enters a distribution deal with EMI Canada and opens a Canadian office at 3110 American Drive, Mississauga, ON, L4V 1T2. Phone: 905-364-3248; fax: 905-364-3249.

Changes

News/Talk: Syndicated hosts The Dolans sign a management agreement with Media Management Group.

Noncommercial: Soterios Johnson becomes host of *Morning Edition*, and Allison Keyes becomes national reporter for *The Tavis Smiley Show* at WNYC/New York.

Records: Karen Kwak is upped to Sr. VP/A&R Operations & Administration at Arista ... Stacey Bain is

BUSINESS BRIEFS

Continued from Page 4

Communications Partner Terry Jones. The board is completed by Comcast Exec. VP/Programming Investments Division Amy Banse and Constellation Ventures Managing Director Dennis Miller. Miller said his group's interest in the venture "is consistent with Constellation's philosophy of investing in programming services in underserved markets with the strongest distribution and strategic partners."

MMTC, BETA Honor Liggins

Radio One President/CEO Alfred Liggins was inducted into the Minority Media & Telecommunications Council's Hall of Fame on Monday night as part of that group's two-day conference in Washington, DC. Additionally, former FCC Commissioner Kenneth Cox was given the group's Lifetime Achievement Award. The next night Liggins and Congressman Elijah Cummings were saluted at a DC reception co-sponsored by MMTC and the Black Entertainment & Telecom Association.

N.Y. Post Says Karmazin, Redstone At Odds; Analyst Dismisses Reports

The *New York Post* reported last week that tensions have flared again between Viacom Chairman/CEO Sumner Redstone and President/COO Mel Karmazin, saying "an ongoing rift between Karmazin and Redstone has escalated in recent months." The paper claims that, according to "some well placed sources," Karmazin could exit — though in March he signed a new contract with Viacom that runs through May 2006. The *Post* said the executives have feuded over strategy issues for the company and have brought disagreements to Viacom board members at least twice since Karmazin signed the new contract. Viacom spokesman Dana McClintock was unavailable for comment by R&R's press time, but Merrill Lynch analyst Jessica Reif Cohen said in a report issued last week that press speculation concerning tensions between Redstone and Karmazin is nothing new. She recommended that investors treat "ongoing rumblings of this nature as non-events."

Separately, Cohen said she continues to view the industry and Viacom's fundamentals positively and that the company's Q2 earnings remain on track for solid performance. "We continue to see signs of improving radio fundamentals, which, coupled with management's increased focus, should drive the Infinity business," she wrote. "We have increased confidence that the healthy 2003-04 upfront market will translate into firm advertising commitments for Q4."

FCC ACTIONS

FCC Denies Powell Plans To Exit

A report in the July 20 issue of *Time* suggested that FCC Chairman Michael Powell is considering leaving the agency in light of Congressional efforts to undo the new media-ownership rules. That mirrored speculation that one industry investor told R&R he's heard from multiple sources, but FCC spokesman David Fiske told R&R that nothing could be further from the truth. "The reports are without foundation," Fiske said. "He has no plans to leave the commission." The rumors may have been fueled by the recent departure of Powell's chief Legal Advisor, Susan Eid, but Fiske said Eid always planned to move on when the new ownership rules were completed.

Study: Grant Of HBC-Univision Merger 'Premature'

Six college professors retained by Spanish Broadcasting System to research how the Spanish-language media marketplace will be affected if the FCC grants the long-delayed merger of Hispanic Broadcasting and Univision have concluded that approval of the merger would be "premature." The study — which SBS has submitted to the FCC — suggests that Hispanics who immigrate to the U.S. rely heavily on Spanish-language media and says further concentration of Hispanic media threatens to limit available viewpoints. "The use of the Spanish language remains strong and constant in the daily lives of this population," the study says, noting that 25% of U.S. Hispanics — about 10 million people — are most comfortable speaking Spanish and use it almost exclusively in their daily routines.

The authors also note that Hispanic people maintain "unusual cultural resilience" compared to other immigrant groups and say that fact further drives home the need for diversity in Spanish-language media. They write, "There is and will continue to be a large segment of the U.S. population with significant dependence on Spanish-language media. It is imperative that additional research on the consequences of the concentration of Spanish-language media ownership and the effects on Hispanic-American audiences be conducted and considered before a decision is made that would further concentrate ownership in the Spanish-language media market."

Radio One Loses Fight To Erase WBOT Fine

A bid by Radio One to have a fine against its WBOT/Boston canceled has been rejected by the FCC. WBOT in August 2001 received a total of \$21,500 in fines for failure to have operational Emergency Alert System equipment, failure to establish monitoring procedures to determine compliance regarding station operating power, failure to maintain a station log and failure to maintain a public inspection file. Radio One's initial petition for reconsideration of the order was denied by the FCC, but a second request resulted in the elimination of the public-inspection-file fine and reduced fines for the remaining violations, based on Radio One's overall history of compliance. Radio One was still unsatisfied with the FCC's decision, which lowered its penalty to \$9,200, and argued that the entire fine should be wiped out and it should instead receive a formal admonishment. The FCC declined to cancel the fine but lowered it a second time, to \$8,000.



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Questions: Contact Bob Michaels at (972) 385-5357 or bob.michaels@arbitron.com.

Registration includes a copy of the PD Resource Book, a tour of the Arbitron facility and complimentary continental breakfast and lunch on both days.



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PROGRESSIVE Liz Opoka

SMOOTH JAZZ Gary Susalis

AMERICANA Liz Opoka



Table with columns: Pos., Artist, Avg. Gross (in 000s)

Among this week's new tours DJ VADIM

The CONCERT PULSE is courtesy of Polstar, a publication of Promoters'

DMX MUSIC 10 million homes 180,000 businesses

DMX Specialty Retail Kelly Peck

This section features this week's new adds on DMX MUSIC channels

CHR/POP Jack Patterson

URBAN Jack Patterson

ROCK Stephanie Mondello

ADULT ALTERNATIVE Stephanie Mondello

ADULT CONTEMPORARY Jason Shiff

INTERNATIONAL HITS Mark Shands

DANCE Danielle Ruyschaert

RAP/hip-hop Mark Shands

Lori Parkerson 202-380-4425

20on20 (XM20) Kane

BPM (XM61) Blake Lawrence

Squizz (XM48) Charlie Logan

The Loft (XM50) Mike Marrone

Real Jazz (XM70) Maxx Myrick

XM Café (XM45) Bill Evans

XMLM (XM42) Ward Cleaver

U-POP (XM29) MADDONNA

Heart & Soul B.J. Stone

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NORTHEAST 1. THALIA (FAT JOE I Want You

SOUTHEAST 1. THALIA (FAT JOE I Want You

SIRIUS 1221 Ave. of the Americas

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The Pulse Haneen Ararat

U.S. 1 Bill Hammond

Hot Jamz Ken Spellman

Hip Hop Nation Ken Spellman

New Country Jim Kressler

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Octane Don Kaye

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Active Rock Steve Young/Kristopher Jones

Heritage Rock Steve Young/Kristopher Jones

CHR Steve Young/Josh Hosler

Rhythmic CHR Steve Young/Josh Hosler

Soft AC Mike Bettelli/Teresa Cook

Mainstream AC Mike Bettelli/Teresa Cook

Mainstream Country Ray Randall/Hank Aaron

New Country Hank Aaron

Hot Country Hank Aaron

Lia Ken Moultrie/Hank Aaron

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Adult Hit Radio JJ McKay

US COUNTRY Penny Mitchell

US COUNTRY Penny Mitchell

GREAT AMERICAN COUNTRY Jim Murphy • 303-784-8700

Adult Rock & Roll Jeff Gonzer

Soft AC Andy Fuller

Bright AC Jim Hays

Mainstream Country David Felker

Hot Country Jim Hays

Young & Verna David Felker



Table with columns: Artist/Title, Total Plays

Playlist for the week ending July 14-21

72 million households
Tom Calderone
VP/Programming



Artist	Title	Plays
50 CENT...	P.I.M.P.	30
BEYONCÉ	I/JAY-Z Crazy In Love	26
NELLY	I/P. DIDDY... Shake Ya Tailfeather	26
MYA	My Love Is Like... Whoa	24
ASHANTI	Rock W/ U (Awww Baby)	23
LUMIDEE	I/BUSTA RHYMES Never Leave You	22
SEAN PAUL	Like Glue	21
GODD	CHARLOTTE Girls & Boys	21
MONICA	So Gone	16
MICHELLE BRANCH	Are You Happy Now?	16
JUNIOR SENIOR	Move Your Feet	12
CHINGY	Right Thurr	11
FOUNTAINS OF WAYNE	Stacy's Mom	11
PHARRELL	I/JAY-Z Frontin'	10
COLDPLAY	The Scientist	10
CHRISTINA AGUILERA	(LIL KIM Can't Hold Us Down	10
MARY J. BLIGE	I/METHOD MAN Love @ 1st Sight	10
LOON	How You Want That	10
BLACK EYED PEAS...	Where Is The Love	9
KORN	Old My Time	8

Video playlist for the week of July 14-21.

David Cohn
General Manager



2

Artist	Title	Plays
LINKIN PARK	Faint	15
COLDPLAY	The Scientist	17
GUSTER	Amsterdam (Gonna Write You)	17
SEAN PAUL	Like Glue	21
BEYONCÉ	I/JAY-Z Crazy In Love	26
CHINGY	Right Thurr	11
AFI	The Leaving Song Pt. II	11
PHARRELL	I/JAY-Z Frontin'	10
50 CENT...	P.I.M.P.	30
BUBBA SPARXXX	Deliverance	15
NELLY	I/P. DIDDY & MURPHY LEE Shake Ya Tailfeather	26
MARY J. BLIGE	I/METHOD MAN Love @ 1st Sight	10
FOUNTAINS OF WAYNE	Stacy's Mom	11
KENNA	Freetime	15
LIL JON & THE EASTSIDE BOYS...	Get Low	15
JANE'S ADDICTION	Just Because	15
SMILE EMPTY SOUL	Bottom Of A Bottle	15
JUNIOR SENIOR	Move Your Feet	12
INTERPOL	Obstacle 1	15
ROONEY	Blue Side	15

Video playlist for the week of July 14-21.

Please Send Your Photos

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

mDavis@radioandrecords.com

75 million households
Paul Marszalek
VP/Music Programming



ADDS

MACY GRAY	She Ain't Right For You
JENNIFER LOPEZ	Baby I Love U
LUMIDEE	I/BUSTA RHYMES... Never Leave You
R. RANDOLPH & THE FAMILY BAND	I Need More Love
SALIVA	Rest

Artist	Title	Plays
JEWEL	Intuition	25
BEYONCÉ	I/JAY-Z Crazy In Love	24
MATCHBOX TWENTY	Unwell	24
TRAIN	Calling All Angels	24
EVANESCENCE	Bnng Me To Life	23
BLACK EYED PEAS...	Where Is The Love?	21
LIZ PHAIR	Why Can't I?	20
MARDON 5	Harder To Breathe	19
KELLY CLARKSON	Miss Independent	19
MARY J. BLIGE	I/METHOD MAN Love @ 1st Sight	18
FOUNTAINS OF WAYNE	Stacy's Mom	18
MICHELLE BRANCH	Are You Happy Now?	18
UNCLE KRACKER...	Drift Away	18
ALL-AMERICAN REJECTS	Swing, Swing	17
COLOPLAY	The Scientist	17
JASON MRAZ	The Remedy (I Won't Worry)	15
ASHANTI	Rock W/ U (Awww Baby)	14
LISA MARIE PRESLEY	Sinking In	13
THORNS	I Can't Remember	13
SUGAR RAY	Mr. Bartender (It's So Easy)	9
THALIA	I/FAT JOE I Want You	9
WHITE STRIPES	Seven Nation Army	8
MARIAH CAREY	Bringin' On The Heartbreak	6
EAGLES	Hole In The World	6
GOD GOD DOLLS	Sympathy	6
LIVE	Heaven	6
MADONNA	Hollywood	6
PINK	I/WILLIAM ORBIT Feel Good Time	6
CELINE DION	Have You Ever Been In Love	5
SANTANA	I/ALEX BAND Why Don't You & I?	5
RODNEY	Blue Side	4
SMASH MOUTH	You Are My Number One	4
DAMIEN RICE	Volcano	3
MONICA	So Gone	2

Video airplay for July 14-21.

VIDEO PLAYLIST

FABOLOUS	I/TAMIA So Into You
GINURWINE	In Those Jeans
SEAN PAUL	Like Glue
DAVID BANNER	Like A Pimp
50 CENT	I/SNOOP DOGG & G-UNIT P.I.M.P.
ASHANTI	Rock W/ U (Awww Baby)
CHINGY	Right Thurr
BEYONCÉ	I/JAY-Z Crazy In Love
LIL JON & THE EAST SIDE BOYZ...	Get Low
LUMIDEE	I/BUSTA RHYMES... Never Leave You (Uh Oooh)

Video playlist for the week ending July 20.



65.9 million households
Brian Philips, Sr. VP/GM
Chris Parr, VP/Music & Talent

ADDS

No Adds
Information current as of July 22, 2003.

Artist	Title	Plays	TW	LW
TIM MCGRAW	Real Good Man	41	6	
TIM MCGRAW	The Ride	41	0	
T. KEITH	I/W. NELSON Beer For My Horses	36	38	
KENNY CHESNEY	No Shoes, No Shirt, No ...	36	36	
BROOKS & DUNN	Red Dirt Road	36	32	
SHANIA TWAIN	Forever And For Always	34	34	
BRAD PAISLEY	Celebrity	33	34	
RASCAL FLATTS	I Melt	33	28	
EAGLES	Hole In The World	31	32	
JIMMY WAYNE	Stay Gone	30	32	
BRIAN MCCOMAS	99.9% Sure	30	13	
PATTY LOVELESS	Lovin' All Night	28	25	
JESSICA ANDREWS	Good Time	28	13	
DERIC RUTTAN	When You Come Around	24	19	
PAT GREEN	Wave On Wave	23	19	
MONTGOMERY GENTRY	Speed	22	31	
KEITH URBAN	Somebody Like You	18	17	
VINCE GILL	Someday	18	16	
DWIGHT YODAKAM	The Back Of Your Hand	17	33	
RASCAL FLATTS	These Days	17	16	

CMT airplay as monitored by Mediabase 24/7 between July 13-July 19.



Jim Murphy, VP/Programming
19 million households

ADDS

TIM MCGRAW	Real Good Man
A. JACKSON	I/J. BUFFETT It's Five O'Clock Somewhere
BILLY CURRINGTON	Walk A Little Straighter
KEITH URBAN	Who Wouldn't Want To Be Me

Information current as of July 22, 2003.

TOP 10

BUDDY JEWELL	Help Pour Out The Rain
BRAD PAISLEY	Celebrity
KENNY CHESNEY	No Shirt, No Shoes, No Problems
BLAKE SHELTON	Heavy Liftin'
SHANIA TWAIN	Forever And For Always
TOBY KEITH	I/WILLIE NELSON Beer For My Horses
BROOKS & DUNN	Red Dirt Road
DIERSKS BENTLEY	What Was I Thinkin'
LDNESTAR	My Front Porch Looking In
TRACE ADKINS	Then They Do

Information current as of July 22, 2003.

36 million households

Cindy Mahmoud, VP/Music Programming & Entertainment



RAP CITY TOP 10

50 CENT	I/SNOOP DOGG & G-UNIT P.I.M.P.
CHINGY	Right Thurr
DAVID BANNER	Like A Pimp
LIL JON & THE EAST SIDE BOYZ...	Get Low
YOUNG BLOODZ	Damn
JOE BUDDEN	Pump It Up
YOUNG GUNZ	Can't Stop, Won't Stop
NELLY	I/P.DIDDY & MURPHY LEE Shake Ya Tailfeather
FABOLOUS	I/TAMIA So Into You
JAY-Z	La-La-La (Excuse Me Again)

TELEVISION

TOP TEN SHOWS

Total Audience
(105.5 million households)

1	Fox MLB All-Star Game
2	Law & Order
3	CSI
4	Everybody Loves Raymond
5	CSI: Miami
6	Law & Order: Criminal Intent
7	Dateline NBC Special
8	Without A Trace
9	King Of Queens
10	Law & Order: Special Victims Unit

Source: Nielsen Media Research

July 14-20

Adults
18-49

1	Dateline NBC Special
2	Fox MLB All-Star Game
3	Will & Grace
4	CSI
5	Law & Order
6	Will & Grace
7	Friends
8	Big Brother 4
9	Cupid
10	Dateline NBC (Tuesday)
11	The Simpsons

COMING NEXT WEEK

Tube Tops

Michelle Branch, Simple Plan, Chingy and Interpol perform on the WB's concert series *Pepsi Smash* (Wednesday, 7/30, 9pm ET/PT).

Friday, 7/25

Train, *The View* (ABC, check local listings for time).

Dave Matthews Band violinist Boyd Tinsley sits in with the *Jimmy Kimmel Live* band (ABC, check local listings for time).

Train, *Late Night With Conan O'Brien* (NBC, check local listings for time).

Guster, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

Blur, *Last Call With Carson Daly* (NBC, check local listings for time).

Sunday, 7/27

Aretha Franklin, David Crosby, Robbie Robertson, Phil Everly, Phil Collins and others share their thoughts on their children's careers on Bravo's *Singing in the Shadow: Children of Rock Royalty* (9pm ET/PT).

Monday, 7/28

John Mellencamp, *The Tonight*

Show With Jay Leno (NBC, check local listings for time).

Ja Rule, *Conan O'Brien*.

Ludacris, *Carson Daly*.

Tuesday, 7/29

Styx, *Live With Regis & Kelly* (check local listings for time and channel).

Norah Jones, *Jay Leno*.

The Eels, *Late Show With David Letterman* (CBS, check local listings for time).

Robinella & The CC String Band, *Conan O'Brien*.

Brendan Benson & The Wellfed Boys, *Carson Daly*.

Wednesday, 7/30

The Coral, *Conan O'Brien*.

Monica, *Craig Kilborn*.

Thursday, 7/31

Shania Twain, *Regis & Kelly*.

Queen Latifah, *The View*.

B.B. King and Jeff Beck, *Jay Leno*.

Ted Nugent, *Conan O'Brien*.

Heart, *Craig Kilborn*.

Michelle Branch, *Jimmy Kimmel*.

Cave In, *Carson Daly*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

July 18-20

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Bad Boys II</i> (Sony)*	\$46.52	\$46.52
2	<i>Pirates Of The Caribbean ...</i> (Buena Vista)	\$34.03	\$133.00
3	<i>The League Of Extraordinary Gentlemen</i> (Fox)	\$10.15	\$42.53
4	<i>Terminator 3: Rise Of The Machines</i> (WB)	\$9.32	\$127.89
5	<i>Johnny English</i> (Universal)*	\$9.13	\$9.13
6	<i>Finding Nemo</i> (Buena Vista)	\$7.27	\$303.79
7	<i>Legally Blonde 2: Red, White...</i> (MGM/UA)	\$6.12	\$75.45
8	<i>How To Deal</i> (New Line)*	\$5.80	\$5.80
9	<i>Charlie's Angels: Full Throttle</i> (Sony)	\$3.81	\$89.23
10	<i>28 Days Later</i> (Fox Searchlight)	\$2.54	\$33.39

*First week in release. All figures in millions.

Source: ACNielsen EDI

COMING ATTRACTIONS: This week's openers include *Lara Croft Tomb Raider: The Cradle of Life*, starring Angelina Jolie. The film's Hollywood soundtrack contains Filter's "The Only Way (Is the Wrong Way)," The Dandy Warhols' "The Last High," Saliva's "Time," The Crystal Method's "Starting Over," Lunatic Calm's "Leave You Far Be-

hind," Sloth's "You Can't Look Away," Davey Brothers' "Heart Go Faster," Alexandra Slate's "Bad Girl," Oakenfold's remix of P.O.D.'s "Satellite," Jason Nevins' remix of Moby's "Jam for the Ladies," a remix of Conjure Conjure One's "Sinead O'Connor's Tears From the Moon" and more.

— Julie Gidlow



Gabe Hobbs: Quiet Guy, Strong Opinions

R&R's 2003 News/Talk Executive of the Year speaks out

When the envelope was opened to reveal the winner of the 2003 R&R News/Talk Executive of the Year award at this year's R&R Talk Radio Seminar, a historic first occurred.

Not one, but two of News/Talk's most successful executives were honored by their format peers as voters made it a tie between Clear Channel Radio VP/Programming, News/Talk/Sports Gabe Hobbs and ABC Radio VP/Programming John McConnell (see sidebar).

Hobbs holds arguably the most powerful programming job in Talk radio, overseeing 265 of Clear Channel's non-music radio stations nationwide. I managed to catch up with the well-traveled Hobbs recently to get his take on a number of issues impacting News/Talk radio today and hear his thoughts on what will make the successful News/Talkers of tomorrow.

R&R: Why do you personally enjoy News/Talk radio?

GH: I love the variety of the format — no two days are ever alike. I also love News/Talk's ability to move product for advertisers and the responsive nature of the format's listeners, who can be moved to action when asked.

R&R: What's your response to those who say that syndication has killed some of Talk radio's traditional entry-level positions?

GH: I don't buy that, and I think it's a cop-out. Our mission is to put the very best programming we can get on our radio stations, regardless of whether it originates from Somerset, KY or New York City, and that's what we set about doing every day. If you can excel in this business and at this format, then you, too, will find yourself on one or more stations doing a talk show. At least, you will at Clear Channel.



Gabe Hobbs

R&R: What's your take on how well News/Talk stations have handled the potential they've been handed by the historic news events of the past few years?

GH: We've handled it very well. Starting back around the time of the first Gulf War, the format has witnessed many events, including the ascent of Rush Limbaugh, the O.J. Simpson trial, Sept. 11, the war in Iraq and the Columbia shuttle disaster. On each of those occasions we saw a come bounce throughout the format in various markets. In the majority of situations, once the audience leveled back off, it did so at a higher level than what it was previously.

R&R: Can issues-oriented Talk radio attract younger demos?

"We've had a lot of major success in situations where people said we couldn't turn around a tired old AM but we have done just that, in both large and small markets."

John McConnell: 'It's Very Simple'

In 2001, when ABC Radio Sr. VP/Programming John McConnell was named R&R's News/Talk Executive of the Year, the most surprised-looking guy in the room was McConnell himself. I noted that same stunned look on McConnell's face at this year's awards luncheon, when it was announced that he'd tied with Gabe Hobbs for this year's honor.



John McConnell

After receiving his 2001 trophy, McConnell was profiled on these pages (R&R 8/13/01), so this time around I wanted an outsider's insight into just what it is about McConnell's management style that has prompted his peers to make him a two-time winner. Yahoo! Chief Solutions Officer and author Tim Sanders was kind enough to share the following excerpt from an essay he wrote after conversations with numerous radio executives around the country as he prepared to address TRS 2003 attendees.

John McConnell started out our phone call by saying, "My philosophy? It's very simple: You treat people like you'd like to be treated. That's how I manage." That very much synchronized with what I'd heard about McConnell as I did interviews to get ready for my presentation at the 2003 R&R Talk Radio Seminar. People said he was a soft-spoken executive with a big heart who would fight for talent and who is able to look beyond the simple numbers in dealing with people. "A prototypical lovecat," as I would say in my book *Love Is the Killer App*.

McConnell told me, "I treat people like I'd like to be treated myself. When I think about making tough decisions, I think about how

Continued on Page 16

GH: It's a function of the talent and the topic material they select. If you want to attract younger demos, you must be relevant to them. Hosts like Rush Limbaugh, Glenn Beck, Todd Schnitt and a number of others understand how this is done. If your demographics are too old, it's

simply a problem of being irrelevant to the listeners you want to attract. The stations I've been involved with have gotten younger, not older, over the years.

How you image the station is also an important factor. If the way you sound says you are the "old fart" station, that's how you will be perceived by listeners. If you say, in a roundabout way, that you're the young and hip station, and you sound like an FM music station that also targets 35-54 males, you will be perceived in that same context.

R&R: What are a couple of your career highlights to date?

GH: Well, certainly, WFLA/Tampa.

Continued on Page 16

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KTOK Oklahoma City	3.0	5.5	+83%	1.9	5.2	+174%

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Source: Arbitron, Winter 2003, Metro, Program Exact Times, Persons 12+, Adults 25-54, Average Quarter-Hour Share compared to Arbitron survey before adding The Sean Hannity Show.

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and viewpoint

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Program Director • WGST, Atlanta

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PREMIERE TALK

Gabe Hobbs....

Continued from Page 14

That's my baby, and I'm very proud of what we accomplished there and of what [OM] Sue Treccase has continued to do with that station. There've also been a number of other stations over the years that we've resurrected from the fire. I won't take credit myself, because I worked with a lot of great local programmers who have helped build brand-new success stories at stations like WIOD/Miami, KPRC/Houston, KOGO/San Diego, KFYI/Phoenix and others. We've had a lot of major success in situations where people said we couldn't turn around a tired old AM but we have done just that, in both large and small markets.

"If the way you sound says you are the 'old fart' station, that's how you will be perceived by listeners."

R&R: What will News/Talk stations of tomorrow need to do to succeed?

GH: They'll have to do what we've always done: develop a quality product with unique and difficult-to-duplicate, compelling attributes that also effectively sell products for advertisers. Then you must constantly monitor, massage and manage every single minute of every single day. Do the fundamentals and get the basics right; hire good, smart people; and get great talent. Do those things, and you'll win today and tomorrow.

R&R: How does the talk host of tomorrow get Gabe Hobbs' attention?

GH: I hesitate to say this in such a widely read publication as yours, but I do return all my phone calls and answer all my e-mails. I also eventually listen to all the demos that are sent to me. It may take a while, but I do get to all of them. I'll tell you this: The first 30 to 60 seconds of your presentation had better be the best thing you've done in your entire life, because if you're boring and uninteresting, I won't get much further than that. I don't have time to sit through 20 minutes of bad radio to get to one outstanding moment.

R&R: Let's settle this question once and for all: Does Gabe Hobbs dictate programming on 265 News, Talk and Sports radio stations in America?

GH: I don't program the stations I work with, nor would I want to. I'm just a consultant with a badge. Our company makes resources available to our radio stations. Nobody is forced to carry anything. Certainly, the company has financial goals that local managers are expected to hit, and, by and large, they do so. When they size up what the goals are, it's then up to them to design the best strategy for their market and their radio station.

We make a lot of tools available that they may choose to use, or not use, to achieve their goals, but we do not dictate their programming. When people say to me, "Sure, but all your stations carry Rush Limbaugh," my response is, "Gee, isn't that sort of an easy one?" To me, that's the News/Talk IQ test: If you don't want Rush on your station, you fail.

R&R: What are your thoughts on the idea of liberal Talk radio?

GH: If I can find an economic model where a liberal Talk radio network will be financially successful, I will be the first one to get on that bandwagon. We're here to return a fair profit to our shareholders, and if that's one of the things that can help us do that, count me in. I don't think you can put a liberal host in the middle of a station that

has been built on an audience that's made up of moderate to right-of-center listeners and be successful. But in certain geographic areas of the country you might take that second or third AM, put some moderate to just-left-of-center hosts on it and perhaps end up being the top left-of-center station, as opposed to the third-place conservative station in the market.

"If you can excel in this business and at this format, then you, too, will find yourself on one or more stations doing a talk show."

R&R: Finally, some in Washington, DC these days are worried about over-the-line content and what should be done about it. What's your take on that issue?

GH: A lot of the greatest talents the industry has today have succeeded without being blue, and, frankly, there are a lot more of them than there are those who are doing dick jokes on the air. There will always be a market for that type of programming, and as long as it's harmless and not obscene, I don't have any real problem with it.

I always try to imagine what it would be like if the framers of the Constitution were alive today and were sitting around in their living room listening to Talk radio. Would they be mortified or proud of what they heard? Honestly, I think they'd be very proud and say, "This is exactly what we had in mind. Thank God they got it right!"

John McConnell....

Continued from Page 14

I would like to be treated in that situation. At the same time, I'm tough but fair. I expect people to produce results." I'm paraphrasing here, and I'm sure John will read this and say, "I never said any of that," denying all my allegations.

The second thing he told me about his management philosophy was, "I come from the school of no surprises." What McConnell meant by that was that he really values people on the team who can manage and live by expectations. I think that's a huge thing in business, and I certainly think it's probably the secret to John's success. Because when you figure out that there are just a few things that formulate success in business, like execution and expectation management, that's when you have figured out how to use a laser beam in a world of knife fights.

The third thing that I learned from McConnell about managing people is this idea of execution. "It's really exciting to come with an idea," he said. "But what I really value is people who can do something with it." In other words, execution is the discipline of getting things done. McConnell also talked about the idea that it's OK to fail — just fail big. He tells his folks they've got to take real chances if they're going to take resources, even if they fail, because what's important is to learn from our mistakes and move on.

McConnell related a story to me about a woman he encouraged a few years ago. She blossomed because of simple encouragement, and it surprised him. She was a budding radio personality with great dreams and aspirations, and he was a guy who heard a little bit of her show, got to know her a bit and praised her and talked about her potential. She heard him, and it encouraged her. It gave her incredible confidence.

When she saw him recently, she told him, "You said great things about me way back when, and because of that, today I host a show." McConnell said he'd found incredible satisfaction in hearing that. That's because one of the most rewarding things you get is the satisfaction of knowing that, just by something nice you've said, you can create rich lives.

One final note. On the initial phone call with McConnell, he made a point of ending the conversation by telling me a little bit about his role model, the person he looks up to and would love to emulate on a values and principles level. That person was his grandfather, a Russian Jew who made his way out of Nazi Germany and survived because of his savvy and his relentless optimism.

I will be putting words into John's mouth, but if I were a betting man, I would bet his grandfather would agree with author Viktor Frankl's philosophy that the ultimate freedom in life is the ability to choose your reaction to your circumstances. It is always within your control to be angry or upset or happy and joyous. It is always up to you control to write your own script of how you feel in life.

People who are cynical are out of control, and they have sacrificed their ultimate freedom. As McConnell told me, his grandfather believed that cynicism was ugly, a disease, a great weakness, a great flaw. So now you know where he gets it. What a fabulous philosophy on business! I'll continue to watch John's meteoric rise in the industry and know that there is another "lovecat" in a big business with a huge opportunity to help people succeed.

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M 35-54 9.4 to 10.2 Rank #1

WOKV Jacksonville

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M 35-54 8.8 to 14.6 Rank #1!

WPTF Raleigh-Durham

M 25-54 7.0 share Rank 3rd!
M 35-54 10.4 share Rank 2nd!

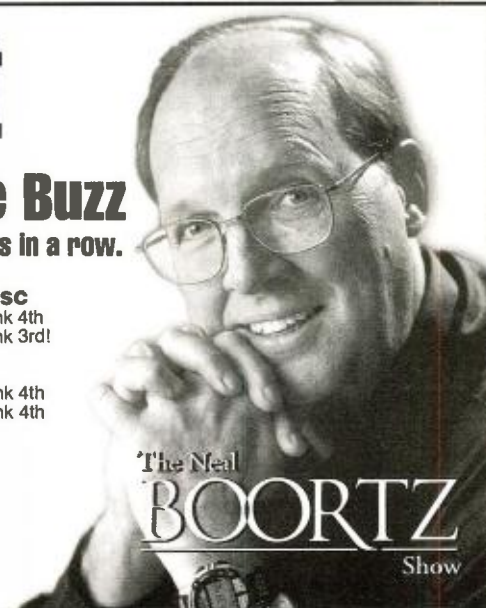
WTMA Charleston, SC

M 25-54 4.0 to 5.4 Rank 4th
M 35-54 3.1 to 8.5 Rank 3rd!

WHIO Dayton

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M 35-54 2.9 to 7.7 Rank 4th

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10100 Santa Monica Blvd., Third Floor • Los Angeles CA 90067-4004
Tel (310) 553-4330 • Fax (310) 203-9763
www.radioandrecords.com

EDITORIAL

EXECUTIVE EDITOR JEFF GREEN • jgreen@radioandrecords.com
MANAGING EDITOR RICHARD LANGE • rlange@radioandrecords.com
ASSOCIATE MANAGING EDITOR BRIDA CONNOLLY • bconnolly@radioandrecords.com
NEWS EDITOR JULIE GIDLOW • jgidlow@radioandrecords.com
MUSIC EDITOR FRANK CORREIA • fcorreia@radioandrecords.com
RADIO EDITOR ADAM JACOBSON • ajacobson@radioandrecords.com
ASSOCIATE RADIO EDITOR KEITH BERMAN • kberman@radioandrecords.com
COPY EDITOR CARRIE HAYWARD • chayward@radioandrecords.com
ALTERNATIVE EDITOR MAX TOLKOFF • mtolkoff@radioandrecords.com
CHR/POP EDITOR KEVIN CARTER • kcarter@radioandrecords.com
CHR/RHYTHMIC EDITOR DONICKY THOMPSON • dthompson@radioandrecords.com
CHRISTIAN EDITOR RICK WELKE • rwelke@radioandrecords.com
COUNTRY EDITOR LON HELTON • lhelton@radioandrecords.com
LATIN FORMATS EDITOR JACKIE MADRIGAL • jmadrigal@radioandrecords.com
NEWS/TALK/SPORTS EDITOR AL PETERSON • apeterson@radioandrecords.com
ROCK EDITOR CYNDEE MAXWELL • cmxwell@radioandrecords.com
SMOOTH JAZZ EDITOR CAROL ARCHER • carcher@radioandrecords.com
TRIPLE A EDITOR JOHN SCHOENBERGER • jschoenberger@radioandrecords.com
URBAN EDITOR DANA HALL • dhall@radioandrecords.com

MUSIC OPERATIONS

SR. VP/MUSIC OPERATIONS KEVIN MCCABE • kmccabe@radioandrecords.com
DIRECTOR/CHARTS ANTHONY ACAMPORA • aacampora@radioandrecords.com
DIRECTOR/OPERATIONS AL MACHERA • amachera@radioandrecords.com
DIRECTOR/DIGITAL INITIATIVES GREG MAFFEI • gmaffei@radioandrecords.com
CHARTS & MUSIC MANAGER ROB AGNOLETTI • ragnoletti@radioandrecords.com
PRODUCT & TECH SUPPORT MGR. JOSH BENNETT • jbennett@radioandrecords.com
ASST. OPERATIONS MANAGER MICHAEL TRIAS • mtrias@radioandrecords.com
PRODUCT MANAGER MIKE THACKER • mthacker@radioandrecords.com
CHART COORDINATOR/LATIN MARCELA GARCIA • mgarcia@radioandrecords.com
COORDINATOR MARK BROWER • mbrower@radioandrecords.com

BUREAUS

7900 Wisconsin Avenue #400 • Bethesda, MD 20814 • Tel (301) 951-9050 • Fax (301) 951-9051
ASSOCIATE EDITOR JOE HOWARD • jhoward@radioandrecords.com
1106 16th Avenue South • Nashville, TN 37212 • Tel (615) 244-8822 • Fax (615) 248-6655
BUREAU CHIEF LON HELTON • lhelton@radioandrecords.com

CIRCULATION

CIRCULATION MANAGER JIM HANSON • jhanson@radioandrecords.com
ASST. CIRCULATION MANAGER CRISTINA RUBIO • crubio@radioandrecords.com

INFORMATION TECHNOLOGY

DIRECTOR SAEID IRVANI • sirvani@radioandrecords.com
LEAD DEVELOPER CECIL PHILLIPS • cphillips@radioandrecords.com
APPLICATION DEVELOPER HAMID IRVANI • hirvani@radioandrecords.com
WEB DEVELOPER ABHIJIT JOGLEKAR • ajoglekar@radioandrecords.com
WEB/APPLICATION DEVELOPER AMIT GUPTA • agupta@radioandrecords.com
NETWORK ADMINISTRATOR DAVID PUCKETT • dpuckett@radioandrecords.com
SYSTEM ADMINISTRATOR JOSE DE LEON • jdeleon@radioandrecords.com
DATABASE ADMINISTRATOR PUNEET PARASHAR • pparashar@radioandrecords.com

PRODUCTION

DIRECTOR KENT THOMAS • kthomas@radioandrecords.com
MANAGER ROGER ZUMWALT • rzumwalt@radioandrecords.com
GRAPHICS FRANK LOPEZ • flopez@radioandrecords.com
GRAPHICS OELIA RUBIO • drubio@radioandrecords.com

DESIGN

DIRECTOR TIM KUMMEROW • tkummerow@radioandrecords.com
AD DESIGN MANAGER EULALAE C. NARIIDO II • bnariido@radioandrecords.com
DESIGN SUSAN SHANKIN • sshankin@radioandrecords.com
DESIGN CONSULTANT GARY VAN DER STEUR • gvdsteur@radioandrecords.com
DESIGN CONSULTANT CARL HARMON • charmon@radioandrecords.com

ADVERTISING

DIRECTOR/SALES HENRY MOWRY • hmowry@radioandrecords.com
ADVERTISING COORDINATOR NANCY HOFF • nhoff@radioandrecords.com
SALES REPRESENTATIVE JENNIFER ALLEN • jallen@radioandrecords.com
SALES REPRESENTATIVE PAUL COLBERT • pcolbert@radioandrecords.com
SALES REPRESENTATIVE JESSICA HARRELL • jharrell@radioandrecords.com
SALES REPRESENTATIVE LINDA JOHNSON • ljohanson@radioandrecords.com
SALES REPRESENTATIVE LISA LINARES • llinares@radioandrecords.com
SALES REPRESENTATIVE ERN LLAMADO • ellamado@radioandrecords.com
SALES REPRESENTATIVE KAREN MUMAW • kmumaw@radioandrecords.com
SALES REPRESENTATIVE KRISTY REEVES • kreeves@radioandrecords.com
SALES REPRESENTATIVE STEVE RESNIK • sresnik@radioandrecords.com
SALES REPRESENTATIVE MICHELLE ERICH • mrich@radioandrecords.com
SALES REPRESENTATIVE BROOKE WILLIAMS • bwilliams@radioandrecords.com
SALES ASSISTANT MARIA PARKER • mparker@radioandrecords.com

FINANCE

CHIEF FINANCIAL OFFICER FRANK COMMONS • fcommons@radioandrecords.com
ACCOUNTING MANAGER MARIA ABUYISA • mabuyisa@radioandrecords.com
ACCOUNTING SUPERVISOR MAGDA LIZARDO • mlizardo@radioandrecords.com
CREDIT AND COLLECTIONS WHITNEY MOLLAHAN • wmollahan@radioandrecords.com
BILLING ADMINISTRATOR ERNESTINA RODRIGUEZ • erodriguez@radioandrecords.com
BILLING ADMINISTRATOR GLENDA VICTORES • gvictores@radioandrecords.com
ACCOUNTING ASSISTANT SUSANNA PEDRAZA • spedraza@radioandrecords.com

ADMINISTRATION

PUBLISHER/CEO ERICA FARBER • efarber@radioandrecords.com
DIRECTOR/OPERATIONS PAGE BEAVER • pbeaver@radioandrecords.com
GENERAL COUNSEL/DIRECTOR HR LISE DEARY • ldeary@radioandrecords.com
DIRECTOR OF CONVENTIONS JACQUELINE LENNON • jlennon@radioandrecords.com
EXECUTIVE ASSISTANT TED KOZLOWSKI • tkozlowski@radioandrecords.com
OFFICE ADMIN/RECEPTION JUANITA NEWTON • jnewton@radioandrecords.com
MAILROOM ROB SPARAGO • rsparago@radioandrecords.com

A Perry Capital Corporation

Arbitron

Continued from Page 1

and I would hope to be able to provide more specifics on our commercialization plan over the next few months."

Arbitron spokesman Thom Mocarisky told R&R that any use of the PPM in a marketing panels will be separate from the audience-measurement initiative and said using PPMs in marketing studies will give advertisers previously inaccessible information about consumers.

"This will show the correlations between visitors to a certain store and the media they use," he said. "It would tie them directly together. But this would not be part of a ratings panel — it's completely separate."

While that potentially lucrative initiative is progressing quickly, Morris expressed frustration at the time required to compile PPM response-rate data, specifically noting that Arbitron must recruit respondents and have them install the devices, then track compliance and measure panel turnover. But Morris said Arbitron has completed its most recent recruitment and installation stages and expects initial readings this summer and more definitive numbers on panel turnover this fall.

Arbitron is also working on selecting a test market in which to confirm all of its Philadelphia PPM testing next year, but Morris noted that Arbitron must first iron out its engineering and partnership issues with Nielsen. As for the Nielsen joint venture, Morris said progress is "slow and steady," with myriad issues still to be addressed.

"If you were to look at the organization of timelines for engineering, research and a whole series of areas in which we and they need to come to a resolution, I think that it's actually working as smoothly and quickly as it ever has," he said.

Despite several questions about Nielsen's level of commitment to the venture, Morris said, "The basic reasons for doing it remain intact. They still view portability and personal measurement as important things in the future, and they still view our way of solving it as the best around. The fundamentals are the same."

Morris also believes there are significant cost benefits to bringing the two technologies together. "When the economics really get attractive with PPM is when you have TV, cable and radio all contributing to the cost," he said.

Slow Recovery

Arbitron's reported Q2 earnings per share of 26 cents matched the consensus estimate of analysts polled by Thomson First Call, as net income grew from \$6.6 million to \$8 million. Q2 revenue improved 9%, to \$61.4 million, and EBIT rose 8%, to \$16.1 million. While costs and expenses rose 9%, to \$48.8 million, the company decreased its long-term debt by \$20 million, to \$135 million.

Morris said, "These numbers make it sound as if we had a relatively easy quarter, but we didn't. The recovery in ad spending on local media, particularly radio, has been progressing very slowly." For Q3, Arbitron expects revenue growth of 8.5%-9.5% and expects EBIT to range from flat to up 3%. The company forecasts EPS of 53 cents-54 cents.

Arbitron's bottom line will likely be helped by recent contract renewals with Infinity and ABC, although Morris described as "prolonged and intense" his recent price discussions with clients. In the case of the one-year contract extension with Infinity, Morris said, "We settled on a simple extension as the best alternative to meet both their needs and ours." Morris also reported progress in Arbitron's negotiations with ABC. "While the paperwork is not complete," he said, "we have a sufficient agreement in place to warrant releasing the spring data."

"From an Arbitron perspective, each of these contract negotiations is unique, but we're satisfied with both outcomes and look forward to moving ahead with these very important customers."

He also said, "Cost control is still the order of the day for our customers," and said that Arbitron is seeing that in its non-core software operations. "Fortunately, our core ratings, Scarborough and the software most closely related to those services continue to move forward," he said.

New Interview Center

Arbitron CFO Bill Walsh announced during the conference call that the company is planning to develop a second interviewing center during Q3 that will bring some of the interviewing services Arbitron currently outsources back in-house.

"The center is expected to bring our in-house and outsourced interviewing into better balance," he said. "Right now, that balance is skewed more toward the outsourcing."

While the roughly \$1 million Arbitron will spend on that initiative will impact its Q3 EBIT, Morris believes the investment is worthwhile. "As we go forward," he said, "the benefits of coming in-house vs. the benefits of outsourcing will pretty much remain about equal in terms of cost."

Meanwhile, Arbitron on July 18 announced that, effective immediately, ratings results for 64 of its markets are under embargo. Twenty-nine continuously measured markets and 35 markets measured semi-annually are subject to the embargo, thus prohibiting R&R and other news organizations from publishing ratings data until two surveys after its release. Therefore, spring 2003 data for embargoed markets will be available during the release of the fall 2003 ratings.

Among the markets now embargoed for quarterly ratings data: Baltimore; Harrisburg; Nassau-Suffolk; Pittsburgh; Providence; Richmond; and York, PA. Cleveland is once again on the embargo list, and Nor-

folk and Lansing-East Lansing, MI also return. Wilmington, DE and Trenton, NJ are among the markets measured semiannually now on the embargo list.

"If we feel it's in the best interests of our clients, we will embargo of our clients," Arbitron's Jess Benbow told R&R. Markets with an embargo on Arbitrends data include Allentown; Buffalo; Greensboro; Greenville, NC; Johnson City; Kansas City; Little Rock; Madison; Memphis; Portland, OR; Puerto Rico; Reno, NV; Rochester, NY; Sacramento; Seattle; Spokane; Syracuse; Wichita; and Wilkes Barre.

NYT, TRB Earnings

In other earnings news, the New York Times Co. saw a 3% dip in broadcast-group revenue during Q2 2003, to \$37.9 million, while operating profit decreased 21%, to \$10.3 million. The company blamed the drop on lower ad revenues related to decreased political advertising, in addition to higher benefit, compensation and promotion costs. As a result, the New York Times revised its full-year guidance to incorporate a lower level of expenses and a significantly reduced level of capital expenditures.

Q2 operating revenue for Tribune's Radio/Entertainment Sector climbed 3%, to \$82.1 million, while cash flow for the division increased 3%, to \$6.3 million. Operating profit increased 9%, to \$4.9 million. Tribune's lone radio property is WGN-AM/Chicago. Tribune sold KEZK, KKHK & KOSI/Denver to Entercom for \$180 million in July 2002.

— Joe Howard & Adam Jacobson

Ratings

Continued from Page 1

finish in Detroit — where WJR repeats at No. 2 — and KOGO sails into San Diego's top spot.

The spring ratings proved to be record-setters for two giants of News/Talk. In San Francisco, ABC's KGO rings up its 100th straight No. 1 book, moving 6.3-6.0 12+. KGO is also the big winner in San Jose and rises from fifth to third in Monterey.

The 25-year run at No. 1 in San Francisco is a feat unmatched by any other radio station in a top 15 market. KGO President/GM Mickey Luckoff called the achievement "a milestone" and expressed pride in "the staff who, through the years, have contributed to this success."

Meanwhile, KMOX sets a ratings record of its own by finishing at No. 1 in St. Louis for the 109th consecutive book — a record among Arbitron-measured markets. KEZK and WIL repeat at Nos. 2 and 3, respectively, while WSSM zooms to fourth from a tie for 14th. KMOX VP/GM Tom Langmyer says KMOX also finished No. 1 in the 25-54 and 35-64 demos.

Leykis Outs Kobe's Alleged Victim

The 19-year-old Colorado woman who accused L.A. Lakers star Kobe Bryant of sexual assault was identified by name on the air Tuesday, July 22, by syndicated male-targeted talk host **Tom Leykis**, who said he doesn't believe the woman's story. "We're told that rape is violence, not sex, and if that's true, there's no reason she should feel shame or embarrassment," said Leykis, adding that he felt it was unfair to name Bryant but not his accuser. He also said he believes that the woman was seeking attention and money and that Bryant could be the "real victim" in the case. The woman's identity has been floating around on the Internet since just after the attack, but most legitimate news organizations have chosen not to make it public.

Reaction from rape counselors was swift — and angry — and mental health experts were outraged by Leykis' exposure of the woman's identity. Dr. Patricia Saunders, Director of Graham Windham Manhattan Medical Center in New York City, said that if the woman's accusations against Bryant are true, "that's like being raped again. It's an intrusion. It's an utter violation of her right to privacy. It's a sadistic thing to do."

Turning the page in our Crimestopper Notebook, **ST** has confirmed that 33-year-old **Aaron "The Saint" Williams**, night jock on Urban WBLX/Mobile, will be arraigned July 31 on second-degree rape charges related to an incident involving a 12-year-old girl. WBLX GM Gary Pizzati says Williams is "taking some time off," but has not been suspended. If convicted, Williams could face up to 20 years in prison.

Miami Braces For Hostage Situation

Last week Clear Channel/South Florida delivered a potentially explosive "Open Letter to South Florida Advertisers." The strongly worded document pulled no punches when it claimed that crosstown Cox was "holding advertisers hostage." "It has come to our attention recently that the Cox Radio stations in the Miami/Ft. Lauderdale market have threatened advertisers and customers to bar them from buying commercials on **WMIB**, Clear Channel's new Hip-Hop/Urban radio station," the letter stated. "Apparently, they are holding advertisers hostage and not allowing them to buy [air-time on] **WEDR** or **WHQT** if they place business on 103.5

The Beat, **WMIB-FM**. We are very sorry that the radio industry in South Florida has taken on such an ugly note. We respect the Cox Radio folks and are flattered to the extent that they see 103.5 The Beat as such a threat. However, we disagree with Cox's apparent 'Use us exclusively, or we ban you from access' tactic."

Clear Channel Regional VP **David Ross** said, "I'm not surprised, knowing Miami. I'm not even angry. But we're going to fight back. We know we've built a good product that, in one short book, has become a serious challenger in teens and 18-34. On one hand, I take what they're doing as a compliment — we obviously got under their skin. On the other hand, I don't think it's right that advertisers are being intimidated."

People & Places & Stuff

After nine years with Emmis/Indianapolis, **WENS** & **WYXB** OM **Greg Dunkin** will be exiting the company, but he will remain aboard through the transition period. For now, find him at 317-684-8406 or gdunkin@emmis.com.

Former **KHKS**/Dallas MD/afternoon driver **Dave Morales** has been named the new morning guy at **HBC CHR/Rhythmic KPTY** (The Party 104.9) in his hometown of Houston. He will team with existing morning co-host **Ayana Mack**. Morales' arrival means **KPTY** PD Mark "Homie Marco" Arias moves from mornings to afternoons.

Chuck "The Nasty Man" Nasty, former radio mayor of Guam, is back in the U.S. of A. — to stay. After Nasty's one-week vacation/fill-in stint at Entercom Hot AC **KALC** (Alice 106)/Denver, PD **BJ Harris** inks him for afternoons. Harris says, "I'm counting on Chuck — and the rest of the Alice staff — to help revive the Alice attitude — at an altitude."

Where does this move leave current Alice afternoon driver **Denise Plante**? Right across the hall at sister **AC KOSI**, where she'll split middays with Asst. PD **Steve Hamilton**. **Rick Morgan**, who was doing noon-2pm, remains aboard for weekends.



Some wish Tom would just blow up.



Business in the front, Party in the back.



R&R Timeline

1 YEAR AGO

- Clear Channel CEO **Randy Michaels** moves to the company's new technologies division.
- **Paul Worley** is named Chief Creative Officer at Warner Bros./Nashville.
- **Mike Curb** becomes Chairman of Word Entertainment.
- **Mike Culotta** is elevated to OM of Infinity's Tampa cluster.

5 YEARS AGO

- **Joe McCoy** becomes VP/PD at **WCBS-FM**/New York.
- **Marc Ratner** joins DreamWorks' national promotion staff.
- **Scot Finck** finds VP/Pop Promotion post at Hollywood Records.



Marc Ratner

10 YEARS AGO

- **Bruce Kirkland** joins Capitol Records as GM and Sr. VP/Marketing.
- **Allen Casey** is named PD at **WYCD**/Detroit.

15 YEARS AGO

- **Rick Dees** inks a new five-year deal with **KIIS-AM & FM**/Los Angeles.
- **Joel Lind** is named PD at **WMJI**/Cleveland.
- **Max Gibson** is named PD at **WGR/**Buffalo.



Rick Dees

20 YEARS AGO

- **Matt Mills** rolls in to **KEZK & WRTH**/St. Louis as President/GM.
- **Ron Saito** set as **KGW**/Portland, OR GM; **Stan Mak** trucks in to **KINK**/Portland, OR as VP/GM.
- **Gerry DeFrancesco** is named VP/Programming at **KIIS**/L.A.

25 YEARS AGO

- **Jimmy Bowen** is named VP/GM at **MCA**/Nashville.

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Last week Utopia Media Network signed veteran personality **Rocky Allen** to a syndication deal. Allen's longtime co-host, **Blain Ensley**, has also been secured for this forthcoming project. The globally syndicated *Rocky Allen Show* will be available to affiliates on Aug. 4.

Big thanks to **Tom Kay** and the Conclave crew in Minneapolis for their usual fine hospitality, as the 28th Conclave Learning Conference played host to over 800 industry folks. Among the many highlights was Friday's emotionally charged posthumous presentation of the Rockwell Award to the late Steve Ellis, which was accepted by his mother. The packed room was then treated to a lively session with music legend Willie Nelson, ably hosted by R&R's own Country Editor, Lon Helton. Factor in several heaping "buddy bowls" at J.D. Hoyt's and a four-game Twins sweep of the visiting Oakland A's, and you have the makings of a pretty damn fun weekend.

Formats You'll Flip Over

Last week we reported that Triple A **WOKI (100.3 The River)/Knoxville** would dump its format on Aug. 1 — the day that Citadel takes control of the station from current LMA holder Dick Broadcasting and owner Jonathan Pirkle. Now several local groups have mobilized in an attempt to change Citadel's mind. "Don't Damn The River!" and "Long Live The River" are encouraging listeners to participate in massive e-mail campaigns, all of which will be forwarded to the Citadel powers-that-be.

Clear Channel Rhythmic Oldies **WSCQ/Columbia, SC** flips to Urban as **WXBT (100.1 The Beat)**, aimed squarely at crosstown **WWDM** and **WHXT (Hot 103.9)**. But wait: **WWDM** owner Inner City is expected to close on Hot 103.9 later this month. Can we expect some additional format tweakage?



Hal Moore — in happier times.

A year after he was terminated from Infinity Oldies **KXKL (Kool 105)/Denver**, 63-year-old former morning co-host **Hal Moore** has filed an age-discrimination lawsuit against the station and its owner, Infinity. In August 2001, Moore inked a five-year deal with **KXKL**, teaming up with Rick "The Coach" Marshall. One year later, despite being named Best Morning Show and Best Entertainment Personalities by the Colorado Broad-

caster's Association, Moore was fired and replaced by Jordan James Mackay, age 48. Moore's attorney, D.J. Poyfair, says, "Apparently, KXKL's new program director wanted to lower audience demographics and thought that firing Hal and hiring a younger disc jockey for the morning program would help address that objective."

Quick Hits



Baseless rumor alert!

Now that former WNEW/New York PD **Jeremy Coleman** has joined Sirius as VP/News, Talk & Entertainment, **ST Daily** wonders aloud if his former — and still beached — afternoon team, **Opie & Anthony**, is far behind.

WRKS/New York moves **Michael Baisden's Love, Lust & Lies** show from weekends to afternoons, moving **Fred Buggs** back to overnights.

Clear Channel/San Francisco Important VP **Guy Michael Martin** expands his vast empire by adding **KKXX/Bakersfield** to his to-do list.

Morning sidekick **Gina Crash** and Associate Producer **Lauren Dragen** have exited **Radio One Alternative WPLY/Philadelphia**.

On the heels of afternoon driver **Mario Devoe's** recent departure, **KXJM/Portland, OR** night team **Freeze & Carrie** moves to afternoons, while **Big Kid Bootz** joins for nights from **KBMB/Sacramento**.

Clear Channel/Charlottesville, VA ups **WCHV & WKAV OM Regan Keith** to OM for the cluster.

PD/morning guy **Mike Parsons** and morning co-host **Kit Mislike** have exited **Clear Channel Hot AC KPEK (The Peak)/Albuquerque**. Regional VP/Programming **Bill May** assumes the mantle of interim PD and begins the search for Parsons' replacement.

Clear Channel/Medford, OR Dir./Sales **Bill Nielsen** is upped to GM of the five-station cluster, effective Aug. 1. **Nielson** replaces **Keith Lollis**, who will retire.

Look, Ma! I'm Almost A PD!

WZEE (Z104)/Madison night jock/Promotions Dude **Joey Hoops** adds Asst. PD stripes.

Citadel Active Rock WKLQ/Grand Rapids night goddess **Cristi Cante** picks up the MD stripes once worn proudly

ST Shot O' The Week



The promotional tornado known as **P. Diddy** blew into WKTU/New York recently to plug the *Bad Boys II* soundtrack, the new Dream single and MTV's *Making the Band*. Shown at the eye of the storm are (l-r) **Bad Boy VP/Promotion Mel Smith**, **WKTU morning co-host Baltazar**, **Mr. Diddy**, **WKTU morning co-host Goumba Johnny** and Universal sex symbol **Kelly Nash**.

by Tom "The Wiz" Stavaro, who becomes Executive Producer of *The Ron & Don Morning Show*.

KIKI (194)/Honolulu Mix Show Coordinator **K-Smooth** is upped to MD.

It's a promotion parade at Clear Channel CHR/Pop **KKRD/Wichita**: **Patti Masten**, co-host of *Totally Naked in the Morning*, is awarded Asst. PD stripes. Afternoon driver **Diego** adds color-coordinated MD stripes.

WFKS/Jacksonville PD **Bo Matthews** pins shiny new MD stripes on night jock **Mack**.

WQZQ/Nashville morning guy **Scotty O'Brien** exits and is replaced by **Billy Breeze**, formerly of crosstown **WRVW**. **Breeze** is currently doing afternoon drive at **KKRZ/Portland, OR**.

Condolences

Baltimore radio and TV legend **Buddy Deane** died July 16 in **Pine Bluff, AR**. He was 79. **Deane** was the inspiration for **John Waters' Hairspray**. *The Buddy Deane Show* ran on **Baltimore's WJZ-TV** from 1957-1965. **Deane** also hosted *Wake Up Baltimore* on **WITH-AM** in the early 1950s.

Atlanta radio personality "Skinny" **Bobby Harper** died July 22, losing his battle with cancer. His age was not known at press time. **Harper** is known for his work at **WQXI/Atlanta** during the '60s and '70s and is widely credited as the inspiration for **WKRP in Cincinnati** character "Dr. Johnny Fever."

Jarmaine Frasier, the 25 year-old nephew of **WMXD/Detroit** personality **Frankie Darcell**, was shot and killed in front of his home on Saturday, July 19.

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Making The Most Of Movies

L.A.-area radio promo people share insight on big-screen tie-ins

From cyborgs to pirates, blonde lawyers to bad-boy cops, the summer movie season is in full swing. Movie-ticket giveaways are also in full effect for radio stations everywhere. But are you making the most of your movie promos? We talked to three radio promotion directors in the heart of it all — Los Angeles — to get their take on what makes movie promos tick.

Being in L.A. is not without its perks when it comes to movie promotions. "We have the advantage of being in the entertainment capital of the world, so we've got all the studios that I get to work with, and they do all the big premieres locally," says Fernando Lujan, Promotions & Entertainment Director at CHR/Rhythmic KPWR (Power 106).

"Instead of just giving away tickets to see a movie, we actually let the listeners be part of the red carpet. At least 60% of the time they get to go to the premiere. Maybe half the time they get to go to the after-party as well. It's a bigger experience for the listener and sounds really cool on-air."

Robert Lyles, Promotions Director at KYSR (Star 98.7), also likes to offer listeners something they can't get on their own. "A lot of times we'll do a private screening on the lot of a movie company," he says.

And personal connections pay off big. "Since we have the luxury of being in Hollywood, Rick Dees is best friends with Jerry Bruckheimer, one of the biggest producers in town," says Von Freeman, VP/Marketing for Clear Channel/Los Angeles. "Jerry always comes over and talks about the movies before they come out, and that helps us with the premieres. Valentine, who's on 25 stations for Clear Channel, broadcasts live from the red carpet."

Beyond that, Freeman is proud of his street team's presence at red-carpet events. "When I'm watching E! or Entertainment Tonight, I always see a KIIS-FM banner in the background," he says. "Our street team has perfected the art of knowing when the paparazzi are going to take shots."

Small Market? Go Big

What about stations that aren't in the heart of Tinseltown? "Something appealing for them would be the fly-aways," Lyles says, noting that the red-carpet premieres are even more

appealing for listeners who live far away from the glitz.

Lujan advises making the promotion sound as big as possible. "You can still make it sound sexy," he says. "The movie studios are always willing to help you out in one way or another, whether it's getting a prop from the film or some cool drops from the actors in the films. The studios are also al-



Fernando Lujan

ways willing to help as far as getting audio from the movies, so you can really tailor it to fit your own promotion. You can make it sound just as big with your own listeners.

"I know some of the stations in other markets don't have the luxury of having a premiere roll into town, but they can still make it sound like it's their own private premiere somehow and give away tickets to a movie that people are really excited about seeing, especially when they get to see it before it opens.

"You've also got to tailor it to fit whatever demo you're appealing to. If it's got more of a hip-hop feel, you've got to incorporate some of the music into it."

Parody Power

Freeman suggests attaching your brand to the movie, like KIIS-FM has done frequently by creating parody movie ads featuring the Rick Dees morning show. "Take the movie poster, use your Internet site, and incorporate your morning team into it," he says.

"One of the things we've done very successfully is parody the movies. 'The Deesbornes' parodied *The Osbournes*. That's easy to do. With 'Deesbiscuit,' we took [actor] Tobey Maguire off the horse and put Rick on it. You have to tie yourself into the movies."

The tactic also works for Power 106, which has recently featured morning talent Big Boy in "Mornings Reloaded" billboards and ads spoofing *The*

Matrix. "Movies are such a big deal with our audience that it's easy for us to connect the image of a movie with Big Boy sometimes," Lujan says.

"We didn't even have to say the word 'Matrix' on that billboard. You look at it, and since *The Matrix* has a huge brand, when we put that with the brand of Power 106 and Big Boy, people saw it and knew exactly what was going on."

The Good, The Bad, The Pierced

You also need to inject creativity into normal ticket giveaways. "With *Bad Boys II*, KIIS is going to make you a Bad Boy or Bad Girl by giving you the option to have your tongue or ear pierced, get a tattoo on the small of your back or get your hair colored," Freeman says.

"Basically, we're giving away a \$100 gift certificate to a beauty salon, and we'll make anyone under the age of 18 or 21 sign a waiver. One winner will also get to drive a Ferrari rental for a week and then get to ride along with the police here in L.A."

Not only blockbuster films inspire creative promotions, Lyles recently turned the indie film *Swimming Pool* into a win-win event for Star listeners and the station. "It didn't have a lot of major stars in it, but I had to make it creative enough to make it sound exciting on the radio for our targeted audience," he says.

"We did a 'dive-in' movie at the W Hotel in Westwood, where you bring your swimming suit and we play the movie right in the pool area. We screened the movie while people were swimming. The movie people loved the idea."

When it comes to setting up promotions, the longer the lead time, the better. "I'd have to pride myself on the fact that I keep close tabs with the movie studios," Lujan says.

"We get their movie release schedules a year in advance. If I'm talking to them about *Bad Boys II*, maybe I hear about one of the stars inking a deal to star in another movie. I'll bring it up to them and make sure we talk about it as the movie gets closer. The relationships help solidify that. You have to pitch them."

No Free Popcorn

While movie promotions are a natural tie-in for stations, Freeman would like to see the relationship between movie companies and radio change

Covering Their Backs

Old tunes, new takes are Moviemaker's main attraction

If Dave Polemeni were ever to star in a movie, he'd most likely play the good guy. As President of Moviemaker Music, Polemeni teams up with artists to rerecord their big hits for placement in advertisements, TV and films. Artists receive 50% for each usage. Clients include artists like Irene Cara, Rick Derringer, Herman's Hermits and Frank Stallone.

Polemeni, a musician and producer who's worked as a music supervisor in the entertainment business, came up with the concept while talking to an insurance agent friend who was talking about new plans for senior citizens. "I had been working inside a management company that had a booking agency," Polemeni says.

"I was watching these old artists tour like crazy in their 50s and 60s, and I didn't understand why they worked so hard. I found out that's really their only source of income, because they weren't really making any money off their records — massive hit records.

"I figured if I could rerecord those old hit songs while the artists still sound good and give them ownership, kind of like the estate-planning my friend was explaining to me, then they could leave the records to their kids and their grandkids.

"I sat with my attorney, and we figured out that once they were past the restrictions of their 20- and 30-year-old contracts, they were no longer recording artists, and I could sign them to my record company. That's what I did."

With his background as a producer of television commercial music, Polemeni has a network of arrangers and musicians who can "replicate any type of sound from any era." Moviemaker offers reduced licensing fees to film and music users and then partners with publishers to offer an all-in-one license that includes publishing and recording fees.

What A Feeling

"My first client was Irene Cara," Polemeni says. "I did 'Flashdance' with her. We started out with humble beginnings, with just some seed investors. Then 9/11 hit, which destroyed us, and we moved out of New York.

"We had the artists lining up but no funding to record them, which is what pushed me into the second level of the company, which is partnering up with the people who own the copyrights — the music publishers. They have plenty of money.

"We decided that it makes sense to make them third partners in the master for two main reasons: They had the funding to pay us to produce the record, and they have the international marketing staff that is marketing the song anyway. Marketing the song along with the master recording makes it an easier licensing process for the filmmaker or the advertising agency."

Polemeni views the rerecordings as a second chance for some artists. "Basically, I believe artists should have ownership of their recordings," he says. "I think it's a new business model where everybody can get a big piece of the pie. We don't have to spend ridiculous money recording it, so the recoupment is not forever. After one license we can recover the cost it took to produce it, and we move on from there.

"This is for the older artists who aren't making money. This is a second chance for them to get an income stream off their records and maybe leave something to their children. They can't play live when they're 80. A lot of them never made any money off their recordings, and, to me, that's just not fair. Some of these things are the soundtracks to our lives."

somewhat. "It's a formula I'd like to see broken a little bit," he says. "It's a no-brainer for movie companies to buy billboards and posters, but they don't seem to embrace radio as tightly because of the free movie premieres that radio does.

"We don't have that philosophy here. We're not trying to take more money than anybody deserves; we just believe that if we're going to use our airtime to drive people to the theaters, we need money for that.

"We sit down and negotiate hard with the movie companies. We try to always make sure there's a money buy associated with the movie. We make sure our cluster's getting money before we give away any tickets.

We'll do everything we can to creatively promote those movies.

"It's one of these formulaic things that radio does that drives me a little crazy. I really wish the movie companies would work closer with us. One of the great things we did was with Ron Howard when *The Grinch Who Stole Christmas* came out. We were able to work with Imagine Entertainment to get props from the movie.

"We used 'Welcome to Whooville' onstage for our concert, and we had vignettes from the movie company all over our theater. That's the kind of thing I wish movie companies would think a little deeper about with the radio stations — the product-placement side of things."



Dave Polemeni



Von Freeman



Robert Lyles

THE INDUSTRY'S NO. 1 RETAIL CHART July 25, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	SOUNDTRACK	Bad Boys II	Bad Boy/Universal	332,270	—
—	2	CHINGY	Jackpot	DTP/Capitol	157,922	—
2	3	BEYONCÉ	Dangerously In Love	Columbia	123,898	0%
—	4	BROOKS & DUNN	Red Dirt Road	Arista	111,565	—
1	5	ASHANTI	Chapter II	Murder Inc./IDJMG	100,151	-21%
4	6	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	72,441	+9%
3	7	EVANESCENCE	Fallen	Wind-up	70,318	0%
6	8	LUTHER VANDROSS	Dance With My Father	J	59,693	-7%
7	9	NDRAH JONES	Come Away With Me	Blue Note/Virgin	58,884	-4%
5	10	MICHELLE BRANCH	Hotel Paper	Maverick/Warner Bros.	48,424	-25%
—	11	PAT GREEN	Wave On Wave	Universal South	46,663	—
13	12	LINKIN PARK	Meteora	Warner Bros.	44,917	-4%
8	13	METALLICA	St. Anger	Elektra/EEG	42,482	-30%
12	14	CHER	Very Best Of Cher	WSM	40,336	-15%
11	15	KELLY CLARKSON	Thankful	RCA	38,669	-20%
17	16	SEAN PAUL	Dutty Rock	VP/Atlantic	37,458	-4%
—	17	KEITH MURRAY	He's Keith Murray	Def Jam/IDJMG	36,222	—
24	18	STAIN'D	14 Shades Of Grey	Flip/Elektra/EEG	33,977	+1%
16	19	SOUNDTRACK	Lizzie McGuire Movie	Walt Disney	33,382	-17%
20	20	TDBY KEITH	Unleashed	DreamWorks	33,237	-7%
25	21	WHITE STRIPES	Elephant	V2	32,741	-1%
—	22	DA BRAT	Limelite, Luv & Niteclubz	So So Def/Arista	32,184	—
22	23	COLDPLAY	Rush Of Blood To The Head	Capitol	32,172	-6%
19	24	LONESTAR	From Here To There: G. Hits	Rca	31,648	-12%
27	25	BLACK EYED PEAS	Elephunk	A&M/Interscope	31,092	-2%
23	26	AUDISLAVE	Audioslave	Interscope/Epic	30,937	-10%
33	27	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	30,527	+3%
26	28	ANNIE LENNOX	Bare	J	29,864	-8%
18	29	THREE 6 MAFIA	Da Unbreakables	Hypnotize Minds/Columbia	29,571	-24%
21	30	SOUNDTRACK	2 Fast 2 Furious	Def Jam South/IDJMG	29,293	-17%
37	31	FABLOUS	Street Dreams	Desert Storm/Elektra/EEG	28,793	+4%
35	32	CELINE DIDN	One Heart	Epic	28,437	-1%
15	33	MONICA	After The Storm	J	28,425	-30%
14	34	SOUNDTRACK	Charlie's Angels: Full Throttle	Columbia	28,314	-33%
31	35	JIMMY BUFFETT	Meet Me In Margaritaville	UTV	28,231	-7%
32	36	JEWEL	0304	Atlantic	28,092	-7%
36	37	CHRISTINA AGUILERA	Stripped	RCA	27,547	-1%
29	38	TRAIN	My Private Nation	Columbia	27,422	-13%
30	39	BEACH BOYS	Sounds Of Summer: Very Best Of	Capitol	27,251	-13%
38	40	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	26,415	-4%
44	41	ALL-AMERICAN REJECTS	The All American Rejects	DreamWorks	26,332	+2%
28	42	RADIOHEAD	Hail To The Thief	Capitol	26,331	-17%
40	43	SHANIA TWAIN	Up	Mercury	26,321	-1%
9	44	TRACE ADKINS	Greatest Hits Collection, Vol.1	Capitol	25,766	-54%
39	45	JACK JOHNSON	On And On	Jack Johnson/Universal	24,935	-8%
41	46	R.KELLY	Chocolate Factory	Jive	24,663	-7%
43	47	LIL' KIM	La Bella Mafia	Duon Bee/Atlantic	24,430	-7%
46	48	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	24,323	+10%
—	49	MACY GRAY	Trouble With Being Myself	Epic	22,240	—
34	50	LUMIDEE	Almost Famous	Universal	21,848	-26%

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ALBUMS

Boy, Oh Boys

P. Diddy does it again. The hip-hop artist and entrepreneur shows he hasn't lost a step after moving his *Bad Boy* label from Arista to Universal. He and his new UMG pals hit the ground running with the soundtrack to *Bad Boys II*, as the album, like the movie, zooms to No. 1 in its first week — the record on sales



P. Diddy

north of 330,000. As an added bonus, album sales are boosted by Nelly, the original Bad Boy and Murphy Lee's "Shake Ya Tailfeather," now burning up Urban and Rhythmic radio.

Bowing "Right Thurr" at No. 2 is DTP/Capitol hip-hopper Chingy, the latest St. Louis card from Ludacris' Disturbing Tha Peace posse by way of Arch City homeboy Nelly (got that?). RCA Nashville dynamic duo Brooks & Dunn are the third newcomers to the



Chingy

top four, at No. 4, with only No. 3 Columbia diva Beyoncé breaking up the first-timers.

The rest of the top 10 includes the usual suspects, including Murder Inc./IDJMG co-diva Ashanti at No. 5, Wind-up's Evanescence at No. 6, Shady/Aftermath/Interscope rapper 50 Cent at No. 7, Blue Note phenomenon Norah Jones at No. 8 and Maverick troubadouress Michelle Branch in the No. 10 position.

A fourth debut, from Republic/Universal's Pat Green — a Texas Springsteen who is breaking big out of monstrous regional sales in the Lone Star State — finishes at No. 11. Wheee-dawggy!

Also making chart bows are So So Def/Arista's Da Brat (No. 22); Def Jam/IDJMG old-school hip-hopper Keith Murray (No. 17), who announces this will be his last record for the label; and Epic neo-soul singer Macy Gray (No. 49).

Brooks & Dunn's RCA Nashville labelmate Kenny Chesney shows the week's biggest increase, with a 10% rise at No. 48, while the company continues its hot summer with the release of Brad Paisley this week and Alan Jackson next month.



Brooks & Dunn

Next week: Look for Paisley, UTV's *Now 13*, Capitol's *Jane's Addiction*, Interscope's *Mya* and Volcano's 311 to break into the top 50 when next we meet.

July 25, 2003

Life Of A Rock Star

Next week we've got a lot of great songs Going for Adds, and, odd-ly enough, their titles almost tell the story of the life of a rock star.

Maverick/Reprise gives birth to its newest rock stars, The Rising, as it presents "Cradle" to Rock, Active Rock and Alternative. "Cradle" is the lead single from the quintet's forthcoming album *Future Unknown*. Says Rising vocalist-songwriter-founder Michael Lee, "I like the kind of music where you're driving down the road just staring into oblivion because you're totally swept up by the song. That's the kind of music I want to write, something that puts you in a trance."



Rising

Old enough to walk, old enough to be a somnambulist (a person who performs motor acts, like walking, in their sleep). BT continues our look at the growth of an artist with "Simply Being Loved (Somnambulist)," the first release from his Aug. 5 release, *Emotional Technology*. Though a product of Washington, DC, BT (Brian Transeau) first made his musical mark in Britain. Recently, he's been working on projects stateside, collaborating with Britney Spears, The Neptunes and Justin Timberlake, among others, and providing musical numbers for the films *The Fast and the Furious*, *Driven* and *Go*. "Simply Being Loved" goes for adds at Pop and Rhythmic.

Being happy as a child isn't a requirement for being a good songwriter. In fact, many artists derive their most potent material from the worst of times. Says Katy Rose, "I got serious about songwriting when I was 13. It was a shitty-ass year. There was a lot of self-destructive behavior. I fucking hated myself and didn't know why. I started writing music as an outlet that wasn't as self-destructive." Rose is ready to kick her life into overdrive next week with "Overdrive" from her debut album, *Because I Can*. The CD drops on Oct. 7, but you can catch the single starting next week at Hot AC and Alternative.



Roscoe

With a little talent and lots of luck, an artist can someday grow into a superstar and make the crowds go wild. Next week Mark Wills hopes to wow Country fans with "And the Crowd Goes Wild," the lead single from his yet-to-be-

titled sixth CD, due Oct. 7. The Cleveland, TN native is currently on the road, playing shows in Southern and Midwestern markets through early August.

After artists become stars, many hope that they can stay out of drama's way and have smooth sailin'. Next week Roscoe introduces "Smooth Sailer" to Urban, the second cut from his debut CD, *Young Roscoe Philaphornia*. Roscoe was introduced to the business at the tender age of 10, when he started watching his older brother, Kurupt, do his thing in the studio and on the road. Now he's making a name for himself, with "Smooth Sailer" docking at No. 30* on R&R's CHR/Rhythmic chart.

What most artists aspire to in their careers is longevity, and not many have had careers longer than that of the legendary Warren Zevon, who was diagnosed with inoperable lung cancer last summer. Next week he goes for adds at Rock and Triple A with "Knockin' on Heaven's Door," a cover of Bob Dylan's classic and our first look at Zevon's upcoming CD *The Wind*. Jokes the characteristically sardonic Zevon about his condition, "I'm OK with it, but it'll be a drag if I don't make it till the next James Bond movie comes out."



Warren Zevon

When all is said and done, an artist's music lives on long after he or she is gone. 3 Doors Down follow up their megahit "When I'm Gone" with "Here Without You," which goes for adds at Pop, Hot AC, Rock, Active Rock and Alternative. 3 Doors Down will be appearing around the country this summer with Our Lady Peace, Shinedown and Seether and will even play a few shows with Trapt toward the end of August.

— Mike Trias

R&R Going For Adds

Week Of 7/28/03

CHR/POP

- 3 DOORS DOWN Here Without You (Republic/Universal)
- BT Simply Being Loved (Somnambulist) (Nettwerk)
- GINUWINE In Those Jeans (Epic)
- LIL JON & THE EAST SIDE BOYZ Get Low (TVT)
- MYA My Love Is Like ... Whoa (A&M/Interscope)
- STAIN'D So Far Away (Flip/Elektra/EEG)

CHR/RHYTHMIC

- BT Simply Being Loved (Somnambulist) (Nettwerk)
- MARQUES HOUSTON f/JOE BUDDEN Clubbin' (T.U.G.)

URBAN

- E-40 f/CLIPSE Quarterbackin' (Jive)
- LIL KIM f/MISSY ELLIOT (When Kim Say) Can You Hear Me Now? (Atlantic)
- MARQUES HOUSTON f/JOE BUDDEN Clubbin' (T.U.G.)
- ROSCOE Smooth Sailer (Priority/Capitol)

URBAN AC

No adds

COUNTRY

- BILLY DEAN I'm In Love With You (View2)
- CRAIG MORGAN Every Friday Afternoon (BBR)
- DUSTY DRAKE Smaller Pieces (Warner Bros.)
- MARK WILLS And The Crowd Goes Wild (Mercury)
- RYAN TYLER Run, Run, Run (Arista)
- SAMMY KERSHAW I've Never Been Anywhere (Audiium)

AC

- GLORIA ESTEFAN Wrapped (Epic)

HOT AC

- 3 DOORS DOWN Here Without You (Republic/Universal)
- KATY ROSE Overdrive (V2)
- MATCHBOX TWENTY Bright Lights (Atlantic)
- STAIN'D So Far Away (Flip/Elektra/EEG)

SMOOTH JAZZ

- CRUSADERS Rural Renewal (GRP/VMG)
- ERIC DARIUS Love TKO (Smooth Breeze)
- PAMELA WILLIAMS Afterglow (Shanachie)
- RIPPINGTONS Bella Luna (Peak)
- SMOOTH AFRICA II f/JOE MCBRIDE Adderley Street (Heads Up)

ROCK

- 3 DOORS DOWN Here Without You (Republic/Universal)
- ENDO Simple Lies (DVB/Columbia)
- RISING Cradle (Maverick/Reprise)
- WARREN ZEVON Knockin' On Heaven's Door (Artemis)

ACTIVE ROCK

- 3 DOORS DOWN Here Without You (Republic/Universal)
- ENDO Simple Lies (DVB/Columbia)
- RISING Cradle (Maverick/Reprise)

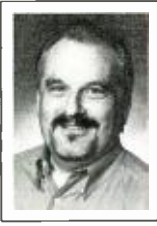
ALTERNATIVE

- 3 DOORS DOWN Here Without You (Republic/Universal)
- KATY ROSE Overdrive (V2)
- RISING Cradle (Maverick/Reprise)

TRIPLE A

- BEN HARPER Diamonds On The Inside (Virgin)
- KATE MARKOWITZ Map Of The World (album) (Compass)
- KERRY GETZ Little Victory (World In Motion)
- MATCHBOX TWENTY Bright Lights (Atlantic)
- RODNEY CROWELL Fate's Right Hand (DMZ/Columbia)
- STEELY DAN Things I Miss The Most (Reprise)
- TIM D'BRIEN Family History (Sugar Hill)
- WARREN ZEVON Knockin' On Heaven's Door (Artemis)

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



KEVIN CARTER
kcarter@radioandrecords.com

PART ONE OF A TWO-PART SERIES

A Chat With Poleman & Shannon

Z100 programmers past and present share the stage at R&R Convention 2003

One of the many highlights of R&R Convention 2003 was a dialogue between WPLJ/New York PD and WHTZ (Z100)/NY innovator Scott Shannon and present Z100 PD Tom Poleman. They shared the stage and some laughs during an amazing session last month in Los Angeles.

Island Def Jam Music Group Sr. VP/Promotion Ken Lane and Infinity/Kansas City VP/Programming Jon Zellner moderated the nearly two-hour session. Let's listen in on what Shannon and Poleman had to say

KL: Thanks for joining us, everybody. Scott, before we start, I just want to thank you publicly for all that you've done for me in my career. Words cannot express the appreciation that I feel for you, and I just want to say thank you very much for everything you have done for me. You've known me a long time, and I feel that through the years we've built a very special relationship. Thank you.

SS: Thank you, Ken. I want to thank Tom Poleman for bringing Z100 back to where it deserved to be too. I think that's very important.

JZ: There's a reason all of us are in this room, and it's because Z100 is truly a radio legacy. It's the radio station everybody aspires to work at, it's the radio station all the program directors around the country want their stations to sound like, and it's the station that set the standard for CHR as we know it today. Scott Shannon built that legacy from scratch in 1983, and Tom Poleman brought it back to life and re-energized it in 1996.

I want to make this session interactive and fun, so if you have any questions along the way for Scott or Tom, please just raise your hand. Scott, why don't you start and tell us about how you started in radio and how you got to Z100.

SS: I started out as an Army brat.

My father was in the United States Army. He was a master sergeant. We traveled all around the country. I lived in Seattle; Ft. Lewis, WA; Ft. Ord, CA; Japan; Detroit; and St. Louis. I moved all around.

I was accustomed to the radio gypsy nomadic way of life long before I got into radio. I noticed there was something really screwed up about me and something different about me early on, because about the time I was 12 or 13 I wanted to isolate myself and live in the basement.

We had these things called footlockers. If you have a kid who goes to camp, you know what they are. My father had a lot of them, and we stacked them up. I made a room down in the basement so I could live down there. I borrowed his Silver-tone record player and his Revere tape recorder, and I set up my own little radio station. Nobody could hear the damn thing. I would record myself. I was the only listener.

My whole life was music, and the only records I could play were the records that I won on the radio station. I would call in and win a contest, and they would send me 25 singles. The top two singles would be hits that you would hear on the radio, and the rest of them would be songs you'd never heard of in your life. But I had no money, so I would make these songs hits. I had that power back then, but I was the only listener who would know the freakin' hit.

Then I had a top 10 list and would unveil it to myself like Dick Clark did, and nobody else had to understand it but me. I had a little card-

board top 10 list, and I would write it out in Magic Marker and put it up there. It was pretty sick, to be honest with you. It was a sick existence.

I had enough money to buy two new 45s a week, so I had to really think about it. I would select those very carefully. I ran away from home when I was 17, and I decided I would come to Los Angeles and be on the radio. Much to my surprise, they wanted nothing to do with a new guy. I thought, "I could get right on the radio." They wouldn't let me in the building.



Tom Poleman

"As a guy who started, ironically, the same year that Z100 started, I come to this stage, and I feel completely unworthy to be sitting next to Scott. Every day I just try to do the blueprint that Scott created."

Tom Poleman

I got drafted in the Army, and while I was in there I started my career. My first full-time job was at WABB/Mobile, and then I went to Memphis and Nashville. Finally, I ended up in Tampa Bay, having a great time. I had a 23 share in the morning and a 17 share on the radio station.

I got a call from Cleveland that said to come to New York. I hung up. They called me back. If you read R&R, you know the rest of the story. We signed that thing on in 1983.

The really good part about this that applies to a lot of people in this audience today is that no one in New York knew who the hell I was. They didn't know what I was capable of. They had no idea what was going to happen. The reason I say that is because a lot of you young people out there understand what you are capable of, whether you are in the record business or radio business. I had the confidence in my heart, my soul and my head that if I ever got to New York, it wasn't even a question. I knew I would do well. You have to have that kind of confidence in yourself.

I remember when Tom was here and he was having some problems. They were saying, "I don't know if he's going to make it." You had that same confidence in yourself. You said, "Hang on a little bit longer."

TP: Stay focused.

SS: Stay focused, and don't get confused by people who don't believe in you. I've always believed in teaching. Ever since I started in radio, I've always believed that you have to help other people, teach them the confidence and give them that same feeling that you have inside.

There was never any doubt in my mind that I would be successful in New York. It happened beyond my wildest dreams. I'm sure that Tom felt the same way when he was trying to rebuild Z100. I remember reading that he could be gone any day and that this thing was a big flop. And then, all of a sudden, you were the hero.

You are always one book, one day, one whatever away from being a hero. From a bum to a hero — it's that simple. You just can't give up. That's the lesson today so far.

KL: Scott's whole thing was always "Earn while you learn." So, Tom, you got your start in radio in Ithaca, NY. I know you went to Cornell University.

TP: Ironically, it was a couple of months after Scott signed on Z100 that I did my first shift. My dad wasn't in the Army; he was a Cornell professor. We had a college radio station. I worked there for four years. We would sneak tapes up from New York City all the time. We used to listen to the battles between "Z" and "PLJ." We loved it. We tried to be like Z from the get-go.

After I graduated I went down to Long Island to work at WALK for a while. I went up to Connecticut at WKCI/New Haven. I kind of circled the market until they let me in. Then I realized they weren't going to let

me in for a while, so I went down and worked with Sam Milkman down at KRBE/Houston.

Houston is a great place. It was one of those places where I felt that I could stay for a long time, unless I ever got that call from New York.

Lo and behold, in 1996 I got calls with opportunities to work at two different radio stations. I was talking to Steve Dinetz and Jeff Dinetz at that time at Z, and also Tom Chiusano and Kevin Weatherly at WXRK/New York.

"I had the confidence in my heart, my soul and my head that if I ever got to New York, it wasn't even a question. I knew I would do well. You have to have that kind of confidence in yourself."

Scott Shannon

I remember back when I was in Houston just kind of watching that whole battle unfold. First, WXRK flipped from Classic Rock to a really head-on Alternative radio station. They really purified the style of music that Z had kind of been playing around with at the time.

Then, a month later, WKTU launched. I remember being in Houston, saying, "Oh man, those guys are screwed up in New York now." I was really concerned when I was interviewing for the job which station was going to win that war.

I took the job before the ratings came out. I remember watching those first months come out, and my God, Z100 really got hammered by that double punch from WKTU and WXRK, and also "PLJ." "PLJ" was really the closest thing to a mainstream before the "KTU" launch. That's how I made it up here.

I'll tell you, as a guy who started, ironically, the same year that the radio station started, I come to this stage, and I feel completely unworthy to be sitting next to Scott. Every day I just try to do the blueprint that Scott created.

SS: Get out of here.

Next week: Part Two with Scott Shannon and Tom Poleman.

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of June 29-July 5.

HP	ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
		TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
	FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG)	3.99	3.90	3.94	4.00	92.0	27.7	4.02	4.00	3.94	4.08	3.75	3.92	4.20
	50 CENT 21 Questions (Shady/Aftermath/Interscope)	3.91	4.01	4.10	4.01	97.1	36.6	3.91	3.98	3.81	3.95	3.93	3.82	3.92
	SEAN PAUL Get Busy (VP/Atlantic)	3.89	3.86	4.01	4.02	96.3	34.6	3.96	3.91	3.78	3.97	3.76	3.90	3.92
	R. KELLY Ignition (Jive)	3.87	3.89	4.01	3.97	96.3	39.4	3.93	3.84	3.85	3.85	3.83	3.83	3.98
	BUSTA RHYMES F/ MARIAH CAREY I Know What You Want (J)	3.83	3.78	3.84	3.95	97.1	35.7	3.68	3.86	3.95	3.91	3.70	3.83	3.88
	FRANKIE J. Don't Wanna Try (Columbia)	3.83	3.82	3.90	3.95	93.4	24.6	3.80	3.80	3.90	3.73	3.87	3.85	3.89
	WAYNE WONDER No Letting Go (VP/Atlantic)	3.82	3.76	3.88	3.65	90.3	27.7	3.74	3.91	3.79	3.92	3.57	3.92	3.85
HP	CHINGY Right Thurr (DTP/Capitol)	3.82	3.79	3.87	3.87	92.3	24.9	3.86	3.84	3.74	3.80	3.83	3.68	3.94
	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	3.80	3.71	3.63	3.64	94.9	32.0	3.94	3.65	3.80	3.92	3.66	3.79	3.81
	LIL' KIM F/ 50 CENT Magic Stick (Queen Bee/Atlantic)	3.80	3.80	3.94	3.96	94.0	35.4	3.95	3.87	3.55	3.67	3.72	3.82	3.98
	KELLY CLARKSON Miss Independent (RCA)	3.80	3.87	3.69	3.57	94.9	36.3	3.81	3.76	3.82	3.73	3.76	3.78	3.91
HP	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3.79	-	-	-	84.0	21.7	3.74	3.91	3.69	3.91	3.86	3.62	3.74
	3 DOORS DOWN When I'm Gone (Republic/Universal)	3.79	3.70	3.79	3.85	92.0	34.0	3.78	3.85	3.74	3.75	3.84	3.74	3.84
	BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	3.78	3.57	3.61	3.74	92.6	29.1	3.87	3.74	3.73	3.88	3.76	3.63	3.86
	EVANESCENCE Bring Me To Life (Wind-up)	3.66	3.60	3.49	3.40	89.4	33.4	3.60	3.64	3.76	3.56	3.83	3.61	3.66
	CHRISTINA AGUILERA Fighter (RCA)	3.65	3.70	3.70	3.56	95.7	32.9	3.76	3.55	3.65	3.64	3.70	3.60	3.67
	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3.63	3.62	3.88	3.85	76.9	17.1	3.72	3.47	3.71	3.63	3.76	3.61	3.53
	THALIA F/ FAT JOE I Want You (EMI Latin/Virgin)	3.62	3.68	-	-	81.7	27.7	3.65	3.52	3.70	3.61	3.66	3.53	3.67
	ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	3.61	3.65	3.71	3.69	76.0	30.8	3.74	3.60	3.51	3.41	3.41	4.00	3.59
	MATCHBOX TWENTY Unwell (Atlantic)	3.61	3.54	3.66	3.82	85.7	33.4	3.56	3.58	3.69	3.43	3.58	3.89	3.53
	SIMPLE PLAN Addicted (Lava)	3.58	3.60	3.79	3.79	82.3	28.9	3.73	3.66	3.37	3.45	3.52	3.87	3.70
	JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.56	3.70	3.70	3.62	98.3	33.7	3.51	3.46	3.71	3.60	3.62	3.34	3.66
	JEWEL Intuition (Atlantic)	3.53	3.59	3.61	3.55	88.9	33.1	3.59	3.30	3.72	3.65	3.53	3.38	3.57
	UNCLE KRACKER F/ DOBIE GRAY Drift Away (Lava)	3.51	3.60	3.79	3.92	84.0	26.9	3.37	3.38	3.77	3.44	3.49	3.53	3.61
	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.46	3.47	-	-	79.4	30.6	3.32	3.51	3.53	3.33	3.62	3.57	3.25
	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3.44	3.69	3.71	3.52	71.4	27.1	3.38	3.44	3.52	3.45	3.61	3.23	3.49
	PINK F/ WILLIAM ORBIT Feel Good Time (Columbia)	3.17	3.39	3.29	3.00	79.1	37.7	3.22	3.05	3.24	2.99	3.27	3.35	3.07

CALLOUT AMERICA® HOT SCORES

By ANTHONY ACAMPORA

Fabulous is No. 1 on Callout America this week with "Can't Let You Go" (Desert Storm/Elektra/EEG). The song ranks first with teens and women 18-24 and comes in second with women 25-34.

The top songs on the Callout America survey this week have already peaked on the chart, so the top testing up-and-coming song is Chingy's "Right Thurr" (DTP/Capitol). "Right" is tied for seventh overall, ranks eighth with teens and is ninth 18-24.

Ashanti is back in the top 10 with "Rock Wit U (Awww Baby)" (Murder Inc./IDJMG). "Rock" is tied for ninth overall and is fourth with teens and seventh 25-34.

Lumidee debuts at No. 12 this week with "Never Leave You..." (Universal). The song ranks third in the 18-24 cell.

Uncle Kracker continues to test well in the 25-34 cell, where "Drift Away" (Lava) ranks top 10.

Each week you can view Callout America data online at www.bullsi.com, thanks to R&R's partnership with Bullseye Research. Data updates every Thursday, and you can slice and dice it all in a number of ways. This week's password is *connone*.

Your feedback is always welcome. Please contact me at acampora@radioandrecords.com or CHR/Pop Editor Kevin Carter at kcarter@radioandrecords.com with your Callout America questions and comments.

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

Isn't your teen a little too old for this?



Teens on Ecstasy sometimes use pacifiers to keep from chewing the insides of their mouths or chipping their teeth. Ecstasy can cause brain damage, heart failure and even death.

Talk to your kids about Ecstasy.

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R&R CHR/POP TOP 50

July 25, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	KELLY CLARKSON Miss Independent (RCA)	8372	-324	673637	14	122/0
3	2	BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	7867	+715	655113	9	125/1
2	3	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	7837	+638	623507	10	123/1
4	4	EVANESCENCE Bring Me To Life (Wind-up)	6243	-578	516872	21	122/0
5	5	MATCHBOX TWENTY Unwell (Atlantic)	6111	-155	488108	22	111/0
6	6	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	5603	+320	452782	10	125/0
11	7	LIL' KIM F/ 50 CENT Magic Stick (Queen Bee/Atlantic)	5219	+468	398653	9	109/1
8	8	JEWEL Intuition (Atlantic)	5000	+166	346119	15	124/1
13	9	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJMG)	4981	+599	355317	11	120/0
10	10	UNCLE KRACKER F/ DOBIE GRAY Drift Away (Lava)	4709	-55	365476	12	106/1
14	11	SIMPLE PLAN Addicted (Lava)	4414	+39	336583	13	111/1
7	12	BUSTA RHYMES F/ MARIAH CAREY I Know What You Want (J)	4075	-764	310394	15	113/0
18	13	THALIA F/ FAT JOE I Want You (EMI Latin/Virgin)	4042	+338	299133	9	120/0
9	14	SEAN PAUL Get Busy (VP/Atlantic)	4026	-747	330218	16	118/0
12	15	JUSTIN TIMBERLAKE Rock Your Body (Jive)	4013	-520	309713	20	127/0
15	16	R. KELLY Ignition (Jive)	3871	-417	279060	21	118/0
24	17	NELLY F/ P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3530	+475	235225	6	103/1
19	18	ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	3524	-60	236847	15	115/0
26	19	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	3366	+505	221849	5	117/4
16	20	50 CENT 21 Questions (Shady/Aftermath/Interscope)	3350	-547	235635	13	114/0
25	21	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3038	+168	215549	14	100/1
17	22	FRANKIE J. Don't Wanna Try (Columbia)	2915	-893	242190	15	114/0
22	23	WAYNE WONDER No Letting Go (VP/Atlantic)	2896	-264	258801	18	108/0
31	24	JUSTIN TIMBERLAKE Senorita (Jive)	2854	+938	234034	3	121/5
21	25	CHRISTINA AGUILERA Fighter (RCA)	2848	-439	266487	19	117/0
29	26	CHINGY Right Thurr (DTP/Capitol)	2664	+648	159214	6	94/7
37	27	CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)	2519	+1227	182611	2	110/7
27	28	SARAI Ladies (Sweat/Epic)	2360	+272	143849	6	100/4
33	29	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	2345	+576	270174	6	79/7
28	30	TRAIN Calling All Angels (Columbia)	2268	+196	142012	10	88/3
34	31	DA BRAT In Love Wit Chu (So So Def/Arista)	1771	+91	115664	8	63/1
35	32	MERCYME I Can Only Imagine (INO/Curb)	1750	+134	100490	9	57/1
30	33	FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG)	1627	-389	125932	12	74/0
23	34	PINK F/ WILLIAM ORBIT Feel Good Time (Columbia)	1626	-1525	79316	8	120/0
36	35	SANTANA F/ ALEX BAND Why Don't You & I (Arista)	1620	+244	109142	5	84/12
32	36	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	1569	-213	108360	19	113/0
39	37	MAROON 5 Harder To Breathe (Octone/L)	1488	+326	64079	5	86/6
38	38	DREAM F/ LOON Crazy (Bad Boy/Universal)	1340	+69	71773	6	77/1
43	39	FABOLOUS F/ TAMIA Into You (Desert Storm/Elektra/EEG)	1242	+325	79996	2	60/7
40	40	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	1145	+46	51025	7	43/1
45	41	ATARIS The Boys Of Summer (Columbia)	1143	+236	77605	3	66/10
42	42	SMASH MOUTH You Are My Number One (Interscope)	1006	+80	48010	2	69/2
41	43	JUNIOR SENIOR Move Your Feet (Crunchy Frog/Atlantic)	1002	+15	70998	5	62/3
44	44	BOWLING FOR SOUP Punk Rock 101 (Silvertone/Jive)	990	+81	31983	5	80/6
47	45	BOOMKAT What U Do 2 Me (DreamWorks)	793	-6	26292	4	56/1
46	46	JENNIFER LOPEZ I'm Glad (Epic)	775	-119	48217	15	99/0
Debut	47	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	763	+123	46360	1	28/11
Debut	48	TRAPT Headstrong (Warner Bros.)	737	+103	32386	1	41/4
48	49	CLAY AIKEN This Is The Night (RCA)	718	-22	62947	3	41/0
Debut	50	SEAN PAUL Like Glue (VP/Atlantic)	652	+148	72323	1	44/13

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
3 DOORS DOWN Here Without You (Republic/Universal)	32
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	20
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	16
JESSICA SIMPSON Sweetest Sin (Columbia)	16
SEAN PAUL Like Glue (VP/Atlantic)	13
LUTHER VANDROSS Dance With My Father (J)	13
SANTANA F/ ALEX BAND Why Don't You & I (Arista)	12
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	11
R. KELLY Thoa Thoin (Jive)	11
ATARIS The Boys Of Summer (Columbia)	10

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)	+1227
JUSTIN TIMBERLAKE Senorita (Jive)	+938
BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	+715
CHINGY Right Thurr (DTP/Capitol)	+648
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	+638
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJMG)	+599
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	+576
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	+505
NELLY F/ P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+475
LIL' KIM F/ 50 CENT Magic Stick (Queen Bee/Atlantic)	+468

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
3 DOORS DOWN When I'm Gone (Republic/Universal)	3081
50 CENT In Da Club (Shady/Aftermath/Interscope)	2573
DANIEL BEDINGFIELD If You're Not The One (Island/DJMG)	1526
AVRIL LAVIGNE I'm With You (Arista)	1278
AMANDA PEREZ Angel (Powerhouse/Virgin)	1227
JENNIFER LOPEZ F/ LL COOL J All I Have (Epic)	1204
STACIE ORRICO Stuck (ForeFront/Virgin)	1176
GINUWINE Hell Yeah (Epic)	1107
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1009
EMINEM Lose Yourself (Shady/Interscope)	989
KID ROCK F/ SHERYL CROW Picture (Atlantic)	907
BLU CANTRELL F/ SEAN PAUL Breathe (Arista)	901
DANIEL BEDINGFIELD Gotta Get Thru This (Island/DJMG)	896
NVEA Don't Mess With My Man (Jive)	894
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	875
LINKIN PARK In The End (Warner Bros.)	853
CHRISTINA AGUILERA Beautiful (RCA)	824
AVRIL LAVIGNE Complicated (Arista)	810
NCKELBACK How You Remind Me (Roadrunner/DJMG)	804
NO DOUBT F/ LADY SAW Underneath It All (Interscope)	801
DJ SAMMY & YANOU Heaven (Robbins)	746
NELLY F/ KELLY ROWLAND Dilemma (Fo' Reel/Universal)	682
JA RULE F/ ASHANTI Mesmerize (Murder Inc./DJMG)	670
NELLY Hot In Herre (Fo' Reel/Universal)	669
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	590

127 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/13-7/19. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	KELLY CLARKSON Miss Independent (RCA)	3081	-162	71815	13	53/0
4	2	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	2895	+233	69667	9	51/0
2	3	EVANESCENCE Bring Me To Life (Wind-up)	2739	-157	60543	17	53/0
6	4	BEYONCE' FJ JAY-Z Crazy In Love (Columbia)	2734	+448	68235	8	51/1
5	5	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	2651	+342	62117	9	54/0
3	6	MATCHBOX TWENTY Unwell (Atlantic)	2614	-67	61378	23	50/0
7	7	JEWEL Intuition (Atlantic)	2389	+242	55840	14	53/0
8	8	UNCLE KRACKER FJ DOBIE GRAY Drift Away (Lava)	2110	-16	51627	11	44/0
17	9	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	1705	+204	42682	9	50/1
16	10	SIMPLE PLAN Addicted (Lava)	1624	+89	36773	12	46/0
15	11	ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	1538	-33	36504	17	48/1
9	12	R. KELLY Ignition (Jive)	1471	-312	34888	18	41/0
11	13	BUSTA RHYMES FJ MARIAH CAREY I Know What You Want (J)	1464	-299	30753	11	39/0
19	14	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1451	+60	35050	14	43/0
10	15	SEAN PAUL Get Busy (VP/Atlantic)	1445	-325	31783	16	40/0
21	16	LIL' KIM FJ 50 CENT Magic Stick (Queen Bee/Atlantic)	1428	+253	37212	7	44/1
20	17	TRAIN Calling All Angels (Columbia)	1349	+25	29831	10	44/0
13	18	JUSTIN TIMBERLAKE Rock Your Body (Jive)	1340	-335	28537	19	40/0
12	19	50 CENT 21 Questions (Shady/Aftermath/Interscope)	1287	-435	27528	11	38/0
24	20	THALIA FJ FAT JOE I Want You (EMI Latin/Virgin)	1211	+201	34148	8	44/2
25	21	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	1136	+161	28356	5	42/2
18	22	FRANKIE J. Don't Wanna Try (Columbia)	1124	-293	26564	14	31/0
14	23	PINK FJ WILLIAM ORBIT Feel Good Time (Columbia)	1052	-530	20413	8	31/0
27	24	NELLY FJ P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	1046	+154	26793	4	41/1
28	25	MERCYME I Can Only Imagine (INO/Curb)	930	+72	20631	9	36/1
22	26	CHRISTINA AGUILERA Fighter (RCA)	872	-296	19320	18	29/0
29	27	SANTANA FJ ALEX BAND Why Don't You & I (Arista)	841	+118	21175	5	35/1
31	28	JUSTIN TIMBERLAKE Senorita (Jive)	813	+248	21713	2	46/4
48	29	CHRISTINA AGUILERA FJ LIL' KIM Can't Hold Us Down (RCA)	679	+368	17748	2	37/6
26	30	WAYNE WONDER No Letting Go (VP/Atlantic)	663	-292	14362	14	22/0
32	31	SMASH MOUTH You Are My Number One (Interscope)	612	+68	14795	4	40/1
30	32	BOOMKAT What U Do 2 Me (DreamWorks)	611	-63	15521	6	37/0
36	33	MAROON 5 Harder To Breathe (Octone/J)	599	+158	13912	3	32/7
37	34	CHINGY Right Thurr (DTP/Capitol)	574	+174	14758	3	35/8
44	35	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	520	+159	19908	3	21/3
34	36	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	515	+21	12978	4	27/0
41	37	SARAI Ladies (Sweat/Epic)	504	+136	14916	3	23/1
33	38	JULIE WOOD Open My Eyes (Independent)	472	-59	10997	8	17/0
45	39	JUNIOR SENIOR Move Your Feet (Crunchy Frog/Atlantic)	445	+87	11665	3	27/2
35	40	SUZU K. Teaching (Vellum)	437	-21	7887	7	14/1
42	41	TRAPT Headstrong (Warner Bros.)	390	+23	10326	4	24/1
39	42	DA BRAT In Love Wit Chu (So So Def/Arista)	380	-3	13549	3	17/0
46	43	STACIA Angel (Raystone)	343	-15	6182	20	11/0
47	44	LEANN RIMES We Can (Asylum/Curb)	319	+5	8777	3	25/0
38	45	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	306	-93	5638	17	12/0
43	46	FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG)	305	-60	9018	10	10/0
40	47	COLDPLAY Clocks (Capitol)	295	-84	7017	19	11/0
Debut	48	FABOLOUS FJ TAMIA Into You (Desert Storm/Elektra/EEG)	286	+101	9633	1	15/1
Debut	49	DREAM FJ LOON Crazy (Bad Boy/Universal)	286	+16	9343	1	15/0
Debut	50	SALIVA Rest In Pieces (Island/DJMG)	285	+71	6073	1	18/0

54 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 7/13 - Saturday 7/19.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
3 DOORS DOWN Here Without You (Republic/Universal)	16
SEAN PAUL Like Glue (VP/Atlantic)	11
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	10
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	9
CHINGY Right Thurr (DTP/Capitol)	8
MAROON 5 Harder To Breathe (Octone/J)	7
CHRISTINA AGUILERA FJ LIL' KIM Can't Hold Us Down (RCA)	6
ATARIS The Boys Of Summer (Columbia)	5
JESSICA SIMPSON Sweetest Sin (Columbia)	5
STEPHANIE RICHARDS Get Used To It (Independent)	5
JUSTIN TIMBERLAKE Senorita (Jive)	4
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	4
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3
MYA My Love Is Like...Whoa (A&M/Interscope)	3
R. KELLY Thoa Thoing (Jive)	3
THALIA FJ FAT JOE I Want You (EMI Latin/Virgin)	2
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	2
JUNIOR SENIOR Move Your Feet (Crunchy Frog/Atlantic)	2
MICHAEL MCGLOWNE The Moment Of Goodbye (Independent)	2
LIZ PHAIR Why Can't I? (Capitol)	2
CONTACT Boulevard (Ragin' Grace)	2
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	2
GINUWINE In Those Jeans (Epic)	2
DIDO White Flag (Arista)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' FJ JAY-Z Crazy In Love (Columbia)	+448
CHRISTINA AGUILERA FJ LIL' KIM Can't Hold Us Down (RCA)	+368
M. BRANCH Are You Happy Now? (Maverick/Warner Bros.)	+342
LIL' KIM FJ 50 CENT Magic Stick (Queen Bee/Atlantic)	+253
JUSTIN TIMBERLAKE Senorita (Jive)	+248
JEWEL Intuition (Atlantic)	+242
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	+233
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	+204
THALIA FJ FAT JOE I Want You (EMI Latin/Virgin)	+201
S. ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	+195
CHINGY Right Thurr (DTP/Capitol)	+174
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	+161
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	+159
MAROON 5 Harder To Breathe (Octone/J)	+158
NELLY FJ P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+154
SARAI Ladies (Sweat/Epic)	+136
SANTANA FJ ALEX BAND Why Don't You & I (Arista)	+118
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	+107
FABOLOUS FJ TAMIA Into You (Desert Storm/Elektra/EEG)	+101
SIMPLE PLAN Addicted (Lava)	+89
SEAN PAUL Like Glue (VP/Atlantic)	+89
3 DOORS DOWN Here Without You (Republic/Universal)	+89
JUNIOR SENIOR Move Your Feet (Crunchy Frog/Atlantic)	+87
MERCYME I Can Only Imagine (INO/Curb)	+72
SALIVA Rest In Pieces (Island/DJMG)	+71
LIZ PHAIR Why Can't I? (Capitol)	+71
MICHAEL MCGLOWNE The Moment Of Goodbye (Independent)	+70
SMASH MOUTH You Are My Number One (Interscope)	+68
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+60
JESSICA SIMPSON Sweetest Sin (Columbia)	+58

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ON THE RECORD

With **Nick Taylor**
MD, WKFR/Kalamazoo, MI

Nestled between the musical hotbeds of Detroit and Chicago you'll find the loud, proud 50,000-watt stick of today's best music, 103.3 WKFR/Kalamazoo, MI. • Summer is here, and we're the station everyone is taking to the beaches *and* the boardrooms! It's a great time for us to experiment with the different, yet successful sounds of Wayne Wonder, Sean Paul,



Black Eyed Peas, All-American Rejects and Simple Plan. We can do this because we balance them with the proven, solid sounds of Matchbox Twenty, Jewel, Sugar Ray and Train. • We're really blowing out the concert giveaways this summer, with tickets to

the Justified and Stripped Tour, Bon Jovi, B2K and everyone's favorite juvenile delinquent, Marshall Mathers. (It's nice to see that *somebody* can sell out Ford Field, home of the Lions!) • Our newer hot phone records include "Shake Ya Tailfeather" by Nelly featuring P. Diddy & Murphy Lee and "Addicted" by Simple Plan. Top five records to watch for in the next couple weeks: 1) "Heaven" by Jason Nevins featuring Holly James (genius!), "Never Leave You" by Lumidee, "Forever and for Always" by Shania Twain, "The Remedy (I Won't Worry)" by Jason Mraz and "Rest in Pieces" by Saliva. As always, I wish you all great ratings, big revenues and a great summer! Peace!

Kelly Clarkson is unstoppable! "Miss Independent" (RCA) tops R&R's CHR/Pop chart for the sixth week in a row. **Beyoncé** featuring Jay-Z's "Crazy in Love" (Columbia) moves 3-2* as **Black Eyed Peas** fall 2-3* with "Where Is the Love?" (A&M/Interscope) ... **Lil' Kim** featuring **50 Cent** crack the top 10 as "Magic Stick" (Queen Bee/Atlantic) rises 13-9* ... Programmers are still dependent on **Simple Plan's** "Addicted" (Lava), which climbs 14-11* ... **Thalia** featuring **Fat Joe's** "I Want You" (EMI Latin/Virgin) goes up 18-13* ... It's all about the gender war as **Good Charlotte's** "Girls & Boys" (Daylight/Epic) vaults 26-19* ... **Justin Timberlake's** "Senorita" (Jive), last week's Most Increased Plays titleholder, is the No. 2 Most Increased Plays song this week with 938 and a chart gain of 31-24* ... **Christina Aguilera** featuring **Lil' Kim's** "Can't Hold Us Down" (RCA) is a tribute to truth in advertising: The song rises 37-27* and scores Most Increased Plays, with 1,227 additional plays ... **Fabulous** featuring **Tamia's** "Into You" (Desert Storm/Elektra/EEG) moves 43-39* ... **3 Doors Down** grab Most Added honors with 32 adds for "Here Without You" (Republic/Universal) this week ... Other chart debuts come from **50 Cent**, **Trapt** and **Sean Paul**.



— Keith Berman, Radio Editor

ON THE RISE

ARTIST: **Hilary Duff**

LABEL: **Buena Vista/Hollywood**

By **MIKE TRIAS** / ASSISTANT EDITOR



It has already been quite a year for Hilary Duff, star of *Lizzie McGuire*, the Disney Channel series about a teen in middle school. She co-starred with Frankie Muniz in *Agent Cody Banks*, and her series spawned the film *The Lizzie McGuire Movie*. Now Duff is beginning to expand her entertainment career in earnest with "So Yesterday," the lead single from her forthcoming debut album, *Metamorphosis*. "So Yesterday" had a successful first week at radio (it went for adds on July 15 at Pop) with 32 adds, enough to land Duff second place on the Most Added list for the week.

"So Yesterday" should be hit with both teenagers and adults, especially since it deals with subject matter that many women can relate to: what to do when you need to get over the guy. "Laugh it off/Let it go and/When you wake up it will seem/So yesterday/So yesterday/Haven't you heard that I'm gonna be OK." Helping Duff on the cut are none other than hot, in-demand producers The Matrix — the same people responsible for turning Avril Lavigne into a formidable pop force and helping revive the career of Liz Phair. With the track's pop rock sound, "So Yesterday" is a perfect fit for the Pop charts.

In addition to "So Yesterday," The Matrix also produced one other track on *Metamorphosis*. The album will contain a mix of both upbeat songs and ballads and is scheduled to be released on Aug. 26.

However, *Metamorphosis* is not Duff's first foray into the world of music. She made her singing debut last August with "I Can't Wait" from the *Lizzie McGuire* soundtrack. Duff then followed up the effort with "Why Not," a single from *The Lizzie McGuire Movie* soundtrack whose

video was played on MTV's *TRL* for two months. Both albums have since achieved platinum status.

With a new single comes a heavy promotion schedule, and Duff's case is no exception. An episode of MTV's *Making the Video* for "So Yesterday" will air on July 26, followed by the video's official *TRL* premiere on July 29. MTV's *Diary* will feature Duff in an August episode as well. An AOL Music Campaign for Duff runs from now through September, including an AOL *Sessions* performance next month. In addition, she has two music specials on The WB — one will take place around the time of her 16th birthday (Sept. 28), and the other will be a Christmas special. There's even the possibility of Duff going on tour this fall.

While promotion of Duff's music may take center stage in the coming months, let's not forget about everything else she has going on. A new line of Hilary Duff apparel, cosmetics, footwear and so forth will be coming out soon, as well as a Hasbro tween-targeted video player with Duff's name on it. She's currently working on two movies, *Cheaper by the Dozen* with Steve Martin (to be released around Christmas) and *Cinderella Story* (slated for spring 2004). A Hilary Duff-branded prepaid Visa card will also be available to the public starting this fall.

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America's Best Testing CHR/Pop Songs 12 +
For The Week Ending 7/25/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	4.16	4.15	86%	14%	4.38	4.14	4.02
EVANESCENCE Bring Me To Life (Wind-up)	4.11	4.10	97%	40%	3.94	4.25	4.11
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	4.06	3.93	77%	18%	4.33	4.20	4.00
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	4.04	4.14	95%	18%	3.99	4.08	4.02
MATCHBOX TWENTY Unwell (Atlantic)	4.04	4.14	93%	27%	3.98	3.92	4.19
KELLY CLARKSON Miss Independent (RCA)	4.00	4.11	98%	35%	4.00	4.15	3.92
SIMPLE PLAN Addicted (Lava)	3.99	4.05	88%	24%	4.35	4.07	3.54
ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	3.99	4.02	84%	20%	4.29	4.01	3.54
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	3.98	4.11	73%	14%	4.41	4.06	3.64
CHRISTINA AGUILERA Fighter (RCA)	3.92	3.93	97%	38%	4.10	3.94	3.91
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.91	3.95	94%	41%	3.78	3.89	3.94
JEWEL Intuition (Atlantic)	3.76	3.86	95%	31%	3.56	3.54	4.03
UNCLE KRACKER FJ DOBIE GRAY Drift Away (Lava)	3.73	3.70	90%	30%	3.81	3.68	3.88
BEYONCE' FJ JAY-Z Crazy In Love (Columbia)	3.69	3.75	94%	29%	3.84	3.67	3.57
TRAIN Calling All Angels (Columbia)	3.65	3.77	75%	20%	3.54	3.65	3.75
FRANKIE J. Don't Wanna Try (Columbia)	3.63	3.64	86%	35%	3.62	3.83	3.40
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.62	3.67	99%	50%	3.39	3.74	4.12
NELLY FJ P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3.60	3.55	68%	16%	4.01	3.69	3.62
THALIA FJ FAT JOE I Want You (EMI Latin/Virgin)	3.48	3.60	68%	20%	3.72	3.41	3.27
FABOLDUS Can't Let You Go (Desert Storm/Elektra/EEG)	3.46	3.62	71%	27%	3.75	3.49	3.27
SEAN PAUL Get Busy (VP/Atlantic)	3.45	3.52	91%	45%	3.80	3.23	3.37
PINK FJ WILLIAM ORBIT Feel Good Time (Columbia)	3.45	3.48	86%	24%	3.38	3.38	3.47
R. KELLY Ignition (Jive)	3.37	3.41	95%	55%	3.51	3.19	3.25
WAYNE WONDER No Letting Go (VP/Atlantic)	3.37	3.56	75%	34%	3.35	3.51	3.24
LIL' KIM FJ 50 CENT Magic Stick (Queen Bee/Atlantic)	3.36	3.36	78%	31%	3.63	3.35	3.02
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJMG)	3.33	3.33	90%	38%	3.35	3.43	3.11
SARAI Ladies (Sweat/Epic)	3.30	-	42%	14%	3.94	3.41	3.10
50 CENT 21 Questions (Shady/Aftermath/Interscope)	3.18	3.36	93%	51%	3.42	3.22	3.13
BUSTA RHYMES FJ MARIAH CAREY I Know What You Want (J)	3.13	3.25	90%	49%	3.23	2.96	3.00
CHINGY Right Thurr (DTP/Capitol)	3.11	-	51%	20%	3.50	3.26	2.96

Total sample size is 388 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

LIVE Heaven (Radioactive/Geffen)

Total Plays: 604, Total Stations: 38, Adds: 1

JUSTIN GUARINI Sorry (RCA)

Total Plays: 499, Total Stations: 46, Adds: 7

HILARY DUFF So Yesterday (Buena Vista/Hollywood)

Total Plays: 478, Total Stations: 57, Adds: 16

AMANDA PEREZ Never (Powerhouse/Virgin)

Total Plays: 466, Total Stations: 34, Adds: 1

LIZ PHAIR Why Can't I? (Capitol)

Total Plays: 439, Total Stations: 40, Adds: 9

MYA My Love Is Like...Whoa (A&M/Interscope)

Total Plays: 412, Total Stations: 15, Adds: 4

STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)

Total Plays: 405, Total Stations: 75, Adds: 20

LEANN RIMES We Can (Asylum/Curb)

Total Plays: 394, Total Stations: 35, Adds: 0

NICK LACHEY Shut Up (Universal)

Total Plays: 385, Total Stations: 35, Adds: 1

MARY J. BLIGE Love @ 1st Sight (Geffen)

Total Plays: 377, Total Stations: 15, Adds: 0

Songs ranked by total plays



LOVE IN A CORRIDOR Epic recording artist Sarai took such a shine to WHZT (Z100)/New York MD Paul "Cubby" Bryant during a recent visit that she had her head surgically attached to his right cheek. Seen here (l-r) are Z100 Sr. VP/Programming Tom Poleman, Sarai and Bryant.



LIVING IN AN UPTOWN WORLD In Dallas to plug their forthcoming movie Uptown Girls, actresses Brittany Murphy and Marley Shelton hung with Premiere's syndicated Kidd Kraddick in the Morning. During the interview, Murphy revealed that she was going to start recording her first album in November. Seen here (l-r) are Kraddick co-host Kellie Rasberry, Kraddick, Murphy, Kraddick co-host Big Al Mack and Shelton.

Please Send Your Photos

R&R wants your best snapshots

(color or black & white).

Please include the names and titles of all pictured and send them to:

R&R, c/o Keith Berman: kberman@radioandrecords.com

Stations and their ad lists alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Burlington, NH; Dayton, OH) with their respective ad lists and reporter names. Each entry includes the station call letters, market name, and a list of advertisers and their ad spots.

Monitored Reporters
181 Total Reporters
127 Total Monitored
54 Total Indicator





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| KBTT | KXJM | KUBE | KYWL | KQKS | KSEQ | KWYL | KMEL |
| KYLD | KIKI | KLUC | KVEG | KKFR | & MANY MORE! | | |

ADDED TO 61 URBAN STATIONS INCLUDING:

- | | | | | | | |
|------|------|------|------|------|------|------|
| WWPR | WUSL | WHRK | WHTA | WEDR | WTMP | WJLB |
| WPWX | KPRS | WFUN | KKDA | KDKS | KJMM | |

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CHR/B/RHYTHMIC

NEXT ON DECK

Most Influential Radio Programmers

J.D. Gonzalez, Orlando, Mark Adams

Continued from Page 1

their professions. Whether they are programmers, record executives or artists, these people's knowledge, drive, hunger and passion have been instrumental in making them the very best at what they do.

Also, for each category we will focus on those individuals who are on deck to shine. We kick things off with the most influential program directors at Rhythmic. The individuals chosen in this category are well-rounded programmers. Not only are they superb managers and teachers and all-around great people, they are also music enthusiasts who know how to play the game fairly and are known by their colleagues to be straight shooters.

J.D. GONZALEZ

REGIONAL VP/PROGRAMMING, HISPANIC BROADCASTING CORP./TEXAS

Career Highlights: KRYS-AM/Corpus Christi, TX — 1982
 KITE/Corpus Christi, TX — 1983 (MD)
 KRYS-FM/Corpus Christi, TX — 1984-87 (PD)
 KZFM/Corpus Christi, TX — 1987-90 (PD)
 KBFM/McAllen-Brownsville — 1990-93 (OM/PD/morning drive)
 KXTN (Tejano 107)/San Antonio — 1993-2000 (PD)

KBBT/San Antonio — 2000-now (Regional VP/OM/PD)

Mentors: "Tod Tucker, for getting me started in the business as a young teenager. Jim Zippo and Chuck Dunaway for allowing a 17-year-old to be a morning talent and MD; they taught me a lot about the business. Jim Lago, who has always been a mentor of mine from a talent standpoint. He is one of the smoothest talents



Mark Adams

on the air. I have always admired his major-market sound. Consultant Bob Perry for teaching me the value of programming to Hispanics. Hispanic Broadcasting/San Antonio GM Dan Wilson for teaching me the value of being a well-balanced manager and for having the confidence in me that I could achieve the unachievable."

The Best Thing About Being A PD: "Helping others achieve their goals. When I see those whom I have helped along the way succeed, it is the most fulfilling aspect of my job. Some examples are Ed Ocanas [PD, KZFM], Billy Santiago [OM, KBFM] and Homie Marco [PD, KPTY/Houston]."

How A PD's Duties Will

Change In The Future: "Their duties will become much more difficult. Multitasking is the way of the future. It will not be enough to program just one station. We, as programmers, are going to have to program multiple stations and multiple formats.

"In addition, the new duties of a programmer will require a well-rounded understanding of all aspects of the radio business. My job description includes PD of KKB/T; OM of HBC/San Antonio; HBC Regional VP/Programming, Texas/New Mexico; and voice and image guy for our Tejano stations; and I hold a weekend airshift on KXTN. Ten years ago this would have accounted for multiple salaries; now it's just one."

Most Memorable Moment: "My most memorable moment in the biz would have to be defeating KTFM/San Antonio in a short period of time. In less than one book we were able to beat them, and we have remained the market leader for two years in a row. I would also have to say that being an air talent during the Tejano 20-share days in San Antonio was pretty incredible. In the book of life, those two chapters were pretty damn good."

What It Takes To Be A Great Programmer: "Allow others to have ownership of your successes and losses. Share the knowledge. Create value for your company by being more than just a PD. Macro-manage. Allow for creative freedom. Allow for mistakes. Never stop learning — what made you No. 1

yesterday is not good enough today. Understand the science of programming without sacrificing the art of radio. Don't sweat the small stuff. Most important: Stay balanced; work smarter, not harder."

The Next Programming Stars: "KKSS/Albuquerque PD Pete Manriquez is the most intense PD I know. He will fight until the end and takes no prisoners. Pete lives the streets and makes it happen on the radio. KPTY PD Homie Marco is another hard worker who has a lot of passion. A very smart programmer who gets the art and science of radio.

"KBTQ/McAllen MD Alix Quintero is young and determined. He eats and sleeps radio. An undeniable winner. Dana Cortez, Asst. PD at KKSS — talk about passion. She lives it and breathes it. What's more, she is a great air talent. She has all it takes to be a dominant force in the industry in the next three to five years.

"KBBT MD John Medina [Romeo] has quietly been a part of some really big victories. He was part of KQBT/Austin when it toppled KHFI. Now he is a big part of our success. He truly understands the nuts and bolts of the format."

ORLANDO

PD, WLLD (WILD)/TAMPA

Career Highlights: WFHT/Tallahassee, FL — 1991-95 (part-time air talent/Office Manager/Traffic Director/MD/night jock)
 WXSR/Tallahassee, FL — 1995 (PD/afternoons) (WFHT flipped to WXSR.)

WLLD/Tallahassee, FL — 1995-97 (MD/afternoons)

WHBX/Tallahassee, FL — 1997-98 (PD/afternoons)

WLLD/Tampa — 1998-now (PD/morning drive)

Mentors: "My mentors have been Lee Reynolds, now at WAHR/Huntsville, AL. He was my first PD and is the smartest programmer I've ever met. No one massages a log as carefully as he does. Lee Clear of Clear Channel/St. Louis for being an awesome role model in radio and manhood. Ric Austin for teaching



Orlando

me the MD game. Jerry Clifton for coaching me to kick the shit out of WFLZ/Tampa. Dr. Dave Ferguson for being the best player and coach in the business. Pete Rose got nothing on the Doctor. Charlie Ochs for raising my game and having my back. And Infinity wunderkind Tom Rivers for kicking off my training wheels and giving me the 'How to Be a Morning Guy and PD' lesson. He is more like a brother in this game. I've been blessed to have these people invest in me."

The Best Thing About Being A PD: "Being able to watch something that I believe in grow from that noise in the kid's room to something that the whole family is checking for. We're killing 'em. All ages are getting Wild in their own way. We rep everyone from first breath to death."

How A PD's Duties Will Change In The Future: "It's ever-changing. The way the economy goes, so go our PD duties. When your upper management is concerned about issues like revenue and sales, more gets added to your plate. Scratch thinking outside the box; if revenue is down, you'll cut that box up and recycle that bitch for the dough! PDs are the new Renaissance men and women."

Most Memorable Moment: "One good moment was when the Super Bowl came through Tampa and every star imaginable was at the station at the same time. My afternoon show had 60 people, easy. Stars were listening, hearing the party and then calling for directions to the station. The parking lot looked like the Oscars — limos down the block. I've never seen a bigger party at a station. The strippers were a great touch.

"The worst moment was when this listener decided to talk dirty to me for some free stuff during my first week. I couldn't stop her because I was enjoying her choice of words so much. However, it wasn't cool when I found out that the whole city was listening to the entire conversation. I hadn't mastered the new board yet and was broadcasting the phone call over the air, under a

Continued on Page 32



Dentay Thompson

Most Influential Radio Programmers

Continued from Page 31

song. The entire staff came in to tell me the sex chatter was live. I crawled under the board for the rest of the show."

What It Takes To Be A Great Programmer: "Realize that you don't have to be the smartest or the best, you just have to surround yourself with the smartest or the best. Jack Benny used to say, 'I don't care who gets the laugh, just as long as it's on my show.' Thanks, Tom! I share that sentiment. I don't care who shines on this team just as long as they're on the Wild squad. With a team containing MD Beata, Marketing Director Drew Fleming and Asst. PD The Scantman, my sanity is still feasible."

The Next Programming Stars: "Fisher and Murph Dawg at WHZT/Greenville, SC. Those cats are superstars. Mary Kay at WBHJ/Birmingham will be an awesome PD soon. Brian Michel at KUUU/Salt Lake City is a big music guy. Sarah O'Conner at WPGC/Washington is going to be an awesome PD too. Zac Davis at WBVD/Melbourne was built for this long ago. These are people who are smart but also have the right vibe to win."

MARK ADAMS

VP/PROGRAMMING,
ROSE CITY RADIO

Career Highlights: KJBR/Jonesboro, AR — 1989-91 (night jock)

KOY (Y-95)/Phoenix — 1991-92 (night jock)

KKXX/Bakersfield — 1992-93 (MD/night jock)

XHTZ/San Diego — 1993-94 (Asst. PD/MD/night jock)

KBOS & KCBL/Fresno — 1994-97 (PD)

WPNT/Milwaukee — 1997-98 (PD)

KZQZ/San Francisco — 1998-2000 (PD)

KXJM & KXL/Portland, OR — 2000-now (PD/OM)

Mentors: "The guy who probably had the most direct influence in helping my career take off in the direction I wanted is Don Parker, who is currently VP/Programming for Next Media. Even back when I was doing nights in Phoenix, I knew I wanted to move over to the programming side of things, and every job I pursued after that was to help get me into that position."

"Don hired me from San Diego as his Asst. PD/MD/night jock with the express intent of helping me to succeed him as PD when he left the station. After six or seven months he left to program a 'Modern Rock' station in Houston, and it's largely through his efforts that the GM of the station took a serious look at me for the PD job. I was 24 at the time, and without Don's knowledge, assistance and support, it would have been a far more difficult transition to make."

"I've always looked to other successful programmers and stations for inspiration: Steve Smith when he programmed WQHT (Hot 97)/New York. Kevin Weatherly at KROQ/Los Angeles. I have loved KPWR (Power 106)/L.A. forever. For many years I collected audio of good stations the same way DJs collect airchecks. I've always tried

to learn as much as I can from whomever, however I can."

The Best Thing About Being A PD: "The actual creation process itself is incredibly rewarding. I love coming up with promo ideas, writing the copy and hearing the produced elements on the air. I love working with the air personalities and helping them get better and hearing them grow and learn how to create entertaining content. I love putting morning drive shows together and struggling from the bottom to the top. I love listening to music, hearing hot cuts that I know will blow up for our audience and then getting them on the radio. I suppose all of the things that challenge me creatively are the things I most enjoy working on."

How A PD's Duties Will Change In The Future: "It will become even more demanding. The days of winning mediocrity are numbered. To be successful, it will become ever more important to offer the listening audience much more than a super-tight playlist of over-researched music. There are far too many other outlets where people can seek out music. We'll need to continually offer more in the form of new music, engaging personalities, exclusive content and exclusive and specifically targeted promotions and marketing to effectively compete. We'll need to better create and service a brand, rather than a radio station. Content — that is, hard reasons to listen — is going to have to become more compelling. Ten in a row is not going to cut it."

Most Memorable Moment: "KXJM-FM was just about dead last in this market prior to the format flip in the spring of 1999. The growth of that station, overtaking the competition and then maintaining the top position for the last couple of years have been awesome. We've also turned around our sister AM station in the last two years under similar circumstances. It was almost a worst-to-first situation. Having both stations be No. 1 in their target demos at the same time and being able to enjoy that success with the tremendous teams we've built on both sides of the building has been a lot of fun."

What It Takes To Be A Great Programmer: "Try to always see the bigger picture. Allowing yourself to become embroiled in meaningless short-term issues is a quick way to stifle your growth and vision. I'm going to offer a couple of specific examples of things that, in my opinion, mean nothing and that a surprising number of programmers are concerned with. First, listeners do not know or care where they heard something first. It means nothing. Stations do not win or lose based upon one station airing a new song a day, or even a week, before another station."

"Second, who 'presents' a concert means absolutely nothing to the listening audience. Take two stations. Both are on-air, promoting a show. One station has the presents, the other does not. Better imaging, marketing, sound, execution, music, etc., beat the hell out of presents every day of the week and twice on Sunday."

"Both of these examples share a common thread: That is, whoever does a better job of marketing and imaging something gains ownership and benefit. Perceptually, I have owned a number of concerts over the years that other stations have presented. Learning to think strategically with an appreciation and understanding of the larger picture is perhaps one of the best things you can do to help you succeed as a programmer."

The Next Programming Stars: "Some of these people are stars already, others are going to

Continued on Page 45

On Deck: Fisher, R. Dub

To say that these two individuals are set to be future star programmers in the format is a bit of an understatement. Both Fisher and R. Dub have taken on their first PD positions, run with them and not looked back. Not only have both achieved success as programmers, they also maintain highly successful airshifts, and this is why they are on deck as Rhythmic's next most influential programmers.

Fisher

PD, WHZT/Greenville, SC

Mentors: "Bill Terry, now with WALK/Long Island, NY, was the PD at WBLI/Long Island, NY and is the main reason I am where I am in radio today. He took a lot of chances on me and gave me a lot of chances. I learned a lot from him, and also from then-Asst. PD Mike Larkin. Stefan Rybak, currently with Barnstable/Long Island, had a major impact in my career. He helped me pay attention to detail and taught me a lot about programming. JJ Rice is another main reason why I am where I am. He is a great person who has taught me things I might not even realize I've learned for years to come. His insight and guidance over the years have helped me become a better person and a better programmer."

The Best Thing About Being A PD: "There are several fulfilling things that I have experienced as a PD. The first is being able to drive down the road on a sunny afternoon with the windows down and the radio blasting WHZT and know that I am part of a team that is responsible for what is coming out of the speakers. The second is watching Murph Dawg win his first award in Miami this year. He is such a talent and has come a long way and learned so much in such a short time. And third is watching Murph Dawg and Taylor Scott grow as personalities in middays."

How A PD's Duties Will Change In The Future: "A PD's responsibilities will only get harder in the future. With consolidation and the lack of true competition, programming with gut and using out-of-the-box thoughts will be limited because of the pigeonholes stations will be put in. Some companies own several stations in a market that all go after relatively the same target. In that case you become so over-researched and held back that it makes it harder to be a PD. You've got to second-guess everything to make sure you aren't taking audience away from your sister station."

Most Memorable Moment: "Our first Arbitron book, debuting with a 5.3 12+, and every book since. In two years we have beaten the No. 1 contender, WFBC, two times 12+. We are a new station and have positioned ourselves as a main competitor for a station that has been the status quo in Greenville and serves more of the market than we do."

What It Takes To Be A Great Programmer: "Two things that stick out are 1) Keep learning everything you can. Not one way is right, so always look to find another way to do something. Keep an open mind, and always know there is another answer. 2) Respect your staff. Being PD shouldn't mean that you are the be-all and end-all. I include my staff in everything from music meetings to writing liners. We are a team working toward a common goal. I do not make anyone do anything I wouldn't do. I respect my team, and they, in turn, respect me. All the PD title means is that I have a lot of boring meetings to attend."

R. Dub

PD, KOHT/Tucson

Mentors: "There are too many to name. I have been blessed by getting to work with some of the industry's best. I've been fortunate enough to have worked with so many great programmers and only a handful of a-holes! When I was just 15 I used to send Elroy Smith at WGCI/Chicago airchecks every week, and he'd always take time to critique me. He is not only a great programmer, but also a truly great person. Then there's Bruce St. James — he's simply brilliant. I learned radio formats from A to Z from Bruce, and many of the programming philosophies I use every day, I took from him."

"Tim Richards has got to be one of my favorites also. He taught me how to manage people and to always do the right thing. Sounds corny, but he's like a dad to me. This guy should work for the UN, and nobody would be fighting. Then there's Mark Medina, who taught me how to be a PD. This guy does it big. He can take a station in market No. 60 and make it sound like it's in the top five. He'll be in Los Angeles or New York any day now. Now I get to work with radio icon Steve Smith — how dope is that? — along with Director/Programming Alan Sledge and my OM, Steve King. It doesn't get any better."

The Best Thing About Being A PD: "Finally getting to put my ideas into action. So many times in the past I've had some great ideas but couldn't get my PD to buy into them. Now I'm in the chair and can make things happen. On the flip side, I am now responsible for making sure these promotions work, and it's my ass if they don't. That's kind of scary sometimes, I ain't gonna lie."

How A PD's Duties Will Change In The Future: "The PD's role will continue to expand. There will be more PDs who hold down airshifts, as well as doing other duties that, in the past, weren't required of them. We'll also spend more time and effort figuring out how to do more with less as money continues to tighten on both the radio and record side. Sometimes I sit back and wonder what it must have been like to be a PD in the '80s, when you could actually spend."

Most Memorable Moment: "Getting the gig. I could've been programming a lot earlier in my career if I didn't love this town so much. Tucson is awesome, and I've been here since high school. Maybe it's lame, but I've never had the urge to live anywhere else. This is my home, so the plan was to stay put here at Clear Channel/Tucson and learn as much as I could and then one day program here. Well, by the time Mark Medina left for Phoenix, I knew I was ready. It was now or never. They took so long to make the decision, I was going nuts. When my GM finally gave me the nod, it was the greatest day of my life."

What It Takes To Be A Great Programmer: "Don't let the BS get you down. There are a few days where you feel like you just want to say, 'Screw it,' and walk, but you realize that you could be working at a bank or delivering pizzas or driving a cab all day. We've got it pretty good, so if you can just keep your cool and not let the little problems get you too riled up, everything's going to be OK. Your worst day in radio is probably better than your best day at Mega Burger."



Fisher



R. Dub

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IN STORES AUGUST 5TH

Airplay leaders:
WWPR 79x WDTJ 78x
WMIB 84x KMEL 61x
WPHU 59x KUBE 58x
WJMH 61x WOWI 59x
WJLB 56x KXHT 56x
WUSL 48x WQHT 51x
XHTZ 43x WPEG 41x
KKFR 40x KGBT 41x

New This Week: KCHZ KBFB WBLS WVEE



Most Influential Music Directors

Chris Tyler, Jazzy Jim Archer, Ebro

Being a music director at any radio station is one of the greatest jobs in the world and a very rewarding profession. If you're one of the best MDs and have a vast knowledge of music, that can often lead to other top positions within the music industry.

Music directors are the ears of the radio station. Their job is to make sure their station mirrors what's going on in the market musically, and they do this by having a strong sense of what's going on in the streets.

A great music director must have a complete understanding of what a record company has planned for a project and pass that information on to his program director. He must also talk to the station's listeners, be up in the club and, most important, have a gut instinct about hit records.

The three individuals chosen as most influential music directors for this special not only have a great knowledge of radio and how to play the game, they also have the ears and gut to go out on a record they believe in.

CHRIS TYLER

MD, WJMN/BOSTON

Career Highlights: WPRO-AM/Providence — 1991-93 (Board op)

WPRO-FM/Providence — 1993-96 (Asst. Production Director/swing jock)

WERZ-FM/Portsmouth, NH — 1996-98 (Music Director/Production Director/air personality)

WJMN/Boston — 1998-now (Music Director/air personality)



Chris Tyler

Mentors: "Tony Mascaro, MD at WPLJ/New York. When we were together at WPRO-FM, he taught me how to be an MD.

I learned everything from how to use Selector to working with the record reps. He was never afraid to show a young guy the ropes. To this day he's a mentor and, most important, a friend. Giovanni, morning man at WPRO-FM, was the guy from the very start. He was Production Director at the time and taught me production so well that, when I graduated college, I got hired to be his assistant. Gio, Tony and I had a lot of fun back in those days.

Good friends and mentors.

"Dennis O'Heron, Asst. PD/Marketing Director at WJMN/Boston, is a mentor in every sense of the word — not just professionally, but personally. If I need professional advice, Dennis is there. If I need personal advice, Dennis is there. If I need praise, Dennis is there. If I need a slap, Dennis is there. We come from similar backgrounds and share a lot of the same interests outside radio. Dennis is family.

"Cadillac Jack McCartney, PD at WJMN, brought me to the majors. He saw something in me that no other PD saw. I still don't know what it is, but I'm glad he noticed. Caddy hired me to do weekends, pro-

mot me to full-time jock only three months later, made me Asst. MD in '99 — a position he created solely for me — then promoted me to MD. Bottom line, Caddy believed in me right from the beginning, and that means everything."

The Most Fulfilling Thing About Being A Music Director: "That's easy: The most fulfilling thing since I've been MD here is finishing No. 1 18-34 for five straight books — and, hopefully, six by the time you read this."

What He Looks At When Deciding What Records To Put On The Air: "Honestly, no big secrets here. We use the same resources as everyone else."

How A Music Director's Duties Will Change In The Future: "I don't think it will be harder or easier, but I would definitely say it will be busier. In my case, I have a PD who is very busy running two big stations — WJMN and WXXS (Kiss 108). The stations are in separate buildings 30 minutes away from each other, which has Caddy in-house only half the week. That gives me a lot more responsibility than any other WJMN MD before me has had."

Most Memorable Moment: "My most memorable moment as the MD here happens every morning. I wake up and look forward to going to work. I don't know many people who can say that. I love

this job! I know it sounds corny, but it couldn't be truer."

Most Valuable Lesson: "The biggest lesson I've learned as an MD is to stay on top of new music. I listen to new stuff every day, I talk to my mixers about what's hot in the clubs and on the street, I talk to other programmers to see what they're feeling, and so on and so on. My biggest fear is letting a hit record pass me by. Hopefully, that will never happen."

On Deck: "I hear that guy John E. Kage in Denver is pretty good. He might be something someday."

JAZZY JIM ARCHER

Asst. PD/MD, KMEL & KYLD/SAN FRANCISCO

Career Highlights: "I started radio as a mixer in 1992, doing a 15-minute daily mix at 9pm on KHQT/San Jose. I was recruited in 1993 to do mixes for KYLD/San Francisco. This lasted only about three months. After a brief stint on the beach — my tan was great, by the way — I was called back to service at KHQT, where I worked my way up to Mix Show Coordinator and weekend and overnight on-air personality. I eventually rose to the coveted post of interim Music Director. I was on top — until the station got sold and started simulcasting KFOG/San Francisco.

"I interviewed at both KMEL and KYLD, ending up with a midnight-to-1am once-a-



Jazzy Jim Archer

On Deck: Karen Wild, Murph Dawg

When you talk to the individuals we have selected as the next music directors to shine at Rhythmic, you would think that they'd been doing the job for much longer than they have. In reality both Karen Wild from KUBE/Seattle and Murph Dawg from WHZT/Greenville are in the MD position for the very first time.

Since taking on the job, both have run with it without looking back. In a short time their strong passion for music has led them to do a phenomenal job of finding the hits for their stations. That's why they are on deck as the next most influential music directors at Rhythmic.

Karen Wild

MD, KUBE/Seattle

Career Highlights: "I started in radio as a promotional intern for KBKS/Seattle in 1996. After two quarters of school I moved over to KUBE, also as a promotional intern, in January of 1997. One evening I was out on a sticker stop with one of the KUBE weekend DJs, Steve 'KeKe Luv' Kicklighter, who's now PD of KYWL/Spokane. He was looking through magazines and making notes. When I inquired about what he was doing, he explained what show prep was all about. I have always been a music fanatic, so I offered up my musical knowledge to add to his show prep.

"After our sticker stop had concluded Steve took me in to the studio to introduce me to our night-show jock at the time, Bobby O. Bobby proceeded to test my musical knowledge. He brought me to our PD, Eric Powers, and I was on the air within a couple of



Karen Wild

weeks. I had no radio knowledge at the time. From that moment on I learned under the amazing jocks at KUBE.

"I worked for a couple of years as a weekend jock. When Julie Pilat came back to KUBE in the role of MD, she took me under her wing and instructed me in the world of music from the programming side. At this point I had become the epitome of a multitasker at the station, working in the promotions department, doing production, filling in for the full-time jocks and working in and growing the music department with Julie. As Julie has now moved on to KISS/Los Angeles, I have become MD at KUBE. I also voice-track the overnight shift and do my live shift daily, 10am-noon."

Mentors: "I really admire my Eric Powers. He truly is an inspiration in everything he does. The thing that most impresses me is that, after doing this job for years, he never loses his passion. It's wonderful how involved in and dedicated to the station and the entire staff he is. He is also one of the most amazing jocks I have heard on the air. Hearing him makes me challenge myself to be a better jock.

"As an MD, Julie Pilat has been my mentor, both while she was here working one on one with me and now by following her career in L.A. The environment here at KUBE has always been that of family. It only makes sense that the people I respect and admire most are my family, the people who have really helped me grow. I feel like my education and opportunities are infinite here at KUBE."

The Most Fulfilling Thing About Being A Music Director: "Music has always been a huge portion of my life. I grew up in a small town — so small, we didn't even have a music store. Every Tuesday I would have a friend drive me to the nearest store, which was about 40 minutes

"My biggest fear is letting a hit record pass me by. Hopefully, that will never happen."

Chris Tyler

week mix show at KYLD — don't worry, it gets better. A brief three years later I was Asst. PD/MD and mixing every day at 5pm, which I'm still doing. Two years ago I added the title of Asst. PD/MD at KMEL, and we are enjoying the two stations' highest combined market share ever."

Mentors: "J.V., the host of KYLD's *Doghouse*, was then doing nights at KHQT/San Jose. He was the first person in radio to believe in me. He got me in the door and let me know what it takes to make it in this business. Michael Martin has taught me everything I know about the nuts and bolts of radio. The example he sets every day as a manager and leader is untouchable."

The Most Fulfilling Thing About Being A Music Director: "Being part of a successful

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Continued on Page 37

These HOT TRACKS are HEATING things up this SUMMER!



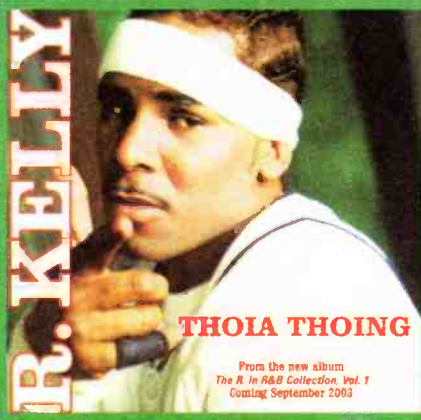
JUSTIN TIMBERLAKE
"Senorita"

R&R Pop **31 - 24** +938 #2 Most Increased!
 Top 40 Mainstream Monitor 31-24*



Close-Out Pop Adds: WXKB WWHT WSTW WLAN KNEV

On Over 25 Rhythmic Stations Including:
 WKTU B96 WBTS WPYO WQSX



R. KELLY
"Thoa Thong"

R&R Rhythmic **25 - 21** +496 #3 Most Increased!
 Rhythmic Top 40 Monitor 26-22*
 R&B/Hip-Hop Monitor 26-22*

#5 Most Added!

On Over 65
 Rhythmic
 Stations!



NICK CANNON F/B2K
"Feelin' Freaky"

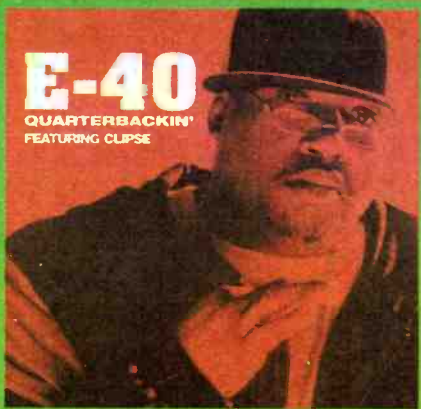
R&R Rhythmic **39 - 35**
 R&B/Hip Hop Monitor 40-39*



New Adds This Week: WJMN WLLD KPTY KUUU WHHH WZBZ

On Tour With B2K!

On Over 55 Radio Stations



E-40 F/CLIPSE
"Quarterbackin'"

Early Spins:

Hot 97 WPHI WPGC B96
 KPWR KKFR WJMH WZMX
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 KVEG

IMPACTING 7/28!



JC CHASEZ

BRITNEY SPEARS

JOE

STAGGA LEE

"Roc Ya Body Mic Check, 1... 2..."

"Stagga Lee 'Roc Ya Body Mic Check 1... 2...' is the #1 Most Requested Record this week, over 80 emails the first day we played it and that is not even counting the phones! This is going to BLOW up for him!"

— JEFF Z, PD, WKTU/NEW YORK

"The song is a smash!"

— DIANA LAIRD, PD, XHTZ/SAN DIEGO

**OVER 3 MILLION
IN AUDIENCE**

NEW THIS WEEK:

WKTU/New York
KYLD/San Francisco
KSFM /Sacramento
KBOS/Fresno
WBTT/Ft. Myers
KHTE/Little Rock
KZFM/Corpus Christi
WRED/Portland, ME
and more...

Remixed by Bob Rosa and

From the forthcoming album: **Game Cf Breath**. Coming Soon.

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CHR/RHYTHMIC NEXT DECK

Most Influential Music Directors

Continued from Page 34

team over the years. It's not just one thing, but a series of accomplishments. We continue to grow our audience and translate them into great numbers at both KMEL and KYLD."

What He Looks At When Deciding What Records To Put On The Air: "I look at everything. I consider everything. The most important quality of a good music director is being able to bring in every piece of information available at any particular moment and getting it all deciphered and digested in order to make sound recommendations on music for the radio stations."

How A Music Director's Duties Will Change In The Future: "The duties of the job will remain the same: Find and bring to the attention of the PD the hit records for the target audience. There will always be those who are more focused than others or who can hear a hit a little faster than the next guy."

Most Memorable Moment: "When we first beat KMEL in a book. We came in with a 4.7 12+. It was a great day in the history of KYLD."

Most Valuable Lesson: "Always understand that it is your job to represent the music. The music is the most important content on your radio station. Fight for the records you know are right for the audience, but don't ever forget that the PD has the final call. Don't

"Fight for the records you know are right for the audience, but don't ever forget that the PD has the final call."

Jazzy Jim Archer

be discouraged by rejection. Take it for what it is, one of the checks and balances of radio. A no today doesn't mean a no tomorrow or the week after. Build your case. Represent the music. Oh, yeah, and don't forget to load weekend music before you leave on Friday. The drive back always sucks."

On Deck: "That's a very hard question, because to be a great MD, you almost have to have a great PD who will believe in you and share his vision. That being said, some of the newer hot ears or hot minds out there have to be Karen Wild at KUBE/Seattle and Alexa at KXJM/Portland, OR. Those two totally get it on every level. They're great at networking, going against the grain when it makes sense for their audience and having a tremendous amount of passion for the music."

EBRO

MD, WQHT/NEW YORK

Career Highlights: "I started when I was 16 at KSFM/Sacramento. I worked in the research department and was a runner for the

sales side during the afternoons after class. Then, at 7pm I would answer phones and pull music and commercials for Mark S. Allen, the night jock. He left for HBO, so for a brief period I interned for Ricky Leigh. Dr. Dave Ferguson was PD and Chuck Field was the OM at that time, and they decided to hire Davey D from WQUE/New Orleans for nights. He put me on the air. It was 'Davey D and you know Ebrooooooo' huggin' out every night and getting the highest ratings in Sacramento night jock history. I don't think they've been beaten yet, but, then again, I wouldn't tell you if they had.



Ebro

"We did that show for three years, and then the station's ownership was bought out and a new PD, Rick Thomas, came in. Davey and I were told that the new company, Secret Communications, felt they were spending too much money at night, so I was moved to the morning show to work with Mark S. Allen, who had just returned from doing HBO. That show lasted a year.

"Mark went back to TV and Davey D went to mornings, and they wanted me to lend my street credibility to the new night show. Rick Thomas exited, and Bob West came in as PD. This entire time I was doing Sacramento's first commercial hip-hop show, which lasted until my departure to KBMB/Sacramento. That's when shit got poppin'. In the fall of '98 I was asked to be PD/afternoons at KBMB, a 6,000-watt mom-and-pop station. Bob West couldn't offer me any more than KBMB wanted to pay, plus I was about to program hip-hop.

"I made KBMB 'The home of hip-hop and R&B.' We owned that music position and eventually beat KFSM in the 18-34 demos and held the top slot even when I left to do mornings at KXJM/Portland, OR in June of 1999. For a year and a half I did double duty. I would do mornings and then go home to program KBMB for the rest of the day. Eventually, the out-of-state virtual-programmer thing wasn't working for the GM. The numbers were solid, we were No. 1, but she wanted someone in-house, and I was fired from KBMB. I maintained mornings with *The Playhouse* in Portland until December 2002. In January of this year I took the MD position at WQHT."

Mentors: "Davey D taught me to be entertaining and natural, not a barf jock. He taught me how to really open up and be human with your listeners. Dr. Dave Ferguson and Chuck Field taught me basic radio philosophy, which helped me launch KBMB. Michael Newman reinforced the philosophies I knew in more detail and helped me focus my station with imaging and music. Tracy Cloherty and I are just getting started. I'm learning more about creating and managing superstars."

The Most Fulfilling Thing About Being A Music Director: "Finding the next hot record. I live hip-hop and music — always have. You don't start in radio for money; it doesn't pay. There has to be a love for music, having fun, connecting with people and the art of radio."

On Deck: Karen Wild, Murph Dawg

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away. Music is one of the few things in the world that can spark every emotion in people. It makes me so happy to think that the music we are playing is affecting people's lives on all sorts of levels. We are adding to memories and emotions. This has to be the best job in the world for me. I am involved with music, and that is all I have ever wanted in my career world."

What She Looks At When Deciding What Records To Put On The Air: "First, it is very important to be in touch with your market, your city and your listeners. You should be able to have a strong gut feeling on a record and how it will work or not work on your station. If something has to do with music and the way people are responding to it, you can assume I am using it as research. Look at everything from videos, charts and requests to club response. Talk to the DJs and jocks. Look at the Internet, callout, random street research and music meetings. Music is everywhere; there are countless ways to test a song."

How A Music Director's Duties Will Change In The Future: "With anything in life, there will always be changes. It isn't about saying whether they are difficult or easy; it's more about what you do with the changes. You should embrace them as a challenge that you can use to better yourself as a competitive MD. The most prominent change I foresee is the Internet. With downloading reaching the levels it has, everyone in music should be aware of it and think of it as a competitor. I am working on a system to find out what the hottest downloads are for our research purposes. I think that would be an amazing tool."

Most Valuable Lesson: "My one piece of advice would be to network, network and network. There are innumerable amazing people in this industry who have so much to offer personally and professionally. You can never encounter too many new confidants."

Murph Dawg

MD, WHZT/GREENVILLE, SC

Career Highlights: "You name it, I've done it. I started my radio career interning at WLR/Nassau-Suffolk. I worked closely with Lynda Lopez. The Morey Organization decided to sign on a Rhythmic station on the east end of Long Island, WXXP. I worked there under PD Skyy Walker and MD Vic The Latino as Music Coordinator, did production and co-hosted nights with Vic for close to two years. When Vic moved down to WPYO/Orlando I had an opportunity to move up to Asst. MD/creative services/overnights under the new MD, DJ Theo. A year and a half later I had an opportunity to join Cox Radio at WHZT. I have been working as MD/nights with PD Fisher for over two years now."



Murph Dawg

Mentors: "This is a list that will only continue to grow throughout my career, because I still have so much to learn. Skyy Walker introduced me to the world of programming and music flow. Vic The Latino taught me to always hit F2 when scheduling music. He definitely helped me mature on the air. Both Vic and Skyy molded my foundation in radio, and I am forever grateful for that. Cox Radio Format Coordinator and WBLI PD JJ Rice took me to the next level and showed me another side of music and radio. My current PD, Fisher, has helped me grow as an on-air personality. Fisher is new to being a PD, but you would never guess it. He's like a seasoned veteran. The rest is to be continued."

The Most Fulfilling Thing About Being A Music Director: "It would have to be when I walk into my cubicle at work and see a stack of CDs on my desk. I just sit and listen to tracks while I do my other work. I love when I hear a track that really gets me jumping and saying, 'Yo, that shit is hot!'"

What He Looks At When Deciding What Records To Put On The Air: "There are many different elements that go into airplay on our station. We look at certain stations across the country that we emulate in some way. Phones play some part, as well as gut and instinct. I love going into a club and watching the females on the dance floor when a certain song is played and seeing their reaction. I also like picking the brains of female friends of mine to see what songs they are vibin' to on the radio or TV."

How A Music Director's Duties Will Change In The Future: "It's scary when the career you choose is downsizing. I definitely think an MD's duties will be harder. I think they will add more responsibilities. I have noticed that there are a lot more Asst. PD/MDs now than there were a few years ago."

Most Valuable Lesson: "Stay passionate. Don't ever lose your passion for music. We have the best jobs in the world: We listen to music. Live the format. Go to the clubs and see what's hot."

What He Looks At When Deciding What Records To Put On The Air: "Some records, especially hip-hop records, need that street buzz. You have to know the hip-hop culture and be able to shoot from the hip sometimes."

How A Music Director's Duties Will Change In The Future: "I recently found out that there are MDs whose PDs don't let them schedule music — some old-school shit. Whoa! Hopefully, their roles will change. Making sure your station is on point with its main product is a serious task, so be focused."

Most Memorable Moment: "I'm in New York City, so there are so many things that happened this week. I am blessed to be able to do radio as my career, so the whole movie so far is memorable."

Most Valuable Lesson: "Be honest with yourself and others about your feelings about music. Don't just say what you think people want to hear — that's weak. Be strong, and people will like you, don't worry. Oh, and you will be wrong about records. It's OK."

On Deck: "Me, of course! Beata at WLLD/Tampa is learning from a great guy, Orlando. Tiffany Green at WGCI/Chicago is a star, but more on the Urban side. I definitely see her crossing if she wants. Tony Tecate at KFSM/Sacramento has a regional ear, but he's honest and hungry. Julie Pilat at KIIS-FM/Los Angeles, I love you. She's pop, but she's so dope with music all over. Alexa at KXJM/Portland, OR knows music and will fight for records she believes in."

Most Influential Record Label

Roc-A-Fella Records

A few important boutique labels have made an impact at Rhythmic radio over the years. Bad Boy, No Limit, BlackGround, LaFace, Cash Money and a handful of others have given us hit after hit. If it weren't for labels like these, the majors wouldn't have such artists as Usher, The Big Tymers, Aaliyah, Jay-Z and OutKast to work at radio.

With the continued success of Jay-Z: its roster of hot hip-hop artists such as Freeway, Memphis Bleek and Beanie Sigel; and the recent development of Roc Music, Roc-A-Fella Records has been a fixture at the Rhythmic format for some time and will continue to



be a powerful force. That's why we chose it as our most influential record label. What follows is an interview with Roc-A-Fella CEO Damon Dash.

R&R: What inspired you to start Roc-A-Fella records?

DD: Basically, it was Jay-Z. We didn't like the road the business was on and the politics. We knew that Jay was the best, and people were trying to tell us how and when to put out our music. We saw how much more lucrative it was for us to own it — you know, us getting 80% instead of an artist getting 15% and us getting 20% of that. We were like, "We might as well just do it ourselves." We wanted to control everything, make more money and do things our way.

R&R: When you guys first started doing it, were there obstacles that you had to overcome? Were people closing doors on you?

DD: They were always closing doors on us. They didn't want to put us on commercial radio, and TV wasn't giving us the proper love, not even BET. We would saturate the streets and make it to where they had no choice. The streets were begging for us. After a while, it spread.

R&R: What were your first steps toward forming Roc-A-Fella Records?

DD: We started out by making vinyl. We sold a lot of vinyl. Every bit of money we made, we put back into the company. Every opportunity that presented itself, we capitalized on it, and it just got bigger and bigger, until we got a proper deal. We got a distribution deal with Priority, and then it was Def Jam.

R&R: What roles did the three individuals involved — you, Jay-Z and Kareem "Biggs" Burke — play in starting the label?

DD: Jay was the creative force. He made sure he had the best records consistently. I just made sure that nobody took advantage of Jay and capitalized on every business opportunity. Biggs was more of my confidant; he was always reminding me about the things I had to do.

R&R: Why the name Roc-A-Fella?

DD: Because of what the name represents. "Rockefeller" represents prestige, and then also, if you critique Roc-A-Fella, you'll get yourself rocked.

R&R: Have the roles changed? I know Jay is still the creative force of Roc-A-Fella.

DD: There are so many entities now. Jay's actually about to retire. This is his last album. That's what he tells us. He's kind of fallen back a little bit. He's cool, because he's given us a decade of hits and kept us alive. But now it's time for us to stand on our own.

R&R: Will he still be involved in the label, as far as the behind-the-scenes aspect of it?

DD: Probably not. He's retiring.

R&R: When things started popping for you guys, what kind of goals did you set for yourselves? Did you give yourselves a certain number of years to have a certain amount of success?

DD: Everything that we're doing now is what we blueprinted. I kind of feel we're behind schedule. I thought we'd be able to have more in the game. I would like to be more famous internationally. As far as record sales, our biggest record to date, *Hard Knock Life*, sold 5 million copies. Other artists, like Nelly, Eminem and 50 Cent, have sold 8 million. I haven't had the luxury of being able to enjoy that pleasure yet.

R&R: What do you think it will take?

DD: Just being persistent. Also, I haven't done anything but hip-hop. I'm trying to venture into other things — R&B, rock and soul. I want to control everything. I think I'm a little greedy.

R&R: You recently started Roc Music to expand the label into different genres of

music. Was that because you want Roc-A-Fella to be more recognized on the international level?

DD: Roc Music was created to create an identity for things other than Roc-A-Fella. Roc-A-Fella is more or less related to hip-hop. I want Roc Music to be rock music, not just hip-hop. Maybe it will be rock made by hip-hop people, but it will be all kinds of music for all kinds of people.

R&R: Who are the artists and the people behind the scenes at Roc Music?

DD: Kenny Burns is our VP. I think it's territory he knows better than I do. He's at the forefront of Roc Music, and there are artists like Rell, Nicole Ray, Allen Anthony and Denim.

R&R: When signing new artists, what do you look for?

DD: We look for people who are themselves 100%. Whatever they represent, they have to be. I'm not trying to make anybody's persona. They don't necessarily need to be gangsta. Kanye West walks it exactly like he talks it. He doesn't claim to be a gangsta; he just claims to be creative and believe in good things. It's all about being an individual and not lying to your audience.

R&R: At what point did you start to capitalize on Roc-A-Fella and make it more of a brand, with the clothing and movie aspects of it?

DD: When we started Roc-A-Fella I bought a whole bunch of sewing machines, and I wanted to do Roc Wear. I've always wanted to make movies. I was always working on scripts. When we got into the business, we asked our-

selves what was going to open the doors for us, and we knew it would be the music, because Jay is so good at what he does. But we always had on our agenda to do music, fashion, movies, television and anything else that I could get my hands on. All I want to do is get money, and any opportunity that presents itself, I will capitalize on it.

R&R: With Roc Music, do you see Roc-A-Fella ever being considered a major label?

DD: I feel like we're a major label now. We put out 10 to 15 records a year. What independent does that? We are a major label. Eventually, I'll sell the company, but the only way I can be considered a major is if I have my own distribution channels, and I don't know if I feel like doing all that shit, because it takes a lot

of energy. The movie business is a dying business because of the Internet. It's down 59% this year, and last year it was down 33%. It's a dying business. It's not as sweet as it used to be, so you have to look at other ways to make money.

R&R: Is there anything you would like to add that we didn't touch on?

DD: Right now we're working on five or six tracks for Victoria Beckham. She used to be Posh Spice of The Spice Girls, and I think she's really talented. People have asked me why I'm working with her, and I tell them, first of all, I like her as an individual, but if I can make a pop star into a rock star, that's really a challenge. I'm on my international grind, and I want to take over.



Damon Dash

On Deck: Star Trak Entertainment

After producing so many hit records for other artists, Pharrell Williams and Chad Hugo of The Neptunes, along with manager Rob Walker, formed Star Trak Entertainment to capitalize on the duo's talent as producers by creating an outlet that would continue to push them creatively and allow them to develop newer artists.

With the group's immense talent and hitmaking ability, it wasn't long before they formed a partnership with Arista Records. The deal calls for the duo to produce artists signed to Star Trak Entertainment, as well as to Arista Records and its other labels. The Neptunes and Walker will head Star Trak, with Walker assuming day-to-day operation duties as President while maintaining his role as manager of The Neptunes.

"Star Trak Entertainment is the label that The Neptunes and Rob always wanted," says Star Trak GM Loic Villepontoux. "It represents years of hard work and a long struggle that finally paid off. After producing so many hits for artists all over the industry and watching other producers launch successful labels, it was a dream come true."

Star Trak's first release was the rap duo The Clipse, who went on to sell close to a million copies of their debut album. Also on the label are Spymob, a four-man rock group from Minneapolis; Rosco P.



Coldchain, a solo rapper from Philadelphia; Kelis; Super Cat, a legendary dancehall artist; Fam-Lay, a solo rapper from Norfolk; The High Speed Scene, the label's newest rock group; and Vanessa Marques, an R&B soloist.

With a diverse roster of rap, rock and R&B artists, Star Trak is set to be a powerhouse in the industry. "Star Trak's vision is to put out artists of many different genres and create stars," says Villepontoux. "Kelis was the first Star Trak artist, followed by N.E.R.D. They were released through a production deal with Virgin, which led to the joint-venture label we now have at Arista. We are extremely proud of The Clipse and are looking forward to all our new projects."

With Chad and Pharrell behind the board, the artists signed to Star Trak will be in good hands. "Pharrell and Chad are looking for artists who can write and produce on their own so that they don't have the pressure of having to produce an entire album," Villepontoux says. "At the moment we have a full roster, but we are looking for a male R&B singer."

In a short amount of time Star Trak Entertainment has already made a lot of noise in the industry, and in the next few years it will reach new heights. "We hope that Star Trak in five years will be like Virgin Records used to be," says Villepontoux. "We want artists with real talent covering all genres."

Mary

love @ 1st sight
featuring Method Man

Monitor

Rhythm: 19*-12* (+247)

R&B: 12*-10* (+233)

R&R/Mediabase

Rhythmic: 14 - 12 (+260)

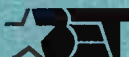
Urban: 15 - 12 (+335)



The album love & life in stores 8/26



Making of the Video,
Medium Rotation, TRL, DFX



Heavy Rotation, 106TH and Park



Making of the Video, New Rotation,
VH1 Soul



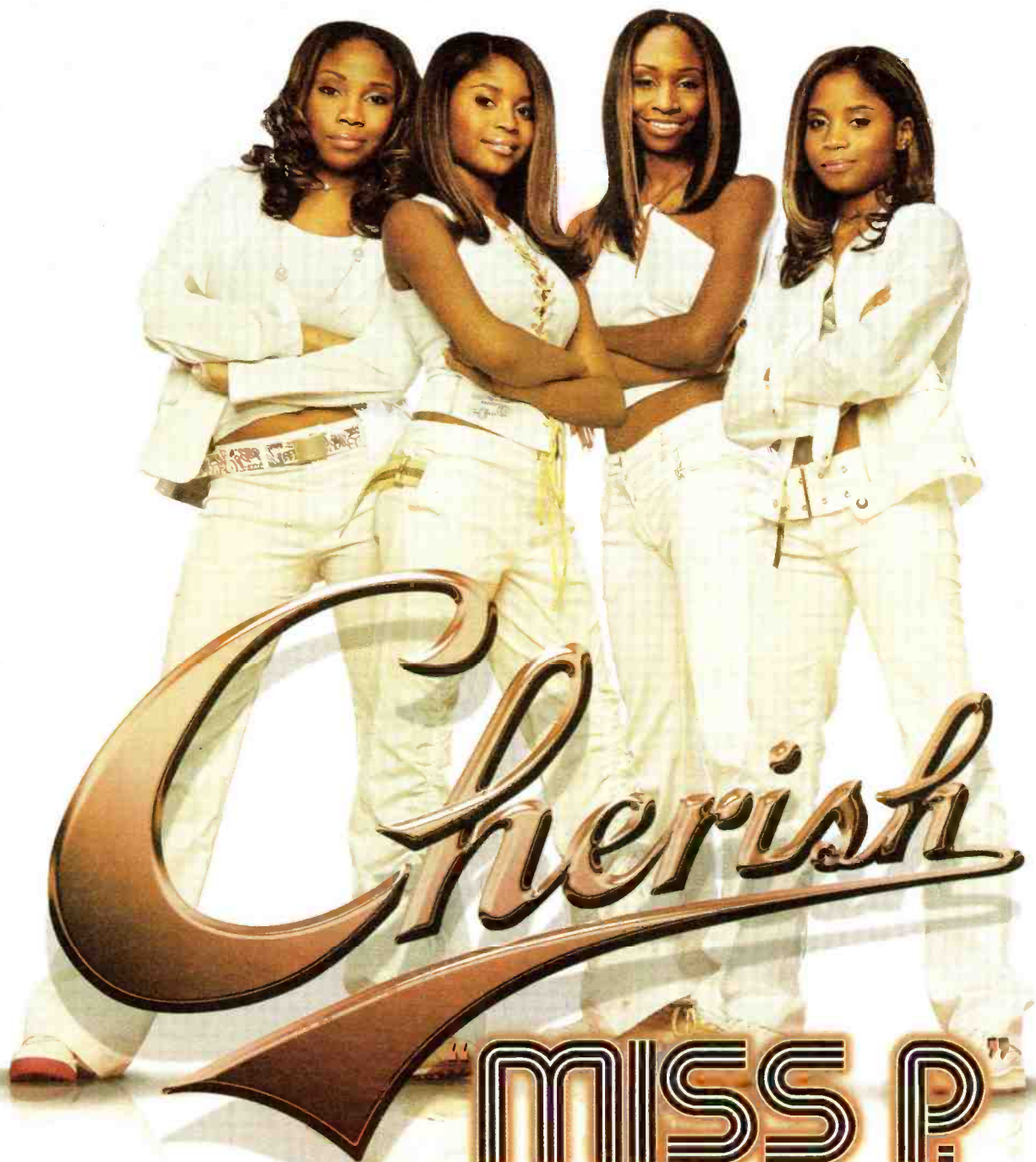
On The Air Rotation,
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CHR/RHYTHMIC NEXT ON DECK

Most Influential Promotion Team

Marthe Reynolds and Motti Shulman, Island Def Jam Music Group

You've got to love some of the stories that record promoters will come up with to get a record played on the radio or some of the steps they will take to ensure that they get their record added on Tuesday. Let's remember, though, that they are under constant pressure from up top to show results.

Given the right tools and ammunition to take to radio, a promo person can be responsible for an artist selling thousands of copies in a market or selling nothing at all. These individuals are the people battling it out in the trenches day in and day out for the sake of their artists, sometimes jeopardizing their own well-being to get the job done.

They work around the clock and on weekends and often have to travel on short notice. Not to mention that they must also deal with the artists and their management, which can be a pain in the ass in itself.

Marthe Reynolds and Motti Shulman at Def Jam are considered to be a class act when it comes to promotion teams. They have certainly been consistent over the years, getting records played at radio by such superstar artists as Jay-Z and LL Cool J and newer artists like Joe Budden and Young Gunz.

Reynolds and Shulman work together to get things done for their label and for their radio stations. They possess drive, determination and hunger, and, most of all, they believe in their artists — something that pro-

grammers respect — which is why they are the most influential Rhythmic promotion team.

MARTHE REYNOLDS

VP/CROSSOVER PROMOTION, IDJMG

Career Highlights: "I began at Omni Records in Philadelphia on Sept. 14, 1986. I answered an ad in the paper for an adminis-

trative assistant at a record company. I really wanted to come back to New York City — where I'd lived briefly back when artists could afford to live here — but this job was available, and I took it. In 1989 Larry Yasgar hired me to do crossover promotion at Vendetta Records in New York. I also did all the production — label copy, etc., etc. We had the best time ever.

"I left in 1991 to become GM at PWL America Records. This was Pete Waterman's rap label. Our big success stories were the classic first album by Ed O.G. & Da Bulldogs, *I Got to Have It*, and Diamond D's first album, *Stunts, Blunts & Hip-Hop*. In 1993 Mike Becce introduced me to Andy Allen, and I came to the Island Independent Labels as Director/Cross-

over Promotion. John Jr. — of Don't Think Twice — was my intern, and I hired Jack Cyphers as my partner on the West Coast. I have great taste, right? In 1995 I came uptown to Island Records proper and started running the crossover department the very week that PolyGram bought half of Def Jam. That brings us up to today."

What It Takes To Be A Great Promotion Team: "Ideally, you have people who complement each other's strengths and weaknesses. In our case, Motti and I balance each other out. I am, shall I say, a little more direct than he is. I do think, though, that my sense of urgency is sometimes needed, instead of a more laid-back approach. So, it works out well in the end."

What It Takes To Be A Great Promotion Person: "One has to have character, and living a little develops that. You can't be willing to do or say just anything to get the add, because at the end of the day you become the kind of person who will say or do anything to get what they want. I also believe that you have to be willing to put yourself and your reputation on the line for an artist whose record or career you believe in. We are dealing with the lives, hopes and dreams of our clients, and it's important that we take care of them."

Mentors: "Larry Yasgar was my first mentor. He had a gift for dance music when that music was king — C&C Music Factory,



Marthe Reynolds

Seduction. Denise Lopez. He was a wonderful, supportive human being. Joe Riccitelli, Johnny Barbis, Andy Allen, Mike Becce, Joey Carvello, Iris Dillon — I have worked for the best people in the business. Lyor Cohen, Mike Kyser, Julie Greenwald, Kevin Liles — my Def Jam fam. They think different. I want to be around that: I want that challenging me to do the same. And Ken Lane is proof

that you can be a wonderful human being and be successful in the music business. I absolutely adore working for him."

What It Takes To Effectively Set Up A Record At Radio: "The most effective setup is getting people to listen to the damn thing."

"You can't be willing to do or say just anything to get the add, because at the end of the day you become the kind of person who will say or do anything to get what they want."

Marthe Reynolds

Still, so many times you get the 'Nah, I didn't listen. His/her/their last record didn't do anything.' Listen to the record! Don't listen to the voice in your head while you are listening to the record."

The Hardest And Easiest Things About Doing Promotion: "The hardest thing is living with a no until next week, and the easiest is loving my artists."

How Record Promotion Has Changed In The Past Five Years: "The relentless flow of information and how to manage it is puzzling. You have the fight the urge to get ready to get ready and pick up the damn phone. Plus, the Internet makes the creative process a little tricky, with records floating all over the ether, ready or not."

Her Biggest Lesson: "Have another way to define yourself besides your job. Find a hobby. It took me about 15 years to figure that one out."

MOTTI SHULMAN

SENIOR NATIONAL DIRECTOR/
CROSSOVER PROMOTION, IDJMG

Career Highlights: "I started as the manager for bands my younger brother played in. In 1991 I got a shot from my older brother to be Def Jam's Urban Regional Promotion



Motti Shulman

On Deck: Rick Sackheim and Caroline Bazbaz, Arista

A lot of changes have gone down at Arista Records in the last year. With Steve Bartels leading the way as the company's new Exec. VP, a restructured rhythmic and urban promotion team, Jermaine Dupri joining to assist in the black music department and the company signing a joint venture with Star Trak Entertainment — the company started by producers Pharrell Williams and Chad Hugo of The Neptunes and their manager, Rob Walker — Arista is set to kill it this year.

Holding things down for the company on the rhythmic side are VP/Rhythm & Crossover Promotion Rick Sackheim and National Director/Rhythm & Crossover Promotion Caroline Bazbaz. This crew, the projects they are currently working and the projects they have in the pipeline put them next on deck as the most influential promotion team.

Rick Sackheim

VP/Rhythm & Crossover Promotion, Arista

Career Highlights: "I graduated from UC Berkeley in 1989 and worked as promoter on the Los Angeles club scene for a while. I started my record career doing college radio for Ben Scotti at Scotti Bros. I worked my way up doing AOR, alternative, top 40 and club and street promo. I left to work for Private Music as National Director/Promotion for a short stint, then I was off to 911 Entertainment, a startup funded by Microsoft, as VP Promotion.

"Many promotion executives told me that, to become a true VP, one must do local to get a real sense of the field, so I worked for Restless Records as L.A. regional, then moved up to VP/Promotion



Rick Sackheim

three years later. In 2000 I left to work for Arista, where I am today as VP/Rhythm & Crossover."

What It Takes To Be A Great Promotion Team: "A great promotion team starts with leadership. When you completely trust the direction you are given, trust all the decisions made with or without your input, and when your leader is in the trenches with you, that builds an amazing team. Our team at Arista is amazing: Steve Bartels at the helm; Caroline Bazbaz, Lance Walden and Sean 'Pecas' Costner as my nationals; and a great local staff. We have respect for one another and would do anything for each other. A true team."

What It Takes To Be A Great Promotion Person: "Someone who will take his or her job very seriously. Someone who puts his stations first. Someone who makes this a lifestyle, not a paycheck."

Mentors: "As you move along in your career you get to work with so many interesting people. My list is short but very important in making me who I am as a promotion person today: Steve Bartels, Tom Gorman, Dave Darus and Ben Scotti."

What It Takes To Effectively Set Up A Record At Radio: "This is very simple: You must go station by station, market by market. It's just like the old way in politics: shaking hands and kissing babies, one on one."

The Hardest And Easiest Things About Doing Promotion: "The hardest thing currently is the amount of time we spend in meetings. I prefer to spend my time on the road with radio. But, as my responsibility grows, I seem to have to pick and choose where I go, due to time constraints. The easiest thing is waking up in the morning totally happy and satisfied about what I do for a living. Realizing that we actually get paid to do something we truly love — that alone makes the job easy."

Continued on Page 45

CHR/RHYTHMIC **NEXT** DECK**Most Influential
R&B Artist****R. Kelly**

My idea of an influential R&B artist is one who can touch the souls of people by coming up with relatable lyrics and a great melody and placing them over a track that will make a person's head bob. Seems pretty easy, right? Well, if it were, there would be more R&B artists out there like R. Kelly.

Although he's been faced with numerous personal challenges in the past year, Kelly didn't seem to let them affect his music and songwriting. If they did, it was for the better, because no other R&B artist topped his album sales this past year, wrote and produced as many hits for himself and other artists or stirred up so much controversy.

Kelly has been a musical phenomenon this past year and in years prior. When you bring up artists who are at the top of their game, when it comes to R&B, people on the street and in the industry mention Kelly, a.k.a. the Pied Piper. His blend of R&B, gospel, pop, hip-hop and classic soul has touched fans both young and old, and he's produced more top 40 hits than any other male solo artist in the last decade.

As an artist, he continues to raise the bar for other R&B artists, and as a songwriter and producer, he's achieved great success. He has written and produced songs for B2K, Mary J. Blige, Ginuwine, Whitney Houston, Celine Dion, Michael Jackson, Janet Jackson, Ronald Isley, Luther Vandross, Notorious B.I.G., Toni Braxton and many more.

In 1997 he had an international smash with "I Believe I Can Fly." He and the song swept the 1998 Grammy Awards, winning three: Best R&B Male Vocal Performance, Best R&B Song and Best Songwriter.

For these reasons, and because of his continued drive to take music to the next level,

R. Kelly is the most influential R&B artist of today. I recently had a chance to talk to him about his accomplishments, what pushes him to create great music and what's in store for him in the future.

R&R: *When it comes to R&B, people on the streets, as well as industry people,*

"It makes me feel real good to know that people consider me to be on top of my game. It makes me feel like my hard work pays off."

consistently name you as the dude who's on top. How does that make you feel?

RK: It makes me feel real good to know that people consider me to be on top of my game. It makes me feel like my hard work pays off. I stay in the studio every night, and those who know me know that I do not come out of that studio. That's what you got to do to stay on top of anything; you got to be constantly, consistently doing it all the time. And that's what I do.

R&R: *You started out with Public Announcement back in the early '90s, did*

you see yourself as someone who would one day become a soloist and then one of the greatest songwriters-producers in R&B music?

RK: When I first got into the music game, of course I wanted to be one of the greatest to ever do it. That was the kind of guy I was as a child; that's what my mom instilled in me. I could only hope and pray that something like this would happen to my career, through my singing and writing and stuff like that. It's a blessing that it's taken place, but I kid you not, it's not even the tip of the iceberg of the things I want to accomplish on this earth.

R&R: *What are some of those things?*

RK: I want to take music to a whole new level and become one of the greatest writers who ever wrote a song. I also want to take it to the movie level by doing movie scores. I'm actually working on a movie script right now, with Baby from Cash Money. It's called *Eye Contact*, and it's about two brothers coming up in the hood, loving the gang and getting their hustle on. Eventually, we're going to break apart because of a girl. Big deals go down with me, but his head is too hot, so don't nobody want to deal with him. He becomes jealous of me, and we get into this conflict. We'll see at the end who will get taken out or if anyone will get taken out. We're still writing it.

R&R: *Who are some of the R&B artists from back in the day who have played a part in making R. Kelly into the artist he is today?*

RK: Donny Hathaway, Stevie Wonder, Lionel Richie, Jeffery Osborne and Michael Jackson.

R&R: *Why do you think your music is so popular?*

RK: It's very hard to do great music. I try not to label my music as R&B. I like to label it as universal, because what I think about, everyone goes through, all colors and all kinds. What I sing about happens in every relationship.

R&R: *What do you believe makes an R&B artist great?*

RK: First of all, you have to have been born with it. What I have, I was born with. Then it was developed over the years by experience and also by my music teacher and my mom influencing me to go forth with it. As far as being an R&B artist, it takes consistency. If you want to get good at it, you have to understand people, you have to be a people person. You have to love people in order to relate to people.

R&R: *With the exception of yourself, R&B artists don't sell as many records as artists in other genres of music. Why is that, and what needs to be done to change it?*

RK: There's a certain amount of sensitivity when it comes to singing. You have love songs, wedding songs, and there is a certain

**R. Kelly**

amount of sensitivity that comes with that. I don't think that R&B will ever be as powerful as hip-hop because of the sensitivity that comes with R&B. When you sing R&B there are no hard feelings. Hip-hop is something that is so street-oriented and so real and in your face, and people cling more to that. That's why I try my best to be as real as I can with my music. Hip-hop is keeping it real, and that's what people love. I try to keep it as real as I can when I sing.

R&R: *When it comes to songwriting, what inspires you?*

RK: Everyday life, experiences, fans and various people. I go everywhere, and I got so much love from people. They tell me I am incredible. They tell me my music is different and stands out from the rest. That inspires me to go into the studio and do something even better. That's what inspiration is all about. When they feed me that much inspiration, it keeps me going. As long as they want me, I'm at my best. I'm going to go in the studio and continue to lay out these hits.

R&R: *Is there a special routine you follow when it comes to writing songs? Do you have a particular place you go to while writing?*

RK: There is no special place. It's wherever I'm at, because the music is in me. The music isn't in the studio, it's in me, and I can be playing basketball or be wherever and hear a song. If I feel like it's a big hit, I'll rush to the studio and put it down.

R&R: *Who are some of the other artists you've written for?*

RK: B2K. I'm writing for Usher and doing his album right now. I'm doing four or five songs on his album. I'm doing a collaboration with Baby from Cash Money called *The Best of Both Worlds, Part 2: Gheto Thriller*. We are like 14 songs deep, and all of them are hot. We will probably round it off to about 18 songs and be done with it. It should be done in four or five months. I've also got a new group coming

Continued on Page 45**On Deck: Justin Timberlake**

It was really tough to come up with an up-and-coming R&B artist to mention here. Usher, Ginuwine, Tyrese and others have been doing their thing for a while now. After giving it some thought, though, and looking back on the year, no other new R&B artist stood out more than Justin Timberlake.

Some of you may frown and say this cat knows nothing about R&B music. I mean, he was in one of the biggest-selling teen pop boy bands in recent years, 'N Sync. What does he know about R&B?

Well, those who know more about this young man than that he did time on *The Mickey Mouse Club* and in 'N Sync, know that Timberlake at one time sang gospel music in his church choir and was raised on Donny Hathaway, Stevie Wonder and Al Green.

As one-fifth of 'N Sync, Timberlake was responsible for hits "Pop," "Gone" and "Girlfriend" on the group's last album, *Celebrity*, which gave us a taste of what was in store if he were to do an album of his own. Once it was set that Jive would put out his first solo album, Timberlake indulged his diverse musical tastes and came up with a collection that went against the grain of what he had done as part of 'N Sync. After the release of *Justified* it became obvious to his doubters that he did know a thing or two about R&B.

Timberlake co-wrote the majority of the tracks on the album and enlisted as producers The Neptunes and Timbaland. The first single was "Like I Love You," which can be played at any club to this day and still be a crowd pleaser. Timberlake's music exceeded expectations by getting major play on not only MTV, but BET as well. He went on to be nominated in the R&B category at this year's BET Music Awards as well.

"Senorita," the fourth single off *Justified*, is out now, and Justin Timberlake is definitely the next influential artist in the R&B world.

**Justin Timberlake**

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Most Influential Hip-Hop Artists

Eminem, 50 Cent

Think about the hip-hop artists who have had a strong presence on the radio in the last year, such a strong presence that you sometimes thought, "Damn, not another song from so-and-so." Or the artists who have influenced kids so much that the kids passed up downloading the artists' music from the Internet and actually went out and bought their CDs. Two names come immediately to mind: Eminem and 50 Cent.

With the success of his album *The Eminem Show* and the movie *8 Mile*, not to mention his controversial personal life, Eminem stood out this year as one of the biggest hip-hop stars at the Rhythmic format. He has been recognized not only as a musician, but also as an actor. *The Eminem Show* picked up a Grammy for Best Rap Album of the Year and "Lose Yourself" won an Oscar as Best Original Song.

And just when you thought Eminem couldn't do more, he and his partner at Shady Records, Paul Rosenberg, signed an artist who also made a huge impact at Rhythmic, 50 Cent. In the same way that Dr. Dre helped him jump start his career, Eminem saw something in 50 Cent that led him to sign the rapper for a reported \$1 million.

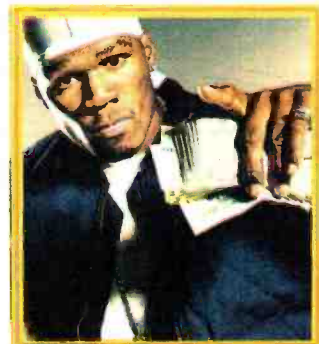
COMING UP HARD

Although 50 Cent is enjoying success today, his rise to the top hasn't been easy. Born Curtis Jackson on July 6, 1976, on the south side of Jamaica, Queens, 50 had a rough childhood. He never knew his dad, and his mother was involved in selling drugs until she was murdered when 50 was 8 years old, at which time he moved in with his grandmother.

By the time he was 12, 50 was in the drug game himself, selling crack. He dropped out of high school in the 10th grade and got his GED in jail. By the time he was 18, 50's business selling crack and heroin was grossing him \$5,000 a day, and he was feared on the streets of Queens.

After spending time in jail 50 had the opportunity to get involved in the music business when a friend introduced him to Jam Master Jay in 1996. 50 had always rapped for fun with his homeboys in the neighborhood, and Jay, who had a studio and was developing JMJ Records, let him make an audition tape.

Eventually, 50's rhyming skills caught the attention of Columbia Records. In 1999 he



50 Cent

With the success of his album *The Eminem Show* and the movie *8 Mile*, Eminem stood out this year as one of the biggest hip-hop stars at the Rhythmic format.

signed a deal with the label for \$250,000. Most of the money went toward studio time with Jam Master Jay, where 50 did 36 songs in 18 days, and a small portion went to crack

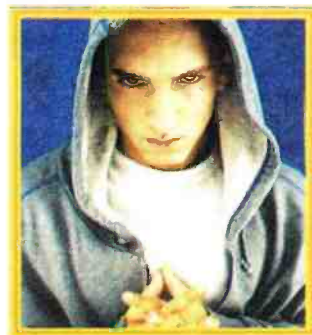
cocaine so that the rapper could continue to support himself.

How To Rob

50 spent the next 18 months trying to sever his ties to the drug game and dealing with his label, which was slow to put out his project. In the summer of 1999 he released a hot underground joint called "How to Rob," which described, in a humorous manner, the various ways he planned on jacking some of the hottest hip-hop and R&B stars of the time.

The song got play at various stations across the country, but complaints from many of the artists mentioned in the song made Columbia nervous. Then, in May 2000, 50 was shot nine times in front of his grandmother's house in Queens and spent 13 days in the hospital. Columbia later released him from his contract.

When he got on his feet after the shooting incident, 50 worked his ass off doing a bunch of mix tapes. The tapes were hot items on the streets of New York and attracted the attention of Eminem, who noted 50's "realness,"



Eminem

something he hadn't seen in the hip-hop world since Tupac and Biggie.

Now, with his album *Get Rich or Die Tryin'* selling millions of albums and radio playing just about every track on the record, 50 Cent has made his mark on the hip-hop world, and with Eminem and the Shady/AFTERMATH crew backing him, will continue to do so for years to come.

On Deck: Joe Budden

Long before you heard joints like "Focus," "Pump It Up" and "Fire," Def Jam recording artist Joe Budden was on the mix-tape circuit, creating a buzz for himself on the streets of New Jersey and New York.

Literally, Budden has a creative way of taking personal situations from his life and turning them into great records. He also has a delivery style that is unlike that of any other hip-hop artist. If you listen to his self-titled debut album, you will see the star potential Budden has as an MC.

With numerous collaborations with big-name artists on the way, Budden is definitely an artist you don't want to sleep on. I recently had a chance to chat with him about stardom and what he has in store for us in the future.



Joe Budden

R&R: How did your rap career start?

JB: It was a pretty quick process for me. I was rapping, and I had a demo that had close to 12 or 13 joints. It wasn't that great, but anyone could pretty much tell that I had some potential. I was 17 or 18 then. When I was 19 or 20 I met a couple of guys from Queens who had started the production company I'm signed to now, On Top Entertainment. They were new, I was new, and everything was new and fresh and up-and-coming. Our whole thing was "Let's just do mix tapes." They had connections with every mix-tape DJ.

R&R: When did all this take place?

JB: That was in 2000. We hit the mix tapes really hard, and we caught the attention of Def Jam a couple of months later. All we really knew was that whatever we were going to do — whether we went independent or whether we were going to attract a major — it had to start with the mix tapes and the streets and getting our own little fan base.

R&R: You're always shouting out Jersey City in your records. Were you born and raised out there?

JB: I'm originally from Queens, NY. When I first moved to Jersey, when I was 12, I wasn't rapping yet. I was writing, but I wasn't rapping. A lot of people ask me why I rap Jersey if I'm from Queens. I tell them that I wasn't rapping in Queens. I started in Jersey. I didn't go through shit in Queens. When I first moved out here we had a couple of local legends — Redman, Queen Latifah, Naughty By Nature — but nobody was really screaming "Jersey" that loud.

R&R: You've definitely been screaming it.

JB: I got to, and I will. I'm going to continue to do it. I want to be the guy who will bring attention over here. And the people in Jersey City have been really receptive too. You will have your haters anywhere, but the funny thing is, if I wasn't from Jersey, all the haters from Jersey would love me. Aside from them, everybody's pretty receptive. They're just happy that someone is screaming "Jersey" and bringing some attention here.

R&R: Was being a rapper something you always wanted to do?

JB: I started writing because I didn't want to do schoolwork. I was really young — like 6 years old — and just writing anything. From there it went into writing because I was by myself and had thoughts in my head and wanted to write them down. From there it became a hobby. I was always writing poetry and songs. I used to sing as well. I was in a church choir and all that. I was exposed to many different types of music. I was singing, I was an R&B head, and then I was a rap head. The writing eventually turned into rap when I was 13 or 14.

R&R: Who are some of the artists who influenced your unique sound?

JB: Everyone tells me I sound so distinct — "You have your own sound; you sound so different." I think it sounds like that because I lived around so many different people and so much different shit. Like, coming up, my moms was always about New Edition, Prince, Tina Turner, Chaka Khan, Aretha Franklin — that type of thing. My father was all about Kool & The Gang, Sam Cooke and War. And my brother was into Run-DMC, Rakim, LL Cool J and Kool G Rap, so there was always a lot of different music around. And I used to listen to gospel music. I listened to everything. Rock 'n' roll, Aerosmith, Creed — whatever. You name it, I listened to it.

R&R: What do you think made Def Jam notice you?

JB: They saw a phenomenal potential for me to be something big and exceptional. And they still see that. I got an album in stores. It's not gold yet, but everybody sees the potential.

R&R: Where would you like to see your career two years from now?

JB: Making successful albums and acting. I want to be able to provide for my family and me and bring attention to Jersey. I'm all about Jersey, I'm all about my family. I'm all about being positive, man.

July 25, 2003

RANK ARTIST TITLE LABEL

- 1 BEYONCE' Crazy In Love (Columbia)
- 2 LUMIDEE Never Leave You (Straight Face)
- 3 CHINGY Right Thurr (Priority/Capitol)
- 4 LIL' JON & EASTSIDE BOYZ Get Low (TVT)
- 5 50 CENT f/NOTORIOUS B.I.G. P.I.M.P. (Shady/Aftermath/Interscope)
- 6 LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)
- 7 ASHANTI Rock Wit U... (Murder Inc./DJMGM)
- 8 PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
- 9 MARY J. BLIGE Love @ 1st Sight (Geffen)
- 10 SEAN PAUL Like Glue (VP/Atlantic)
- 11 BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)
- 12 SEAN PAUL Get Busy (VP/Atlantic)
- 13 FABOLOUS Into You (Elektra/EEG)
- 14 R. KELLY Thoa Thoin' (Jive)
- 15 NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Universal)
- 16 DAVID BANNER Like A Pimp (Universal)
- 17 LUDACRIS Act A Fool (Def Jam South/DJMGM)
- 18 JOE BUDDEN Pump It Up (Def Jam/DJMGM)
- 19 50 CENT 21 Questions (Shady/Aftermath/Interscope)
- 20 JAY-Z La, La, La (Excuse Me Again) (Roc-A-Fella/DJMGM)
- 21 YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/DJMGM)
- 22 FABOLOUS f/LIL' MO Can't Let You Go (Elektra/EEG)
- 23 MONICA So Gone (J)
- 24 BONE CRUSHER Never Scared (So So Def/Arista)
- 25 BOW WOW Let's Get Down (Columbia)
- 26 TIMBALAND & MAGOO Cop That Shit (BlackGround/Universal)
- 27 ROSCOE Smooth Sailin' (Capitol)
- 28 YOUNGBLOODZ f/LIL' JON Oamn! (Arista)
- 29 R. KELLY f/BIG TIGGER Snake (Jive)
- 30 DMX Where The Hood At (Ruff Ryders/DJMGM)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/20-7/26/03. ©2003, R&R, Inc.



PHAT MIX SIX

- 112 f/SUPERCAT Na, Na, Na (Def Jam/DJMGM)
- BUSTA RHYMES Light Your Ass On Fire (Startrak/Arista)
- LIL JON & THE EASTSIDE BOYZ Get Low (TVT)
- OUTKAST She Lives In My Lap (Arista)
- MARK RONSON f/GHOSTFACE KILLAH & NATE DOGG Ooh Wee (Elektra/EEG)
- BUBBA SPARXXX Deliverance (Beatclub/Interscope)



The new Ludacris track, "Stand Up" (Def Jam South/DJMGM), is hot! I really think that Ludacris has another smash on the way. We've just begun to play it, so it's not reacting huge yet, but I really like this and think it will catch on. It's definitely hot! I'm still feeling Bubba Sparxxx's "Deliverance" (Beat Club/Interscope). I think this is a great record, and it's completely different from what's out there. I believe our biggest club banger is Busta Rhymes' "Light Your Ass on Fire" (Star Trak/Arista). I can't get this song out of my head. The other night I played it on the radio and just let the instrumental ride. People are checkin' for this, and The Neptunes are some of the most creative producers out right now. Mark Ronson's "Ooh Wee" (Elektra/EEG) is another really big record for me.



— DJ XCEL, WMBX/West Palm Beach



BLIGE HITS THE ROAD Mary J. Blige recently stopped by WBBM (8-96)/Chicago to debut tracks from her new CD, *Love & Life*. Pictured here (l-r) are WBBM MD and all-around cool guy Erik Bradley, Blige and WBBM PD Todd Cavanah.

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ON THE RECORD

This Week's Hottest Music Picks

Zac Davis

PD, WBVD/Melbourne

Stagga Lee's "Rock Your Body" (Casablanca): This record is weird, but in a positive way. It's definitely something I hear in the clubs down here. They could have something with this starting in the mix show and building from there.

112 featuring Supercat's "Na Na Na" (Def Jam/IDJMG): Been a minute since they had something, but I like. Katie is already bugging me to put it on. If it's a priority, I think 112 could have a good story with this.

QED's "Love Bites" (Independent): Another '80s song remade into a dance song! People love this track down here though. Has the possibility to follow in the footsteps of last summer's "Heaven."

Busta Rhymes' "Light Your Ass on Fire" (Star Trak/Arista): *Damn!* I had to hear this again and again — not because I didn't hear it, but because I can't get enough of it.

Christina Aguilera featuring Lil Kim's "Can't Hold Me Down" (RCA): Saw her perform this song the other night on her tour, and she nailed it. A girl-empowerment song that should do well for us.

Jesse Duran

PD, KGGI/Riverside

Frankie J's "We Still" (Columbia): The Commodores' "Still" meets Lauryn Hill's "Ex-Factor" meets Timmy T. Not just a coattail hit.

Busta Rhymes' "Light Your Ass on Fire" (Star Trak/Arista): Very hot!

Erik Bradley

PD, WBBM/Chicago

Bow Wow's "Let's Get Down" (SoSo Def/Columbia): Has a chance to be his biggest hit to date!

DMX's "Where the Hood At" (Def Jam/IDJMG): Vintage X — love his vibe!

BT's "(Simply Being Loved) Somnambulist" (Nettwerk/Capitol): Most definitely a personal favorite!

Scooter B. Stevens

PD, KQBT/Austin

Frankie J's "We Still": Another automatic from the nicest guy in the business.

Gemini featuring NB Ridaz's "Crazy for You" (Catalyst): If the phones were any hotter at night, I'd have to call the fire department.

Lee L'Heureux

PD, WRED/Portland, ME

R. Kelly's "Thoa Thoiing" (Jive): This record is instantly top 10 phones, and it got a tremendous reaction at our club night. This one is a can't-miss.

Nas' "Flyest Angels" (Columbia): We're playing this in the mix and on our exclusive show and getting calls off of just a few spins. The beat offers the same feel as Truth Hurts' "Addictive," and a rejuvenated Nas kills the track.

DMX's "Where the Hood At": Another one I mentioned last week. We are jumping the gun on this one, as DMX does well in this market with every record. "X Gon' Give It to Ya" was a big record for us, and I see no reason why this one won't be too.



Busta Sparxxx

Mark Medina

PD, KZZP/Phoenix

OutKast's "Ghetto Music" (La Face/Arista): Weird as hell, but I'd expect nothing less from the *Stankonia* crew.

R. Kelly's "Thoa Thoiing": R-uh has done it again. Phoenix is loving this record on KZZP.

Sean Paul's "Punkie" (VP/Atlantic): Nice secret-weapon, Latin-vibe record.

Justin Timberlake's "Senorita" (Jive): Justin works for us, and I think we'll have another good run with this one.

Greg Williams

PD, KOGS/Wichita

Mark Ronson featuring Ghostface Killah & Nate Dogg's "Ooh Wee" (Elektra/EEG): This is a fresh new voice that is needed. Throw in Nate Dogg, and this track will have the stereo bumpin'! Makes me wanna say, "Oooohhhhh weeeee!"

Lil Kim's "Can You Hear Me Now" (Queen Bee/Atlantic): What's the deal? Homegirl is hot right now, and she knows it! It's another got-to-play jam from the Queen Bee, and her sting is awfully powerful!

Bubba Sparxxx's "Deliverance" (Beatclub/Interscope): You got to love a guy who, as a kid, bore a striking resemblance to the porch boy from *Deliverance*! This track is tight!

Felix's "The Cat" Santos

PD, KSEQ/Fresno

Lil Jon & The Eastside Boys featuring Ying Yang Twins' "Get Low" (TVT): Blazin' off the phones and in the clubs. Top five this week and climbing.

Gemini featuring NB Ridaz's "Crazy for You": No. 1 off the phones. You need to play this if your market is Latin-based.

Mark Ronson featuring Ghostface Killah & Nate Dogg's "Ooh Wee": Ghostface's rhymes are sharp, Nate's hook gets ya singing, and the beat is infectious.

Nathan Reed

PD, WRCL/Flint, MI

Bubba Sparxxx's "Deliverance": This track threw me. It's so different from anything else available — in a good way.



OutKast

WRCL/Flint, MI's Club 93-7 will be playin' it!

JS's "Ice Cream" (DreamWorks): Every time we play it, *phones!* Flint ladies are feelin' this.

Mary J. Blige featuring Method Man's "Love @ 1st Sight" (Geffen): Club 93-7 started bargin' this weeks ago. It'll be in power rotation the rest of the summer!

Joe Budden featuring Busta Rhymes' "Fire" (Def Jam/IDJMG): We've played the song 40 times, and women are making it top 10 requests! *Hot!*

ODM

PD, KGGI/Riverside

Marques Houston featuring Joe Budden's "Up in da Club" (TUG/Interscope): Produced and arranged by R. Kelly. It's out of here and sounds great!

Jackie O's "Nookie" (Independent): Hot record for the clubs! A novelty like Khia's "My Neck, My Back."

Antdogg

PD, KKKU/Palm Springs, CA

Bubba Sparxxx's "Deliverance": I like this, and that's all that matters.

Lumidee featuring Busta Rhymes & Fabolous' "Never Leave You (Remix)" (Straight Face/Universal): I just like the remix. It makes me want to dance. Look out for me on the next *Fame*.

Baby Bash featuring Frankie J's "Suga Suga" (Universal): Now that he's signed to Universal, I guess all the big stations can add him. We were one of the first to play this, just like Frankie J's "Don't Wanna Try."

MONITORED STATION PLAYLISTS

www.radioandrecords.com



CHR/RHYTHMIC NEXT DECK

Most Influential Radio Programmers

Continued from Page 32

be. John E. Kage at KQKS/Denver is a great MD; so is Chris Tyler at WJMN/Boston. What can you say about Erik Bradley at WBBM (B-96)/Chicago? Always, always on it. Shellie

Hart and Eric Powers rock at KUBE/Seattle. Michael Martin and Jazzy Jim Archer are the Bay Area, with both KMEL/San Francisco and KYLD/San Francisco. Orlando and Beata at WLLD/Tampa are killer. I think

Jimmy Steal and E-Man have one of the best stations in the country with KPWR/Los Angeles. Bruce St. James is always on top at KKFR/Phoenix.

"Some of the people I work with on a consulting basis are doing big things too. Tommy Del Rio at KSEQ/Fresno has turned that market upside down. Steve Kicklighter and DJ

Manic at KYWL/Spokane are making life miserable for the competition. There are probably a dozen other people I could come up with without even trying. The thing they all have in common is that they care about what they're doing and have passion to win and make their stations sound great. You can always hear that on the air."

Most Influential R&B Artist

Continued from Page 42

out called ATL. I've got a girl coming out on my label, Rockland/The Chocolate Factory. Her name is A1, as in A-1 Sauce, and she's hot. She's doing her thing in the studio right now.

R&R: Is it easy for you to write music for other artists?

RK: It's all the same if they have the attitude and the will and they're hungry. That's what I feed off: their hunger. The hungrier they are, the better we do — especially new artists.

R&R: How do you see R&B music changing in the future, and what will you do to continue to be an innovator in the genre?

RK: First, it has to stay challenging. There is no tradition to this. The rules are that there aren't any rules. When people seem to go against the grain in this music, that seems to blow up, especially if it's got a nice hook or a nice melody and it's about singing something that nobody thought of. As soon as you sing it, people are like, "Man, I say that every day." And that's what it's all about. I'm challenging artists who

do R&B to follow me. Follow the Pied Piper, baby.

R&R: What's up with the name Pied Piper, and does the mask you wear represent that?

RK: Remember when we were young, and the little mouse used to blow the flute, and all the other little mice used to follow behind him? In the music world, people are following me. Every time I turn the radio on, I hear something that I did. People always say, "Man, that sounds like something you did." The "Down Low (Remix)" changed a lot of things in the melody of R&B. I started hearing that flow everywhere. It's not like I'm complaining about it; I was flattered. I felt good about it. When people started calling me the Pied Piper around the studio, I went on and made it a name for myself. I also started throwing a lot of flute into my music.

R&R: And started putting on that mask.

RK: Exactly.

R&R: Any closing remarks?

RK: I want to thank my fans for being there for me through the storm. We all got storms in our life, and we all go through things, especially successful people. Other people think it's all glory all the time, but it's not all glory. Everybody goes through things, and sometimes when you go to a higher level, there's a higher devil. But the depth of your struggle will determine the height of yourself. I'm really flying high right now in my success because of my fans sticking with me through my storm, and I want to say that I love them and appreciate them to the highest. As long as they want me. I'm going to keep on giving them these hits.

Most Influential Promotion Team

Continued from Page 41

Manager on the West Coast when we had no office out here. I was then promoted to

National Crossover, though they didn't hire a local to replace me.

"I left the company in 1993 to start my own independent label and management company, Mogold Records and M.D.S. En-

tertainment. I left Def Jam on very good terms, and they kept asking me when I would come back. I came back in the beginning of 1995 as National Director/Crossover Promotion. We've gone through a couple of mergers and restructuring, and the team ended up as it is now, with Marthe and I, a few years back."

What It Takes To Be A Great Promotion Team: "People who can work well to-

gether and work well with a staff. Having great records also doesn't hurt."

What It Takes To Be A Great Promotion Person: "Dedication, never giving up, being part of a great team and having great records to work."

Mentors: "Demette Guidry, Johnny Coppola and Kevin Liles."

What It Takes To Effectively Set Up A Record At Radio: "It is a multipart deal. First, the streets and the clubs need to feel a buzz. At the same time you need to start talking about it around the industry without pushing radio. Then you give it to mix and specialty show, then to regular programming and video."

The Hardest And Easiest Things About Doing Promotion: "The excuses I

"You're only a hero for a few minutes, but you can be an asshole all week. The pressure can be very intense."

Motti Shulman

have to listen to from radio are the hardest thing. Also, the every-Tuesday report card. You're only a hero for a few minutes, but you can be an asshole all week. The pressure can be very intense. The easiest is the people and relationships. I am generally a people person; I like getting to know people. Also, when you get handed a smash, it makes things easier."

How Record Promotion Has Changed In The Past Five Years: "Budgets have gotten a lot tighter. Then there are the group PDs and consultants. You're not just talking to the PD or MD anymore, you're talking to the five corporate people behind them."

His Biggest Lesson: "Don't take it too seriously, and be true to who you are, even if you piss people off. You can't make everyone happy all the time, and that's OK."

On Deck: Rick Sackheim and Caroline Bazbaz, Arista

Continued from Page 41

How Record Promotion Has Changed In The Past Five Years: "With the business so ever-changing, promotion executives need to be more business savvy. Years ago the bottom line was not something we cared 100% about; we were just trying to get our jobs done. As much as music is our passion and, hopefully, why we all got into this in the first place, we have a business to run."

His Biggest Lesson: "Your word is your bond. Fuck anything and everyone in your way."

Caroline Bazbaz

National Director/Rhythm & Crossover Promotion, Arista

Career Highlights: "Prior to coming to Arista I first got my break in the business by having an internship at Sony Music for two consecutive summers while I was in college. I landed my first job at Arista in 1998 as assistant to the VP/Rhythm Crossover. I got promoted to coordinator in 1999, then to Manager/National Mix Show Promotion, Rhythm & Crossover in 2002. In 2003 I was promoted to National Director/Rhythm & Crossover Promotion."

What It Takes To Be A Great Promotion Team: "A great promotion team needs a great leader, like Steve Bartels."

What It Takes To Be A Great Promotion Person: "Passion for the music, a deep understanding of the format and the markets and stations and a sense of urgency."

Mentors: "Tom Maffei was my first mentor. I started as his assistant. He promoted me within a year. He gave me the opportunity to excel, learn and challenge myself. Steve Bartels was a huge mentor to me. He promoted me to mix show promotion and, now, National Director/Rhythm & Crossover at Arista. I am grateful that he has taken me under his wing. Rick Sackheim is a real fighter. Relationships, relationships, relationships. He has taught me promotion skills and to never take no for an answer. L.A. Reid's leadership, creative vision and unparalleled passion for music are a constant inspiration."



Caroline Bazbaz

What It Takes To Effectively Set Up A Record At Radio: "Time. The best way to set up a record is through mix show and club 12-inch setup. It requires time for the 12-inch to saturate and a buzz to build. We worked Clipse's 'Grindin'" at mix show and in the clubs and on the streets for almost eight months before it broke. Once it did, it was unstoppable. The artists also need to be accessible and ready to promote their music and single to radio."

The Hardest And Easiest Things About Doing Promotion: "The hardest thing is reading records. Every record deserves the shot; whether it breaks through is a different story. When an MD or PD takes a risk with your record, you better be confident it will come through. Knowing when to hit the gas or the brakes is the tough part. Honesty and passion will usually guide you through it. Attention to detail is also key. Every person and 12-inch is important and can make or break a record. You can never stop promoting."

"The easiest thing is working with the music. I love it. There is nothing else I would rather do than break music. It's a real high when you promote a brand-new record and it explodes. I've been taught that there are two things that make up the record business: making records and promoting them. When you love what you do, it's not a job, it's your passion."

How Record Promotion Has Changed In The Past Five Years: "Everyone wears more hats in promotion and has a broader base to cover. It's more important than ever to be in touch with the streets and mix show, not just radio. Getting the right records on the right stations is also key. With all the consolidation and corporate mandates, radio is more restricted than ever. Our approach as a promotion team needs to be more exact and specialized. Also, promotion is changing from a single-driven process to a project-driven one. Getting a lot of music out early shows more commitment than having only one single out that may or may not connect to sales."

Her Biggest Lesson: "The biggest lesson I have learned is that the business and the job change every day. I always research and try my best to know the lay of the land. At the same time, I am flexible, open and passionate. Working with good people and great music is a blessing. Every morning I start fresh, ready to learn something new and hear good music."

July 25, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	CHINGY Right Thurr (DTP/Capitol)	5702	+222	529047	13	78/0
4	2	BEYONCE' FJ JAY-Z Crazy In Love (Columbia)	5465	+410	565934	10	85/1
3	3	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	5156	-2	515431	13	86/0
5	4	FABOLOUS FJ TAMIA Into You (Desert Storm/Elektra/EEG)	4954	+175	480275	13	76/2
2	5	LIL' KIM FJ 50 CENT Magic Stick (Queen Bee/Atlantic)	4785	-401	469117	15	71/1
6	6	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	4584	+599	465118	8	79/0
7	7	LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	4251	+347	453498	10	81/0
11	8	SEAN PAUL Like Glue (VP/Atlantic)	3140	+325	322643	10	78/1
12	9	GINUWINE In Those Jeans (Epic)	3058	+395	347354	9	73/3
10	10	NELLY FJ P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3029	+87	238457	7	80/1
13	11	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3014	+385	327147	12	69/3
14	12	MARY J. BLIGE Love @ 1st Sight (Geffen)	2831	+260	272110	5	84/2
9	13	LUDACRIS Act A Fool (Def Jam South/IDJMG)	2629	-375	183141	12	72/0
8	14	50 CENT 21 Questions (Shady/Aftermath/Interscope)	2578	-566	288445	20	81/0
16	15	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	2411	-22	153320	10	57/0
19	16	MYA My Love Is Like...Whoa (A&M/Interscope)	2339	+223	185688	8	71/1
21	17	PHARRELL FJ JAY-Z Frontin' (Star Trak/Arista)	2328	+313	236342	7	75/1
15	18	SEAN PAUL Get Busy (VP/Atlantic)	2207	-279	272203	24	83/0
18	19	MONICA So Gone (J)	1986	-235	234307	15	57/0
17	20	FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG)	1975	-424	197344	24	76/0
25	21	R. KELLY Thoa Thoin (Jive)	1931	+496	184646	3	66/15
22	22	THALIA FJ FAT JOE I Want You (EMI Latin/Virgin)	1850	-142	169720	11	62/0
26	23	BOW WOW Let's Get Down (Columbia)	1542	+220	122026	4	65/5
23	24	DAVID BANNER FJ LIL' FLIP Like A Pimp (Universal)	1529	-129	142204	17	55/1
27	25	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	1334	+126	108938	5	50/5
24	26	BONE CRUSHER Never Scared (Arista)	1309	-283	115495	17	57/0
38	27	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	1244	+524	120737	2	65/8
31	28	BABY BASH Suga Suga (Universal)	1136	+109	80956	7	38/27
28	29	JUSTIN TIMBERLAKE Rock Your Body (Jive)	1069	-126	97870	19	44/0
32	30	ROSCOE Smooth Sailing (Priority/Capitol)	1024	+107	84600	5	43/4
29	31	JOE BUDDEN Pump It Up (Def Jam/IDJMG)	1015	-146	80687	16	64/0
33	32	JS Ice Cream (DreamWorks)	926	+130	50787	4	50/1
Debut	33	CHRISTINA AGUILERA FJ LIL' KIM Can't Hold Us Down (RCA)	860	+424	51808	1	39/4
30	34	R. KELLY FJ BIG TIGGER Snake (Jive)	748	-355	79264	15	67/0
39	35	NICK CANNON FJ B2K Feelin' Freaky (Nickelodeon/Jive)	704	+66	61378	3	48/6
34	36	LOON FJ KELIS How You Want That (Bad Boy/Universal)	672	-124	51209	11	40/0
35	37	DA BRAT In Love Wit Chu (So So Def/Arista)	574	-198	50359	18	47/0
41	38	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	567	-19	54353	16	17/0
40	39	TAMIA Officially Missing You (Elektra/EEG)	565	-50	38583	5	31/1
50	40	YOUNGBLOODZ FJ LIL' JON Damn! (Arista)	562	+102	55052	2	21/2
42	41	DREAM FJ LOON Crazy (Bad Boy/Universal)	559	+17	21770	4	33/2
47	42	TIMBALAND & MAGOO Cop That Shit (BlackGround/Universal)	550	+71	40857	2	37/2
Debut	43	JOE BUDDEN FJ BUSTA RHYMES Fire (Yes, Yes Y'all) (Def Jam/IDJMG)	549	+92	53295	1	39/4
43	44	EMINEM FJ 50 CENT & B. RHYMES Hail Mary (Shady/Aftermath/Interscope)	517	-18	31721	12	3/0
36	45	SMILEZ AND SOUTHSTAR Now That You're Gone (ARTISTdirect)	513	-254	32356	12	35/0
44	46	LYRIC Hot & Tippy (J)	507	-8	28192	7	26/1
37	47	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	502	-227	55912	7	43/0
45	48	TYRESE Signs Of Love Makin' (J)	471	-36	34775	5	33/0
-	49	50 CENT If I Can't (Shady/Aftermath/Interscope)	462	+51	142289	2	5/1
48	50	KEITH MURRAY Candi Bar (Def Jam/IDJMG)	435	-38	33968	4	26/0

Most Added*

www.radds.com

ARTIST TITLE (LABEL/S)	ADDS
112 FJ SUPERCAT Na Na Na (Def Soul/IDJMG)	45
BABY BASH Suga Suga (Universal)	27
LIL' KIM FJ MISSY ELLIOTT (When Kim Say)... (Queen Bee/Atlantic)	23
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	22
R. KELLY Thoa Thoin (Jive)	15
M. RONSON FJ GHOSTFACE & N. DOGG Ooh Wee (Elektra/EEG)	11
BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	8
STAGGA LEE Rock Your Body (Casablanca)	8
NAPPY ROOTS Roun'The Globe (Atlantic)	7
CHERISH FJ DA BRAT Miss P. (Warner Bros.)	7

Most Increased Plays

ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+599
BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	+524
R. KELLY Thoa Thoin (Jive)	+496
CHRISTINA AGUILERA FJ LIL' KIM Can't Hold Us Down (RCA)	+424
BEYONCE' FJ JAY-Z Crazy In Love (Columbia)	+410
GINUWINE In Those Jeans (Epic)	+395
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	+385
LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	+347
SEAN PAUL Like Glue (VP/Atlantic)	+325
PHARRELL FJ JAY-Z Frontin' (Star Trak/Arista)	+313

New & Active

JUSTIN TIMBERLAKE Senorita (Jive) Total Plays: 380, Total Stations: 24, Adds: 5
CHERISH FJ DA BRAT Miss P. (Warner Bros.) Total Plays: 372, Total Stations: 39, Adds: 7
HI-C FJ DJ QUIK Let Me Know (Independent) Total Plays: 371, Total Stations: 14, Adds: 1
BUBBA SPARXXX Deliverance (Beatclub/Interscope) Total Plays: 346, Total Stations: 37, Adds: 22
NAPPY ROOTS Roun'The Globe (Atlantic) Total Plays: 309, Total Stations: 42, Adds: 7
MARK RONSON FJ GHOSTFACE & NATE DOGG Ooh Wee (Elektra/EEG) Total Plays: 282, Total Stations: 26, Adds: 11
FRANKIE J. We Still (Columbia) Total Plays: 271, Total Stations: 36, Adds: 5
STAGGA LEE Rock Your Body (Casablanca) Total Plays: 239, Total Stations: 14, Adds: 8
YING YANG TWINS Nappin' (TVT) Total Plays: 185, Total Stations: 12, Adds: 3
BIG BROVAZ Favorite Things (Epic) Total Plays: 180, Total Stations: 13, Adds: 1

Songs ranked by total plays

R&R Station Playlists have moved to the web.
See all of our monitored reporters at
www.radioandrecords.com.

88 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/13-7/19. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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The Power Of Hip-Hop Radio

Interp 'Hip-Hop Lifestyle Study' dispels misperceptions

It's no secret to most of us in Urban radio how much buying power the hip-hop listener has. But it is still a challenge, at least in many small and medium markets, to convince advertisers — and sometimes even your own sales team — of the value of your listener.

Interp, which represents radio stations to advertising agencies, has created "The Hip-Hop Lifestyle Study," which not only details the buying power of the hip-hop nation, but also dispels many of the myths about that consumer, as well as illustrates the reach of radio stations that play rap music. R&R spoke with Sherman Kizart, Interp's VP/Director of Urban Radio & Marketing, about the study, why it was needed and how it can help you in your job.

R&R: Why did Interp decide to create "The Hip-Hop Lifestyle Study," and why now?

SK: There's been a growing desire and interest in the radio, advertising and marketing communities

to better understand the hip-hop consumer, including the value of the Hip-Hop format. There are many misperceptions about the economic viability of the marketplace. If you watch the 6pm or 10pm news, it doesn't offer a very positive perspective on urban youth or the hip-hop lifestyle, so there was a real need to create a presentation that would better and more accurately illustrate who the hip-hop community is, as a whole.

The fact is, the hip-hop community represents \$300 billion in buying power and over 100 million consumers. It's a marketplace that encompasses a wide range of consumers who vary in race, age and economic standing. It was important to create a presentation like this to show the power of the consumer

and how Hip-Hop radio is the best way to reach those consumers.

One thing that is very important for people to understand is this: When we talk about hip-hop, we are talking about a lifestyle. Rap is the music, and urban is the mindset. When I say urban is the mindset, that refers to the fact that you don't have to live in an urban setting or major city to have an urban mindset. Good examples of that are the success of hip-hop entrepreneurs like Master P, who came out of New Orleans, or Nelly, who's from St. Louis.

R&R: Where did you gather the information and statistics you used in creating this study?

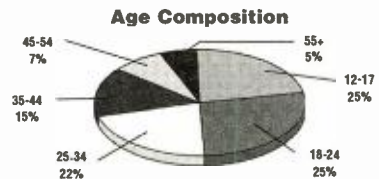
SK: The Interp research department, based in New York, used a wide range of credible sources, including the radio ratings service Arbitron, national newspapers like *USA Today* and hip-hop lifestyle publications like *Vibe* and *Blaze*.

R&R: Over the past several years the broadcast industry has seen the Hip-Hop radio format begin to flourish in major markets like New York, Chicago and Los Angeles, where stations like WQHT (Hot 97)/New York, KPWR (Power 106)/Los Angeles and WGCI-FM/Chicago are some of the format's top earners. But in small and medium markets, Hip-Hop stations still face challenges with advertisers. It's not uncommon for a Hip-Hop station to be rated No. 1 but not see the revenue that should be associated with that. Why is that?

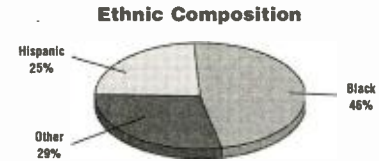
SK: Part of what drove Interp's interest in developing this presentation was actual feedback from a broadcaster in a smaller market, Savannah, GA. WEAS, owned by Cumulus Media, wanted information from us about the hip-hop market to help their sales staff. There is a huge need to better educate the advertisers and the agencies in many small markets and in some specific regions.

Radio stations need to take an active approach to moving the needle with advertisers and making them see the value of their product and services. Even though a station like WGCI is experiencing tremendous revenue success, there are still a num-

Who Is The Hip-Hop Radio Listener?



Gender
Female: 54% Male: 46%



Education*

Some college or more: Three out of five

Household Income*

\$50,000-plus: One out of two

Employment*

Work part- or full-time: Nearly four out of five

Housing*

Own residence: Over two out of five

Source: Hip-Hop stations in top 10 markets, cume composition
Maximiser winter 2003, Mon.-Sun. 6am-midnight, persons 12+
*Scarborough Surveys, Release 1 2003, Mon.-Sun. 6am-midnight, adults 18+

ber of agencies that don't see the value of the marketplace when it comes to smaller markets that aren't viewed as major urban centers.

The only way to move that needle is to educate the advertiser on how to tap that \$300 billion in buying power. When these small-market agencies see the potential and understand the lifestyle and who it comprises, those cultural blinders will come off. Especially in the economic climate the country is currently in, they can't afford not to recognize the marketplace. Shortly after this presentation is released, Interp plans to embark on an aggressive campaign, making calls on the major advertising agencies, as well as national advertisers.

R&R: You've worked with the advertising community for many years. What are some of the misperceptions it has of the hip-hop consumer?

SK: The first is education. The perception is that hip-hop is only popular among teeny-boppers who are in high-school or below. But this study found that better than 60% of those who listen to Hip-Hop radio are college-educated. Second, the perception is that hip-hop consumers do not come from affluent households. In fact, they come from homes with a median income of \$50,000 or more.

The other misperception we find is that hip-hop consumers are unemployed. Well, if you're from a household making \$50,000 or more, you probably have a decent job. In fact, the study shows that 80% of those who listen to Hip-Hop radio work full- or part-time.

Not only are those listening to Hip-Hop radio well-educated, working good jobs and making

good money, 40% own their own homes — that's two out of five listeners. Another interesting fact that may even surprise some programmers is that the median age for the Hip-Hop listener is 26, and 54% are women, while 46% are male. This balance among men and women paints an attractive picture for advertisers who are looking to reach the greatest audience possible.

R&R: What about misperceptions about Hip-Hop radio?

SK: The misperception is that it isn't a mass-appeal format. When you look at the kind of growth that Hip-Hop radio has experienced over the past three or four years, it would certainly validate the value of the format. In 12+ growth from 1999 to this year the brand has grown over 100%. What other format has experienced that kind of growth over a four-year period?

In terms of the 18-34 demo, the Hip-Hop format has gone from an eight share to a 17.5 share. As the format becomes more widely embraced by the broadcast community, it will grow in validity with the advertising community.

R&R: What are some success stories that exemplify the power of the hip-hop lifestyle as a marketing tool?

SK: Carolyn Williams, who is Chairman of the Carolyn Williams Agency in San Francisco, was able to transform the Coors brand by focusing the brand in the hip-hop arena and using Dr. Dre as a spokesperson. And when you look at someone like Will Smith, who is one of the most marketable actors in Hollywood today, you have to recall that he came from the hip-hop community.

Continued on Page 52

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R&R URBAN TOP 50

July 25, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MONICA So Gone (J)	3549	-172	482761	17	69/0
2	2	BEYONCE' FJ JAY-Z Crazy In Love (Columbia)	3448	+31	445961	10	70/0
4	3	CHINGY Right Thurr (DTP/Capitol)	3276	+276	377882	15	67/0
3	4	GINUWINE In Those Jeans (Epic)	3269	+49	450341	12	61/0
5	5	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2934	+82	314859	14	56/0
6	6	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	2838	+32	289315	13	70/0
8	7	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	2545	+267	315916	12	68/1
7	8	LIL' KIM FJ 50 CENT Magic Stick (Queen Bee/Anti/Atlantic)	2297	-334	264418	14	10/0
10	9	AALIYAH FJ TANK Come Over (BlackGround/Universal)	2206	+113	314963	12	56/0
12	10	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	2186	+184	266706	10	56/1
14	11	PHARRELL FJ JAY-Z Frontin' (Star Trak/Arista)	2141	+334	287134	9	65/2
15	12	MARY J. BLIGE Love @ 1st Sight (Geffen)	2120	+335	227747	5	70/0
9	13	DAVID BANNER FJ LIL' FLIP Like A Pimp (Universal)	2095	-7	195446	17	59/0
16	14	TYRESE Signs Of Love Makin' (J)	1819	+87	198392	11	61/0
11	15	LUDACRIS Act A Fool (Def Jam South/IDJMG)	1785	-219	135718	11	60/0
17	16	SEAN PAUL Like Glue (VP/Anti/Atlantic)	1755	+75	232805	8	64/1
19	17	FABOLOUS FJ TAMIA Into You (Desert Storm/Elektra/EEG)	1627	+147	185990	6	64/1
22	18	BOW WOW Let's Get Oown (Columbia)	1582	+175	169725	6	65/1
13	19	BONE CRUSHER Never Scared (Arista)	1548	-281	150489	20	64/0
25	20	NELLY FJ P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	1497	+223	155306	5	61/1
21	21	MYA My Love Is Like...Whoa (A&M/Interscope)	1449	+13	124403	7	57/1
32	22	R. KELLY Thoa Thoin (Jive)	1169	+305	172804	3	63/57
31	23	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	1062	+161	90596	6	44/0
24	24	R. KELLY FJ BIG TIGGER Snake (Jive)	1047	-251	109479	15	59/0
28	25	T.I. 24's (Grand Hustle/Anti/Atlantic)	1000	+58	85384	8	42/1
23	26	50 CENT 21 Questions (Shady/Aftermath/Interscope)	987	-360	110142	20	70/0
34	27	YOUNGBLOODZ FJ LIL' JON Damn! (Arista)	962	+156	83513	4	49/1
29	28	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	922	0	102073	8	51/0
33	29	JS Ice Cream (DreamWorks)	854	-4	58538	11	40/0
38	30	RUBEN STUDDARD Superstar (J)	796	+78	90738	5	38/2
36	31	R. KELLY I'll Never Leave (Jive)	773	+10	129284	7	5/0
37	32	TAMIA Officially Missing You (Elektra/EEG)	757	+28	49724	7	44/1
30	33	HEATHER HEADLEY I Wish I Wasn't (RCA)	731	-184	109324	19	45/0
35	34	RON ISLEY FJ R. KELLY What Would You Do? (DreamWorks)	707	-95	90798	20	48/0
44	35	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	685	+145	79335	3	46/2
40	36	TIMBALAND & MAGDO Cop That Shit (BlackGround/Universal)	681	+64	50894	3	47/0
27	37	JOE BUDDEN Pump It Up (Def Jam/IDJMG)	680	-265	77960	17	52/0
42	38	NICK CANNON FJ B2K Feelin' Freaky (Nickelodeon/Jive)	642	+96	50480	2	46/3
39	39	THREE 6 MAFIA FJ LIL' FLIP Ridin' Spinners (Loud/Columbia)	605	-24	42952	8	28/1
46	40	JOE BUDDEN FJ BUSTA RHYMES Fire (Yes, Yes Y'all) (Def Jam/IDJMG)	509	+48	44040	2	43/3
43	41	NIVEA 25 Reasons (Jive)	504	-37	31606	9	24/0
41	42	DRU HILL I Love You (Def Soul/IDJMG)	492	-106	86325	18	24/0
Debut	43	112 FJ SUPERCAT Na Na Na (Def Soul/IDJMG)	463	+166	47626	1	58/57
48	44	JAVIER Crazy (Capitol)	458	+22	33602	4	36/0
45	45	LOON FJ KELIS How You Want That (Bad Boy/Universal)	412	-50	37232	10	35/0
Debut	46	LUTHER VANDROSS Dance With My Father (J)	372	+30	26454	1	33/8
47	47	CLIPSE Hot Damn (Star Trak/Arista)	363	-92	26499	8	23/0
50	48	FREEWAY Flipside (Roc-A-Fella/IDJMG)	346	-48	41510	10	17/0
49	49	KEITH MURRAY Candi Bar (Def Jam/IDJMG)	343	-70	19199	4	30/0
Debut	50	R. KELLY Step In The Name Of Love (Jive)	341	+13	92595	1	2/0

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
R. KELLY Thoa Thoin (Jive)	57
112 FJ SUPERCAT Na Na Na (Def Soul/IDJMG)	57
KEM Love Calls (Motown/Universal)	24
M. RONSON FJ GHOSTFACE & N. DOGG Ooh Wee (Elektra/EEG)	20
LUTHER VANDROSS Dance With My Father (J)	8
YING YANG TWINS Naggin' (TVT)	7
NAPPY ROOTS Roun'The Globe (Atlantic)	6
ISLEY BROTHERS FJ RON ISLEY Busted (DreamWorks)	6
KELIS Popular Thug (Star Trak/Arista)	5
JUELZ SANTANA Dipset (Santana's Town) (Roc-A-Fella/IDJMG)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARY J. BLIGE Love @ 1st Sight (Geffen)	+335
PHARRELL FJ JAY-Z Frontin' (Star Trak/Arista)	+334
R. KELLY Thoa Thoin (Jive)	+305
CHINGY Right Thurr (DTP/Capitol)	+276
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+267
NELLY FJ P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+223
ATL Calling All Girls (Epic)	+187
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	+184
NAPPY ROOTS Roun'The Globe (Atlantic)	+177
BOW WOW Let's Get Oown (Columbia)	+175

New & Active

CHERISH FJ DA BRAT Miss P. (Warner Bros.)	Total Plays: 319, Total Stations: 33, Adds: 1
NAPPY ROOTS Roun'The Globe (Atlantic)	Total Plays: 315, Total Stations: 43, Adds: 6
YING YANG TWINS Naggin' (TVT)	Total Plays: 314, Total Stations: 31, Adds: 7
BONE CRUSHER Grippin' The Grain (Arista)	Total Plays: 279, Total Stations: 19, Adds: 0
ZANE Tonight, I'm Yours (Capitol)	Total Plays: 266, Total Stations: 24, Adds: 1
ISLEY BROTHERS FJ RON ISLEY Busted (DreamWorks)	Total Plays: 265, Total Stations: 37, Adds: 6
ATL Calling All Girls (Epic)	Total Plays: 223, Total Stations: 31, Adds: 3
BIG GIPP Steppin' Out (Koch)	Total Plays: 221, Total Stations: 21, Adds: 2
JUSTIN TIMBERLAKE Still On My Mind (Jive)	Total Plays: 216, Total Stations: 25, Adds: 0
B2K What A Girl Wants (Epic)	Total Plays: 170, Total Stations: 7, Adds: 1

Songs ranked by total plays

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.radioandrecords.com.

71 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 7/13-7/19. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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P H U N D A M E N T A L L Y phat

ARTIST: Dwele
LABEL: Virgin

By MIKE TRIAS / ASSISTANT EDITOR



Combining the soulful influence of Donnie Hathaway and Stevie Wonder with hip-hop street sensibility and beats, Dwele is the R&B singer of the future. The singer — whose name is short for Andwele, which means “God has brought me” in Swahili — assimilates the music of his youth — rap — and mixes it up with jazz, Motown, spoken word and R&B. His debut album, *Subject*, which features the current single “Find a Way,” has more in common with the work of female peers Floetry and Jill Scott than it does with many of Dwele’s male neo-soul counterparts, like Maxwell, Musiq and D’Angelo.

Growing up in Detroit, Dwele was raised by a musical family who faced tragedy when the singer was 10. After the fatal shooting of his father, Dwele says he used music to help him understand. “The loss of my father really inspired my creative side,” he says. “Getting into music provided me with a way to cope with his death.”

While attending private, predominantly white schools in Detroit, Dwele honed his musical skills playing the piano and trumpet. But outside of school, he followed the thriving Detroit underground club scene, where he discovered groups like A Tribe Called Quest. By high school he’d become an MC himself, exploring his writing and producing side as well.

Dwele evolved into a singer more by chance and experimentation than by a conscious decision. He began to take on gigs singing with bands on the local club scene, and the crowd’s enthusiasm proved to him that this was his calling. After recording a demo and selling it on his own, he earned the attention of the managers of Detroit hip-hop jazz trio Slum Village.

During the time he spent perfecting his craft, singing at local gigs and developing a style in the studio, Dwele lived an average life. He attended Wayne State University, managed a pizza restaurant and worked in an office. But it was when Philly rapper Bahamadia recruited him to sing on her *BBQueen* album that Dwele saw the potential in singing as a real career. He was later featured on Slum Village’s 2002 single “Tainted,” on Virgin Records, which led to his current deal with the label. Virgin noticed that Dwele’s demo had made the rounds not only from Detroit to New York, but also to London and Europe, creating an international buzz that showed he had the potential to be an even bigger success.

Dwele has expanded his music knowledge, adding bass and guitar to his repertoire by teaching himself to play both instruments. And in the making of *Subject*, he’s further perfected his songwriting, production and vocal skills. The album is a combination of R&B, hip-hop, jazz and spoken word. As his biography states, Dwele takes his cue from both the masters of the past and his own version of an urban music future.

In 2001, Dwele hit the streets on the Family Tree Tour, along with Mystic, Phife, Slum Villiage, Phat Kat and others, and he performed at the Detroit Electronic Musical Festival. Currently, he’s putting together a show and will be a featured performer at the upcoming Toronto Music Festival.

ON THE RECORD

with
Craig Black
PD, WFUN (Q95.5)/St. Louis

We just wrapped up two major events to promote Chingy’s debut release. First, we held an all-ages bowling party. The only way you could attend was by calling in to the station during our winning weekend for tickets. At the event we also had a surprise visit from Snoop Dogg, who happened to be in town. Chingy is from St. Louis, and the station has a long history with him. We broke “Right Thurr” back in February, before he was



Seen here (l-r) are WFUN morning host Tony J and night jock J-Nicks, Chingy and WFUN PD Craig Black.

picked up by Ludacris’ Disturbing the Peace label. • We also hosted an in-store “Midnight Madness” with Chingy at the legendary Vintage Vinyl record store. The album went on sale at midnight the day of its release, and it was the biggest Midnight Madness the store has ever hosted. • WFUN (Q95.5)/St. Louis also just finished co-hosting a benefit concert with Nelly. He’s involved in a charity for sick children called Fo’ Sho for Kids. He also created a charity in the name of his sister, who has leukemia, called Jus’ Us for Jackie. The benefit was to promote a mix-tape CD and was hosted by our night jock, J-Nicks. All the artists from the mix tape performed at the show — mostly local acts, along with the St. Lunatics.

What’s a “Na Na Na”? Ask Def Jam, and they’ll tell you it’s a hit record by 112 featuring Supercat, and it’s most added this week at Urban with 57 — a tie with none other than Jive superman R. Kelly and his “Thoa Thoin’.” With the debut of the album cut “Step in the Name of Love” at No. 50, Kelly now has five records on the Urban chart ... Congrats also to the folks behind Higher Octave’s Jimmy Summers track “What Am I Going to Do,” featuring Rahsaan Patterson, which came in most added at Urban AC. ... Two records are neck and neck this week in the race for greatest spin increase: Mary J. Blige’s “Love @ 1st Sight” (Geffen) at +335 just edges out Pharrell featuring Jay-Z’s “Frontin’,” with +334. But Pharrell moves 14-12, while Blige jumps 15-12 on the Urban chart. Monica’s “So Gone” (J) ties with 50 Cent’s “In da Club” for the most weeks at No. 1 in 2003; it’s Monica’s eighth week at the top.



— Anthony Acampora, Director/Charts

Urban AC Reporters

Stations and their adds listed alphabetically by market

<p>WJMN/Baltimore, MD* PD: Tim Watts AP/MD: Keith Fisher CALVIN ROBERTSON</p>	<p>WLXC/Columbia, SC* PD: Doug Williams JIMMY SOMMERS // RAHSAAN PATTERSON</p>	<p>WFLM/Ft. Pierce, FL* DM: Mike James PD/MD: Tony Bear No Adds</p>	<p>KNEK/Lafayette, LA* PD/MD: John Elmer No Adds</p>	<p>WYOT/Miami, FL* PD: Derrick Brown AP/MD: Karen Vaughn No Adds</p>	<p>WYLD/New Orleans, LA* DM: Carle Boehler PD: AJ Appleberry No Adds</p>	<p>WFKC/Raleigh, NC* PD: Cy Young AP/MD: Josh Berry No Adds</p>	<p>KMLM/St. Louis, MO* DM: Chuck Atlas PD: Eric Myricks MD: Taylor J No Adds</p>				
<p>KOXL/Baton Rouge, LA* PD/MD: Rip Vasquez JIMMY SOMMERS // RAHSAAN PATTERSON RAPROCK 2</p>	<p>WAGH/Columbus, GA DM: Brian Waters PD/MD: Queen Rushanda MD: Ed Lewis No Adds</p>	<p>WQMG/Greensboro, NC* PD/MD: AC Stone 3 SMOKE KOPPL</p>	<p>KVGS/Las Vegas, NV* PD/MD: Tony Reston JIMMY SOMMERS // RAHSAAN PATTERSON LJ</p>	<p>WJMR/Milwaukee, WI* PD/MD: Lauri Jones No Adds</p>	<p>WRKS/New York, NY* DM: John Hultine PD: Tony Reston MD: Julie Gustines No Adds</p>	<p>WJKS/Richmond, VA* DM/PRODS: Kevin Gardner DWELE RYAN BENSON</p>	<p>WHDK/Toledo, OH* PD: Rocky Love No Adds</p>				
<p>WBHK/Birmingham, AL* PD: Jay Dixon AP/MD: Daryl Johnson No Adds</p>	<p>KRNB/Dallas, TX* DM/PO: Sam Weaver No Adds</p>	<p>KMLJ/Houston, TX* PD: Carl Coates MD: Sam Chiles STYLISH JOHNSON DWELE</p>	<p>KOKY/Little Rock, AR* DM: Joe Bonter PD: Mark Dylon MD: James Dunbar JIMMY SOMMERS // RAHSAAN PATTERSON</p>	<p>WVCS/Milwaukee, WI SM: Pamela Stewart DM: Steve Scott PD/MD: Tyrone Jackson No Adds</p>	<p>WSVY/Norfolk, VA* DM: Darryl Davis PD/MD: Heart Attack No Adds</p>	<p>WVBE/Roanoke, VA* PD/MD: Walt Ford DWELE JIMMY SOMMERS // RAHSAAN PATTERSON LJ</p>	<p>WHUR/Washington, DC* PD/MD: David A. Dickerson 3 JIMMY SOMMERS // RAHSAAN PATTERSON</p>				
<p>WVGL/Charleston, SC* DM/PO: Terry Bass AP/MD: Barbara Parker JIMMY SOMMERS // RAHSAAN PATTERSON</p>	<p>KRNB/Dallas, TX* DM/PO: Sam Weaver No Adds</p>	<p>WTLN/Indianapolis, IN* PD: Brian Wallace AP/MD: Garth Adams No Adds</p>	<p>KGHT/Los Angeles, CA* PD: Michele Sambosasso MD: Rich Rubin No Adds</p>	<p>WDLT/Mobile, AL* PD: Steve Crumley MD: Kelly Barlow DWELE 3 JIMMY SOMMERS // RAHSAAN PATTERSON RAPROCK 2</p>	<p>WVYI/Norfolk, VA* DM: Dale Leno PD/MD: Dale Leno No Adds</p>	<p>WLVH/Savannah, GA DM: Brad Kelly PD/MD: Gary Young No Adds</p>	<p>WMMJ/Washington, DC* DM: SLEY BROTHERS // RON SLEY</p>				
<p>WBAV/Charlotte* PD/MD: Terri Avery 1 ANN NESBY</p>	<p>WHDK/Detroit, MI* PD: Janelle Mulvendant AP/MD: David Little MD: Shelia Little No Adds</p>	<p>WJOL/Jackson, MS* DM/PO/MD: Stan Brinson ANN NESBY</p>	<p>KJLH/Los Angeles, CA* PD/MD: Jennifer Russell 3 JIMMY SOMMERS // RAHSAAN PATTERSON</p>	<p>WQKQ/Knoxville, TN* PD/MD: Derrick Corbett No Adds</p>	<p>WVFB/Oriando, FL* PD: Steve Holbrook MD: Joe Davis No Adds</p>	<p>WDAZ/Chicago, IL* DM/PO: Elyse Smith AP/MD: Armando Rivers No Adds</p>	<p>WLUK/Fayetteville, NC* PD: Sarah Davis MD: Cathy Poe 1 JIMMY SOMMERS // RAHSAAN PATTERSON ANN NESBY LJ</p>	<p>WSOL/Jacksonville, FL* PD: Mike Williams MD: KJ Brookes 3 RUBEN STUARD</p>	<p>WRBV/Macon, GA SM: Carey Brown PD/MD: Lisa Charles No Adds</p>	<p>WYBC/New Haven, CT* DM: Wayne Schmidt PD/MD: Jesse Castillo No Adds</p>	<p>WDAZ/Philadelphia, PA* PD: Joe Tambora AP/MD: Jo Gamble No Adds</p>
<p>WZAK/Cleveland, OH* DM/PO: Ken Johnson MD: Bobby Rush No Adds</p>	<p>WZZF/Int. MI* PD: Janelle Mulvendant No Adds</p>	<p>KMLK/Kansas City, MO* PD: Greg Love MD: Ivey Michaels 1 DWELE SLEY BROTHERS // RON SLEY</p>	<p>KJMS/Memphis, TN* PD: Bob Bell AP/MD: Eileen Collier No Adds</p>	<p>WYBC/New Haven, CT* DM: Wayne Schmidt PD/MD: Jesse Castillo No Adds</p>	<p>WDAZ/Philadelphia, PA* PD: Joe Tambora AP/MD: Jo Gamble No Adds</p>	<p>48 Total Reporters 44 Total Monitored 4 Total Indicator</p>	<p>Did Not Report, Playlist Frozen: WVMS/Muskegon-Racine, WI</p>				

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	HEATHER HEADLEY I Wish I Wasn't (RCA)	1205	-4	135398	19	36/0
4	2	LUTHER VANDROSS Dance With My Father (J)	1105	+88	120827	12	41/0
2	3	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	1084	-11	107829	20	33/0
3	4	KEM Love Calls (Motown/Universal)	1054	+26	116256	26	30/0
5	5	FLOETRY Say Yes (DreamWorks)	841	-95	102165	25	37/0
6	6	RON ISLEY F/ R. KELLY What Would You Do? (DreamWorks)	780	-4	80085	23	41/0
8	7	TAMIA Officially Missing You (Elektra/EEG)	778	+33	64406	11	35/0
7	8	KINDRED THE FAMILY SOUL Far Away (Hidden Beach)	725	-21	80345	20	36/0
11	9	ARETHA FRANKLIN Only Thing Missing Is You (Arista)	682	+139	68017	6	39/1
12	10	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	601	+98	67407	22	33/0
9	11	R. KELLY I'll Never Leave (Jive)	595	+30	60949	13	27/0
14	12	JAVIER Crazy (Capitol)	561	+72	57516	10	29/0
10	13	JEFFREY OSBORNE Rest Of Our Lives (JayDz/Koch)	545	-14	48236	13	35/0
13	14	RUBEN STUDDARD Superstar (J)	541	+42	48238	7	35/4
15	15	VIVIAN GREEN Fanatic (Columbia)	514	+35	47703	9	24/0
17	16	SYLEENA JOHNSON Faithful To You (Jive)	369	+8	32378	8	28/1
16	17	EARTH, WIND & FIRE All In The Way (Kalimba)	361	-87	24876	14	28/0
19	18	R. KELLY Step In The Name Of Love (Jive)	283	+14	44061	12	2/0
20	19	TYRESE Signs Of Love Makin' (J)	272	+47	21005	7	20/0
22	20	SMOKIE NORFUL I Need You Now (EMI Gospel)	214	+25	20723	16	15/1
21	21	MONICA So Gone (J)	213	-8	39220	6	2/0
23	22	DWELE Find A Way (Virgin)	191	+8	22660	3	21/5
27	23	RHIAN BENSON Say How I Feel (DKG)	187	+43	13494	2	23/1
18	24	WHITNEY HOUSTON Try It On My Own (Arista)	184	-136	16646	14	18/0
24	25	CALVIN RICHARDSON Keep On Pushin' (Hollywood)	176	+21	14890	2	17/1
25	26	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	153	+2	17383	5	7/0
26	27	LUTHER VANDROSS F/ BEYONCÉ Closer I Get To You (J)	150	+1	19828	2	2/0
29	28	DETRICK HADDON Sinner's Prayer (Verity)	143	+4	6719	2	17/0
Debut	29	LSG Shakedown (Elektra/EEG)	132	+13	6173	1	10/0
Debut	30	ANN NESBY Make Me Better (UTR Music Group)	116	+49	5476	1	14/3

44 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 7/13-7/19. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

ISLEY BROTHERS F/ RDN ISLEY Busted (DreamWorks) Total Plays: 106, Total Stations: 18, Adds: 3	IMPRDMP 2 Mocha Soul (Big3) Total Plays: 42, Total Stations: 7, Adds: 2
TONY RICH PROJECT Traveling Alone (Compendia) Total Plays: 84, Total Stations: 14, Adds: 0	LJ Fortunately (Cool Joe) Total Plays: 29, Total Stations: 9, Adds: 3
TERENCE TRENT D'ARBY Designated Fool (Compendia) Total Plays: 46, Total Stations: 5, Adds: 0	JIMMY SOMMERS F/ RAHSAAN PATTERSON What Am I Gonna Do (Higher Octave) Total Plays: 20, Total Stations: 11, Adds: 11

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
J. SOMMERS F/ R. PATTERSON What Am I... (Higher Octave)	11
DWELE Find A Way (Virgin)	5
RUBEN STUDDARD Superstar (J)	4
ISLEY BROTHERS F/ RON ISLEY Busted (DreamWorks)	3
ANN NESBY Make Me Better (UTR Music Group)	3
LJ Fortunately (Cool Joe)	3
IMPROMP 2 Mocha Soul (Big3)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ARETHA FRANKLIN Only Thing Missing Is You (Arista)	+139
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	+98
LUTHER VANDROSS Dance With My Father (J)	+88
JAVIER Crazy (Capitol)	+72
GLENN LEWIS Don't You Forget it (Epic)	+72
ISLEY BROTHERS F/ RDN ISLEY Busted (DreamWorks)	+61
YOLANDA ADAMS The Battle Is The Lords (Verity)	+55
ANN NESBY Make Me Better (UTR Music Group)	+49
TYRESE Signs Of Love Makin' (J)	+47
ISLEY BROTHERS F/ RON ISLEY Contagious (DreamWorks)	+45

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TYRESE How You Gonna Act Like That (J)	429
SYLEENA JOHNSON Guess What (Jive)	423
VIVIAN GREEN Emotional Rollercoaster (Columbia)	403
JAHEIM Fabulous (Divine Mill/Warner Bros.)	332
MUSIQ Dontchange (Def Soul/IDJMG)	324
LUTHER VANDROSS Take You Out (J)	275
WHITNEY HOUSTON One Of Those Days (Arista)	235
LUTHER VANDROSS I'd Rather (J)	231
MAXWELL Lifetime (Columbia)	216
YOLANDA ADAMS The Battle Is The Lords (Verity)	210

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PART TWO OF A TWO-PART SERIES

Clear Channel Tops 10 Million Country Listeners Per Week

Infinity's audience nears 5 million

More than 10 million people listen to Clear Channel Country stations every week — more than double the number who hear the company's closest rival, Infinity. After that, no other company has a Country cume of more than 2 million per week.

This week we wrap up with a focus on audience by way of the Country Companies Audience Ranker, our look at the companies controlling Country's fortunes. Last week's Country column contained the annual Country Companies Revenue Ranker for all radio operators that made at least \$8 million from their Country radio holdings in 2002.

In last week's Radio Holdings at a Glance we listed the radio properties owned by ABC, Barnstable, Beasley, Bonneville, Citadel, Clear Channel and Cox. This week we feature the audience comparisons for the 19 top Country-revenue companies, along with holdings for Cumulus, Emmis, Entercom, Hall, Infinity, Jefferson-Pilot, Journal Broadcast Group, NextMedia, Regent, Saga, Susquehanna and Zimmer. Under each operator are stations owned, 12+ share and cume comparisons for fall 2001-fall 2002, along with revenue comparisons for 2002 vs. 2001.

It's impossible to list everybody, so I've narrowed the list to operators that bring in at least \$8 million in revenue from their Country outlets. If I've inadvertently omitted your com-

pany or station, please let me know.

Legend

Following each station identification is its Arbitron 12+ ranking from fall '02 and, in parentheses, fall '01. Next is the station's fall '02 Arbitron metro cume audience, in thousands, followed in parens by the '01 figure. Following that are the 2002 and, in parens, 2001 station revenues listed in millions, except in "Totals," where actual figures are shown for both revenue and cume. A note of "N/A" means a figure was not available or not applicable.

The first set of figures under "Totals" show the number of Country stations owned by the operator. It should be noted that, to allow up-to-the-minute comparisons, recently purchased or soon-to-be-acquired stations are listed under their new parents, along with revenue and cume numbers for 2002, although the figures were obviously not part of the parents' 2002 totals. Cume totals for previous years represent the totals for stations owned that year. All figures come from BIA, and station ownership is as of the end of May 2003.

Radio Holdings At A Glance

Station/Market	Fall '02 12+ Share (Fall '01)	'02 Cume ('01)	'02 Rev. ('01)
Cumulus			
KBCY/Abilene, TX	12.5 (9.8)	268 (198)	775 (450)
WKAK/Albany, GA	6.6 (4.3)	94 (97)	550 (475)
WPKR/Appleton, WI	2.2 (6.2)	312 (428)	1,600 (1,400)
WPCK/Appleton, WI	0.5 (0.5)	63 (39)	0 (0)
WQCB/Bangor, ME	12.7 (14.0)	384 (372)	1,625 (1,500)
KAYD/Beaumont, TX	9.1 (1.7)	380 (N/A)	300 (900)
KKCT/Bismarck, ND	5.8 (9.3)	103 (141)	500 (800)
KHAK/Cedar Rapids, IA	11.4 (11.6)	313 (367)	2,300 (2,400)
WKOR/Columbus, MS	6.8 (5.5)	188 (40)	800 (775)
WJOD/Dubuque, IA	9.5 (16.6)	271 (325)	1,025 (900)
KFAY/Fayetteville, AR	4.6 (4.6)	246 (240)	500 (400)
KAMO/Fayetteville, AR	5.2 (2.6)	254 (N/A)	400 (350)
WYMB/Florence, SC	0 (0)	3 (3)	0 (0)
WHLZ/Florence, SC	8.3 (9.0)	268 (272)	975 (800)
KOMS/Ft. Smith, AR	9.9 (9.3)	339 (346)	750 (800)
WYZZ/Ft. Walton Beach, FL	8.0 (11.9)	262 (293)	1,950 (1,850)
KEKB/Grand Junction, CO	9.8 (8.4)	226 (214)	900 (975)
WUSX/Huntsville, AL	1.1 (1.6)	197 (N/A)	425 (700)
KUSJ/Killeen, TX	7.1 (6.6)	332 (351)	1,000 (600)
KYKZ/Lake Charles, LA	19.1 (17.9)	538 (555)	2,100 (2,200)
WVLK/Lexington, KY	8.2 (8.3)	807 (739)	2,800 (3,300)
WDEN/Macon, GA	12.2 (11.7)	559 (578)	2,750 (2,600)
WDEN-FM/Macon, GA	0 (0)	11 (17)	0 (0)
WHKR/Melbourne, FL	5.5 (2.9)	470 (396)	1,275 (650)
WLW/Montgomery, AL	14.1 (10.7)	707 (654)	4,150 (3,800)
WYAK/Myrtle Beach, SC	4.3 (2.1)	229 (175)	150 (125)
WSM/Nashville	4.5 (3.6)	1,256 (1,022)	4,600 (4,900)
KNFM/Odessa, TX	5.4 (5.5)	240 (296)	800 (800)
KGEE/Odessa, TX	4.4 (6.2)	246 (248)	850 (700)
KKLY/Odessa, TX	0 (0)	0 (0)	0 (0)
KHAY/Oxnard, CA	4.8 (7.2)	385 (517)	2,825 (2,600)
KBOB/Quad Cities, IA-IL	3.1 (1.6)	205 (153)	600 (500)
WXXQ/Rockford, IL	15.4 (9.8)	588 (550)	2,200 (2,500)
WJCL/Savannah, GA	8.1 (5.6)	358 (251)	2,450 (1,700)
KRMD/Shreveport, LA	7.9 (6.7)	518 (567)	2,000 (2,700)
WTOD/Toledo, OH	0.3 (0.4)	111 (73)	100 (100)
WKKO/Toledo, OH	15.5 (12.8)	1,120 (1,098)	6,400 (6,350)
KQTP/Topeka, KS	3.2 (1.5)	170 (N/A)	225 (350)
KOEL/Waterloo, IA	8.7 (8.3)	198 (192)	700 (900)
KKCV/Waterloo, IA	7.6 (10.9)	232 (241)	1,050 (1,100)
KLUR/Wichita Falls, TX	17.3 (18.4)	384 (374)	1,350 (1,125)
KOLI/Wichita Falls, TX	3.2 (7.9)	97 (173)	400 (300)
WWQQ/Wilmington, NC	6.0 (7.1)	307 (270)	1,500 (1,425)
WQXK/Youngstown, OH	9.9 (9.3)	847 (839)	4,100 (3,275)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002	47	319.8	1,508,600	\$62,550,000
	2001	31	247.4	1,088,200	\$48,775,000
	1999	57	461.8	1,718,000	\$75,400,000
	1996	6	N/A	277,500	\$8,350,000

Cumulus also owns three Country stations in non-rated markets not listed above, according to BIA.

Emmis					
Station/Market	No.	12+ Share	Cume	Revenue	
KZLA/Los Angeles	1.9 (2.2)		6,956 (6,581)		20.9 (18.9)
WTHI/Terre Haute, IN	22.8 (20.5)		659 (608)		2.0 (2.0)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002	2	24.3	724,000	\$22,900,000
	2001	2	22.7	718,900	\$20,900,000
	1999	3	29.1	640,800	\$40,800,000
	1996	N/A			

Entercom					
Station/Market	No.	12+ Share	Cume	Revenue	
WDAF/Kansas City	6.2 (6.3)		1,573 (1,655)		3.8 (3.4)
KWJJ/Portland, OR	3.7 (4.6)		2,170 (2,199)		6.6 (7.0)
WBEE/Rochester, NY	9.3 (12.1)		1,824 (1,747)		7.3 (5.2)
WGGI/Wilkes Barre	0.3 (0.5)		93 (69)		0 (0)
WGGY/Wilkes Barre	9.4 (9.9)		1,275 (1,103)		3.6 (2.7)

Entercom also owns one Country station in a non-rated market not listed above, according to BIA.

Continued on Page 58

Country Companies Audience Ranker

Here's how the companies listed in these pages this week and last rank by 2002 metro cume audience, according to BIA. Cume ranks for 2001, 1999 and 1997 (the first year cume data was compiled for this exercise) follow, with the rank for each year following the figure.

Owner	2002	2001	1999	1997
1. Clear Channel	10,068,700	9,384,900/1	4,355,700/2	2,706,800/3
2. Infinity	4,889,400	4,941,000/2	5,706,900/1	5,226,600/1
3. Citadel	1,939,200	1,669,800/3	1,371,300/6	961,600/10
4. Cox	1,838,900	1,396,500/4	1,355,200/5	989,100/7
5. Cumulus	1,508,600	1,088,200/6	1,718,000/4	983,900/8
6. ABC Radio	1,226,500	1,246,000/5	1,150,000/7	1,294,500/6
7. Susquehanna	1,052,000	819,800/7	748,700/8	—
8. Beasley	748,400	753,100/8	685,200/10	761,700/11
9. Emmis	724,000	718,900/9	640,800/12	—
10. Entercom	693,500	450,500/13	538,320/15	—
11. Regent	682,300	442,800/14	353,800/16	—
12. Jefferson-Pilot	629,300	619,400/10	721,400/9	755,400/12
13. Barnstable	437,100	456,100/12	651,900/1	294,400/18
14. Hall	397,200	367,400/15	—	—
15. Journal BG	394,500	19,700/11	567,700/13	—
16. Bonneville	340,900	349,200/16	554,800/14	644,600/13
17. NextMedia	306,400	—	—	—
18. Saga	123,300	—	—	—
19. Zimmer	01,800	—	—	—

"Every play of *Long Black Train* brings more and more excited callers asking... 'Who's THAT and when can I buy it!'"

Tony Thomas MD/KMPS Seattle

"Josh's *Long Black Train* stands out... Having performed for our listeners, I've seen first hand this guy is for real. His passion for 'that traditional sound' is refreshing... don't underestimate this guy."

Tom Hanrahan PD/WDXB Birmingham

"There's VICTORY in playing this song I say! - (and if you don't understand my quote, listen to *Long Black Train* again!)"

Travis Moon APD/MD/KEEY Minneapolis

"I turn it up and enjoy it every time it comes on. Already top 3 most requested."

Jim Dorman PD/KTOM Monterey

#1 MOST REQUESTED

at Jones Radio CD Country

building up
steam...

JOSH TURNER

"long black train"

...this train will not derail.

ALL ABOARD!

HUGE REQUESTS

IN THESE MARKETS ALREADY!!!

KANSAS CITY • KFKE KBEQ/WDAF • FULL LIGHTS
MINNEAPOLIS • KEEY • MEDIUM
SEATTLE • KMPS • FULL LIGHT
MADISON, WI • WWQM • MEDIUM
BAKERSFIELD • KUZZ • FULL LIGHT
BIRMINGHAM • WDXB • MEDIUM
AUGUSTA, GA • WKXC • FULL LIGHT
KNOXVILLE • WIVK • FULL LIGHT
GETTYSBURG • WGTY • FULL LIGHT
ATLANTIC CITY • WPUK • FULL LIGHT
PROVIDENCE, RI • WETK • FULL LIGHT
MONTEREY, CA • KTOM • MEDIUM

Produced by Mark Wright & Frank Rogers

MCA
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Continued from Page 56

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002	6	28.9	693,500	\$22,250,000
	2001	4	28.8	450,500	\$11,300,000
	1999	5	24.8	538,300	\$15,700,000
	1996	N/A			

Station/Market	Fall '02 12+ Share (Fall '01)	'02 Cume ('01)	'02 Rev. ('01)
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Hall Communications

WOKO/Burlington, VT	18.7 (17.8)	946 (873)	2.6 (1.8)
WPCV/Lakeland	16.6 (14.3)	1,031 (998)	3.8 (3.78)
WCTY/New London, CT	6.7 (6.6)	373 (364)	1.6 (1.8)
WCTK/Providence	5.7 (5.4)	1,622 (1,439)	2.9 (2.9)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002	4	47.7	397,200	\$10,950,000
	2001	4	44.1	367,400	\$10,250,000

Information for other years not available.

Infinity

WYRK/Buffalo	8.3 (8.1)	1,793 (1,763)	7.7 (6.3)
WSOC/Charlotte	6.8 (5.1)	1,899 (1,630)	9.1 (9.0)
WUSN/Chicago	3.5 (2.9)	6,743 (6,376)	29.5 (28.8)
WUBE/Cincinnati	5.6 (4.9)	2,280 (2,150)	10.5 (10.6)
WHOK/Columbus, OH	2.2 (2.9)	1,113 (1,239)	3.5 (3.6)
WYCD/Detroit	3.8 (3.7)	3,805 (4,057)	11.7 (11.0)
KSKS/Fresno	6.8 (5.0)	636 (683)	4.0 (3.8)
KILT/Houston	3.5 (4.1)	4,426 (3,581)	26.5 (27.1)
KFKF/Kansas City	5.3 (4.5)	2,014 (1,787)	6.8 (6.7)
KBEQ/Kansas City	3.9 (3.9)	1,729 (1,502)	5.3 (5.3)
KMLE/Phoenix	3.1 (4.2)	3,345 (2,948)	15.3 (16.7)
WDSY/Pittsburgh	7.6 (7.0)	2,625 (2,904)	9.4 (8.9)
KUPL/Portland, OR	0 (0)	0 (0)	N/A (N/A)
KUPL-FM/Portland, OR	5.5 (5.4)	2,248 (2,326)	7.8 (7.6)
KFRG/Riverside	6.9 (7.7)	2,243 (2,419)	12.9 (13.5)
KXFG/Riverside	0 (0)	0 (0)	0 (0)
KNCI/Sacramento	5.2 (5.6)	1,617 (1,737)	8.5 (8.1)
KYCW/Seattle	0.7 (0)	623 (N/A)	0.2 (N/A)
KMPS/Seattle	6.8 (6.0)	3,911 (4,248)	18.75 (17.0)
WQYK/Tampa	6.4 (6.8)	3,038 (3,300)	15.3 (14.5)
WYUU/Tampa	1.4 (2.5)	1,312 (1,621)	7.4 (6.5)
KVFG/Victorville, CA	1.6 (N/A)	178 (N/A)	0.45 (N/A)
WIRK/W. Palm Beach	5.6 (4.5)	1,051 (8)	6.5 (6.6)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002	23	100.5	4,862,900	\$217,000,000
	2001	21	96.6	4,941,000	\$220,750,000
	1999	25	110.6	5,706,900	\$223,900,000
	1996	26	N/A	5,375,200	\$167,050,000

Jefferson-Pilot

KCKK/Denver	0.7 (1.0)	443 (431)	1.1 (1.0)
KYGO/Denver	6.2 (7.0)	3,348 (3,143)	2.1 (2.0)
KSON/San Diego	3.2 (4.0)	2,502 (2,620)	10.1 (1.1)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002	3	10.1	629,300	\$32,200,000
	2001	3	12.0	619,400	\$31,900,000
	1999	4	15.2	721,400	\$33,200,000
	1996	4	N/A	711,700	\$25,700,000

Journal Broadcast Group

KTTS/Springfield, MO	12.4 (14.0)	703 (781)	2.8 (2.5)
KVOO/Tulsa	5.7 (4.8)	973 (822)	3.4 (3.2)
KXBL/Tulsa	1.7 (2.5)	762 (670)	1.1 (1.0)
KFDI/Wichita	10.7 (10.5)	1,052 (898)	4.3 (3.9)
KFTI/Wichita	6.7 (5.8)	455 (391)	1.85 (1.8)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002	5	37.2	394,500	\$13,450,000
	2001	8	47.1	519,700	\$16,425,000
	1999	12	55.8	567,700	\$20,200,000
	1996	11	N/A	536,400	\$18,600,000

NextMedia Group

WDZQ/Decatur, IL	10.0 (10.9)	194 (N/A)	0.78 (0.83)
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Station/Market	Fall '02 12+ Share (Fall '01)	'02 Cume ('01)	'02 Rev. ('01)
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NextMedia Group

WUSE/Erie, PA	7.2 (4.5)	373 (N/A)	0.4 (0.5)
WRNS/Greenville, NC	0 (0)	0 (0)	0 (0)
WRNS-FM/Greenville, NC	15.5 (13.0)	1,258 (1,161)	4.8 (3.7)
KLLL/Lubbock, TX	12.2 (11.1)	473 (490)	2.1 (2.3)
WEXT/Milwaukee	0.4 (0.4)	245 (206)	0.7 (0.7)
WCEN/Saginaw, MI	7.2 (4.6)	521 (383)	2.2 (1.95)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002	10	52.5	3,064	\$12,775,000

Other years not applicable.

NextMedia also owns three Country stations in non-rated markets not listed above, according to BIA.

Regent

WGNA/Albany, NY	10.3 (9.9)	1,333 (1,363)	6.7 (6.65)
KALF/Chico, CA	7.5 (6.6)	320 (279)	1.0 (1.3)
WXTA/Erie, PA	12.9 (11.2)	517 (482)	1.4 (1.6)
WBKR/Evansville, IN	1.4 (1.8)	163 (254)	3.4 (3.3)
WKDQ/Evansville, IN	11.2 (12.4)	580 (428)	2.2 (1.95)
WYNG/Evansville, IN	7.4 (6.2)	410 (275)	1.0 (0.95)
KUAD/Ft. Collins, CO	8.4 (6.8)	549 (544)	2.7 (2.6)
KMDL/Lafayette, LA	7.6 (6.5)	770 (647)	2.0 (1.95)
WIOV/Lancaster, PA	5.5 (7.1)	511 (586)	4.0 (3.7)
WFYR/Peoria, IL	5.5 (5.5)	434 (369)	0.75 (0.68)
KXSS/St. Cloud, MN	0.4 (0.9)	26 (N/A)	0.05 (0.05)
WWJO/St. Cloud, MN	9.7 (8.2)	299 (276)	1.9 (2.15)
WFRG/Utica, NY	9.7 (12.6)	527 (599)	1.8 (1.98)
WFRY/Watertown, NY	26.6 (24)	384 (361)	1.5 (1.45)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002	14	124.1	682,300	\$30,400,000
	2001	9	84.9	442,000	\$17,675,000
	1999	9	81.2	353,800	\$14,400,000
	1996	N/A			

Saga Communications

WIXY/Champaign, IL	10.3 (11.5)	303 (268)	2.2 (2.3)
WVVR/Clarksville, TN	9.4 (3.4)	349 (N/A)	1.4 (1.3)
KDXY/Jonesboro, AR	13.2 (16.3)	155 (N/A)	0.95 (0.88)
WJQY/Nashville	0 (0)	0 (0)	0 (0)
WPOR/Portland, ME	7.1 (8.1)	378 (416)	2.4 (2.3)
WNAX/Sioux City, IA	0.8 (1.5)	48 (53)	0.23 (0.13)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002	8	40.8	1,233	\$9,075,000

Other years not available.

Saga also owns two Country stations in non-rated markets not listed above, according to BIA.

Susquehanna

WYGY/Cincinnati	3.2 (3.9)	1,810 (1,718)	3.9 (2.2)
KPLX/Dallas	6.1 (6.1)	5,932 (6,359)	25.0 (22.5)
WFMS/Indianapolis	12.9 (9.3)	2,547 (2,228)	13.1 (12.4)
WAVG/Louisville	0.9 (1.2)	143 (216)	0.3 (0.3)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002	7	23.1	1,043,200	\$42,300,000
	2001	3	16.6	880,300	\$35,200,000
	1999	3	17.3	819,800	\$29,500,000
	1996	3	N/A	766,000	\$19,850,000

Susquehanna also owns three Country stations in non-rated markets not listed above, according to BIA.

Zimmer Radio Group

KFAL/Columbia, MO	0 (0)	0 (1)	0.1 (0.2)
KCLR/Columbia, MO	10.1 (14.1)	262 (292)	2.2 (1.9)
KATI/Columbia, MO	1.3 (0.7)	48 (28)	1.1 (1.0)
KIXQ/Joplin, MO	15.7 (16.3)	398 (332)	1.3 (1.2)
WOOZ/Marion, IL	12.9 (12.1)	310 (282)	1.0 (0.95)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002	7	40.0	101,800	\$8,100,000

Other years not available.

Zimmer also owns two Country stations in non-rated markets not listed above, according to BIA.



COUNTRY TOP 50

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July 25, 2003

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	BROOKS & DUNN	Red Dirt Road	(Arista)	17423	814	6184	+284	498337	29230	16	153/0
1	2	LONESTAR	My Front Porch Looking In	(BNA)	16266	-1056	5869	-443	480702	-2592	21	152/0
6	3	A. JACKSON AND J. BUFFETT	It's Five O'Clock Somewhere	(Arista)	16228	1980	5731	+631	491413	59517	7	153/0
4	4	BRAD PAISLEY	Celebrity	(Arista)	15738	1080	5784	+327	449474	37186	19	153/0
3	5	TOBY KEITH	Beer For My Horses	(DreamWorks)	15660	-708	5639	-279	456532	-19412	30	151/0
7	6	KENNY CHESNEY	No Shoes, No Shirt, No...	(BNA)	14618	1666	5229	+592	415102	39192	8	153/0
5	7	JIMMY WAYNE	Stay Gone	(DreamWorks)	12727	-1773	4680	-673	349132	-57850	25	152/0
9	8	SHANIA TWAIN	Forever And For Always	(Mercury)	12719	980	4710	+348	357694	21466	17	152/1
11	9	TIM MCGRAW	Real Good Man	(Curb)	10883	828	3819	+311	312537	28791	12	151/0
13	10	DIERKS BENTLEY	What Was I Thinkin'?	(Capitol)	10762	1022	3776	+411	299764	31244	16	151/2
12	11	BRIAN MCCOMAS	99.9% Sure (Never...)	(Lyric Street)	10277	514	3863	+243	284847	16307	21	150/0
14	12	TRACE ADKINS	Then They Do	(Capitol)	9569	212	3564	+90	264667	15951	20	151/0
8	13	MONTGOMERY GENTRY	Speed	(Columbia)	9414	-2634	3538	-1003	260743	-68996	29	151/0
16	14	WYONNNA	What The World Needs	(Asylum/Curb)	8944	-88	3331	-10	236966	-6848	13	151/0
18	15	BUDDY JEWELL	Help Pour Out The Rain (Lacey's Song)	(Columbia)	8656	755	3160	+335	244825	24182	11	152/0
19	16	SARA EVANS	Backseat Of A Greyhound Bus	(RCA)	7870	40	2921	+36	198167	-1147	22	151/0
20	17	CLAY WALKER	A Few Questions	(RCA)	7596	480	2828	+168	197708	10808	14	152/2
21	18	MARTINA MCBRIDE	This One's For The Girls	(RCA)	7567	795	2675	+254	213144	30025	7	147/3
17	19	TRACY BYRD	The Truth About Men	(RCA)	7458	-1182	2838	-414	182843	-38726	20	148/0
23	20	KEITH URBAN	Who Wouldn't Wanna Be Me	(Capitol)	6913	849	2482	+314	184559	25427	7	147/5
22	21	JOE NICHOLS	She Only Smokes When She Drinks	(Universal South)	6559	388	2386	+153	176614	14879	13	138/5
26	22	GARY ALLAN	Tough Little Boys	(MCA)	4613	1482	1840	+615	112229	29783	6	136/11
24	23	PAT GREEN	Wave On Wave	(Republic/Universal South)	4305	697	1378	+297	118528	18527	10	98/18
27	24	BILLY CURRINGTON	Walk A Little Straighter	(Mercury)	3547	461	1393	+177	86683	7858	13	113/12
25	25	EMERSON DRIVE	Only God (Could Stop Me...)	(DreamWorks)	3542	255	1399	+99	89290	10794	17	118/9
29	26	RACHEL PROCTOR	Days Like This	(BNA)	3200	264	1252	+106	71270	6192	12	116/2
31	27	PATTY LOVELESS	Lovin' All Night	(Epic)	3038	680	1197	+285	67256	17132	8	122/10
28	28	FAITH HILL	You're Still Here	(Warner Bros.)	3019	34	1151	+9	70573	600	13	105/1
32	29	RASCAL FLATTS	I Melt	(Lyric Street)	2979	1022	1265	+392	78837	34191	4	119/19
30	30	RUSHLOW	I Can't Be Your Friend	(Lyric Street)	2807	44	1158	+46	68405	5769	12	100/1
35	31	CHRIS CAGLE	Chicks Dig It	(Capitol)	2341	631	933	+195	58651	16335	5	89/9
33	32	SHERRIE' AUSTIN	Streets Of Heaven	(C4/BBR)	2267	371	830	+132	58139	8979	7	84/6
34	33	RODNEY ATKINS	Honesty (Write Me A List)	(Curb)	2200	432	872	+139	51472	11140	6	91/6
37	34	JAMIE O'NEAL	Every Little Thing	(Mercury)	1788	186	702	+34	41953	6402	9	76/2
39	35	BLAKE SHELTON	Playboys Of The Southwestern World	(Warner Bros.)	1655	396	686	+159	33359	8048	4	71/6
38	36	JOSH TURNER	Long Black Train	(MCA)	1490	101	583	+45	32364	5486	7	61/3
40	37	DARRYL WORLEY	Tennessee River Run	(DreamWorks)	1461	329	609	+96	34882	9422	3	64/9
41	38	ASHLEY GEARING	Can You Hear Me When I Talk To You?	(Lyric Street)	1355	277	568	+108	32519	7137	7	54/7
46	39	SCOTTY EMERICK	I Can't Take You Anywhere	(DreamWorks)	1160	525	341	+147	25549	8299	2	43/10
43	40	RICK TREVINO	In My Dreams	(Warner Bros.)	1095	241	338	+30	24063	6920	3	47/3
44	41	DERIC RUTTAN	When You Come Around	(Lyric Street)	1015	165	341	+41	23256	5629	2	45/2
49	42	MONTGOMERY GENTRY	Hell Yeah	(Columbia)	1003	588	320	+205	23554	8856	2	56/45
45	43	PHIL VASSAR	Ultimate Love	(Arista)	976	307	425	+119	20085	4256	2	54/7
47	44	MARTY STUART	If There Ain't There Ought'a Be	(Columbia)	800	209	359	+78	15077	3426	2	60/12
Debut	45	REBECCA LYNN HOWARD	What A Shame	(MCA)	764	435	277	+149	15995	8732	1	41/6
Debut	46	DIAMOND RIO	Wrinkles	(Arista)	740	641	292	+237	18477	14920	1	56/22
Debut	47	MARK WILLS	And The Crowd Goes Wild	(Mercury)	654	416	223	+129	21412	11611	1	6/3
50	48	JO DEE MESSINA	I Wish	(Curb)	643	337	280	+73	16639	7868	2	56/33
48	49	JEFF CARSON	I Can Only Imagine	(Asylum/Curb)	619	48	212	+16	14882	3605	4	22/0
Debut	50	JESSICA ANDREWS	Good Time	(DreamWorks)	594	333	182	+117	12736	6283	1	31/10

Most Added*

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ARTIST	TITLE	LABEL(S)	ADDS
MONTGOMERY GENTRY	Hell Yeah	(Columbia)	45
JO DEE MESSINA	I Wish	(Curb)	33
JENNIFER HANSON	Half A Heart Tattoo	(Capitol)	24
DIAMOND RIO	Wrinkles	(Arista)	22
RASCAL FLATTS	I Melt	(Lyric Street)	19
PAT GREEN	Wave On Wave	(Republic/Universal South)	18
BILLY CURRINGTON	Walk A Little Straighter	(Mercury)	12
MARTY STUART	If There Ain't There Ought'a Be	(Columbia)	12
RANDY TRAVIS	Pray For The Fish	(Warner Bros.)	12
GARY ALLAN	Tough Little Boys	(MCA)	11

Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
A. JACKSON AND J. BUFFETT	It's Five O'Clock Somewhere	(Arista)	+1980
KENNY CHESNEY	No Shoes, No Shirt, No...	(BNA)	+1666
GARY ALLAN	Tough Little Boys	(MCA)	+1482
BRAD PAISLEY	Celebrity	(Arista)	+1080
DIERKS BENTLEY	What Was I Thinkin'?	(Capitol)	+1022
RASCAL FLATTS	I Melt	(Lyric Street)	+1004
SHANIA TWAIN	Forever And For Always	(Mercury)	+980
KEITH URBAN	Who Wouldn't Wanna Be Me	(Capitol)	+849
TIM MCGRAW	Real Good Man	(Curb)	+828
BROOKS & DUNN	Red Dirt Road	(Arista)	+814

Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
A. JACKSON AND J. BUFFETT	It's Five O'Clock Somewhere	(Arista)	+631
GARY ALLAN	Tough Little Boys	(MCA)	+615
KENNY CHESNEY	No Shoes, No Shirt, No...	(BNA)	+592
DIERKS BENTLEY	What Was I Thinkin'?	(Capitol)	+411
RASCAL FLATTS	I Melt	(Lyric Street)	+392
SHANIA TWAIN	Forever And For Always	(Mercury)	+348
BUDDY JEWELL	Help Pour Out The Rain...	(Columbia)	+335
BRAD PAISLEY	Celebrity	(Arista)	+327
KEITH URBAN	Who Wouldn't Wanna Be Me	(Capitol)	+314
TIM MCGRAW	Real Good Man	(Curb)	+311

Breakers

No Songs qualify for Breaker Status this week.

Songs ranked by total plays

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July 25, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (M)	+/- AUD. (M)	WEEKS ON	TOTAL ADDS
2	1	BRAD PAISLEY <i>Celebrity (Arista)</i>	3435	106	2730	+90	61272	2239	20	74/0
4	2	A. JACKSON AND J. BUFFETT <i>It's Five O'Clock Somewhere (Arista)</i>	3406	149	2719	+121	61134	2636	6	75/0
3	3	KENNY CHESNEY <i>No Shoes, No Shirt, No... (BNA)</i>	3404	158	2687	+127	60969	2299	10	75/0
5	4	BROOKS & DUNN <i>Red Dirt Road (Arista)</i>	3371	46	2674	+48	59964	593	15	74/0
7	5	SHANIA TWAIN <i>Forever And For Always (Mercury)</i>	3081	11	2430	+17	56491	745	16	73/0
10	6	BRIAN MCCOMAS <i>99.9% Sure (Never...) (Lyric Street)</i>	2821	229	2231	+188	51026	4915	21	75/0
6	7	LONESTAR <i>My Front Porch Looking In (BNA)</i>	2746	-401	2152	-294	47837	-8158	22	69/1
14	8	TIM MCGRAW <i>Real Good Man (Curb)</i>	2678	307	2147	+252	47274	5624	9	75/0
1	9	JIMMY WAYNE <i>Stay Gone (DreamWorks)</i>	2659	-744	2081	-580	47332	-13907	25	67/0
15	10	DIERKS BENTLEY <i>What Was I Thinkin'? (Capitol)</i>	2575	257	2045	+201	46526	4816	14	74/2
11	11	TRACE ADKINS <i>Then They Do (Capitol)</i>	2563	99	2019	+89	45389	1899	21	73/0
13	12	WYONNNA <i>What The World Needs (Asylum/Curb)</i>	2406	28	1900	+26	42893	502	11	75/0
16	13	BUDDY JEWELL <i>Help Pour Out The Rain (Lacey's Song) (Columbia)</i>	2375	182	1883	+140	42332	3362	9	73/1
20	14	MARTINA MCBRIDE <i>This One's For The Girls (RCA)</i>	2135	174	1697	+144	37982	2950	6	75/1
21	15	KEITH URBAN <i>Who Wouldn't Wanna Be Me (Capitol)</i>	2084	208	1641	+168	37206	3285	6	75/1
19	16	CLAY WALKER <i>A Few Questions (RCA)</i>	2029	24	1623	+31	35920	740	12	72/1
22	17	JOE NICHOLS <i>She Only Smokes When She Drinks (Universal South)</i>	1927	76	1562	+65	34019	1455	14	69/3
23	18	SARA EVANS <i>Backseat Of A Greyhound Bus (RCA)</i>	1819	76	1471	+58	31134	1662	23	66/0
25	19	GARY ALLAN <i>Tough Little Boys (MCA)</i>	1598	327	1301	+240	28238	5373	5	68/2
24	20	EMERSON DRIVE <i>Only God (Could Stop Me...) (DreamWorks)</i>	1412	87	1121	+76	25269	1433	19	56/2
27	21	RASCAL FLATTS <i>I Melt (Lyric Street)</i>	1292	274	1061	+228	23401	5021	4	63/4
26	22	PAT GREEN <i>Wave On Wave (Republic/Universal South)</i>	1279	154	1045	+140	22463	2153	8	56/7
28	23	PATTY LOVELESS <i>Lovin' All Night (Epic)</i>	1227	292	972	+209	21942	5073	6	60/3
29	24	CHRIS CAGLE <i>Chicks Dig It (Capitol)</i>	1088	244	883	+188	20164	4827	5	55/1
31	25	BILLY CURRINGTON <i>Walk A Little Straighter (Mercury)</i>	947	192	765	+151	18030	3545	12	46/5
30	26	RUSHLOW <i>I Can't Be Your Friend (Lyric Street)</i>	947	123	756	+91	17517	2504	12	46/3
32	27	DARRYL WORLEY <i>Tennessee River Run (DreamWorks)</i>	906	169	740	+144	16032	2820	5	52/4
33	28	BLAKE SHELTON <i>Playboys Of The Southwestern World (Warner Bros.)</i>	867	137	703	+123	15757	2361	4	48/6
35	29	JAMIE O'NEAL <i>Every Little Thing (Mercury)</i>	733	56	632	+38	12898	918	9	44/1
34	30	FAITH HILL <i>You're Still Here (Warner Bros.)</i>	733	36	574	+37	13324	471	10	33/0
36	31	RACHEL PROCTOR <i>Days Like This (BNA)</i>	715	124	570	+107	13393	2522	7	42/6
42	32	DIAMOND RIO <i>Wrinkles (Arista)</i>	648	349	539	+268	11969	6770	2	49/22
40	33	ASHLEY GEARING <i>Can You Hear Me When I Talk To You? (Lyric Street)</i>	572	196	471	+158	11117	3756	5	33/6
37	34	PHIL VASSAR <i>Ultimate Love (Arista)</i>	559	111	462	+97	10781	2044	3	35/2
39	35	RODNEY ATKINS <i>Honesty (Write Me A List) (Curb)</i>	499	95	401	+86	9775	1836	4	27/5
41	36	SHERRIE' AUSTIN <i>Streets Of Heaven (C4/BBR)</i>	383	60	340	+54	6707	858	5	24/4
44	37	JOSH TURNER <i>Long Black Train (MCA)</i>	327	79	304	+67	5559	1242	3	26/4
Debut	38	JO DEE MESSINA <i>I Wish (Curb)</i>	300	180	243	+150	5816	3539	1	24/13
46	39	MARTY STUART <i>If There Ain't There Dought'a Be (Columbia)</i>	282	63	217	+54	5419	1361	2	22/8
49	40	SCOTTY EMERICK <i>I Can't Take You Anywhere (DreamWorks)</i>	278	99	243	+82	5119	1609	2	21/7
48	41	RICK TREVINO <i>In My Dreams (Warner Bros.)</i>	255	70	213	+67	4284	1138	2	18/2
Debut	42	TRAVIS TRITT <i>Lonesome, On'y Rynd And Mean (RCA/Columbia)</i>	248	133	210	+110	4355	2442	1	15/2
Debut	43	MONTGOMERY GENTRY <i>Hell Yeah (Columbia)</i>	232	174	177	+122	4376	3244	1	21/11
47	44	DERIC RUTTAN <i>When You Come Around (Lyric Street)</i>	218	11	200	+9	3708	285	3	18/2
Debut	45	JESSICA ANDREWS <i>Good Time (DreamWorks)</i>	208	118	173	+101	3724	2041	1	17/7
43	46	BILLY RAY CYRUS <i>Back To Memphis (Madacy)</i>	208	-36	159	-28	3783	-407	4	15/0
Debut	47	REBECCA LYNN HOWARD <i>What A Shame (MCA)</i>	185	51	150	+44	3532	873	1	15/3
Debut	48	DWIGHT YOAKAM <i>The Late Great Golden State (Audium)</i>	180	159	160	+133	3102	2918	1	14/9
45	49	MARK WILLS <i>When You Think Of Me (Mercury)</i>	163	-72	141	-66	3077	-634	23	10/0
Debut	50	JENNIFER HANSON <i>Half A Heart Tattoo (Capitol)</i>	159	136	147	+126	2488	2171	1	16/12

75 Country reporters. Songs ranked by total plays for the airplay week of Sunday 7/13 - Saturday 7/19.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
DIAMOND RIO <i>Wrinkles (Arista)</i>	22
JO DEE MESSINA <i>I Wish (Curb)</i>	13
JENNIFER HANSON <i>Half A Heart Tattoo (Capitol)</i>	12
MONTGOMERY GENTRY <i>Hell Yeah (Columbia)</i>	11
DWIGHT YOAKAM <i>The Late Great Golden State (Audium)</i>	9
MARTY STUART <i>If There Ain't There Dought'a Be (Columbia)</i>	8
RANDY TRAVIS <i>Pray For The Fish (Warner Bros.)</i>	8
PAT GREEN <i>Wave On Wave (Republic/Universal South)</i>	7
SCOTTY EMERICK <i>I Can't Take You Anywhere (DreamWorks)</i>	7
JESSICA ANDREWS <i>Good Time (DreamWorks)</i>	7

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
DIAMOND RIO <i>Wrinkles (Arista)</i>	+349
GARY ALLAN <i>Tough Little Boys (MCA)</i>	+327
TIM MCGRAW <i>Real Good Man (Curb)</i>	+307
PATTY LOVELESS <i>Lovin' All Night (Epic)</i>	+292
RASCAL FLATTS <i>I Melt (Lyric Street)</i>	+274
DIERKS BENTLEY <i>What Was I Thinkin'? (Capitol)</i>	+257
CHRIS CAGLE <i>Chicks Dig It (Capitol)</i>	+244
BRIAN MCCOMAS <i>99.9% Sure (Never...) (Lyric Street)</i>	+229
KEITH URBAN <i>Who Wouldn't Wanna Be Me (Capitol)</i>	+208
A. GEARING <i>Can You Hear Me When I Talk To You? (Lyric Street)</i>	+196

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIAMOND RIO <i>Wrinkles (Arista)</i>	+268
TIM MCGRAW <i>Real Good Man (Curb)</i>	+252
GARY ALLAN <i>Tough Little Boys (MCA)</i>	+240
RASCAL FLATTS <i>I Melt (Lyric Street)</i>	+228
PATTY LOVELESS <i>Lovin' All Night (Epic)</i>	+209
DIERKS BENTLEY <i>What Was I Thinkin'? (Capitol)</i>	+201
BRIAN MCCOMAS <i>99.9% Sure (Never...) (Lyric Street)</i>	+188
CHRIS CAGLE <i>Chicks Dig It (Capitol)</i>	+188
KEITH URBAN <i>Who Wouldn't Wanna Be Me (Capitol)</i>	+168
A. GEARING <i>Can You Hear Me When I Talk To You? (Lyric Street)</i>	+158

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES July 25, 2003

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of June 29-July 5.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
TOBY KEITH Beer For My Horses (DreamWorks)	50.3%	70.0%	11.1%	94.6%	6.9%	6.6%
SHANIA TWAIN Forever And For Always (Mercury)	37.1%	66.3%	16.6%	95.4%	6.6%	6.0%
BROOKS & DUNN Red Dirt Road (Arista)	36.9%	70.6%	20.3%	96.3%	3.7%	1.7%
BRAD PAISLEY Celebrity (Arista)	36.6%	68.9%	21.1%	96.6%	4.0%	2.6%
TRACY BYRD The Truth About Men (RCA)	36.6%	64.0%	20.6%	94.6%	8.6%	1.4%
JIMMY WAYNE Stay Gone (DreamWorks)	36.3%	67.1%	19.1%	97.1%	7.7%	3.1%
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	34.6%	69.4%	19.1%	94.6%	4.0%	2.0%
LONESTAR My Front Porch Looking In (BNA)	33.1%	68.6%	20.3%	95.7%	3.7%	3.1%
MONTGOMERY GENTRY Speed (Columbia)	33.1%	67.7%	20.9%	96.0%	5.4%	2.0%
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	30.9%	66.9%	24.0%	95.7%	3.1%	1.7%
BRIAN MCCOMAS 99.9 Sure (Never...) (Lyric Street)	28.9%	57.1%	24.0%	92.0%	8.6%	2.3%
TRACE ADKINS Then They Do (Capitol)	28.6%	60.3%	24.3%	93.4%	6.9%	2.0%
GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	26.9%	58.0%	24.6%	91.1%	7.4%	1.1%
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	26.3%	56.3%	24.6%	86.3%	4.0%	1.4%
CLAY WALKER A Few Questions (RCA)	23.7%	62.6%	22.0%	90.6%	4.9%	1.1%
SARA EVANS Backseat Of A Greyhound Bus (RCA)	23.1%	60.0%	24.6%	92.0%	5.4%	2.0%
JEFF BATES The Love Song (RCA)	22.9%	54.3%	30.9%	92.9%	4.3%	3.4%
BILLY CURRINGTON Walk A Little Straighter (Mercury)	21.4%	52.6%	24.9%	84.6%	6.6%	0.6%
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	21.1%	54.3%	27.7	92.9%	8.3%	2.6%
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	20.6%	52.0%	31.1%	92.0%	8.0%	0.9%
WYNONNA What The World Needs (Asylum/Curb)	20.6%	54.6%	26.0%	91.1%	8.6%	2.0%
TIM MCGRAW Real Good Man (Curb)	20.0%	46.3%	23.1%	84.6%	13.7%	1.4%
SHERRIE AUSTIN Streets Of Heaven (C4/BBB)	19.4%	48.3%	27.4%	80.6%	6.3%	0.6%
RUSHLOW I Can't Be Your Friend (Lyric Street)	18.3%	52.6%	27.4%	85.4%	4.9%	0.6%
PATTY LOVELESS Lovin' All Night (Epic)	16.3%	38.3%	28.9%	80.9%	10.6%	3.1%
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	16.0%	47.4%	24.9%	84.3%	8.9%	3.1%
GARY ALLAN Tough Little Boys (MCA)	14.0%	37.1%	23.1%	73.4%	10.9%	2.3%
MARTINA MCBRIDE This One's For The Girls (RCA)	12.6%	39.7%	27.7%	77.7%	8.3%	2.0%
FAITH HILL You're Still Here (Warner Bros.)	12.3%	33.1%	24.9%	79.4%	15.1%	6.3%
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	12.0%	40.0%	35.1%	80.0%	4.0%	0.9%
CHRIS CAGLE Chicks Dig It (Capitol)	11.1%	35.7%	27.4%	74.0%	8.3%	2.6%
RODNEY ATKINS Honesty (Write Me A List) (Curb)	8.9%	34.9%	27.1%	68.9%	5.4%	1.4%
PAT GREEN Wave On Wave (Republic/Universal South)	8.0%	30.3%	30.6%	68.0%	6.3%	0.9%
RACHEL PROCTOR Days Like This (BNA)	7.7%	37.4%	28.9%	74.6%	6.9%	1.4%
RASCAL FLATTS I Melt (Lyric Street)	6.3%	34.3%	26.3%	74.9%	12.0%	2.3%

CALLOUT AMERICA® HOT SCORES

Password of the Week: Purcell
 Question of the Week: Do you listen to your favorite Country station in the mornings, between 6 and 10am? When you listen in the mornings, what is the most important thing your favorite station can do?

Total
 Don't listen in mornings: 39%
 Play more music: 36%
 Cut up, be funny and have fun: 13%
 Give weather, traffic info a lot: 7%
 Keep me updated on news: 4%
 Play a lot of contests: 1%

P1
 Don't listen in mornings: 32%
 Play more music: 40%
 Cut up, be funny and have fun: 14%
 Give weather, traffic info a lot: 10%
 Keep me updated on news: 4%
 Play a lot of contests: 0%

P2
 Don't listen in mornings: 54%
 Play more music: 26%
 Cut up, be funny and have fun: 9%
 Give weather, traffic info a lot: 2%
 Keep me updated on news: 7%
 Play a lot of contests: 2%

Men
 Don't listen in mornings: 47%
 Play more music: 25%
 Cut up, be funny and have fun: 13%
 Give weather, traffic info a lot: 10%
 Keep me updated on news: 3%
 Play a lot of contests: 2%

Women
 Don't listen in mornings: 31%
 Play more music: 45%
 Cut up, be funny and have fun: 12%
 Give weather, traffic info a lot: 4%
 Keep me updated on news: 8%
 Play a lot of contests: 0%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. WEST: Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..

After Midnight
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PREMIERE

BLAIR GARNER HANGIN' WITH RASCAL FLATTS
 Blair Garner and Rascal Flatts at a recent Brooks & Dunn Neon Circus & Wild West Show concert.

July 25, 2003



America's Best Testing Country Songs 12 +
For The Week Ending 7/25/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
LONESTAR My Front Porch Looking In (BNA)	4.28	4.31	100%	27%	4.28	4.29	4.26
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	4.26	4.20	86%	9%	4.35	4.35	4.36
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	4.21	4.30	95%	13%	4.38	4.39	4.32
BRAD PAISLEY Celebrity (Arista)	4.19	4.26	98%	25%	4.33	4.31	4.40
BROOKS & DUNN Red Dirt Road (Arista)	4.19	4.24	97%	20%	4.19	4.18	4.21
GARY ALLAN Tough Little Boys (MCA)	4.19	—	48%	4%	4.22	4.20	4.25
CLAY WALKER A Few Questions (RCA)	4.18	4.15	77%	9%	4.29	4.38	4.03
TOBY KEITH Beer For My Horses (DreamWorks)	4.15	4.17	99%	35%	4.29	4.32	4.21
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	4.14	4.15	98%	28%	4.17	4.21	4.02
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	4.11	4.22	89%	18%	4.21	4.26	4.05
TIM MCGRAW Real Good Man (Curb)	4.10	4.09	89%	15%	4.22	4.30	3.94
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	4.09	4.21	61%	6%	3.91	3.91	3.89
JIMMY WAYNE Stay Gone (DreamWorks)	4.07	4.15	96%	22%	4.00	4.09	3.69
MONTGOMERY GENTRY Speed (Columbia)	4.05	4.06	97%	27%	4.12	4.08	4.23
TRACE ADKINS Then They Do (Capitol)	4.05	4.11	94%	20%	4.24	4.30	4.05
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	3.98	4.18	96%	23%	3.80	3.85	3.64
MARTINA MCBRIDE This One's For The Girls (RCA)	3.98	4.03	9%	10%	3.49	3.9	3.83
CRAIG MORGAN Almost Home (BBR)	3.95	3.95	90%	26%	4.05	4.05	4.07
RUSHLOW I Can't Be Your Friend (Lyric Street)	3.95	4.07	41%	4%	3.93	4.02	3.67
BILLY CURRINGTON Walk A Little Straighter (Mercury)	3.94	3.98	58%	10%	3.89	3.96	3.65
TRACY BYRD The Truth About Men (RCA)	3.92	3.96	95%	27%	4.13	4.1	4.16
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	3.87	3.94	76%	17%	3.76	3.89	3.38
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	3.85	3.97	95%	18%	3.85	3.75	4.17
JEFF BATES The Love Song (RCA)	3.77	3.88	89%	29%	3.85	3.88	3.78
PAT GREEN Wave On Wave (Republic/Universal South)	3.72	—	39%	9%	3.69	3.48	4.31
SHANIA TWAIN Forever And For Always (Mercury)	3.63	3.77	98%	37%	3.72	3.74	3.66
SARA EVANS Backseat Of A Greyhound Bus (RCA)	3.62	3.74	92%	27%	3.56	3.50	3.79
WYNONNA What The World Needs (Asylum/Curb)	3.55	3.68	88%	25%	3.56	3.56	3.55
GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	3.43	3.57	92%	32%	3.59	3.53	3.76
FAITH HILL You're Still Here (Warner Bros.)	3.35	3.46	71%	23%	3.30	3.35	3.17

Total sample size is 455 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

DWIGHT YOAKAM The Late Great Golden State (Audiom) Total Plays: 212, Total Stations: 31, Adds: 6

JENNIFER HANSON Half A Heart Tattoo (Capitol) Total Plays: 169, Total Stations: 33, Adds: 24

WARREN BROTHERS Break The Record (BNA) Total Plays: 159, Total Stations: 19, Adds: 0

RANDY TRAVIS Pray For The Fish (Warner Bros.) Total Plays: 108, Total Stations: 18, Adds: 12

TRAVIS TRITT Lonesome, On'ry And Mean (RCA/Columbia) Total Plays: 97, Total Stations: 19, Adds: 7

DEAN MILLER The Gun Ain't Loaded (Universal South) Total Plays: 81, Total Stations: 11, Adds: 0

Songs ranked by total plays

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C O U N T R Y

FLASHBACK

1 YEAR AGO

- No. 1: "The Good Stuff" — Kenny Chesney

5 YEARS AGO

- No. 1: "From This Moment On" — Shania Twain featuring Bryan White

10 YEARS AGO

- No. 1 "It's Your Call" — Reba McEntire

15 YEARS AGO

- No. 1 "Bluest Eyes In Texas" — Restless Heart

20 YEARS AGO

- No. 1 "Your Love's On The Line" — Earl Thomas Conley

25 YEARS AGO

- No. 1: "Love Or Something Like It" — Kenny Rogers (second week)

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	2699
JEFF BATES The Love Song (RCA)	2685
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Bros.)	2453
DIAMOND RIO I Believe (Arista)	2321
RASCAL FLATTS Love You Out Loud (Lyric Street)	2281
CRAIG MORGAN Almost Home (BBR)	2169
GARRYL WORLEY Have You Forgotten (DreamWorks)	2065
JOE NICHOLS Brokenheartsville (Universal South)	2045
MARK WILLIS Nineteen Somethin' (Mercury)	1994
KENNY CHESNEY Big Star (BNA)	1672

The Personality Of Hot AC Imaging

How to create the right sound between records

Over the last few months Hot AC program directors have been inundated with articles about the format. The consensus we can arrive at from those articles is that the Hot AC format comes in a variety of forms, from current-driven to gold-driven, and each version has a success story or two to tell.

When creating that glorious success story for Hot AC, it's not just about selecting the right music, but creating the right sound between the records.

Phat-Sounding Imaging?

All of us have heard a smoking piece of imaging coming out of our speakers at one time or another, the kind of imaging that makes us radio geeks rewind it and play it again. All PDs wish they had someone like Eric Chase, Greg Gerringer, Joe Edwards, Ed Bishop or John Frost taking care of their station imaging, but, unfortunately, that's not the case.

It's people like that who create imaging that matches beat to beat. They use drops to tell a story inside a simplistic liner, which makes it smoke. They can even create music-image promos that you can tap your toe to. It's great to hear three or four songs mixed together, sounding like they're one. It's what I would call "phat-sounding imaging," but is it too hot for Hot AC?

As with people, each successful station has its own personality, or lack thereof. This personality is created not only by the music the station plays, but also by the imaging and the air talent it employs. Competitive market

In research study after research study, listeners want to know one thing: "What's in it for me?" Why not revamp your liners and tell them?

scenarios also play a hefty role in determining this personality.

There are only a few Hot AC stations that have phat imaging that matches the personality of the station. These are stations that have a much younger sound and, in most instances, a greater current-to-gold ratio. They also seem to share a fair amount with the mainstream CHR in the market.

These younger-targeted Hot AC stations can get away with phat imaging, but does your station have that personality? Or would phat-sounding imaging on your station sound like a 3-year-old dropping the "F bomb" at your dinner party?

What's Your Station's Personality?

Let's envision a Hot AC station that is on the conservative side musically (60% current, 40% recurrent/gold). Coming out of that Celine Dion gold in middays, you hear this hot, smoking liner that is matched beat to beat, has big explosions and even uses some filtering on the voice. As PDs, we love hearing good radio—and, damn, that was a good liner. Boy, don't we wish we could rewind that one?

Now let's step away from the PD chair for a minute and put ourselves in the place of our 34-year-old female office listener who is enjoying Celine Dion. Then, wham! There's a big piece of production. She probably doesn't want to rewind it like we did. How can we better serve this core listener and not sound dead, like a Soft AC station?

It was back in the early '90s that an imaging-effects package called ToolKit came out. In fact, the entire effects CD was mailed to most production directors on the honor system. If you used the some of the effects, you were asked to send a check back to the creator.

Most production directors never sent a check, but they fell head over heels in love with the CD. In fact, the sounds of this CD became a staple on most radio stations in the early to mid-'90s.

Now it's 2003, and the laser zaps that were on every CHR and Hot AC station are a thing of the past. So where does that leave our "imaging personality"?

In research study after research study, listeners want to know one thing: "What's in it for me?" Why not revamp your liners and tell them? Many, if not most, Hot AC stations position with the word "variety." There are many ways to sell this term in imaging, the most common being a run-of-the-mill music-image promo.

Like people, each successful station has its own personality, or lack thereof. This personality is created not only by the music the station plays, but also by the imaging and the air talent it employs.

As baby programmers, we learned that each 15 minutes of music on our station should be a portrait of the entire station. With basic music-image promos, we can spotlight the entire station in a matter of 30 seconds or less. Of course, you can jazz up these promos a little bit by adding listener and artist voices to them. This can give you an uptempo sound to match the personality of your radio station without going over the proverbial edge.

Listener Drops

Another thing most PDs have learned over the years is that listeners like to hear other listeners on the air. Real people break through the constant claims of radio stations that

Remember, while most jingle packages lock you into someone else's vision, imaging lets you create your own station's personality.

By Chad Rufer

they have the best this and most that.

This is another simple way to add some flash to your imaging. "I love you guys" and "You're my favorite radio station" listener drops are fairly easy to come by these days. In fact, a lot of imaging-effects companies are now selling CDs full of generic listener drops. These are OK to use, but it's always better to have the real deal from your marketplace.

As you add listeners to your on-air imaging, the one thing you want to ask yourself is, "Are these people believable?" Saga Communications VP/Programming Steve Goldstein calls it his litmus test. More specifically, will a listener buy into what these people are saying about your radio station on the air, or will these liners strike your audience as not authentic? This is certainly something you want to watch while producing.

If you haven't already, next time you get an advance movie screening and have a theater or two just for the station, host a Comment Day. During the workday, ask people to call the personality on the air to say what they like and don't about the station. This will give the midday talent a chance to coach the listener to ensure you get the kind of testimonials you want.

In exchange for calling up, the listener could receive a pair of tickets to the screening. If you make a major event out of this day, odds are good that you will have enough real listener testimonials for an entire year.

To Jingle Or Not To Jingle?

As an imaging guy at heart, I have to admit that, in most instances, I'm not a fan of jingles. Unless you are in a major market and have the budget to create a package that matches the personality of your radio station, you are dependent on someone else having a matching personality on his or her station.

If there is one format that the jingle companies have not been all that targeted to, it's Hot AC. A lot of times, Hot AC PDs who put jingles on their station settle for packages that are either too hot (designed for CHR) or too soft (designed for AC).

Before you spend several thousand dollars on that next package, take a little extra time to make sure the package fits. Go in the produc-

tion room, download the demo of the package you want to get, cut it up into individual cuts, and place them in between a few songs in the prod room.

You may even want to get that 35-year-old receptionist who answers the phones at the station to come in and see if she thinks the jingle cut is obtrusive. Granted, you're the program director, but she's the typical office worker listening to your station at work from 9am to 5pm.

If you really want jingles on your Hot AC station, there is a package out there that will fit, but you may have to spend some extra time looking and listening.

Finalize Your Station's Imaging Personality

Next time you're out of book, get out of the office for a few hours to listen to what's in between the songs on your station. Don't be afraid to have your creative services guy do up a phat-sounding liner to spike in on the day you're out and about. Listen to how those liners sound between your songs. Do they fit, or do they sound like your 3-year-old dropping the "F bomb" at your dinner party again?

As a program director, you're going to have to work with your creative-services people to create the imaging that fits the personality of your station. Remember, while most jingle packages lock you into someone else's vision, imaging lets you create your own station's personality. It's all about great, compelling imaging that fits the format and helps you bring in the phattest book.

Chad Rufer is PD for Saga Communications' Hot AC WCVQ/Clarksville, TN. His previous programming experience was in Ft. Myers for both *Renda Broadcasting* and *Meridian Broadcasting*. Prior to becoming a PD, Rufer was a producer for *Advantage Productions*, creating station imaging for clients all over the world. He can be reached at romeotkd@cs.com or 931-648-7720.

TALK BACK TO R&R!

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

Call me at 310-788-1659

or e-mail:

kcarter@radioandrecords.com



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	UNCLE KRACKER F/ DOBIE GRAY Drift Away (Lava)	2713	+37	235170	21	107/0
2	2	CELINE DION Have You Ever Been in Love (Epic)	2445	+55	194560	14	120/0
3	3	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	2167	0	159676	16	110/0
4	4	SANTANA F/ MICHELLE BRANCH The Game Of Love (Arista)	1957	-33	161312	41	109/0
5	5	PHIL COLLINS Can't Stop Loving You (Atlantic)	1753	-22	137735	42	110/0
6	6	CHRISTINA AGUILERA Beautiful (RCA)	1688	-72	120802	31	95/0
8	7	NORAH JONES Don't Know Why (Blue Note/Virgin)	1652	+34	125871	41	117/0
7	8	EAGLES Hole In The World (ERC)	1598	-23	114899	9	103/0
12	9	MATCHBOX TWENTY Unwell (Atlantic)	1496	+162	147121	11	81/2
10	10	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	1471	+31	99636	13	99/0
9	11	FAITH HILL One (Warner Bros.)	1462	-126	112900	16	102/0
11	12	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1420	+57	124256	12	82/1
13	13	LUTHER VANDROSS Dance With My Father (J)	1352	+120	113865	7	94/3
14	14	FAITH HILL Cry (Warner Bros.)	1033	-143	82219	45	107/0
16	15	MERCYME I Can Only Imagine (INO/Curb)	949	+94	41212	12	70/3
15	16	HALL & OATES Man On A Mission (U-Watch)	949	-58	48779	11	85/0
17	17	CLAY AIKEN This Is The Night (RCA)	862	+133	84391	6	60/5
18	18	FLEETWOOD MAC Say You Will (Reprise)	782	+120	54032	4	84/2
19	19	MICHAEL MCDONALD I Heard It Through The Grapevine (Motown/Universal)	606	-9	33080	7	71/2
20	20	LEANN RIMES We Can (Asylum/Curb)	596	+56	23171	4	82/7
24	21	TRAIN Calling All Angels (Columbia)	484	+125	43914	4	53/12
22	22	FRANKIE J. Don't Wanna Try (Columbia)	441	+13	22040	9	55/1
25	23	SIMPLY RED Sunrise (simplyred.com)	361	+8	10993	3	49/5
21	24	EARTH, WIND & FIRE All In The Way (Kalimba)	361	-143	9721	6	44/2
23	25	RUBEN STUDDARD Flying Without Wings (J)	358	-42	29044	6	32/0
30	26	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	285	+62	16687	2	49/5
29	27	MICHAEL BUBLE Kissing A Fool (143/Reprise)	269	+9	20615	5	33/0
28	28	MARIAH CAREY Bringin' On The Heartbreak (MonarC/IDJMG)	258	-6	9080	4	44/1
27	29	CLAY AIKEN Bridge Over Troubled Water (RCA)	244	-20	19832	6	23/1
Debut	30	K. CARLSON F/ B. MARDONES I Know You By Heart (Kataphonic)	230	+45	8899	1	27/6

122 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/13-7/19. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 10 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)
Total Plays: 188, Total Stations: 34, Adds: 3

ANNIE LENNOX Pavement Cracks (J)
Total Plays: 174, Total Stations: 30, Adds: 0

AMY GRANT Simple Things (Word/Curb/A&M/Interscope)
Total Plays: 119, Total Stations: 36, Adds: 14

KENNY LOGGINS With This Ring (All The Best)
Total Plays: 63, Total Stations: 19, Adds: 5

JIM BRICKMAN Peace (Where The Heart Is) (AAL)
Total Plays: 53, Total Stations: 35, Adds: 33

CHRIS EMERSON Baby's Gone (Monomoy)
Total Plays: 19, Total Stations: 12, Adds: 3

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
JIM BRICKMAN Peace (Where The Heart Is) (AAL)	33
AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	14
TRAIN Calling All Angels (Columbia)	12
LEANN RIMES We Can (Asylum/Curb)	7
K. CARLSON F/ B. MARDONES I Know You By Heart (Kataphonic)	6
CLAY AIKEN This Is The Night (RCA)	5
SIMPLY RED Sunrise (simplyred.com)	5
DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	5
KENNY LOGGINS With This Ring (All The Best)	5
LUTHER VANDROSS Dance With My Father (J)	3
MERCYME I Can Only Imagine (INO/Curb)	3
STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	3
CHRIS EMERSON Baby's Gone (Monomoy)	3
BURKE RONEY Let It All Come Down (R World)	3

Shania Twain
"Forever And For Always"
Impacting Hot AC & Pop 8/4!
11*-9* at Adult Contemporary Monitor
New at: WMWX/Philadelphia
The latest single off her 4X PLATINUM
album

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MATCHBOX TWENTY Unwell (Atlantic)	+162
CLAY AIKEN This Is The Night (RCA)	+133
TRAIN Calling All Angels (Columbia)	+125
LUTHER VANDROSS Dance With My Father (J)	+120
FLEETWOOD MAC Say You Will (Reprise)	+120
SHERYL CROW Soak Up The Sun (A&M/Interscope)	+118
AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	+97
MERCYME I Can Only Imagine (INO/Curb)	+94
MICHAEL BOLTON Only A Woman Like You (Jive)	+76
DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	+62

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www.radioandrecords.com.

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ON THE RECORD

With
Bill Michaels
PD, KRUZ/Santa Barbara, CA

KRUZ 103.3

More Music...Better Variety

We just finished our fall promotion a few weeks ago — a cruise to Alaska and a chance at \$2 million dollars in cash! Very cool! ♦ For the Fourth of July we did a simulcast of the soundtrack to the big fireworks display here in Santa Barbara, which was on every radio on the beach that night and in the stadium where the pre-show was held. I don't know how it happened, but Bill Pessio and Bonnie Campbell from our *KRUZ 103.3 Workday Wakeup* show were hosting the event and got a call from the BBC just before the show began. They ended up talking on the air live with the host of a program in England. ♦ We're having a great summer here musically. We're on Jewel's "Intuition," which is a real departure for her and a great song. Matchbox 20, Jason Mraz, Train and Uncle Kracker are doing well too. ♦ We just celebrated our first anniversary with this great new airstaff, and I couldn't be happier. Well, I could be. We're waiting on pins and needles for the results of the spring book. My fingers are crossed — and my toes too!

No surprises at the top, as Uncle Kracker (Lava) and Matchbox Twenty (Atlantic) retain their positions ... Jim Brickman is back and pulls off Most Added honors at AC with "Peace (Where the Heart Is)" (AAL) ... Amy Grant (Word/Curb/A&M/Interscope) follows her Most Added week with another double-digit performance for "Simple Things" ... Matchbox Twenty go top 10 at AC as "Unwell" rises 12-9* ... Linde Thurman is very happy as MercyMe go top 15 with "I Can Only Imagine" (Curb) ... Daryl Hall is doing it solo. "Cab Driver" (Rhythm + Groove/Liquid 8) climbs 30-26* ... Debbie Cerchione and company take Michelle Branch top five at Hot AC this week with "Are You Happy Now?" (Maverick/Warner Bros.) ... Nice move for Josh Kelley and the folks at Hollywood as "Amazing" goes 14-11* and is knocking on the door of the top 10 ... In just two weeks at Hot AC, Dido is top 20 with "White Flag" (Arista), which goes 24-19* ... A large move for Saliva as "Rest in Pieces" (Island/IDJMG) goes 37-28* ... "Stacy's Mom" by Fountains Of Wayne (S-Curve/EMC) moves 37-32* ... Vertical Horizon tops Most Added with "I'm Still Here" (RCA).



— Anthony Acampora, Director/Charts

artist activity

ARTIST: Blues Traveler

LABEL: Sanctuary/SRG

By MIKE TRIAS/ASSISTANT EDITOR



Multiplatinum Grammy-winning band Blues Traveler are back with their unique style of music, incorporating the harmonica skills of vocalist John Popper with catchy melodies. So far, they have six gold and platinum releases under their belts, with over 10 million albums sold to date, and they're looking to add to the total with their upcoming album, *Truth Be Told*.

Formed by Popper in Princeton, NJ while he was still in high school, the band was originally a duo with Popper on harp and Brendan Hill on drums. Guitarist Tad Kinchla joined shortly after, and bassist Bobby Sheehan joined in 1987. By the end of the '80s the group formerly known as The Blues Band had reinvented themselves as Blues Traveler. In 1990 they released their self-titled debut album.

What followed was a slow but steady growth in popularity. They earned notoriety for their legendary live shows, which featured extended versions of songs with an emphasis on the bandmembers' individual musical abilities. They also became regular guests on *David Letterman*, thanks to their friend Paul Shaffer, bandleader for the show and former Blues Brothers keyboardist. But it wasn't until the release of their fourth CD, *Four*, in 1994 that the boys become a phenomenon. The album went six-times platinum in the U.S. on the strength of the singles "Hook" and "Run-Around."

Tragedy struck Blues Traveler in 1999 when Sheehan died and Popper, who has had constant struggles with his health and weight, underwent heart surgery. However, Kinchla's younger brother, Chan, took on bass duties, and the band added

Ben Wilson on keyboards. 2001's *Bridge* was the first album with the new lineup. Aug. 5 will mark another step in the band's evolution with the release of *Truth Be Told*.

The album, produced by Don Gehman, was recorded in two months at Sound Design studios in Santa Barbara, CA. Critics are already weighing in on Blues Traveler's new CD, with many praising it as one of the band's best efforts in years. Popper attributes the critical acclaim to not having anything to prove this time around, and to the different approach the band took musically in creating the album. "Before, there was always some milestone we were trying to reach," he explains. "For me, I was very intent on the earlier albums to show what I could do on the harmonica."

Though Blues Traveler concentrated more on their sound as a whole, on *Truth Be Told* "Let Her & Let Go," the lead single, is evidence that the "jam" is still in this jam band. The song is upbeat, propelled by drums and bass, and there's enough freestyling by Popper and Wilson to make for a proper Blues Traveler effort.

Currently, Blues Traveler are out doing what they do best: They're on an extensive U.S. summer tour. Though fans most certainly will take joy in *Truth Be Told*, most agree that nothing beats the real thing, live and in person.

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R&R HOT AC TOP 40

July 25, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MATCHBOX TWENTY Unwell (Atlantic)	4252	+94	298777	24	95/0
2	2	TRAIN Calling All Angels (Columbia)	3830	+127	247491	16	92/0
3	3	UNCLE KRACKER F/ DOBIE GRAY Drift Away (Lava)	3460	-25	239946	27	86/0
4	4	EVANESCENCE Bring Me To Life (Wind-up)	2931	+34	200727	19	76/0
5	5	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	2876	+199	173908	10	92/0
6	6	3 DOORS DOWN When I'm Gone (Republic/Universal)	2809	-47	194001	33	74/0
8	7	JEWEL Intuition (Atlantic)	2757	+186	167333	15	82/0
7	8	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2729	+63	182649	23	84/0
9	9	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	2411	-152	157785	33	77/0
10	10	SANTANA F/ ALEX BAND Why Don't You & I (Arista)	2166	+274	128580	7	85/3
14	11	JOSH KELLEY Amazing (Hollywood)	1827	+130	112123	16	80/3
11	12	AVRIL LAVIGNE I'm With You (Arista)	1794	-90	106069	34	83/0
12	13	COLDPLAY Clocks (Capitol)	1783	-92	119605	28	73/0
13	14	JOHN MAYER Why Georgia (Aware/Columbia)	1713	-81	111981	26	69/0
16	15	LIVE Heaven (Radioactive/Geffen)	1697	+104	95542	11	74/1
17	16	LIZ PHAIR Why Can't I? (Capitol)	1523	+181	88807	10	77/4
18	17	KELLY CLARKSON Miss Independent (RCA)	1394	+125	111557	10	43/2
19	18	MAROON 5 Harder To Breathe (Dctone/J)	1163	-50	57173	19	53/0
24	19	DIDO White Flag (Arista)	1059	+395	69630	2	60/6
22	20	NORAH JONES Come Away With Me (Blue Note/Virgin)	773	-53	67984	19	28/0
21	21	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	728	-169	43949	17	34/0
20	22	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	718	-312	32045	15	59/0
26	23	FLEETWOOD MAC Say You Will (Reprise)	714	+139	39355	4	45/1
27	24	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	712	+177	32804	4	46/1
23	25	JUSTIN TIMBERLAKE Rock Your Body (Jive)	670	-31	35614	13	27/0
34	26	WILSHIRE Special (Columbia)	590	+199	20027	3	44/8
25	27	AUDIOSLAVE Like A Stone (Interscope/Epic)	545	-87	23981	13	34/0
37	28	SALIVA Rest In Pieces (Island/IDJMG)	534	+164	24580	2	42/10
29	29	SMASH MOUTH You Are My Number One (Interscope)	499	+55	20461	4	36/4
33	30	ATARI'S The Boys Of Summer (Columbia)	458	+64	21907	4	25/3
35	31	PETE YORN Crystal Village (Columbia)	455	+65	21446	6	26/0
38	32	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	448	+79	21723	2	35/5
32	33	PLUMB Real (Curb)	412	+17	11639	11	26/1
30	34	CHRISTINA AGUILERA Fighter (RCA)	408	-27	24557	7	12/0
28	35	PINK F/ WILLIAM ORBIT Feel Good Time (Columbia)	391	-57	25685	5	19/1
-	36	COLDPLAY The Scientist (Capitol)	387	+59	25916	2	29/3
Debut	37	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	376	+166	18833	1	41/9
40	38	GAVIN DEGRAW Follow Through (J)	366	+35	15845	3	31/4
Debut	39	O.A.R. Hey Girl (Lava)	360	+93	9668	1	37/6
Debut	40	MERCYME I Can Only Imagine (IND/Curb)	358	+44	22873	1	16/0

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
VERTICAL HORIZON I'm Still Here (RCA)	28
SALIVA Rest In Pieces (Island/IDJMG)	10
GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	9
3 DOORS DOWN Here Without You (Republic/Universal)	9
WILSHIRE Special (Columbia)	8
DIDO White Flag (Arista)	6
O.A.R. Hey Girl (Lava)	6
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	5
JAYHAWKS Save It For A Rainy Day (American/Lost Highway/IDJMG)	5
LIZ PHAIR Why Can't I? (Capitol)	4
SMASH MOUTH You Are My Number One (Interscope)	4
GAVIN DEGRAW Follow Through (J)	4

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIDO White Flag (Arista)	+395
SANTANA F/ ALEX BAND Why Don't You & I (Arista)	+274
M. BRANCH Are You Happy Now? (Maverick/Warner Bros.)	+199
WILSHIRE Special (Columbia)	+199
JEWEL Intuition (Atlantic)	+186
LIZ PHAIR Why Can't I? (Capitol)	+181
SUGAR RAY Is She Really Going Out With Him? (Atlantic)	+177
GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	+166
SALIVA Rest In Pieces (Island/IDJMG)	+164
FLEETWOOD MAC Say You Will (Reprise)	+139

95 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/13-7/19. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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America's Best Testing Hot AC Songs 12+ For The Week Ending 7/25/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 18-34, Women 18-24, Women 25-34. Lists top songs like MATCHBOX TWENTY, GOO GOO DOLLS, MAROON 5, etc.

Total sample size is 357 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song...

New & Active

- SISTER HAZEL Life Got In The Way (Sixth Man) Total Plays: 270, Total Stations: 18, Adds: 1
LEANN RIMES We Can (Asylum/Curb) Total Plays: 267, Total Stations: 20, Adds: 0
ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks) Total Plays: 233, Total Stations: 10, Adds: 0

Indicator

Most Added

- DIDD White Flag (Arista)
LIZ PHAIR Why Can't I? (Capitol)
UNCLE KRACKER F) DOBIE GRAY Drift Away (Lava)
NO DOUBT F) LADY SAW Underside All (Interscope)
JUSTIN TIMBERLAKE Rock Your Body (Jive)
CALLING Wherever You Will Go (RCA)
SEAN PAUL Get Busy (VP/A&M)
50 CENT In Da Club (Shady/Aftermath/Interscope)
VERTICAL HORIZON I'm Still Here (RCA)
GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)
LUTHER VANDROSS Dance With My Father (J)
CHRISTINA AGUILERA F) LIL' KIM Can't Hold Us Down (RCA)
JAYHAWKS Save It For A Rainy Day (American/Lost Highway/DJMG)
JUSTIN TIMBERLAKE Senorita (Jive)

Songs ranked by total plays

Reporters

Grid of reporter information including station names, call letters, and contact details for various markets across the US.



CAROL ARCHER
 carcher@radioandrecords.com

Chill Before Serving

A new way to spice up your playlist

Since December 1981 Forest has produced and syndicated Musical Starstreams to nearly 200 stations. For over 15 years WNUA/Chicago and KOAI/Dallas, along with other NAC, Smooth Jazz and Triple A stations, have aired his program. He recently resumed hosting duties after a year off from behind the microphone. Forest is also President of Waveform Records, a label that specializes in the genre he discusses below.

What's all the buzz about chill music? Why was it the hot topic in the Smooth Jazz format sessions at the recent R&R Convention? Does it make sense for your station?

It's an interesting parallel that about 16 years ago, before the birth of the NAC format, I contributed an article similar to this one to Steve Feinstein, then AOR Editor of R&R (and later PD of KKSJ/San Francisco), regarding a comparable buzz about New Age music on the radio. Although the NAC format dabbled in it in the early years, New Age has long since become, at most, a Sunday daypart proposition for Smooth Jazz stations.

A Different Animal

Chill music, however, is a different animal. New Age music was motivated to some degree by spirituality, ancient ceremony and ritual. It long ago either became a syrupy sweet parody of itself or splintered

off in more substantial musical directions like world and Celtic.

Chill music, on the other hand, originated in the mid-'90s ambient chill rooms of dance clubs and trip-hop listening bars in the U.K. and Europe. Club DJs often have a hand in it, and the vibe is more electronic, chilly, smoky and contemporary. Chill music has been around for nearly a decade, waiting for the mainstream to catch up.

NAC and Smooth Jazz specialty programmers have already witnessed a similar evolution: There was a major shift from the Windham Hill-type songs of the '80s beginning in the early '90s with artists like Enigma and followed closely by the whole European ambient, dub and chill-room movement, which continues today.

Over the years the intent has been to create a mesmerizing mood that is ethereal, unusual and evocative while incorporating evolving musical styles labeled as ambient, dub, trip-hop, down-tempo and acid jazz.



Forest

Chill music involves so much, we simply call it "exotic electronica." It's neither syrupy New Age nor head-banging techno. The programming goal is to be fresh enough for teens and cool enough for aging hipsters.

Label Attention

Chill music is usually mid- to down-tempo and can be instrumental or vocal. Unlike some of the dated

Adding chill music to your playlist, either in regular rotation or as a specialty block of programming, will require stretching your perspective and boundaries as you welcome new listeners to your audience.

vocals heard on the Smooth Jazz format, chill music couples its vocals or vocal treatments with spacey, ethereal, mesmerizing instrumentation that makes the actual lyrics almost irrelevant. Listeners can be hypnotized by the beats alone, without caring about the words, and listening can be either an active or passive proposition.

Equally interesting is the fact that many chill artists are concerned with their music first, rather than their projected personas. Their best tracks may be found on various-artists compilations. Their full-length albums are usually devoid of photographs and bio material. Their most brilliant works are often just sound samples pasted together on a computer or recorded in a home studio.

Of course, this creates a problem for major record labels. By nature, they want to establish an artist as a personality first, while the actual sub-



WAITER, THERE'S A SAX IN MY SOUP The "I love you, man" moments at R&R Convention 2003 continued during a family dinner at Napa Valley Grille. Seen here are (l-r) Lorena Villanuevo and Mia Stefanko, members of Minda Abair's management team; Verve VP/A&R Bud Harner; former KTWJ/Los Angeles Asst. PD/MD Ralph Stewart; independent Laura Sanano; KAJJZ/Albuquerque PD Paul Lavoie; and WLOQ/Orlando MD Patricia James.

stance of their music comes second.

Until now the major labels have paid little attention to the genre. Perhaps the closest thing to a superstar, to this point, is an artist like Moby. Much less well-known is The Brave, a German sound designer responsible for Sacred Spirit, Classical Spirit, B-Tribe and others. Vienna's Tosca, the U.K.'s Zero 7 and Sounds From The Ground are other artists on the fringe of widespread popularity.

Outside The Box

Now that we, hopefully, understand chill music a little better, Smooth Jazz programmers must decide if it makes sense for their stations. For the most part, chill music creates a reflective, down-tempo mood consistent with the essence of what makes the Smooth Jazz format popular. Chill music can be an equally smooth and complementary addition to existing playlists.

If you're a programmer concerned with aging audience demographics — and Smooth Jazz stations probably should be — chill music can help attract a younger, hipper listener without turning off those in their 50s and 60s. It's a new sound that can freshen any stagnant complementary radio format.

As with most styles of music, there is a tremendous amount of material to choose from, some of which is marginal at best. As always, the key remains to pick songs that meet your objectives of style, mood and response. You will have to be innovative and think outside the box.

Adding chill music to your playlist, either in regular rotation or as a specialty block of programming, will require stretching your perspective and boundaries as you welcome new listeners to your audience. Interested Smooth Jazz programmers will have to consider music from smaller labels, from compilations and on a track-by-track basis. Again, the focus is less on the artist or album and more on the feel and mood of the song.

Unusual And Enjoyable

Over the years, when considering chill music, we've adopted the motto, "Where the unusual is enjoyable." We listen for music that will elicit a response such as, "Wow, that's differ-

ent — and I like it." Although such determinations are always in the ear of the listener, we also consciously strive to avoid the overly esoteric.

We frequently hear comments like, "I was so mesmerized, I missed my freeway exit," or, "I had to turn off all the lights and just sit and listen." Nice audience responses, if you're picking the right songs.

If you're a programmer concerned with aging audience demographics — and Smooth Jazz stations probably should be — chill music can attract a younger, hipper listener without turning off those in their 50s and 60s.

A few stations, including WCLZ/Portland, ME, have made chill music a nightly feature from 10 to midnight. Additionally, we have always believed that it would make great overnight programming and a strong, mood-driven full-time contemporary format. Audience interest is clearly growing and can be seen and measured at Internet sites like SomaFM.com, Radioio.com's ambient channel and our own Starstreams.com.

Sixteen years ago, while planning what became the NAC format, Frank Cody told me, "This music deserves to be heard." Today, as audience demand increases, he's saying the same things about chill music. It remains to be seen if Smooth Jazz programmers have heard his message.



SAY CHEESE (AND WINE) Late-night revelers during R&R Convention 2003 included (l-r) Broadcast Architecture MD Rosalyn Joseph, All That Jazz's Cliff Gorov, Alfred Joseph, Rendezvous Entertainment partner Frank Cody and artist manager Bill Darlington.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	DAVID SANBORN Comin' Home Baby (GRP/VMG)	996	-3	116093	11	46/0
3	2	JEFF LORBER Gigabyte (Narada)	873	+14	97758	18	42/0
2	3	SPYRO GYRA Getaway (Heads Up)	867	+2	91774	24	43/0
5	4	CHIELI MINUCCI Kickin' It Hard (Shanachie)	802	+49	84771	25	40/0
6	5	BRIAN CULBERTSON Say What? (Warner Bros.)	792	+43	84608	15	45/1
4	6	EUGE GROOVE Rewind (Warner Bros.)	784	-65	80253	21	37/0
7	7	M. McDONALD I Heard It Through The Grapevine (Motown/Universal)	663	-8	65459	8	45/0
10	8	RICHARD ELLIOT Corner Pocket (GRP/VMG)	639	+41	73073	16	42/0
9	9	DARYL HALL Cab Driver (Rhythm & Groove/Liquid B)	625	+16	53240	12	43/2
11	10	URBAN KNIGHTS Got To Give It Up (Narada)	561	+18	55726	10	40/0
8	11	KIM WATERS Waterfall (Shanachie Entertainment)	554	-88	50027	26	30/0
12	12	PAUL JACKSON, JR. It's A Shame (Blue Note)	549	+20	68320	10	40/1
13	13	LUTHER VANDROSS Dance With My Father (J)	522	+6	51009	9	37/1
14	14	PAUL TAYLOR On The Move (Peak)	411	+2	38283	7	34/0
16	15	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	406	+35	50285	7	37/4
19	16	WALTER BEASLEY Precious Moments (N-Coded)	368	0	40057	14	31/2
17	17	RICK DERRINGER Hot And Cool (Big3)	364	-7	31792	17	32/0
18	18	PHIL COLLINS Come With Me (Atlantic)	354	-17	29171	14	25/0
23	19	ACOUSTIC ALCHEMY No Messin' (Higher Octave)	316	+12	26486	4	26/1
20	20	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	309	-12	14554	16	23/0
25	21	KENNY G. Malibu Dreams (Arista)	296	+29	46294	3	26/4
24	22	FATBURGER Sizzlin' (Shanachie)	295	-9	20162	12	29/2
21	23	J. THOMPSON Tell Me The Truth (AMH)	286	-34	15626	19	24/0
27	24	PRAFUL Sigh (Rendezvous/N-Coded)	261	+42	27607	2	30/5
26	25	STEELY DAN The Last Mall (Reprise)	213	-23	8513	10	17/0
29	26	MINDI ABAIR Flirt (GRP/VMG)	210	+29	34492	2	22/6
28	27	RIPPINGTONS Stingray (Peak)	185	-21	8749	8	17/0
Debut	28	RONNY JORDAN At Last (N-Coded)	181	+6	20879	0	16/0
Debut	29	CHUCK LOEB eBop (Shanachie)	180	+35	19748	0	17/1
30	30	NORMAN BROWN The Feeling I Get (Warner Bros.)	172	-5	17553	8	12/0

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MINDI ABAIR Flirt (GRP/VMG)	6
SIMPLY RED Sunrise (simplyred.com)	6
PRAFUL Sigh (Rendezvous/N-Coded)	5
RICK BRAUN Green Tomatoes (Warner Bros.)	5
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	4
KENNY G. Malibu Dreams (Arista)	4
GREGG KARUKAS Riverside Drive (N-Coded)	3
C. STANDRING I Ain't Mad Atcha (Mesa Entertainment/Blue Moon)	3
RIPPINGTONS Bella Luna (Peak)	3
DARYL HALL Cab Driver (Rhythm & Groove/Liquid B)	2
WALTER BEASLEY Precious Moments (N-Coded)	2
FATBURGER Sizzlin' (Shanachie)	2
SPECIAL EFX Cruise Control (Shanachie)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RICK BRAUN Green Tomatoes (Warner Bros.)	+60
CHIELI MINUCCI Kickin' It Hard (Shanachie)	+49
HIROSHIMA Revelation (Heads Up International)	+44
BRIAN CULBERTSON Say What? (Warner Bros.)	+43
PRAFUL Sigh (Rendezvous/N-Coded)	+42
RICHARD ELLIOT Corner Pocket (GRP/VMG)	+41
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	+35
CHUCK LOEB eBop (Shanachie)	+35
JEFF GOLUB Boom Boom (GRP/VMG)	+30
KENNY G. Malibu Dreams (Arista)	+29
MINDI ABAIR Flirt (GRP/VMG)	+29

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BOB BALDWIN The Way She Looked At Me (Narada)	341
CRUSADERS Viva De Funk (Nerve/VMG)	278
PIECES OF A DREAM Love's Silhouette (Heads Up)	272
MINDI ABAIR Lucy's (GRP/VMG)	257
GREG ADAMS 'Sup With That (Ripa/Blue Note)	136
NORAH JONES Come Away With Me (Blue Note/Virgin)	129
KENNY G. Paradise (Arista)	125
NELSON RANGELL Look Again (A440 Music Group)	98
JOAN OSBORNE I'll Be Around (Compendia)	88
DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/Warner Bros.)	87
BOB JAMES Morning, Noon & Night (Warner Bros.)	82
PAUL HARDCASTLE Desire (Trippin' 'N' Rhythm)	77
MICHAEL LINGTON Still Thinking Of You (3 Keys Music)	75
STEVE OLIVER High Noon (Native Language)	64
BONEY JAMES Grand Central (Warner Bros.)	59
SPECIAL EFX Cruise Control (Shanachie)	52

46 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 7/13-7/19. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

RICK BRAUN Green Tomatoes (Warner Bros.)
Total Plays: 161, Total Stations: 21, Adds: 5

STEVE COLE NY LA (Warner Bros.)
Total Plays: 159, Total Stations: 15, Adds: 1

BRIAN HUGHES Along The Way (A440 Music Group)
Total Plays: 138, Total Stations: 13, Adds: 0

MICHAEL LINGTON Off The Hook (3 Keys Music)
Total Plays: 115, Total Stations: 12, Adds: 1

STEVE OLIVER Positive Energy (Native Language)
Total Plays: 103, Total Stations: 11, Adds: 1

JIMMY SOMMERS Take My Heart (You Can Have It If You Want It) (Higher Octave)

Total Plays: 102, Total Stations: 10, Adds: 0

BLAKE AARON She's So Fine (Innervision)

Total Plays: 98, Total Stations: 9, Adds: 0

BERNIE WILLIAMS F/ **DAVID BENOIT** Just Because (GRP/VMG)

Total Plays: 86, Total Stations: 8, Adds: 0

BOB JAMES Just One Thing (Warner Bros.)

Total Plays: 78, Total Stations: 8, Adds: 0

JEFF GOLUB Boom Boom (GRP/VMG)

Total Plays: 77, Total Stations: 10, Adds: 1

Songs ranked by total plays

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ON THE RECORD

WITH
Rob Riesen
PD KBZN/Salt Lake City



It's feels like Christmas in July with so much great music available. Where do I start? Vocally, Simply Red's "Sunrise" is a perfect fit for KBZN/Salt Lake City. With the first play on the station, our phones started to ring. It's a twist on Hall & Oates' "I Can't Go for That." Michael McDonald's cover of the classic "I Heard It Through the Grapevine" is right on; he has the perfect voice to cover this great song. Daryl Hall has given Smooth Jazz the perfect cruisin' song with "Cab Driver." Kenny Loggins' newest, "With This Ring," sounds fantastic on the air, plus it has beautiful lyrics and gets a great response from our female listeners. Instrumentally, one of the most interesting songs — and one that we have gotten great response to — is Praful's "Sigh." This song has a different feel and represents a new musical direction. Be sure to check it out. It's always nice to hear new music from The Jazzmasters, like their latest, "Puerto Banus." Paul Hardcastle's production is always top-notch. Steve Oliver's "Positive Energy" sounds like the title — smooth, uplifting and bright. KBZN is looking forward to the sixth annual Park City Jazz Festival Aug. 22-24 at Deer Valley and the Canyons Ski Resort. This year's festival features BWB, Gerald Albright, Larry Carlton, Greg Adams, Jonathon Butler and Joyce Cooling. Each year the festival grows in popularity and attendance, with almost a sellout all three nights last year. It's become the annual party for Utah's smooth jazz fans.

What an incredible spring book! Congratulations are especially in order to KIFM/San Diego and WSSM/St. Louis, which both capture fourth 12+! ... KTWV (The Wave)/Los Angeles; WNUA/Chicago; KKSJ/San Francisco; WJZJ/Philadelphia; WSSM/St. Louis; KIFM/San Diego; and KMGQ/Santa Barbara, CA earn fifth place or higher 25-54. What's more, The Wave and WNUA win No. 1 35-64. Way to go, Smooth Jazz! ... It's significant that these great radio stations take varying approaches to music — as they must, since every market is unique. Several, including The Wave, WNUA, KKSJ and WJZJ, run tight playlists — generally 20-25 currents. Others, like KIFM, play nearly twice that number. But for all successful radio stations, one inviolable rule of programming is: Play the hits ... Looking ahead, Simply Red's "Sunrise" (simplyred.com) shows strength out of the gate as the week's No. 1 Most Added, with seven new adds ... Is it chilly in here, or is it just Praful's "Sigh" (Rendezvous/N-Coded), which climbs to 25*, picks up five new adds and generates huge phones? Rick Braun's "Green Tomatoes" (Warner Bros.) also earns five new adds ... Steve Oliver's "Positive Energy" (Native Language) is poised to break ... Among the strongest new contenders: Smooth Africa II featuring Joe McBride's "Adderley Street" (Heads Up), which was awarded top scores by "Rate-a-Record, Rate-a-Wine" panelists; The Crusaders' "Rural Renewal" (GRP/VMG); Eric Darius' "Love TKO" (Smooth Breeze); and Chris Standring's "I Ain't Mad Atcha" (Pyramid/Mesa).



— Carol Archer, Smooth Jazz Editor

Reporters

- WZMR/Albany, NY**
DM: Mike Morgan
PD: Kevin Callahan
4 CHR 5 STANDING
1 SIMPLY RED
2 GREGG KAPUKAS
- KAJZ/Albuquerque, NM**
PD: Paul Lavelle
APD/M/D: Jeff Young
No Adds
- KNIK/Anchorage, AK**
DM/PD: Aaron Wallander
No Adds
- WJZZ/Atlanta, GA**
PD/M/D: Nick Francis
2 MINDI AAR
1 CANDY DOLFER
- KSMJ/Bakersfield, CA**
DM/PD/M/D: Chris Townsend
APD: Heidi Kelly
1 MINDI AAR
1 GREGG KAPUKAS, JR
SIMPLY RED
- WNUA/Chicago, IL**
DM: Bob Kasie
PD/M/D: Steve Stiles
JAZZMASTERS
- WNW/Cleveland, OH**
DM/PD: Bernice Kilmie
RIPPINGTONS
- WJZ/Columbus, OH**
SM: Tom Ferrelle
DM/PD/M/D: Bill Harman
APD: Gary Walker
CHRIS STANDING
HIROSHIMA
- KOAI/Dallas, TX**
DM/PD: Kurt Johnson
APD/M/D: Bret Michael
1 MINDI AAR
WALTER BEASLEY
- KICQ/Denver, CO**
PD/M/D: Michael Fischer
No Adds
- KVJZ/Des Moines, IA**
DM/PD: Mike Stabmore
11 WALTER BEASLEY
1 CANDY DOLFER
- WVW/Detroit, MI**
DM/PD: Tom Stepher
No Adds
DM: Sandy Kovach
No Adds
- KSEC/Fayetteville, AR**
PD/M/D: Ken Couch
9 KIM WATERS
- KEZL/Fresno, CA**
DM: Scott Youth
PD/M/D: J. Weidenthaler
1 CANDY DOLFER
1 ZZZ
- WDRR/Fl. Myers, FL**
DM/PD/M/D: Phil Beckman
No Adds
- KHJZ/Houston, TX**
DM: Jeff Garrison
PD: Maxine Todd
APD/M/D: Steve Morgan
MIAMI CULBERTSON
MINDI AAR
CANDY DOLFER
DARYL HALL
- WYJZ/Indianapolis, IN**
DM/PD/M/D: Carl Frye
No Adds
- KCIY/Kansas City, MO**
DM: Mark Edwards
PD: Michelle Chase
No Adds
- KOAS/Las Vegas, NV**
DM/PD: Erik Pezz
RICK BRAUN
- KSBR/Los Angeles, CA**
DM/PD: Terry Weel
MD: Susan Koshbay
No Adds
- KTW/Los Angeles, CA**
PD: Paul Goldstein
APD/M/D: Samantha Wiedmann
No Adds
- WELJ/Macon, GA**
PD/M/D: Rick Smith
No Adds
- WCJZ/Madison, WI**
DM/PD: Mike Ferris
APD: Sybil Rodgers
3 RIPPINGTONS
- WJZN/Memphis, TN**
PD/M/D: Steve Miller
ACOUSTIC ALCHEMY
JEFF GOLUB
EDIE WALKUM / ISAAC HAYES & WENDY MOTEN
- WLVE/Miami, FL**
DM: Rob Roberts
PD/M/D: Rich McMillan
No Adds
- WJZ/Milwaukee, WI**
DM/PD: Steve Scott
MD: Jeff Peterson
5 RICK BRAUN
- KRVR/Modesto, CA**
DM/M/D: Doug Wulf
PD: Jim Bryan
2 MINDI AAR
2 CHRIS STANDING
- WOOD/New York, NY**
DM: John Mallin
PD/M/D: Charley Connolly
1 DARYL HALL
RICK BRAUN
- WJCD/Norfolk, VA**
DM/PD: Daley Davis
APD/M/D: Larry Hollowell
No Adds
- WLOQ/Orlando, FL**
SM: Jim Gross
PD: Brian Morgan
MD: Patricia James
KENNY G
GREGG KAPUKAS
STEELY DAN
- Jones Smooth Jazz/Palm Springs, CA**
PD: Steve Hubbard
MD: Cheryl Marquet
2 MINDI AAR
2 WEEKEND PLAYERS
1 STEVE COLE
1 PETER MALICK GROUP / NORAH JONES
- WJZ/Philadelphia, PA**
SM: Kimberly Dabiss
PD: Michael Tazzi
MD: Frank Childs
No Adds
- KYOT/Phoenix, AZ**
PD: Shann Holly
APD/M/D: Angie Wanda
10 CANDY DOLFER
1 RICK BRAUN
- KJZS/Reno, NV**
DM: Rob Brooks
PD: Harry Reynolds
APD/M/D: Deag Thomas
PRAFUL
- WJZ/Richmond, VA**
PD: Reid Sailer
6 KENNY G
- KSSJ/Sacramento, CA**
DM/PD: Lee Hansen
APD: Ken Jones
No Adds
- KBZN/Salt Lake City, UT**
DM/M/D: Rob Riesen
JONATHAN BUTLER
KENNY G
STEVE OLIVER
- KIFM/San Diego, CA**
DM: John Distic
PD: Mike Vasquez
APD/M/D: Kathy Cole
1 SIMPLY RED
1 DARYL HALL
1 PRAFUL
1 RICK BRAUN
- KKSF/San Francisco, CA**
DM: Michael Morris
PD/M/D: Steve Williams
No Adds
- KMGQ/Santa Barbara, CA**
PD: Mike De Anda
FATBURGER
SIMPLY RED
MICHAEL LINGTON
PRAFUL
- KJZ/Santa Rosa, CA**
PD: Gordon Ziet
APD: Rob Singleton
MD: Pat Schaller
No Adds
- KWJZ/Seattle, WA**
PD: Carol Hamley
MD: Diana Rose
GREGG KAPUKAS
- WEIB/Springfield, MA**
PD: Carol Cutting
MD: Jessica Shavers
4 SIMPLY RED
- WSSM/St. Louis, MO**
PD: David Myers
No Adds
- WSJT/Tampa, FL**
PD: Russ Black
MD: Kathy Curtis
KENNY G
FATBURGER
LUTHER VANDROSS
MINDI AAR
- WJZW/Washington, DC**
DM: Kenny King
PD: Carl Anderson
MD: Renee Doney
CANDY DOLFER

46 Total Reporters
41 Current Playlists
Did Not Report, Playlist Frozen (5):
KTWV/Los Angeles, CA
KSSJ/Sacramento, CA
KNIK/Anchorage, AK
KICQ/Denver-Boulder, CO
WDRR/Fl. Myers-Naples, FL

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Cool Promotions

The challenge of creating original ideas and making old ones shiny and new

Too much work, stress and exhaustion can take their toll on one's creativity. And when you can't think of a good creative idea for a promotion, that causes more stress. Sometimes you need a group of people to brainstorm with, but, in this day of reduced and multitasked staff, you may not have others around to bounce ideas off of, so here are some examples of what other stations are doing. More ideas will appear in a future column.

Home Improvement

The name: The 98 Rock Wicked Rec Room.

In a nutshell: A takeoff on the *Trading Spaces* TV program. WYYY (98 Rock)/Baltimore partnered with Pete's Wicked Ale to turn one room in a lucky listener's house into a recreation room. *98 at Nite* hosts Mickey and Amelia and the station promotions crew will do the work, adding a new bar filled with amenities like pint glasses, neon signs, keg equipment and 98 Rock memorabilia.

Once a winner has been selected, the station will receive professional advice, supplies and instructions from True Value Plus, Papier Interiors & Design Group and Gary's Contracting. A date will be set for the staff to load their Martha Stewart how-to manuals into the station van and get to work. The 98 Rockers have a 12-hour deadline to complete the task. Like HGTV, 98 Rock will document the process and post reports online.

How the idea was born: "It was — if you can you believe it — sales and promotions just having a brainstorming session," says 98 Rock Promo Director Lori Smyth. "We were looking for an interesting way to create a promotion for Pete's Wicked Ale.

Maryland has strange beer laws, and we were trying to come up with a legal way to mention the product. *Trading Spaces* and *Rock the House* are popular shows with our staff, so we thought, 'What the hell, let's try it!' We are a male-dominated station, and we figured you can't get much more manly than combining beer, 98 Rock and power tools."

Cost to station: "Nothing!" Smyth exclaims. "True Value Plus is supplying the materials; Papier and Gary's Contracting are doing this because they're fans of the station.

They'll be guests on *98 at Nite* to discuss their participation in the promotion. Our sales staff will tie in clients to supply other cool prizes — TVs, recliners, stereos. The memorabilia is from a stockpile of things that we have collected over the past few years."

Metallica Mayhem

The name: May Is Maytallica on 99.9 KISW.

In a nutshell: KISW/Seattle upped the ante on Maytallica by giving away a very special Metallica-edition 2003 Ford SVT F-150 Lightning, dubbed "Miss Metallica," completely customized and autographed by the band. The regular weeknight "Mandatory Metallica" feature was increased to three times a day. Qualifiers had to win one of 99 keys. The winner will get the keys and the truck officially presented to him by Metallica at the Summer Sanitarium show on Aug. 7.

The one-of-a-kind vehicle was named Miss Metallica because the station's vehicles are called Miss Rock (a Chevy Avalanche) and Miss Rock H20 (a hydroplane), so the concept was familiar to listeners. Metallica autographed the vehicle and voiced special promos, and all 99 qualifiers got tickets to Summer Sanitarium.



The "Miss Metallica" winner and all his new best friends.

The truck boasts a \$25,000 custom paint job of flames, Metallica logos, a St. Anger fist and a KISW logo. A

custom lid for the truck bed also has the Metallica logo. Custom racing seats were installed with the KISW logo stitched on them, and the band members' autographs were scanned and then stitched into the leather on the console armrest. Other vehicle highlights include a custom stereo, DVD player and speakers; custom exhaust; chrome wheels; and custom tires.

How the idea was born: KISW Station Manager Dave Richards, Asst. PD Kylee Brooks and Marketing Director Erron Sorenson were brainstorming last August for their spring promotion. They wanted to create something that had never been done, couldn't be purchased and would make the entire market talk. Anticipating the summer release of Metallica's new album, they thought "Maytallica" would be a great name and time to do the promotion. They worked closely with Elektra and Q Prime from the beginning.

Cost to station: Promos for the winner with the original band autographs. Promos ran once an hour for one month. The Ford dealer, the paint company and the performance company were all worked into the promos, along with the ad schedules they purchased to help support the promotion.

Furthermore, the dealer — who had not been a client before — was so wowed by the idea that, in addition to providing the vehicle, he purchased an ad schedule and is committed to future schedules. The event actually made the station a profit in the low six-figure range!

Here's an example of how much the promotion cut through the market: Richards hitched a ride to the airport in the truck and, upon arriving curbside, was immediately approached by law enforcement. But rather than trying to evict Richards and the promotions assistant, the officer asked, "Is this the truck?" He called over another officer, and then security joined them. As Richards went inside to catch his flight, admirers and fans eagerly surrounded the truck.

Exhibitionists

The name: Show Us Your Bear. In a nutshell: WBYP (The Bear/

Ft. Wayne, IN asked listeners to "Show Us Your Bear." There were more than 50 entries, including neon signs, professionally painted logos on vehicles, graffiti logos on vehicles, homemade billboards on rooftops, tattoos, a bear bong, bear boobs (or bare boobs?), stuffed bears, real bears, a bear ass and some other weird stuff.

The Bear awarded 10 winners \$50 each. Third place was \$1,000, second was worth \$3,000, and the grand prize was \$5,000.

How the idea was born: "The Bear had done a Show Us Your Bear promotion about eight years ago," WBYP OM Jim Fox says. "With the format evolution of the station and recent air-staff changes, it seemed to be a good use of nostalgia to lend a little perceived consistency between The Bear of 1995 and The Bear of today."

Cost to station: \$9,500.

The Whole Enchilada

The name: Get a Life.

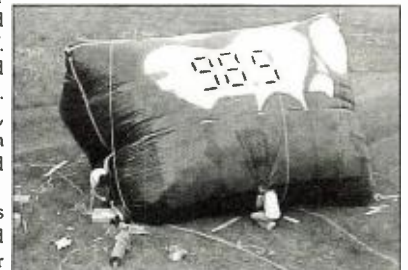
In a nutshell: KOJ/Baton Rouge gave away a 2,100-square-foot home with four bedrooms, two bathrooms, walk-in closets, a walk-in pantry, \$15,000 in furniture and a digital satellite system with free programming for a year. The station also packed the pantry and fridge with food.

It was a quick and easy "listen for the sounder" (doorbell rings, Lurch from *The Adams Family* says, "You Rang?"), and the qualifier won \$93 and a key. A total of 93 qualifiers were spread out over several weeks. On June 28 everyone met at the house for a party, and listeners were invited to join the festivities. Three bands played, and food and drinks were served.

KOJ PD Paul Cannell says, "We started checking IDs at 10am and numbered the qualifiers from one to 93 — first come, first served. One by one we let them walk up on the deck of the house, pull a key from a fishbowl and try it in the lock. The first one to open the door won the house



Boyd Berry's "Bear Boat" won third place in WBYP/Ft. Wayne, IN's Show Us Your Bear contest.



Thinking big paid off for William Long, who created a "Bear Blimp" measuring 25 by 35 feet and won second place.



Amber Brudi, owner of the "Bear House," won first place and single-handedly lowered property values in her neighborhood.

and everything in it. Number 21 opened the door, and the place went wild. There were stories circulating that the contest sponsors were offered bribes as high as \$5,000 for a master key."

How the idea was born: "We wanted the hugeness of a giant national contest, but on a local level," Cannell says. "No nationwide callers, no 800 numbers — a contest that someone who listened to our station would have a realistic chance of winning. We tossed around cars, motorcycles, Jet Skis and the ultimate garage. Then we thought, 'Why just give away the garage? Why not the entire house?'

I thought it was a great idea, but I had my doubts that it would actually come together. All credit to our former Operations Manager, Don Gosselin; GM Rebecca Breeding; Director/Sales Michael Doolin; Sales Manager Malcolm Adams; and the entire sales staff. They hit the streets and pulled it together."

Cost to station: \$8,649 for cash-prize qualifiers. Everything else was traded out.



The perfect winner of KOJ/Baton Rouge's Get a Life contest was Wanda Zachary, a single mother who had been divorced for eight months. She and her daughter were living with her parents. Seen here are (l-r) KOJ's Bender and Kristi, Zachary and KOJ's Richard Condon.

R&R ROCK TOP 30

July 25, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	AUDIOSLAVE Like A Stone (Interscope/Epic)	611	-24	33275	26	29/0
2	2	TRAPT Headstrong (Warner Bros.)	602	+17	36837	28	25/0
3	3	BLACK LABEL SOCIETY Stillborn (Spitfire)	492	+18	20974	17	25/0
5	4	STAIN'D So Far Away (Flip/Elektra/EEG)	447	+48	23464	5	28/3
7	5	CHEVELLE Send The Pain Below (Epic)	377	-12	19256	23	20/0
8	6	VELVET REVOLVER Set Me Free (Decca/Immortal)	366	+4	17035	6	23/0
9	7	JANE'S ADDICTION Just Because (Capitol)	360	+17	13117	7	23/0
6	8	METALLICA St. Anger (Elektra/EEG)	343	-49	23583	8	27/0
4	9	3 DOORS DOWN The Road I'm On (Republic/Universal)	332	-90	15156	18	24/0
12	10	FOO FIGHTERS Times Like These (Roswell/RCA)	316	-1	18785	26	22/0
14	11	COLD Stupid Girl (Flip/Geffen/Interscope)	307	+24	11490	15	20/0
15	12	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	296	+16	12379	6	25/1
10	13	GODSMACK Straight Out Of Line (Republic/Universal)	294	-36	20620	25	20/0
13	14	REVIS Caught In The Rain (Epic)	292	-10	10810	21	22/0
11	15	LINKIN PARK Somewhere I Belong (Warner Bros.)	284	-36	15644	21	18/0
18	16	GODSMACK Serenity (Republic/Universal)	233	+1	8799	4	22/2
21	17	SHINEDOWN Fly From The Inside (Atlantic)	229	+15	7906	10	22/0
17	18	LYNYRD SKYNYRD Red, White & Blue (Sanctuary/SRG)	225	-11	12948	16	15/0
20	19	LINKIN PARK Faint (Warner Bros.)	208	-10	10677	5	16/1
19	20	SOCIALBURN Everyone (Elektra/EEG)	206	-15	5771	9	23/0
16	21	DOUBLEDRIVE Imprint (Roadrunner/IDJMG)	204	-27	7176	18	19/1
22	22	DISTURBED Liberate (Reprise)	173	+15	6326	4	14/1
-	23	NICKELBACK FJ KID ROCK Saturday Night's... (Columbia)	146	+40	5880	2	11/0
26	24	KORN Did My Time (Immortal/Epic)	144	+26	5638	2	13/1
23	25	EVANESCENCE Bring Me To Life (Wind-up)	139	-1	6602	16	10/0
25	26	SEETHER Driven Under (Wind-up)	137	+5	7423	19	12/0
24	27	CHEAP TRICK Scent Of A Woman (Big 3 Entertainment)	131	+7	4317	5	11/0
30	28	QUEENSRYCHE Open (Sanctuary/SRG)	127	+25	4370	2	13/1
27	29	STAIN'D Price To Play (Elektra/EEG)	110	-5	4052	15	13/0
Debut	30	JIBE Yesterday's Gone (226)	106	+8	3833	1	8/1

31 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/13-7/19. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

- FOO FIGHTERS** Low (Roswell/RCA)
Total Plays: 103, Total Stations: 12, Adds: 2
- TRAPT** Still Frame (Warner Bros.)
Total Plays: 96, Total Stations: 11, Adds: 1
- SMILE EMPTY SOUL** Bottom Of A Bottle (Laval)
Total Plays: 93, Total Stations: 10, Adds: 1
- WHITE STRIPES** Seven Nation Army (Third Man/V2)
Total Plays: 75, Total Stations: 4, Adds: 0
- MUDVAYNE** World So Cold (Epic)
Total Plays: 64, Total Stations: 8, Adds: 1

- FUEL** Falls On Me (Epic)
Total Plays: 56, Total Stations: 11, Adds: 10
- SALIVA** Raise Up (Island/IDJMG)
Total Plays: 55, Total Stations: 7, Adds: 0
- LIVE HEAVEN** (Radioactive/Geffen)
Total Plays: 54, Total Stations: 3, Adds: 0
- ECHO 7** One Step Away (In De Goot)
Total Plays: 53, Total Stations: 7, Adds: 2
- METALLICA** Frantic (Elektra/EEG)
Total Plays: 46, Total Stations: 5, Adds: 3

Songs ranked by total plays

Reporters

KZRR/Albuquerque, NM* OBS: Bob King P2: Phil Robinson HD: Phil Robinson 3 DOORS DOWN R&R	WKGB/Binghamton, NY OBS: Jim Free APR: The Internet No Adds	WWRX/Columbus, GA OBS: Bill Weber 3 DOORS DOWN FUEL	WOBZ/Macon, GA P2: Gail Hestey HD: Bill Weber FOO FIGHTERS	WWCT/Peoria, IL OBS: Gail Hestey HD: Bill Weber FUEL	WXRK/Rockford, IL OBS: Gail Hestey P2: Bill Weber FOO FIGHTERS KOTWRE AOLNIA FUEL	KOUS/Springfield, MO OBS: Bill Weber P2: Bill Weber APR: Bill Weber 3 DOORS DOWN KJWB	WMZK/Wausau, WI OBS: Bill Weber P2: Bill Weber 3 DOORS DOWN KJWB
KZMZ/Alexandria, LA OBS: Bill Weber P2: Bill Weber HD: Bill Weber 3 ALLIANCE BROTHERS BAND AT&T	WBUF/Buffalo, NY* P2: Bill Weber APR: Bill Weber SMILE EMPTY SOUL LIONEL PARK THREE DAYS GRACE	KNCN/Corpus Christi, TX* OBS: Bill Weber 1 MOTOGRATER	WCLG/Morgantown, WA OBS: Bill Weber HD: Bill Weber 1 ALLEN ANT FARM 1 FUEL	WMMR/Philadelphia, PA* OBS: Bill Weber HD: Bill Weber FOO FIGHTERS	KBER/Salt Lake City, UT* OBS: Bill Weber P2: Bill Weber APR: Bill Weber MUSIC POWER No Adds	WKLT/Traverse City, MI OBS: Bill Weber P2: Bill Weber TRAPT No Adds	WROR/Wilmington, NC OBS: Bill Weber P2: Bill Weber APR: Bill Weber 4 FUEL
WZZD/Allentown, PA* OBS: Bill Weber P2: Bill Weber HD: Bill Weber 7 FUEL 1 GODSMACK	WRWK/Canton, OH* OBS: Bill Weber P2: Bill Weber HD: Bill Weber 10 EVANESCENCE 1 3 DOORS DOWN 1 FUEL	KLAQ/El Paso, TX* OBS: Bill Weber HD: Bill Weber MALDEN HOLLYWOOD BULLY TALKINT FINGERTIGHT	WDHA/Morristown, NJ* OBS: Bill Weber P2: Bill Weber 3 DOORS DOWN FINGERTIGHT	KDKB/Phoenix, AZ* OBS: Bill Weber P2: Bill Weber HD: Bill Weber No Adds	KSJO/San Jose, CA* OBS: Bill Weber P2: Bill Weber HD: Bill Weber 5 DISTURBED	KLPX/Tucson, AZ* OBS: Bill Weber P2: Bill Weber HD: Bill Weber ALLIANCE BROTHERS BAND	KAT/Syakima, WA OBS: Bill Weber P2: Bill Weber No Adds
KVHL/Anchorage, AK OBS: Bill Weber P2: Bill Weber HD: Bill Weber APR: Bill Weber AOLNIA	WPXC/Cape Cod, MA OBS: Bill Weber P2: Bill Weber HD: Bill Weber 22 LIONEL PARK APR	WPHD/Elmira, NY OBS: Bill Weber P2: Bill Weber HD: Bill Weber 20 VELVET REVOLVER 27 STAIN'D 1 MOTOGRATER	WBAB/Nassau, NY* OBS: Bill Weber P2: Bill Weber HD: Bill Weber No Adds	WHBZ/Fort Smith, NH* OBS: Bill Weber P2: Bill Weber HD: Bill Weber 2 STAIN'D	KZQZ/San Luis Obispo, CA OBS: Bill Weber P2: Bill Weber HD: Bill Weber 1 FOO FIGHTERS 1 THAMESCHIRE	KMOD/Tulsa, OK* OBS: Bill Weber P2: Bill Weber HD: Bill Weber QUEENSRYCHE	WNCD/Youngstown, OH* OBS: Bill Weber P2: Bill Weber HD: Bill Weber No Adds
KLBJ/Austin, TX* OBS: Bill Weber P2: Bill Weber HD: Bill Weber No Adds	WYBB/Charleston, SC* OBS: Bill Weber P2: Bill Weber HD: Bill Weber THREE DAYS GRACE KJWB BLUES BROTHERS BAND	WRQC/Fayetteville, NC* OBS: Bill Weber P2: Bill Weber HD: Bill Weber 1 METALLICA	KFZX/Odessa, TX OBS: Bill Weber P2: Bill Weber HD: Bill Weber KJWB	WHJY/Providence, RI* OBS: Bill Weber P2: Bill Weber HD: Bill Weber 3 DOORS DOWN KJWB	KXFX/Santa Rosa, CA* OBS: Bill Weber P2: Bill Weber HD: Bill Weber 3 DOORS DOWN KJWB	KISW/Seattle, WA* OBS: Bill Weber P2: Bill Weber HD: Bill Weber 3 METALLICA 1 CORN KJWB	
KOOJ/Baton Rouge, LA* OBS: Bill Weber P2: Bill Weber HD: Bill Weber 1 LYNYRD SKYNYRD FJ KID ROCK 1 FINGERTIGHT 3 DOORS DOWN	WKLC/Charleston, WV OBS: Bill Weber P2: Bill Weber HD: Bill Weber 1 LYNYRD SKYNYRD FJ KID ROCK SLOTH	KLOL/Houston, TX* OBS: Bill Weber P2: Bill Weber HD: Bill Weber 1 LYNYRD SKYNYRD FJ KID ROCK STAIN'D	KCLB/Palm Springs, CA OBS: Bill Weber P2: Bill Weber HD: Bill Weber 12 DISTURBED 1 LYNYRD SKYNYRD FJ KID ROCK 6 FUEL 5 WHITE STRIPES	KCAL/Riverside, CA* OBS: Bill Weber P2: Bill Weber HD: Bill Weber METALLICA STAIN'D	WROV/Roanoke, VA* OBS: Bill Weber P2: Bill Weber HD: Bill Weber DRIVE-THRU TRUCKERS ADDIS	KTUX/Shreveport, LA* OBS: Bill Weber P2: Bill Weber HD: Bill Weber TRAPT GODSMACK	
KJOC/Beaumont, TX* OBS: Bill Weber P2: Bill Weber HD: Bill Weber 3 DOORS DOWN BLUE OCTOBER LYNYRD SKYNYRD FJ KID ROCK FUEL	WEBN/Cincinnati, OH* OBS: Bill Weber P2: Bill Weber HD: Bill Weber No Adds	WRKX/Kalamazoo, MI OBS: Bill Weber P2: Bill Weber HD: Bill Weber 12 RED BUBBLES 1 FOO FIGHTERS 3 DOORS DOWN FUEL	WRFX/Pensacola, FL* OBS: Bill Weber P2: Bill Weber HD: Bill Weber 1 3 DOORS DOWN 1 FUEL				

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
FUEL Falls On Me (Epic)	10
3 DOORS DOWN Here Without You (Republic/Universal)	10
STAIN'D So Far Away (Flip/Elektra/EEG)	3
LYNYRD SKYNYRD FJ KID ROCK Gimme Back... (Sanctuary/SRG)	3
FINGERTIGHT Guilt (Hold Down) (Columbia)	3
ILL NINO How Can I Live (Roadrunner/IDJMG)	3
METALLICA Frantic (Elektra/EEG)	3
GODSMACK Serenity (Republic/Universal)	2
FOO FIGHTERS Low (Roswell/RCA)	2
ECHO 7 One Step Away (In De Goot)	2
THREE DAYS GRACE (I Hate) Everything About You (Jive)	2
RISING Cradle (Maverick/Reprise)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STAIN'D So Far Away (Flip/Elektra/EEG)	+48
FUEL Falls On Me (Epic)	+43
NICKELBACK FJ KID ROCK Saturday Night's... (Columbia)	+40
KORN Did My Time (Immortal/Epic)	+26
QUEENSRYCHE Open (Sanctuary/SRG)	+25
EVANESCENCE Going Under (Wind-up)	+25
COLD Stupid Girl (Flip/Geffen/Interscope)	+24
GODSMACK I Stand Alone (Republic/Universal)	+19
BLACK LABEL SOCIETY Stillborn (Spitfire)	+18
FOO FIGHTERS Low (Roswell/RCA)	+18
METALLICA Frantic (Elektra/EEG)	+18

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SALIVA Always (Island/IDJMG)	246
3 DOORS DOWN When I'm Gone (Republic/Universal)	227
SEETHER Fine Again (Wind-up)	223
FOO FIGHTERS All My Life (Roswell/RCA)	180
PUDDLE OF MUDD Drift & Die (Flewless/Geffen/Interscope)	165
NICKELBACK Never Again (Roadrunner/IDJMG)	161
DISTURBED Remember (Reprise)	154
QUEENS OF THE STONE AGE No One Knows (Interscope)	149
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	147
MUDVAYNE Not Falling (Epic)	141

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.radioandrecords.com.

Monitored Reporters
52 Total Reporters

32 Total Monitored

20 Total Indicator

No Longer A Reporter (1):
WCMF/Rochester, NY





LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL(S))	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	CHEVELLE Send The Pain Below (Epic)	1978	+34	118860	27	61/1
2	2	CDLD Stupid Girl (Flip/Geffen/Interscope)	1690	+25	82491	22	60/0
3	3	TRAPT Headstrong (Warner Bros.)	1560	-53	93905	41	60/0
4	4	JANE'S ADDICTIDN Just Because (Capitol)	1506	+108	67610	8	62/0
10	5	STAIN'D So Far Away (Flip/Elektra/EEG)	1435	+191	78301	6	62/1
8	6	LINKIN PARK Faint (Warner Bros.)	1413	+137	65896	11	60/0
11	7	AUDISLAVE Show Me How To Live (Interscope/Epic)	1359	+179	77016	17	61/1
7	8	REVIS Caught In The Rain (Epic)	1334	-4	58663	23	58/0
5	9	AUDISLAVE Like A Stone (Interscope/Epic)	1255	-141	66223	28	60/0
6	10	METALLICA St. Anger (Elektra/EEG)	1203	-164	62847	8	60/0
9	11	LINKIN PARK Somewhere I Belong (Warner Bros.)	1159	-97	65226	21	55/0
13	12	KORN Did My Time (Immortal/Epic)	1130	+54	54789	4	60/0
17	13	SHINEDOWN Fly From The Inside (Atlantic)	1120	+175	55685	18	58/1
15	14	DISTURBED Liberate (Reprise)	1060	+14	44466	8	60/0
18	15	GDDSMACK Serenity (Republic/Universal)	1017	+122	42897	6	61/0
12	16	GDDSMACK Straight Out Of Line (Republic/Universal)	988	-147	57283	25	54/0
14	17	POWERMAN 5000 Free (DreamWorks)	910	-158	39950	19	46/0
16	18	SEETHER Driven Under (Wind-up)	895	-89	40622	25	49/0
21	19	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	839	+104	33291	16	54/1
22	20	VELVET REVOLVER Set Me Free (Decca/Immortal)	773	+56	36736	5	46/2
23	21	MUDVAYNE World So Cold (Epic)	751	+34	27045	11	53/0
24	22	BLACK LABEL SOCIETY Stillborn (Spitfire)	671	-10	39281	18	31/0
27	23	TRAPT Still Frame (Warner Bros.)	655	+92	22532	6	57/5
19	24	DEFTONES Minerva (Maverick/Reprise)	608	-240	22129	14	45/0
25	25	STAIN'D Price To Play (Elektra/EEG)	545	-86	37912	16	30/0
26	26	SOCIALBURN Everyone (Elektra/EEG)	534	-78	17426	11	47/0
30	27	WHITE STRIPES Seven Nation Army (Third Man/V2)	521	+97	27622	10	32/7
33	28	FOO FIGHTERS Low (Roswell/RCA)	512	+158	15340	3	44/1
31	29	ADEMA Unstable (Arista)	491	+69	14077	5	44/1
29	30	SALIVA Raise Up (Island/IDJMG)	470	+34	17124	6	40/0
28	31	DOUBLEDRIVE Imprint (Roadrunner/IDJMG)	376	-127	9469	20	27/0
41	32	AFI The Leaving Song Part II (DreamWorks)	300	+56	5814	6	32/2
34	33	3 DOORS DOWN The Road I'm On (Republic/Universal)	286	-44	11003	20	23/0
40	34	(HED) PLANET EARTH Other Side (Volcano/Jive)	285	+38	8721	4	29/1
38	35	THREE DAYS GRACE (I Hate) Everything About You (Jive)	265	-1	6423	9	27/2
32	36	MARILYN MANSON Mobszene (Nothing/Interscope)	260	-125	9010	15	29/0
39	37	MANMADE GOD Safe Passage (American/IDJMG)	258	-3	4875	7	32/0
37	38	PILLAR Fireproof (MCA)	253	-16	5975	11	24/0
Debut	39	EVANESCENCE Going Under (Wind-up)	241	+123	8120	1	20/1
43	40	311 Creatures For A While (Volcano)	213	+25	4748	2	14/2
42	41	ATARIS The Boys Of Summer (Columbia)	204	-5	4870	6	13/2
Debut	42	SLOTH Someday (Hollywood)	201	+80	3711	1	33/5
50	43	ALIEN ANT FARM These Days (DreamWorks)	201	+78	5668	2	25/3
44	44	ECHO 7 One Step Away (In De Goot)	201	+18	7204	7	19/0
35	45	DIE TRYING Oxygen's Gone (Island/IDJMG)	186	-84	4795	12	27/0
Debut	46	MOTOGRAZER Down (No Name/EEG)	173	+77	5694	1	27/14
-	47	METALLICA Frantic (Elektra/EEG)	173	+50	10896	3	10/4
Debut	48	PRESENCE Remember (Curb)	159	+86	1982	1	21/2
48	49	THRICE All That's Left (Island/IDJMG)	156	+16	2380	3	22/2
47	50	ANTHRAX Safe Home (Sanctuary/SRG)	154	+11	5986	4	14/0

Most Added*

www.radds.com

ARTIST TITLE (LABEL(S))	ADDS
FUEL Falls On Me (Epic)	29
MOTOGRAZER Down (No Name/EEG)	14
ILL NINO How Can I Live (Roadrunner/IDJMG)	14
3 DOORS DOWN Here Without You (Republic/Universal)	10
WHITE STRIPES Seven Nation Army (Third Man/V2)	7
FINGERTIGHT Guit (Hold Down) (Columbia)	7
HOTWIRE Not Today (RCA)	6
TRAPT Still Frame (Warner Bros.)	5
SLOTH Someday (Hollywood)	5
METALLICA Frantic (Elektra/EEG)	4

Most Increased Plays

ARTIST TITLE (LABEL(S))	TOTAL PLAY INCREASE
STAIN'D So Far Away (Flip/Elektra/EEG)	+191
AUDISLAVE Show Me How To Live (Interscope/Epic)	+179
SHINEDOWN Fly From The Inside (Atlantic)	+175
FOO FIGHTERS Low (Roswell/RCA)	+158
LINKIN PARK Faint (Warner Bros.)	+137
EVANESCENCE Going Under (Wind-up)	+123
GDDSMACK Serenity (Republic/Universal)	+122
JANE'S ADDICTION Just Because (Capitol)	+108
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	+104
WHITE STRIPES Seven Nation Army (Third Man/V2)	+97

Most Played Recurrents

ARTIST TITLE (LABEL(S))	TOTAL PLAYS
DISTURBED Remember (Reprise)	757
SEETHER Fine Again (Wind-up)	701
MUDVAYNE Not Falling (Epic)	632
DISTURBED Prayer (Reprise)	593
3 DOORS DOWN When I'm Gone (Republic/Universal)	565
EVANESCENCE Bring Me To Life (Wind-up)	562
CHEVELLE The Red (Epic)	552
SALIVA Always (Island/IDJMG)	538
FOO FIGHTERS All My Life (Roswell/RCA)	531
SYSTEM OF A DOWN Aerials (American/Columbia)	530

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.radioandrecords.com.

63 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/13-7/19. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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Matt Pollack
Sr. VP/Promotion, V2 Records



Timing has been the key word on The White Stripes from the day we signed them to where we are now — successfully crossing this record over to the next audience, Active Rock. We were already blessed with a huge bargaining chip. The first record we picked up, *White Blood Cells*, had sold about 100,000 units before we started rolling with it. The band's vision has always been to follow long-term goals and not force anything. ● In the early stages, when we started at the Alternative side, it was a tough sonic fit for many people. Over time, and with hard work from our team — including Rick Morrison, Karen Durkott and Ted Hoeksta, who are the backbone of this project — we kept at it. We had the band's manic, sold-out shows; incredible press; and research that, although erratic and very polarized, provided huge passion scores when it did connect on a positive level. ● That segued to the current album, and "Seven Nation Army" went No. 1 at Alternative after 5 1/2 months. Again, the format was split between those who were strong believers and flag-wavers and those who thought The White Stripes were a trend or flash in the pan. ● The research, the shows and, especially, the sales really kept the project going. They proved that it's much more than a passing fad and that Jack White truly is a modern-day guitar hero. Before working Active Rock programmers, we wanted to have everything in place to prove they are a real band. We didn't want Active PDs to feel that we were slamming this down their throats. We waited to present the most undeniable and compelling story. ● The biggest thing that helped us was to convince programmers that we didn't want or care about the add — or even the airplay. We just asked them to put it in callout to see what their core thought about it. In many of these markets there was already cross come between the Alternative and Active stations. ● Next week we'll continue with specific examples of stations that took a chance on The White Stripes and find out what artists founder Jack White relates to.

Stained are not "So Far Away" from the top of the chart, as they pick up the most new airplay (+191) last week and zip up from 10-5. A move like that is especially impressive when you realize that the top three have been in the same order for four weeks! And with *Jane's Addiction* holding on strong for two consecutive weeks (+108 last week) this could be the state of the top five for a while ... *Audioslave's* "Show Me How to Live" took a leap up with +179 ... *Shinedown* flew up the chart 17-13 with a powerful +175 ... Other great performers include *Foo Fighters* ("Low"), *Linkin Park* ("Faint") and *Evanescence* ("Going Under") ... *Sloth's* "Someday" earned pretty call letters this week as KEGL/Dallas, KRXQ/Sacramento, WCCC/Hartford and KATT/Oklahoma City become Sloth-heads.

— Cyndee Maxwell, Active Rock/Rock Editor



Record Of The Week

ARTIST: Superjoint Ritual
TITLE: *A Lethal Dose Of American Hatred*
LABEL: Sanctuary/SRG



Metal fans in the know understand that Phil Anselmo is just as ubiquitous as Ozzy Osbourne, just not as high profile. Most famously known as the frontman for Pantera, Anselmo grinds out more metal than a bomb factory with Down and a host of other underground projects. And just when you think this guy couldn't get any more pissed off, here come Superjoint Ritual, another Anselmo gig, who positively razed the roof down to its foundations with last year's lethal debut, *Use Once and Destroy*. The followup, *A Lethal Dose of American Hatred*, packs all the venom its title promises, with slow 'n' evil metal dirges suddenly revving up to puree-speed riffs. Brimming with breakneck speed, "Permanently" is the sonic equivalent of being throttled in your sleep. Anselmo conjures up old demons for "Destruction of a Person," which lumbers along like an unholy creature before settling into a Southern Sabbath groove. Rock Specialty also favors the malicious grind of "Death Threat," "Dress Like a Target" and "Personal Insult."

— Frank Correia, Rock Specialty Editor

active INSIGHT

ARTIST: Ill Nino

LABEL: Roadrunner/IDJMG

By FRANK CORREIA / ROCK SPECIALTY EDITOR



Any metalhead worth their devil horns knows that it's all about the villain. *Nightmare on Elm Street's* gruesome Freddy Krueger, *Friday the 13th's* hockey-masked avenger Jason Voorhies, *Hell-raiser's* Pinhead, *Halloween's* Michael Myers — the list is deeper than a grave. Of course, metal soundtracks fit the bill like a well-used razor glove.

It's a pretty big honor, then, to musically represent a showdown between two horror icons. Slasher flick fans will undoubtedly get buckets of blood this August when Krueger faces Voorhies for the first time in *Freddy Vs. Jason*. Providing the macabre musical backdrop for the butcher-fest is a cadre of metal heavyweights, but the opening salvo on the Roadrunner soundtrack will be fired by New Jersey-based Ill Nino, with the aptly titled "How Can I Live."

Boasting big metal riffs with Latin flavor, Ill Nino first made an impression with 2001's *Revolution Revolution*, which branched hard-hitting tracks like "God Save Us" and "Rip Out Your Eyes." But laced within the mayhem were a sense of melody and South American sounds that referenced the band's heritage. This was best represented by the track "Unreal," which made a killing at Rock Specialty, while the video received heavy airplay on MTV's hard rock programming and Fuse's *Uranium*.

The group finds their roots with former Pro-Pain drummer Dave Chavarri, who directed the tumultuous metal storm

known as El Nino. The group's bilingual attack and crushing combo of American metal and Latin rhythms earned a local following, but Chavarri really gained musical focus after touring as the interim drummer for Soulfly. He returned from the tour invigorated with new ideas and set out to form Ill Nino, taking a more melodic path without sacrificing El Nino's aggression.

With a solid base and name recognition, thanks to *Revolution Revolution* and hard-core touring, the group returns with not only new material, but two new bandmembers. Following the amicable departures of percussionist Roger Vasquez and guitarist Marc Rizzo, Ill Nino have picked up ex-Machine Head guitarist Ahrué Luster and former point4hope/God Is I drummer Danny Couto, who joins the fray as percussionist.

The *Freddy Vs. Jason* soundtrack will be a great jumping off point for the band, as their sophomore album, *Confessions*, gets ready to drop this fall. Meanwhile, "How Can I Live" shows the band taking their trademark sound to a whole new level, combining Disturbed riffage with Ill Nino's patented Latin mob sound. Early adds on the track include WAAF/Boston, WJJO/Madison and KRZR/Fresno, and with a sound this strong, it won't be long before Ill Nino starts slaying the competition.

R&R TOP 20 SPECIALTY ARTISTS

1. SUPERJOINT RITUAL (Sanctuary/SRG) "The Destruction Of A Person"
2. TYPE O NEGATIVE (Roadrunner/IDJMG) "I Don't Want To Be Me"
3. POISON THE WELL (Atlantic) "Ghostchant"
4. CHIMAIRA (Roadrunner/IDJMG) "Pure Hatred"
5. BLACK OAHIA MURDER (Metal Blade) "Funeral Thirst"
6. SHADOWS FALL (Century Media) "Destroyer Of Senses"
7. AS I LAY DYING (Metal Blade) "94 Hours"
8. BLOOD HAS BEEN SHEO (Ferret) "She Speaks To Me"
9. ANTHRAX (Sanctuary/SRG) "We Have Come For You All"
10. SPINESHANK (Roadrunner/IDJMG) "Violent Mood Swings"
11. MOTOGRATER (Elektra/EEG) "Down"
12. NOTHINGFACE (TVT) "Here Come The Butchers"
13. IN FLAMES (Nuclear Blast) "Trigger"
14. THROWDOWN (Trustkill) "Walk Away"
15. METALLICA (Elektra/EEG) "Frantic"
16. REVOLUTION SMILE (Interscope) "Bonethrower"
17. ILL NINO (Roadrunner/IDJMG) "How Do I Live"
18. DARKEST HOUR (Victory) "The Patriot Virus"
19. LAMB OF GOD (Metal Blade) "11th Hour"
20. BLED (Fiddler) "The Sound Of Sulfur"

Ranked by total number of shows reporting artist.



School's Out For Summer

Time's up! Put down your pencils, and pass your paper to the front

A wise old man once asked, "How do I get radio to take my B.R.M.C. record seriously?" That man was Steve Leeds. Most of you know Steve as Sr. VP/Rock Promotion at Virgin, but the loveable stunt double for Toby from *The West Wing* has a colorful past that includes a stint at MTV (recruiting Daisy Fuentes, Adam Curry and Adam Sandler; he also brought a fledgling Rosie O'Donnell to the attention of VH1), life as an indie and label gigs at Island, Universal and Atlantic, just to name a few. Like myself, he is knowledgeable about many aspects of the industry. Unlike me, he has put that knowledge to good use.

We all wish, secretly or not, to get our hands on impressionable students, with their malleable, spongelike brains, to warn them about the horror that is the record and radio industries. Or is that just me?

Leeds actually taught a course on the biz this year at William Paterson University in Wayne, NJ. It was for real credit toward a real degree in music and management. The class was called "Record Company Structure," but it wasn't limited to that. The class ranged far and wide across the industry, covering records, radio and everything in between.

Leeds says, "In this curriculum they learn real, practical skills so they can go to a publishing company, a management company or a record company, bring some level of knowledge and not be just some person walking in off the street."

During the semester Leeds tapped into a wide variety of guest speakers, including former Columbia Records head Walter Yetnikoff, WXRK/New York MD Mike Peer, Universal's Howard Leon and Virgin Records head of sales Dominic Pandiscia. Leeds had panels on promotion and indies, and he even devoted one class to music videos and had Universal VP/Video Production Jeff Panzer conduct it from his office in Los Angeles via teleconference.

"The university thought that was the most amazing thing, since no one had ever done it," Leeds says.



Steve Leeds

Pass Or Fail?

I asked Leeds what the students' biggest misconception was about our business. "I don't think they understood the behind-the-scenes processes that it would take for an artist to get a record from the studio environment to the consumer," he says. "I think they now have a better understanding of all that is involved in that. And getting signed to a label as an artist certainly isn't the end-all."

For the last class before the final exam Leeds asked each student to bring three questions "without any regard to propriety or stupidity or anything, and we would address them," he says. "I had two favorite questions: 'If you're a woman in this business, is it true you have to sleep your way to the top?' and, 'Do you have to be Jewish to be successful?'"

I thought it would be fascinating and educational to present you with Leeds' final exam for his students. I'll tell you now that when I sat down to take it, I failed miserably.

How much do you know? Take the test yourself and see. We'll print the answers in the next couple of weeks.

Steve Leeds' Final Exam

Part I.

Answer the following questions in the space provided.

1. In the typical recording contract, who ultimately pays the costs of recording an album?
2. What is the principal characteristic that categorizes a record label as an independent or major?
3. An A&R person does what?
4. The promotion department does what?
5. True or false: Radio stations are in business to play music for listeners' entertainment?
6. In terms of international retail sales, the biggest territory is?
7. Platinum certification (audio) signifies sales of _____ units.
8. Walter Yetnikoff is best known for overseeing _____.
9. Name the two main types of royalty payments.
10. A press kit should contain:_____.
11. Name two of the largest owners of radio outlets in America.
12. ASCAP, BMI and SESAC serve what function?
13. Which of the major labels is not publicly owned?
14. Only one of the major labels is a U.S.-owned and -operated company. Which one?
15. Briefly describe the role and responsibility of a product manager at a major record label.

Part II.

As per the *New York Daily News*:

N.Y.C.'s hottest new act is Grunthead, a four-piece hard rock band from Maspeth. Because they've got the buzz, the band gets a 15% royalty rate — higher than usual for a new act.

Their debut CD goes gold — only 128 of the more than 30,000 CDs reached that level in 2002.

Gross sales at \$16.98 are \$_____.

Royalty at 15% of above is \$_____.

But the band's contract calls for "packaging deductions" of 25%, so the gross is \$_____.

The free-goods charge is 15%. So the actual gross is \$_____.

Hence, the band's royalty is \$_____.

Because the band was hot, the label gave them an advance of \$300,000. They spent \$200,000 of that recording the album, which included a \$50,000 advance to the producer. The band kept the remaining \$100,000. The label spent \$100,000 making a video, which got played on MTV2 and Much Music. The band owes all this money to the label. So, after paying the label, the royalty is now \$_____.

The producer earns, at 4% royalty, \$_____ of which he already received a \$50,000 advance. So, the band owes him an additional \$_____ reducing their royalty to \$_____.

After pocketing their royalty, including their \$100,000 advance, the band must pay their manager 15%, or \$_____.

The band promised to give their high-powered lawyer 2% of the total deal, which is \$_____.

The band's final royalty is \$_____.

Remember the royalty must be split four ways, leaving each member less than \$50,000 per or, to be more specific, \$_____ per member.

Part III. Matching.

Match the appropriate letter with the right number.

- | | |
|--------------------------|---------------------|
| 1. Sales_____ | a. Treatment |
| 2. Promotion_____ | b. Advertising |
| 3. Publicity_____ | c. <i>FMQB</i> |
| 4. A&R_____ | d. Harry Fox |
| 5. Biz Affairs_____ | e. Grammy |
| 6. Product Manager_____ | f. Soundscan |
| 7. Publisher_____ | g. Demo |
| 8. Video Production_____ | h. Bio |
| 9. Music Director_____ | i. Playlist |
| 10. Radio Tip Sheet_____ | j. Hilary Rosen |
| 11. Trade_____ | k. Phonograph |
| 12. RIAA_____ | l. <i>Billboard</i> |
| 13. NARAS_____ | m. Mediabase |
| 14. Thomas Edison_____ | n. Contract |

Music Division Leaders

- | | |
|----------------------------------|-----------------------|
| 1. EMI Recorded Music_____ | a. Doug Morris |
| 2. Warner Music Group_____ | b. Alain Levy |
| 3. Sony Music Entertainment_____ | c. Rolf Schmidt-Holtz |
| 4. Bertelsman Music Group_____ | d. Roger Ames |
| 5. Universal_____ | e. Andrew Lack |

Label Heads

- | | |
|-------------------------------|-------------------|
| 1. Atlantic_____ | a. L.A. Reid |
| 2. Interscope/Geffen/A&M_____ | b. Val Azzoli |
| 3. IDJMG_____ | c. Mo Ostin |
| 4. RCA Music Group_____ | d. Don Ienner |
| 5. ARTISTdirect_____ | e. Jimmy Iovine |
| 6. Arista_____ | f. Steve Gottlieb |
| 7.TVT_____ | g. Lyor Cohen |
| 8. Columbia_____ | h. Clive Davis |
| 9. DreamWorks_____ | i. Ted Field |



LEAVE US ALONE! WE ALREADY ADDED YOUR WHITE STRIPES RECORD

This is what happens when you return calls and allow promo people into your office. Here, Matt Pollack and Rick Morrison are frightening the KRQQ/Los Angeles programming team by dressing up as authentic Mexican caricatures. The weird part is that, according to Morrison, "We didn't do this for any record in particular, just to have some fun. Nobody has fun like this anymore!" And I think we know why. KRQQ MD Lisa Worden, Asst. PD Gene Sandbloom and PD Kevin Weatherly are stuck in the middle. They were apparently subjected to over four hours of Mexican food, margaritas and mariachi music.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	LINKIN PARK Faint (Warner Bros.)	2943	+255	225058	17	82/0
2	2	JANE'S ADDICTION Just Because (Capitol)	2920	+172	217739	8	84/0
1	3	WHITE STRIPES Seven Nation Army (Third Man/V2)	2798	-1	204828	23	81/0
4	4	CHEVELLE Send The Pain Below (Epic)	2680	-6	197380	26	77/0
6	5	ATARIS The Boys Of Summer (Columbia)	2570	+178	184185	10	76/2
5	6	TRAPT Headstrong (Warner Bros.)	2443	-143	187476	38	78/0
8	7	STAIN'D So Far Away (Flip/Elektra/EEG)	2349	+212	162941	6	81/2
7	8	QUEENS OF THE STONE AGE Go With The Flow (Interscope)	2077	-70	154309	18	75/0
10	9	COLD Stupid Girl (Flip/Geffen/Interscope)	1989	-105	97588	21	67/0
12	10	311 Creatures (For A While) (Volcano)	1960	+245	159813	4	82/1
9	11	AUDIOSLAVE Like A Stone (Interscope/Epic)	1942	-175	156896	29	82/0
13	12	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1780	+99	119376	7	75/0
11	13	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	1772	+27	106410	15	73/0
17	14	EVANESCENCE Going Under (Wind-up)	1620	+110	92621	7	72/2
14	15	RED HOT CHILI PEPPERS Dosed (Warner Bros.)	1595	-30	107109	11	72/0
18	16	EVE 6 Think Twice (RCA)	1593	+135	85835	9	66/0
15	17	LINKIN PARK Somewhere I Belong (Warner Bros.)	1496	-116	117399	21	77/0
16	18	FOO FIGHTERS Times Like These (Roswell/RCA)	1462	-106	136148	28	69/0
23	19	KORN Did My Time (Immortal/Epic)	1394	+127	90206	4	67/1
21	20	VENDETTA RED Shatterday (Epic)	1328	-11	66029	12	75/2
19	21	RADIOHEAD There There (Capitol)	1154	-222	82716	14	59/0
26	22	AFI The Leaving Song Part II (DreamWorks)	1107	+121	69434	6	60/1
30	23	FOO FIGHTERS Low (Roswell/RCA)	1057	+241	58497	3	74/6
24	24	USED Blue And Yellow (Reprise)	1045	+2	68922	9	58/0
25	25	HOT HOT HEAT Bandages (Sub Pop/Reprise)	1044	+21	98426	17	51/1
22	26	DEFTONES Minerva (Maverick/Reprise)	1036	-288	66749	14	71/0
28	27	DISTURBED Liberate (Reprise)	923	+51	43771	6	46/0
27	28	SEETHER Driven Under (Wind-up)	895	-81	58294	20	39/0
31	29	GODSMACK Serenity (Republic/Universal)	859	+91	46560	5	53/2
33	30	TRAPT Still Frame (Warner Bros.)	731	+68	33296	3	52/1
41	31	DASHBOARD CONFSSIONAL Hands Down (Vagrant)	718	+230	50105	3	54/5
29	32	METALLICA St. Anger (Elektra/EEG)	708	-138	43694	8	51/0
32	33	SOCIALBURN Everyone (Elektra/EEG)	704	-54	29085	10	48/0
38	34	ALIEN ANT FARM These Days (DreamWorks)	689	+155	32719	2	50/4
Debut	35	RANCID Fall Back Down (Hellcat)	626	+510	77507	1	52/28
35	36	VELVET REVOLVER Set Me Free (Decca/Immortal)	619	0	46688	5	31/0
40	37	THRICE All That's Left (Island/IDJMG)	606	+115	39297	4	50/0
37	38	THREE DAYS GRACE (I Hate) Everything About You (Jive)	604	+56	27811	6	40/3
34	39	STAIN'D Price To Play (Elektra/EEG)	534	-114	29897	16	32/0
45	40	ADEMA Unstable (Arista)	469	+65	16992	2	38/6
36	41	DIE TRYING Oxygen's Gone (Island/IDJMG)	453	-146	18420	11	43/0
44	42	MUDVAYNE World So Cold (Epic)	451	+18	19895	4	28/1
42	43	ROOTS Seed 2.0 (MCA)	440	-24	29402	12	24/0
39	44	SHINEDOWN Fly From The Inside (Atlantic)	430	-85	17193	14	29/0
43	45	WHITE STRIPES The Hardest Button To Button (Third Man/V2)	429	-12	47896	5	15/3
49	46	LESS THAN JAKE The Science Of Selling Yourself Short... (Warner Bros.)	422	+72	32535	2	32/7
47	47	SWITCHFOOT Meant To Live (Red Ink/Columbia)	380	+12	15925	3	29/4
46	48	ALKALINE TRIO We've Had Enough (Vagrant)	329	-47	19190	8	25/0
Debut	49	ROONEY Blue Side (Geffen/Interscope)	317	+13	17904	1	28/2
Debut	50	BILLY TALENT Try Honesty (Atlantic)	292	+202	19717	1	37/8

85 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/13-7/19. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
FUEL Falls On Me (Epic)	47
RANCID Fall Back Down (Hellcat)	28
YELLOWCARD Way Away (Capitol)	17
ILL NINO How Can I Live (Roadrunner/IDJMG)	12
3 DOORS DOWN Here Without You (Republic/Universal)	10
B.R.M.C. Stop (Virgin)	9
BILLY TALENT Try Honesty (Atlantic)	8
BRAND NEW The Quiet Things That No One... (Razor & Tie)	8
STARTING LINE The Best Of Me (Geffen)	8
LESS THAN JAKE The Science Of Selling Yourself... (Warner Bros.)	7
JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RANCID Fall Back Down (Hellcat)	+510
LINKIN PARK Faint (Warner Bros.)	+255
311 Creatures (For A While) (Volcano)	+245
FOO FIGHTERS Low (Roswell/RCA)	+241
DASHBOARD CONFSSIONAL Hands Down (Vagrant)	+230
FUEL Falls On Me (Epic)	+222
STAIN'D So Far Away (Flip/Elektra/EEG)	+212
BILLY TALENT Try Honesty (Atlantic)	+202
ATARIS The Boys Of Summer (Columbia)	+178
JANE'S ADDICTION Just Because (Capitol)	+172

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
EVANESCENCE Bring Me To Life (Wind-up)	1181
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	1109
FOO FIGHTERS All My Life (Roswell/RCA)	947
QUEENS OF THE STONE AGE No One Knows (Interscope)	937
CHEVELLE The Red (Epic)	808
SEETHER Fine Again (Wind-up)	794
3 DOORS DOWN When I'm Gone (Republic/Universal)	712
SYSTEM OF A DOWN Aerials (American/Columbia)	688
SALIVA Always (Island/IDJMG)	656
COLDPLAY Clocks (Capitol)	605

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.radioandrecords.com.

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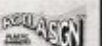


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ON THE RECORD

With
Homie
It Hurts When I Pee Host,
KXTE/Las Vegas



Viva Las Vegas. It's been nearly a month of solid 105-plus temperatures, not to mention the monsoon that rained through here sideways last week at a cool 106. This city is burning like nu metal in regular rotation. So how does one keep cool in Vegas? PBR at the Double Down — 'nuff said. • This town is the entertainment capital of the world, but we aren't slated for any festivals, so we have the

opportunity to experiment with the smaller bands we've had the honor of breaking at specialty over the past few years. All bets are still on this "melodic hardcore/screamo" genre. AFI and Thrice both continue to do well, and Story Of The Year are on deck, along with a hoped-for reappearance of spring spoilers Taking Back Sunday and Thursday to take us into the holiday season. • Personally, I'm listening to what you see on the *It Hurts When I Pee* playlist (and W.C.'s "Ghetto Heisman" to keep things occasionally gangsta). Locally, watch The Killers and One More Weekend — different styles in a new breed of Vegas potential. We've got a great resource in LocalMusic-Scene.com, at <http://lvlocalmusicscene.com>. • Also, I've been part of a small venture working with unsigned regional talent called Faro Artist Development (www.faromusic.com). Hookers and blow — we'll keep the Strip lit for you.

Linkin Park take over the No. 1 slot from The White Stripes this week ... Jane's Addiction hold on to No. 2 for the third week in a row ... The Ataris slide into No. 5 ... Staind go 8-7 ... Rounding out the top 10 is 311, going 12-10 ... The mid-teens belong to Audioslave, Smile Empty Soul and Evanescence at Nos. 12, 13 and 14, respectively ... Eve 6 continue to quietly climb, going 18-16 ... The 20s see a battle brewing for dominance among AFI (26-22), Foo Fighters (30-23), The Used (holding at 24) and Used labelmates Hot Hot Heat (holding at 25) ... Godsmack, Trapt and Dashboard Confessional round out the rest of the rising top 30 ... The ones to watch are Alien Ant Farm (38-34), Thrice (40-37) and Mudvayne (44-42) ... New to the chart this week: Rancid, Rooney and Billy Talent ... Most Added: Fuel, Rancid, Yellowcard, Ill Nino, 3 Doors Down, Black Rebel Motorcycle Club and Billy Talent ... Most Should Be Added: Dandy Warhols, Sloth, Thrice, Leaves, Motion City Soundtrack, Brand New, Jack Johnson, Overseer, Black Eyed Peas and Me First And The Gimme Gimmes.

— Max Tolkoff, Alternative Editor

Alternative
ON THE RADIO

COMING RIGHT UP

ARTIST: **Count The Stars**

LABEL: **Victory**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Who needs a college-level marketing class when you've got your own band? At least that's the way it's been for Albany, NY-based **Count The Stars**. Taking that whole underground, do-it-yourself ethic to heart, the pop punkers not only landed a record deal thanks to their strong work ethic, they also managed to sell a few CDs along the way.

Count The Stars first formed way back in 1995, when vocalist-guitarist Chris Kasarjian and drummer Dave Shapiro started playing music together at the ripe old age of 12. Bassist Clarke Foley joined up in '97, and the group found its ideal lineup when guitarist Adam Manning signed on in 2001. Eschewing college to follow their musical ambitions, the high school grads released a self-funded demo called *Another Useless Night* on indie label Dreamsand Records.

From there, the group set about on its own guerrilla marketing regimen, using the Internet, personally calling their mailing list in each market and hitting malls and college campuses for potential fans. On top of that, the young group managed to book themselves a six-month national tour. If there were a DIY U, the

members of Count The Stars would be at the head of the class. They sold 5,000 copies of their CD, and all of the hard work paid off when the group signed to indie label Victory Records in 2002.

Nowadays, Count The Stars find themselves stepping up to that proverbial next level with *Never Be Taken Alive*. Brimming with melodic hooks, the emo-tinged pop punk of their Victory debut is the type of radio-friendly fare that's just snotty enough to endear the group to the Warped Tour masses. The lead single, "Taking It All Back," bounces with pogo-friendly melodies and guitar lines that will have Sum 41 and Jimmy Eat World fans charging the stage for more. There's even a touch of Face To Face hidden underneath the sheen.

And while the single is tailor-made for the airwaves, Count The Stars are already burning bright, having scanned 20,000 copies in three months without radio support or a national tour. That number is sure to shoot skyward as the group grind it out on the Warped Tour throughout the remainder of July and August. Plus, the video for "Taking It All Back" has been added on MTV2. On top of that, said video was also recently voted No. 1 on Fuse's *Oven Fresh* program, earning regular rotation. Just imagine what will happen with a little support from the format — Count The Stars could be stars indeed.

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.radioandrecords.com and click the Message Boards button.

MONITORED STATION PLAYLISTS

www.radioandrecords.com



July 25, 2003



America's Best Testing Alternative Songs 12 +
For The Week Ending 7/25/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LINKIN PARK Faint (Warner Bros.)	4.18	4.18	94%	17%	4.09	3.97	4.17
ATARIS The Boys Of Summer (Columbia)	4.02	4.15	92%	19%	3.94	3.75	4.06
TRAPT Headstrong (Warner Bros.)	3.96	4.06	96%	41%	3.84	3.63	3.97
EVE 6 Think Twice (RCA)	3.92	3.94	69%	7%	3.88	3.84	3.91
FOO FIGHTERS Times Like These (Roswell/RCA)	3.90	3.86	96%	36%	3.86	3.95	3.80
LINKIN PARK Somewhere I Belong (Warner Bros.)	3.88	4.03	99%	40%	3.77	3.73	3.80
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	3.88	3.89	71%	15%	3.74	3.43	3.96
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.87	3.88	96%	44%	4.08	3.97	4.15
CHEVELLE Send The Pain Below (Epic)	3.87	3.94	94%	34%	3.82	3.63	3.95
FOO FIGHTERS Low (Roswell/RCA)	3.87	—	60%	9%	3.90	3.85	3.93
COLD Stupid Girl (Flip/Geffen/Interscope)	3.83	3.92	96%	29%	3.74	3.68	3.77
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.80	3.66	77%	13%	3.88	3.91	3.86
USED Blue And Yellow (Reprise)	3.80	4.12	60%	12%	3.66	3.30	3.89
STAIN'D So Far Away (Flip/Elektra/EEG)	3.75	3.85	83%	17%	3.74	3.69	3.77
EVANESCENCE Bring Me To Life (Wind-up)	3.74	3.83	98%	60%	3.71	3.57	3.79
EVANESCENCE Going Under (Wind-up)	3.74	3.80	88%	21%	3.66	3.52	3.74
AFI The Leaving Song Part II (DreamWorks)	3.71	4.07	64%	12%	3.57	3.49	3.62
311 Creatures (For A While) (Volcano)	3.69	3.78	63%	10%	3.72	3.72	3.72
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.65	3.60	94%	40%	3.71	3.71	3.71
SEETHER Driven Under (Wind-up)	3.64	3.81	82%	24%	3.62	3.30	3.82
DISTURBED Liberate (Reprise)	3.62	3.65	67%	13%	3.64	3.57	3.70
RED HOT CHILI PEPPERS Dosed (Warner Bros.)	3.59	3.57	79%	19%	3.64	3.33	3.85
VENDETTA RED Shatterday (Epic)	3.59	3.74	68%	12%	3.57	3.28	3.77
JANE'S ADDICTION Just Because (Capitol)	3.58	3.57	80%	14%	3.69	3.74	3.65
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	3.56	3.68	84%	27%	3.62	3.55	3.67
KORN Did My Time (Immortal/Epic)	3.55	3.33	60%	12%	3.50	3.63	3.40
DEFTONES Minerva (Maverick/Reprise)	3.53	3.65	79%	20%	3.57	3.62	3.53
HOT HOT HEAT Bandages (Sub Pop/Reprise)	3.47	3.63	60%	17%	3.48	3.13	3.77
RADIDHEAD There There (Capitol)	3.10	3.24	77%	29%	3.27	3.11	3.38
METALLICA St. Anger (Elektra/EEG)	2.83	2.66	85%	39%	2.68	3.07	2.40

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. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

R&R TOP 20 SPECIALTY ARTISTS

1. BLACK REBEL MOTORCYCLE CLUB (Virgin) "Stop"
2. ME FIRST & THE GIMME GIMMES (Fat Wreck Chords) "I Believe I Can Fly"
3. YEAH YEAH YEAHS (Interscope) "Date With The Night"
4. IMA ROBOT (Virgin) "Dynamite"
5. MARS VOLTA (Universal) "Inertial ESP"
6. BRAND NEW (Razor & Tie) "The Quiet Things That No One Ever Knows"
7. BILLY TALENT (Atlantic) "Try Honesty"
8. THRICE (Island/IDJMG) "All That's Left"
9. LEAVES (DreamWorks) "Crazy"
10. YELLOWCARD (Capitol) "Way Away"
11. WHITE LIGHT MOTORCADE (Octone) "All Gone Again"
12. THURSDAY/THRICE SPLIT EP (Island/IDJMG) "For The Workforce, Drowning"
13. KINGS OF LEON (RCA) "Molly's Chambers"
14. DEATH IN VEGAS (Sanctuary/SRG) "Hands Around My Throat"
15. CAVIAR (Unsigned) "On The DL"
16. ILL NINO (Roadrunner/IDJMG) "How Can I Live"
17. HISS (Polydor UK) "Clever Kicks"
18. SUPER FURRY ANIMALS (Beggars Group) "Golden Retriever"
19. TRICKY (Sanctuary/SRG) "Love Cats"
20. AMBULANCE LTD. (TVT) "Stay Where You Are"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Brand New
TITLE: *Deja Entendu*
LABEL: Razor & Tie

Picture your first day back at school sophomore year. There was always that student who seemed to come into his or her own over the summer — more confident, better looking, perhaps even wiser. Such is the scenario for Long Island's Brand New, who return from their 2001 debut, *Your Favorite Weapon*, smarter, stronger and a hell of a lot more interesting with *Deja Entendu*. Former Taking Back Sunday singer Jesse Lacey proves he's smarter than the average emo kid with inspired lyrics and truly passionate delivery. Tragic moods may be his muse, but the album's acoustic moments reveal Lacey's inner confessional songwriter, particularly "The Boy Who Blocked His Own Shot." Meanwhile, "Sic Transit Gloria" winds along dark corridors with textures recalling The Cure before a cathartic punk explosion in the chorus. "The Quiet Things No One Ever Knows" is the kind of song that will light up the phones at night, conquer your top five at nine and then tear down the dayparts to become your station's next big breakthrough — that is, if you let it. While it's accessible enough for mainstream radio, *Deja Entendu* is hardly the same pop punk pabulum, providing a refreshing alternative to everyday Alternative.

— Frank Correia, Rock Specialty Editor



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Reporters

Stations and their adds listed alphabetically by market

<p>WHRL/Albany, NY* OM: John Cramer PD: Lisa Biele MD: Walter Frates 3 ILL NINO 3 FUEL 1 RANCID</p>	<p>WBTZ/Burlington* OM: Matt Grosso MD: Christian Perak 3 JACK JOHNSON 1 STARTING LINE 1 YELLOWCARD RANCID FUEL</p>	<p>KTCJ/Denver, CO* OM: Mike O'Connor PD: Rick Rubin MD: Herb Jordan 10 GOOD CHARLOTTE 1 STAMID TRAPT FUEL</p>	<p>WMRO/Hartford, CT* PD: Todd Thomas AP/MD: Chaz Kelly 1 ILL NINO 1 ADEMA BRAND NEW YELLOWCARD FUEL 3 DOORS DOWN GOODSBACK RELIENT X LESS THAN JAKE</p>	<p>KLECA/Little Rock, AR* PD: Marly Dehler MD: Adam ILL NINO YELLOWCARD B.R.M.C. RANCID FUEL</p>	<p>WROX/Norfolk, VA* PD: Caine MD: Michele Diamond MD: Mike Powers No Adds</p>	<p>WBRU/Providence, RI* PD: Sam Raster MD: Jeffrey Ten 21 FUEL 1 YELLOWCARD</p>	<p>KBZT/San Diego, CA* PD: Garrett Michaels AP/MD: Michael Harrison No Adds</p>	<p>WKRL/Syracuse, NY* OM: Miami Griswald PD/MD: Abbie Wheeler SWITCHFOOT ILL NINO B.R.M.C. FUEL</p>
<p>KTEG/Albuquerque, NM* PD: Steve Fishery MD: Marc Young 1 ATARIS 1 ILL NINO EVANESCENCE</p>	<p>WAVF/Charleston, SC* PD: Greg Patrick AP/MD: Danny Wilkshire 1 RANCID FUEL 3 DOORS DOWN ADEMA</p>	<p>CMX/Detroit, MI* PD: Murray Brookshaw MD: Vince Canova MD: Matt Franklin 1 FUEL LUCIFER BLUE FINGER ELEVEN</p>	<p>KUCD/Honolulu, HI* PD: Jamie Hight 27 JACK JOHNSON 7 STARTING LINE ILL NINO 1 RANCID BRAND NEW</p>	<p>KROQ/Los Angeles, CA* PD: Kevin Weathersly APD: Gene Sandstrom MD: Lisa Worden No Adds</p>	<p>KORQ/Oakland, TX PD: Michael Todd 17 VENETTA RED 7 ILL NINO 7 RANCID</p>	<p>WWRX/Providence, RI* AP/MD: Kevin Mays 22 ATARIS YELLOWCARD FUEL VENETTA RED</p>	<p>XTRA/San Diego, CA* PD: Bryan Schick MD: Chris Muckley No Adds</p>	<p>WXSJ/Tallahassee, FL OM: Kris Van Dyke PD: Chris Fink AP/MD: Bloodland 1 AUDIOSLAVE 1 SMILE EMPTY SOUL 1 B.R.M.C. 1 RANCID 1 FUEL</p>
<p>KTQJ/Albuquerque, NM* PD: Scott Sandrock MD: Dan Kelley 1 FOO FIGHTERS 1 ADEMA 1 FINGERTIGHT 1 FUEL ROONEY</p>	<p>WEND/Charlotte* OM: Mike Berlak PD: Jack Daniel AP/MD: Kristen Monycast 2 FUEL 1 DASHBOARD CONFESSIONAL 1 3 DOORS DOWN BILLY TALENT</p>	<p>KHRO/EI Paso, TX* OM: Mike Preston PD/MD: Jojo Garcia 1 RANCID 1 FUEL YEAR YEAR YEARS AP/MD: Steve Mize 1 3 DOORS DOWN TRAPT FUEL</p>	<p>KTBZ/Houston, TX* PD: Vince Richards APD: Eric Schmidt 4 BILLY TALENT 3 ADEMA DASHBOARD CONFESSIONAL YELLOWCARD FUEL</p>	<p>WRRR/Oakland, CA* PD: Pat Lynch APD: Rick Everett MD: Brian Giammarco 6 FOO FIGHTERS 4 FUEL</p>	<p>KHRZ/Oklahoma City, OK* OM: Bill Harley PD: Jimmy Barredo 20 KORN 16 LESS THAN JAKE 2 ALIEN ANT FARM</p>	<p>KRZO/Reno, NV* OM: Rob Brooks APD: Jeremy Smith MD: Matt Dillalo 4 POSTAL SERVICE JACK JOHNSON YELLOWCARD B.R.M.C.</p>	<p>KITS/San Francisco, CA* PD: Sean Downey APD: Steve MD: Aaron Axelson No Adds</p>	<p>WSUN/Tampa, FL* PD: Shari APD: Pat Langa CAUTERIZE</p>
<p>WNNX/Atlanta, GA* OM: Leslie Fram PD: Chris Williams MD: Jay Harris No Adds</p>	<p>WMOX/Chicago, IL* PD: Tim Richards MD: Mary Shannahan 1 STARTING LINE DYERSEER FUEL</p>	<p>KNRQ/Eugene, OR OM: Mike Gooding MD: Russ Davidson PD: Chris Crowley AP/MD: Steve Mize 1 3 DOORS DOWN TRAPT FUEL</p>	<p>WRZZ/Indianapolis, IN* PD: Scott Johnson MD: Michael Young 1 ILL NINO FUEL</p>	<p>WZTA/Miami, FL* PD: Troy Hanson AP/MD: Ryan Castle 3 STARTING LINE SWITCHFOOT B.R.M.C.</p>	<p>WODL/Oakland, CA* MD: Alan Smith MD: Barry Smith 8 RANCID 2 WHITE STRIPES 2 ALIEN ANT FARM 1 FOO FIGHTERS</p>	<p>WDLR/Richmond, VA* PD: Mike Murray MD: Keith Datta 2 FUEL YELLOWCARD</p>	<p>KJEE/Santa Barbara, CA MD: Edie Gutierrez MD: Indiana 7 DASHBOARD CONFESSIONAL GRANDDADDY JACK JOHNSON</p>	<p>KFMA/Tucson, AZ* PD: Lily Carastone MD: Matt Sory 1 ALIEN ANT FARM YELLOWCARD DROPPICK MURPHYS</p>
<p>WJSE/Atlantic City, NJ* PD: Al Portello AP/MD: Jason Elliott 1 STARTING LINE JACK JOHNSON BRAND NEW ILL NINO YELLOWCARD B.R.M.C. FUEL</p>	<p>WZZM/Chicago, IL* PD: Bill Cowley APD: Steve Lee MD: James Vasekoff 11 FUEL</p>	<p>KXMA/Fayetteville, AR PD/MD: Dave Jackson 11 FUEL 1 RANCID</p>	<p>WPLA/Jacksonville, FL* OM: Cal Austin PD: De Matthews AP/MD: Chad Cheneay No Adds</p>	<p>WZLW/Milwaukee, WI* PD: Tommy Wise MD: Kenny Husmann 13 3 DOORS DOWN 8 COLO 6 FUEL 2 RANCID ILL NINO</p>	<p>WPL/Philadelphia, PA* PD: Jim Gaitano MD: Dan Fein 9 GOOD CHARLOTTE 1 LESS THAN JAKE FOO FIGHTERS</p>	<p>WROL/Richmond, VA* OM: Bill Cahill MD: Casey Kraljick 2 DASHBOARD CONFESSIONAL FUEL GOODSBACK</p>	<p>KJEE/Santa Barbara, CA MD: Edie Gutierrez MD: Indiana 7 DASHBOARD CONFESSIONAL GRANDDADDY JACK JOHNSON</p>	<p>KMYZ/Tulsa, OK* PD: Lynn Barlow MD: Carlin Pierce 4 FUEL 2 RANCID ALL-AMERICAN REJECTS</p>
<p>KROX/Austin, TX* MD: Jeff Carroll PD: Heidi Lee MD: Tony Ryan THREE DAYS GRACE BILLY TALENT MERST AND THE GAMMAGES ILL NINO</p>	<p>WAOZ/Cincinnati, OH* PD: Matt Neigel 1 FOO FIGHTERS FUEL</p>	<p>KFRR/Fresno, CA* PD: Chris Squires MD: Renee 3 WHITE STRIPES RANCID</p>	<p>WRZK/Johnson City* PD: Mark McManey MUDVAYNE FUEL LEFT FRONT TIRE</p>	<p>WHTG/Monmouth, NJ* PD: Dennis Smith MD: Renee 7 LESS THAN JAKE 7 FUEL 3 DOORS DOWN JACK JOHNSON</p>	<p>KEDJ/Phoenix, AZ* MD: Laura Hayes PD: Henry Stevens APD: David Air Drove MD: Robin Hunt 1 YELLOWCARD STARTING LINE BRAND NEW</p>	<p>WZZL/Roanoke, VA* OM: Bob Travis PD: Greg Travis MD: Rob Tullberg 5 FUEL JACK JOHNSON LESS THAN JAKE ILL NINO YELLOWCARD RANCID ILL NINO</p>	<p>KJEE/Santa Barbara, CA MD: Edie Gutierrez MD: Indiana 7 DASHBOARD CONFESSIONAL GRANDDADDY JACK JOHNSON</p>	<p>WPBZ/W. Palm Beach, FL* OM: John O'Connell MD: Eric Kristensen 3 FUEL 1 RANCID 1 LESS THAN JAKE B.R.M.C.</p>
<p>WRAX/Birmingham, AL* PD: Susan Greves MD: Harri Lindsey 2 FUEL RANCID</p>	<p>WARD/Columbia, SC* PD: Dave Stewart MD: Dave Farrs 2 FUEL METALLICA YELLOWCARD RANCID</p>	<p>WJBF/Fl. Myers, FL* OM/MD: John Ruzz APD: Fitz Madrid MD: Jeff Zho 1 FUEL</p>	<p>KRBZ/Kansas City, MO* OM/MD: Mike Kopita APD: Todd Winkler MD: Lucie No Adds</p>	<p>KMBW/Montgomery, CA* PD/MD: Kenny Allen 10 FINGERTIGHT 2 RANCID 1 BILLY TALENT 1 YELLOWCARD B.R.M.C.</p>	<p>KZON/Phoenix, AZ* PD: Tim Manonilla MD: Kevin Manonilla 25 VERTICAL HORIZON FUEL SARTAMA F/ ALEX BAND</p>	<p>WZLW/Milwaukee, WI* MD: Jim Patrick PD/MD: Russ Schneck 2 FUEL STARTING LINE RINGS OF LEON SOUNDS BRAND NEW</p>	<p>KSVR/Spokane, WA* OM: Howard Clark PD: Neil Blasing APD: Jim Keller No Adds</p>	<p>WZLW/Milwaukee, WI* MD: Jim Patrick PD/MD: Russ Schneck 2 FUEL STARTING LINE RINGS OF LEON SOUNDS BRAND NEW</p>
<p>WQXR/Buffalo, NY* PD: Tony Glass MD: Ryan Patrick 2 THREE DAYS GRACE 2 BILLY TALENT BRAND NEW</p>	<p>WQCD/Columbus, OH* OM: Randy Malley PD: Andy Davis MD: Jack DeWitts No Adds</p>	<p>WXRW/Grand Rapids, MI* PD: Bobby Garcia MD: Michael Gray 10 SWITCHFOOT 5 FUEL</p>	<p>KFTF/Lafayette, LA* PD: Scott Perrie MD: Chris Oliver 2 FUEL 1 HOT HOT HEAT</p>	<p>KNND/New Orleans, LA* OM/MD: Bob Semmers AP/MD: Sig 1 FUEL BLUE OCTOBER</p>	<p>WCYY/Portland, ME SMC: Mike Sombrock PD: Herb MD: Brian Jones 3 DOORS DOWN THREE DAYS GRACE B.R.M.C. RANCID FUEL</p>	<p>WZLW/Milwaukee, WI* MD: Jim Patrick PD/MD: Russ Schneck 2 FUEL STARTING LINE RINGS OF LEON SOUNDS BRAND NEW</p>	<p>KSVR/Spokane, WA* OM: Howard Clark PD: Neil Blasing APD: Jim Keller No Adds</p>	<p>WZLW/Milwaukee, WI* MD: Jim Patrick PD/MD: Russ Schneck 2 FUEL STARTING LINE RINGS OF LEON SOUNDS BRAND NEW</p>
<p>WFXR/Boston, MA* PD: Cenzo MD: Kevin Mays 18 RANCID 14 DANDY WARHOLS</p>	<p>KDGE/Dallas, TX* PD: Deane Deberry AP/MD: Alan Ago 2 BLUE MAN GROUP / DAVE MATTHEWS AFI FUEL 3 DOORS DOWN</p>	<p>WXRW/Greenville, NC* PD: Jeff Sanders AP/MD: Turner Watson ADEMA RANCID FUEL</p>	<p>WWDX/Lansing, MI* PD: John Doyle MD: Kelly Bradley 4 311 1 FINGERTIGHT B.R.M.C.</p>	<p>WXRW/New York, NY* PD: Steve Kingston MD: Mike Pizer No Adds</p>	<p>WZLW/Milwaukee, WI* MD: Jim Patrick PD/MD: Russ Schneck 2 FUEL STARTING LINE RINGS OF LEON SOUNDS BRAND NEW</p>	<p>WZLW/Milwaukee, WI* MD: Jim Patrick PD/MD: Russ Schneck 2 FUEL STARTING LINE RINGS OF LEON SOUNDS BRAND NEW</p>	<p>KSVR/Spokane, WA* OM: Howard Clark PD: Neil Blasing APD: Jim Keller No Adds</p>	<p>WZLW/Milwaukee, WI* MD: Jim Patrick PD/MD: Russ Schneck 2 FUEL STARTING LINE RINGS OF LEON SOUNDS BRAND NEW</p>
<p>WEOG/Buffalo, NY* PD: Tony Glass MD: Ryan Patrick 2 THREE DAYS GRACE 2 BILLY TALENT BRAND NEW</p>	<p>WXXG/Oakton, OH* PD: Steve Kravitz MD: Bommer No Adds</p>	<p>WXRW/Greenville, NC* PD: Jeff Sanders AP/MD: Turner Watson ADEMA RANCID FUEL</p>	<p>KXTE/Las Vegas, NV* PD: Dave Halligan AP/MD: Chris Rigley 1 METALLICA</p>	<p>WRRW/Newburgh, NY PD/MD: Andrew Boris FUEL</p>	<p>KRRK/Portland, OR* PD: Mark Hamilton MD: Jeff 10 RANCID</p>	<p>WZLW/Milwaukee, WI* MD: Jim Patrick PD/MD: Russ Schneck 2 FUEL STARTING LINE RINGS OF LEON SOUNDS BRAND NEW</p>	<p>KSVR/Spokane, WA* OM: Howard Clark PD: Neil Blasing APD: Jim Keller No Adds</p>	<p>WZLW/Milwaukee, WI* MD: Jim Patrick PD/MD: Russ Schneck 2 FUEL STARTING LINE RINGS OF LEON SOUNDS BRAND NEW</p>

* Monitored Reporters

94 Total Reporters

85 Total Monitored

9 Total Indicator



New & Active

BLUE OCTOBER Calling You (*Universal*)
 Total Plays: 278, Total Stations: 17, Adds: 0

FUEL Falls On Me (*Epic*)
 Total Plays: 242, Total Stations: 53, Adds: 47

GOOD CHARLOTTE Girls & Boys (*Daylight/Epic*)
 Total Plays: 207, Total Stations: 12, Adds: 3

(HED) PLANET EARTH Other Side (*Volcano/Live*)
 Total Plays: 159, Total Stations: 11, Adds: 0

CAUTERIZE Something Beautiful (*Wind-up*)
 Total Plays: 144, Total Stations: 13, Adds: 1

OVERSEER Homdog (*Independent*)
 Total Plays: 144, Total Stations: 12, Adds: 1

BRAND NEW The Quiet Things That No One... (*Razor & Tie*)
 Total Plays: 134, Total Stations: 17, Adds: 8

DIFFUSER I Wonder (*Hollywood*)
 Total Plays: 122, Total Stations: 9, Adds: 0

SLOTH Someday (*Hollywood*)
 Total Plays: 118, Total Stations: 14, Adds: 0

JACK JOHNSON Wasting Time (*Jack Johnson Music/Universal*)
 Total Plays: 107, Total Stations: 10, Adds: 7

Songs ranked by total plays

Please Send Your Photos

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to:
R&R, c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067
 Email: mdavis@radioandrecords.com

Indicator

Most Added*

FUEL Falls On Me (<i>Epic</i>)
RANCID Fall Back Down (<i>Heliccat</i>)
DASHBOARD CONFESSIONAL Hands Down (<i>Vagrant</i>)
B.R.M.C. Stop (<i>Virgin</i>)
YELLOWCARD Way Away (<i>Capitol</i>)
ILL NINO How Can I Live (<i>Roadrunner/IDJMG</i>)
3 DOORS DOWN Here Without You (<i>Republic/Universal</i>)
FOO FIGHTERS Low (<i>Roswell/RCA</i>)
AUDIOSLAVE Show Me How To Live (<i>Interscope/Epic</i>)
TRAPT Still Frame (<i>Warner Bros.</i>)
SMILE EMPTY SOUL Bottom Of A Bottle (<i>Lava</i>)
AFI The Leaving Song Part II (<i>DreamWorks</i>)
VENETTA RED Shatterday (<i>Epic</i>)
ROONEY Blue Side (<i>Geffen/Interscope</i>)
THREE DAYS GRACE (I Hate) Everything About You (<i>Live</i>)
STONE SOUR Bother (<i>Roadrunner/IDJMG</i>)
JACK JOHNSON Wasting Time (<i>Jack Johnson Music/Universal</i>)
GRANDDADDY Now It's On (<i>V2</i>)
CAESARS Jerk It Out (<i>Astrwerks/EMC</i>)
PUDDLE OF MUDD She Hates Me (<i>Flawless/Geffen/Interscope</i>)
PUDDLE OF MUDD Drift & Die (<i>Flawless/Geffen/Interscope</i>)



R&R Triple A Summit 2003

The second decade begins

The 11th Triple A Summit in Boulder, CO is just around the corner, and I thought I'd give you a look at what we have planned. As you might expect, there will be a nice balance between informative, thought-provoking business sessions and stellar performances by both core format artists and promising new talent.

Most of you know me as a person who wishes to accentuate the positive in everything I do, and that certainly translates to the coverage I give the Triple A format weekly in the pages of R&R. It is my hope that this year's Summit will be an opportunity for us to celebrate the many constructive and meaningful things we do each day — not only in our jobs, but in our lives.

Sure, both the radio and record industries face important challenges today, but we also happen to be in an area of our respective businesses that allows us to spread our creative wings a little more than most of our peers.

Here's what we have planned Aug. 6-9 at the Millennium Hotel — as well as at Tulagi and the Fox Theatre — in beautiful Boulder. It is my desire to get you excited about the opportunities you'll have to learn, to interact and to be entertained.

A Big-Ass Kickoff

Many of you may remember when Dave Matthews Band played at one of the early Triple A Summits. It was clear that they had a bright and successful career ahead of them, and that success is well documented today.

Now, as Matthews gears up for the September release of his solo album, he, RCA Records and his management team felt that it was important for him to return to say thank you for all the support the Triple A format has given him over the years — and to give his first radio home a chance to hear the new album before anyone else.

With this in mind, the Wednesday-evening kickoff event promises to be awesome. Beginning at 7:30 at Tulagi, you will have the chance to hear many of the songs from Matthews' solo debut, *Some Devil*.

Matthews will be present to introduce his music and pose for photos with attendees.

Then we will all go next door to the Fox Theatre to hear performances by Matthews and his friends: Universal artists The Graham Colton Band, ATO artist Ben Kweller

and ATO/Tone-Cool artists The North Mississippi Allstars.

Let's Get Down To Business

Thursday starts with the "Triple A Crystal Ball" session, moderated by KINK/Portland, OR PD Dennis Constantine. An esteemed panel — KBCO/Denver PD Scott Arbough, KTCZ/Minneapolis PD Lauren MacLeash, KFOG/San Francisco PD Dave Benson, WXRT/Chicago VP/Programming Norm Winer, WBOS/Boston PD Chris Herrmann, WXPN/Philadelphia PD Bruce Warren and KGSR/Austin PD Jody Denberg — will address issues that loom for the format in the distant and not-too-distant future. Find out what the best minds in the format see just around the corner and down the road a piece.

After our luncheon in the outdoor pavilion — which will feature special performances by Private Music artist Rachael Yamagata and Blue Thumb/Verve artists Jesse Harris & The Ferdinandos — we'll reconvene for the "Interactive Problem Solving" session, moderated by SBR Creative co-presidents John Bradley and Dave



John Bradley & Dave Rahn

Rahn. The two will create teams to address a variety of situations. Each group will deliberate, then present its recommendations for solving its particular assignment. This should be both fun and instructive.

The final session of the day will be "Big Ideas, Small Budget," moderated by Media Positioning's Keith Cunningham. It's no

secret that radio has to do more with less these days, and Cunningham and his panel — KFOG/San Francisco Marketing Director Jude Heller; Northeast Broadcasting Director/Programming Nicole Sandler; WMVY/Cape Cod, MA Station Manager Barbara Dacey; KBXR/Columbia, MO PD Lana Trezise; WFPK/Louisville PD Dan Reed; and KPIG/Monterey PD Laura Hopper — will explore and share ideas on ways to brand and market your station with a limited budget. As one person said to me, "You should have called it 'Big Ideas, No Budget.'"

Directly after this session we'll unwind at the cocktail party and enjoy a musical set by Hollywood Records artist Pete Francis. After the dinner break, look for a great evening of entertainment at the Fox Theatre with Epic artist Howie Day, A&M/Interscope artist Jonny Lang and Sugar Hill artists Nickel Creek. Between sets we'll have performances by Vector artist Damien Rice and Geffen artist Leona Naess next door at Tulagi.

Finally, back at the hotel there will be an intimate Club R&R fea-

turing Warner Bros. artist Robert Randolph.

Stay Focused — And Awake!

Friday will be jam-packed with things to do. For you early risers, SBR's Dave Rahn will be conducting a brief session called "Streaming for Dummies," in which he'll give you all the basics of streaming music on your station's website. This will be followed by the "Managing Air Talent" presentation by renowned talent coach and motivational speaker John Silliman Dodge.

We'll get a chance to relax and refresh ourselves at a noon BBQ featuring performances by Columbia artists Robinella & The CC String Band and Razor & Tie artist Dar Williams. Then it's time to get serious, when Artemis presents a special screening of a documentary on what may be Warren Zevon's final album, *The Wind*. We are being honored with a visit from Zevon's son, Jordan, and film producer George Mull. They will introduce a sneak preview of a VHI documentary about Zevon's life and the recording of his album.

Last year we had a panel of senior record-company executives tell it like it really was. This year we thought we'd get the perspective of upper management on the radio side of the fence. The "Radio Executive Panel" — moderated by R&R CEO/Publisher Erica Farber — will delve into the big issues facing radio today.

Helping us to understand the state of the radio industry will be KFOG/San Francisco GM Dwight Walker; KBCO/Denver GM Mark Remington; KINK/Portland, OR GM Stan Mak; Shaw Pittman LLP attorney David Oxenford; KBAC/Albuquerque GM/PD Ira Gordon; and KMTT/Seattle Station Manager Chris Mays.

Later we'll have the opportunity to relax with a cocktail in the outdoor pavilion as Virgin artists The Thrills perform. The Fox will be rocking with Elektra artists Steadman, Palm/Reprise artists Guster and Private Music's Ziggy Marley, and there will be sets from Los Lonely Boys and Indigenous next door at Tulagi.

But it isn't over yet! Back at the hotel there will be a late-night Club R&R performance by Mind Blue's Alexi Murdoch.

Hang Tough — Just One More Day

By Saturday folks will be getting a little burned out, so things will be

a bit more lighthearted. The day will start off with a special *Sounds Eclectic* taping with host Nic Harcourt and Capitol artist Shelby Lynne. We are very excited, as this will be the first time in quite a while that the legendary Harcourt has been at the Summit.



John Silliman Dodge

Then comes the much anticipated R&R Triple A Achievement Awards luncheon, sponsored by DreamWorks, which will be offering HEM and EastMountainSouth as entertainment.

After the lunch we'll have a bit of fun with the first-ever "Radio & Records Know-It-All Game Show," presented in conjunction with RateTheMusic and hosted by yours truly. A team of five radio folks will test their knowledge of Triple A listeners against that of a team of five crack promotion people for both prize and prizes.

KFOG/San Francisco Asst. PD/MD Haley Jones; WFUV/New York MD Rita Houston; KCTY/



Nic Harcourt

Omaha OM Brian Burns; WTTs/Indianapolis PD Brad Holtz; and KTAO/Taos-Santa Fe, NM GM Brad Hockmeyer will be on the radio team. Pitted against them will be Virgin's Ray Gmeiner, Warner Bros.' Julie Muncy, Lost Highway's Ray Di Pietro, Razor & Tie's Jeff Appleton and Verve Music Group's Jill Wiendorf. Sparks will surely fly!

Ending the three days of sessions will be the annual "Rate-a-Record," once again coordinated by WXPN/Philadelphia PD Bruce Warren. In addition to the members of the radio and record communities, we have invited listeners from Summit host station KBCO to join us for the session.

Our final night of entertainment on the hill will include Lava's Franky Perez, Universal's Bob Schneider and Sanctuary's Blues Traveler at the Fox, and DMZ/Columbia's Rodney Crowell and Sanctuary's Mavericks at Tulagi.

For more information or to register for the R&R Triple A Summit, log on to www.radioandrecords.com and click on the special Summit banner.

TALK BACK TO R&R!

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

Phone: 310-788-1666

E-mail: jschoenberger@radioandrecords.com

Fax: 310-203-9763

Or post your comments now.
Go to
www.radioandrecords.com and click on Message Boards.



Dennis Constantine



Bruce Warren

R&R TRIPLE A TOP 30

Powered By



July 25, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	TRAIN Calling All Angels (Columbia)	485	-41	27791	16	23/0
2	2	NICKEL CREEK Smoothie Song (Sugar Hill)	474	+10	27968	11	22/0
3	3	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	472	+41	24418	9	25/0
4	4	ZIGGY MARLEY True To Myself (Private Music/AAL)	385	0	19065	17	23/0
5	5	COLDPLAY The Scientist (Capitol)	374	+17	15238	15	24/0
7	6	COLDPLAY Clocks (Capitol)	349	+12	26335	34	25/0
6	7	JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)	325	-21	26850	21	24/0
9	8	ANNIE LENNOX Pavement Cracks (J)	301	+9	13293	7	20/0
8	9	JOHN MAYER Why Georgia (Aware/Columbia)	295	-3	17450	25	22/0
10	10	FLEETWOOD MAC Say You Will (Reprise)	287	-1	13674	5	22/0
12	11	PETE YORN Crystal Village (Columbia)	286	+16	14049	3	22/1
13	12	JOHN HIATT My Baby Blue (New West)	262	0	9878	15	20/0
14	13	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	261	+14	10752	3	21/2
21	14	JASON MRAZ You And I Both (Elektra/EEG)	244	+21	8472	4	20/1
17	15	THORNS I Can't Remember (Aware/Columbia)	239	+1	12055	14	18/0
16	16	MATCHBOX TWENTY Unwell (Atlantic)	237	-2	17032	23	6/0
20	17	WALLFLOWERS Closer To You (Interscope)	233	+10	11888	4	14/4
15	18	PSEUDOPOD All Over You (Interscope)	233	-9	4794	10	16/0
22	19	STEVE WINWOOD Different Light (Wincraft/SCI-Fidelity)	225	+3	7344	7	15/0
11	20	BEN HARPER With My Own Two Hands (Virgin)	225	-53	10743	20	20/0
18	21	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	210	-22	4756	15	15/0
26	22	EASTMOUNTAINSOUTH You Dance (DreamWorks)	198	+20	8578	3	18/2
24	23	JAYHAWKS Tailspin (American/Lost Highway/DJMG)	196	+12	8104	2	16/1
19	24	STEELY DAN Blues Beach (Reprise)	196	-35	7321	11	15/0
27	25	LIZ PHAIR Why Can't I? (Capitol)	186	+17	8608	6	12/0
25	26	O.A.R. Hey Girl (Lava)	186	+3	7005	5	17/1
29	27	LIVE Heaven (Radioactive/Geffen)	156	+16	5165	11	7/0
28	28	RADIOHEAD There There (Capitol)	155	-3	7061	4	11/0
Debut	29	DAR WILLIAMS Closer To Me (Razor & Tie)	132	+6	4407	1	14/1
30	30	BRUCE COCKBURN Open (True North/Rounder)	131	0	6470	4	10/0

26 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/13-7/19. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

INDIGENOUS C'mon Suzie (Silvertone)

Total Plays: 124, Total Stations: 11, Adds: 0

DAVID GRAY Caroline (ATO/RCA)

Total Plays: 122, Total Stations: 14, Adds: 2

GRANDADDY Now It's On (V2)

Total Plays: 116, Total Stations: 10, Adds: 0

DIDO White Flag (Arista)

Total Plays: 109, Total Stations: 9, Adds: 2

SANTANA FJ ALEX BAND Why Don't You & I (Arista)

Total Plays: 109, Total Stations: 6, Adds: 0

RED HOT CHILI PEPPERS Dosed (Warner Bros.)

Total Plays: 108, Total Stations: 4, Adds: 0

LOS LONELY BOYS Heaven (Or)

Total Plays: 107, Total Stations: 8, Adds: 1

BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)

Total Plays: 100, Total Stations: 12, Adds: 1

WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)

Total Plays: 88, Total Stations: 6, Adds: 0

VERTICAL HORIZON I'm Still Here (RCA)

Total Plays: 87, Total Stations: 3, Adds: 1

Songs ranked by total plays

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
PETER MALICK GROUP F/ NORAH JONES New York City (Koch)	5
KELLER WILLIAMS Love Handles (SCI-Fidelity)	5
WALLFLOWERS Closer To You (Interscope)	4
ALLMAN BROTHERS BAND High Cost... (Sanctuary/SRG)	4
M. FRANTI / SPEARHEAD Everyone Deserves Music (iMusic)	3
JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	2
EASTMOUNTAINSOUTH You Dance (DreamWorks)	2
DAVID GRAY Caroline (ATO/RCA)	2
DIDO White Flag (Arista)	2
CASH BROTHERS Shadow Of Doubt (Zoe/Rounder)	2
TEITUR Sleeping With The Lights On (Universal)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	+84
GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	+41
WARREN ZEVON Knockin' On Heaven's Door (Artemis)	+38
DIDO White Flag (Arista)	+34
VERTICAL HORIZON I'm Still Here (RCA)	+29
AFRO-CELT F/ P. GABRIEL When You're Falling (Real World/Virgin)	+25
DAVID GRAY Caroline (ATO/RCA)	+23
JASON MRAZ You And I Both (Elektra/EEG)	+21
EASTMOUNTAINSOUTH You Dance (DreamWorks)	+20
GRANDADDY Now It's On (V2)	+20
SENSE FIELD I Refuse (Netwerk)	+20
LEAVES Crazy (DreamWorks)	+20

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	222
LUCINDA WILLIAMS Righteously (Lost Highway/DJMG)	170
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	166
NORAH JONES Come Away With Me (Blue Note/Virgin)	140
TORI AMOS A Sorta Fairytale (Epic)	139
DAVID GRAY Be Mine (ATO/RCA)	138
DAVE MATTHEWS BAND Grace Is Gone (RCA)	132
BECK Lost Cause (Geffen/Interscope)	130
NORAH JONES Don't Know Why (Blue Note/Virgin)	108
JAYHAWKS Save It... (American/Lost Highway/DJMG)	106

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.radioandrecords.com.



KELLER WILLIAMS BRINGS YOU HOME

FEATURING THE SINGLE "LOVE HANDLES"

#1 MOST ADDED

STATIONS INCLUDE:
 WFUV WXPB WMMM WFPK
 KTBG WRLT WNCB WYEP
 WDST WDET KTAO WNCW
 WKOC KMTN KRSH KOTR



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ON THE RECORD

With
By Jody Denberg
PD, KGSR/Austin

You may be thinking, "Just what the music world needs now — another hot-shot young blues act." And one from Texas, no less! Fret not. Though Los Lonely Boys sport a six-string slinger who burns hotter than a Lone Star summer, this San Angelo trio of brothers are a whole 'nother enchilada. • Yes, Los Lonely Boys are blues-based, but they also write tight pop songs and



sing sweet harmonies. In addition, the Garza brothers have a commanding stage presence that reminds you of why you liked rock 'n' roll in the first place. They become one with their instruments, their music and their audience in a way that has had even Willie Nelson saying, "They've got it all." And he wasn't even stoned (I think)! • Los Lonely Boys won't be lonely for long. Yes, ladies, they are young, Latino and handsome, but it is their music that is going to be winning them friends. The first single, "Heaven," is a great introduction to the Boys' John Porter-produced debut. • Needless to say, "Heaven" went straight to heavy at KGSR/Austin. Yes, it is a Texas thing, but there is no translation needed. Music is still the universal language, and Los Lonely Boys speak it fluently. Besides, you can't go wrong with a group whose drummer's name is Ringo!

There isn't much movement in the top 10 of the monitored chart this week: **Train** hold at No. 1 for the sixth week, **Nickel Creek** are 2*, **Guster** remain at 3*, **Ziggy Marley** holds at 4*, **Coldplay** hold the fifth and sixth slots with bullets, and **Annie Lennox** inches up to 8* ... **Pete Dinklage**, **John Hiatt**, **Jack Johnson**, **The Thorns** and **Jason Mraz** (with a huge 21*-14* jump) are knocking on the top 10 door ... Other prime movers include **The Wallflowers** (20*-17*), **Steve Winwood** (22*-19*) and **East Mountain South** (26*-22*) ... **Dar Williams** debuts ... On the Indicator chart, Johnson leaps to 1*, Guster jump 6*-2*, **Bruce Cockburn** holds at 3*, **Steely Dan** increase to 4*, and Mraz goes top 10 at 9* ... Other big movers include **The Jayhawks** (24*-12*), **David Gray** (22*-15*), Lennox (19*-16*), Yorn (27*-19*), **Jesse Harris** (26*-23*) and **Robert Cray** (29*-24*) ... **Blues Traveler** and **Los Lonely Boys** debut ... In the Most Added category, **Keller Williams**'s new song comes in with 17 first-week adds (No. 1 on both panels), **The Allman Brothers** grab 10 total adds (No. 2 on both panels), **Michael Franti & Spearhead** get nine total adds (No. 2 Indicator, No. 2 Monitored), and **The Peter Malick Group** featuring **Norah Jones** pull in seven total (No. 1 monitored, No. 3 Indicator) ... **The Wallflowers**, **East Mountain South**, **Gray**, **Big Bad Voodoo Daddy**, **Cash Brothers**, **Dido** and **Grandaddy** close some important holes.



— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ARTIST: **Damien Rice**
LABEL: **Vector Recordings**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



As the new age of the singer-songwriter continues to flourish, it seems to be leaning toward a purer style. The latest artist to create a serious buzz in this genre is an Irishman by the name of Damien Rice. Born in County Kildare, near Dublin, Rice grew up as a typical lad. But when he was a teenager, music began to play an important role in his life. In 1997 Rice put together a heavy rock band called Juniper, who signed to PolyGram and recorded a few singles that enjoyed Irish radio airplay.

But band life wasn't really what Rice was looking for, and he decided to leave the group. After busking around Europe for close to a year, he returned to Ireland to rededicate himself to his musical career. A sound began to emerge that was the antithesis of what he had created with Juniper: Rice opted for a stripped-down, song-oriented style that focused more on the emotion and the message.

Word of Rice eventually reached producer-arranger-musician David Arnold, who encouraged him to write more songs. Rice soon made home recordings of some of his songs and played them for Arnold, who loved what he heard. Before long the two were in the famed AIR Studios in London. But, ultimately, Rice was not pleased with the results.

"When I'd recorded a good load of songs, I went over and spent a week in AIR with David to mix," Rice says. "He had just spent 10 grand on a week in AIR, and I had to turn around at the end and say I didn't really like what we'd done. He understood and said, 'Do what you want to.'"

It took Rice another year and a half to finish the album that would become *O* on

his own. When it was done, it preserved the intimate and somewhat vulnerable sound that he was becoming known for in the clubs. Rice played the majority of the instruments on the album, including guitar, clarinet, piano and drums. To help him fully realize his deeply sensitive and sometimes complex songs, he solicited the help of vocalist Lisa Hannington, percussionist Tomo, cellist Vyvienne Long and bassist Shane Fitzsimmons.

Rice's debut has been certified double-platinum in Ireland, he has received three nominations in the 2003 Meteor Ireland Music Awards, and he recently won the *Hot Press* Reader's Poll for Best Album. Songs that are getting the most attention include "Volcano," "Delicate," "Cold Water," "Eskimo" and "The Blower's Daughter."

Word has also spread far and wide in the U.S. Rice has already completed several coast-to-coast club tours and garnered a number of favorable critical reviews, and *O* was recently released stateside. Rice also has a solid fall tour schedule lined up, kicking off with his performance at this year's Triple A Summit in Boulder, CO in early August.

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	SCOTT MILLER Upside Downside (Sugar Hill)	735	+16	5154
2	2	GILLIAN WELCH Soul Journey (Acony)	590	-3	4190
16	3	JOE ELY Streets of Sin (Rounder)	572	+212	1383
3	4	GREG TROOPER Floating (Sugar Hill)	549	-18	4963
7	5	DWIGHT YOAKAM Population Me (Audium)	541	+45	1619
5	6	RHONDA VINCENT One Step Ahead (Rounder)	518	-10	5790
6	7	DERAILERS Genuine (Lucky Dog)	507	-3	10317
10	8	J. LAUDERDALE W/ DONNA THE BUFFALO Wait... (Dualtone)	489	+66	1592
4	9	VARIOUS ARTISTS Lonesome Onry and Mean (Dualtone)	484	-59	9133
9	10	RECKLESS KELLY Under the Table & Above the Sun (Sugar Hill)	473	-5	4878
8	11	JOHN HIATT ... Beneath This Gruff Exterior (New West)	451	-38	7699
13	12	ROBINELLA... Robinella and the CC String Band (Columbia)	424	+28	2374
12	13	KEVIN DEAL The Lawless (Blind Nello)	406	+7	4107
11	14	RAY WYLIE HUBBARD Growl (Philo)	393	-15	9483
15	15	RAY BENSON Beyond Time (Audium)	371	+6	2352
19	15	EASTMOUNTAINSOUTH Eastmountainsouth (Dreamworks)	352	+12	1738
14	17	VARIOUS ARTISTS It Will Come To You... (Vanguard)	330	-39	3952
18	18	JAYHAWKS Rainy Day Music (American/Lost Highway)	322	-27	9606
30	19	ALLISON MOORER Show (Universal South)	322	+59	886
20	20	AUDREY AULD Losing Faith (Reckless Records)	319	-15	2925
17	21	MARCIA BALL So Many Rivers (Alligator)	308	-48	5071
23	22	YONDER MOUNTAIN... Old Hands (Frog Pad Records)	307	0	1885
21	23	R. ARBO & D. MAYHEM Gambling Eden (Signature Sounds)	304	-23	1990
22	24	LUCINDA WILLIAMS World Without Tears (Lost Highway)	302	-18	10636
29	25	BIG SANDY AND THE FLYRITE BOYS Its Time (Yep Roc)	282	+16	1428
26	26	KENTUCKY HEADHUNTERS Soul (Audium)	273	-11	2388
24	27	CAITLIN CARY Im Staying Out (Yep Roc)	271	-33	4569
28	28	MICKEYS Finding Our Way (Independent)	271	+2	1402
25	29	VARIOUS ARTISTS Texas Outlaws (Campadre)	263	-30	4957
Debut	31	E. SCRUGGS, D. WATSON, R. SKAGGS The Three... (Rounder)	263	+163	363

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.
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Americana Spotlight

by John Schoenberger

Artist: Joe Ely

Label: Rounder



There are many legendary singer-songwriters who hail from Texas, but Joe Ely fits in with the elite of the elite. It all started in the early '70s when he formed The Flatlanders with Jimmie Dale Gilmore and Butch Hancock. The influence and mystique of that group far surpassed any commercial success the group had, but the creative union had such longevity it allowed the three to reunite 30 years later for an album and a worldwide tour. All along, Ely has remained a purist to the music he loves — an indescribable concoction of rock, country, honky-tonk and blues that has influenced more than one generation of aspiring artists. *Streets of Sin* marks Ely's 16th

solo effort and, according to him, represents a return to what made making music special to him in the first place. "I was no longer writing about the place I grew up and the people I knew," he says. "I had lost what I set out to do to begin with — make a journal of my life. This album brings me back home." Joining Ely on the project are Gary Herman (bass), Rob Gjersoe (guitar, dobro), David Grissom (guitar), Rafael Gayol (drums), Joel Guzman (keys) and Chris Searles (percussion). Standout tracks include "Streets of Sin," "A Flood on Our Hands" and "Carnival Bum."

Americana News

KHYI/Dallas has joined the panel of Americana reporting stations. Contact information is as follows: Bruce Kidder, KHYI, PO Box 560382, The Colony, TX 75056. The phone number is 469-287-2409 ... Willie Nelson joins Raul Malo for vocals on "Time Goes By," a track from the new Mavericks album, set for release Sept. 23. The project reunites Malo, drummer Paul Deakin and bassist Robert Reynolds, who join new guitarist Eddie Perez ... There's another Waylon Jennings tribute album coming, this time from RCA. *I've Always Been Crazy* will be released Aug. 19. The piano ballad "The Dream," one of the last songs Jennings recorded before his February 2002 death, will be featured on the album ... Bob Dylan offers newly recorded versions of two songs from his back catalog on Columbia's recently released *Masked and Anonymous* soundtrack. Dylan has rerecorded "Cold Irons Bound" and "Down in the Flood." He also covers two traditional songs, "Diamond Joe" and "Dixie." The rest of the soundtrack is made up of Dylan songs recorded by other artists ... Ex-Vigilantes Of Love leader Bill Mallonee has released a new EP. Entitled *Need to Bleed*, it's an Internet-only offering and features previously unreleased VOL demos and solo material. Log on to www.billmallonee.com for more details ... They ain't saying for sure, but talk around Nashville is that recording artist Clint Black and former Sony/Nashville Records executive Mike Kraski are planning to start a record label.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
Chris Smither Train Home (Hightone)	15
Joe Ely Streets of Sin (Rounder)	13
Tim O'Brien Traveler (Sugar Hill)	13
Earl Scruggs, Doc Watson, Ricky Skaggs The Three Pickers (Rounder)	9
Big Al Downing One of a Kind (Haydens Ferry)	8
Various Artists Johnnys Blues (NorthernBlues)	7

The Three Pickers

(Earl Scruggs, Doc Watson & Ricky Skaggs)

"This is the sound of living history."
-Seth Mnookin, Newsweek

Americana Chart: Debut **30**

Contact: Brad Paul, 617-218-4413 or bradp@rounder.com





Uphill For Uprok

The 3-year-old imprint fights for an urban-music position

Urban music is everywhere. It's ingrained in our culture. It's in most commercials we hear. It's played at sporting events. And it's definitely on the radio — but not all that much on Christian radio.

That's where Josh Niemyjski and the staff at Uprok Records come in. They're hacking their way through the forest to blaze a trail to a new understanding of hip-hop music for those who don't get it yet. The name Uprok comes from a break-dancing technique called an "uprock."

So how does one start a hip-hop-based label for Christian music? Niemyjski remembers how it all started with Uprok: "Our fearless leader, Brandon Ebel, was inspired to start dabbling in hip-hop about five years ago. The news made me excited at the time, as I was running my own indie label called Sphere of Hip Hop.

"I had always enjoyed the philosophy of the Tooth & Nail-owned labels. They were always releasing great records that were challenging to everyone in matters of both an individual's personal walk with Christ and creating great art.

"The label got off the ground officially in 2000 with releases from Christian rap legend Sup The Chemist and a popular Northwest artist named MG! The Visionary. Both releases were pretty popular among hip-hop fans and were received well by the media and radio."

Growth & Roadblocks

Uprok continues to grow at a steady pace — not mind-blowing escalation, but enough to keep the staff upbeat and looking toward the future.

"Radio play this year for us has been better than ever," Niemyjski says. "Almost every album we have released has had success at mainstream college radio. Our sales are growing along with the gradual increase in support. Our artists are touring more than ever. As the opportunities grow, we have stepped it up each time."

But the day-to-day business of a small urban-specific label can also be a huge strain. "The past few years for us have been a struggle to get the recognition that the genre really deserves," Niemyjski says. "Young people love the music so much. We need to better meet the needs of a generation that really has no real choices in their music. It should be no surprise

to us that several general-market artists are really successful with hip-hop, but they are also very vulgar in their lyrical content.

"People need a choice made available to them. Otherwise, we will continue to lose young people to these artists and the poison they are offering up. There is a huge wealth of quality and appealing artists waiting at the doorstep for a simple opportunity.

"I believe that the Church needs to take an active role in understanding the culture we are trying to reach. When missionaries to a foreign country prepare, they soak up as much about the people as they can. They must have a handle on the language or dialect, values, customs, food, dress and every piece of what a particular culture has.

"We are trying to relate a foreign concept to these people. Our actions always speak louder than any words we will ever speak. If we are showing that we sincerely care and have love for people, it makes the message of Christ that we are offering come alive to the people at hand."

Reality & Success

One look at the Christian CHR chart, and you will see not only very few pop-oriented hits on it, but also a lack of urban tunes. How can a culture be so enthralled with urban music and the Christian market act as if no one is listening to it?

"With hip-hop music, we are still missing the boat as a market and as a body," Niemyjski says. "If we want to really affect a generation of young people for Christ, we need to start learning about this genre of music that permeates youth culture and pop music as we know it. Urban and hip-hop music is a distinct part of both rock and pop music now."

But with the lack of cultural understanding comes a glimmer of hope. "As people become a little more willing to understand and accept the value of this music, even if they do not fully understand or get into it, things will progressively improve," Niemyjski says.

"God has some special things in store for urban music. That hope helps me to persevere against rather unfor-

giving circumstances and sometimes-impossible odds. God is moving mightily right now in those who are being faithful with the small things. Only after we are good stewards of those things will we be ready for the big stuff."

One of those big-time opportunities came in the form of an invitation from MTV's *TRL* video show to one of Uprok's top artists, KJ-52. MTV played his video "Dear Slim," which was written as an open letter to Eminem. It challenges the megastar to take a fresh look at his lyrics and the way he is affecting culture.

"If we want to really affect a generation of young people for Christ, we need to start learning about this genre of music that permeates youth culture and pop music as we know it."

"Getting to see KJ's video on *TRL* was definitely a highlight for me," Niemyjski says. "Even though they did not represent it as accurately as I would have preferred, it did open many doors to share Christ with people. We got an enormous amount of positive feedback from it. Against all odds, we continue to exceed expectations with this record. I find it highly inspiring and hope that people are learning and taking notes.

"KJ-52 has allowed me to see what our label is capable of. It is a blessing to work with him each and every day. He works harder than any artist I can think of. Knowing that he is always on time with everything and out on the road makes it easy for me to concentrate on the things that I am gifted in. That teamwork allows both the artist and the label to be at the top of their game."



WE HAVE A WINNER! Members of Sonicflood pose for the camera after the drawing for the winning station in INO Records, ProgramDirector.net and R&R's Sonicflood Cry Holy Concert Contest. WLAB/Ft. Wayne, IN was the winner and will receive a free concert by the band. Pictured here (l-r) are INO Records Dir./Promotion Dan Michaels; Sonicflood's Todd Shay, Tom Michael and Brett Vargason; R&R Christian Editor Rick Welke; Sonicflood's Rick Heil; and INO Records radio promotions guru Derek West.

The Future & Radio

The outlook is good for Uprok. People from all walks of life are beginning to take notice of its artist roster and the talent that is there. More opportunities continue to present themselves, and more growth should come from those opportunities.

"We have new projects coming out from KJ-52, Jurny Big, Ill Harmonics, Tunnel Rats and New Breed," Niemyjski says. "Another important release will be our second *Uprok Mixtape* project. I am pretty excited about that one, because it offers on one album a great overview of all the music we release."

So far the relationship between Tooth & Nail and its urban imprint has stayed the course. But sometimes it can be tough to realize where the ceiling for this genre is — and where it should be — within Christian music.

"We are still growing and continuing to improve the way things are being done," Niemyjski says. "There is still a great deal to be done to fully capitalize on the potential of this label. Right now I am focusing on trying to make sure our artists are out on the road as much as possible."

Final Vibe

What is Niemyjski's message to

Christian radio about urban music? "Take some chances," he says. "Seek guidance from people familiar with the music if you are not sure about it. It's pretty evident that listeners do, indeed, want it. I'm very thankful for people like tobyMac, who have shown the patience and endurance to champion the genre continually in a sometimes-tough climate.

"I would encourage anyone interested in discussing the genre to contact me directly so I can address any concerns they may have about the music. There are several of us involved in hip-hop music who would love to help each of you out and share our perspective. It is our job to serve our listeners and reach out to them in ways they will connect with."

Niemyjski also has high praise for the CHR stations that have taken a chance — and seen it work — with urban singles worked to radio. "You guys rock," he says. "Thank you so much for giving your audience a chance to hear some of the finest Christian hip-hop and urban music we have to offer. Thanks for helping us to be a blessing to others. Some of the letters and e-mails we get from listeners are because of you taking a chance. That chance has touched and changed lives in an eternal way."

newsong "life in my day"
from the forthcoming studio album more life in stones sept 9

"Is your target listener busy? Give her a fun sing-along song that helps her remember the one who created time. This one has a hook that won't let go!"
—Dwayne Harrison (WRDM) Charlotte NC

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The CCM Update

Christian Retail, Radio & Records Newsweekly

The **CCM** Update

Editor
Lizza Connor

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Songwriter Gives Barfield His Big Break

North Carolina artist set to release new album Aug. 5

Meet Warren Barfield, Creative Trust Workshop's 24-year-old debut artist who hails from Charlotte, speaks with a slight Southern drawl and plays his own guitar. Inspired during his teenage years by CMT and Steven Curtis Chapman, Barfield began writing his own tunes and has been performing in churches, camps and coffeehouses across America ever since.

When he opened in March 2002 for songwriter Scott Krippayne (Point Of Grace, Al Denson), Barfield got an unexpected career boost. Impressed by the charismatic singer, Krippayne took Barfield's music to Nashville and proceeded to open some big doors for the young artist. After a trip to Music City that included a meeting with two of Christian music's top producers, Brown Bannister (Amy Grant) and Mark Hammond (Cindy Morgan, Jump5), Barfield inked a deal to become the fledgling Creative Trust label's first artist. Bannister and Hamilton produced his self-titled debut album.

The CCM Update Editor Lizza Connor caught up with Barfield at the CBA Convention in Orlando. Between performances and meet-and-greets with Christian retailers, he



Warren Barfield

filled us in on his life as he waits for his album to hit store shelves on Aug. 5.

CCM: How did you get into music?

WB: My dad is a pastor who plays drums and sings. My mom sings and plays piano, so we always had music in the house. But it was always Southern gospel or bluegrass. As I got older I would cheat and listen to country music on the radio. By the time I was 15, I was into Garth Brooks and playing the guitar.

One day I was looking for country music videos when I flipped to this TV channel with a guy playing acoustic guitar and wearing cowboy boots, with horses running around in the background. I laid down the remote because I thought it was country music. It was actually Steven Curtis Chapman singing "The Great Adventure."

I thought, "Wow, this guy is playing the kind of music that I like and he's expressing his relationship with Christ." I wanted to do that. I wanted to catch people's attention who wouldn't typically listen to Christian music or hear my dad preach, but who would listen to me play my guitar and then tell about my relationship with Christ.

CCM: You have one of those "right place at the right time" artist stories. Elaborate on what brought you to Nashville.

WB: There's a woman who owns a bookstore in eastern North Carolina and who has always been very supportive of my music. She'd have me come in and play music whenever she was doing an event, and she had booked Scott Krippayne for a concert at a local church. I was scheduled to open for him.

She sent him my CD for approval, and after he heard it he wanted to meet

me. That night after the concert we exchanged cell-phone numbers, and he said he would help me in any way he could. A few months later he called, invited me to Nashville, flew me up at his own expense and introduced me to a bunch of different people.

CCM: Any plans to make the move to Nashville as you delve deeper into this living out of town as you pursue this?

WB: My wife and I are staying in Charlotte right now. The hardest part has been doing the record and being on call as we were making the record — in and out of the studio, having things canceled and studio days moved. Unless the rest of the year proves as much of a hassle as traveling back and forth, I think we can stay here. If we get to do another record, we'd try to find a comfortable extended-stay place for a few months instead of the drastic change of a big move.



CCM: What's it like for you to have somebody else taking over all the house-keeping — the booking, merchandise, etc. — after you've been doing it on your own for five years?

WB: I still get to do what I love to do: make and share music. Some things are better, some are worse, but it's a change-up. I've been doing the same thing for the past five years of my life. I've made the same circles, done the indie record every year and a half, booked churches, and now all of a sudden there are others involved who want to be a part of this. It's exciting.

CCM: How many indie projects do you have under your belt?

WB: I did three. I did a four-song EP when I was 18, an 11-song CD when I was 20, and at 22 I did another acoustic project that I recorded as I was

CCM UPDATE GALLERY



KATINAS RETURN WITH ROOTS Returning to the heels of last year's Dove Award-nominated Lifestyle: A Worship Experience live project, Gotee recording artists The Katinas are set to release *Roots* Oct. 7. The project includes guest appearances by Amy Grant, Tommy Sims and John Reuben. Pictured at Nashville's Sound Stage Studio are (standing, l-r) John and Jesse Katina, producer Bryan Lenox and Joe, James, (seated l-r) Grant and Sam Katina. Produced by Pete Kiple, Lenox, Kene "Ghost" Bell, Robert Marvin and The Katinas, *Roots* features 11 tracks, all co-written by members of the group.



O'DONNELL JOINS INPOP Inpop Records has just signed Erin O'Donnell, whose first project for the label will be produced by Alain Mallet (Jonatha Brooke) and Mark Hammond (Nichole Nordeman, Cindy Morgan, Jump5). The album, set for release Oct. 21, will feature songs written by O'Donnell, along with Cindy Morgan and Pete Kiple. O'Donnell's success at radio has included such No. 1 hits as "Be Still and Know," which was voted one of 1996's Top 50 Christian Songs of the Year, and "No Better Place," which was the No. 2 most played song at AC on the 1996 year-end chart. Seen here are (seated, l-r) 1-2-3 Entertainment CEO Charlie Lico and O'Donnell, (standing, l-r) Chaffee Management Group's Jim Chaffee and Inpop GM Steve Ford.

on the road that year. That's the CD Scott heard and brought to Nashville, and the one that got the industry involved.

CCM: Are those still available?

WB: They aren't. You may be able to find them in the \$3 bin at the local music store, or you can come to my garage and beg me to give you one.

CCM: Have you repackaged any of that material, or did you write a new album for this release?

WB: It was time for me to do another record. When Scott heard the acoustic record, I was writing for my next record. When I came to Nashville I was introduced to co-writers and started writing like crazy. Even with the new stuff, we were having a hard time narrowing the song list down.

CCM: You were doing 100 dates a year, on average, before this release. What's your take on road life?

WB: It's tiring, but I love it. I think to just say, "Oh, it's great," is lying. To say, "It's miserable," is just being negative. It sounds crazy to say, but it's a job. You have to keep doing it even when you don't feel like it. There are days when I'm excited to meet new people, but there are days when I wish I could go home and have a break. This month I've been home for three days.

CCM: Any tour plans?

WB: I'm going out for 40 dates with Big Daddy Weave and FFI, beginning in September. I've been doing the independent thing for the past five years, and then I began working with the label, recording and doing promo dates this year. I've had very few opportunities to get out, so I'm excited about the opportunity to get back on the road, to play for people and share songs.

"I wanted to catch people's attention who wouldn't typically listen to Christian music or hear my dad preach, but who would listen to me play my guitar and then tell about my relationship with Christ."

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	MERCYME Word Df God Speak (IND)	1938	+9	13	60/1
	2	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	1804	-26	16	58/0
	3	NICHOLE NROEMAN Legacy (Sparrow)	1502	-112	19	54/0
	4	CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	1498	+77	11	61/2
	5	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	1485	+33	10	56/1
	6	THIRO DAY You Are So Good To Me (Essential)	1452	-112	20	49/0
	7	JEREMY CAMP I Still Believe (BEC)	1451	-27	18	51/0
	8	WARREN BARFIELD My Heart Goes Out (Creative Trust Workshop)	1448	+99	10	52/1
	9	JDY WILLIAMS Every Moment (Reunion)	1140	-62	16	42/0
	10	ZDEGIRL You Get Me (Sparrow)	1017	+171	3	53/7
	11	REBECCA ST. JAMES I Thank You (ForeFront)	955	-177	21	36/0
	12	SONICFLOOD Cry Holy (IND)	943	+80	6	40/1
	13	KRISTY STARLING Water (Word/Curb/Warner Bros.)	871	-231	15	36/0
	14	AVALON Everything To Me (Sparrow)	800	-142	24	31/0
	15	PHILLIPS, CRAIG & DEAN Hallelujah (Your Love Is Amazing) (Sparrow)	733	+126	5	33/4
	16	SHAUN GROVES See You (Rocketown)	716	+107	6	29/2
	17	NEWSBOYS He Reigns (Sparrow)	667	-22	27	22/1
	18	FFH You Found Me (Essential)	600	-84	24	23/0
	19	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	593	+30	4	29/1
	20	CAEDMON'S CALL Hands Df The Potter (Essential)	532	+105	3	25/3
	21	AUDIO ADRENALINE Pierced (ForeFront)	522	-49	26	23/0
	22	JILL PAQUETTE Lift My Eyes (Reunion)	480	+25	7	22/1
Debut	23	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	467	+80	1	22/2
	24	MICHAEL W. SMITH Step By Step/Forever We Will Sing (Reunion)	466	+18	3	17/1
	25	PHIL JOEL The Man You Want Me To Be (Inpop)	442	-58	15	21/0
	26	NATALIE GRANT Always Be Your Baby (Curb)	432	-76	8	23/0
	27	JEFF DEYO I Give You My Heart (Gotee)	430	+36	2	24/3
	28	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	430	-13	28	18/0
	29	NATE SALLIE It's About Time (Curb)	404	-5	6	17/1
Debut	30	ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	393	+22	1	21/2

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 7/13 - Saturday 7/19.
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New & Active

JAMI SMITH Salt And Light (Integrity Music)
Total Plays: 352, Total Stations: 18, Adds: 3

BY THE TREE Root Of It All (Fervent)
Total Plays: 323, Total Stations: 15, Adds: 0

SIXPENCE NONE THE RICHER Waiting On The Sun (Squint/Curb/Reprise)
Total Plays: 315, Total Stations: 13, Adds: 0

JILL PHILLIPS Wrecking Ball (Fervent)
Total Plays: 283, Total Stations: 14, Adds: 0

KRISTY STARLING I Need You (Word/Curb/Warner Bros.)
Total Plays: 282, Total Stations: 10, Adds: 1

NEWSONG Life In My Day (Reunion)
Total Plays: 277, Total Stations: 16, Adds: 8

JIM WITTER Turn Turn Turn (Curb)
Total Plays: 273, Total Stations: 12, Adds: 0

TODD AGNEW This Fragile Breath (Ardent)
Total Plays: 263, Total Stations: 18, Adds: 7

STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)
Total Plays: 242, Total Stations: 12, Adds: 3

BIG DADDY WEAVE Audience Of One (Fervent)
Total Plays: 215, Total Stations: 7, Adds: 1

Songs ranked by total plays

Most Added*

ARTIST TITLE LABEL(S)	ADDS
NEWSONG Life In My Day (Reunion)	8
ZDEGIRL You Get Me (Sparrow)	7
TODD AGNEW This Fragile Breath (Ardent)	7
AVALON New Day (Sparrow)	7
PHILLIPS, CRAIG & DEAN Hallelujah... (Sparrow)	4
GINNY DWENS Simply Love You (Rocketown)	4
CAEDMON'S CALL Hands Df The Potter (Essential)	3
JEFF DEYO I Give You My Heart (Gotee)	3
JAMI SMITH Salt And Light (Integrity Music)	3
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	3
SWIFT 'Til I Met You (Flicker)	3
PETRA 'Til Everything I Do (Inpop)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NEWSONG Life In My Day (Reunion)	+180
ZDEGIRL You Get Me (Sparrow)	+171
PHILLIPS, CRAIG & DEAN Hallelujah... (Sparrow)	+126
TODD AGNEW This Fragile Breath (Ardent)	+113
SHAUN GROVES See You (Rocketown)	+107
CAEDMON'S CALL Hands Df The Potter (Essential)	+105
W. BARFIELD My Heart Goes Out (Creative Trust Workshop)	+99
S. ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	+85
SONICFLOOD Cry Holy (IND)	+80
AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	+80


Christian Activity

by Rick Welke

Seven In A Row

Point Of Grace have been locked up at No. 2 for seven weeks as MercyMe and Third Day have enjoyed the perch position at AC. Isn't that a record or something? Sounds like something off the Pop charts from the late '80s rather than like the usually ample chart sways of Christian radio. Even if Point Of Grace don't bust through to the top, they will still have one of the top songs of 2003 purely on consistency.

Interesting movement this week includes a leapfrog of Chris Rice over Steven Curtis Chapman. Can you name the last time that happened inside the top 10? Probably never. Also, Amy Grant bows at No. 23 this week with "Simple Things." It was Most Added last week at mainstream AC and is making headway at Christian AC and even CHR. Across The Sky also come in nicely at No. 30 with their first-ever chart appearance.





Jonathan Pierce

"Still the Love of My Life"

Going for adds August 8th!

For more information, contact:
Lori Cline (615) 726-7951
lori.cline@wbr.com

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
4	1	TODD AGNEW This Fragile Breath (Ardent)	908	+95	9	24/1
2	2	JEREMY CAMP I Still Believe (BEC)	897	+63	12	23/1
5	3	EVERYDAY SUNDAY Hanging On (Flicker)	872	+68	11	24/0
1	4	JOY WILLIAMS Every Moment (Reunion)	787	-48	13	21/0
3	5	THIRD DAY You Are So Good To Me (Essential)	767	-41	19	19/0
6	6	RELIENT K Getting Into You (Gotee)	717	-35	19	20/0
7	7	SEVEN PLACES Everything (BEC)	630	+32	8	20/0
10	8	W. BARFIELD My Heart Goes Out (Creative Trust Workshop)	604	+43	6	20/0
9	9	DOWNGHERE What It's Like (Word/Curb/Warner Bros.)	583	-20	8	21/1
8	10	BEBO NORMAN Falling Down (Essential)	572	-20	17	16/1
11	11	SWITCHFOOT Gone (Sparrow)	565	+44	4	21/0
15	12	LIFEHOUSE Take Me Away (Sparrow/DreamWorks)	442	-10	11	14/0
16	13	TDBYMAC Love Is In The House (ForeFront)	430	+9	6	14/0
13	14	SANCTUS REAL Hey Wait (Sparrow)	416	-31	14	16/0
14	15	REBECCA ST. JAMES I Thank You (ForeFront)	402	-52	17	13/0
12	16	NEWSBOYS He Reigns (Sparrow)	401	-68	27	11/0
22	17	MERCYME The Change Inside Of Me (INO)	369	+35	4	13/1
20	18	KRISTY STARLING Water (Word/Curb/Warner Bros.)	360	+20	4	11/1
23	19	JEFF DEYO I Give You My Heart (Gotee)	357	+39	4	12/0
19	20	PLUMB Free (Curb)	345	+31	8	14/0
17	21	JENNIFER KNAPP By And By (Gotee)	335	-32	20	10/0
25	22	BIG DISMAL Remember (I.O.U.) (Wind-up)	327	+30	2	9/1
18	23	FFH You Found Me (Essential)	320	-25	13	9/0
Debut	24	S. ORRICO (There's Gotta Be)... (ForeFront/Virgin)	307	+75	1	15/2
21	25	KUTLESS Run (BEC)	305	-31	30	8/0
30	26	ZOEGIRL You Get Me (Sparrow)	301	+43	3	13/0
28	27	AUDIO ADRENALINE Pierced (ForeFront)	297	+23	10	8/0
27	28	S. CURTIS CHAPMAN How Do I Love Her (Sparrow)	291	+7	3	10/0
Debut	29	BY THE TREE Far Away (Fervent)	289	+37	1	11/1
Debut	30	PHIL JOEL The Man You Want Me To Be (Inpop)	258	+2	1	9/0

27 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 7/13 - Saturday 7/19. © 2003 Radio & Records.

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	KUTLESS Tonight (BEC)	462	+9	12	35/0
2	2	THOUSAND FDDT KRUTCH Bounce (Tooth & Nail)	439	+18	11	34/1
5	3	PAX217 PSA (ForeFront)	365	+14	7	32/0
4	4	BENJAMIN GATE Need (ForeFront)	364	+10	7	32/1
11	5	38TH PARALLEL Turn... (Squint/Curb/Warner Bros.)	354	+63	6	30/2
3	6	JUSTIFIDE Pointing Fingers (Ardent)	339	-34	16	27/0
6	7	DOWNGHERE What It's Like (Word/Curb/Warner Bros.)	335	-6	9	25/0
7	8	JONAH33 All For You (Ardent)	330	-3	15	31/0
9	9	EAST WEST For Every Wish (Epic)	329	+30	5	32/2
12	10	STRANGE CELEBRITY Free (Squint/Curb/Warner Bros.)	309	+20	11	29/2
10	11	LAST TUESDAY Social Butterfly (DUG)	305	+6	12	19/0
8	12	BIG DISMAL Remember (I.O.U.) (Wind-up)	288	-34	17	26/0
14	13	MODERN DAY JOHN Disdain (Independent)	249	-2	5	18/2
15	14	GS MEGAPHONE Light Child (Spindust)	243	0	8	25/2
22	15	NATE SALLIE All About You (Curb)	239	+31	4	25/4
13	16	SANCTUS REAL Audience Of One (Sparrow)	237	-43	14	21/1
19	17	TINMAN JONES Sunshine (Cross Driven)	234	+21	6	23/2
16	18	BRAVE SAINT... The Sun Also Rises (Tooth & Nail)	231	-2	10	20/1
18	19	TODD AGNEW This Fragile Breath (Ardent)	224	+8	3	15/1
23	20	SKY HARBOR In Stereo (Inpop)	220	+22	3	23/3
Debut	21	SEVENTH DAY SLUMBER Innocence (Crown)	217	+61	1	26/2
25	22	LIFEHOUSE Take Me Away (Sparrow/DreamWorks)	217	+36	10	14/3
20	23	P.O.D. Sleeping Awake (Maverick/Reprise)	215	+3	4	15/0
30	24	PILLAR Indivisible (MCA)	203	+40	2	22/7
26	25	POOR MAN'S RICHES Motions (Independent)	186	+9	2	15/3
Debut	26	RELIENT K Forward Motion (Gotee)	185	+78	1	24/4
Debut	27	PIVITPLEX Overshaken (Sonic Fish)	163	+15	1	18/2
Debut	28	LUCERIN BLUE Monday In Vegas (Tooth & Nail)	158	+5	1	12/1
Debut	29	BY THE TREE Far Away (Fervent)	154	-4	1	7/0
28	30	OC SUPERTONES Welcome Home (Tooth & Nail)	149	-23	12	12/0

44 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 7/13 - Saturday 7/19. © 2003 Radio & Records.

New & Active

JILL PAQUETTE Lift My Eyes (Reunion)
Total Plays: 226, Total Stations: 9, Adds: 0

AUDIO ADRENALINE Strong (ForeFront)
Total Plays: 202, Total Stations: 10, Adds: 0

NATE SALLIE All About You (Curb)
Total Plays: 201, Total Stations: 9, Adds: 0

JARS DF CLAY The Valley Song (Essential)
Total Plays: 195, Total Stations: 4, Adds: 0

SHAUN GROVES See You (Rocketown)
Total Plays: 193, Total Stations: 9, Adds: 1

OC SUPERTONES Welcome Home (Tooth & Nail)
Total Plays: 188, Total Stations: 5, Adds: 0

SIXPENCE NONE... Waiting On The Sun (Squint/Curb/Reprise)
Total Plays: 176, Total Stations: 8, Adds: 1

CHRIS RICE Smile (Just Want To Be With You) (Rocketown)
Total Plays: 149, Total Stations: 7, Adds: 1

AMY GRANT Simple Things (Word/Curb/A&M/Interscope)
Total Plays: 137, Total Stations: 6, Adds: 2

SONGFLOOD Cry Holy (INO)
Total Plays: 136, Total Stations: 7, Adds: 0

New & Active

MARK STUART W/ REBECCA ST. JAMES Hero (Meaux)
Total Plays: 147, Total Stations: 18, Adds: 5

ROYAL RUCKUS Check It Out (Flicker)
Total Plays: 132, Total Stations: 8, Adds: 1

VIOLET BURNING Lovesick (Northern)
Total Plays: 129, Total Stations: 15, Adds: 1

FM STATIC Crazy Mary (Tooth & Nail)
Total Plays: 117, Total Stations: 12, Adds: 3

AUDIO ADRENALINE Worldwide (ForeFront)
Total Plays: 108, Total Stations: 14, Adds: 6

T-BONE, M. TAIT & D. LEWIS Raised In Harlem (Meaux)
Total Plays: 94, Total Stations: 9, Adds: 2

SWITCHFOOT Ammunition (Sparrow)
Total Plays: 88, Total Stations: 12, Adds: 4

RE-ZOUND Hallelujah (Independent)
Total Plays: 87, Total Stations: 10, Adds: 1

PETRA Jekyll And Hyde (Inpop)
Total Plays: 77, Total Stations: 18, Adds: 2

OLD MAN SHATTERED Sentimental Time (Acoustic Live)
Total Plays: 77, Total Stations: 8, Adds: 4

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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	MERCYME Word Of God Speak (INO)	442	+31	11	22/0
	2	C. BILLINGSLEY A Loss... (Perpetual Entertainment)	406	+12	10	22/0
	3	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	370	-7	13	20/0
	4	NICHOLE NORDEMAN Legacy (Sparrow)	303	-37	14	18/0
	5	C. RICE Smile (Just Want To Be With You) (Rocketown)	278	+25	5	19/2
	6	AL DENSON Trusting You Alone... (Spring Hill)	276	+12	8	19/0
	7	NEWSBOYS He Reigns (Sparrow)	274	+11	12	15/1
	8	S. BARNARD & S. EVERETT Be Near (Inpop)	269	+19	8	15/0
	9	A. ASBURY Somebody's Praying Me Through (Doxology)	235	-22	15	13/0
	10	PHILLIPS, CRAIG & DEAN Hallelujah... (Sparrow)	214	+40	3	16/1
	11	MICHAEL W. SMITH The Wonderful Cross (Reunion)	206	+37	5	13/2
	12	BRIAN DOERKSEN Hope Of The Nations (Hosanna)	186	+9	4	13/0
	13	KRISTY STARLING Water (Word/Curb/Warner Bros.)	171	+6	3	11/0
	14	CHARMAINE All In All (Elevate/Inpop)	159	+30	2	14/1
	15	FFH You Found Me (Essential)	154	-31	13	10/0
	16	RIVER I Will Go (Ingrace)	150	-56	11	10/0
Debut	17	NATALIE GRANT I Desire (Curb)	148	+57	1	14/4
	18	S. CURTIS CHAPMAN How Do I Love Her (Sparrow)	148	+10	3	11/0
Debut	19	TWILA PARIS God Of All (Sparrow)	140	+39	1	14/1
	20	PARACHUTE... All... (Here To Him/Worship Extreme)	139	-35	17	9/0

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 7/13 - Saturday 7/19.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	VERBS Live To The Music (Gotee)
2	LPG Never Did I (Uprk)
3	OUT OF EDEN Showpiece (Gotee)
4	GRITS F/ JENNIFER KNAPP Believe (Gotee)
5	CROSS MOVEMENT Forever (BEC)
6	DJ MAJ The Ringleader (Gotee)
7	JOHN REUBEN Run The Night (Gotee)
8	T-BONE Blazing Microphones (Flicker)
9	UNDERGROUND RISE Doing Life (Uprk)
10	PLAYDOUGH Clappy Valentino (Uprk)

CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
SWIFT 'Til I Met You (Flicker)	3
TEN SHEKEL SHIRT Cheer Up (INO)	3
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	2
AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	2
EVERMAN You Are (BEC)	2

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
ROCK 'N' ROLL WORSHIP CIRCUS A Beautiful Glow (INO)	8
PILLAR Indivisible (MCA)	7
AUDIO ADRENALINE Worldwide (ForeFront)	6
OAKONA Richest Man (Maverick/Warner Bros.)	6
MARK STUART W/ REBECCA ST. JAMES Hero (Meaux)	5
JEREMY CAMP Take My Life (BEC)	5
STEREO MOTION Rise (Flicker)	5
NATE SALLIE All About You (Curb)	4
RELIENT K Forward Motion (Gotee)	4
SWITCHFOOT Ammunition (Sparrow)	4
OLD MAN SHATTERED Sentimental Time (Acoustic Live)	4
EVERYDAY SUNDAY Lose It Again (Flicker)	4

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
NATALIE GRANT I Desire (Curb)	4
RUSS LEE Satisfied In You (Discovery House)	3
JILL PHILLIPS Wrecking Ball (Fervent)	3
CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	2
MICHAEL W. SMITH The Wonderful Cross (Reunion)	2
JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	2
CINDY DIANE Be Unto Your Name (CityFarm)	2
COREY EMERSON Sanctuary (Discovery House)	2
BEST OF FRIENDS God Of All (Spring Hill)	2
TEN SHEKEL SHIRT Poorest King (INO)	2

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A Star In The Heavens

A tribute to Latin music legend Celia Cruz

La Guarachera del Mundo" and "La Reina de la Salsa" is how Celia Cruz was known in the world of Latin music. Her music left an indelible mark not only on the Tropical format, but on Latin music itself. Her trademark cry, "Azúcar!" was heard during all her performances, and other artists even used it onstage when paying tribute to her — not a rare occurrence — as a sign of their love and respect. There is no country in Latin America where the name Celia Cruz is not synonymous with Cuba, with salsa, with greatness.

Celia Cruz was born in the town of Santos Suarez in La Havana, Cuba in 1925. She passed away on July 16, 2003, leaving behind her latest album, *Regalo Del Alma (A Gift From the Soul)* — a fitting title for the last musical gift she gave her many fans. She also recently created the Celia Cruz Foundation, which gives financial assistance to cancer patients and low-income students wishing to study music.

Cruz recorded more than 70 albums and was given many awards and accolades — including Grammys and Latin Grammys — by institutions around the world. As the members of the Latin entertainment community mourn a great loss, they also remember the person they loved.

Carlos Pérez

VP/Promotion, Tropical;
Sony Music Norte

There are no words that can truly convey what Celia Cruz came to represent to all of us and the entire world. Her essence as a human being was music in itself — a powerful force that brought joy and hope and lifted the spirit of anyone fortunate to have been in her presence in some way. She was surely the single most important figure in Latin music, and her legendary "Azúcar!" and her triumphant spirit will forever live on in our hearts.

Emilio Pastrana

OM, KLYY/Los Angeles

As part of the tropical music family, we mourn the death of an icon who has given us so much happiness for so many years. It's very sad to realize that she's no longer here. We're thankful that she left such a lasting imprint and for her spirit of joy and happiness. She



Celia Cruz

was an unbeatable icon who gave us so much to her fans. She has left us with great memories and great examples to follow.

What helps minimize our sadness is that she worked all her life to entertain us and to bring joy to our lives, so the last thing she deserves is for us to be sad. We should be happy, because wherever she may be, we can be sure it is a happy and wonderful place.

Paulina Rubio

I feel very fortunate to have known Celia Cruz. I'm sure that she left a positive impression on everyone she met in her life, just as she left on me. Her joy and professionalism should be an inspiration to all of us who are trying to follow in her footsteps.

Maria Celeste Arraras

TV Personality,
Telemundo

What impressed me about Celia were her humility and humanity. Despite her fame and multiple commitments, she always took time to be kind and polite to everyone. Af-

ter the *Tribute to Celia Cruz* broadcast by Telemundo, I received an autographed copy of a picture we had taken together the day of the event. This is one of the most cherished gestures of my career, one that I hold in my heart.

Omar Aguilera

PD, WRYM/Hartford

Celia's passing is a great loss for the music and radio industries. We can't believe it happened. She will be with us forever, because radio will continue to play her music. She has a new album coming out soon, which I'm sure will be wonderful. I had the great pleasure of meeting her in New York and got to take a picture. She was always polite, never got angry and was always happy and laughing. I have wonderful memories of her. We can't believe we've lost someone like her, yet we know there's a God, and that she will be with us forever through her music.

Gloria Estefan

I don't want to say that we've lost Celia, because her music, her spirit and her "azúcar" will always be with us. Cubans and Latinos alike can feel proud that, with her voice and her wonderful qualities, she showed the world the best of our culture. Although I will miss her very much, my heart will always hold all the beautiful things that, through her example, she showed me.

Raúl Rivera

PD, WYQE/Puerto Rico

Everyone has felt Celia's death. She was a great artist who gave us wonderful music, and she had a special love for all Puerto Ricans. She left a great legacy in tropical music. "Azúcar!" will not be the same without Celia Cruz.

Nelson Brudys

PD, WLAT/Hartford

Celia Cruz has been one of the greatest tropical artists of all time. She was an artist who knew how to adapt to the times, and that's why she stayed at the top for so long. She started with chachachá, went on to salsa and lately had added reggaetón

Celia Cruz's Legacy

- Recorded more than 70 albums and had numerous gold and platinum records.
- Received more than 15 Grammy nominations.
- Won two Grammys and three Latin Grammys.
- Appeared in 10 movies; *The Mambo Kings* and *The Pérez Family* are the most recent.
- Honorary degrees from Yale, Florida International and University of Miami.
- Recorded with the likes of Patti Labelle, Dionne Warwick, David Byrne, Gloria Estefan and Wyclef Jean.
- Received a star on Hollywood's Walk of Fame.
- Miami's Calle Ocho was named Celia Cruz Way; similar honors were given in Costa Rica and Mexico.
- Awarded the Smithsonian Institution Lifetime Achievement Award.
- Awarded the Presidential Medal in Arts in Colombia.
- Given the Lifetime Achievement Award at the Hispanic Heritage Awards.
- San Francisco declared Oct. 25, 1997 Celia Cruz Day.
- Received the National Endowment for the Arts from President Clinton.
- Was honored by music's top artists during *Azúcar: A Tribute to Celia Cruz*, a special produced by Telemundo.

— music that young kids enjoy. She had a great spirit. Her charisma and her great energy also made her the No. 1 artist in tropical music. She will be missed.

Susana Giménez

TV Personality

This is an irreplaceable loss, but her legacy will live in our hearts forever. She was a great friend, and every time she was on my show, she taught me a new life lesson. I feel privileged to have had the opportunity to share with her and Pedro. She was the greatest, and I will never forget her.

God for giving us the opportunity to enjoy her, her music and her soul.

Giselle Blondet

TV Personality, Univision

Celia will remain in my heart as a complete woman, vibrant in every way. Her humbleness, sense of humor, love and perseverance are examples that everyone should follow. Celia possessed one of the most important qualities and also one of the most forgotten: goodwill. She helped multiple cancer organizations for years and helped many people. I can only thank God for giving me the opportunity to know Celia Cruz.

Emilio Estefan

Thank you for your talent. Thank you for your humbleness. Thank you for keeping Cuba close to our hearts. Thank you for uniting all Hispanics and making us very proud. Your "azúcar" and flavor will always be in our hearts.

NARAS And The Latin Recording Academy

One of Latin music's most respected and most revered vocalists, Celia Cruz was an icon of salsa, tropical and Latin jazz music. A two-time Grammy and three-time Latin Grammy winner, the legendary Queen of Salsa brought the world to its dancing feet with her visceral vocals, infectious energy and vibrant smile.

She once said in an interview, "I have fulfilled my father's wish to be a teacher as, through my music, I teach generations of people about my culture and the happiness that is found in just living life." Thank you, Celia, for teaching all of us that life should be lived with much "azúcar!" The Recording Academy and the Latin Recording Academy have lost a very dear friend, but her colorful spirit, uplifting music and inspiring passion will live on forever.

"Her humbleness, sense of humor, love and perseverance are examples that everyone should follow."

Giselle Blondet

Samy

Hairdresser To The Stars

Celia was the greatest and most beautiful thing Cuba gave to us. I've had the opportunity to work with her on several occasions, and there are two anecdotes I will never forget. One day I was doing her makeup, and she said to me, "How many sticks of lipsticks did you buy, because with these lips..." The other was during a concert, and her wigs were nowhere to be found. I went to find one for her, and she thanked me onstage by saying, "If I look good, Samy looks better." I thank

RADIO MÚSICA[®] by R&R.

This Week In Latin Music

On The Spot

Daniel René: Reaching For The Top

Not since Luis Miguel have perfect good looks and an impressive voice been found in one artist. Daniel René has both. Comparing him to Miguel any further would not be fair, because he's just starting his career, but this new talent has the artistic qualities to reach similar heights. The future will tell.

Daniel René was born in Texas and raised in Miami, where he became part of the boy-band MDO. Since then he's come into his own. He recently released his self-titled debut album, with "No Me Tortures" as the first single. He's now ready to work the second single, "El Deseo de Ti," a duet with Tejana artist Jennifer Peña.



Daniel René

R&R: How much did you learn — or how much did it help your solo career — being part of MDO?

DR: It helped a lot, because it taught me the good and the bad. When you're in a group that is so well-known, you do a

thousand things at once. Promotion is that much more crazy. I saw the business side of this world, which I didn't know anything about. Before I was in MDO, I thought it was all about taking pictures, having fun and glamour, which it's not. I didn't understand the business side until I got to MDO.

R&R: Rudy Pérez is one of the album's producers. How comfortable did you feel working with him?

DR: I actually feel more comfortable working with people I know. The more I know you, the more of myself I give you. It was great working with him. I did one song every day; I did one song in three hours.

R&R: Do you feel this album is you, musically speaking, or is there more to come that will show us the real Daniel René?

DR: I will always give more, but this album is me. I took six years after MDO on purpose, because I couldn't find the record label that would let me be me. A lot of them wanted me to play it safe and do straight pop. I'm not willing to do something for the rest of my life, even for six months of my life, that is not me.

R&R: Do you feel that reaching stardom will be that much tougher for you because of this? Is that what makes a great artist — being unwilling to compromise and taking time to get to the top?

DR: I try to keep a commercial feel to my work, because everything in the business is like that. However, it has been very hard up to now. The first single, "No Me Tortures," is probably the most commercial song on the album, and it still hasn't been that easy. It's all in minor chords, a hip-hop track with pop flamenco, and the vocals are done with

a male version of Christina Aguilera. This single is a taste of what I could be, which I enjoy doing as well.

The second single, a duet with Jennifer Peña, is definitely me. For the rest of my life, what I would like to do is sing ballads and boleros. Song No. 7 on the record, "Indecible" — which I co-wrote — is what I love doing. It's a perfect uptempo hip-hop American track. It's very Tiziano Ferro ["Alucina-do"].

R&R: Do you think the Latin industry is ready for this? Is Latin radio ready?

DR: Their minds can be opened. It's a matter of time before someone opens the box. I'm not claiming I can be that person. I don't think one person can do it, and it will take a group of people to get it done. I'm thankful that I waited this long, because if I had released this material six years ago, I would've flopped pretty quickly. The success of people like Tiziano Ferro

and AKWID, who are so not what people are used to, tells me that it can be done.

R&R: Your album includes different versions of the songs, including norteña, cumbia and salsa. Were you agreeable to that?

DR: I wanted to do a norteño version for personal reasons. I wanted to see if I could pull it off. I hope I did. I was absolutely agreeable to including all those versions, and they're all on the album, except the dance version.

R&R: Tell me about the single with Jennifer Peña, which you also recorded in several versions.

DR: I knew we were going to do the salsa version, but we decided to do the norteña because Jennifer requested it. She wanted to promote the song herself, and she thought it was easier for her to promote a norteña version.

R&R: Is there a possibility that you would eventually record in English?

DR: The original album was in English; it was done, mixed and mastered. We decided not to release it. The industry is so messed up. People are not making it, and the audience is so fickle. My fan base from MDO remembers me, and they appreciate that I sing in Spanish, and that helps. In the American market I would've had to establish myself from scratch. My second album will not be in English, because my Latin fans have supported me too much. I won't do it. I don't know if I'll ever do anything in English. Luis Miguel never did anything in English, and if there was anybody who could have, it is he. I don't know if I want to be considered another crossover artist.

— Jackie Madrigal

Radio News

Emilio Pastrana
OM, KLYY/Riverside

This station has had so much success in the Riverside-San Bernardino market. It is very satisfying for us to know that all our hard work has paid off. We went from a 3.1 to a 4.6 in the ratings. It proves that there was a great need in this area for cumbia music. We're very proud that we can meet that need. Instead of kicking back and enjoying that accomplishment, we are motivated to work even more, to work even harder. Our goal is more diversity and better entertainment and to meet our audience's needs for tropical and dance music.



Emilio Pastrana

The Tropical format, based on cumbia and not on traditional tropical music like salsa or merengue, works here because of the large Mexican population. They identify with this music because it takes them back to a time when they felt happy and positive. It takes them back to their younger years, when they lived in Mexico.

Although cumbia comes from Colombia, Mexicans have adopted it, which helps our station. I think it has to do with the rhythm of the music, which is much more simple than that of salsa and merengue. Cumbia's rhythm is very structured and defined, and it's easier to take in and assimilate. In my opinion, Mexicans' need for party music was met with cumbia because it was easier to take in, and so they now identify strongly with it.



TWO COLOMBIANS ONSTAGE During one of his concerts in Los Angeles, rocker Juanes gave his fans a special treat: As he was about to sing his new single, "Fotografía," he introduced fellow Colombian Soraya. Together they sang the hit tune, which Juanes originally recorded with Nellie Furtado.



STAR QUALITY On July 12 KINW/Austin morning jock Raúl Brindis set up in a Wal-Mart parking lot for two hours to entertain and sign autographs. The Wal-Mart manager and the police department estimated that 1,000 people showed up. They waited for more than two hours in Austin's burning heat to get autographs.

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JUANES & NELLY FURTADO Fotografía (<i>Universal</i>)	134
2	MANA Mariposa Traicionera (<i>Warner M.L.</i>)	145
3	DAVID BISBAL Lloraré Las Penas (<i>Universal</i>)	115
4	RICKY MARTIN Jaleo (<i>Sony Discos</i>)	107
5	SORAYA Casi (<i>EMI Latin</i>)	99
6	PEPE AGUILAR Me Falta Valor (<i>Univision</i>)	93
7	EROS RAMAZZOTTI Una Emoción Para Siempre (<i>BMG</i>)	92
8	MARCO A. SOLIS Tu Amor O Tu Desprecio (<i>Fonovisa</i>)	90
9	RICKY MARTIN Tal Vez (<i>Sony Discos</i>)	83
10	JACI VELASQUEZ No Hace Falta Un Hombre (<i>Sony Discos</i>)	68
11	LA OREJA DE VAN GOGH Puedes Contar Conmigo (<i>Sony Discos</i>)	62
12	ENRIQUE IGLESIAS Para Qué La Vida (<i>Universal</i>)	56
13	RICARDO ARJONA Minutos (<i>Sony Discos</i>)	54
14	THALIA A Quién Le Importa (<i>EMI Latin</i>)	52
15	MILLIE CORRETT Suéltalo (<i>BMG</i>)	52
16	RICARDO MONTANER Qué Ganas (<i>Warner M.L.</i>)	49
17	FRANKIE J. Ya No Es Igual (<i>Sony Discos</i>)	48
18	ALEXANDRE PIRES Amame (<i>BMG</i>)	45
19	ALEXANDRE PIRES Quitémonos La Ropa (<i>BMG</i>)	43
20	SHALIM Se Me Olvidó Tu Nombre (<i>Sony Discos</i>)	42
21	JOSE FELICIANO Lo Que Yo Tuve Contigo (<i>Universal</i>)	39
22	LA LEY Amate Y Sálvate (<i>Warner M.L.</i>)	38
23	MOENIA En Qué Momento (<i>BMG</i>)	35
24	THALIA f/ FAT JOE Me Pones Sexy (<i>EMI Latin</i>)	32
25	TEMERARIOS No Sé Vivir Sin Ti (<i>Fonovisa</i>)	31

Data is compiled from the airplay week of July 13-19, and based on a point system.
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Going For Adds

BODEGA SONICA Ametralladora (*Balboa*)
YAHIR Déjame (*Warner M.L.*)
KABAH Fue Lo Que Será (*Warner M.L.*)
TIZIANO FERRO Perdona (*EMI Latin*)
GUILLERMO PLATA Contigo Y Sin Ti (*Balboa*)
CAROLINA Ya Te Olvidó Mi Corazón (*Warner M.L.*)
AXE BAHIA Beso En La Boca (*Balboa*)
MYRIAM Sin Ti No Hay Nada (*EMI Latin*)
BACILDS Viejo (*Warner M.L.*)
4 EN DO Pirata (*Balboa*)
JARABE DE PALO Bonito (*Warner M.L.*)
VILMA PALMA Los Besos Que Vendí (*Balboa*)
ALEX UBAGO A Gritos De Esperanza (*Warner M.L.*)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	GILBERTO S. ROSA Si Te Dijeron (<i>Sony Discos</i>)	142
2	VICTOR MANUELLE Poco Hombre (<i>Sony Discos</i>)	141
3	KEVIN CEBALLO Amame O Déjame (<i>Universal</i>)	118
4	SON DE CALI Son De Cali (<i>Univision</i>)	107
5	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (<i>Univision</i>)	95
6	TITO ROJAS Cuidala (<i>MP</i>)	86
7	INDIA Traición (<i>Sony Discos</i>)	80
8	OLGA TAÑON No Podrás (<i>Warner M.L.</i>)	71
9	JUANES & NELLY FURTADO Fotografía (<i>Universal</i>)	67
10	MARIO FELICIANO Femolino (<i>NH</i>)	67
11	RICKY MARTIN Tal Vez (<i>Sony Discos</i>)	64
12	CELIA CRUZ Rie Y Llera (<i>Sony Discos</i>)	59
13	AREA 305 Vive La Vida (<i>Univision</i>)	57
14	MONCHY & ALEXANDORA Polo Opuesto (<i>J&A</i>)	54
15	SORAYA Casi (<i>EMI Latin</i>)	51
16	MARC ANTHONY Barco A La Deriva (<i>Sony Discos</i>)	48
17	EDDIE DAVIS La Buena Vida (<i>Silva Line</i>)	47
18	FRANKIE J. Ya No Es Igual (<i>Sony Discos</i>)	45
19	JUNNY Bella Idiota (<i>MP</i>)	45
20	DAVID BISBAL Lloraré Las Penas (<i>Universal</i>)	45
21	EDDY HERRERA El Idiota (<i>Sony Discos</i>)	43
22	JOSEPH FONSECA Que Levante La Mano (<i>Karen</i>)	39
23	MANA Mariposa Traicionera (<i>Warner M.L.</i>)	38
24	TEGO CALDERON Masucamba (<i>TC</i>)	38
25	EL GRAN COMBO Se Nos Perdió El Amor (<i>Combo</i>)	38

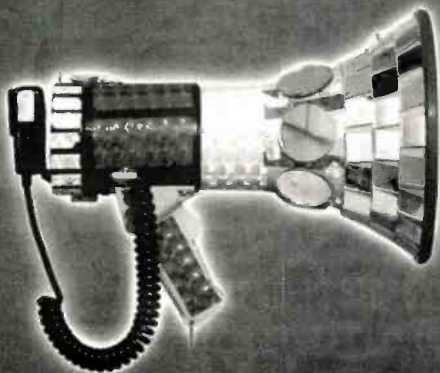
Data is compiled from the airplay week of July 13-19, and based on a point system.
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Going For Adds

OBIE BERMUDEZ Antes (*EMI Latin*)
MIGUEL ANGEL Un Amor Casi Perfecto (*Sony Discos*)
CHARLIE CRUZ Te Voy A Dar (*Warner M.L.*)
HUEY DUNBAR Sin Poderte Hablar (*Sony Discos*)
JOSE MANUEL Amor Matemático (*EMI Latin*)
INDIA Soy Mujer (*Sony Discos*)
FRANKIE NEGRON Hasta Que Te Enamores (*Warner M.L.*)

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ALBUM IN STORES JULY 15, 2003

NOMINATED FOR 2 LATIN GRAMMYS IN 2002
 BEST NEW GROUP - BEST NEW ALBUM

REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	TUCANES DE TIJUANA El Sinvergüenza (Universal)	357
2	JOAN SEBASTIAN Así Te Quiero (Balboa)	322
3	TIGRES DEL NORTE En Qué Fallé (Fonovisa)	286
4	INTOCABLE Muy A Tu Manera (EMI Latin)	260
5	CONJUNTO PRIMAVERA Actos De Un Tonto (Fonovisa)	255
6	CONTROL Pequeña Y Frágil (EMI Latin)	207
7	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	204
8	LIMITE Soy Así (Universal)	200
9	BANDA EL RECODO Acá Entre Nos (Fonovisa)	190
10	CONJUNTO PRIMAVERA Una Vez Más (Fonovisa)	185
11	RAZOS María Chuchena (BMG)	171
12	COYOTE Y SU BANDA TIERRA SANTA Te Vas Amor (EMI Latin)	156
13	JORGE LUIS CABRERA Quédate Callada (Disa)	150
14	PEPE AGUILAR Me Falta Valor (Univision)	149
15	LA ONDA Así, Así (EMI Latin)	144
16	MONTEZ DE DURANGO Hoy Empieza Mi Tristeza (Disa)	142
17	BRONCO Estoy A Punto (Fonovisa)	132
18	ADOLFO URIAS Serán Sus Ojos (Fonovisa)	121
19	HURACANES DEL NORTE El Mantenido (Fonovisa)	105
20	PESADO No Te La Vas A Acabar (Warner M.L.)	99
21	BANDA EL LIMON En Los Puros Huesos (Edimonsa)	93
22	KUMBIA KINGS f/ JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	89
23	PALOMO Te Metiste En Mi Cama (Disa)	89
24	MODELO Inseparables (EMI Latin)	74
25	LIBERACION Cuánto Me Apuestas (Disa)	72

Data is compiled from the airplay week of July 13-19, and based on a point system.
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Going For Adds

CUISILLOS Contigo Y Sin Ti (Balboa)
 EL COYOTE El Rancho Grande (EMI Latin)
 SONORA KALIENTE No Me Digas Que No (Balboa)
 TIGRILLOS Suetecito (Warner M.L.)
 GRUPO LABERINTO Buena Amiga (Balboa)
 BIG CIRCO La Endiablada (EMI Latin)
 LOS ORIGINALES DE SAN JUAN La Motosierra (EMI Latin)
 LAS PICA PICA Las Dos Camisas (Balboa)
 KUMBIA KINGS Insomnio (EMI Latin)
 BANDA MACHOS Las Isabeles (Warner M.L.)
 PANCHO BARRAZA Qué Bien Me Harías (Balboa)
 IVAN DIAZ Volver A Empezar (EMI Latin)
 ZAYDA Y LOS CULPABLES Sensible (Balboa)
 REAL CHICANO El Gusanito (Balboa)
 NADIA La Duda (Warner M.L.)
 SERGIO MENIVIL Sólo Tú (Balboa)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CONTROL Pequeña Y Frágil (EMI Latin)	226
2	PALOMINOS Tócame (Fonovisa)	222
3	JIMMY GONZALEZ & GRUPO MAZZ Dame Un Minuto (Freddie)	164
	LA ONDA Así, Así (EMI Latin)	149
5	DUELO Desde Hoy (Univision)	132
	KUMBIA KINGS Insomnio (EMI Latin)	130
7	LIMITE Soy Así (Universal)	116
8	CDSTUMBRE Cómo Olvidarte (Warner M.L.)	96
9	LA CONTRA Ya Tengo Mi Vida (Univision)	92
10	VARONIL Sonidero Nacional (Univision)	81
11	BIG CIRCO La Endiablada (EMI Latin)	77
12	INTOCABLE Eso Duele (EMI Latin)	74
13	IMAN Amor De Dos Caras (Univision)	62
14	ALAZZAN Contigo O Sin Ti (Freddie)	55
15	INTOCABLE Muy A Tu Manera (EMI Latin)	54
16	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	50
17	MARCOS OROZCO Río Rebelde (Catalina)	49
18	PILAR MONTENEGRO Yo Sé Que Te Amo (Univision)	44
19	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	43
20	DAVID LEE GARZA Chiquilina (Sony Discos)	40
21	ESTRUENDO Conquistar Tu Corazón (Univision)	33
22	BRAVIOS Bon-bon (Freddie)	33
23	BOBBY PULIDO Se Me Olvidó Otra Vez (EMI Latin)	33
24	TIGRES DEL NORTE En Qué Fallé (Fonovisa)	32
25	MONTU Dímelo (A.R.C. Discos)	31

Data is compiled from the airplay week of July 13-19, and based on a point system.
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Going For Adds

RAMON AYALA Tropa De Valientes (Freddie)
 RAMON AYALA La Puñalada Al Corazón (Freddie)
 SOLIDO Hasta La Cima Del Cielo (Freddie)
 ATRAPADO El Amor Es Un Gran Negocio (Freddie)

Rock/Alternative

TW	ARTIST Title Label(s)
1	CAFE TACUBA EO (MCA)
2	MOLOTOV Here We Kum (Universal)
3	LOS PERICOS Complicado Y Aturdido (Universal)
4	PLASTILINA MOSH Peligroso (EMI Latin)
5	LA LEY Amate Y Sálvate (Warner M.L.)
6	MOENIA En Qué Momento (BMG)
7	JARABE DE PALO Bonito (Warner M.L.)
8	INSPECTOR Amargo Adiós (Universal)
9	EL GRAN SILENCIO Super Riddim Internacional (EMI Latin)
10	GUSTAVO CERATI Cosas Imposibles (BMG)
11	MANA Mariposa Traicionera (Warner M.L.)
12	JUANES Mala Gente (Universal)
13	MUNDO APARTE Jamás (Access Denied Productions)
14	LA OREJA DE VAN GOGH Puedes Contar Conmigo (Sony Discos)
15	MARIA FATAL Pórtate Mal (La Noria)

Songs ranked by total number of points. 19 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	INDIA Traición (Sony Discos)
2	SON DE CALI Son De Cali (Univision)
3	RICKY MARTIN Jaleo (Sony Discos)
4	KEVIN CEBALLO Amame O Déjame (Universal)
5	AKWID No Hay Manera (Univision)
6	TONY RIVAS Hay Amores (Mambo)
7	OSCAR D'LEON La Mazucamba (Universal)
8	TITO ROJAS Cuidala (MP)
9	FAT JOE & HUEY DUNBAR Chasing Papi (Sony Discos)
10	JOHNNY VENTURA Allá Se Quedó (MP)
11	ANTHONY Qué Mujer (J&N)
12	SONEROS DEL BARRIO Ahí Namá (Rumba Jams)
13	JOSE ERNESTO Cositas Bonitas (MP)
14	OBIE BERMUDEZ Antes (EMI Latin)
15	LA CONFRONTACION La Confrontación (Cutting)

Songs ranked by total number of points. 23 Record Pool reporters.

NATIONAL

JOBS!

<http://onairjobtipsheet.com>

EAST

Heritage/Classic Rock WEZX Wilkes-Barre/Scranton, PA (ROCK 107) has a rare, full-time opening for an Afternoon Drive air talent. Candidates must have at least 2 years full-time on-air experience, adult charisma, a strong appreciation of classic rock, a good sense of humor, a good work ethic and production skills. Possible music director duties. Send T&R by 8-15-03 to Rob Lipshutz, WEZX 149 Penn Ave. 5th Fl., Scranton, PA 18503. No calls or e-mails, please. EOE. Times-Shamrock maintains a drug-free environment.

104.5 CHUM FM

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CHUM FM Toronto has a great opportunity for an Afternoon Drive host. This person must have a good sense of humor and ability to deliver intelligent content to an adult female audience. Please bring a strong work ethic and an ability to shine delivering information to our target.

If you've got a "fresh" approach, believe in strong show prep and know how to have "fun" on the radio, please submit your materials for this immediate opening. Strong candidates will understand the special nuances of Hot A/C radio and the hot buttons of today's female listener. The successful candidate will not only be responsible for assuming the #1 afternoon drive position in Canada, but also filling in for Canada's #1 morning show host.

please send a scoped aircheck and resume...no demo tapes. All correspondence will be held in strict confidence. Deadline for submissions is August 1st.

Tapes and resumes (no calls please) to:

Rob Farina
CHUM FM
1331 Yonge Street
Toronto, Ontario
Canada M4T 1Y1

mp3 files 4mgs or less to:
robfc@chumfm.com

EAST

Afternoon Talent

96.5 The Point Philadelphia has an immediate opening for an Afternoon Talent. Are you ready to join a top ten market, work for an excellent company, and be part of a growing team oriented station? Come to the City of Brotherly Love and start having fun at your job. (Music Director experience a plus!) Rush your T&Rs to Chuck Tisa, Program Director, 96.5 The Point, 555 City Line Avenue, Suite 330, Bala Cynwyd, PA 19004. Minorities and females encouraged to apply. Beasley Broadcast Group is an equal opportunity employer. No calls please. www.phillypoint.com.

MIDWEST

AC LOVE SONGS HOST WANTED for LIVE 7p-12m show. Great locally owned company! T&R to Kellie Michaels, Lite Rock 99/WNNS, PO Box 460, Springfield IL 62705. (kellie@wnns.com.) EEO/M-F encouraged.

WEST

It's only Rock and Roll
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Heritage Classic Rocker in top 30 Western market set to hire a polished adult communicator with a great work ethic for afternoon drive. Passion for the music and ability to work both the public and charm sales a must. APD stripes up for grabs if the experience is right. 5 years+ large market and selector skills required. Please submit T&R to Radio and Records 10100 Santa Monica Blvd 3rd Floor #1099 Los Angeles, California. EOE.

PROMOTIONS DIRECTOR-multi-station radio group. Dynamic individual w/ knowledge and understanding of broadcast media/promotions, ability to create and execute sales promotions including contests, on-air giveaways, campaigns, sponsorships and events, ability to motivate and manage a staff, strong communications/organization skills, ability to coordinate with sales/programming managers, knowledge of general office computer programs. 2-4 years exper in similar Promo position. Bi-lingual a plus. Mail resume: HR Job #73-0016, 4125 Carlisle NE, Albuquerque, NM 87107 or email same to agmhr@aol.com.

WEST

MIDDAYS IN SEATTLE!

There's something in the water at MIX 92.5/Seattle. In two years we've had two midday hosts - and both have started families. Dana Dearden is leaving us to become a fulltime mom. This means there is a prime opening at this very privately owned company. If your life is your show prep, you love to do lots of personal appearances, you can do great production, and you love to win - get your stuff to us before her water breaks! Send demo and resume to Tony Coles, Program Director.

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Bill Elliott Hot new format available. 3DSJ Request & Dedication Radio. Listen: www.3DSJ.com BILL ELLIOTT: (813) 920-7102, billelliott@3DSJ.com. (7/25)

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7 years Radio/TV traffic experience seeking Manager position in sports, radio, television in NY/NJ. BG at 201-656-5202. (7/25)

Weekend/Overnights - Atlanta Metro. Strong Production Skills 10 yrs+ experience. J.R. Davis 404-294-6679 or audioproduction@earthlink.net. (7/25)

Female talent with great pipes and personality seeks any shift near San Diego County.small station ok. 17+ yrs exp. Amy0910@aol.com. (7/25)

R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

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To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: ilinares@radioandrecords.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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CHR/POP

Table with 2 columns: LW, TW. Lists top 30 CHR/POP songs including Kelly Clarkson, Beyonce, Black Eyed Peas, etc.

#1 MOST ADDED

3 DOORS DOWN Here Without You (Republic/Universal)

#1 MOST INCREASED PLAYS

CHRISTINA AGUILERA FJ LIL' KIM Can't Hold Us Down (RCA)

TOP 5 NEW & ACTIVE

- LIVE Heaven (Radioactive/Geffen)
JUSTIN GUARINI Sorry (RCA)
HILARY DUFF So Yesterday (Buena Vista/Hollywood)
AMANDA PEREZ Never (Powerhouse/Virgin)
LIZ PHAIR Why Can't I? (Capitol)

CHR/POP begins on Page 23.

CHR/RHYTHMIC

Table with 2 columns: LW, TW. Lists top 30 CHR/RHYTHMIC songs including Chingy, Beyonce, Ashanti, etc.

#1 MOST ADDED

112 FJ SUPERCAT Na Na Na (Def Soul/DJMG)

#1 MOST INCREASED PLAYS

50 CENT P.I.M.P. (Shady/Aftermath/Interscope)

TOP 5 NEW & ACTIVE

- JUSTIN TIMBERLAKE Sonrita (Live)
CHERISH FJ DA BRAT Miss P. (Warner Bros.)
HI-C FJ DJ QUIK Let Me Know (Independent)
BUBBA SPARXX Deliverance (Beatclub/Interscope)
NAPPY ROOTS Roun'The Globe (Atlantic)

CHR/RHYTHMIC begins on Page 31.

URBAN

Table with 2 columns: LW, TW. Lists top 30 URBAN songs including Monica, Beyonce, Chingy, etc.

#1 MOST ADDED

R. KELLY Thoa Thing (Live)

#1 MOST INCREASED PLAYS

MARY J. BLIGE Love @ 1st Sight (Geffen)

TOP 5 NEW & ACTIVE

- CHERISH FJ DA BRAT Miss P. (Warner Bros.)
NAPPY ROOTS Roun'The Globe (Atlantic)
YING YANG TWINS Naggin' (TVT)
BONE CRUSHER The Grain (Arista)
ZANE Tonight, I'm Yours (Capitol)

URBAN begins on Page 50.

AC

Table with 2 columns: LW, TW. Lists top 30 AC songs including Uncle Kracker, Celine Dion, Daniel Bedingfield, etc.

#1 MOST ADDED

JIM BRICKMAN Peace (Where The Heart Is) (A&L)

#1 MOST INCREASED PLAYS

MATCHBOX TWENTY Unwell (Atlantic)

TOP 5 NEW & ACTIVE

- STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)
ANNIE LENNOX Pavement Cracks (J)
AMY GRANT Simple Things (World/Curb/A&M/Interscope)
KENNY LOGGINS With This Ring (All The Best)
JIM BRICKMAN Peace (Where The Heart Is) (A&L)

AC begins on Page 63.

HOT AC

Table with 2 columns: LW, TW. Lists top 30 HOT AC songs including Matchbox Twenty, Train, Uncle Kracker, etc.

#1 MOST ADDED

VERTICAL HORIZON I'm Still Here (RCA)

#1 MOST INCREASED PLAYS

DIDD White Flag (Arista)

TOP 5 NEW & ACTIVE

- SISTER HAZEL Life Got In The Way (Sixth Man)
LEANN RIMES We Can (Asylum/Curb)
ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)
MACY GRAY She Ain't Right For You (Epic)
DAKONA Good (I've Got A Lot To Learn) (Maverick/Warner Bros.)

AC begins on Page 63.

ROCK

Table with 2 columns: LW, TW. Lists top 30 ROCK songs including Audioslave, Trapt, Black Label Society, etc.

#1 MOST ADDED

FUEL Falls On Me (Epic)

#1 MOST INCREASED PLAYS

STAIN'D So Far Away (Fip/Elektra/EEG)

TOP 5 NEW & ACTIVE

- FOO FIGHTERS Low (Roswell/RCA)
TRAPT Still Frame (Warner Bros.)
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
WHITE STRIPES Seven Nation Army (Third Man/V2)
MUDVAYNE World So Cold (Epic)

ROCK begins on Page 72.

URBAN AC

LW	TW	
1	1	HEATHER HEADLEY I Wish I Wasn't (RCA)
4	2	LUTHER VANDROSS Dance With My Father (J)
2	3	JAHEIM Put That Woman First (Divine MW/Warner Bros.)
3	4	KEM Love Calls (Motown/Universal)
5	5	FLOETRY Say Yes (DreamWorks)
6	6	RON ISLEY FJ R. KELLY What Would You Do? (DreamWorks)
8	7	TAMIA Officially Missing You (Elektra/EEG)
7	8	KINDRED THE FAMILY SOUL Far Away (Hidden Beach)
11	9	ARETHA FRANKLIN Only Thing Missing Is You (Arista)
12	10	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)
9	11	R. KELLY I'll Never Leave (Jive)
14	12	JAVIER Crazy (Capitol)
10	13	JEFFREY OSBORNE Rest Of Our Lives (JayZ/Koch)
13	14	RUBEN STUDDARD Superstar (J)
15	15	VIVIAN GREEN Fanatic (Columbia)
17	16	SYLEENA JOHNSON Faithful To You (Jive)
16	17	EARTH, WIND & FIRE All In The Way (Kalimba)
19	18	R. KELLY Step In The Name Of Love (Jive)
20	19	TYRESE Signs Of Love Makin' (J)
22	20	SMOKIE NORFUL I Need You Now (EMI Gospel)
21	21	MONICA So Gone (J)
23	22	DWELE Find A Way (Virgin)
27	23	RHIAN BENSON Say How I Feel (DKG)
18	24	WHITNEY HOUSTON Try It On My Own (Arista)
24	25	CALVIN RICHARDSON Keep On Pushin' (Hollywood)
26	26	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)
25	27	LUTHER VANDROSS FJ BEYONCÉ Closer I Get To You (J)
29	28	DETRICK HADDON Sinner's Prayer (Verity)
-	29	LSG Shakedown (Elektra/EEG)
-	30	ANN NESBY Make Me Better (UTR Music Group)

#1 MOST ADDED

J. SOMMERS FJ R. PATTERSON What Am I Gonna Do (Higher Octave)

#1 MOST INCREASED PLAYS

ARETHA FRANKLIN Only Thing Missing Is You (Arista)

TOP 5 NEW & ACTIVE

- ISLEY BROTHERS FJ RON ISLEY Busted (DreamWorks)
- TONY RICH PROJECT Traveling Alone (Compendia)
- TERENCE TRENT D'ARBY Designated Fool (Compendia)
- IMPRDMP 2 Mocha Soul (Big3)
- LJ Fortunately (Cool Joe)

URBAN begins on Page 50.

ACTIVE ROCK

LW	TW	
1	1	CHEVELLE Send The Pain Below (Epic)
2	2	COLD Stupid Girl (Flip/Geffen/Interscope)
3	3	TRAPT Headstrong (Warner Bros.)
4	4	JANE'S ADDICTION Just Because (Capitol)
10	5	STAINO So Far Away (Flip/Elektra/EEG)
8	6	LINKIN PARK Faint (Warner Bros.)
11	7	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
7	8	REVIS Caught In The Rain (Epic)
5	9	AUDIOSLAVE Like A Stone (Interscope/Epic)
6	10	METALLICA St. Anger (Elektra/EEG)
9	11	LINKIN PARK Somewhere I Belong (Warner Bros.)
13	12	KORN Did My Time (Immortal/Epic)
17	13	SHINEDOWN Fly From The Inside (Atlantic)
15	14	DISTURBED Liberate (Reprise)
18	15	GODSMACK Serenity (Republic/Universal)
12	16	GODSMACK Straight Out Of Line (Republic/Universal)
14	17	POWERMAN 5000 Free (DreamWorks)
16	18	SEETHER Driven Under (Wind-up)
21	19	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
22	20	VELVET REVOLVER Set Me Free (Decca/Immortal)
23	21	MUOYAYNE World So Cold (Epic)
24	22	BLACK LABEL SOCIETY Stillborn (Spitfire)
27	23	TRAPT Still Frame (Warner Bros.)
19	24	DEFTONES Minerva (Maverick/Reprise)
25	25	STAINO Price To Pay (Elektra/EEG)
26	26	SOCIALBURN Everyone (Elektra/EEG)
30	27	WHITE STRIPES Seven Nation Army (Third Man/V2)
33	28	FOO FIGHTERS Low (Roswell/RCA)
31	29	ADEMA Unstable (Arista)
29	30	SALIVA Raise Up (Island/DJMG)

#1 MOST ADDED

FUEL Falls On Me (Epic)

#1 MOST INCREASED PLAYS

STAINO So Far Away (Flip/Elektra/EEG)

TOP 5 NEW & ACTIVE

- HOTWIRE Not Today (RCA)
- UNLDCO Empty (Maverick/Reprise)
- QUEENSRYCHE Open (Sanctuary/SRG)
- FINGERTIGHT Guit It Hold Down (Columbia)
- FUEL Falls On Me (Epic)

ROCK begins on Page 72.

COUNTRY

LW	TW	
1	1	BROOKS & DUNN Red Dirt Road (Arista)
2	2	LONESTAR My Front Porch Looking In (BNA)
6	3	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)
4	4	BRAD PAISLEY Celebrity (Arista)
3	5	TOBY KEITH Beer For My Horses (DreamWorks)
7	6	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)
5	7	JIMMY WAYNE Stay Gone (DreamWorks)
9	8	SHANIA TWAIN Forever And For Always (Mercury)
11	9	TIM MCGRAW Real Good Man (Curb)
13	10	DIERKS BENTLEY What Was I Thinkin'? (Capitol)
12	11	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)
14	12	TRACE ADKINS Then They Do (Capitol)
8	13	MONTGOMERY GENTRY Speed (Columbia)
16	14	WYONNNA What The World Needs (Asylum/Curb)
18	15	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)
19	16	SARA EVANS Backseat Of A Greyhound Bus (RCA)
20	17	CLAY WALKER A Few Questions (RCA)
21	18	MARTINA MCBRIDE This One's For The Girls (RCA)
17	19	TRACY BYRD The Truth About Men (RCA)
23	20	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)
22	21	JOE NICHOLS She Only Smokes When She Drinks (Universal South)
26	22	GARY ALLAN Tough Little Boys (MCA)
24	23	PAT GREEN Wave On Wave (Republic/Universal South)
27	24	BILLY CURRINGTON Walk A Little Straighter (Mercury)
25	25	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)
29	26	RACHEL PROCTOR Days Like This (BNA)
31	27	PATTY LOVELESS Lovin' All Night (Epic)
28	28	FAITH HILL You're Still Here (Warner Bros.)
32	29	RASCAL FLATTS I Melt (Lyric Street)
30	30	RUSHLOW I Can't Be Your Friend (Lyric Street)

#1 MOST ADDED

MONTGOMERY GENTRY Hell Yeah (Columbia)

#1 MOST INCREASED PLAYS

ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)

TOP 5 NEW & ACTIVE

- DWIGHT YODAKAM The Late Great Golden State (Audium)
- JENNIFER HANSON Half A Heart Tattoo (Capitol)
- WARREN BROTHERS Break The Record (BNA)
- RANVOY TRAVIS Pray For The Fish (Warner Bros.)
- TRAVIS TRITT Lonesome, On'ry And Mean (RCA/Columbia)

COUNTRY begins on Page 55.

ALTERNATIVE

LW	TW	
1	1	LINKIN PARK Faint (Warner Bros.)
2	2	JANE'S ADDICTION Just Because (Capitol)
1	3	WHITE STRIPES Seven Nation Army (Third Man/V2)
4	4	CHEVELLE Send The Pain Below (Epic)
6	5	ATARIS The Boys Of Summer (Columbia)
5	6	TRAPT Headstrong (Warner Bros.)
8	7	STAINO So Far Away (Flip/Elektra/EEG)
7	8	QUEENS OF THE STONE AGE Go With The Flow (Interscope)
10	9	COLD Stupid Girl (Flip/Geffen/Interscope)
12	10	311 Creatures (For A While) (Volcano)
9	11	AUDIOSLAVE Like A Stone (Interscope/Epic)
13	12	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
11	13	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
17	14	EVANESCENCE Going Under (Wind-up)
14	15	RED HOT CHILI PEPPERS Dosed (Warner Bros.)
16	16	EVE 6 Think Twice (RCA)
15	17	LINKIN PARK Somewhere I Belong (Warner Bros.)
16	18	FOO FIGHTERS Times Like These (Roswell/RCA)
23	19	KORN Did My Time (Immortal/Epic)
21	20	VENETTA RED Shatterday (Epic)
19	21	RADIOHEAD There There (Capitol)
26	22	AFI The Leaning Song Part II (DreamWorks)
30	23	FOO FIGHTERS Low (Roswell/RCA)
24	24	USED Blue And Yellow (Reprise)
25	25	HOT HOT HEAT Bandages (Sub Pop/Reprise)
26	26	DEFTONES Minerva (Maverick/Reprise)
28	27	DISTURBED Liberate (Reprise)
27	28	SEETHER Driven Under (Wind-up)
31	29	GODSMACK Serenity (Republic/Universal)
33	30	TRAPT Still Frame (Warner Bros.)

#1 MOST ADDED

FUEL Falls On Me (Epic)

#1 MOST INCREASED PLAYS

RANCID Fall Back Down (Hellcat)

TOP 5 NEW & ACTIVE

- BLUE OCTOBER Calling You (Universal)
- FUEL Falls On Me (Epic)
- GOOD CHARLOTTE Girls & Boys (Daylight/Epic)
- (HED) PLANET EARTH Other Side (Volcano/Live)
- CAUTERIZE Something Beautiful (Wind-up)

ALTERNATIVE begins on Page 76.

SMOOTH JAZZ

LW	TW	
1	1	DAVID SANBORN Comin' Home Baby (GRP/VMG)
3	2	JEFF LORBER Gigabyte (Narada)
2	3	SPYRD GYRA Getaway (Heads Up)
5	4	CHIELI MINUCCI Kickin' It Hard (Shanachie)
6	5	BRIAN CULBERTSON Say What? (Warner Bros.)
4	6	EUGE GROOVE Rewind (Warner Bros.)
7	7	M. MCCONALD I Heard It Through The Grapevine (Motown/Universal)
10	8	RICHARD ELLIOT Corner Pocket (GRP/VMG)
9	9	DARYL HALL Cab Driver (Rhythm & Groove/Liquid B)
11	10	URBAN KNIGHTS Got To Give It Up (Narada)
8	11	KIM WATERS Waterfall (Shanachie Entertainment)
12	12	PAUL JACKSON, JR. It's A Shame (Blue Note)
13	13	LUTHER VANDROSS Dance With My Father (J)
14	14	PAUL TAYLOR On The Move (Peak)
16	15	CANDY OULFER Finsbury Park, Cafe 67 (Eagle Rock)
19	16	WALTER BEASLEY Precious Moments (N-Coded)
17	17	RICK DERRINGER Hot And Cool (Big3)
18	18	PHIL COLLINS Come With Me (Atlantic)
23	19	ACOUSTIC ALCHEMY No Messin' (Higher Octave)
20	20	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)
25	21	KENNY G. Malibu Dreams (Arista)
24	22	FATBURGER Sizzlin' (Shanachie)
21	23	J. THOMPSON Tell Me The Truth (AMH)
27	24	PAT HUGHES (Rendezvous/N-Coded)
26	25	STEELY DAN The Last Mall (Reprise)
29	26	MINDI ABAIR Firt (GRP/VMG)
28	27	RIPPINGTONS Stingray (Peak)
-	28	RONNY JORDAN At Last (N-Coded)
-	29	CHUCK LOEB eBop (Shanachie)
30	30	NORMAN BROWN The Feeling I Get (Warner Bros.)

#1 MOST ADDED

MINDI ABAIR Firt (GRP/VMG)

#1 MOST INCREASED PLAYS

RICK BRAUN Green Tomatoes (Warner Bros.)

TOP 5 NEW & ACTIVE

- RICK BRAUN Green Tomatoes (Warner Bros.)
- STEVE COLE NY LA (Warner Bros.)
- BRIAN HUGHES Along The Way (A440 Keys Group)
- MICHAEL LINGTON Off The Hook (3 Keys Music)
- STEVE OLIVER Positive Energy (Native Language)

Smooth Jazz begins on Page 69.

TRIPLE A

LW	TW	
1	1	TRAIN Calling All Angels (Columbia)
2	2	NICKEL CREEK Smoothie Song (Sugar Hill)
3	3	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)
4	4	ZIGGY MARLEY True To Myself (Private Music/AAL)
5	5	COLOPLAY The Scientist (Capitol)
7	6	COLOPLAY Clocks (Capitol)
6	7	JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)
9	8	ANNIE LENNOX Pavement Cracks (J)
8	9	JOHN MAYER Why Georgia (Arista/Columbia)
10	10	FLEETWOOD MAC Say You Will (Reprise)
12	11	PETE YORN Crystal Village (Columbia)
13	12	JOHN HIATT My Baby Blue (New West Records)
14	13	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)
21	14	JASON MRAZ You And I Both (Elektra/EEG)
17	15	THORNS I Can't Remember (Arista/Columbia)
16	16	MATCHBOX TWENTY Unwell (Atlantic)
20	17	WALLFLOWERS Closer To You (Interscope)
15	18	PSEUDOPOD All Over You (Interscope)
22	19	STEVE WINWOOD Different Light (Wincraft/SCI-Fidelity)
11	20	BEN HARPER With My Own Two Hands (Virgin)
18	21	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)
26	22	EASTMOUNTAINSOUTH You Dance (DreamWorks)
24	23	JAYHAWKS Tailspin (American/Lost Highway/DJMG)
19	24	STEELY DAN Blues Beach (Reprise)
27	25	LIZ PHAIR Why Can't I? (Capitol)
25	26	D.A.R. Hey Girl (Lava)
29	27	LIVE Heaven (Radioactive/Geffen)
28	28	RADIOHEAD There There (Capitol)
-	29	DAR WILLIAMS Closer To Me (Razor & Tie)
30	30	BRUCE COCKBURN Open (True North/Rounder)

#1 MOST ADDED

KELLER WILLIAMS Love Handles (SCI-Fidelity)

#1 MOST INCREASED PLAYS

BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)

TOP 5 NEW & ACTIVE

- INDIGENOUS C'mon Suzie (Silvertone)
- DAVID GRAY Caroline (ATO/RCA)
- GRANDDADDY NOW It's On (V2)
- DIDD White Flag (Arista)
- SANTANA FJ ALEX BAND Why Don't You & I (Arista)

TRIPLE A begins on Page 82.

Publisher's Profile

By Erica Farber



PAT PAXTON

Sr. Vice President/Programming, Entercom

His responsibilities: "To find the best people we can possibly find to put in the chairs. Our PDs are the best in the industry; I'd put them up against anybody. When I go into markets we talk about cluster issues, how we can work together. We talk about station-specific issues as well, but I also encourage people to think about the effect of issues on the cluster as a whole. My job is to think globally. How can we help each other out, looking at the resources we have in the market?"

"If we have, in market B, half a million dollars budgeted to market one station and \$30,000 budgeted to market another station, and circumstances change, part of my responsibility is to say, 'I know it's budgeted here, but that doesn't make sense anymore.' It's making sure we do the right things and the smart things with the resources we have and staying on top of those bigger-picture types of issues."

Programming philosophy: "It's very simple: Find out what the listeners want, and then go to whatever lengths you need to give it to them. I'm a big believer in research. We research our markets all the way from Gainesville — our smallest — to Boston — our biggest — and everybody in between. We don't leave anybody out of that process, because we intend to and do thrive in all our markets. We find out what listeners want, then go about finding the people we feel are best suited to deliver it. Then we let the person we've entrusted build a team around that philosophy of using the best people to execute the plan we develop after finding out what people want. I'm involved in creating the strategy, then I back off, and these guys go off and do it."

Staying on top of the music: "I am so into all kinds of music. The only kind of music I really don't sit here and listen to, unless I'm listening to one of our stations, is country. I don't dislike it; it's just not one of my favorites. I think I'm pretty good at — between all the radio listening I do in all the markets around the country and all the listening I do here at my desk — staying on top of things. From time to time I have a chance to look at the research the PDs send me. I generally know what's working and what's not on a global scale. The local view is what the PDs are focusing on, and all music decisions are made at the local level."

Something about his company that might surprise our readers: "When I joined this company over four years ago, Entercom to me was — remember that investment firm that called itself 'the quiet company'? That's how I looked at it. It's this great company that I got to know because I consulted for it, but in the industry nobody really knew anything about it. One of the things I wanted to do when I joined the company was to help create the aura of Entercom being one of the — if not the — best companies to work for so we could attract the best people."

"I consider Entercom to be a programming-driven company. I don't see any other company emphasizing programming anywhere near as much as we do. This is David Field's philosophy. For a guy trained in finance who has worked on Wall Street and in the financial world and has never been a program director to believe so passionately in the product that goes on the air, that's a very special, unique thing. It drives a lot of the decisions about how we do things."

Biggest challenge: "Staying on top of all the issues. As we continue to grow, how am I going to structure my department? Am I going to do format captains, like some of the other companies, or am I going to do it regionally? Relationships with record companies are very important to me as they go through this metamorphosis they're experiencing right now. Helping them deal with the hard time they're having and trying to help them figure out how to solve their problems — or at least begin to solve their problems — is also an issue."

State of radio: "It's never been better — I truly believe that. I was in a debate with a friend who's on the record side who believes that consolidation has hurt radio. I couldn't disagree more. I can only speak to our markets. Look at New Orleans, where there were two Soft ACs until Entercom came in and bought them, plus the other ones we bought. We blew up one of the Soft ACs and put on a Hot AC, The Zone [WKZN-FM]. That market didn't have a Hot AC, so we increased the diversity of formats in that market."

"When we bought Seattle, we took a couple of radio stations that were very similar at the time and created two totally different stations, increasing the diversity in that market. We can take a look at those kind of examples all over the company. Most of the polls show that more than 80% of consumers think their choices are either the same or greater than they were five to 10 years ago. I think the state of radio is great as long as we, as an industry, continue to push ourselves, think outside of the box and are willing to take chances."

Most influential individual: "There are a number of them. Ted Mann, the first guy I worked for, had a big effect on how I developed. Mike Schott, the owner of Adventure Communications. Guy Zapoleon. Mickey Franco at Nationwide. And, it sounds like I'm kissing ass, but I've learned a ton from David Field since I started working with him."

Career highlight: "I have the best job in the industry, as far as I'm concerned. There is not a job I would leave this job for. I wanted to run programming for a major radio company. I'm proud of the moves I've made in my career, from Sioux City to LaCrosse to Huntington into Nationwide. Each of those moves was, to some degree, thought through based on what I ultimately wanted to do. I remained aggressive and focused on my goal and ended up getting there."

Career disappointment: "I can't think of any. I'm grateful for every single thing that's happened in my career, both good and bad. I enjoyed the good and learned from the bad. I don't think there's anything in my career that I would classify as a disappointment."

Favorite radio format: "I'm basically into Rock, but they've got to be done well. I also enjoy Hot AC and CHR/Pop."

Favorite television show: "The one time of year I do appointment TV is when the NHL playoffs are on. I watch them religiously."

Favorite artist: "Pink Floyd is my all-time favorite band."

Favorite movie: "Requiem for a Dream."

Favorite restaurant: "My kids love to go to Outback Steakhouse; that's my favorite right now."

Beverage of choice: "Margaritas, no salt."

Hobbies: "Music and spending time with my boys. They're both into baseball and swimming. I like to play golf when I have time. I'm really into sports. I like to both play and watch them and do as much as my body will allow me to do these days."

E-mail address: "ppaxton@entercom.com."

Advice for broadcasters: "As an industry, we tend to forget what we do for a living and how lucky we are to do it. We forget to notice the construction workers out in the street in 95-degree weather. We don't notice the people stocking shelves in grocery stores, the people putting gas in our cars. Those are good jobs, and they probably feel fortunate to have them, but we get to go to work every day and have fun and talk about music and create a compelling radio station and company. People tend to forget how lucky they are to be in a position to do something they love. You should get up in the morning, go in and have a great time. If that's not your attitude, you're probably in the wrong industry. You should go out and find something that's more suited to you."

S ioux City, IA to LaCrosse, WI to Huntington, WV to Orlando to Houston to Boston — that's the route Pat Paxton has taken to get to his dream job as programming head for Entercom.

Programming radio stations has always been Paxton's goal. He began focusing on achieving that goal at the first station he worked at and has never looked back.

Getting into the business: "I've always wanted to do radio, ever since the third grade. I grew up in Chicago listening to Larry Lujak and the WCFL and WLS guys — great talent, great radio, great excitement. I ended up going to college for a mass communications degree and started working at the college station. If I had it to do all over again, I'd do it the same way."

Moving into management: "I always wanted to be in management. Half the time they gave me the title and responsibility just to get me off their back. The Vaughn Communications thing in LaCrosse, I took that job when Dan Kieley, who was in Sioux Falls, SD at the time, went somewhere else. Adventure Communications was the job I consider to be my first real group PD thing. That was my first exposure to working with program directors and managers in different markets and formats."

From the station side to consulting: "When I left KHMX/Houston I got into consulting. It was an extremely valuable experience. I consulted for Citadel, AMFM and Entercom — a bunch of different companies. I learned different philosophies. I spent time in rooms I'd never been in before, hearing different people talk. I was exposed to different ways of thinking after being with Nationwide for eight years."

Joining Entercom: "I was working with Entercom in Kansas City and Portland, OR and had some exposure to David Field, who's now CEO. The company was a lot smaller then. David was the Regional VP at the time, in addition to his other duties. Again, I raised my hand and said, 'Hey, you don't have a VP/Programming. Ever think about that?' At the time there was a VP/Sales, and the legal and engineering departments were represented by VPs, but no one represented the voice of programming in the company. We talked for a while and created the Dir./CHR & AC Programming position, since those are the formats I came from."

"I told David I wanted to be VP/Programming and work with all the formats. He basically said, 'Prove to me you can.' I did, and six months later he made me VP/Programming. If I didn't get to know David through that consulting experience, you'd probably be talking to someone else in this chair."



AUGUST 6-9, 2003
MILLENNIUM HARVEST HOUSE HOTEL
BOULDER, COLORADO

WEDNESDAY, AUGUST 6

3:00-7:00pm
REGISTRATION OPEN

7:30pm-Midnight
TULAGI/FOX THEATER PERFORMANCE
 An Evening With Dave Matthews & Friends
Dave Matthews
North Mississippi Allstars
Ben Kweller
Graham Colton Band

THURSDAY, AUGUST 7

9:00am-6:00pm
REGISTRATION OPEN

10:15-11:45am
TRIPLE A CRYSTAL BALL
Moderated by Dennis Constantine

Noon-1:45pm
LUNCHEON/PERFORMANCE
Rachel Yamagata
Jesse Harris & The Ferdinandos

2:00-3:15pm
INTERACTIVE PROBLEM SOLVING
Moderated by Dave Rahn & John Bradley

3:30-4:45pm
BIG IDEAS, SMALL BUDGET
Moderated by Keith Cunningham

5:00-6:30pm
COCKTAIL PARTY
Pete Francis

8:30pm-Midnight
FOX THEATER SHOW
Nickel Creek
Jonny Lang
Howie Day

9:00-11:00pm
TULAGI SHOW
Leona Naess
Demien Rice

12:30am
CLUB R&R
Robert Randolph

FRIDAY, AUGUST 8

9:00am-6:00pm
REGISTRATION OPEN

9:30-10:00am
FRIENDS OF BILL W.

9:15-10:00am
STREAMING FOR DUMMIES
Presented by Dave Rahn

10:15-11:45am
MANAGING AIR TALENT
Presented by John Silliman Dodge

FRIDAY, August 8

Noon-1:45pm
LUNCHEON/PERFORMANCE
Robinella & The CC String Band
Dar Williams

2:00-3:15pm
SPECIAL SCREENING
Warren Zevon

3:30-4:45pm
RADIO EXECUTIVE PANEL
Moderated by Erica Farber

5:00-6:30pm
COCKTAIL PARTY
The Thrills

8:30pm-Midnight
FOX THEATER SHOW
Ziggy Marley
Guster
Steadman

9:00-11:00pm
TULAGI SHOW
Indigenous
Los Lonely Boys

12:30am
CLUB R&R
Alexi Murdoch

SATURDAY, AUGUST 9

9:00am-6:00pm
REGISTRATION OPEN

9:00-10:00am
FRIENDS OF BILL W.

10:15-11:45am
SOUNDS ECLECTIC TAPING
Hosted by Nic Harcourt
w/ Shelby Lynne

Noon-1:45pm
R&R TRIPLE A INDUSTRY ACHIEVEMENT AWARDS LUNCHEON/PERFORMANCE
HEM
EastMountainSouth

2:00-3:15pm
RADIO & RECORDS KNOW-IT-ALL GAME SHOW
Hosted by John Schoenberger
In conjunction with Rate The Music

3:30-5:30pm
RATE-A-RECORD
Coordinated by Bruce Warren

8:30pm-Midnight
FOX THEATER SHOW
Blues Traveler
Bob Schneider
Franky Perez

9:00-11:00pm
TULAGI SHOW
Mavericks
Rodney Crowell

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HOTEL
 registration

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NEW THIS WEEK!

KROX WEDG KQXR KRQC KPOI
WEQX WCYY WYBB WBUF & more

In Rotation: KPNT

R&R Alternative: 38

R&R Active Rock: 35

Modern Rock Monitor: 37*

Active Rock Monitor: Debut 39*



Add! #1 MuchMusic Canada!

THREE DAYS GRACE

(I HATE)

EVERYTHING ABOUT YOU



GREAT CALLOUT!

CIMX #1 (Ranked #1)
KHBZ #2 with Core, #5 Overall
KRBZ Top 5
KZON Top 15 Callout
WPBZ
KXTE
Great callout potential:
WMRQ, WWDX

TOP PHONES

CIMX & WXTM
Top 5 Phones for 10 Weeks!!
WHRL #1 KXTE
WPBZ Top 5 KZON
KHBZ Top 5 KJEE
WXQR Top 5 KRBZ
KTZO Top 10
WZTA Top 10

"I was out at a bar the other night and Three Days Grace came on the radio...everybody started singing it. They knew all the words and were totally getting into it!! Luckily for me, it was my station they were listening to. And I suppose that's the reason it's pulling #1 PHONES... people want to hear it. Question is...are you listening to the people??"

—Lisa Biello, WHRL/Albany

"Not since Trapt 'Headstrong' have I seen a baby-band react like this in Cleveland! THREE DAYS GRACE IS FOR REAL! Play it and try to prove me wrong! It's STILL TOP 10 PHONES... right up there with Staind, 311 and Audioslave!"

—Dom Nardella, WXTM/Cleveland

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