

NEWSSTAND PRICE \$6.50

### Alternative Says 'Grace'

Three Days Grace climb to the top of R&R's Alternative chart this week with "Just Like You" (Jive/Zomba), the second hit from their self-titled debut album. The song also ranks No. 2 on the Active Rock chart and follows the multiformat hit "(I Hate) Everything About You."



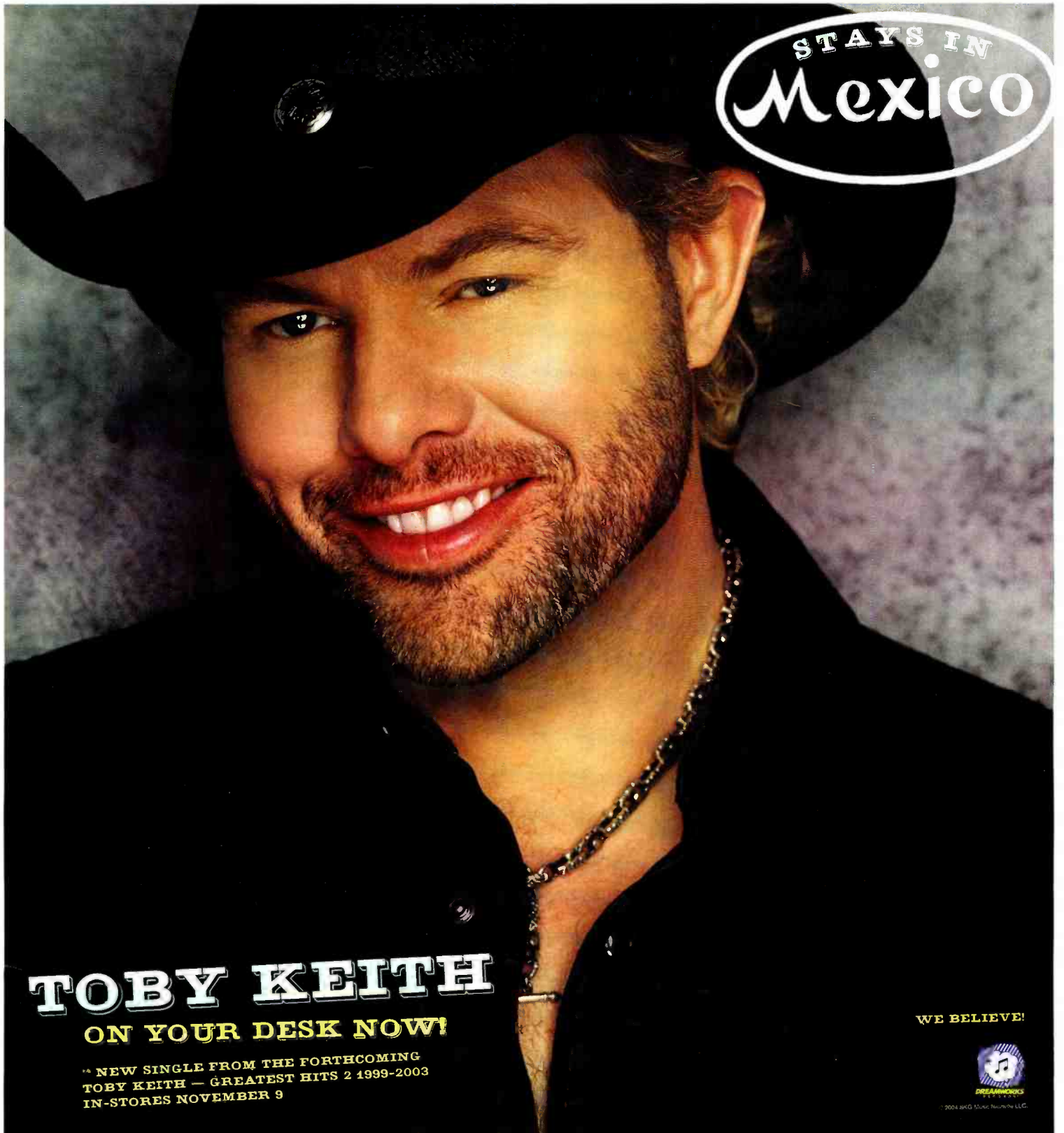
# R&R

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

JULY 30, 2004

RR<sup>CHR/RHYTHMIC</sup>  
**BRANDED**  
FOR LIFE

In R&R's CHR/Rhythmic Special, CHR/Rhythmic Editor Dontay Thompson looks at ways the Rhythmic community is bonding with its audience through branding. Find insights on using visual media and tips on spreading brand awareness for a lifetime. Demo profiles of the Rhythmic audience are also featured. It all begins on Page 1.



STAYS IN  
**Mexico**

**TOBY KEITH**  
ON YOUR DESK NOW!

\*\* NEW SINGLE FROM THE FORTHCOMING  
TOBY KEITH — GREATEST HITS 2 1999-2003  
IN-STORES NOVEMBER 9

WE BELIEVE!



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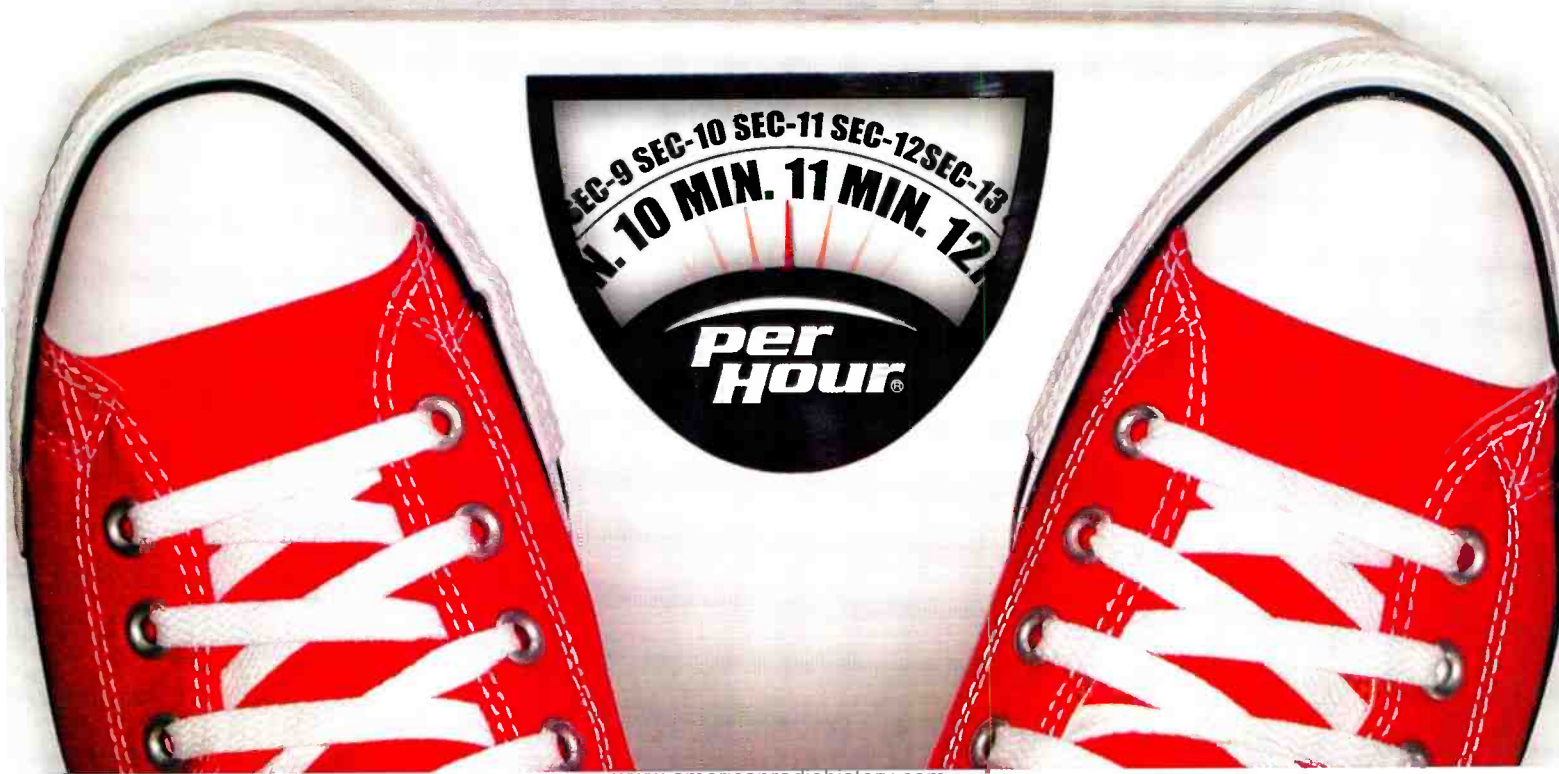
# LESS IS MORE

## **We're Scaling Back...Less Commercials, Less Station Promos and Even Shorter Breaks.**

We heard you...Clear Channel Radio is working hard to give advertisers and their clients more of what they want—a great radio environment without the clutter. Less commercials and less promotional interruptions equal better opportunities to effectively advertise on Clear Channel Radio stations. Ask your Clear Channel Radio Account Executive how you can advertise in the less cluttered, more valuable environment. Thank you for weighing in on this issue.



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**WHAT'S THE BIG IDEA?**

Creative promotions are always in demand, and this week's Management/Marketing/Sales section gives you more than 20 fun, profitable and community-minded concepts you can put to work right now, courtesy of the late, great Tom Rivers. Also: valuable sales tips for handling clients' "stall tactics" from NTR specialist Sylvia Allen and advice on how to ask for the order from sales trainer Irwin Pollack. You also get R&R's complete calendar of industry events through March 2005.

Pages 8-10

**LATIN GRAMMYS UP CLOSE**

The Latin Grammy Awards are set to be televised live on CBS this year — proof of the tremendous popularity of the event. Latin Formats Editor Jackie Madrigal learns about the growing pains experienced over the last five years by LARAS, sister organization of NARAS.

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**R&R NUMBER ONES**

- CHR/POP**
  - JOJO Leave (Get Out) (BlackGround/Universal)
- CHR/RHYTHMIC**
  - JUVENILE Slow Motion (Cash Money/Universal)
- URBAN**
  - TERROR SQUAD Lean Back (Universal)
- URBAN AC**
  - ANITA BAKER You're My Everything (Blue Note/Virgin)
- GOSPEL**
  - TONEX Make Me Over (Verity)
- COUNTRY**
  - TIM MCGRAW Live Like You Were Dying (Curb)
- AC**
  - FIVE FOR FIGHTING 100 Years (Aware/Columbia)
- HOT AC**
  - HOOBASTANK The Reason (Island/IDJMG)
- SMOOTH JAZZ**
  - DAVE KOZ All I See Is You (Capitol)
- ROCK**
  - VELVET REVOLVER Slither (RCA/RMG)
- ACTIVE ROCK**
  - CROSSFADE Cold (Columbia)
- ALTERNATIVE**
  - THREE DAYS GRACE Just Like You (Jive/Zomba)
- TRIPLE A**
  - COUNTING CROWS Accidentally ... (DreamWorks/Geffen)
- CHRISTIAN AC**
  - MERCYME Here With Me (INO/Curb)
- CHRISTIAN CHR**
  - BARLOWGIRL Never Alone (Fervent)
- CHRISTIAN ROCK**
  - SANCTUS REAL Everything ... (Sparrow/EMI CMG)
- CHRISTIAN INSPO**
  - MERCYME Here With Me (INO/Curb)
- SPANISH CONTEMPORARY**
  - KALIMBA No Me Quiero Enamorar (Sony Discos)
- TEJANO**
  - JENNIFER PENA Vivo Y Muero En Tu Piel (Univision)
- REGIONAL MEXICAN**
  - HORÓSCOPOS DE DURANGO Dos Locos (Disa)
- TROPICAL**
  - MARC ANTHONY Ahora Quien (Sony Discos)



**R&R CHR/RHYTHMIC**

# BRANDED FOR LIFE

The art of selling what you've got

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

When you think of the CHR/Rhythmic format, some words that automatically come to mind are *passionate, opinionated and cutting edge*. Over the past decade or so this format has branded itself as the ideal format for those individuals who fall into the 18-34 age range by playing the music they love, reflecting their lifestyle and giving them compelling entertainment via radio, television, the Internet or live shows. This strong brand was created by people who did their homework, knew who they were targeting and came up with cool marketing campaigns that appealed to their audience.

But in a climate where technology continues to evolve and individuals have more places to get music, where do radio and record companies stand? There are a couple of questions that you need to ask yourself every time you put a hot promotion on the air or release a new artist into the market: Is your product the best that it can be so that it will have an impact on the audience you're targeting, and how do you make what you're offering stand apart from what your competitor is peddling?

See Page 31

**Arbitron Advisory Council: 'PPM Tests A Priority'**

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

The Arbitron Advisory Council has once again voiced its support for the forthcoming Portable People Meter trial in Houston. However, the council remains "clearly concerned" about Infinity's recent decision not to renew its contract with Arbitron — particularly about how that decision affects the PPM trial.

In an interview with R&R, Arbitron Advisory Council Chairman Steve Goldstein said that the group, meeting last week in Hilton Head Island, SC, believes radio must move forward with the market test and realize that the industry's

ARBITRON ▶ See Page 19

**Top 10 List Of 'How Comes?'**

**By Fred Jacobs**  
Jacobs Media  
fredjacobs@jacobsmedia.com

One of the most stimulating aspects of consulting radio stations and radio companies over the past two decades has been the great exposure we have had. We have a unique vantage point from which to observe how different companies, clusters and stations operate, and we're privy to an incredible amount of research and information along the way.

As I'm always quick to point out, consultants aren't smarter than anyone else, but when we actually listen to what's going on around us, we're in an incredible position to learn a great deal.

See Page 14

**R&R FOCUS**

**Persons 12+ AQH Rating Trend**

This report is based upon all continuously measured radio metros within the selected geography.

Year	AQH Rating
Sp '93	17.6
Sp '94	17.4
Sp '95	17.1
Sp '96	16.9
Sp '97	16.8
Sp '98	16.5
Sp '99	16.1
Sp '00	15.7
Sp '01	15.4
Sp '02	15.3
Sp '03	14.9

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**Radio Recovery Finally Underway?**

Clear Channel, Infinity see modest revenue gains

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

The radio industry's two top players gave investors reason for hope last week as both reported modest Q2 revenue growth across their radio platforms.

On July 23 Clear Channel announced that Q2 radio revenue grew 3%, to \$996.8 million, as local revenue improved in line with overall revenue growth and national business declined. The company said its stations in small to midsized markets — those outside the top 25 — were the primary growth drivers, aided by positive results from the company's syndicated programs and traffic operations.

For the company overall, revenue grew 7%, to \$2.5 billion, while net income grew from \$251.3 million a year ago to \$253.8 million. Earnings per share were flat at 41 cents, a penny shy of the consensus estimate of analysts polled by Thomson First Call.

Clear Channel President/COO Mark Mays told investors during a conference call that while current paces are flat, Q3 revenue is expected to improve. He noted that July and August are pacing weakly but said that September paces are very strong.

During a conference call with investors and Wall Street analysts, Clear Channel Radio CEO

EARNINGS ▶ See Page 5

**Using The 'A-Word'**

Care must be taken, or civilization itself will descend into chaos

**By Max Tolkoff**  
R&R Alternative Editor  
mtolkoff@radioandrecords.com

You may not want to admit it, but you know damn well which words the FCC doesn't want you using on the air. Common sense alone tells you that. However, you still let your jocks march right up to the edge of good taste. Sometimes you even let them jump off the cliff. But what about the "A-word"? That's right. It's not an FCC regulation, but misusing Arbitron on the air scares radio more than the possibility of being crucified for indecency.

Don't believe me? Go compare the number of indecency

cases investigated by the FCC to the number of cases of on-air Arbitron misuse by stations. I'll wait. Back so soon? To be honest, I have no idea what the figures are, but I'll bet you 10 pounds of bacon that radio is much more careful about how it discusses ratings on the air than it is about saying something potentially offensive. The number of cases of radio stations being listed below the line for improperly mentioning ratings is far below the number of indecency fines.

Early in our radio careers we learn the importance of not dropping the F-bomb on the air, but we also learn, with the speed of a monkey getting shocked in the

See Page 76



# R&R TRIPLE A 2004 SUMMIT

**AUGUST 4-7, 2004**  
MILLENNIUM HARVEST HOUSE HOTEL  
BOULDER, COLORADO

## WEDNESDAY, August 4

3-7pm  
**REGISTRATION OPEN**

### EVENING EVENTS

8pm-Midnight  
**FOX THEATRE**

Performances by  
Camper Van Beethoven (Pitch-A-Tent/Vanguard Records)  
Graham Colton Band (Universal)  
Blue Merle (Island Records)  
Jem (ATO)

9-11pm  
**PLAYERS CLUB**

Performances by  
Citizen Cope (RCA Records)  
Ray LaMontagne (RCA Records)

## THURSDAY, August 5

9am-6pm  
**REGISTRATION OPEN**

10-11:45am  
**ARE WE PLAYING IT TOO SAFE?**

Sponsored by  
Warner Bros. Records  
Reprise Records

Moderated by  
Dennis Constantine, KINK/Portland

Noon-1:45pm  
**LUNCHEON**

Sponsored by  
Island Records  
Hybrid Recordings

Performances by  
Marc Broussard  
Jen Chapin

2-3:30pm  
**NATIONAL TRIPLE A  
LISTENER SURVEY**

Moderated by  
John Bradley & Dave Rahn, SBR Creative

4:30-6pm  
**COCKTAIL PARTY**

Sponsored by  
Rubin The Cat Records

Performance by  
Jennie DeVoe

### EVENING EVENTS

8:30pm-Midnight  
**FOX THEATRE SHOW**

Performances by  
Cake (Columbia Records)  
John Mayer (A&W/Columbia Records)  
Mindy Smith (Vanguard Records)

9-11pm  
**PLAYERS CLUB**

Performances by  
Tift Merritt (Lost Highway Records)  
Ben Arnold (Sci-Fidelity)

12:30am  
**CLUB R&R**

Sponsored by Columbia Records  
Performance by Nellie McKay

## FRIDAY, August 6

9am-6pm  
**REGISTRATION OPEN**

8:30-9:30am  
**FRIENDS OF BILL W.**

10-11:45am  
**DATABASE MARKETING  
DO'S AND DON'TS**

Presented by  
Ruth Presslaff, Presslaff Interactive Revenue

Agenda Subject To Change  
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## FRIDAY, August 6 Continued

Noon-1:45pm  
**LUNCHEON**

Sponsored by Columbia Records

Performances by  
Bruce Hornsby  
Kyle Riabko  
Anna Nalick

2:30-4:15pm

**TRIPLE A: STATE OF THE INDUSTRY**

Moderated by Erica Farber, Radio & Records

4:30-6pm

**COCKTAIL PARTY**

Sponsored by RCA Music Group  
Performance by Charlotte Martin

### EVENING EVENTS

8:30pm-Midnight  
**FOX THEATRE SHOW**

Performances by  
Glen Phillips (Lost Highway Records)  
Rachael Yamagata (RCA Victor)  
Jamie Cullum (Verve)

9-11pm  
**PLAYERS CLUB**

Performances by  
Adam Richman (Or Music)  
Jonathan Rice (Reprise Records)

12:30am  
**CLUB R&R**

Sponsored by  
Atlantic Records  
Octone Records

Performances by  
Jason Mraz  
Michael Tölgcher

## SATURDAY, August 7

9am-4pm  
**REGISTRATION OPEN**

9-10am  
**FRIENDS OF BILL W.**

10:15-11:45am  
**SOUNDS ECLECTIC TAPING**

Hosted by Nic Harcourt, KCRW/Los Angeles  
Sponsored by Maverick/Reprise Records  
Performance by Keaton Simons

Noon-2pm

**R&R INDUSTRY ACHIEVEMENT  
AWARDS LUNCHEON**

Sponsored by  
Red Ink  
Epic Records

Performances by  
Johnny A.  
Dannwells  
Ari Hest

2:15-3:45pm

**SPECIAL SCREENING**

Sponsored by  
THINKFilm  
A sneak preview of the documentary  
concert film "Festival Express."

4-5:30pm

**TRIPLE A RATE-A-RECORD®**

Sponsored by New West Records & Songlines  
Conducted by Bruce Warren, WXP/N/Philadelphia

### EVENING EVENTS

8:30pm-Midnight  
**FOX THEATRE SHOW**

Performances by  
Old 97's (New West Records)  
Simple Kid (Vector)  
Low Millions (EMC)  
Antigone Rising (Lava Records)

9-11pm  
**PLAYERS CLUB**

Performances by  
The Shore (Maverick/Reprise Records)  
Carbon Leaf (Vanguard Records)

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**SUMMIT**  
registration

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City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Telephone # \_\_\_\_\_ Fax # \_\_\_\_\_  
E-mail \_\_\_\_\_

### SUMMIT FEES

~~BEFORE JULY 2, 2004~~ \$350  
JULY 3 - JULY 30, 2004 \$399  
AFTER JULY 30, 2004  
ON-SITE REGISTRATION ONLY \$425

There is a \$50.00  
cancellation fee,  
No refunds after  
July 2, 2004

### METHOD OF PAYMENT

PLEASE ENCLOSE SEPARATE FORMS FOR EACH INDIVIDUAL REGISTRATION

Amount Enclosed: \$ \_\_\_\_\_

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Account Number \_\_\_\_\_

Expiration Date \_\_\_\_\_

Month \_\_\_\_\_ Date \_\_\_\_\_ Signature \_\_\_\_\_

Print Cardholder Name Here \_\_\_\_\_

**QUESTIONS?** Call the R&R Triple A Summit  
Hotline at 310-788-1696

**HOTEL**  
registration

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- Reservations requested after July 4, 2004 or after the room block has been filled are subject to availability and may not be available at the Summit rate.
- Check in time is 3:00 pm; check out time is 12noon.

TYPE OF ROOM	TRIPLE A SUMMIT RATE
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Millennium Club Rooms (single/double)	\$149 / \$159 night

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Or mail to: Millennium Harvest House Hotel  
1345 28th Street, Boulder, CO 80302  
[Millenniumhotels.com](http://Millenniumhotels.com) (Group Code: 9595)



## Lockhart SVP As CC Puts HD Radio On Fast Track

Clear Channel on Monday took a major step in the digital direction by launching an "Advanced Technology Initiative" designed to "identify, develop and deploy technologies and products that improve the quality of radio for listeners, advertisers and the industry." Long-time radio-technology expert and Prophet Systems President/CEO Kevin Lockhart has been named to the newly created Sr. VP/Technology Development post.

The first project under the new initiative involves the accelerated introduction at Clear Channel's stations of iBiquity's HD Radio digital-radio technology. CC said it will immedi-

ately begin rolling out HD Radio to 1,000 of its approximately 1,240 U.S. stations, and it plans to have the technology in place in 95% of its top 100 markets within three years. Terms of CC's deal with iBiquity were not disclosed.

"Radio has a great opportunity to capitalize on new technologies," Clear Channel Radio CEO John Hogan said. "Kevin has been instrumental in advancing radio technology for many years, the past four with Clear Channel Radio. We're committed to leading the industry in this important area, and

**LOCKHART** See Page 19

## Abrams Now Infinity/Denver VP

Keith Abrams has been promoted to VP/Programming for Infinity's three-station Denver cluster. He'll oversee Rhythmic AC KDJM, AC KIMN and Oldies KXKL while retaining day-to-day programming duties for KXKL, a post he's held for the past seven months. KDJM PD Maria Chavez and KIMN PD Ron Harrell will now report to Abrams.



**Abrams**

"Keith's talents and cluster experience make him the perfect candidate to lead our programming effort for all three radio stations," said Infinity/Denver VP/Market Man-

ager Drew Hilles, to whom Abrams reports. "He will be a resource to the entire programming team and will look for ways to maximize the power of our Denver cluster."

Abrams said he appreciates the opportunity, as well as the vote of confidence from Hilles and Infinity's other top-level executives. "We have strong properties with great PDs in place," he said, "and I look forward to helping evolve our Denver stations."

Before joining Infinity at the start

**ABRAMS** See Page 19

## Geisen Appointed WNDE/Indy PD

Chris Geisen has added PD duties at Clear Channel's Sports Talk WNDE/Indianapolis. He retains his current position as Creative Services Director for WNDE and clustermates WFBQ & WRZX.

A 25-year radio-industry veteran, Geisen has been with Clear Channel/Indianapolis for the last four years. Before that he held a programming position at WTUE/Dayton.

Geisen said, "I am excited about this opportunity to work with a great team of radio veterans here in Indianapolis."

## Ocean Named WMC/Memphis PD

Danny Ocean has been named PD of Infinity's Hot AC WMC (FM100)/Memphis, effective Aug. 2. He replaces Chris Taylor, who is now programming CHR/Pop sister KMXV/Kansas City.



**Ocean**

Ocean most recently programmed WKIC (KC101)/New Haven, CT. His other radio experience includes Asst. PD/MD posts at WJMN/Boston, KZQZ/San Francisco and WBHT/Wilkes Barre.

"We had a relative bushel basket of qualified candidates for this job," Infinity/Memphis Sr. VP/Market Manager Terry Wood said. "Danny

not only brought his experience as a highly qualified and successful programmer to the table, but — after our face-to-face meeting — the assurance that he would be a great fit with our long-term heritage staff. This job requires a particular individual who will be able to foster their superb performance and also help make improvements. I believe that Danny is truly the best candidate to fill this position."

Ocean told R&R, "Infinity has

**OCEAN** See Page 12



**THEY'RE IN HEAVEN** After their self-titled debut album, powered by the hit "Heaven," went platinum, Or/Epic artists Los Lonely Boys celebrated by signing a worldwide deal with EMI Music Publishing. Seen here at EMI's New York headquarters are (l-r) Or Music CEO Larry Miller and President Michael Caplan; bandmembers JoJo, Ringo and Henry Garza; EMI Music Publishing CEO Martin Bandier and Exec. VP/Creative Evan Lamberg; and band manager Kevin Wommack.

## Stevens To Paragon COO/Radio

John Stevens has been named COO/Radio for Paragon Media Strategies, overseeing strategic operations and client development. He was formerly VP/Operations and part owner of Caribou Communications, which owned and operated 10 radio stations.



**Stevens**

Stevens, who began his radio career in 1970 as an air personality at WLCY/Tampa, went on to program and work on-air at WYNF/Tampa; KAIR, KJYK, KMGX and KRQQ in Tucson; KZZP/Phoenix; and KFMK/Hous-

ton. In the 1980s he consulted for Surrey Consulting & Research and was National PD for the company's O&Os, including KYKY/St. Louis.

"John Stevens is not only a proven radio strategist and researcher, but, more important, he is a premier radio broadcaster," Paragon CEO Mike Henry said.

"I'm proud to have John lead our radio division and know that the ultimate beneficiaries will be Paragon's radio division clients."

**STEVENS** See Page 19

## Kibler To Manage CC/San Diego Newman, Chase upped at Clear Channel/Las Vegas

Kelly Kibler has been named VP/Market Manager for Clear Channel's San Diego cluster, which comprises Classic Rock KGB, CHR/Pop KHTS, Active Rock KIOZ, Hot AC KMYL, News/Talk KOGO, Adult Standards KPOP and Country KUSS.

Kibler will also oversee Clear Channel's programming and sales agreements with five Tijuana, Mexico-based properties: Bi-National Broadcasting's Rhythmic Oldies XHRM and XETRA Comunicaciones-owned CHR/Rhythmic

XHTZ, Oldies XOCL, Sports XTRA-AM and Alternative XTRA-FM.

Kibler succeeds 20-year Clear Channel veteran Mike Glickenhau, who exited the company on July 20. She was most recently VP/Market Manager for Clear Channel's Las Vegas stations, a post being assumed by Brandy Newman.

Newman rises from Director/Sales of the cluster, which consists of Oldies KQOL, AC KSNE, CHR/Rhythmic KWID and Country KWNR. Her first move was to

**CLEAR CHANNEL** See Page 19

## Reader Praises CHOI Coverage

One of R&R's Canadian readers, Mathieu Gauthier, sent this letter in response to R&R's recent coverage of the Canadian Radio & Telecommunications Commission's decision not to renew CHOI/Quebec City's license due to content violations.

I would like to thank all of you for the coverage of the story of CHOI 98.1 in Quebec City. I think it's amazing that an American magazine like yours supports our cause.

CHOI is the No. 1 radio station in Quebec City, with its 380,000 listeners. It promotes young local rock bands, sports and cultural events. Too many people here are crucifying CHOI air personality Jeff Fillion. We need all the support we can get. Keep up the good work!

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

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## Lewis Programs KDHT/Austin

Bob Lewis has been appointed PD of Emmis' CHR/Rhythmic KDHT/Austin. Lewis was previously Director/FM Operations for American General Media/Bakersfield, as well as PD for the cluster's CHR/Rhythmic KISV.

"Bob is a great fit for a great station," said Emmis/Austin VP/Market Manager Scott Gillmore, to whom Lewis reports. "With just the rumor of Bob coming to Austin surfacing, one competitor has already changed formats." As R&R reported last week, Infinity flipped CHR/Rhythmic KQBT/Austin to Talk KOYT in anticipation of the debut on the station of WXRK/New York-based syndicated morning host Howard Stern.

Prior to joining KISV in 1999 Lewis was Format Director at the Radio Romantica Network and PD of KGGI/Riverside. He has also served as Director/Operations & Programming at Silverado Broadcasting, where he programmed the KWIN/Stockton and KWNN/Modesto, CA simulcast.

"I am extremely excited about this opportunity," Lewis said. "The KDHT team has already made my job easier by forcing the heritage competitor out of the format, so a big congrats to them. Emmis is a great company with quality people, and Austin is such a great city. I couldn't feel any luckier. But the

**LEWIS** See Page 19



# Senate Committee OK's LPFM Legislation

Move to require further testing defeated

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

The Senate Commerce Committee on July 21 approved by a 12-10 voice vote a bill that would eliminate the third-adjacent channel protection low-power FM stations must afford existing full-power stations. The committee's OK clears the way for a vote by the full Senate.

The committee rejected amendments introduced by Sen. Conrad Burns that would have required the FCC to complete independent audience-listening tests and conduct a study to evaluate the economic impact on local broadcasters of loosening the third-adjacent protection. Burns' amendments would have allocated \$800,000 to the FCC to conduct the tests.

The audience-listening tests were mandated by Congress when it instituted the third-adjacent channel protection. But Mitre Corp., which conducted interference testing for the FCC, said its first-phase results were conclusive enough that there was no need for the second, listener-test phase.

The committee approved an amendment offered by Sen. Frank

Lautenberg to retain third-adjacent channel protections in areas with significantly high population density.

After the bill passed the committee, NAB President/CEO Eddie Fritts said it was unfortunate that radio listeners "will be the unintended victims of the inevitable interference that would result from shoe-horning more stations onto an already overcrowded radio dial." He continued, "Low-power FM stations have been and continue to be accommodated, but not at the expense of subjecting millions of Americans to aggravating interference."

—Additional reporting by Adam Jacobson

# Wall Street Evaluates New Clear Channel Strategies

Wall Street reacted this week to Clear Channel's recently announced initiative to reduce spotloads with questions about whether the company is now facing the effects of its growth — and with concerns about how the initiative will affect Clear Channel's bottom line. Analysts also chimed in on CC's plans to ramp up its stations in the top 100 markets for a transition to digital radio.

Wachovia Securities' Jim Boyle said in a July 23 report that the company deserves kudos for both programs, but he questioned whether the slowdown in Clear Channel's growth trends is an indication that it's grown too big for its own good.

He said, "Perhaps Clear Channel is merely taking quite a bit of time

absorbing and fixing its huge acquisitions, as well as settling down from the change in management style from Randy Michaels to John Hoggan. But, in a management-intensive business, has Clear Channel finally become too big?"

Still, Boyle said, "Although it may be trying to remedy the symptoms

more than the root cause, its actions should help."

For his part, Credit Suisse First Boston's Paul Sweeney wondered if the spotload initiative will ultimately weaken Clear Channel's bottom line. "It's hard to discern exactly how the inventory-rate interplay will play out," he said in a July 25 report. "It is an open-ended question whether or not buyers will concede the rate increases necessary to sufficiently offset the spotload reductions."

While he credited the company for "constructive efforts to address

WALL STREET See Page 5

## BUSINESS BRIEFS

### It's Official: Clear Channel Countersues Infinity

As a source told R&R last week, Clear Channel has filed a counterclaim against Infinity seeking \$3 million in damages related to Clear Channel's cancellation of *The Howard Stern Show* on six of its stations. Clear Channel claims it was forced to cancel the show after Infinity — whose WXRK/New York is Stern's flagship — and Stern refused to guarantee that the show wouldn't draw more indecency fines from the FCC. The countersuit was filed in the same New York federal court in which Infinity on June 30 filed a \$10 million breach-of-contract suit against Clear Channel over CC's decision to yank Stern from its airwaves.

"The radio show was pulled because Mr. Stern and Infinity refused to assure us that future programs would conform to the law," Clear Channel Chief Legal Officer Andy Levin said. "That was a key term in the agreement, and we gave them every opportunity to make good on their word before we permanently retired the show. We simply weren't willing to put the future of our radio station licenses in the hands of Mr. Stern or Infinity. Fortunately, our contract doesn't require us to do that."

### SBS Sells Chicago Stations

Spanish Broadcasting System is selling WDEK-FM, WKIE-FM & WKIF-FM/Chicago to Newsweb Corp. for \$28 million in cash. SBS Chairman/CEO Raul Alarcon Jr. said the deal is part of SBS's "strategic plan of disposing certain noncore stations to deleverage the company and significantly strengthen our balance sheet."

### Study: Radio Leading Medium Among Rural Folks

A new Katz Dimensions study has found that the 49 million non-metro-residing Americans are slightly more likely to use radio than other media, with radio indexing at 103. That's compared to magazines, which index at 101; cable TV, at 99; broadcast TV, at 97; and newspapers, at 81. Radio's advantage is more pronounced among rural 25-to-54-year-olds, where it indexes at 106, compared to newspapers and television, at 100 each, and cable and magazines, both at 99. As a source of information, radio indexes at 101 among 18-34s and at 109 among 25-54s, outperforming TV by about 10 points in both demos.

### XM Adds Five Markets To Traffic, Weather Lineup

XM Satellite Radio on Aug. 2 will launch localized traffic and weather channels for Atlanta, Miami, Minneapolis, San Diego and Seattle. The additions will boost the number of XM Instant Traffic & Weather channels to 21.

In other news, XM has joined forces with Rhino Records to produce specials on a variety of artists from the Warner Music Group archive, including Ray Charles, The Monkees, The Grateful Dead, Elvis Costello, Aretha Franklin, Chicago, Richard Pryor and Dwight Yoakam. The programs will air across a variety of the satcaster's channels. XM Chief Programming Officer Lee Abrams said, "The Rhino music archives are a national treasure, and we're thrilled to have the opportunity to showcase such a premier collection of musical works."

Continued on Page 13

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## Earnings

Continued from Page 1

John Hogan said the company spent "a considerable amount" of time discussing its recently announced advertising-reduction program with its advertising clients to determine which aspects of radio advertising they liked and which areas of the medium they believed need improvement.

"In talking with advertisers, it was very clear that they were concerned about the number of spots that we were running and, further, the number of spots in any given spot break," Hogan said. "We realized that we had an opportunity to make some changes and really improve the quality of our radio stations and the environment for our advertisers."

Hogan added that the initiative has been tested over the past 12 months at some small- and large-market stations with "very encouraging" results. "We have done a number of inventory experiments," he said. "We tried a number of different things, and we found that we could improve the quality of our product and give listeners more of what they came to the radio stations for. By reducing the amount of commercial and promotional inventory, we could get more people listening and listening longer and improve our ratings."

### No More Guidance?

Having already ceased providing weekly guidance, Clear Channel may stop providing financial guidance of any kind, beginning next year, said CFO Randall Mays. He said that while the company is standing by the 2004 guidance it has already released, it believes continuing guidance could harm the company.

"We believe that providing guidance to Wall Street creates short-term disruption to trading of our stock, and it focuses investors' attention — and I think some people would even argue maybe management's as well — on shorter-term goals to the detriment of accomplishing longer-term goals," he said. "Because of that, we feel strongly that we should not be in the guidance business."

However, Randall Mays said Clear Channel wants to hear from its stockholders before making a decision. "We're all shareholders in the company, and we would like your input on that before we make any definitive decisions," he said.

Despite being embroiled in a legal battle over his company's cancellation of the Infinity-owned *Howard Stern Show*, Mark Mays is supporting Infinity's effort to seek alternatives for Arbitron-delivered ratings data. "We applaud Infinity for their decision to look at ways that we can have better audience-delivery mechanisms," he said, adding that while Clear Channel remains an Arbitron customer, he believes Infinity isn't at a competitive disadvantage without the audience-measurement firm's data.

"We don't think it's going to hurt them or give us a competitive advantage," he said. "Whether it's going to alternative delivery systems or coming up with different ideas on how we can perhaps have a different ratings system, we're all in favor of those, and we're looking forward to working with them on it."

### Infinity Revenue Rises

Meanwhile, Infinity on July 22 reported that radio revenue increased 2%, to \$561 million, while operating income was \$267 million — flat compared to a year ago — as parent company Viacom's earnings grew from \$660 million (37 cents per share) to \$754 million (43 cents), right in line with the expectations of analysts polled by Thomson First Call.

Viacom's revenue grew 7%, to \$6.8 billion, while operating income increased 10%, to \$1.4 billion, and free cash flow improved 14%, to \$1 billion. The company took a \$56 million severance charge (\$34 million net of tax, or 2 cents per diluted share) during the quarter due to management changes. (Mel Karmazin resigned as President/COO on June 1.) For the full year, Viacom expects to report overall revenue growth of 5%-7%, operating income growth of 12%-14% and EPS growth of 13%-15%.

While Viacom Chairman/CEO Summer Redstone said during a conference call with investors and analysts that top company management is discussing how to best allocate Viacom's available capital, there are no huge transactions in its future. "Our focus is not on big deals," he said. "They don't make sense in the current environment, and they would clearly not be in the best interests of the company or its shareholders."

"We're focused on what we'd call tuck-ins — small deals that will add to our core competency and enhance our competitive position. We will be extremely prudent about where we invest to be sure that we're getting the appropriate return." Redstone noted that Viacom is also "looking hard at significantly enhancing our stock-buyback program."

Meanwhile, co-COO/President Les Moonves said the company is looking over its radio portfolio on a case-by-case basis to see if any changes are necessary. "We have 183 radio stations, and some of them are great, and some of them are marginal," Moonves said. "We're going through our roster and looking at where there might be opportunity to swap or sell some of the stations. I don't know how extensive it will be — it probably won't be that extensive — but there are a few stations that we're looking to do something with, and I'm sure that before too long that will happen."

As for the performance of those stations, Moonves took a gentle shot at Clear Channel by saying that Infinity earlier this year launched a spotload-reduction program similar

to the one Clear Channel is kicking off next year. "It's a process we had already started at certain stations without making a big announcement about it," Moonves said. "In a market where it made sense to reduce inventory and get better pricing, we have been doing that. We are continuing to look at that as we go down the line. On some of our stations it doesn't make sense, but there's been a bit too much clutter on radio, and we're probably hurting the programming."

Redstone said that the company's board of directors will identify his successor within the next three years, and he said that the procedures being followed are meticulous. "This is a well-thought-out process that the Viacom board and I take very seriously, and it's a process that I'm committed to completing," Redstone said, adding that he is "very, very comfortable" with Moonves and co-COO Tom Freston, one of whom, Redstone has said publicly, will likely replace him. "I'm confident that we'll have an orderly transition that's in the best interest of Viacom," Redstone said. "Until then, I will continue to relish the opportunity to work closely with the great Viacom team."

### Arbitron Profits Match Forecasts

Arbitron's Q2 earnings grew from \$8 million (26 cents per share) to \$8.6 million (27 cents), right in line with expectations from analysts polled by Thomson First Call, as revenue grew 6%, to \$65.1 million. However, EBIT slipped 2%, to \$15.9 million. The company noted in its July 22 earnings announcement that it paid down \$10 million worth of its outstanding debt during the quarter, bringing its debtload down to \$75 million.

CFO Bill Walsh told investors during a conference call held that morning that the company has factored out a renewal of Infinity's contract in setting its expectations for Q3. Without Infinity's business, Arbitron forecasts revenue growth of 1.5%-3% but predicts EBIT will slip 14.5%-16.5% and that net income will decline 11.5%-13.5%. The company expects Q3 earnings per share to range between 46 cents-48 cents.

President/CEO Steve Morris said during the conference call that while the loss of Infinity's business will affect Arbitron, its remaining clients stand by the company's service. "We are still very much in business without Infinity," Morris said. "We still have a relationship with the radio industry that we take very seriously."

He noted that while price is always an issue in negotiations, clients see value in the company's ratings data. "I don't hear people saying, 'Give me less quality,'" Morris said. "I'm not sure where Infinity is going, but most of our customers absolutely buy in to this idea of credibility and quality and want us to maintain that while negotiating the best possible price."

## TRANSACTIONS AT A GLANCE

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

- WDMG-FM/Greensboro, AL \$925,000
- KBPU-FM/De Queen, AR Property swap for no cash consideration
- KUND-AM/Grand Forks, ND \$317,100
- AM CP/Bend, OR \$90,000
- WTKZ-AM/Allentown \$500,000
- WWNA-AM/Aguadilla, PR \$500,000
- WCKI-AM/Greer, SC \$280,000
- KFLZ-FM/Bishop, TX \$550,000
- WEXP-FM/Brandon & WWAY-FM/Wilmington, VT \$2.5 million

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

## DEAL OF THE WEEK

- **WKIE-FM/Arlington Heights (Chicago), WDEK-FM/DeKalb (Rockford) and WKIF-FM/Kankakee (Chicago), IL**  
**PRICE: \$28 million**  
**TERMS: Terms unavailable**  
**BUYER: NewsWeb Corporation, headed by President Fred Eychaner. Phone: 773-975-0400. It owns six other stations: WAIT-AM, WCFJ-AM, WCSN-AM, WNDZ-AM, WSBC-AM & WRZA-FM/Chicago.**  
**SELLER: Spanish Broadcasting System, headed by President Raul Alarcon Jr. Phone: 305-441-6901**

## 2004 DEALS TO DATE

<b>Dollars to Date:</b>	<b>\$1,103,899,954</b> <i>(Last Year: \$2,339,277,266)</i>
<b>Dollars This Quarter:</b>	<b>\$132,054,111</b> <i>(Last Year: \$200,518,087)</i>
<b>Stations Traded This Year:</b>	<b>512</b> <i>(Last Year: 893)</i>
<b>Stations Traded This Quarter:</b>	<b>59</b> <i>(Last Year: 194)</i>

Morris added that Infinity is only one of many companies with which Arbitron has recently negotiated over price. "Q2 was marked by a number of negotiations with radio customers, with most of them being worked out on what I would call reasonable terms," he said. "Infinity, as we know, has chosen a different path. I've said for some months now that I believe we need them as a customer and they need us as a supplier of credible audience currency and that a resolution can be found. I still feel this way."

### Sirius' Q2 Losses Widen

Sirius Satellite Radio reported on July 21 that its Q2 net loss increased

from \$111.8 million to \$136.8 million, while its net loss per share narrowed from 12 cents to 11 cents — a penny shy of the consensus estimate of analysts polled by Thomson First Call. The company attributed the increased losses to higher marketing costs tied largely to the August launch of its products in Radio Shack stores. Sirius' net loss per share narrowed due to a 33% increase in outstanding shares of Sirius stock vs. a year ago.

The company's Q2 net revenue jumped from \$21 million a year ago to \$13.2 million in Q2; Q2 revenue also increased 42% over the company's

**EARNINGS ▶ See Page 13**

### Wall Street

Continued from Page 4 the nagging industry concerns," Sweeney lowered his 2005 radio-revenue forecast for Clear Channel from 5.5% to 4.5% to account for what he believes will be a lag between inventory reduction and increased rates.

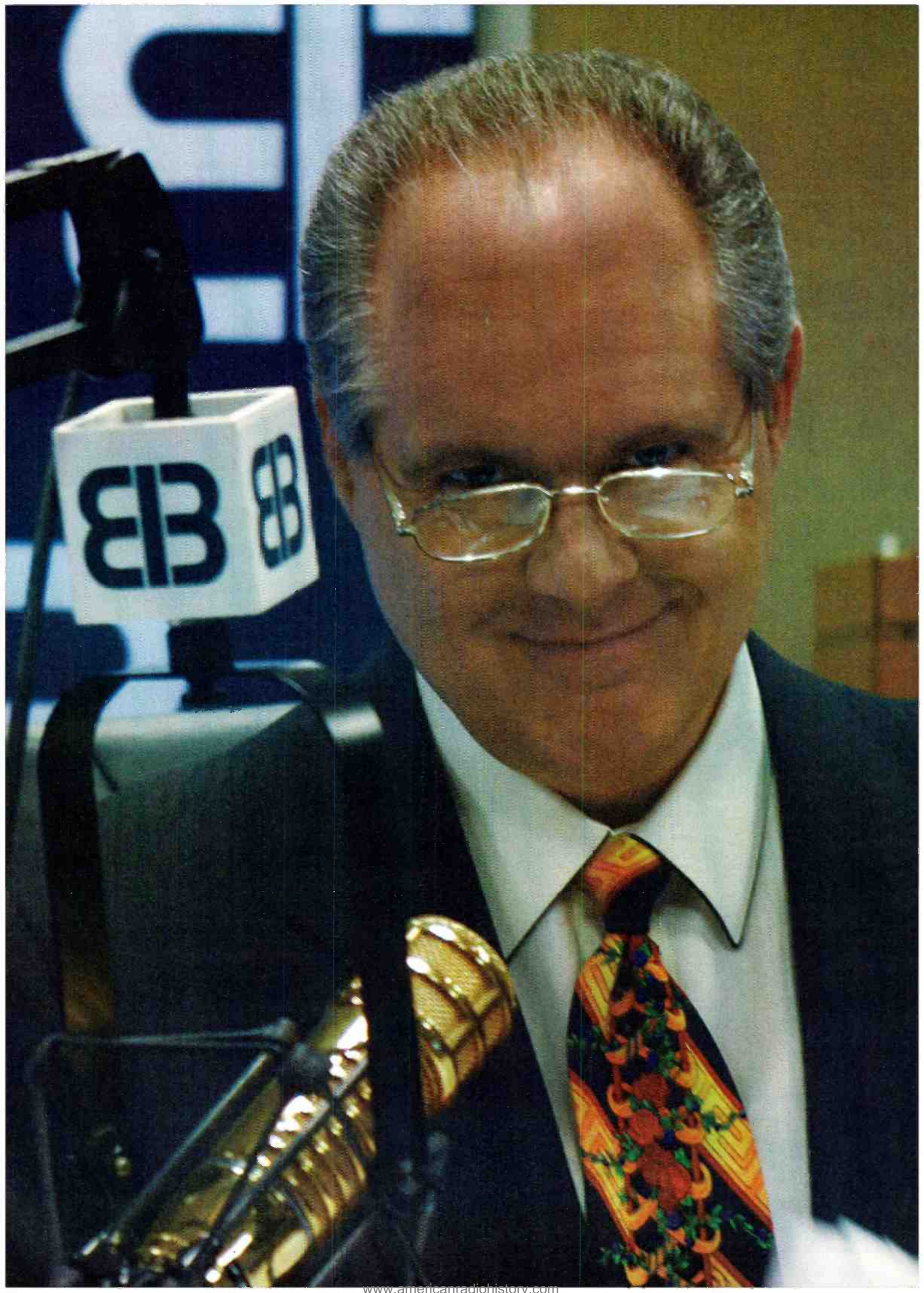
Meanwhile, Merrill Lynch's Laraine Mancini said she believes Clear Channel's HD Radio program will help it compete effectively in an increasingly difficult media environment. Noting that the rollout will

give Clear Channel a chance to explore added data distribution, she asked, "Can this be the second revenue stream that we have been hoping for? Only time will tell, but it is a possibility."

Mancini continued, "While radio remains one of the most cost-effective media, its technology has not meaningfully evolved since its inception, and we continue to believe that it will become marginalized in a digital-media world if it does not evolve."

— Joe Howard







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# Promo Think Tank, Part Three

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**F**resh, creative promotion ideas are always in demand, and this week we offer a terrific selection from late, great WUSN/Chicago OM Tom Rivers. Tom brought these ideas to the Country Radio Seminar in March, and his creativity and energy will be forever missed. His ideas are timeless and can work for virtually any format.

• **Create "hallmark holidays."** Holidays are so interwoven into our daily lives that we can sometimes overlook them. The key to success is how you choose to handle the event. For example, giving out free stamps on April 15 to help people file their tax returns won't get you any press or much listener interest. But awarding \$1,000 to the person who drops the latest possible return into the mailbox probably will.

Hallmark holidays are great ways to package things your station wants to do so sales can sell clients into the concepts, as opposed to your having to create free-standing promotions — and you won't have to break into your load limit for promo units.

• **Open up the studio to listeners** for artist or celebrity visits. Any time you have an artist visit, check with the label about inviting five

winners and their guests. For radio stations, artist visits are commonplace, but to listeners, being in the studio with a star is priceless. A visit also breaks down the wall between the air personalities and the listeners.

• **Give away CDs or tapes of key broadcast bits.** Every big winner of a station contest should get an audio copy of themselves winning (they'll be too excited to remember it) and any promos you use them in. The winners will play the tape for anyone and everyone who will listen.

The same goes for clients, with one change: Invest in a decent boombox, record the remotes breaks, and give the boombox and spots to the client at the end of the remote. Your account execs and the clients will love it, and the advertisers will listen on the way home. It's a great tangible way to combat the newspaper ad.

• **Play games with listeners during remotes.** Doing your show in front of a crowd reinvigorates the talent and sounds more intimate and personal on the air. Games like "Beat the Jock," "Pick the High Card," "Roll the Dice" or even a small putting green are great ways to engage an audience and dress up the usual station prizes while on location.

• **Don we now our jock apparel.** Have the airstaff buy shirts they like to wear every day (the right size, color, etc.), and then have the station pay to have the shirts embroidered with your logo. The odds of the jocks (and promotion staff) wearing the station logo will go up dramatically.

• **Artist involvement.** Never miss an opportunity to have an artist sign an item that you can use for charity at a later date. Get artists' head shots or station T-shirts and have the artists sign a universally useful message, like "Thanks for helping." Create a stockpile you can dole out at various charity events.

Another idea is to have artists sign a pickguard instead of a guitar. A pickguard is small and can easily be brought backstage. Signed with

## Navigating Stall Maneuvers

By Sylvia Allen

Do you know how to navigate stall maneuvers? No, we're not talking aviation, but the brushoff efforts of reluctant client prospects. Typical stall maneuvers include, "This sounds great, but call me back in two weeks," or, "Let me have all the information, and I'll present it to my boss."

The first one needs to be addressed by saying, "I'm more than pleased to do that, but what will happen within the next two weeks? Let's deal with those issues now so we can achieve the objectives you just outlined." Then reiterate those objectives.

If you hear the second objection, that tells me you didn't do your homework and get to the top decisionmaker. If you encounter that response, say, "It's not fair for you to have to do my job. Let's set a time right now to meet with your boss, and we'll go over this together. I'm assuming that, since you want to present this to your boss, you are in favor of this program. Is that correct?"

Your goal, of course, is to find out whether these are stall tactics or real issues. By asking questions in this manner, you'll find out.



Sylvia Allen

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a nice paint pen, it looks terrific. Also request guitar picks if the act has them. They're very inexpensive but not easy to get for the average listener.

Wild tracks from artists are a growing trend. They allow you to be more creative with your promos and make the artist sound less stilted, and you'll get a much longer shelf life with these fun tracks.

• **Concert patches.** These make great commemorative items, but you must coordinate with the artist and label. In most cases, you can

coupon the back of the patch to offset the cost. Any item tied to a date becomes a collectible.

• **Secret-concert contests.** Develop a hidden contest only for those who attend a particular show. If you can announce the contest from the stage, great. Handing out fill-in cards with information on when and what to listen for is very useful for audience bounce-back.

• **Musical rows.** If you are giving away tickets sequentially in rows — five, four, three, two, one — promote on Monday and give away the

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fifth-row seat on Tuesday. That will leave you with the front row for the following Monday, and you can promote it all weekend to recycle listeners.

Don't underestimate the value of the traditional front-row seats, backstage passes and limo ride to the show. Consider that most listeners will only be in a limo for their wedding or a funeral or, perhaps, never. Never take for granted that listeners have access to the same perks that radio does.

Acquire an extra set of front-row seats to promote to those who buy less desirable seats, and tell those who are in the upper decks that someone who's wearing your logo is going to get upgraded. Seat upgrades are also a great way to have people stop by your booth or station van to fill out an entry slip, and that helps you build your database.

Hold a pair of backstage passes for listeners who stop by and sing a little karaoke from that night's headliner. No talent required, but the chance to go backstage will entice the most timid listener to play along with "Bad Karaoke." It's fun and draws a huge crowd. The key is only letting the bit go for 15 to 30 seconds.

Try to hold back tickets for the day of the show. Last-minute tickets are an old CHR staple, and it is not that difficult to have the promo staff set up at the venue to put a name on that final will-call envelope.

• **Listener choice.** Let listeners pick their tickets. The day after the Cubs lost in the playoffs at Wrigley last year, WUSN had promos on the air saying, "We may not be able to change history, but we can try to assuage your pain. So you choose whether you want to see Tim McGraw this weekend, or do you need some time to recover and

want to go to Shania Twain next week? You pick the ticket that will make you feel better." It was very in tune with the feel of Chicago that day.

• **Capitalize on nonformat artists.** As a leading station in your market that happens to play country music, know that your listeners (or their kids, or both) have an interest in all kinds of entertainment. Tickets to *The Lion King*, Kid Rock, Sheryl Crow and Cher may be just as appealing as tickets to acts on your playlist.

**Every big winner of a station contest should get an audio copy of themselves winning (they'll be too excited to remember it). The winner will play it for anyone and everyone who will listen.**

• **Rewards program.** If you are not using a loyalty program on your website, look into developing one. Offer listeners several ways to accumulate points, such as listening at specific times for sponsored codes. This encourages TSL, gives sales unique opportunities and helps track listener activity. The most involved listeners can redeem their points for all kinds of prizes, concerts with backstage passes and advertiser specials.

• **Publish contest and promo schedules.** Take time a couple of times a week to write a brief outline of the contests and promotions that are running on your station, then hand it out to everyone, especially the receptionist. Include your URL on everything you print.

• **Put a webcam in the studio.** This can be a huge hit, especially when an artist stops by. Make sure you have the server capacity to handle a lot of traffic.

• **Host P1 pizza parties.** Tom said he learned about this idea from WYSP/Philadelphia OM Tim Sa-bean. Make the parties gender-specific, serve pizza, play music and talk about the station. Because these are heavy users, they will know a lot more than you think. While it is not scientific, these parties can be very enlightening and will convince you to trust your gut more often.

• **Photograph your listeners.** Fresh website content is king, and people love to see pictures of themselves. Arm all your jocks and your promotion team with digital cameras, and encourage them to take lots of pictures of listeners at every concert and station event.

A growing trend among the younger audience is to look for themselves on the web, so set up a photo section on your website. When listeners see themselves, they'll send friends and family to check them out. Use the opportunity to capture those visitors, and you can dramatically increase your database.

• **Deck the walls.** Have you ever seen a listener stop and look at the gold-record plaques hanging in the hallways of the radio station? Auction off some of those gold records to benefit your favorite charity. This falls under the "experience promotion" umbrella, giving listeners something they never thought they could own.

## How To Ask For The Sale

By Irwin Pollack

Why is it that so many salespeople find it so hard to ask for the business? Obviously, fear of rejection is one reason. But most salespeople get over that or they get out of sales. I've always said that any salesperson who can last at a station for six months — and has actually had their feet held to the fire to perform — is probably going to either learn to love it or leave it.

One thing that has always intrigued me is that salespeople think closing is "getting the client to sign." I consider that no more than getting to the next step in the buying process.

When it comes to closing, the bottom line is that if the buyer doesn't really want or need your stations, can't afford to advertise with you or has a fundamental problem with your product, no closing technique is going to work. Even if you've heard about a seller who manipulated a client into a sale by using the "right words," I would wager that that order came off the books as quickly as it went on.

If you want to succeed in closing, it's all in the right timing. There is even a possibility that you won't have to ask for the business because many clients will tell you when they're ready to buy.

Getting the order happens when you take the time to communicate effectively. Here are four strategies that will help you.

1. Look for signs that suggest your client is ready to close. Questions about your features, promotions and rates often indicate a strong interest.
2. Keep it simple, and be direct. Ask for the business. Don't say, "I was kind of hoping you'd do business with us." Say, "Can I do this for you? I know it'll help!" You'll get the added value of your prospect thinking you want to help accomplish their goals, not your own.
3. Don't be afraid to ask more than once. Don't overdo it, but make certain before you leave that the client knows how much you want the business.
4. Be confident about the good job you'll do and the results you've been getting for others. Share success stories and paint the picture of success for your client.

One of the longest-lasting pieces of advice in sales is that when you've made the sale, shut up. But the most important advice to remember is that selling is a process, not an event. Ask yourself each day about the progress you made, advertiser by advertiser, from where you were yesterday. That will help you get through the days when you don't ring the bell.



Irwin Pollack

*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 at 888-723-4650 (RADIO 50) or www.irwinpollack.com.*

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# Mark Your Calendar

Important dates and events for the rest of 2004 and beyond

## August

- Aug. 1-3 — West Virginia Broadcasters Convention, White Sulphur Springs, WV; 304-744-2143 or [www.wvba.com](http://www.wvba.com)
- Aug. 4-7 — R&R Triple A Summit, Boulder, CO; 310-553-4330 or [www.radioandrecords.com](http://www.radioandrecords.com)
- Aug. 4-7 — Association for Education in Journalism & Mass Communication Convention, Toronto; 803-798-0274 or [www.aejmc.org](http://www.aejmc.org)
- Aug. 5-7 — Morning Show Bootcamp, Beverly Hills, CA; 770-926-7573 or [www.talentmasters.com](http://www.talentmasters.com)
- Aug. 7-8 — Arkansas Broadcasters Convention, Little Rock; 501-227-7564 or [www.arkbroadcasters.org](http://www.arkbroadcasters.org)
- Aug. 8-11 — Michigan Association of Broadcasters Annual Meeting & Management Retreat, Mackinac Island, MI; 517-484-7444 or [www.michmab.com](http://www.michmab.com)
- Aug. 11-13 — Nebraska Broadcasters Convention, Lincoln, NE; 402-778-5178 or [www.ne-ba.org](http://www.ne-ba.org)
- Aug. 11-13 — Texas Association of Broadcasters Convention, Austin; 512-322-9944 or [www.tab.org](http://www.tab.org)
- Aug. 12-15 — South Carolina Broadcasters Convention, Hilton Head, SC; 803-732-1186 or [www.scba.net](http://www.scba.net)
- Aug. 21 — Nevada Broadcasters Hall of Fame Gala, Las Vegas; 702-794-4994 or [www.nevadabroadcasters.org](http://www.nevadabroadcasters.org)
- Aug. 21-24 — National Association of Recording Merchandisers Convention, San Diego; 856-596-2221 or [www.narm.com](http://www.narm.com)
- Aug. 24 — Dale Franklin Leadership Music Award dinner honoring Tony Brown, Nashville; 615-880-7466 or [www.leadershipmusic.org](http://www.leadershipmusic.org)
- Aug. 26-27 — Oregon Broadcasters Convention, Bend, OR; 503-443-2299 or [www.theoab.org](http://www.theoab.org)

## September

- Sept. 1 — Fifth annual Latin Grammy Awards, Los Angeles; 310-392-3777 or [www.grammy.com](http://www.grammy.com)
- Sept. 8 — NABOB's 28th annual Fall Broadcast Management Conference, Washington, DC; 202-463-8970 or [www.nabob.org](http://www.nabob.org)
- Sept. 9-13 — International Broadcasting Convention Conference, Amsterdam, the Netherlands; +44-171-611-7500 or [www.ibc.org](http://www.ibc.org)
- Sept. 10-13 — Canadian Country Music Week, Edmonton; 416-483-2419 or [www.ccmca.org](http://www.ccmca.org)
- Sept. 13 — Canadian Country Music Awards, Edmonton; 416-483-2419 or [www.ccmca.org](http://www.ccmca.org)
- Sept. 22-23 — Kagan Digital Media Summit, Las Vegas; 831-624-3105 or [www.kagan.com](http://www.kagan.com)
- Sept. 23-25 — Americana Music Conference & Awards, Nashville; 615-438-7500 or [www.americanamusic.org](http://www.americanamusic.org)
- Sept. 23-Dec. 15 — Fall 2004 Arbitron

## October

- Oct. 5 — Creating Powerful Radio Workshop, San Diego; 212-580-3385 or [www.gellermedia.com](http://www.gellermedia.com)
- Oct. 6-8 — 2004 NAB Radio Show, San Diego; 202-775-3527 or [www.nab.org](http://www.nab.org)
- Oct. 4-6 — IBMA's World of Bluegrass Trade Show, Louisville; 615-256-3222 or [info@ibma.org](mailto:info@ibma.org)
- Oct. 7 — International Bluegrass Music Awards Show, Louisville; 615-256-3222 or [info@ibma.org](mailto:info@ibma.org)
- Oct. 10-12 — Kansas Association of Broadcasters Convention, Overland Park, KS; 785-235-1307 or [www.kab.net](http://www.kab.net)

- Oct. 19-20 — Indiana Broadcasters Convention, Indianapolis; 317-573-0119 or [www.indianabroadcasters.org](http://www.indianabroadcasters.org)
- Oct. 25 — Radio Music Awards, Las Vegas; 818-559-2252 or [www.nbc.com/radio\\_music\\_awards](http://www.nbc.com/radio_music_awards)
- Oct. 26-27 — NAB Board of Directors Meeting, Washington, DC; 202-775-3527 or [www.nab.org](http://www.nab.org)
- Oct. 31-Nov. 4 — Christian Country Music Association Convention, Nashville; 615-742-9210 or [www.ccmca.org](http://www.ccmca.org)

## November

- Nov. 4-5 — Alaska Broadcasters Convention, Anchorage; 907-258-2424 or [www.akbroadcasters.org](http://www.akbroadcasters.org)
- Nov. 4 — 10th annual Christian Country Music Awards, Nashville; 615-742-9210 or [www.ccmca.org](http://www.ccmca.org)
- Nov. 7 — NSAI/Nashville Songwriters Foundation Hall of Fame Ceremonies, Nashville; 615-256-3354 or [www.nashvillesongwriters.com](http://www.nashvillesongwriters.com)
- Nov. 7-9 — NAB European Radio Conference, Lisbon, Portugal; 202-775-3527 or [www.nab.org](http://www.nab.org)
- Nov. 8 — Country Radio Broadcasters Fall Forum, Nashville; 615-327-4487 or [www.crb.org](http://www.crb.org)
- Nov. 8 — 42nd ASCAP Country Awards, Nashville; 615-742-5000 or [www.ascap.com](http://www.ascap.com)
- Nov. 8 — 52nd BMI Country Awards, Nashville; 615-401-2000 or [www.bmi.com](http://www.bmi.com)
- Nov. 8 — Ad-Tech New York, New York; 203-319-1727 or [www.ad-tech.com](http://www.ad-tech.com)
- Nov. 9 — CMA Awards, Nashville; 615-244-2840 or [www.cmaawards.com](http://www.cmaawards.com)
- Nov. 10 — SESAC Country Awards, Nashville; 615-320-0055 or [www.sesac.com](http://www.sesac.com)
- Nov. 27-29 — Canadian Association of Broadcasters Annual Convention, Ottawa; 613-233-4035 or [www.cab-acr.ca](http://www.cab-acr.ca)

## Pros On The Move

- Brian Birr is tapped as FM Director/Marketing & Promotions for Entercom's WLMG & WTKL/New Orleans, while Promotion Director Helen Centanni is promoted to AM Director/Marketing & Promotions for the cluster's WSMB & WWL. Birr was most recently Chief Programming Consultant for Planet Jam Media in Atlanta. His experience also includes a stint as Promotion Director for WWZZ/Washington.
- Frank DiMatteo is named Director/National Sales for Clear Channel/Chicago. DiMatteo most recently spent 17 months as GSM for Univision Radio's three-station cluster in Las Vegas and before that served as Director/Sales for Clear Channel/Las Vegas.
- Gary Gorton is the new head of sales and marketing for San Diego-based radio music-testing company ComQuest. He was most recently Sr. VP/GM of Latin-American business-research firm TUDLA, which he founded. He has also served as Regional Sales Director for Current Analysis and Sales Manager in the market-intelligence division of Ziff-Davis.
- Chris Long is the new GSM of KJJK (Jack FM)/Dallas. Long returns to the Infinity family from Clear Channel/Dallas, where he has served as Director/Sales since 2002. Before that he was GSM for Infinity's Kansas City stations.

## January 2005

- Jan. 6-March 30 — Winter 2005 Arbitron
- Jan. 6-9 — International Consumer Electronics Show, Las Vegas; 866-233-7968 or [www.cesweb.org](http://www.cesweb.org)

## February 2005

- Feb. 1-6 — 11th annual Country in the Rockies, Crested Butte, CO; [www.citr.org](http://www.citr.org)
- Feb. 5 — 11th annual Screen Actors Guild Awards, Hollywood (TNT-TV); 323-954-1600 or [www.sagawards.com](http://www.sagawards.com)
- Feb. 6 — Super Bowl XXXIX, Jacksonville (Fox-TV); 212-450-2000 (NFL), 212-975-4321 (CBS-TV) or [www.superbowl.com](http://www.superbowl.com)
- Feb. 10-13 — RAB 2005, Atlanta; 800-232-3131 or [www.rab.com](http://www.rab.com)
- Feb. 27 — 77th annual Academy Awards, Hollywood (ABC-TV); 310-147-3000 or [www.oscars.org](http://www.oscars.org)

## March 2005

- March 1 — Country Music DJ Hall of Fame Reunion and Induction Dinner, Nashville; 615-327-4487 or [www.crb.org](http://www.crb.org)
- March 2-4 — Country Radio Semi-

nar 2005, Nashville; 615-327-4487 or [www.crb.org](http://www.crb.org)

- March 2-4 — NAB Board of Directors Meeting, Washington, DC; 202-775-3527 or [www.nab.org](http://www.nab.org)
- March 2-5 — Canadian Music Week, Toronto; 905-858-4747 or [www.cmw.net](http://www.cmw.net)
- March 7-9 — Great Lakes Broadcasting Conference & Expo, Lansing, MI; 517-484-7444 or [www.michmab.com](http://www.michmab.com)
- March 10-12 — R&R Talk Radio Seminar, Santa Monica, CA; 310-553-4330 or [www.radioandrecords.com](http://www.radioandrecords.com)
- March 11-15 — SXSW Interactive Conference, Austin; 512-467-7979 or [www.sxsw.com](http://www.sxsw.com)
- March 16 — Kagan Radio/TV Values & Finance, New York; 831-624-3105 or [www.kagan.com](http://www.kagan.com)
- March 16-20 — SXSW Music Conference, Austin; 512-467-7979 or [www.sxsw.com](http://www.sxsw.com)
- March 31-June 22 — Spring 2005 Arbitron

Send updates and additions to Jeff Green at [jgreen@radioandrecords.com](mailto:jgreen@radioandrecords.com).

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# That's One Down. How Many To Go?

First-generation P2P iMesh settles with labels, will get legal

By Brida Connolly  
Associate Managing Editor

Last week Israel-based peer-to-peer iMesh, in the midst of a lawsuit brought against it by the RIAA's member labels for facilitating massive copyright infringement, agreed to pay the labels \$4.1 million and promised, according to the RIAA, to "migrate to an online business that abides by U.S. copyright laws."

The about-face by iMesh came as a surprise. Back when it was sued, parent company iMesh Israel declared that it would fight to the death to keep doing exactly what it was doing and said it fully expected to win in court. That's the usual P2P bluster, but had iMesh held out a little longer, it may actually have prevailed or, in any event, been in a much more positive position when its own case came around.

## Why Back Down Now?

Back in April 2003 the U.S. District Court arrived at the Grokster-StreamCast decision, which essentially legalized peer-to-peer networks in the U.S. That decision cited the archi-

tections of the P2Ps in question — Grokster is a licensed FastTrack client, and StreamCast's Morpheus uses Gnutella — and the P2Ps' (as yet largely hypothetical) substantial non-infringing uses.

The decision was appealed by the labels, and the U.S. Circuit Court has already heard arguments on the case. Its ruling could come anytime, but iMesh — which wasn't even sued until September 2003 and cited the Grokster-StreamCast decision when it vowed to fight — has chosen to roll over before the Circuit Court even makes a decision.

That may have something to do with the fact that Elan Oren is no longer iMesh's CEO. Oren, who ex-

ited earlier this year, had over the past year or so become one of the most aggressive P2P execs in baiting the labels and complaining far and wide about how they refused to even talk to companies like his about licensing deals.

Oren told *USA Today* in June 2003, when the RIAA announced plans to begin suing individual P2P fans, "By attacking its users, [the RIAA is] motivating them not to pay. We met with them and begged them to make their material available on iMesh for a fee, because we know our users would gladly pay. The RIAA refused." (As it happens, Oren was wrong about that "motivation": CD sales have risen steadily since the label suits against individuals began.)

The RIAA's suits against P2P users began in September, and the suit against iMesh was filed that same month — not coincidentally, when Oren was visiting the U.S. to demonstrate the wonders of iMesh on Capitol Hill in a bid for credibility that did not amuse the labels. As the RIAA said at the time, "iMesh's recent conduct and public statements make clear that its goal is to encourage illegal behavior. This action is timed to make clear that there is no free pass for those who center their activity around, and profit from, copyright infringement."

## But What's iMesh?

So where did iMesh come from? It's actually been around a while. It's a first-generation decentralized P2P, having debuted at the end of 1999. While it's based in Israel, it's a Delaware corporation and specifies that disputes should be litigated in New York (the RIAA obliged).

Though iMesh goes back to before Napster was sued and predates Kazaa, Grokster and StreamCast, it didn't publicize itself like some of the later P2Ps and didn't begin getting serious press until the threats to sue individual P2P users arose. That's when iMesh started promoting itself with what it said was better identity protection for users than the bigger-name P2Ps were able to offer.

Exactly what architecture iMesh runs on is something of a mystery. It's been through several platforms over the years, but most now believe it's running an unlicensed variation of FastTrack. In any event, nobody seems to doubt that it's a true decentralized P2P. There's a \$25 version available, but most of its user base — anywhere between 10 million and

## The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 700,000 songs from all five major label groups and dozens of independents. Here's a snapshot of the top-selling downloads on Tuesday, July 27, 2004.

### Top 10 Songs

1. MAROON 5 She Will Be Loved
2. BLACK EYED PEAS Let's Get It Started (Spike Mix)
3. AVRIL LAVIGNE My Happy Ending
4. KEVIN LYTTLE Turn Me On
5. USHER /LUDACRIS & LIL JON Yeah!
6. HOOBASTANK The Reason
7. LOS LONELY BOYS Heaven
8. ASHLEE SIMPSON Pieces Of Me
9. MASE Welcome Back
10. MODEST MOUSE Float On

### Top 10 Albums

1. ASHLEE SIMPSON *Autobiography*
2. VARIOUS ARTISTS *Spider-Man 2 ST*
3. PEARL JAM *Live At Benaroya Hall*
4. MAROON 5 *Songs About Jane*
5. HIVES *Tyrannosaurus Hives*
6. ROOTS *The Tipping Point*
7. VARIOUS ARTISTS *De-Lovely ST*
8. MODEST MOUSE *Good News For People Who Love Bad News*
9. AVRIL LAVIGNE *Under My Skin*
10. BLACK EYED PEAS *Elephunk*

100 million, depending on who you ask — are using the free, adware-laden edition.

As these things are measured, iMesh is third or fourth in P2P traffic these days, though that's going to take a hit as word gets around of its plans to get legal. As of now, however, network traffic is rolling along unimpeded, and it will continue to do so until iMesh rearranges itself into whatever new form it plans to take.

What form that will be isn't yet clear, though it's unlikely that iMesh will simply mutate into a paid legal-download service. There are plenty of those already, and they're all based on architecture very different from that of a decentralized P2P. It's more likely that what iMesh and the RIAA have in mind is some sort of filtering. The network may even become a real-world laboratory for the kind of content-filtering software that other P2Ps have long maintained is unworkable.

## What It Could Mean

A couple of months ago the RIAA was very visibly getting behind a company called Audible Magic, taking reps around to DC lawmakers' offices in an attempt to demonstrate that there are practical filtering mechanisms that will work on P2Ps. Nobody has raised the name of Audible Magic specifically in connection with iMesh yet, but it wouldn't be surprising if that technology or something like it was soon getting a tryout on iMesh's servers.

The amount of the iMesh settlement is a comparative pittance for the RIAA's member labels, but a legal iMesh means, if nothing else, one less thing to worry about. And if iMesh

ends up a successful test site for filtering software, that could be critical as the labels strive to demonstrate to legislators and consumers that P2Ps that refuse to even attempt to filter for copyrighted content are not operating in good faith.

**The amount of the iMesh settlement is a comparative pittance for the RIAA's member labels, but a legal iMesh means, if nothing else, one less thing to worry about.**

The controversial Inducing Infringement of Copyrights Act, now in the hearings stage with the Senate Judiciary Committee, shows that some legislators are already not buying the P2Ps' argument that theirs is a respectable industry. If P2Ps were to remain obstinate in the face of successful filtering on a fellow file sharer, that could mean the IICA or similarly tough legislation is that much more likely to become a reality.

## DIGITAL BITS

### RealNetworks To Sell iPod-Compatible Music

RealNetworks this week debuted its new Harmony technology, which will let users transfer music purchased from Real to digital-music players from a number of manufacturers, including Apple's widely popular iPod. At the moment the iPod supports AAC files purchased from Apple's own iTunes Music Store and unprotected MP3s. RealNetworks CEO Rob Glaser, whose offer to work on a compatibility deal was rejected by Apple earlier this year, said, "Before Harmony, consumers buying digital music got locked into a specific kind of portable player. Harmony changes all that."

RealNetworks demonstrated the Harmony technology — which, it said, will also work with devices by Rio, RCA, Creative, Samsung and others — at the Jupiter PlugIn conference in New York this week, and a beta version of its RealPlayer 10.5 with Harmony embedded is available now from the [www.real.com](http://www.real.com) website. The technology will eventually become part of all of Real's music products, including its popular Rhapsody subscription service. Meanwhile, Real also announced that it has passed 550,000 subscribers for all of its digital-music offerings, including its RealPass webcasts and Rhapsody.

### Apple, Motorola Make iTunes Deal

Under an agreement announced this week, users of next-generation Motorola mobile phones will be able to transfer music from Apple's iTunes, including music bought in the iTunes Music Store, to their phones. Apple will create a new, mobile version of the iTunes jukebox software that will become the standard music application on all music-capable Motorola phones, beginning next year. Apple CEO Steve Jobs said, "The mobile-phone market — with 1.5 billion subscribers expected worldwide by the end of 2004 — is a phenomenal opportunity to get iTunes in the hands of even more music lovers around the world, and we think Motorola is the ideal partner to kick this off."



## Davis Leads Entercom/Madison; Schulz VP/GM

Industry veteran Lindsay Wood Davis has been named VP/Market Manager for Entercom's three-station Madison cluster. In his new role Davis will oversee operations for '80s WBZU (The Buzz), Triple A WMMM (Triple M) and Oldies WOLX.

Davis takes duties most recently held on an interim basis by Director/Sales Ed Schulz, who rises to VP/GM of the three stations. Davis officially replaces former VP/Market Manager Ray Quinn, who recently transferred to Entercom's Milwaukee cluster for similar duties.

Davis joins Entercom after two years with Cedar Rapids, IA-based NewRadio Group, where he had served as COO since the startup company's 2002 inception. Before that he was Exec. VP/Meetings for the RAB.

"I am delighted to have Lindsay join us in Madison, and I'm excited to promote Ed as well," Entercom Regional VP Weezie Kramer said. "Under their leadership, Entercom's Madison stations will continue to innovate and set new standards for radio in the market."

Davis said, "I am the luckiest guy. To join a great company like Entercom, with great stations like WOLX, Triple M and The Buzz, in the city that I love — my home of Madison — is just a wonderful opportunity. And, the commute is shorter! Weezie Kramer, Ray Quinn and Ed Schulz are all top radio people, and I am genuinely excited to work with them."

## JMA Promotes Platzer To Dir./Rock Promo Anglin appointed to Product Manager position

Jeff McClusky & Associates has named Ron Platzer Director/Rock Promotion and Ryan Anglin Product Manager/Consulting, Operations & Information Technology.

Platzer, a five-year veteran of JMA, is promoted from Director/Broadcast Services, Concerts & Events and will be responsible for helping labels and artists maximize exposure through airplay, promotions, concerts and events. Anglin served as a JMA intern while pursuing his MBA and will manage the company's digital, web and e-commerce initiatives, as well as direct JMA's internship program.

"Ron has been our go-to guy for years now, and he has totally earned this new position," JMA President Jeff McClusky said. "I



Platzer

Anglin

eagerly look forward to seeing Ron do great things for our artists and labels, and I know he will continue to be a tremendous asset to our core team.

"We knew as soon as Ryan joined us that he was an extremely talented young man with a great future. With his higher education now complete, I'm pleased to welcome him to our full-time staff."

## Pontius Elevated To Island EVP/A&R

Island Def Jam Music Group VP/A&R Paul Pontius has been upped to Exec. VP/A&R for Island Records. He'll be based in Los Angeles and report directly to IDJMG Chairman Antonio "L.A." Reid. Pontius will continue working with his existing artist roster, which includes Hoobastank, Melissa Etheridge, CKY and Die Trying, while also discovering and signing new talent.

"Paul is an experienced A&R executive with impressive accomplishments in his first five years at IDJ," said Reid. "I have great confidence in his abilities to lead the West Coast staff and meet the challenges that face us in today's creative marketplace."



Pontius

Pontius has served as Island Def Jam's VP/A&R since 1999. Before that he worked at Immortal/Epic Records, where he signed such artists as Korn and Incubus.

"I am grateful to L.A. Reid for his trust in me as I enter this next phase of my career," said Pontius. "The A&R staff of Island in New York and Los Angeles has made great strides in the time I have been here, and we all look forward to growing and learning from L.A. Reid."

## Ocean

Continued from Page 3

given me a fantastic opportunity to program a legendary station like

## EXECUTIVE ACTION

### Freedman Heads New Premiere Marketing Unit

Premiere Radio Networks has launched a new division called **Premiere Innovative Marketing Group** to create customized strategic-marketing and sales-promotion solutions for radio, TV and cable. The consumer-targeted services, previously available only to Clear Channel properties, include sponsor- and event-driven custom publishing, sports guides, charity-directed initiatives, format-specific CDs, loyalty programs, affinity cards and customer incentives. PIMG also works with record labels, Hollywood studios, game producers and other entertainment and sport producers to enhance their station-centric promotional packages.

The division will be headed up by VP/Tactical Marketing **Jay Freedman**, who worked in radio, records and sportswear marketing and at SFX Entertainment before developing in-house marketing resources for Clear Channel. Freedman said, "Stations need to sell something that goes far beyond spots just to be able to meet company expectations. We look forward to providing Premiere Radio Networks' huge affiliate base with our profit-enhancing services."



Freedman

### AURN Ups Atkins To VP/Entertainment Prog.

Ron Atkins has been promoted from Sr. Director/Entertainment Programming to VP/Entertainment Programming at **American Urban Radio Networks**. He will oversee all of the entertainment programs AURN distributes, including *USA Music Magazine*, *Hip Hop Throw Down* and *CrunkRadio With Lil Jon & Emperor Searcy*. He will also continue to develop new programming initiatives and serve as Exec. Producer for select programs.

A 26-year radio veteran, Atkins joined AURN four years ago. Before that he held PD posts at WAMO/Pittsburgh, KMJQ/Houston, WVAZ/Chicago, WOWI/Norfolk, WBLK/Bufalo, KMJM/St. Louis and WYLD/New Orleans.

AURN President E.J. "Jay" Williams Jr. said, "We are delighted to have Ron in this key post helping us to maintain our focus on delivering the best in urban entertainment to radio stations all across America."

Atkins said, "I am extremely happy to continue developing AURN's entertainment programming initiatives and look forward to creating the best entertainment programming connecting urban audiences. I am particularly honored to be a part of an organization that for more than 30 years has demonstrated a commitment to excellence in urban programming."



Atkins

FM100. [Infinity VP/Adult Top 40] Jon Zellner and [Sr. VP/Programming] Greg Strassell have been very supportive of me and were instru-

mental in helping to get this deal done. I look forward to working with Terry Wood and the great staff at FM100."

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• **BARBARA CAMERON RAYBOURNE** is appointed GM of Next Media Group's Wilmington, NC radio cluster. She was previously GM for Sea-Comm Communications' WBNE,

• **DON ELLIOTT** is named PD/MD of WKHG & WMTL/Leitchfield, KY. He was most recently a weekend at WPGG/Peoria, IL.

**BUSINESS BRIEFS**

Continued from Page 4

**Shea To Head Sirius-CBC Satellite Venture**

**K**evin Shea, a former CanWest Global Communications Corp. and Bell Globemedia executive, has been appointed CEO of a forthcoming satellite-radio service that will serve Canada through a joint venture between the government-funded **Canadian Broadcasting Corp.** and New York-based **Sirius Satellite Radio**. The yet-to-be-named service will seek a license from the Canadian Radio-Television and Telecommunications Commission later this year. The planned new service will compete directly with Canadian Satellite Radio, backed by XM Satellite Radio, and a terrestrial subscription radio service being developed by CHUM Ltd.

**Two More Radio Manufacturers License HD Radio**

**D**&M Holdings has licensed iBiquity's HD Radio AM and FM digital-radio technology for integration into its Denon and Marantz home audio receivers, bringing to 15 the number of radio manufacturers that have licensed the technology. The earlier licensees are Alpine, Clarion, Delphi, Fujitsu Ten, Harman Kardon, JVC, Hyundai AutoNet, Kenwood, Mitsubishi, Onkyo, Onitron, Panasonic, Sanyo, Visteon and Yamaha. iBiquity President/CEO Bob Struble said, "Denon and Marantz have long been known as premium home-audio brands. We are thrilled that D&M Holdings has chosen to license HD Radio technology, joining a growing list of licensees working to bring HD Radio products to market."

**Entravision Announces Bank Refinancing**

**E**ntravision last week announced plans to replace its existing \$400 million bank credit facility with a new \$400 million senior secured facility that will consist of a 6 1/2-year revolver and a 7 1/2-year term loan B. Entravision intends to use proceeds from the new loans to refinance debt under its current credit facility and for other general corporate purposes, along with the possible repurchase of the remaining shares of its series A preferred stock.

**NAB Radio Show Sets Programming Super Session**

**T**he NAB has set the Programming Executive Super Session for this year's NAB Radio Show, to be held Oct. 6-8 in San Diego. The scheduled panelists are Cumulus Media Exec. VP **John Dickey**, Univision Radio President/Programming **David Gleason**, Clear Channel Sr. VP/Programming **Tom Owens**, Entercom Sr. VP/Programming **Pat Paxton** and Radio One COO **Mary Catherine Sneed**. The session will be moderated by R&R Publisher/CEO and 2003 NAB National Radio Award recipient **Erica Farber**.

**FCC ACTIONS**

**FCC Commissioners Appearing At NAB Radio Show**

**F**CC Commissioners **Kevin Martin** and **Jonathan Adelstein** will be on hand for the FCC Breakfast at the NAB Radio Show, taking place Oct. 6-8 in San Diego. The FCC Breakfast will be held at 7:30am on Oct. 7.

**Broadcaster Seeking Second Chance With FCC**

**M**ichael Rice — who had the licenses of the five stations he owned revoked by the FCC after the agency deemed him unfit to be a licensee — has filed an application with the commission to buy WAPZ/Wetumpka, AL from J&W Productions for \$65,000. After Rice was convicted of having sexual relations with teenage boys, the FCC revoked the licenses of KFMZ/Columbia, MO; KBMX/Eldon, MO; and WBOW, WBUZ & WZZQ/Terre Haute, IN. Rice argued that he has successfully been rehabilitated. The events that led to his conviction took place between 1985 and 1990, and Rice told the FCC that during the time he committed the crimes, he was suffering from mental illnesses — including manic depression and multiple-personality disorder — and was also a severe alcohol abuser.

In the WAPZ sale application, Rice's attorney, **Jerold Jacobs**, asserts that Rice has sought treatment for all of his ailments, completed jail time and probation for his crimes and should now be allowed a chance at redemption. "Mike Rice's long history of diligent work to successfully overcome his mental illnesses and pay his debt to society is clear proof that Mike Rice today is not the Mike Rice of 10 or 15 years ago," Jacobs said in a statement attached to the application.

**FCC Fines Pacifica Foundation**

**T**he FCC has fined Pacifica Foundation's WPFW/Washington \$3,000 for failing to conduct weekly and monthly EAS tests and for the station's chief operator's failure to verify the EAS log in writing. While Pacifica didn't deny that the violations occurred, it asked for a fine reduction, arguing that the problems had been addressed and that it deserved a reduction due to its status as a small business. The FCC upheld the fine, noting that Pacifica didn't provide any documentation to support the small-business claim, and repeated its stance that remedial efforts don't absolve stations from fines that have been issued.

**Dillon Named FCC Enforcement Asst. Bureau Chief**

**G**eorge Dillon has been selected as the Asst. Chief of the FCC's Enforcement Bureau. He most recently served as the bureau's Engineering Advisor, where he specialized in public safety and technical and management issues. He currently serves on the FCC's spectrum-policy task force and on the "Engineering-In-Training" board. An FCC employee since 1977, Dillon also served as chief of the Aviation and Marine Branch of the former Private Radio Bureau from 1990 to 1995.

**Earnings**

Continued from Page 5

Q1 revenue of \$9.3 million. Sirius ended Q2 with \$640 million in cash, cash equivalents and marketable securities.

CFO **David Frear** said during a conference call that morning that of the 128,678 net subscribers the satcaster added in Q2, 81,185 came through retail channels, while another 47,652 came via OEM installations through Sirius' automotive, boating and trucking partners.

During the call, President/CEO **Joe Clayton** said Sirius expects OEM installations will grow and retail

sales will decline. Frear noted that Sirius ended Q2 with 111,000 total subscribers that came from OEM installations, up from 63,000 at the end of March. He also noted that the company's subscriber churn rate fell from 2% at the end of Q1 to 1.6% at the end of Q2.

**Satellite Insurance Canceled**

Sirius also announced that it will not renew its in-orbit insurance policy on its three satellites when the policy expires at the end of this month, citing rising premium rates that are plaguing the satellite industry. "The insurance industry has been hit hard by satellite failures

and the associated claims over the last few years," Frear said. "The supply of available insurance coverage has been declining for three years, and insurance premiums have increased to the point where we believe it no longer makes economic sense to maintain in-orbit insurance."

Frear noted that DirecTV, EchoStar and Intelsat have all taken similar action. Meanwhile, Sirius rival XM is still negotiating with its insurers regarding the premature aging of solar reflectors on its two Boeing 702 satellites, a problem that has plagued that model of satellite. XM still carries in-orbit insurance.

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- The best and newest bits from top market stations by format



## Top 10 List Of 'How Comes?'

Continued from Page 1

That's the essence of my list of "How Comes?" Like most of you reading this, I truly love this business, but I'm concerned about some of the things I'm seeing.

So grab your Starbucks and get ready for a jolt of philosophical caffeine as I walk you through my list of "How Comes?"

### 1. How come radio stations are still running XM and Sirius spots?

What's it going to take for commercial radio operators to realize that satellite radio is no longer a novelty and that it's a bona fide threat? Living here in Detroit, we see the emphasis the automakers are putting on satellite radio. The odds are good that when you go to buy or lease your next car, you'll be offered an opportunity to sample it. While many people who haven't experienced XM or Sirius will tell you they're not likely to subscribe, conditions change once they've heard the product. Like many new innovations — from garage-door openers to iPods to TiVo — you have to spend time with it to truly appreciate it.

Satellite radio is available right now on many models of cars — and not just the high-end BMWs and Mercedes vehicles. GM and Honda will build 1.5 million vehicles with XM radios in 2005. If you rent a car from Hertz, you might very well get a chance to sample Sirius.

But the impact of satellite radio goes well beyond availability. They are winning the "buzz war." Their PR machines are fabulous, and while they've often paid dearly for great product placement, their efforts are working. While most articles you read about commercial radio have to do with the evils of consolidation, indecency, pay for play, broadcasters suing one another and corporate control, satellite-radio press is typically laudatory, enthusiastic and overwhelmingly positive.

We can argue about the financial efficacy of satellite radio until the end of Howard Stern's current contract, but the fact is that there's a buzz on this product. Entercom has had the courage to produce and air anti-satellite radio commercials. But as long as other companies continue to run XM and Sirius commercials — absolute endorsements of this new medium — we're hastening our own decline and using the power of our stations to teach listeners about how we should be replaced.

### 2. How come radio hasn't figured out how to harness the power of its e-mail databases?

We are at a potentially exciting crossroads because of radio's ability to reach out and aggregate its fans. In the old days, we knew we had PIs because they'd call on the request lines and we'd see them at events. But the advent of e-mail databases changes the equation, allowing sta-

tions to collect their best listeners in much the same way the airlines are able to identify their frequent fliers.

All of the data that's been gathered on e-mail databases suggest the same thing: These listeners are overwhelmingly your PIs. In fact, most are "Super PIs" — evangelists who love your station and may be willing to help you grow your audience base, if we could just focus on this problem long enough to solve it. This is why we featured Howard Dean's Internet guru, Zephyr Teachout, at this year's Jacobs Media Summit at the R&R Convention. She outlined the ways in which politicians are able to energize their databases, raise money and stimulate participation in the political process.

Instead of spending thousands on steroidal telemarketing programs designed to find your PIs, when is radio going to realize that when you have a sizable database, that job is already done? Now the challenge is energizing your base and finding effective ways to better serve them and use them to help you find more people who will listen to your station (and join your database).

The notion that stations cannot make money from their websites is archaic. E-mail databasing activities should be a part of every station's promotion and marketing strategy. And we should be looking for better and more effective ways to put these Trekkies to work for us.

### 3. How come radio still hasn't found a way to stream its signals online?

We know the sad truth because we read it in study after study. Young demos are leaving radio and spending their entertainment time elsewhere. That's what TV programmers reluctantly learned after they stopped blaming Nielsen for their inability to find young male viewers. A recent article in the *New York Times* points out the insatiable appetite among men 18-34 for DVDs, video games, file-sharing and, yes, online porn. Overall, three-fourths of these young guys have Internet access — the most wired segment of the population. And they spend more time online than any other group. As the data in the graph on this page (from the Edison/Arbitron "Internet 12" study) shows, they'd rather have the Internet than radio if it came down to a choice.

So why hasn't radio gotten the message and launched an initiative to make our signals available to the growing online audience? The excuses — too much money, too big a hassle, "covering" commercials — are just that: excuses. The fact is that once it became obvious that companies couldn't monetize their websites, enthusiasm for audio streaming dried up. Yet, when you ask most people about the brands they are aware of for music, they don't say "Launch.com" or "AOL Radio." Instead they say "KROQ" or "WRIF" or "Sunny 95."

So why can't broadcasters smell the coffee and realize that we have the strongest music brands and that we could dominate audio streaming (and increase our ratings) if we just get into the online game? We just need presence — that is, show up where our listeners have gone.

Instead, we're fighting some of our heaviest listeners. They have become accustomed to listening to audio on their PCs and laptops. Much of this is at-work or night listening — quarter-hours that we desperately need. If we could just commit to broadcasting in this new environment, radio could reap both short- and long-term benefits. But when we conduct focus groups and listeners ask why stations don't stream, the explanation that it's too expensive or that there are barriers is met with a shrug. Even if they understand our predicament, they don't care and will simply listen online to whoever's smart enough to have presence there.

### 4. How come radio stations have to run ads on their own air to find salespeople?

Gone are the days when prospective employees were dying to work at our stations — especially in sales. Yet the greatest underlying threat to our livelihood is ineffective sales operations. And I don't just mean on Wall Street. Weak sales teams hurt stations and companies well beyond making

were actually working, wouldn't radio be approaching 9%-10% by now?

And how come, after all these years, there's still no best way to cluster sell? You can argue that every cluster is different and thus demands an individual solution, but we've seen companies seesaw their clusters back and forth between one sales staff per station to staffs that sell multiple properties — only to keep changing back. Meanwhile, eight years after the Telecommunications Act of 1996, radio is still sitting at around 7%.

### 6. How come radio's 10-year listening down trend hasn't created any major industry concerns? (See the graph on Page 1.)

If you got a group of 10 newspaper publishers together and asked them to state the No. 1 problem facing their business, there's a good chance that nine of them would tell you it's all about declining readership, especially among young people. Whether or not you agree with their tactics and solutions, newspapers are very focused on finding ways to address this critical long-term problem.

Ask the same number of broadcast execs the same question, and you're likely to get 10 different answers. But the numbers don't lie. In any other industry, studies would have been conducted by the third year of steady declines. By the fifth year, task forces would have been formed to deal with this chronic problem. Yet, when you look at the schedule of panels at the

spects their listenership. Our company has been blessed with the opportunity to work within this system over the past few years, and we have seen their different approach to serving listeners work again and again.

### 8. How come Radio Ink's 40 most powerful people in radio never seem to include PDs or DJs?

Year after year, their list contains the captains of industry and consistently omits the people who provide the entertainment. With all due respect to the CEOs and financial movers and shakers of our business, where are the jocks, the programmers and the creative people who shape the way radio sounds? When Michael Powell is No. 6 and Howard Stern doesn't even make the list, what does that say about what's important about our business? When will our industry recognize the "content providers" who are the reasons people make us a part of their lives every day?

### 9. How come most stations still program "top down," while research studies show that a Neo-based audience focus is what listeners want?

I know, I know — it sounds very self-serving. Our NeoRadio movement has gotten a great deal of ink this year, but there's more to it than just a clever name and media hype. Just ask Jefferson-Pilot, owner of San Diego's KBZT; or Entercom, the company that signed on KQMT in Denver. Each had the guts and commitment to try something different: Listen to the listeners, and program accordingly. Over time, we feel that new startups and even grizzled old stations are going see the light and start incorporating NeoRadio values.

And it's no coincidence that some of the best press about radio we've seen in some time has revolved around NeoRadio. While there's more to radio's global problems than bad PR, it's nice to read some positive things that resonate with both listeners and the press.

### 10. How come radio can't get the Portable People Meter off the ground?

Explain to anyone outside radio how radio ratings are measured, and they'll probably tell you that diary measurement sounds completely archaic and probably very inaccurate. Yet, despite having the potential for a new option that would make radio easier to buy while providing a greater reflection of what people are listening to, PPM can't get industry traction. Radio ratings need to be on a viable media platform, and while PPM has its flaws and drawbacks, broadcasters should be giving it stronger consideration and looking for ways to make it happen.

Food for thought? Hopefully so. As I noted at the outset, this list has been compiled from our unique vantage point and by a guy who truly loves this business and wants to see it recover from its malaise. Many of these "How Comes?" are connected in some way (it's never one big thing), so I'll leave it to you to decide which require thought or even action.

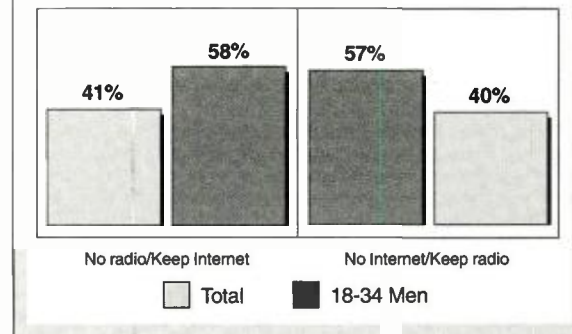
Of course, we'd love to hear your "How Comes?" and, better yet, your approaches for solving them. Log on to the Jacobs Media website at [www.jacobsmedia.com](http://www.jacobsmedia.com) and click the "How Comes?" link.



Fred Jacobs

## Internet Or Radio?

Given the choice, would you never listen to radio or never access the internet?



our quarterly numbers. We have gone so far as to kill perfectly wonderful formats (Oldies comes to mind) because the salespeople can't sell them.

And stations that perform well in the ratings are denied much-needed research and marketing support because of budgets that aren't met. This is the silent killer in our business, but until we're willing to provide great training and an attractive environment, we're destined to have our futures determined by steadily declining sales reps.

### 5. How come after all the consolidation and economy of scale, radio still has only around 7% of the media advertising pie?

Maybe this has to do with the previous "How Come?" but much like the Time Warner-AOL debacle and other consolidated promises gone bad, where is the evidence that bigger is actually better? If this model

NAB Convention, is there a single session that confronts this uncomfortable but very real issue?

All of us in radio have seen this disturbing ratings data time and time again, but we're in denial. Because we focus on audience share, it masks the underlying problem that is having the most negative impact on our business: declining overall listening. Until industry leaders, including the NAB and RAB, face up to it, what can possibly arrest this very scary trend?

### 7. How come public radio's 10-year trend is moving in the opposite direction?

It's the proverbial "other side of the coin," and it's one of the best kept secrets in radio. What's more, public radio has pulled this off without marketing, without contests and without shock jocks. They simply present credible, solid and intelligent programming in a manner that re-

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**HIT LIST**  
Seth Neiman  
BOWLING FOR SOUP 1985  
BROOKS BUFORO /SEAN P A m Ta Pleeze  
TOBY LIGHTMAN Real Love  
NELLY /JAHEIM My Place

**SOFT ROCK**  
Seth Neiman  
CHERIE Older Than My Years  
JOSH GROBAN Remember When It Rained  
MAROON 5 She Will Be Loved

**R&B & HIP-HOP**  
Damon Williams  
ASHANTI /JA RULE Turn It Up  
LLOYD BANKS I'm So Fly  
JUVENILE /BABY Bounce Back  
ALICIA KEYS /USHER I Ain't Got You  
LIL WAYNE /MANNIE FRESH Bring It Back  
LL COOL J Headsprung  
NELLY /JAHEIM My Place  
NEW EDITION All On You  
SHAWNNA /LUOACRIS Shake That S...

**RAP**  
DJ Mecca  
213 Groupie Luv  
BABS What's That Sound  
CRIME MOB /LIL SCRAPPY Knuck If You Buck  
FEDERATION Go Dumb  
NESS My Hood  
TWISTA / BUMP J & CAM'RON Overnight Celebrity

**ROCK**  
Adam Neiman  
EIGHTEEN VISIONS Waiting For The Heavens  
MOMENTS IN GRACE Stratus  
PAPA ROACH Getting Away With Murder  
THORNLEY Easy Comes

**ALTERNATIVE**  
Adam Neiman  
A PERFECT CIRCLE Blue  
BEASTIE BOYS Tople Trouble  
NEW FOUND GLORY Failure's Not Flattering  
MORRISSEY First Of The Gang To Die

**TODAY'S COUNTRY**  
Liz Opoka  
GARY ALLAN Nothing On But The Radio  
RASCAL FLATTS Feels Like Today  
TRAVIS TRITT The Girl's Gone Wild

**PROGRESSIVE**  
Liz Opoka  
BEN ARMOLD Backlight  
FINN BROTHERS Won't Give In  
BEBEL GILBERTO Baby  
K. O. LANG Helpless  
NELLIE MCKAY Change The World

**SMOOTH JAZZ**  
Gary Susalis  
OEE LUCAS Remembrance

**AMERICANA**  
Liz Opoka  
WILLIE NELSON Columbus Stockdale Blues  
OLD 97'S Won't Be Home



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This week's Movie Tunes is frozen.

### WEST

- HILARY & HAYLIE DUFF Our Lips Are Sealed
- BRANDY Talk About Our Love
- JANET JACKSON All Nite (Don't Stop)
- D. O. A. Gangsta's Prayer
- STEVE CORDONE That's All

### MIDWEST

- BRANDY Talk About Our Love
- JANET JACKSON All Nite (Don't Stop)
- HILARY & HAYLIE DUFF Our Lips Are Sealed
- BURKE RONEY Sounds Of The Ocean
- TIM MCGRAW Live Like You Were Dying

### SOUTHWEST

- BRANDY Talk About Our Love
- HILARY & HAYLIE DUFF Our Lips Are Sealed
- JANET JACKSON All Nite (Don't Stop)
- POLYPHONIC SPREE Hold Me Now
- D. O. A. Gangsta's Prayer

### NORTHEAST

- HILARY & HAYLIE DUFF Our Lips Are Sealed
- BRANDY Talk About Our Love
- AMEL LARRIEUX For Real
- BURKE RONEY Sounds Of The Ocean
- D. O. A. Gangsta's Prayer

### SOUTHEAST

- BRANDY Talk About Our Love
- HILARY & HAYLIE DUFF Our Lips Are Sealed
- STEVE CORDONE That's All
- AMEL LARRIEUX For Real
- BURKE RONEY Sounds Of The Ocean

## SIRIUS

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

**Alt Nation**  
Rich McLaughlin  
YEAH YEAH YEAHS Y Control  
NEW FOUND GLORY Failure's Not Flattering  
FRANZ FERDINAND The Dark Of The Matinee

**The Pulse**  
Haneen Arafat  
ASHLEE SIMPSON Pieces Of Me  
Starlite  
Haneen Arafat  
KELLY CLARKSON Breakaway  
JOSH GROBAN Remember When It Rained

**Sirius Hits 1**  
Kid Kelly  
LENNY KRAVITZ /JAY-Z Storm  
LINDSEY LOHAN I Decide  
FINGER ELEVEN One Thing  
NITTY Nasty Girl

**Hot Jamz**  
Geronimo  
LLOYD BANKS I'm So Fly  
JIM JONES Certified Gangstaz  
JILL SCOTT Golden  
REMIX /PTBULL & T WEAPONZ Mira Mira  
ANTHONY HAMILTON Charlene  
AKON Ghetto

**New Country**  
Al Skop  
MONTGOMERY GENTRY You Do Your Thing  
CLINT BLACK My Imagination  
JIMMY WAYNE You Are

**Octane**  
Jose Mangin  
THORNLEY Easy Comes  
A PERFECT CIRCLE Blue  
STAIND Zoe Jane

**Spectrum**  
Gary Schoenwetter  
OLD 97'S The New Kid  
BEN HARPER & BLIND BOYS... Wicked Man

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JEM They  
FATBOY SLIM /BOOTSY COLLINS The Joker  
PHOENIX Everything Is Everything  
FELIX DA HOUSECAT Ready 2 Wear  
POLYPHONIC SPREE Everything Starts At The Seam

**CHR/RHYTHMIC**  
Mark Shands  
ELYSE Funny Feeling  
LIL EDDIE I Don't Think I Ever

**ALTERNATIVE**  
Dave Sloan  
VELVET REVOLVER Fall To Pieces  
SNOW PATROL Run  
DEATH CAB FOR CUTIE The Sound Of Settling

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

**ROCK**  
Stephanie Mondello  
A PERFECT CIRCLE Blue  
GOODSMACK Touche

**ADULT ALTERNATIVE**  
Stephanie Mondello  
THRILLS Not For All The Love In The World

**ADULT CONTEMPORARY**  
Jason Shift  
SARAH McLACHLAN World On Fire  
SEETHER /AMY LEE Broken  
BOWLING FOR SOUP 1985  
KELLY CLARKSON Breakaway  
JENNIFER MARKS Live  
TEARS FOR FEARS Call Me Mellow

**INTERNATIONAL HITS**  
Mark Shands  
GIRLS ALoud The Show  
McFLY Obviously  
KYLIE MINOGUE Chocolate  
MARIO WINANS I Don't Wanna Know  
GEORGE MICHAEL Fawless (Go To The City)  
BLUE Bubbly

**COUNTRY**  
Leanne Flask  
RESTLESS HEART Feel My Way To You  
LONESTAR Mr. Mom

**RAP/HIP-HOP**  
Mark Shands  
FROZE ONLY /TWISTA Yo Cadillac  
BOB Say It To My Face



Artist/Title	Total Plays
JOJO Leave (Get Out)	84
RAVEN Supematural	82
HILARY & HAYLIE DUFF Our Lips ...	81
ASHLEE SIMPSON Pieces Of Me	78
CHEETAH GIRLS Cinderella	78
HILARY DUFF Why Not	78
HILARY DUFF Come Clean	77
D-TENT BOYS Dig It	58
JESSE McCARTNEY Beautiful Soul	41
BLACK EYED PEAS Let's Get It Started	32
YELLOWCARD Ocean Avenue	32
AVRIL LAVIGNE Sk8er Boi	32
HILARY DUFF The Math	31
LINDSAY LOHAN Ultimate	31
KELLY CLARKSON Miss Independent	30
SMASH MOUTH I'm A Believer	30
AVRIL LAVIGNE My Happy Ending	29
HOOBASTANK The Reason	29
LINDSAY LOHAN Drama Queen ...	28
SIMPLE PLAN Perfect	28

Playlist for the week of July 19-25.  
POWERED BY  
MEDIABASE

Live365 is the largest Internet radio network, with thousands of stations in a wide variety of formats. Programmed by true music tastemakers from around the globe, Live365 offers an enthusiastic audience for established and up-and-coming artists alike. In a world of consolidated playlists, Live365 charts the tastes and preferences of today's most vibrant music community. Tracks with the most plays during the seven days ended July 26, 2004 are listed below.



Travis Storch • 866-365-HITS

**Top Pop**  
MODEST MOUSE Float On  
FRANZ FERDINAND Take Me Out  
YEAH YEAH YEAHS Maps  
TESLA Caught In A Dream  
DASHDARD CONFSSIONAL Vindicated

**Top Country**  
SARA EVANS Suds In The Bucket  
GRETCHEN WILSON Here For The Party  
TERRI CLARK Girls Lie Too  
REBA McENTIRE Somebody  
JULIE ROBERTS Break Down Here

**Top Blues**  
JOSS STONE Fell In Love With A Boy  
ROBBEN FORD Homework

## AOL Radio@Network

Ron Nenni • 415-934-2790

**Fresh 100**  
Mark Hamilton  
JUVENILE /SOULJA SLIM Slow Motion  
VELVET REVOLVER Slither  
CIARA /PETEY PABLO Goodies  
KILLERS Somebody Told Me

**Top Country**  
Lawrence Kay  
TERRI CLARK One Of The Guys  
TRAVIS TRITT The Girl's Gone Wild



Phil Hall • 972-991-9200

**Touch**  
Stan Boston  
BONEY JAMES Better With Time



Ken Moultrie • 800-426-9082

**Hot AC**  
John Fowlkes  
ASHLEE SIMPSON Pieces Of Me

**CHR**  
Steve Young/John Fowlkes  
LINKIN PARK Breaking The Habit  
HOUSTON /CHINGY... I Like That  
KIMBERLEY LOCKE Wrong

**Rhythmic CHR**  
Steve Young/John Fowlkes  
JADAKISS /ANTHONY HAMILTON Why  
J-KWON /SADIYYAH You & Me

**The Dave Wingert Show**  
Mike Bettelli/Teresa Cook  
JOSH GROBAN Remember When It Rained

**Mainstream Country**  
Hank Aaron  
DIERKS BENTLEY How Am I Doin'?

**New Country**  
Hank Aaron  
DIERKS BENTLEY How Am I Doin'?

**Lia**  
Ken Moultrie/Hank Aaron  
SARA EVANS Suds In The Bucket

**24 HOUR FORMATS**  
Jon Holiday • 303-784-8700

**Adult Hit Radio**  
Jon Holiday  
AVION Seven Days Without You  
SCISSOR SISTERS Take Your Mama  
RICHARD MARX When You're Gone

**Adult Contemporary**  
Rick Brady  
L. RIMES & R. KEATING Last Thing On My Mind

**U.S. Country**  
Penny Mitchell  
CLAY WALKER Jesus Was A Country Boy

**GREAT AMERICAN COUNTRY**  
Jim Murphy • 303-784-8700  
GRETCHEN WILSON Here For The Party  
BLAKE SHELTON Some Beach



Charlie Cook • 661-294-9000

**Bright AC**  
Jim Hays  
BRITNEY SPEARS Everytime

**Mainstream Country**  
David Felker  
RESTLESS HEART Feel My Way To You

**Hot Country**  
Jim Hays  
LONESTAR Mr. Mom

**Young & Verna**  
David Felker  
MONTGOMERY GENTRY You Do Your Thing



**After Midnight**  
Sam Thompson  
TOBY KEITH Stays In Mexico



**AC Active**  
Dave Hunter  
SARAH McLACHLAN World On Fire

**Alternative Now!**  
Chris Reeves • 402-952-7600  
PAPA ROACH Getting Away With Murder  
TAKING BACK SUNDAY A Decade Under The Influence  
SECRET MACHINES Nowhere Again



Jay Frank • 310-526-4247

**Audio**  
BUILDING 429 Glory Denied  
MONTGOMERY GENTRY You Do Your Thing  
SLOAN Rest Of My Life  
POLYPHONIC SPREE Two Thousand Places  
TRAIN Ordinary  
YELLOWCARD Only One

**Video**  
BEEHIVE MAN King Of The Dance Hall  
FEFE DDBSON Don't Go  
JIMMY BUFFETT... Hey Good Lookin'  
LL COOL J Headsprung  
MONTGOMERY GENTRY You Do Your Thing  
NELLY /JAHEIM My Place  
PETEY PABLO Vibrate  
PRINCE Call My Name



Tony Lamptey • 866-552-9118

**Hip-Hop**  
JIM JONES Certified Gangsta  
TERROR SQUAD Lean Back  
MOBB DEEP Real Gangstas

**R&B**  
HOUSTON I Like That  
ADINA HOWARD Nasty Grind  
CREA Carried Away



72 million households

Plays		
25	USHER Confessions Part 2	
21	JUVENILE Slow Motion	
21	NELLY Flap Ya Wings	
20	CHRISTINA MILIAN I/FABOLOUS Dip It Low	
20	ASHLEE SIMPSON Pieces Of Me	
19	LINKIN PARK Breaking The Habit	
19	LLOYD BANKS On Fire	
17	FRANZ FERDINAND Take Me Out	
17	MODEST MOUSE Float On	
14	NINA SKY Move Ya Body	
13	KEVIN LYTTLE Turn Me On	
13	DASHBOARD CONFENSIONAL Vindicated	
12	ROOTS Don't Say Nuthin'	
11	CHRONIC FUTURE Time And Time Again	
10	FAITHLESS Mass Destruction	
10	JADAKISS Why	
10	JESSICA SIMPSON Angels	
9	KANYE WEST Jesus Walks	
9	MIS-TEEQ Scandalous	
9	LIL FLIP Sunshine	

Video playlist for the week of July 19-25.

David Cohn  
General Manager

## 2

23	USHER Confessions Part 2
23	LLOYD BANKS On Fire
22	JUVENILE Slow Motion
20	TERROR SQUAD I/FAT JOE & REMY Lean Back
20	TWISTA I/R, KELLY So Sexy
18	KILLERS Somebody Told Me
18	BLINK-182 Down
16	SLUM VILLAGE Selfish
15	PETEY PABLO Freak-A-Leek
14	NELLY Flap Ya Wings
14	LINKIN PARK Breaking The Habit
14	THREE DAYS GRACE Just Like You
14	FRANZ FERDINAND Take Me Out
14	YELLOWCARD Ocean Avenue
14	SECRET MACHINES Nowhere Again
13	KEVIN LYTTLE Turn Me On
13	NINA SKY Move Ya Body
13	ROOTS Don't Say Nuthin'
13	EIGHTBALL & MUG You Don't Want Drama
13	LIL FLIP Sunshine

Video playlist for the week of July 19-25.

75 million households

Rick Krim  
Exec. VP

## ADDS

ALTER BRIDGE Open Your Eyes
LENNY KRAVITZ California
NELLY I/JAHEIM My Place
MAROON 5 She Will Be Loved
HOOBASTANK The Reason
ALICIA KEYS If I Ain't Got You
SWITCHFOOT Meant To Live
ALTER BRIDGE Open Your Eyes
BEASTIE BOYS Ch-Check It Out
LOS LONELY BOYS Heaven
MODEST MOUSE Float On
USHER Confessions Parts 1 & 2
BLACK EYED PEAS Let's Get It Started
JAMIE CULLUM All At Sea
GAVIN DeGRAW I Don't Want To Be
FINGER ELEVEN One Thing
KEANE Somewhere Only We Know
AVRIL LAVIGNE My Happy Ending
NICKELBACK Feelin' Way Too Damn Good
TRAIN Ordinary
311 Love Song
COUNTING CROWS Accidentally In Love
FRANZ FERDINAND Take Me Out

Video playlist for the week of July 26-Aug. 2.

Lori Parkerson  
202-380-4425

**BPM (XM 81)**  
*Blake Lawrence*

21	BRYAN TODD It's The Way
	FAITHLESS Mass Destruction
	SPANKOX To The Club

**U-POP (XM 29)**  
*Zach Overking*

	TV ON THE RADIO Staring At The Sun
	MOBY w/PUBLIC ENEMY MKLVKWR
	V Hip To Hip
	MARILLION Don't Hurt Yourself

**THE LOFT (XM50)**  
*Mike Marrone*

	CHRIS HYLAND Give Us Your Money
	CHRIS HYLAND What I Want
	JESSE SYKES Oh, My Girl
	JESSE SYKES Tell The Boys
	JESSE SYKES Dèjà Vu All Over Again

**WATERCOLORS (XM71)**  
*Trinity*

	EVERETTE HARP Back In Your Arms
	RICHARD ELLIOT Your Secret Love

**COUNTRY (XM12)**  
*Jessie Scott*

	OLD 97'S Moonlight
	CRICKETS I/ROONEY CROWELL That's Be The Day
	MIKE CLIFFORD Rhinestone In The Rough
	OTIS GIBBS Big Brother John
	CROSS CANADIAN RAGWEED Only Daddy That'll Walk...
	JACKIE GREENE Seven Jealous Sisters
	CHRIS RICHARDS One Foot
	ALEJANDRO ESCOVEDO Bread This Line

**XM CAFÉ (XM45)**  
*Bill Evans*

	HELLBOYS Cha Cha With The Hellboys
	LISA LOEB The Way It Really Is
	G. LOVE The Hustle
	JOSS STONE Mind, Body, Soul
	UMPHREY'S MCGEE Anchor Drops
	MUTUAL ADMIRATION SOCIETY Mutual Admiration Society

**XMLM (XM42)**  
*Ward Cleaver*

	OTEP House of Secrets
	DILLINGER ESCAPE PLAN Panasonic Youth
	CATTLE DECAPITATION Humanure

## 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 Trias:

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

COUNTRY MUSIC TELEVISION

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

## ADDS

SHEDAISY Come Home Soon		BLAKE SHELTON Some Beach	
TOP 20		Plays	TW LW
BIG & RICH Save A Horse (Ride A Cowboy)	36	33	
JOSH GRACIN I Want To Live	36	32	
TRACE ADKINS Rough & Ready	36	30	
TIM MCGRAW Live Like You Were Dying	35	30	
JOE NICHOLS II Nobody Believed In You	35	30	
KENNY CHESNEY I Go Back	34	31	
TERRI CLARK Girls Lie Too	34	31	
MARTINA MCBRIDE How Far	34	31	
JULIE ROBERTS Break Down Here	34	31	
BRAO PAISLEY... Whiskey Lullaby	29	25	
J. BUFFETT I/C. BLACK Hey Good Lookin'	29	23	
LOS LONELY BOYS Heaven	28	13	
GRETCHEN WILSON Redneck Woman	24	29	
RASCAL FLATTS My Worst Fear	21	26	
GRETCHEN WILSON Here For The Party	21	0	
REBA MCGENTIRE Somebody	20	31	
TORY KEITH Whiskey Girl	18	30	
JOHN M. MONTGOMERY Letters From Home	16	16	
SHANIA TWAIN When You Kiss Me	15	14	
A. JACKSON W/J. BUFFETT It's Five O'Clock...	14	14	

Airplay as monitored by Mediabase 24/7 between July 19-25.



Jim Murphy, VP/Programming  
26.5 million households

## ADDS

BLAKE SHELTON Some Beach
GRETCHEN WILSON Here For The Party
TOP 20
TIM MCGRAW Live Like You Were Dying
TRACE ADKINS Rough & Ready
J. BUFFETT I/C. BLACK Hey Good Lookin'
SARA EVANS Suds In The Bucket
B. PAISLEY I/A. KRAUSE Whiskey Lullaby
JOE NICHOLS II Nobody Believed In You
BIG & RICH Save A Horse (Ride A Cowboy)
MARTINA MCBRIDE How Far
DIERKS BENTLEY How Am I Doing?
BRAD COTTER I Meant To
JOSH TURNER What It Ain't
CLEUDUS T. JUDD I Love NASCAR
KENNY CHESNEY I Go Back
BLUE COUNTRY That's Cowl
TERRI CLARK Girls Lie Too
BILLY CURRINGTON I Got A Feelin'
ROCHEL PROCTOR Me And Emily
LORETTA LYNN Miss Beleg Mrs.
JOSH GRACIN I Want To Live
TRICK PONY The Bride

Information current as of July 30.

CONCERT PULSE

Pos. Artist	Avg. Gross (in 000s)
1 PRINCE	\$123.1
2 EAGLES	\$107.5
3 SIMON & GARFUNKEL	\$102.8
4 ERIC CLAPTON	\$102.6
5 SHANIA TWAIN	\$95.1
6 METALICA	\$83.2
7 NO DOUBT/BLINK-182	\$86.7
8 FLEETWOOD MAC	\$64.2
9 KENNY CHESNEY	\$63.6
10 AEROSMITH	\$61.9
11 ALAN JACKSON/MARTINA MCBRIDE	\$58.3
12 DAVID BOWIE	\$30.1
13 KISS	\$28.1
14 CHICAGO/EARTH WIND & FIRE	\$27.6
15 YES	\$27.3

Among this week's new tours:

BEENIE MAN  
BLI4DSIDE  
JERE4Y CAMP  
MONSTER MAGNET  
TH3RD DAY

The CONCERT PULSE is courtesy of Polstar, a publication of Promoters' On-Line Listings, 800-344-7283; California 209-271-7900.

# TELEVISION

TOP TEN SHOWS  
Total Audience  
(105.5 million households)

- 1 CSI
- 2 Without A Trace
- 3 CSI: Miami
- 4 Amazing Race 5
- 5 Two And A Half Men
- 6 Everybody Loves Raymond
- 7 Law & Order
- 8 Law & Order: SVU
- 9 Cold Case
- 10 60 Minutes

Source: Nielsen Media Research

July 19-25  
Adults 18-49

- 1 Simple Life 2
- 2 Amazing Race 5
- 3 CSI
- 4 CSI: Miami
- (tie) Without A Trace
- 6 Two And A Half Men
- 7 Extreme Makeover: Home Edition
- 8 Big Brother 5 (Tuesday)
- (tie) Law & Order
- 10 Everybody Loves Raymond
- (tie) Law & Order: SVU

## COMING NEXT WEEK

### Friday, 7/30

- Dave Navarro and Carmen Electra are interviewed and Nellie McKay performs on *On-Air With Ryan Seacrest* (check local listings for time and channel).
- Dwight Yoakam, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Slipknot, *Jimmy Kimmel Live* (ABC, check local listings for time).
- Patti Smith, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Old 97's, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Lloyd Banks, *Last Call With Carson Daly* (NBC, check local listings for time).
- Jessica Simpson and Nick Lachey, *The Ellen DeGeneres Show* (check local listings for time and channel).
- Chaka Khan, *The Sharon Osbourne Show* (check local listings for time and channel).

### Saturday, 7/31

- Alanis Morissette performs on

PBS's *Soundstage* (check local listings for time).  
• Pink, *Saturday Night Live* (NBC, 11:30pm).

### Monday, 8/2

- The Hives, *Jay Leno*.

### Tuesday, 8/3

- Robert Rudolph & The Family Band, *Jay Leno*.
- Los Lobos, *Conan O'Brien*.
- Goapele, *Sharon Osbourne*.

### Wednesday, 8/4

- Thalia, *The View* (ABC, check local listings for time).
- Notorious Cherry Bombs, *Jay Leno*.
- Natalie Merchant, *Late Show With David Letterman* (CBS, check local listings for time).

### Thursday, 8/5

- Jamie Cullum, *Jay Leno*.
- Akon, *Craig Kilborn*.
- Angie Stone, *Ellen DeGeneres*.

— Julie Gidlow

# FILMS

BOX OFFICE TOTALS  
July 23-25

Title Distributor	\$ Weekend	\$ To Date
1 <i>The Bourne Supremacy</i> (Universal)*	\$52.52	\$52.52
2 <i>I, Robot</i> (Fox)	\$21.72	\$95.12
3 <i>Catwoman</i> (WB)*	\$16.72	\$16.72
4 <i>Spider-Man 2</i> (Sony)	\$15.01	\$328.46
5 <i>A Cinderella Story</i> (WB)	\$7.83	\$29.60
6 <i>Anchorman</i> (DreamWorks)	\$6.97	\$71.06
7 <i>Fahrenheit 9/11</i> (Lions Gate)	\$4.75	\$103.11
8 <i>The Notebook</i> (New Line)	\$4.26	\$62.31
9 <i>King Arthur</i> (Buena Vista)	\$3.03	\$45.16
10 <i>Shrek 2</i> (DreamWorks)	\$2.31	\$429.44

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

COMING ATTRACTIONS: Opening in New York and Los Angeles this week is *Garden State*, written and directed by and starring Zach Braff. The film's Epic soundtrack sports Coldplay's "Don't Panic," The Shins' "Caring Is Creepy" and "New Slang," Zero 7's "In the Waiting Line," Colin Hay's "I Just Don't Think I'll Ever Get Over You," Cary Brothers' "Blue Eyes," Remy Zero's "Fair," Nick Drake's "One of These Things First," Thievery Corporation's "Lebanese Blonde," Simon & Garfunkel's "The Only Living Boy in New York," Iron & Wine's "Such Great Heights," Frou Frou's "Let Go" and Bonnie Somerville's "Winding Road."

Also opening this week, in wide release, is *Harold & Kumar Go to White Castle*, whose Razer & Tie soundtrack contains songs by Hoobastank, MXPX, Ziggy Marley, Long Beach Dub Allstars, Kottonmouth Kings, Coolio, Rick James, The Smithereens, Heart, Phunk Junkeez, All Too Much, Wilson Phillips, Nicki French and more. Rounding out this week's openers is *The Manchurian Candidate*, which features recording artists Robyn Hitchcock, BeBe Winans and Fab Five Freddy, as well as Talk radio host Al Franken, in supporting roles.

— Julie Gidlow



# R&R News/Talk GM Of The Year

## WABC/New York's McCarthy earns 2004 honors

Each year when handing out our News/Talk Industry Achievement Awards at the R&R Talk Radio Seminar, I am reminded by the looks on the faces of the winners just how special it is for them to get an honor that is bestowed on them not by some committee or organization, but by their peers.

Few honors mean more than a nod from those who are right there with you in the trenches every day and who know what it takes to do the job well. While there is always a sense of competitiveness during the awards ceremony, the warm applause and enthusiasm that greet the announcement of each year's winners speaks loudly to the appreciation that those gathered in the room have for one another's professionalism.

Such is certainly the case with our 2004 News/Talk General Manager of the Year, Tim McCarthy of WABC/New York. Obviously liked and respected by co-workers and competitors alike, the affable McCarthy is the epitome of a real New Yorker and obviously enjoys his job



Tim McCarthy

running a New York City kind of radio station. While chatting with McCarthy recently, I learned that, although he's not shy about discussing WABC's success, he gives most of the credit for it to the station's staff and the support of his bosses at ABC Radio.

**R&R: What first went through your mind when you heard your name called out as GM of the Year?**

TM: First, I will say that I was honestly surprised. But the thing that really struck me is that WABC is the radio station I grew up listening to. To have reached the point where I am the GM of the station I have loved all my life, and to get an honor like that from my friends in the business is just unbelievable.

**R&R: Trace the career path that brought you to your current post.**

TM: I've been very lucky to work with a great company, ABC Radio, that has given me great opportunities. I started out at WPLJ here in New York in retail sales. In 1993 I became LSM for WABC; moved up to NSM there; and then, in 1996, was named Director/Sales for WABC, WPLJ and Radio Disney. Since 1999 I've been the GM at WABC and Radio Disney, and I added WEPN, our ESPN Radio flagship, after the company purchased that station.

The best part of it has been working for a company like ABC, because they're broadcasters. I'm proud that we develop talent on both the music and Talk radio sides, guys like Scott Shannon, Sean Hannity and Curtis & Kuby. There's a commitment to being broadcasters at this company, and I don't necessarily think that's always the way it is in our business today. I work for a good company and with good people. I'm proud to be here. It's just great.

**R&R: What are a few of the essential ingredients that have been key to WABC's growth and continued success over the past several years?**



**WINNER'S CIRCLE** Everybody's all smiles as WABC/New York's Tim McCarthy accepts the 2004 R&R News/Talk GM of the Year award. Seen here are (l-r) R&R News/Talk/Sports Editor Al Peterson, McCarthy and R&R Publisher/CEO Erica Farber.

**TM:** I'd have to say that our commitment to developing talent for the future is a major ingredient. We have a great programmer in Phil Boyce, and he is always looking for the next star. Our goal is always to have a bench to go to; we always want to think about, if this person or that person left tomorrow, who would fill in? I think it's important that we are always looking ahead for who's next. We try to do that in everything we do so that we already know who's ready to fill those shoes when change comes along. We are always strategizing our next move.

**R&R:** Fate placed you at the helm of WABC during some history-making events in New York City. How has being in that chair during those times shaped your thinking as a manager, and what, if any, lessons have you learned?

**TM:** The thing I've confirmed for myself is that when you have the right kind of people and you have the right team together, it makes everything so much easier. You have a trust factor that's built in, you know what your next step is, and you know what's being handled. When you have the right team, nobody's running around in a state of chaos.

For example, the blackout was basically seamless for us. Sure, there were problems, but everyone on the team knew what their part was, and everyone immediately chipped in and went into action to make it work. People like Phil slept here for a day and a half — that's the kind of people we have at the station.

On 9/11 I served as a board op. We needed someone to do it, and we have an expression we use around here: Whoever is closest to the spilled milk cleans it up. That's what

**"The one thing I have learned is not to make a quick decision just for the sake of making a decision."**

Continued on Page 18

# America Has Changed – Our Commitment to You Hasn't



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From ABC Talk Radio Row



abc RADIO NETWORKS  
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**GM Of The Year**

Continued from Page 17

having a great team of people means. I know it might sound like a naive concept, but to me it really does make all the difference in the world.

**R&R:** *What lessons have you learned about effectively marketing News/Talk radio to listeners in a world where it's tough to break through the clutter of messages?*

**"I'd love to get a five share in New York, although I don't know if that's doable anymore. But we're still going to work like it's possible."**

**TM:** I guess I would say don't be afraid to do things differently than what you might normally do. Don't be afraid to get creative. We market WABC like it's a Rock station, because it is — we just play different hits. Sure, you have to do a good job of marketing to your P1 listeners, but you can also never stop finding ways to reach out to those P2s and make them think, "Hey, I've got to check those guys out."

**R&R:** *Given the talented and controversial hosts you have on the air at WABC, how do you keep your palms dry when the proverbial stuff hits the fan?*

**TM:** I try not to overreact. The one thing I have learned is not to make a quick decision just for the sake of making a decision. I've also learned that sometimes something as simple

as a good night's sleep can help you with the decisionmaking process.

**R&R:** *What's something you love most about News/Talk radio?*

**TM:** It's a great format, and I love the way it sells products and motivates people to go out and buy. Let me give you a funny example that happened recently. Danny Aiello, the actor, is a fan of the station, and he calls in regularly to the shows. He recently recorded a CD, and he did an appearance on Sean Hannity's show to talk about it. The day after that appearance, his CD went from 468th on Amazon.com's sales chart to 66th.

**R&R:** *How has day-to-day life changed for you since you expanded your duties to oversee three stations?*

**TM:** The toughest adjustment is trying to be fair to everyone and managing to have enough time to spend with everyone who needs it. I work hard to communicate a lot with all of our managers, and I think we do a pretty good job of it, but it is a challenge.

**R&R:** *Although you are obviously bullish on Talk radio, is there anything you hear out there that bothers you?*

**TM:** Sometimes certain hosts will say things just for the sake of saying it rather than having any real conviction about it. It's easy to do a show about gun control or abortion, because it's a never-winner argument. To me, it's boring and tedious. We've talked about all that over and over again. I hate to hear a host arguing just for the sake of argument. It demeans the format and reduces our value and credibility with listeners.

**R&R:** *How has the recent focus on indecency affected the way you manage WABC?*

**TM:** It hasn't changed much, really. As a company, ABC has always been cognizant of what we do and don't allow on the air, and we have pretty strict standards for our hosts, both on music radio and Talk radio. So it hasn't really changed my

world all that much. Now, do I look at things a little differently than I did, or do we have our hand closer to the dump button than we used to? Probably that answer is yes. But we already took this issue seriously, so what's been happening with it lately really hasn't changed anything about the way we have always approached it.

**R&R:** *What's brought this issue front and center, in your opinion?*

**TM:** That's what is hard to understand. There's nothing going on in radio that wasn't happening five or 10 years ago. Is someone suddenly surprised to hear that Howard Stern is on the air? Whether I personally agree or disagree with some of the issues about content, the reality is that it's been accepted and been this way for years. So to now suddenly say that something is not allowed, that's hard for most broadcasters to understand. I am amazed that there seem to be people out there who have just discovered that a lot of this stuff is on the air, because it's been that way for a long time now.

**"What gets me so jazzed about News/Talk is that every single day there's a new hit — a new story to talk about."**

**R&R:** *What advice would you offer those who aspire to a sales or management career in News/Talk radio?*

**TM:** You need to take your passion for the format to a whole different level. It's simple: Work hard, know your business, know your competition, and have a plan for



**LET FREEDOM RING** Mugging for the camera backstage at the recent 2004 Sean Hannity Freedom Concert at New Jersey's Great Adventure theme park are (l-r) "Motor City Madman" Ted Nugent, WABC afternoon host and ABC Radio Networks' Sean Hannity and country music star Darryl Worley.

where you want to go. Live it every day. Listen to other stations, and don't ever be afraid to come up with a new idea. This is a format that thrives on great ideas. If you are a creative person, this is the format to work in.

What gets me so jazzed about News/Talk is that every single day there's a new hit — a new story to talk about. The whole world can change in an instant from an event that could shape the direction of the station for the entire next week. It can create changes in listenership or even cause us to change our promos and imaging on the air. Every day is a different day, particularly in New York, and that's very exciting.

**R&R:** *In light of the recent release of the spring Arbitrons, how are you feeling about WABC's position today?*

**TM:** I am very happy with the position that WABC is in today. We have positioned the station as the place where New York metro listeners go for news and opinions, and we are clearly the station of choice when a big story breaks. Phil Boyce has done a great job of putting together a lineup of talent who take their responsibilities as broadcasters

seriously, yet they have fun with our listeners. It is truly an all-star team, and they care about their performance each and every day.

**R&R:** *There's been a lot of talk in the local newspapers lately about who's beating whom in middays on New York Talk radio. Care to weigh in on that topic?*

**TM:** In terms of Rush Limbaugh, he once again has demonstrated why he is the best. In Talk radio, character is demonstrated by what you accomplish when the excitement is gone, and Rush continues to lead the way. Despite the bantering of newcomers, he has once again shown that he has no peers.

**R&R:** *Any goals yet to be realized at WABC?*

**TM:** I'd love to get a five share in New York, although I don't know if that's doable anymore. But we're still going to work like it's possible. More realistically, I just want to continue to grow and expand our success and keep looking for those next big Talk radio stars. I want us to find the right people and offer them the right environment to work in where we can all really succeed from the relationship. If I can do that, that would make me feel really good.

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A Perry Capital Corporation

Arbitron

Continued from Page 1

future is dependent on its embrace of the electronic measurement device.

"We're still very strongly behind the PPM, and PPM testing is a priority," Goldstein said, adding that if radio fails to support PPM, it will never surpass the 7% share of media advertising it currently attracts.

"All of TV is in — regular TV, cable TV," he said. "They're signed up for this test. It's not a question of Arbitron forcing the PPM on the industry. It's that buyers are looking for faster data, more accountability and more credibility, and electronic measurement has got to figure into that equation. We have no choice but to continue, as an industry, doing our own research and development."

On another topic, Goldstein

noted that the planned reconfiguration of Arbitron's condensed markets remains on track. According to Goldstein, whose main job is as Saga Communications' Exec. VP, the ratings company is gearing up for the fall 2005 debut of a new product that uses a one-year rolling average for ratings results in the 108 condensed markets Arbitron measures. The move is being made, he said, to combat the "bounce factor" in those markets.

The council also discussed the possibility of moving to quarterly reporting in those markets. Should such a move occur, the council believes that quarterly reporting should then be expanded to the 82 markets that are not continuously measured. Meanwhile, Arbitron representatives showed the council a new, enhanced qualitative product tested in Bismarck, ND that is also slated for a fall 2005 launch.

Arbitron also hopes to tackle the still-declining response rates seen in its surveys, especially among men 18-24. A callback study would involve Arbitron contacting men who participated in the survey, while a refusal study would look into why people decided not to participate and at what point in the recruitment process they opted out. Goldstein also said there's still much work to be done by the ratings firm on the electronic diary, but that the council is "very pleased" that Arbitron is moving ahead with the initiative.

Furthermore, Goldstein said Arbitron is looking into whether a 5am start time for morning drive should be implemented. Also, the Beer Institute has requested a course of action from Arbitron on how it should go about placing ads at radio. Arbitron hopes to have something for the institute by September or October.

Clear Channel

Continued from Page 3

name Tom Chase OM of the Las Vegas cluster. He retains his role as PD of KSNE.

Kibler reports to Clear Channel Sr. VP/Sunbelt Region Charlie Rahilly, who said, "Kelly's outstanding leadership and performance for our company made her a first choice for this opportunity. She captures the collaborative nature of our business and will lead our San Diego team as we innovate radio for the 21st century."

Brandy's sales intensity, leadership, collaborative abilities and outstanding performance led to her promotion."

Kibler said, "This is a tremendous opportunity to manage a very important market for Clear Channel. The San Diego cluster has a talented staff, and I look forward to connecting with the staff and the community." Before taking the post in Las Vegas in June 2002 Kibler served as Director/Sales for Clear Channel's Dallas cluster.

Newman said she is excited to

step into her new role. "I see many opportunities to build on existing foundations and grow relationships," she said. Prior to being named Director/Sales for CC/Las Vegas in 2002 Newman spent five years as GSM for the cluster's KSNE.

Of Chase's appointment, Newman said, "Tom knows Las Vegas radio and will smoothly step into his new role. His demonstrated programming leadership and his connection with the Las Vegas listening audience make him a natural for this position."

Lockhart

Continued from Page 3

he is an ideal person to lead our effort to exploit new technology developments."

Lockhart said, "Digital radio is a transforming application, and Clear Channel Radio is committed to passing its benefits on to our listeners. The ability to deliver radically improved, CD-quality radio programming and reception, along with data and related services, is a powerful advantage for the radio industry and an important advance for listeners."

In an interview with the *Baltimore Sun*, iBiquity CEO Robert Struble called the Clear Channel initiative "a major milestone in our achieving our ultimate objective, which is to roll out HD Radio across the country." According to Struble, just 125 of the nation's radio stations currently offer digital broadcasts. Among the manufacturers of digital radios are JVC, Panasonic and Kenwood.

Lockhart and his brother, Ray, founded Ogallala, NE-based automation-equipment developer Prophet Systems in 1989. The company was sold to Clear Channel in 1997 but remains an independent

business division. Today, Prophet's automation systems can be found in more than 750 stations across the U.S.

—Brida Connolly, with additional reporting by Adam Jacobson

Lewis

Continued from Page 3

truth of the matter is that I would not be prepared to make this move without the support and tireless efforts put forth by my staff in Bakersfield. They have made me look much better than I am."

Stevens

Continued from Page 3

Stevens said, "It is a thrill to be working on a daily basis with Mike and the entire Paragon staff. I've never met a group so dedicated to client service and helping clients reach their full potential."



R&R HANGS WITH THE FIVE Octone/IRMG artists Maroon 5 recently played a stellar show in Irvine, CA, and some of R&R's staff were lucky enough to attend and then run backstage to take this picture with the band (special thanks to RCA's Megan Youngblood!). Seen here are (l-r) Maroon 5 guitarist James Valentine, vocalist Adam Levine and bassist Mickey Madden; R&R Assoc. Editor Mike Trias; Maroon 5 keyboardist Jesse Carmichael and drummer Ryan Dusick; and R&R Assoc. Radio Editor Keith Berman.



## Seacrest Out, But Not Down

**A**fter only seven months, Twentieth Television announced it was ceasing production of *On-Air With Ryan Seacrest*. The cancellation followed the July 27 announcement that more than 20 Sinclair TV stations were dropping the ratings-challenged show. "I'm proud of my team, who worked tirelessly every day," said Seacrest in a statement. "I wouldn't have changed anything about this entire experience, and I look forward to building my business within Twentieth Television." The final *On-Air* will air Sept. 17.



Won't miss any car payments.

In a related story, XM, which had been simulcasting Seacrest's KIIS-FM/Los Angeles morning show on its Kiss channel, quietly discontinued the simulcast last Monday in favor of a more-music direction. Don't weep for Seacrest, however: He continues in his KIIS-FM gig, as well as hosting *American Top 40*. He's also gearing up for season four of Fox's *American Idol*, which rolls in January.

### Monster Lawsuit Ravages Orlando

The *Monsters of the Morning*, based at Clear Channel's WTKS/Orlando, returned from a week of company-imposed sensitivity training only to face a \$1 million lawsuit filed against them by a local police officer. Sgt. Rhonda Huckelbery claims that the *Monsters* had made her the target of "relentless verbal attacks," including false statements about her sexual orientation. "They constantly referred to me as a lesbian," Huckelbery told a local TV station. "I was embarrassed, I was mad, I was devastated. Shock jocks should not make it harder for me to do my job, and that's exactly what they did." Huckelbery's attorney said she sent several letters to CC seeking an apology but never received one, hence the potential \$1 million payday for her client.

### Mays' Recovery Continues

Clear Channel President/COO Mark Mays says his father, Chairman/CEO Lowry Mays — who underwent emergency brain surgery earlier this year — has been out of the hospital for several weeks and is "fulfilling his commitment to himself to focus 100% on his recovery."



Much larger in person.

### Caution: Mason Packing A Joy Buzzer

Dan Mason, former President of CBS Radio, Group W Radio and Infinity Broadcasting — and the father of infamous WAKS/Cleveland PD, wrestler and *ST Daily* regular (The Other) Dan Mason — has inked a consulting deal with Hollywood-based All Comedy Radio, working with ACR CEO Michael O'Shea to bring more strategic hilarity to the network.

In other ACR news, four of Infinity's newest *Howard Stern Show* affiliates — **KIKK-AM/Houston**, **WQYK-AM/Tampa**, **KKDG/Fresno** and the new **KOYT/Austin** — have also signed on as affiliates of All Comedy Radio.

### Pearlman Scores A Triple Play

David Pearlman, former co-COO of American Radio Systems, has made good on the promise he made when he left Infinity in 2002 to "pursue other interests." His company, Triple Play Partners, just bought majority control of three Maryland minor-league baseball teams from Comcast-Spectacor: the class AA Bowie Baysox, class A Delmarva Shorebirds and class A Frederick Keys — all affiliates of the Baltimore Orioles. The deal is currently awaiting approval from Major League Baseball.

### Where's Curtis?

WABC/New York morning co-host Curtis Sliwa has reportedly gone into hiding following last week's indictment of John Gotti Jr., the son of the late you-know-who, for attempted murder based on his alleged role in two 1992 attacks on Sliwa. Seconds before leaving for his secret hiding place, Sliwa took one more shot at Gotti: "Now the true culprit is going to have to face me in court, and I can't wait to stare at him from the witness stand. He had his thugs on two separate occasions attack me for speaking out against his father and his degenerate crime family." Then he sent an intern out to start his car.



Sliwa allegedly spotted in New Jersey.

### New Prison-Themed Porn: Hard Time

Remember those two wacky morning sidekicks at KABZ

## R&R Timeline

### 1 YEAR AGO

- Bob Hope dies at 100.
- Mitch Bainwol named Chairman/CEO of the RIAA.
- David Howard promoted to Station Manager at KTWW/Los Angeles.



David Howard

### 5 YEARS AGO

- Barry Coburn named President/CEO of Atlantic/Nashville.
- Lee Jamison named Station Manager of KYCY-AM & FM/San Francisco.
- Joey Carvello elevated to VP/Top 40 Promotion at Priority Records.



Barry Coburn

### 10 YEARS AGO

- Michelle Mercer elevated to PD of KPWR/Los Angeles.
- Chuck Knight named PD of WYXR/Philadelphia.
- Rick Strauss named PD of WYYY/Baltimore.

### 15 YEARS AGO

- Jim Keating named Exec. VP/COO at Beasley Broadcast Group.
- John Gehron joins WNJA/Chicago at GM.
- Bobby Rich named VP/GM of KIXI & KMGI/Seattle.



Bobby Rich

### 20 YEARS AGO

- Tom Owens named PD of WEBN/Cincinnati.
- Charly Prevost named President of Island Records.
- Harvey Pearlman named GM of WJJD & WJEZ/Chicago.

### 25 YEARS AGO

- Ron Jones rejoins WHK/Denver at PD.
- Jim Fox rejoins WKRC (Q102)/Cincinnati as PD.
- Abby Melamed promoted to OM of KSNB/San Francisco.

### 30 YEARS AGO

- AFTRA sets up a picket line at KROQ/Burbank, CA over a payroll dispute.

# CONGRATULATES

# LEX & TERRY

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NETWORK/SYNDICATED  
PERSONALITY OF THE YEAR  
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CONGRATULATIONS TO LEX STALEY AND TERRY JAYMES, FROM YOUR SOUTH FLORIDA  
AFFILIATES WZTA AND WZZR AND THE REST OF THE CLEAR CHANNEL FAMILY



(The Buzz)/Little Rock who were fired July 7 for allegedly handing out porn videos at a local gay pride parade? Prosecutors have nailed them with two felony charges apiece — each carrying penalties of one to five years in jail and fines of up to \$2,000. Former *Morning Buzz* members Phillip Beard (airname **Phil Satchel**) and **Chris Brown** were each charged based on what prosecutors say is a violation of a state code barring possession and distribution of obscene films. Former *Morning Buzz* lead Stanley Knox was not charged, nor was *Buzz* member Justin Acri, who was out of town at the time — Acri's now anchoring the new *Buzz* morning show.

Across the street, in a semi-related story, **Tommy Smith**, longtime morning jock at Clear Channel Classic Rocker KMJX (Magic 105), was fired July 22, along with producer/sidekick **Danny Crawford**, for allegedly violating the company's zero-tolerance indecency policy.

### The Programming Dept.

• Just weeks after hanging out the Snafu Consulting shingle with partner Dan Kieley, **Garry Leigh** steps down as PD of Radio One Urban AC KSOC (K-Soul)/Dallas to devote his full attention to Snafu. KSOC interim GM Shawn Nunn is spearheading the search for a replacement.

• NextMedia/Carolinas Dir./Rock Programming **Brian Rickman** has exited. For the past several years, Rickman has overseen Active Rock WXQR (Rock 105)/Greenville, NC, as well as Active/Classic Rock combo WKZQ & WYAV/Myrtle Beach, SC. He can be located at 843-215-8248 or [rickman@outgun.com](mailto:rickman@outgun.com).

• PD **Keith Allen** exits South Central CHR/Pop WSTO (Hot 96)/Evansville, IN. MD/afternoon jock **Josh Strickland** will cover the programming bases for now. Allen can be located at [keith24135@yahoo.com](mailto:keith24135@yahoo.com).

• XM Sr. PD/Special Projects **Mike Abrams** inherits oversight duties of all of XM's Hits & Dance channels as Blake Lawrence exits to become PD of Smooth Jazz WQCD/New York. Abrams will continue his day-to-day duties on XM 25 The Blend, as well as 90s on 9. Down the hall, veteran programmer/air personality **Cleveland Wheeler** has reportedly tendered his resignation as PD of 60s on 6 and will head home to Tampa.

• Clear Channel CHR/Rhythmic KTBT/Tulsa welcomes **Billy Madison** to fill its PD vacancy. Most recently Madison was doing middays at Country WYPY/Baton Rouge.

### Quick Hits

• Industry vet **Pat Gillen** joins Superadio Networks to do affiliate relations, based in New York. Gillen is best known for his previous stints at M.I.S. and as Director/East Coast Ops. for SFX Entertainment/The Network Magazine Group.

• KHKS/Dallas fills its vacant night shift with **Billy The Kidd**, who was last seen doing nights across the street at the late KRBY.

• Urban AC WXST (Star 99.7)/Charleston, SC taps **Brian O'Brien** for mornings. Most recently O'Brien was MD/afternoon jock at WSBY (Magic 98.9)/Ocean City, MD. He'll be joined on the show by **Vicky James**, last heard on WPRW (Power 107)/Augusta, GA.

• KIFS/Medford, OR PD/morning co-host **Michele Michaels** exits to do nights at Entercom Country KWJJ (The Wolf)/Portland, OR. KIFS morning co-host **Michael Moon** is upped to PD and fills Michaels' old shift with **Shelly Somerset**, who was doing middays at crosstown KTMT.

• Broadcasting princess **Kandy Klutch**, already holding down three radio jobs, has found time to squeeze in a fourth. Ms. Klutch currently a National Instructor & Student Advisor at the Columbia School of Broadcasting in Fairfax, VA; Asst. PD of WorldSpace's U-Pop channel (available on XM 29); and swing jock at WWZZ/Washington, just picked up MD stripes for XM's 80s on 8 channel.

• After five days anchoring the morning show at Entercom CHR/Pop WEZB (B97)/New Orleans, **Mike "Raizin" Mason** has abruptly bailed.

• Congrats and much love to our buddy **Kid Kelly** on the giant success of his longtime love child *Backtrax USA*, which just added its 400th affiliate: Greater Media's WMWX/Philadelphia. Both the '80s and '90s versions of the show, repped by Premiere, now cover 93% of America and can be heard in 18 of the top 20 markets and 46 of the top 50 markets. For more info about *Backtrax USA*, contact Exec. Producer Kathy Gilbert at 867-5309. Better still, try 201-487-0900 or [backtrax2@aol.com](mailto:backtrax2@aol.com).



'Pull the rip cord on my parachute pants!'

### Mucho Baby Poop

• Best wishes to **LA Lloyd**, PD of Classic Rock KPEZ/Austin, and his wife, **Cathy**, on the birth of their daughter, **Ava Scarlett**, on July 22 at 10:50am. She weighed in at 6 lbs., 14 oz.

• Congrats to **Tim Sheridan**, PD/morning dude at Active

### ST Shot O' The Week



KRTH (K-Earth 101)/Los Angeles afternoon personality **Shotgun Tom Kelly**, a veteran of the legendary KCBQ/San Diego, now has a piece of his own radio history in his backyard: a chunk of KCBQ's Tower No. 6. Pictured celebrating this blessed addition to Shotgun's radio garden are (l-r) Kelly, former KCBQ Chief Engineer **Bill Lipis** and former KCBQ personality-turned-voiceover artist **Neil Ross**. (Special thanks to Art Vuolo and [www.sdradio.net](http://www.sdradio.net).)

Rock KIBZ/Lincoln, NE, and wife **Jackie** on the birth of their son, **Alexander Michael**, on July 12. The tiny rocker started life at a tasteful 7 lbs., 11 oz.

• **Tiffany Feduska**, co-host of KCAL/Riverside's *The Morning Stiffy* (may be the show's actual name!) and her husband, **Mark**, celebrated the July 26 birth of daughter **Sophia**.

### Talk Topics

• NRC Broadcasting News/Talk **KNRC-AM/Denver** has gone dark after launching just over two years ago. NRC CEO **Tim Brown** tells R&R that the station is officially up for sale.

• Longtime WLW/Cincinnati personality **Bill Cunningham** will launch a new 9pm-midnight national show on Sept. 14 while retaining his daily 12:30-3pm hosting chores at WLW.

### Condolences

• Our thoughts and prayers go out to our friend and former co-worker **Richard Sands**, publisher of *The Sands Report*, on the death of his father, **Bert Briskin**, who passed away July 15. He was 82 and had been suffering from Alzheimer's disease for the past four years. Briskin is survived by Jacqueline, his wife of 56 years, and other loving family members.

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## THE INDUSTRY'S NO. 1 RETAIL CHART July 30, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	ASHLEE SIMPSON	Autobiography	Geffen	407,950	—
—	2	VAN HALEN	The Best Of Both Worlds	Warner Bros.	146,936	—
1	3	JIMMY BUFFETT	License To Chill	RCA	140,465	-39%
2	4	USHER	Confessions	LaFace/Zomba	114,556	-15%
5	5	GRETCHEN WILSON	Here For The Party	Epic	87,460	0%
3	6	LLOYD BANKS	The Hunger For More	Interscope	86,422	-24%
7	7	AVRIL LAVIGNE	Under My Skin	Arista/RMG	81,117	+10%
6	8	BIG & RICH	Horse Of A Different Color	Warner Bros.	71,362	-7%
—	9	LLOYD	Southside	Def Jam/IDJMG	70,505	—
8	10	CINDERELLA STORY	Soundtrack	Hollywood	68,910	0%
11	11	LOS LONELY BOYS	Los Lonely Boys	Epic	62,056	-3%
12	12	JOJO	Jojo	BlackGround/Universal	58,177	-6%
10	13	JADAKISS	Kiss Of Death	Interscope	57,174	-14%
4	14	THE ROOTS	The Tipping Point	Geffen	54,813	-47%
14	15	D12	D12 World	Shady/Interscope	51,323	-12%
15	16	VELVET REVOLVER	Contraband	RCA/RMG	48,902	-14%
13	17	SPIDER-MAN 2: MUSIC FROM...	Soundtrack	Columbia	48,688	-19%
9	18	THE NOTORIOUS B.I.G.	Ready To Die	Bad Boy/Universal	47,504	-29%
17	19	LIL' WAYNE	The Carter	Universal	44,331	-2%
18	20	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	43,925	-2%
20	21	JUVENILE	Juve The Great	Cash Money/Universal	43,433	-1%
29	22	MAROON 5	Songs About Jane	Octone/J/RMG	43,397	+17%
16	23	BEASTIE BOYS	To The 5 Boroughs	Capitol	41,471	-18%
22	24	BLACK EYED PEAS	Elephunk	A&M/Interscope	40,949	+4%
19	25	HOBBASTANK	The Reason	Island/IDJMG	40,592	-8%
21	26	MODEST MOUSE	Good News For People Who Love...	Epic	39,427	-5%
31	27	JESSICA SIMPSON	In This Skin	Columbia	39,345	+11%
23	28	SWITCHFOOT	Beautiful Letdown	Columbia	37,907	-2%
25	29	KENNY CHESNEY	When The Sun Goes Down	BNA	36,819	-4%
32	30	YELLOWCARD	Ocean Avenue	Capitol	36,311	+2%
30	31	EVANESCENCE	Fallen	Wind-up	35,268	-1%
24	32	SLIPKNOT	Vol 3 (The Subliminal Verses)	Roadrunner/IDJMG	34,971	-9%
28	33	FRANZ FERDINAND	Franz Ferdinand	Epic	34,181	-8%
35	34	BRAD PAISLEY	Mud On The Tires	Arista	34,092	+7%
27	35	GUNS N'ROSES	Greatest Hits	Geffen	33,462	-10%
36	36	ALICIA KEYS	The Diary Of Alicia Keys	J/RMG	31,913	+1%
33	37	SHREK 2	Soundtrack	DreamWorks	30,504	-9%
—	38	HIVES	Tyrannosaurus Hives	Interscope	29,812	—
37	39	CHRISTINA MILIAN	It's About Time	Island/IDJMG	29,804	-4%
40	40	NOW 15	Various	Capitol	28,394	-3%
39	41	NICKELBACK	Long Road	Roadrunner/IDJMG	28,037	-5%
43	42	BREAKING BENJAMIN	We Are Not Alone	Hollywood	27,702	+4%
48	43	LINKIN PARK	Meteora	Warner Bros.	26,745	+12%
—	44	DE-LOVELY: MUSIC FROM THE...	Soundtrack	Columbia	26,372	—
42	45	311	Greatest Hits "93-03"	Volcano/Zomba	25,345	-6%
44	46	TOBY KEITH	Shock 'n Y'all	DreamWorks	24,393	-6%
—	47	LIL' FLIP	U Gotta Feel Me	Columbia	24,038	—
—	48	MAROON 5	Live Acoustic EP	Octone/J/RMG	24,031	—
34	49	BRANDY	Afrosisac	Atlantic	23,904	-27%
41	50	NORAH JONES	Feels Like Home	Blue Note/EMC	23,569	-14%

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### ON ALBUMS

#### Simpson Hits Homer!

The singing Simpsons are throwing down the gauntlet to Homer, Marge and their brood as pop culture's most successful family.



Ashlee Simpson

Jessica's little sister Ashlee is the latest clan member to achieve stardom, with the No. 1 debut of her Geffen bow, *Autobiography*. The album

tops the chart with sales of more than 407,000 on the strength of the hit single "Pieces of Me."

Warner Bros.' two-CD Van Halen greatest-hits package with two new tracks, *The Best of Both Worlds*, debuts in the second slot with almost 150,000 in sales as the band continue their U.S. tour with Sammy Hagar. Eat your heart out, Dave. Def Jam/IDJMG rapper Lloyd is the other newcomer to the top 10, at No. 9.

Last week's chart champ, Mailboat/RCA Nashville/RLG's newly minted Country



Van Halen

crossover star, Jimmy Buffett, drops to No. 3. The rest of the top 10 is completed by LaFace/Zomba's Usher (No. 4), Sony Nashville/Epic's Gretchen Wilson (No. 5), G-Unit/Interscope's Lloyd Banks (No. 6), Arista/RMG's Avril Lavigne (No. 7), Warner Bros. Nashville's Big & Rich (No. 8) and Hollywood's *Cinderella Story* soundtrack, featuring Hilary Duff (No. 10).

Other chart newcomers include Interscope's Hives (No. 38) and Sony Music Soundtrax/Columbia's *De-Lovely* soundtrack (No. 44).

Maroon 5 land two entries in the top 50, with their Octone/J/RMG bow, *Songs About Jane*, showing the week's biggest increase as it moves 29-22 with a 17% jump thanks to the fast-rising single "She Will Be Loved." The band's *Live Acoustic* EP reenters the

chart at No. 48.

Other albums showing double-digit increases are WB's Linkin Park (No. 48-43, +12%), Columbia's Jessica Simpson (No. 27, +11%) and Lavigne (+10%).



Maroon 5

Next week: Look for chart debuts from UME's star-studded *Now 16*, Victory's emo rulers *Taking Back Sunday*, Steve Rifkin's SRC/Universal rap group *Terror Squad* and Atlantic's Kevin Lyttle.



MIKE TRIAS

mtrias@radioandrecords.com

# Lazy Days At Radio

Maybe it's the heat, maybe it's some weird side effect of flipping yet another page on our calendar as we enter August. Either way, the number of songs Going for Adds next week is a little lower than usual. However, we do have many sneak peeks at artists' fall projects.

During their career they have netted three platinum records and six gold ones while earning 13 Grammy nominations. Next week, Marty Roe (vocals), Jimmy Olander (guitar), Gene Johnson (mandolin), Dan Truman (piano), Dana Williams (bass) and Brian Prout (drums), otherwise known as Diamond Rio, are Going for Adds at Country with "Can't You Tell," the lead single from their forthcoming album. The band co-produced the single with longtime producer Michael D. Clute, and radio already loves it. Says WEZL/Charleston, SC PD Trey Cooler, "This is the greatest song they've ever done. It really pops on the air." WKLB/Boston MD Ginny Rogers raves, "I listened to the new Diamond Rio single eight times when it came in and wanted to hear it more. Great summer record!" As for touring, look for Diamond Rio to visit mostly Midwestern and Western markets through August.



Diamond Rio

Chevelle are debuting brand-new material at Rock, Active Rock and Alternative outlets next week as they present "Vitamin R (Leading Us Along)," the first single from their upcoming third album, *This Type of Thinking Could Do Us In*. Although they've known each other for a long time (they are brothers), Sam (drums), Pete (vocals and guitar) and Joe Loeffler (bass) didn't officially become a band until 1995. They began gigging at a young age, playing parties and quickly moved to playing clubs in their native Chicago area. As for *This Type of Thinking*, look for it in stores on Sept. 21.



Chevelle

Swedish standouts The Cardigans have won much acclaim for their pop sound, yet guitarist Peter Svensson and bassist Magnus Sveningsson originally formed the group in 1992 to celebrate their mutual love of heavy metal. They grew weary of that genre, though, and recruited vocalist Nina Persson (who had never sung professionally), keyboardist Lars-Olof Johansson and drummer Bengt Lagerberg to help create the band's current sound. Next week they are Going for Adds at Hot AC with "You're the Storm," taken from their album *Long Gone Before Daylight*. For this album The Cardigans brought along many special guests, including The Hives' Howlin' Pelle Almqvist, The Soundtrack Of Our Lives' Ebbot Lundberg and The Hellacopters' Nick Royale. They made the CD extra special by including a DVD full of music videos, live performance footage and interviews. If that's not good enough for you fans, you can catch them live on tour with Liz Phair, Katy Rose and Charlotte Martin as part of the Chicks With Attitude Tour. Shows begin Aug. 4 in Chicago and wrap up Sept. 3 in Washington, DC.



The Cardigans

Incognito have a similar story of switching gears. The band was originally formed by Jean-Paul Maunick and Paul Williams when they decided to revamp the '70s disco-funk band Light Of The World. After LOTW's third album, Maunick and Williams changed the lineup a little and redubbed the band Incognito. The move was a wise one, and next week they are Going for Adds at Smooth Jazz with "True to Myself," taken from their upcoming album *Adventures in Black Sunshine*. Maysa is a special guest not only on this single, but also on six other tracks on the album. Incognito will embark on a media promo tour on Aug. 2 that starts in Chicago, and this fall will embark on a full-on tour.

## R&R Going For Adds

Week Of 8/2/04

### CHR/POP

SCISSOR SISTERS Take Your Mama (Universal)

### CHR/RHYTHMIC

BRIAN HARVEY f/WYCLEF JEAN Ole Ole Ole (Loving You) (Empire Musicwerks/BMG)

### URBAN AC

JARVIS Radio (Jive/Zomba)  
K YOUNG That Girl (Treacherous)

### URBAN

CREA Carried Away (Aezra/EMG)  
JAMES LEE Betta Man (Universal)

### COUNTRY

DIAMOND RIO Can't You Tell (Arista)  
NOTORIOUS CHERRY BOMBS It's Hard To Kiss The Lips... (Universal South)  
RAY CHARLES Genius Loves Company (Concord)

### AC

NEWSONG f/NATALIE GRANT When God Made You (Reunion)  
SEAL Get It Together (Warner Bros.)  
SERA Over And Over (Aezra/EMI)

### HOT AC

ASHLEE SIMPSON Pieces Of Me (Geffen)  
BUTCH WALKER Mixtape (Epic)  
CARDIGANS You're The Storm (Koch)  
MINDY SMITH Come To Jesus (Vanguard)  
SEAL Get It Together (Warner Bros.)

### SMOOTH JAZZ

ALFONZO BLACKWELL Love Song (Utopia)  
INCOGNITO True To Myself (Narada)  
MICHAEL BROWN Feel Love (3 Dimension)  
ROBERT MONTELEONE Kickin' It (ML)  
TEKNEEK Cruisin' (Tek South)  
RAY CHARLES Genius Loves Company (Concord)

### ROCK

CHEVELLE Vitamin R (Leading Us Along) (Epic)  
VELVET REVOLVER Fall To Pieces (RCA/RMG)

### ACTIVE ROCK

CHEVELLE Vitamin R (Leading Us Along) (Epic)  
KILLRADIO Do You Know (Columbia)  
VELVET REVOLVER Fall To Pieces (RCA/RMG)

### ALTERNATIVE

CHEVELLE Vitamin R (Leading Us Along) (Epic)  
HIGH HOLY DAYS The Getaway (Roadrunner/IDJMG)  
KILLRADIO Do You Know (Columbia)  
KOTTONMOUTH KINGS Bad Habits (Suburban Noize)  
VELVET REVOLVER Fall To Pieces (RCA/RMG)

### TRIPLE A

CATIE CURTIS Saint Lucy (Vanguard)  
JILL SOBULE Cinnamon Park (Artemis)  
LISA LOEB Fools Like Me (Zoe/Rounder)  
ROSAVELT The Last Heartache (Gaff)  
ZERO 7 Somersault (Atlantic)  
EMER KENNY Parting Glass (Triboka/Artemis)  
RAY CHARLES Genius Loves Company (Concord)  
RICHARD SHIDELL Vuelta (Koch)  
VARIOUS ARTISTS Caribbean Playground (Putumayo)  
VARIOUS ARTISTS Public Display Of Affection (Netwerk)  
VARIOUS ARTISTS Touch My Heart: A Tribute To Johnny Paycheck (Sugar Hill)

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





# Twin Cities, No Waiting

Gee, we had fun at Conclave 2004

For the past 29 years it has been a Midwestern and, more recently, a national tradition. We're talking, of course, about the Conclave, which ran from July 14-17 at its time-honored location: the Marriott City Center in Minneapolis. We haven't missed one in a number of years because we always have a great time and reconnect with old friends.

Congrats and big thanks to Tom Kay and staff for another wonderful time. We laughed, we cried (OK, not really), but mainly we sopped up the fine hospitality (not to mention the excellent weather) provided by Dave Hintz, Jane Dyson, Daniel Anstandig, Danno Wolkoff and the rest of the Conclave crew.

Thursday evening was spent, as usual, at Tony Smith's annual dinner at J.D. Hoyt's, home of the legendary Buddy Bowl. Mmmm. Music was provided by Hollywood recording act Ingram Hill. We particularly enjoyed the "Legends Lunch" with David Crosby on Saturday, as well as the excellent keynote address by au-

thor and radio personality Mitch Albom — our second experience with Mitch was just as satisfying as the first one, several years ago.

As usual, the 'Clave was packed with informative sessions and a host of old and new friends. It was capped off Saturday night by a wonderfully old-fashioned, middle-American experience: a St. Paul Saints baseball game. In a stroke of luck, it happened to be "Evil Empire Night," with entertainment provided by a local *Star Wars* club dressed in full storm-trooper and Darth Vader gear.

With No. 29 now in the books, the stage is set for the 30th Conclave next year!



**LET THE CELEBRATORY BOWLING COMMENCE!**

Thanks to the people who made the Conclave a great time: (l-r) Conclave Marketing Director Dave Hintz and Exec. Director Tom Kay, author Mitch Albom (who was this year's Saturday keynote speaker) and Conclave Agenda Chairman Tim Kelly.



**I PLEDGE ALLEGIANCE TO THE FLAG....** AOR queen and Moonlight Groove Highway VP/Operations & Programming Raechel Donahue grills the hell out of rock icon David Crosby during Saturday's BMI/Moonlight Groove "Legends Lunch."



**ALL THE COOL KIDS WENT** Disproving the notion that Minneapolis doesn't have any beautiful people (or weather), here are (l-r) Bob & Tom Show Director/Affiliate Sales & Marketing Laura Gonzo; WNKS/Charlotte OM John Reynolds; and Jones Radio Networks Director/Affiliate Relations, News & Talk Jessica Sherman soaking up the sunshine and looking fabulous.

## Get To Know....

### Rick Vaughn PD, WKSS (Kiss 95.7)/Hartford

Last week WKSS (Kiss 95.7)/Hartford celebrated its 20th birthday. In honor of that semiauspicious occasion, we asked Kiss PD Rick Vaughn to share his innermost thoughts, hopes and dreams. When he refused, we asked him to talk about his wife, his truck and how he likes his pets cooked.

**Brief career recap:** PD of WKSS; Asst. PD/air talent at KHTS/San Diego; KGGI/Riverside; KKFR/Phoenix; KZZU/Spokane; KZFN/Lewiston, ID.

**What possessed you to get into this business?** I flunked out of engineering.

**Early influences:** Paul Gray, Casey Christopher and Ken Hopkins.

**Most influential radio station growing up:** KKRZ/Portland, OR.

**First exciting radio gig:** My very first one.

**Family:** My wife, Elisabeth.

**What stations are preset in your car as we speak?** Mine. Others.

**What CDs are in your car player as we speak?** The Beastie Boys.

**Hobbies:** Building stuff.

**Guilty-pleasure music:** Sinatra.

**Secret passion:** Cooking.

**Name the one gadget you can't live without:** Did anyone else say iPod?

**Wheels:** 2004 Ford F-150 Triton Supercab.

**Favorite sports teams:** Washington State Cougars, Seattle Mariners and New England Patriots.

**Favorite food:** Tacos Mexico, between Thomas and McDowell on 16th Street in Phoenix.

**Favorite local restaurant:** Max's Oyster Bar.

**Favorite junk food:** Pork rinds.

**Favorite city in the world:** New York.

**Favorite vacation destination:** St. Lucia.

**Favorite TV show:** *CSI* or *Law & Order: SVU*.

**The last movie you saw:** *Kill Bill*.

**Last movie you rented:** Ask the wife — and I'm sure we have a late fee.

**Read any good books lately?** Yup.

**Favorite nontrade publication:** *Maxim*.

**What current radio stations, other than your own, do you admire, and why?** Is this the butt-kissing question?

**Pets?** They're great on the grill.

**Any interesting body piercings or tattoos?** I have a couple of tattoos.

**Ever gone toilet papering?** Yes — last Tuesday.

**Ever been in a car accident?** Absolutely not.

**Favorite word or phrase:** Chicken.

**Favorite drink:** Gimlet at the Ivy.

**Favorite ice cream:** Believe it or not, I friggin' hate ice cream.

**Which store would you choose to max out your credit card?** Home Depot.

**The most annoying thing people ask you:** "Do you miss San Diego?"

**Last person you went out to dinner with:** Dennis Reese.



Rick Vaughn



**THEY'RE SUPER, THANKS FOR ASKING** Solving all of radio's problems in a single session are (l-r) Saga Chairman/CEO Ed Christian, Clear Channel/Minneapolis Market Manager Mick Anselmo and NewRadio Group President/CEO Mary Quass, who ruled this year's Conclave Supersession with iron fists.

## What's On....

### WKSS (Kiss 95.7)/Hartford

Because our antenna will reach only so far, we have to rely occasionally on our friends at Mediabase to tell us what stations around the country are playing. Earlier this week we managed to pull off a daring night-time commando raid on Mediabase's offices and pilfered this list of Kiss 95.7's top 10 from the week ended July 17, 2004.

LW	TW	ARTIST Title
83	84	KEVIN LYTTLE Turn Me On
82	84	NINA SKY Move Ya Body
61	84	ASHLEE SIMPSON Pieces Of Me
82	80	JOJO Leave (Get Out)
57	79	CHRISTINA MILIAN Dip It Low
74	75	LOS LONELY BOYS Heaven
53	58	YELLOWCARD Ocean Avenue
41	57	MAROON 5 She Will Be Loved
79	56	BLACK EYED PEAS Hey Mama
54	56	SWITCHFOOT Meant To Live

# R&R CHR/POP TOP 50

July 30, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JOJO Leave (Get Out) (BlackGround/Universal)	8910	+305	696439	16	119/0
2	2	HOOBASTANK The Reason (Island/IDJMG)	6425	-526	513677	22	121/0
4	3	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	6394	+274	519942	15	117/0
8	4	ASHLEE SIMPSON Pieces Of Me (Geffen)	6123	+781	487177	10	120/1
7	5	KEVIN LYTTLE Turn Me On (Atlantic)	6024	+633	513690	10	117/1
6	6	SWITCHFOOT Meant To Live (Red Ink/Columbia)	5809	-30	423060	29	115/0
3	7	USHER Burn (LaFace/Zomba)	5783	-598	384102	18	117/0
9	8	USHER Confessions Part 2 (LaFace/Zomba)	5484	+460	385533	11	113/0
5	9	BRITNEY SPEARS Everytime (Jive/Zomba)	5309	-808	421543	13	119/0
10	10	NINA SKY Move Ya Body (Next Plateau/Universal)	5045	+599	462289	9	107/3
12	11	LOS LONELY BOYS Heaven (Dr/Epic)	4129	+24	239634	14	113/0
22	12	MAROON 5 She Will Be Loved (Octone/JRMG)	3969	+784	316014	5	116/2
11	13	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	3941	-384	271160	27	110/0
19	14	ALICIA KEYS If I Ain't Got You (JRMG)	3927	+501	288492	12	116/0
21	15	D12 How Come (Shady/Interscope)	3731	+436	284370	7	107/0
14	16	MAROON 5 This Love (Octone/JRMG)	3619	-357	286420	27	119/0
23	17	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	3510	+587	263716	5	113/2
24	18	JUVENILE Slow Motion (Cash Money/Universal)	3390	+704	212937	5	83/1
16	19	MARIO WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	3229	-611	188886	18	114/0
17	20	BEYONCE' Naughty Girl (Columbia)	3227	-550	218900	19	116/0
13	21	MIS-TEEQ Scandalous (Reprise)	3134	-905	183183	15	117/0
15	22	YELLOWCARD Ocean Avenue (Capitol)	3056	-862	222346	18	113/0
20	23	PETEY PABLO Freek-A-Leek (Jive/Zomba)	3018	-368	199210	13	95/0
27	24	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	2822	+420	208103	6	115/5
26	25	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	2557	+135	123528	9	102/1
29	26	FINGER ELEVEN One Thing (Wind-up)	2438	+239	153600	10	83/3
18	27	OUTKAST Roses (LaFace/Zomba)	2432	-1237	133858	20	117/0
34	28	NELLY My Place (Derrty/Fo' Reel/Universal)	2355	+1167	180397	2	110/11
25	29	JESSICA SIMPSON Angels (Columbia)	2297	-320	135906	8	110/0
31	30	RYAN CABRERA Dn The Way Down (E.V.L.A./Atlantic)	2030	+453	135280	7	98/5
28	31	TRAPT Echo (Warner Bros.)	1875	-353	104143	13	90/0
32	32	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	1850	+477	119881	3	88/19
35	33	LLOYD BANKS On Fire (Interscope)	1402	+228	89893	4	65/6
46	34	BRITNEY SPEARS Outrageous (Jive/Zomba)	1300	+578	93406	2	92/11
39	35	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	1262	+168	49629	5	63/6
42	36	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	1237	+387	73372	3	73/12
33	37	BEENIE MAN f/MS. THING Dude (Virgin)	1236	-114	119011	6	49/0
37	38	SHIFTY Slide Along Side (Maverick/Warner Bros.)	1201	+96	52436	5	62/2
43	39	KIMBERLEY LOCKE Wrong (Curb/Reprise)	979	+157	35665	3	74/6
44	40	MODEST MOUSE Float On (Epic)	868	+95	28891	3	63/14
Debut	41	LINKIN PARK Breaking The Habit (Warner Bros.)	823	+497	90706	1	66/19
36	42	TWISTA Overnight Celebrity (Atlantic)	813	-341	48939	13	65/0
40	43	BLINK-182 I Miss You (Geffen)	785	-147	47718	21	48/0
41	44	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	721	-195	51860	17	75/0
48	45	FEFE DOBSON Don't Go (Girls & Boys) (Island/IDJMG)	627	+11	12829	3	55/0
49	46	SUGARCULT Memory (Fearless/Artemis)	586	+21	42135	3	39/1
Debut	47	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	570	+155	28219	1	28/7
Debut	48	YING YANG TWINS Whats Happnin! (TVT)	541	+90	19855	1	28/3
Debut	49	KELLY CLARKSON Breakaway (Hollywood)	535	+329	42376	1	54/13
Debut	50	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	533	+250	38658	1	19/0

121 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/18-7/24. 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 (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	40
SKYE SWEETNAM Tangled Up In Me (Capitol)	27
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	25
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	19
LINKIN PARK Breaking The Habit (Warner Bros.)	19
DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	16
TERROR SQUAD Lean Back (Universal)	16
MODEST MOUSE Float On (Epic)	14
FRANZ FERDINAND Take Me Out (Domino/Epic)	14
KELLY CLARKSON Breakaway (Hollywood)	13

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY My Place (Derrty/Fo' Reel/Universal)	+1167
MAROON 5 She Will Be Loved (Octone/JRMG)	+784
ASHLEE SIMPSON Pieces Of Me (Geffen)	+781
JUVENILE Slow Motion (Cash Money/Universal)	+704
KEVIN LYTTLE Turn Me On (Atlantic)	+633
NINA SKY Move Ya Body (Next Plateau/Universal)	+599
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+587
BRITNEY SPEARS Outrageous (Jive/Zomba)	+578
ALICIA KEYS If I Ain't Got You (JRMG)	+501
LINKIN PARK Breaking The Habit (Warner Bros.)	+497

## New & Active

DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	Total Plays: 471, Total Stations: 52, Adds: 16
TERROR SQUAD Lean Back (Universal)	Total Plays: 451, Total Stations: 27, Adds: 16
JC CHASEZ Build My World (Jive/Zomba)	Total Plays: 437, Total Stations: 47, Adds: 4
FRANZ FERDINAND Take Me Out (Domino/Epic)	Total Plays: 423, Total Stations: 43, Adds: 14
BROOKE HOGAN Everything To Me (Transcontinental/1-4)	Total Plays: 412, Total Stations: 30, Adds: 1
ANGEL Just The Way I Am (Midas/ADA/WMG)	Total Plays: 403, Total Stations: 37, Adds: 1
PITBULL f/LIL' JON Culo (TVT)	Total Plays: 391, Total Stations: 24, Adds: 2
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	Total Plays: 343, Total Stations: 54, Adds: 40
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	Total Plays: 266, Total Stations: 41, Adds: 25
TOBY LIGHTMAN Real Love (Lava)	Total Plays: 196, Total Stations: 36, Adds: 10

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

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July 30, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	JOJO Leave (Get Out) (BlackGround/Universal)	3758	+843	71010	15	58/12
6	2	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3112	+887	57744	16	57/12
7	3	ASHLEE SIMPSON Pieces Of Me (Geffen)	3076	+1029	57971	9	57/12
2	4	HOOBASTANK The Reason (Island/IDJMG)	3038	+325	57093	22	56/10
3	5	SWITCHFOOT Meant To Live (Red Ink/Columbia)	2866	+647	54624	27	53/11
10	6	KEVIN LYTTLE Turn Me On (Atlantic)	2673	+986	51314	10	57/15
5	7	USHER Burn (LaFace/Zomba)	2533	+277	47799	18	49/7
9	8	LOS LONELY BOYS Heaven (Or/Epic)	2397	+585	45585	14	53/11
4	9	BRITNEY SPEARS Everytime (Jive/Zomba)	2345	+128	41589	13	48/8
12	10	USHER Confessions Part 2 (LaFace/Zomba)	2342	+793	41400	8	53/12
19	11	NINA SKY Move Ya Body (Next Plateau/Universal)	1995	+799	35847	7	50/15
8	12	MIS-TEEQ Scandalous (Reprise)	1892	+15	36653	15	51/9
17	13	MAROON 5 She Will Be Loved (Octone/JRMG)	1801	+565	33563	5	56/12
20	14	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	1756	+589	32136	6	53/13
13	15	BEYONCE' Naughty Girl (Columbia)	1590	+59	30247	18	44/9
16	16	YELLOWCARD Ocean Avenue (Capitol)	1578	+274	27991	17	41/8
18	17	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1568	+367	28541	9	50/9
14	18	MARIO WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	1512	+28	25781	18	41/8
25	19	ALICIA KEYS If I Ain't Got You (J/RMG)	1472	+522	29192	11	50/11
21	20	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	1394	+382	26464	6	53/13
23	21	D12 How Come (Shady/Interscope)	1268	+311	23973	7	51/11
28	22	FINGER ELEVEN One Thing (Wind-up)	1261	+346	23961	9	46/12
11	23	OUTKAST Roses (LaFace/Zomba)	1214	-398	21961	19	36/6
15	24	MAROON 5 This Love (Octone/JRMG)	1184	-121	25690	28	38/5
24	25	JESSICA SIMPSON Angels (Columbia)	1063	+114	19600	7	37/7
22	26	TRAPT Echo (Warner Bros.)	1002	+61	17874	15	37/6
31	27	JUVENILE Slow Motion (Cash Money/Universal)	946	+388	18217	3	36/11
26	28	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	882	-62	17518	27	32/3
27	29	PETEY PABLO Freek-A-Leek (Jive/Zomba)	865	-79	15725	11	35/8
43	30	NELLY My Place (Derrty/Fo' Reel/Universal)	809	+559	17209	2	44/20
30	31	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	808	+192	16267	7	31/6
32	32	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	736	+325	11410	4	40/14
39	33	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	591	+301	10580	2	34/14
37	34	KIMBERLEY LOCKE Wrong (Curb/Reprise)	577	+234	10957	4	32/8
48	35	BRITNEY SPEARS Outrageous (Jive/Zomba)	570	+352	10631	2	36/15
38	36	LLOYD BANKS On Fire (Interscope)	567	+250	12930	3	34/9
34	37	SHIFTY Slide Along Side (Maverick/Warner Bros.)	530	+131	10998	6	28/5
35	38	LEVEL Ride (Rock Quarry)	394	+31	6065	5	11/0
33	39	SUZY K. Circle (Vellum)	387	-28	5994	9	11/1
44	40	FRICKIN' A Trend (Toucan Cove/Alert Entertainment)	321	+81	7672	3	15/2
Debut	41	KELLY CLARKSON Breakaway (Hollywood)	319	+235	6182	1	23/12
Debut	42	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	302	+141	6235	1	19/7
40	43	BLINK-182 I Miss You (Geffen)	285	+20	4903	21	11/1
42	44	BROOKE HOGAN Everything To Me (Transcontinental/4)	284	+44	5729	3	23/3
Debut	45	TRAIN Ordinary (Columbia)	261	+102	5903	1	7/2
41	46	D12 f/EMINEM My Band (Shady/Interscope)	251	-15	4879	20	15/0
47	47	ANGEL Just The Way I Am (Midias/ADA/WMG)	248	+38	5419	3	24/3
49	48	BEEBIE MAN f/MS. THING Dude (Virgin)	241	+32	4965	2	13/2
Debut	49	SEETHER f/AMY LEE Broken (Wind-up)	239	+71	4194	1	10/3
50	50	DAVID MARTIN Anyway (Independent)	239	+46	2903	2	9/1

60 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 7/13 - Saturday 7/24.  
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## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
NELLY My Place (Derrty/Fo' Reel/Universal)	20
KEVIN LYTTLE Turn Me On (Atlantic)	15
NINA SKY Move Ya Body (Next Plateau/Universal)	15
BRITNEY SPEARS Outrageous (Jive/Zomba)	15
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	14
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	14
LINKIN PARK Breaking The Habit (Warner Bros.)	14
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	13
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	13
JOJO Leave (Get Out) (BlackGround/Universal)	12
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	12
ASHLEE SIMPSON Pieces Of Me (Geffen)	12
MAROON 5 She Will Be Loved (Octone/JRMG)	12
USHER Confessions Part 2 (LaFace/Zomba)	12
FINGER ELEVEN One Thing (Wind-up)	12
KELLY CLARKSON Breakaway (Hollywood)	12

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ASHLEE SIMPSON Pieces Of Me (Geffen)	+1029
KEVIN LYTTLE Turn Me On (Atlantic)	+986
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	+887
JOJO Leave (Get Out) (BlackGround/Universal)	+843
NINA SKY Move Ya Body (Next Plateau/Universal)	+799
USHER Confessions Part 2 (LaFace/Zomba)	+793
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+647
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+589
LOS LONELY BOYS Heaven (Or/Epic)	+585
MAROON 5 She Will Be Loved (Octone/JRMG)	+565
NELLY My Place (Derrty/Fo' Reel/Universal)	+559
ALICIA KEYS If I Ain't Got You (J/RMG)	+522
JUVENILE Slow Motion (Cash Money/Universal)	+388
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	+382
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	+367
BRITNEY SPEARS Outrageous (Jive/Zomba)	+352
FINGER ELEVEN One Thing (Wind-up)	+346
HOOBASTANK The Reason (Island/IDJMG)	+325
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+325
D12 How Come (Shady/Interscope)	+311
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	+301
USHER Burn (LaFace/Zomba)	+277
YELLOWCARD Ocean Avenue (Capitol)	+274
LLOYD BANKS On Fire (Interscope)	+250
KELLY CLARKSON Breakaway (Hollywood)	+235
KIMBERLEY LOCKE Wrong (Curb/Reprise)	+234
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	+192
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+141
SHIFTY Slide Along Side (Maverick/Warner Bros.)	+131
LINKIN PARK Breaking The Habit (Warner Bros.)	+131



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**ON THE RECORD**

With **Andrew Winford**  
PD, KSLY/San Luis Obispo, CA



KSLY-FM (SLY 96)/San Luis Obispo, CA has been the dominant station on California's Central Coast for the better part of the last two decades. Over the last year we have transformed into a more Rhythmic-leaning mainstream Top 40. • When I got here in December we were playing our power records 50-55 times a week. Now it's 80-85. Our current playlist is 25 records long, and I'm considering trimming it down a bit, but our rotations are so power- and power-recurrent-heavy that even with a list that is a couple of songs fat we are still very familiar. • Our powers range from Usher's "Burn" to JoJo's "Leave (Get Out)," with a little Hoobastank mixed in. Kevin Lyttle's "Turn Me On" and Nina Sky's "Move Ya Body" are getting super-hot phones, are definitely our next power records and make this bald, fat guy shake his azzass. • We haven't forgotten our pop roots, however, as we are very high on the new one by Avril Lavigne, "My Happy Ending," and Jessica Simpson's "Angels" — especially with Jessica's appearance in our market Aug. 1. All in all, with the OutKasts, Ushers and Maroon 5s of the world, I think Top 40 in San Luis Obispo is in a good position that will only get better going into 2005.

**JoJo** makes it a hat trick on R&R's CHR/Pop chart, scoring her third week in a row at No. 1\* with "Leave (Get Out)" (BlackGround/Universal). **Hoobastank** hold at No. 2 with "The Reason" (Island/IDJMG), and labelmate **Christina Milian** inches up 4-3\* with "Dip It Low." **Ashlee Simpson** breaks into the top five as "Pieces of Me" (Geffen) rolls up 8-4\*, and **Kevin Lyttle's** "Turn Me On" (Atlantic) rises 7-5\* ... **Los Lonely Boys'** "Heaven" (Or/Epic) moves 12-11\*, followed by **Maroon 5's** "She Will Be Loved" (Octone/J/RMG), with a 22-12\* jump ... **Alicia Keys'** "If I Ain't Got You" (J/RMG) vaults 19-14\*, and **D12's** "How Come" (Shady/Interscope) leaps 21-15\* ... **Juvenile's** "Slow Motion" (Cash Money/Universal) soars 24-18\* ... **Nelly** picks up Most Increased Plays honors this week with "My Place" (Derrty/Fo' Reel/Universal), which rockets 34-28\* and has 1,167 additional plays ... **Britney Spears'** "Outrageous" (Jive/Zomba) shoots up 46-34\* ... **Lil Flip's** "Sunshine" (Sucka Free/Loud/Columbia) jumps 42-36\* ... **Modest Mouse** cross over from Alternative to give "Float On" (Epic) a 44-40\* boost ... Most Added this week: **Bowling For Soup's** "1985," with 40 adds ... Chart debuts this week: **Linkin Park**, **Lloyd f/Ashanti**, **Ying Yang Twins**, **Kelly Clarkson** and **Ciara f/Petey Pablo**.



— Keith Berman, Associate Radio Editor

**ON THE RISE**

ARTIST: **Bowling For Soup**  
LABEL: **Silvertone/Jive/Zomba**

By **MIKE TRIAS**/ASSOCIATE EDITOR



It seems like these days there's nothing better in music than to mine the past. Artists are putting their own spin on classic songs left and right, and audiences are eating it up. Bowling For Soup have made a song that isn't a cover but still relives the past, and if the band had their way, the only people who wouldn't like "1985" are the two high schoolers they refer to in the song.

The track was the brainchild of SR-71's Mitch Allen, a longtime friend of Bowling For Soup singer-guitarist Jaret Reddick. After Allen wrote the tune, he believed it was perfect for BFS. Recalls Reddick, "[Allen] called me up while I was in the studio and said he had a song I should hear because it had BFS written all over it. I loved the hook of this song right away and decided he had stumbled on a great BFS song." From there, Allen and Reddick made adjustments to bring "1985" to its current form.

The single "1985" is the tale of a mother whose glory days were cut short when — at the tender age of 24 — she started a family. According to the song, "She was gonna be an actress/She was gonna be a star/She was gonna shake her ass/On the hood of Whitesnake's car." Now her high school-age kids "tell her that she's uncool" because she is "still preoccupied with 1985."

Of course, Bowling For Soup add their social commentary on pop culture through the song — puzzling over things such as "When did Motley Crew become classic rock?" and "When did Ozzy become an actor?" and even "When did reality become TV?" If you stop to think about it, all of these are valid questions that can make one feel a little old.

Perhaps it will cheer you up to know that Bowling For Soup are still (and prob-

ably always will be) young at heart. Based in Wichita Falls, TX, this pop punk, joke rock group go by their first names and made-up last names onstage. According to the back cover of the single, Jaret Von Erich (Reddick) sings, "attempts to play guitar and spends way too much money on haircuts." Erik Rodham Clinton (nee Erik Chandler) "plays bass, sings and spends hours telling a five-minute story." Christopher Van Malsteen (nee Chris Burney) "plays guitar, sleeps, attempts to sing and will pay you \$8 to clip his toenails." Gary Wiseass (nee Gary Wiseman) "plays drums and really only speaks when he's had a few, and then ... watch out!" According to their website, beer also plays a big part in the band, as does dogging each other's moms, exposing themselves and making fun of the audience.

They've come a long way since "The Bitch Song," the tune that first gained them notice with major labels. On Sept. 14 BFS will release *Hangover You Don't Deserve*, the followup to 2002's *Drunk Enough to Dance* (which contained the Grammy-nominated song "Girl All the Bad Guys Want"). *Hangover* was produced in Atlanta by Butch Walker and Reddick, who notes, "This being our seventh album, we felt like we needed to kick it up a notch, and this is exactly what we did. This album was so much fun to write and make, and I think it shows on the CD itself. In fact, if you can listen to this album and not end up with a smile on your face, you should seek medical attention, because chances are you are in a coma."

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America's Best Testing CHR/Pop Songs  
 12 + For The Week Ending 7/30/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
MAROON 5 She Will Be Loved (Dctone/J/RMG)	4.16	4.12	77%	9%	4.30	4.20	4.01
JOJO Leave (Get Out) (BlackGround/Universal)	4.06	4.09	96%	28%	4.23	3.97	4.06
HOOBASTANK The Reason (Island/DJMG)	4.05	4.06	99%	45%	4.09	3.88	4.11
ASHLEE SIMPSON Pieces Of Me (Geffen)	4.02	3.95	95%	18%	4.41	3.97	3.79
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	4.02	3.93	84%	12%	4.23	4.05	3.91
YELLOWCARD Ocean Avenue (Capitol)	3.99	3.89	92%	30%	4.30	3.92	3.77
MAROON 5 This Love (Dctone/J/RMG)	3.91	4.07	99%	53%	3.73	3.95	3.94
TRAPT Echo (Warner Bros.)	3.90	3.82	67%	14%	4.10	3.98	3.56
FINGER ELEVEN One Thing (Wind-up)	3.90	-	58%	10%	4.10	3.80	3.78
BRITNEY SPEARS Everytime (Jive/Zomba)	3.87	3.72	99%	37%	3.90	3.89	3.85
SWITCHFOOT Meant To Live (Red Ink/Columbia)	3.87	3.97	93%	33%	4.03	3.97	3.78
USHER Burn (LaFace/Zomba)	3.86	3.90	99%	55%	3.92	3.81	4.00
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3.82	3.80	98%	36%	3.89	3.83	3.84
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	3.80	-	85%	18%	3.98	3.67	3.78
USHER Burn (LaFace/Zomba)	3.71	3.82	98%	48%	3.88	3.76	3.69
CHRISTINA MILIAN Dip It Low (Island/DJMG)	3.70	3.68	90%	31%	3.80	3.82	3.56
MIS-TEEO Scandalous (Reprise)	3.67	3.65	90%	31%	3.67	3.63	3.58
NICKELBACK Feelin' Way... (Roadrunner/DJMG)	3.66	3.73	61%	12%	3.66	3.64	3.82
NINA SKY Move Ya Body (Next Plateau/Universal)	3.58	3.62	87%	32%	3.54	3.64	3.60
USHER Confessions Part 2 (LaFace/Zomba)	3.56	3.72	93%	34%	3.79	3.58	3.35
JESSICA SIMPSON Angels (Columbia)	3.56	3.68	90%	25%	3.90	3.52	3.27
D12 How Come (Shady/Interscope)	3.55	3.52	88%	24%	3.78	3.72	3.48
ALICIA KEYS If I Ain't Got You (J/RMG)	3.54	3.49	92%	34%	3.66	3.35	3.69
LOS LONELY BOYS Heaven (Ori/Epic)	3.49	3.49	86%	31%	3.29	3.39	3.49
KEVIN LYTTLE Turn Me On (Atlantic)	3.49	3.46	81%	30%	3.50	3.41	3.41
OUTKAST Roses (LaFace/Zomba)	3.41	3.46	98%	57%	3.53	3.23	3.52
M. WINANS IJENYA... I Don't... (Bad Boy/Universal)	3.41	3.42	95%	55%	3.23	3.39	3.67
BEYONCÉ Naughty Girl (Columbia)	3.33	3.46	98%	62%	3.19	3.34	3.47
JUVENILE Slow Motion (Cash Money/Universal)	3.20	-	68%	26%	3.31	3.25	3.18

Total sample size is 490 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



**CHR/POP TOP 30**

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JOJO Leave (Get Out) (BlackGround/Universal)	441	-11	7	4/0
2	2	CHRISTINA MILIAN Dip It Low (Island/DJMG)	437	+35	11	6/0
6	3	USHER Confessions Part 2 (LaFace/Zomba)	402	+54	8	5/0
4	4	MIS-TEEO Scandalous (Reprise)	395	+3	11	3/0
3	5	NINA SKY Move Ya Body (Next Plateau/Universal)	379	-18	9	6/0
7	6	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	365	+40	7	5/0
5	7	HOOBASTANK The Reason (Island/DJMG)	328	-60	16	8/0
13	8	SEETHER I AMY LEE Broken (Wind-up)	300	+20	9	3/0
14	9	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	299	+20	5	4/0
8	10	K. CHANTE Does He Love Me (Vik/BMG Music Canada)	290	-15	4	4/0
17	11	ASHLEE SIMPSON Pieces Of Me (Geffen)	285	+71	3	4/0
10	12	BEYONCÉ Naughty Girl (Columbia)	269	-30	16	9/0
9	13	BRITNEY SPEARS Everytime (Jive/Zomba)	268	-35	9	5/0
15	14	FEFF DOBSON Don't Go (Girls & Boys) (Island/DJMG)	260	+9	8	5/0
16	15	MAROON 5 This Love (Dctone/J/RMG)	250	0	16	11/0
12	16	M. WINANS IJENYA... I Don't... (Bad Boy/Universal)	217	-81	16	8/0
11	17	USHER Burn (LaFace/Zomba)	217	-82	16	6/0
20	18	SWITCHFOOT Meant To Live (Red Ink/Columbia)	216	+20	2	3/0
27	19	HOUSTON FICHINGY & NATEDOGG I Like That (Capitol)	213	+42	3	1/1
18	20	SOULDECISION Cadillac Dress (Independent)	207	+6	5	3/0
23	21	KEVIN LYTTLE Turn Me On (Atlantic)	192	+1	3	5/0
21	22	LLOYD BANKS On Fire (Interscope)	187	-6	5	1/0
19	23	USHER I LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	183	-14	16	12/0
26	24	D12 How Come (Shady/Interscope)	182	+10	2	4/0
29	25	JUVENILE Slow Motion (Cash Money/Universal)	179	+29	2	1/1
26	26	NICKELBACK Feelin' Way... (Roadrunner/DJMG)	175	+36	1	2/0
25	27	X-QUISITE Sassy Thang (Warner Music Canada)	172	-1	14	2/0
28	28	NELLY FURTADO Força (DreamWorks/Interscope)	162	-7	3	3/0
30	29	TERROR SQUAD Lean Back (Universal)	161	+11	2	0/0
24	30	BLACK EYED PEAS Hey Mama (A&M/Interscope)	158	-16	16	12/0

15 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/18-7/24. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♦ Indicates Cancun. © 2004, R&R, Inc.



**HAPPY FOR THE HEMI** WBTV/Ft. Wayne, IN listeners recently gathered to pick car keys, one of which would start a Dodge Ram Hemi worth \$35,000. Brendan Kendragen was the lucky winner of the "Hoosier Hemi" and drove off into the sunset with his new truck. Seen here are (l-r) WBTV's Wild Bill and Guy Forrest; Kendragen, his daughter and his wife; and WBTV's Dave Michaels and Chevy Smith.



**MIGHTY BIG CONVERSE** Check out the size of the shoes being sported by the WAEB (B104)/Allentown Bee! The station staff and a performer took time out from the county's Mayfair celebration to pose for this shot. Seen here are (l-r) B104 MD Mike Kelly, PD Laura St. James and morning co-host Sydney George; artist Kimberley Locke; the B104 Bee and morning co-host Ken Matthews; and Clear Channel Regional VP/Programming Brian Check and Market Manager/Allentown John Piccirillo.

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# BRANDED FOR LIFE

Continued from Page 1

In this special we will answer those questions by speaking to individuals who have either successfully branded their product or in the process of doing so. We talk to Greg Guzzetta of Whiz Bang Productions, who gives us his take on the benefits of using commercial spots as a tool for branding radio stations. We also ask KXJM/Portland, OR PD Mark Adams and KDGS/Wichita PD Greg Williams how effective outside media such as billboards, bus sides, etc., are when branding their stations.

With satellite radio one of the newest technologies out there, I spoke with Mike Aaron, Sirius Satellite Radio's VP Brand/Marketing, about some of the ways the company is branding its product and educating consumers about it.

Jeff McClusky & Associates has been going strong for 20 years now and has branded itself as one of the top independent radio marketing and promotion companies. How has it survived and thrived in the ever-changing musical climate? JMA VP Sean Lynch clues us in.

We pick things up from there with a quantitative research survey of the CHR/Rhythmic

**"Radio stations begin to succeed when they cross into the area where people can actually feel them, not just hear them and see them on the street when they're out promoting."**

format provided by the Media Audit. Ever wanted to know the habits of your listeners? This survey will tell you everything you need to know.

Last but not least, we'll take a look at some of the future stars of the format who are busy branding themselves as we speak.

First, though, so we talk to Jimmy Steal, Emmis Radio's VP/Programming and KPWR/Los Angeles PD, about how the station has successfully branded itself, having had eight consecutive No. 1 12+ books, and Doug Parker of

Parker Media Services, who gives us insight into bonding with our audience through community involvement.

### Power 106: A Brand Of Steal

Times have changed for commercial radio. I remember when stations were highly regarded in their markets; when, if a station made any type of appearance, people would flock to it, bringing the whole family to hang with the station's staff. If a radio concert was going on sale, the station's listeners would camp out at their local ticket outlet the night before in order to get cool seats.

I can recall a time when radio had little or no competition and got incredible amounts of TSL from its audience. Stations during that time touched their listeners in a way that made the listeners feel like they were truly a part of them. Of course, those were the good old days. Times have definitely changed, mostly due to technology, which has made it easier for listeners to get their music elsewhere. The question is, have these changes made commercial radio better or worse?

"Radio stations begin to succeed when they cross into the area where people can actually feel them, not just hear them and see them on the street when they're out promoting," says Steal. "If you are focused enough to instill the proper discipline in your staff, you can get to a space where people can truly feel your radio station. That's rare air, and exactly where you need to be.

"I'm talking about reproducing what people can't get on their iPods. I'm talking about true local personalities who can't be usurped by your audience, the members of which now have the capability to hold thousands of songs in the palms of their hands and listen to them in any order they like, as much as they like. It's a wakeup call for programmers to make sure that the relationship they have with their audience is truly unique. If it's not, your station's life cycle has a finite number."

### New Challenges

Radio programmers across the country face challenges today that didn't even exist five years ago. As technology continues to advance

and individuals rely more and more on the Internet and satellite radio to get their music, terrestrial radio programmers have realized that, in order to make a continued lasting impression on their audience, they must step up the game in branding their product in their market by providing the audience with things it can't get from those other sources.

"The headline in achieving brand success in your marketplace is finding a way for your product to make a difference in your target audience's daily life," says Steal. "Your product must provide an irreplaceable entertainment experience to really drive usage. Now more than ever before, due to competing mediums causing fragmented available usage time, all formats are charged with designing truly unique listener-driven experiences. Achieving this will keep radio on top of every other audio-delivery system."



Jimmy Steal

The team of Emmis Radio President Rick Cummings, Radio Vice President Val Maki, Steal and the rest of the Power 106 staff has worked hard and achieved greatness by branding the station in the minds of its listeners. They have done so by keeping the station focused on its audience, unlike many of its competitors in the market.

This is why Power has had some of the best ratings it has ever had over the last two years. "In the last month we outcame KIIS by 200,000," Steal says. "So I think it's safe to say that we are the most mass-appeal radio station in the market.

"We remain singularly focused while a lot of our competitors have changed music positions, changed morning shows, changed positions and even changed logos. That all serves to make Power 106 seem even more consistent than it is, because they change their presentation to their audiences like you and I change our shirts every day. That's no way to build audience."

And building an audience is what Power continues to do. You don't get to be No. 1 12+

eight books in a row by sitting on your ass. How did the station accomplish this amazing feat? I'm about to tell you.

### The Art And Science Of Radio

In the two years before Steal arrived at Power 106 to take on PD duties, the station had an average 12+ share of 3.8. The station now averages a five share 12+, book in and book out. Inheriting a passionate team, Steal picked up where the previous PD had left off by continuing to develop the station's talent and by helping staff members identify their best talents.

"We had an incredible team in place when I got here," says Steal. "We only lost a few passengers on our bus out of the whole crew. We had a few folks who had a great sense of entitlement and a low sense of passion, and that needed to be changed. Happily, the majority of Power people were passion-plus. We just took that passion and added a little more science to the equation.

"The most successful radio stations have a proper blend of art and science. If anything, we may have been all art before, with not enough science behind it. We just took all that unbridled passion and added a little more strategy to it."

Steal then reviewed everything at the station, including music rotations, imaging, on-air giveaways and marketing, to see how the station could make a better impression on its listeners. He brought in a new Imaging Director, Eddie Bower, moved Khool-Aid from swing to middays and replaced The Baka Boyz — who quit during Steal's first week on the job — with The Goodfellas and Tito.

"It seemed to me, as an outsider to the hip-hop format, that we could do some things that would not adversely affect our credibility and that would make us much more mass appeal," says Steal. "I don't want to say I zero-based everything, because there were certainly some things that were working, but we pretty much looked at everything and said, 'Why are we doing this? Is this the best way to reach, satisfy and expand this audience?'"

"It was a great learning experience for the staff and for me, because I followed the staff's



Continued on Page 32



# RR CHR/RHYTHMIC

## BRANDED FOR LIFE

Continued from Page 31

lead. I didn't come in here with hip-hop knowledge; I just came in with programming knowledge, and it was a great marriage. I learned as much from my team as I hope they learned from me."

### Not Just Business

You often hear programmers refer to music, marketing and mornings as being the most important essentials in branding any radio station. Steal agrees. "All music stations must have strong music and music positions, marketing and mornings," he says. "To have a market-leading, successful radio station, you must excel in these three key areas." And that's just what Power 106 has done, by developing great air talent, breaking new music in the market and putting together some of the hottest promotions on the air.

"You have to make sure your music is exceptionally on-target," says Steal. "Playing the hits in the proper rotation gets them to the party, but the things that keep them at the party are continually exceeding the audience's expectations, continually surprising them between the hits, and continually connecting with them on a visceral level."

Along with playing the hits, Steal stresses that, in order to develop a successful radio brand, programmers must train their staff to give the listeners a pleasurable, entertaining

## Bonding With Your Radio Audience

By Doug Parker

**Right now I'm finding that the most powerful way to bond with any radio audience is to dig in to the local community and do good things. You can give your station a positive image by branding your station as the one in town that sticks up for the little person.**

Today there is a profound new appetite for kindness. Read the headlines any day this week. What's in the news? That's easy. War. Enron. Martha Stewart. Election mudslinging. Shootings. Kidnappings. Mayhem.

People are in the mood for good news, and the good news for everybody is that local radio can deliver lots of good news just by going out into the community, wrapping our arms around worthy causes and using our broadcast muscle to help the little guy — the average guy — live a better life.

### A Good Neighbor

There was an article in my local newspaper recently about Wal-Mart and its new corporate-level initiatives to increase its profile as a good neighbor. With all the recent negative publicity the company has been hit with about low wages, lawsuits, illegal workers and other accusations, Wal-Mart realized that it was time to tell the world about the good things it does. It has launched a major public relations offensive, even instructing store managers nationwide to dig deeper into local community causes and to make sure they work the local media to get the word out to the public about their efforts.

experience as well. "I don't believe for a second that we are in the radio business," he says. "I believe, as programmers, we are in show business that just happens to be on the radio."

"If programmers and jocks remembered that every day when they sat down with their morning shows, when they designed their promo-

tions and when they coached their street teams, we'd all be better off. In a world where all of us are wearing more and more hats, it's important that this thinking does not get lost in the shuffle. There are more choices than ever before. Think like a fan, damn it!"

### Big Boy In The Mornings

"Your morning show really has to be a 'show,'" Steal continues. One of the many reasons the Power 106 brand remains on top in Los Angeles is because of morning man Big Boy, who remains the No. 1 morning show in the market in the 18-34 demos. With Big Boy's bubbly personality and huge presence, which appeals not only to Power's P1 audience, but to passive listeners as well, *Big Boy's Neighborhood* continues to be a large part of the station's success.

"As programmers, our primary responsibility is to make sure that we do everything we possibly can to inspire, motivate and nurture our morning shows to be different and memorable in the mornings," Steal says. "That's where it all begins."

Steal says that if he had to have success in one area — music, marketing or mornings — he'd choose mornings. "If I could have true greatness in one of the three, I'd pick mornings every time," he says. "A music position alone is duplicatable, a great morning show is not. Mornings are the true differentiator of any radio station in any format."

"At Power 106 we are fortunate to have what I consider to be a superstar in mornings — and the ratings back me up on this. We put all of our marketing muscle behind Big Boy, because his appeal is not limited to one particular format; his appeal transcends formats. That's the thing they can't get elsewhere. If you ask me to pick one M, mornings is the mofo!"

### Other Forms Of Media

Power 106 relies on other forms of media to brand its product and promote the morning

There's probably never been a better time to contact companies like Wal-Mart to ask them to support your Back to School Boot Camp by donating school supplies for local elementary students or to ask to use their retail outlets as high-traffic locations to hold your annual holiday food drive.

Companies like Wal-Mart have more in common with those of us in radio than we may think. They, like many radio companies, are perceived by many as being only into making money. Big money, big power, screw the little guy.

People fear power, but they respond favorably to kindness. If you're a powerful company, you give people less reason to fear you and more reason to trust you if you simply show your true commitment to being one of them and to making your community a better place.

Community service is, for the most part, the least expensive PR campaign you can do. All you're doing is lending your immense muscle as a broadcaster capable of reaching thousands at one time to making your community a better, safer, more cultural and more prosperous place to live and raise children.

It may also save you from a lot of grief the next time a busybody listener or community activists take you to task for something they heard on your station that they found indecent. It's tough to call an organization indecent or paint it as simply being out to make money when it has several dozen local charitable agencies lined up and ready to tell the world what great things it has done for them.

Doug Parker is President of Parker Media Services. He can be reached at 916-402-6348 or pmediaservices@aol.com.

## A Morning Star

One of the essentials for branding any radio station is a great morning show. KPWR/Los Angeles' Big Boy's Neighborhood, featuring Big Boy and sidekicks Fuzzy Fantabulous, Luscious Liz and Joe Grande, is one of the hottest mornings shows in the market, giving its listeners such popular features as "Luther Luffeigh Phone Taps," "The Hat of Forbidden Questions" and much more. In the photos below, show host Big Boy interacts with the station's listeners during a couple of live broadcasts.



show to potential new listeners. "When budgets allow, we use outdoor for Big Boy," Steal says. "Big Boy has a physical presence that's just as engaging as his personality, so we have that advantage."

The billboards have allowed Power to reach out to people beyond its core audience because of how timely and cool they are. "The billboard will say 'Power 106,' and our logo does say 'hip-hop' in it, but it doesn't look like a hip-hop billboard, per se," Steal says. "We always use a bright primary color, and we use Big Boy as an image. Our VP/Marketing & Promotions, Dianna Jason, is brilliant at her job."

"If you have the right morning show on your station, the personalities transcend the appeal of the format of the station. That's always the goal with a morning show. You want Hip-Hop-Plus or Country-Plus. You want mass-appeal

**"The headline in achieving brand success in your marketplace is finding a way for your product to make a difference in your target audience's daily life."**

a morning show as you can possibly have in order to get that wide pool to draw listeners from."

Power also communicates to listeners through a database it has built up via listener surveys. "We communicate with our heavy listeners frequently," says Steal. "It's a two-way communication. After our Powerhouse concert, we had a questionnaire out — 'Who were the best acts? What did you like best?'"

In the end, though, Steal points out that what it all boils down to is that a radio station's staff

Continued on Page 46



# monica

THE SMASH HIT  
U SHOULD'VE  
KNOWN BETTER

THE RED HOT SINGLE FROM  
HER CURRENT ALBUM  
AFTER THE STORM

Top 5 Urban Smash  
now crossing!!

**896**  
NEW THIS WEEK!

Powered up at:

KMEL KYLD WLLD

WJMN KGGI Z90

KXJM WBTS KSFM

WE'RE COMIN' AT YA!





# RR CHR/RHYTHMIC BRANDED FOR LIFE

## Branding Through Visual Media

### Do television spots really help radio?

**O**ne thing some programmers rely on to brand their station in the minds of their audience and to attract new listeners is occasional spots on local television. Although this avenue may not be open to many stations due to limited budgets, stations that are able to run TV spots find it to be a very beneficial marketing tool.

"A lot of times it's tough for radio people to think visually," says Greg Guzzetta of Whiz Bang Productions, a live-event and production company that creates commercial spots for radio. "That's obvious when you look at the really crappy billboards you see for stations.

"With all these fickle kids out there listening to all these different radio stations, you have to associate yourself with cool stuff. If you're associating yourself with a cool hip-hop show on MTV and you have a good spot there, it's going to do a lot for the station, as opposed to just running your basic radio thing." Radio stations across the country have enlisted the help of Whiz Bang to create custom TV spots. Guzzetta makes sure that the spots he produces for his clients capture the true essence of the station.

"Radio stations need to offer more than just a playlist," says Guzzetta. "There are two things that I try to get across in most spots. One

**"A lot of times it's tough for radio people to think visually. That's obvious when you look at the really crappy billboards you see for stations."**

is the relationship between the radio station and the artist. The other is the relationship between the radio station and the listener. The really important thing with TV spots is to try to drive the listener to the station by some kind of device from the TV spot."

#### Getting Personal

Guzzetta decided to get into producing TV spots for radio after a successful career in television production and staging radio concerts. He employed giant video screens during the live shows he put on and often created material to project on those screens. Programmers raved about these short station-oriented promos.

"They liked my style," Guzzetta says. "One of the guys up at KUBE/Seattle told me, 'You know what radio looks like.'"

With his unique production style and ability to home in on the image of a station, Guzzetta has more and more clients knocking at his door. Whether it's an imaging or a concert spot,

programmers rely on him to give their station added exposure in the market.

Unlike some other companies, Whiz Bang does not believe in cutting corners and doing conventional TV spots for radio. "There's obviously a difference between the concert spots that I do and the imaging spots that I do," Guzzetta says. "As far as the concert spots go, some companies do cookie-cutter spots that have absolutely nothing to do with the radio station. They'll take a couple of clips from a music video, basically create one spot and change the tagline at the end. When I create spots, I make sure that they represent the market and the station. They're a bit more personalized.

"The same thing happens when these companies do imaging spots for stations. They'll create five different spots and just change the logo on them. They run the same spots in every market, just changing the logo and dropping in different jock names."

An example of a cool imaging spot is one that Guzzetta produced for WLLD/Tampa that created a buzz on the street and gave the station some great exposure. It started when WLLD PD and morning show host Orlando freestyled onstage with Wyclef Jean during the station's annual Last Damn Show.

"I took some footage from the show of Orlando and Wyclef rapping about Tampa and created a spot out of it," says Guzzetta. "Not only did it position the station as a concert leader in the format with a clip of Wyclef rapping about being in Tampa, but it also showed Orlando, the station's most well-known jock, up on stage freestyling with him. It gave the station incredible street credibility at a time when it really needed it. Clear Channel had just flipped a station and was doing heavy TV, but the TV they were doing was cookie-cutter crap, the kind where you barely even know it's a radio station."

#### Surprise! It Isn't That Expensive

Many programmers don't allot money from the budget to do television spots. Instead, they spend their marketing and promotion dollars on billboards, print and on-air promotion. They might change their minds, though, if they knew that buying TV time isn't all that expensive.

"Especially with how competitive things are these days, imaging outside of print is really an important thing," says Guzzetta. "Buying a 30-second spot locally on MTV or Fuse is like

\$10. Even in Los Angeles you can buy local MTV time, prime time, for \$15 to \$30 for a 30-second spot." Also, radio can take advantage of the trade it does with local television to get some spots on the air.

Whether you buy the time or acquire it through trade, it means nothing if you don't get the proper exposure. One of the key factors here is where you place your spots. "If you buy time on certain shows that you know your potential listeners are watching, it can be very beneficial," Guzzetta says.

One spot-placement technique Guzzetta uses to get more bang for radio's buck is to place one 15-second spot at the beginning of a TV stopset and one at the end, rather than using one 30-second spot.

"Up in Seattle we spent less than \$3,000 on the time, and we bought over 300 impressions on MTV and Fuse," says Guzzetta. "Instead of doing a 30-second spot that got stuck

in the middle of a stopset, we did 15-second bookends. At the beginning of the stopset there would be a real quick 'KUBE Summer Jam on sale now' spot, and at the end of the stopset there would be a complementary spot of the same sort. It was effective at driving ticket sales."

#### Do They Help?

Do television spots really aid in branding a radio station and giving it the exposure it needs with its audience and potential new listeners? Are they more effective than the traditional ways of marketing

and branding a station? That depends on the market and how effective the station is in those all-important other areas, such as music, imaging, jocks, etc.

If you are lacking in those areas, maybe spots will help. Then again, if those elements of your station are on fire, maybe TV spots will add cume. Seems like a win-win situation no matter how you look at it.



Greg Guzzetta

## In The Trenches

I talked to a couple PDs to see what forms of media they were using to brand their stations and how effective they were. Thanks to Rose City Radio Director/Programming Mark Adams, who oversees News/Talk KXL and is PD of CHR/Rhythmic KXJM in Portland, OR, and KOGS/Wichita PD Greg Williams for the scoop.

**R&R:** What forms of media are you currently using to help brand your station in your market?

**MA:** We're using bus sides and outdoor for both stations.



Greg Williams

**GW:** We aren't using anything other than street marketing. I'm a big believer in street marketing. Whenever someone wins a prize on our station, I instruct our DJs to e-mail them within five days to see if they picked up their prize, to tell them that if they haven't, they have 30 days to do so; and just to thank them for listening to the station. I instruct the staff to respond to all listener e-mail within 24 hours. Listeners love the feeling of knowing that the personality wrote back and that they care.

Every day we do two van hits. We break the city up into quadrants and hit a different section every day, a high-traffic area. We network with all kinds of groups and organizations to find out when they are going to stage events that will draw large crowds of people. At one point we did a billboard campaign, and we have also done television in the past. Both of those tools do one simple thing, and that's drive cume. Then we try to superserve people once they get there.

**R&R:** When using billboards and TV spots, what do you feel the content should be to give a potential new listener an idea of what your station is about?

**MA:** Our goal in both current campaigns is to increase and maintain station visibility and awareness. Our graphic designs for both stations are generally simple and direct. During its initial launch stage and for the better part of two years, KXJM's media campaigns were designed as much to educate the market about the station as to increase its visibility. As the station's brand has solidified, we've been able to narrow our marketing efforts



Mark Adams

Continued on Page 46



# LLOYD BANKS

**"I'M SO FLY"**

Impacting August 17th!

From his debut album  
**"THE HUNGER FOR MORE"**  
Nearly 800,000 Units Sold!

Video already on  and  !!!

# JADAKISS KISS of DEATH

Over 600,000 Units Sold!!

**"WHY"**

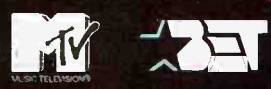
Featuring Anthony Hamilton

New Adds Include: KPWR WPOW KUUU WBHJ KISV WNVZ KWYL

On Over 75 Stations, Including....  
HOT 97/NEW YORK!! (Top 5 Callout!!!)  
WJMH/Greensboro (Top 5 Callout/Phones!)  
KBXX/Houston (Top 10 Callout!!)  
WZMX/Hartford (Top 10 Callout!!)  
WPGC/Wash, DC (Top 10 Phones!)

R&R RHYTHMIC: **32 - 27** (+354)

RHYTHM MONITOR: Debut 34\* (+213)



# BUENA VISTA "LET ME IN"

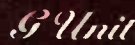
from his debut LP  
**"STRAIGHT  
OUTTA  
CASHVILLE"**  
In Stores August 31!

R&R RHYTHMIC: **24 - 22**

RHYTHM MONITOR: 27\* - 24\*

WJMH — Top 5 Callout!!  
WPGC — Top 10 Callout! / Top 5 Phones!  
KVEG — Top 10 Phones!

VIDEO ON  and 



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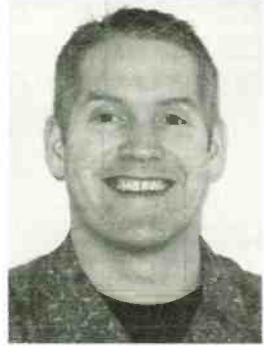
# Satellite Radio: Spreading Brand Awareness

Sirius Satellite Radio's VP Brand/Marketing gives us insight

**T**hese days there are a tremendous number of outlets for music. One of the newest is satellite radio, which means, for now, Sirius and XM. Both companies provide a wide range of formats, both music and talk, designed to appeal to all kinds of tastes. With its commercial-free programming, many believe satellite radio has a bright future and will be to terrestrial radio what cable was to network television. However, with both XM and Sirius still educating consumers about their product, it remains to be seen if satellite radio will attract as many subscribers as cable. And if it does, how long will it take?

Mike Aaron, VP Brand/Marketing at Sirius, is one of the key figures at the company when it comes to creating brand awareness for satellite radio. "My primary duties are everything to do with advertising, whether it's consumer- or trade-oriented," Aaron says. "I work with our agency partners to develop the strategies and, subsequently, the creative. I work with them on both the media planning and buying in order to get all our messages out to the market."

Before joining Sirius Aaron worked for a multinational ad agency, where he was involved in account management and international operations. At Sirius, he is set on bringing awareness to the brand through great product placement, along with educating the masses about the benefits of satellite radio, all with the goal of having a million subscribers by the end of this year and 2 million by the end of next year. Recently, I spoke to Aaron about his branding efforts.



Mike Aaron

**"Today, when it comes to media buying, we target the 25-54-year-old male, but we are expanding our media buying and our general efforts to appeal more to and reach the female audience."**

**R&R:** *What is your philosophy when it comes to marketing and branding, and how does it relate to your duties at Sirius?*

**MA:** The biggest thing — particularly in an environment like this, where there's so much to do and it's frenetic — is really concentrating on nailing the basics. That's critical. You have to do a good job of identifying your target, setting the proper objectives and strategy

and figuring out what you're going to tell people before you start. In an environment like this, we can be out there with a lot of different messages. It's admittedly a constant struggle to keep to that set of objectives, but I think it is core to what we're doing and core to my philosophy, in terms of our advertising.

**R&R:** *Depending on format, radio stations target different demos. Does Sirius do that as well, in terms of branding the product to certain age groups or genders?*

**MA:** Yes. Today, when it comes to media buying, we target the 25-54-year-old male, but we are expanding our media buying and our general efforts to appeal more to and reach the female audience. We've found over the last year and a half that our product is a huge gift item. We get great sales around Father's Day and other holidays. Women are responsible for a lot of that buying, so we want to make sure they know who we are and what we're offering.

**R&R:** *What are some of the obstacles you face in spreading awareness of your product?*

**MA:** It is a fairly complex proposition. There are a couple of services or technologies out there that people confuse it with — for example, music services that you get on satellite television systems and things like that. The product sounds fairly complex to start with, but it's not that complex once you understand the basics. There's the subscription, there's the hardware, and there are all the different channels. It's kind of a big proposition for people to wrap their heads around, but once they come into contact with it personally or talk to somebody who has it, they see that it's easily digestible and not difficult to use.

So, the complexity of it is one obstacle, and the other major one is that it is a product with such mass appeal, based on the wide variety of stations we offer. That's obviously a great position to be in, but, nonetheless, it does present some marketing challenges. You're working with a limited budget, so where do you focus

your dollars? Also, what message appeals most to each person? You always run the risk of trying to be all things to all people and spreading the money too thin. That's something we've got to guard against.

**R&R:** *With the limited budgets you have, how do you decide where to put your money in terms of advertising and branding the product?*

**MA:** We are relying on television right now, in great part. Even though it's a fairly expensive medium, we have a big job to do in terms of making a lot of people aware of this product in a short period of time. Television, as a medium, certainly has its pitfalls, but there's nothing else out there that allows you to reach as many people as quickly in a somewhat dynamic way.

We also have extraordinary properties, like the NFL, and that's helping us in our media selection too. In the case of the NFL, there are natural synergies with football fans, so we can run advertising during NFL games. So, on one end of the spectrum we are absolutely continuing to use mass media and buying mass programming with huge audiences. On the other end, though, we do some print advertising to focus on individual types of music and tell fans of these genres about our specific offerings in that area, whether it's heavy metal or whatever.

We are also employing the other likely suspects, in terms of media. Radio is a really logical place to spend money to reach people when they're in the car and people who spend a lot of time in the car. Television, print and radio are the core of our media plan, but we also have pretty significant event-marketing efforts. That's designed to meet one of our core objectives, which is sampling of the service. Nothing does a better job of selling the service than actually sampling it and touching the product. We also use direct mail; we employ both online and traditional post. That's a great medium for targeting specific people with a specific message.

**R&R:** *Where do you get the information to build your database for targeting individuals?*

**MA:** A host of places, whether it's renting or purchasing lists from a number of organizations or working in concert with partners of ours. We have an A list of partners in every facet of the business, from our car-company partners to retailers to our content partners. We're working with them very effectively to market to their existing customer bases.

**R&R:** *Has it been a challenge to create awareness of satellite radio in a climate where*

*people can download music and get terrestrial radio for free?*

**MA:** Both of those things represent competition, given that they're sources of music. We have to continue to do a really good job of explaining to people the benefits of satellite radio over AM and FM. They are so drastically different, however, that, hopefully, people kind of put them in two separate camps.

As for downloading music, it's a great music-listening option, and we realize that. The personalization it offers is great, and people always like control and personalization. None-



theless, there's a lot that we offer that downloading music can't in terms of convenience. Our programming group is doing an incredible job of building this service and creating compelling content and offering something for everybody. There's incredible dedication here to being the leader in this category when it comes to the content we offer and when it comes to creating the perception that this is where the best content exists in satellite radio. I think we're doing that effectively.

**R&R:** *What types of branding is Sirius doing to let consumers know how it differs from competitors that provide a similar service?*

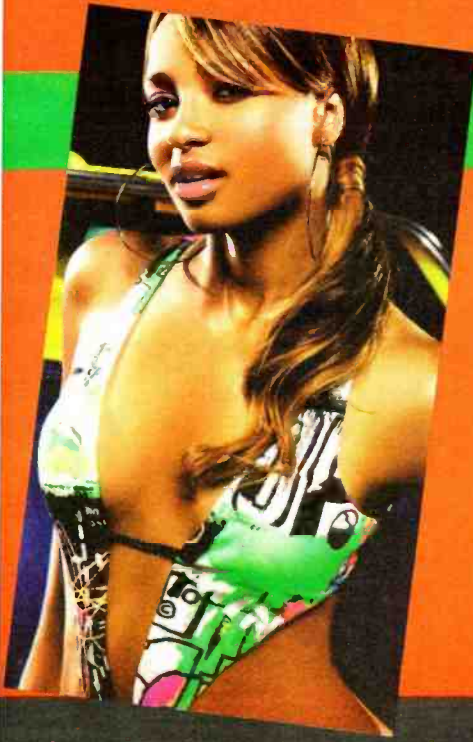
**MA:** The one thing that is really easy to point to and really easy for consumers to understand is that we have vastly superior sports offerings. America is a country that is passionate about sports, and that's a huge advantage for us. You can choose the service without the sports or you can choose the service with the sports. There are a lot of other things too. We certainly feel that we have superior music offerings, but you start to get into issues of nuance there, and it's harder to explain to somebody on a retail sales floor until they've listened to it. Nonetheless, we're making headway there as well.

We're also being really creative and inventive and aggressive in the type of content that we're creating. Look at the channels we've created from scratch, like OutQ or the Eminem channel that was introduced fairly recently. Those are really compelling, really cool, exciting things. That's another place where we differentiate ourselves.

**R&R:** *Where do you see Sirius Satellite Radio's growth in a year from now?*

**MA:** North! Far north.





# CIARA "GOODIES"

## "GOODIE" ROTATIONS!

B96 96x	KPTY 69x	KBBT 59x	KDHT 49x
WBTS 34x	KYLD 76x	WPOW 91x	WLLD 101x
WPYO 51x	KPWR 46x	XHTZ 75x	KMEL 70x
KGGI 57x	KUUU 45x	KLUC 44x	WJMN 43x
WWKX 55x	KUBE 96x	KXJM 47x	KBMB 54x

R&R Rhythmic: **6** - **4** (+788) #2 Most Increased!

Rhythmic Top 40 Monitor: 7\* - 5\* (+434)

Sho'nuff



# J-KWON "YOU & ME"

R&R Rhythmic: Debut **47** (+221)

Rhythmic Top 40 Monitor: Debut 39\*

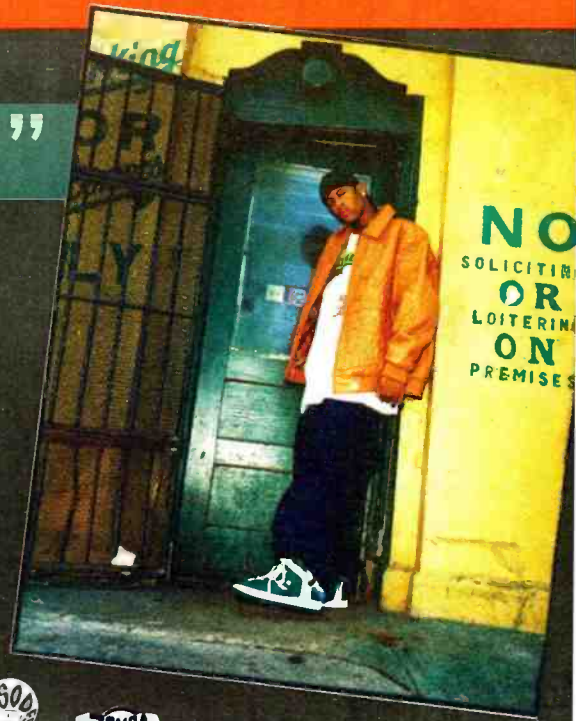
Over 10 New Stations Including: WPOW KXJM KWIE

On Over 50 Rhythmic Stations!

Already Warming It Up!

KYLD	KTTB	Z90	WJMN	KQKS	B96
KGGI	KVEG	KLUC	KPRR	KIKI	KSFM

From the Gold Album HOOD HOP In Stores Now!  
Produced by Jermaine Dupri & The Trackboyz



# PETEY PABLO "VIBRATE"



On Over 60 Rhythmic Stations!

NEW: WLLD KBBT WDKX KYLZ WEUP

R&R Rhythmic: **36** - **31** (+124)

Rhythmic Top 40 Monitor: 38\* - 37\*





# Jeff McClusky & Associates

More than 20 years of branding excellence

**W**hen you think of independent radio promotion companies and the Rhythmic format, two organizations come to mind. One is Jeff McClusky & Associates, and the other is Lawman Promotions. These two companies have branded themselves as the top dogs when it comes to taking care of their clients and setting the bar for independent radio promotion.

At a time when radio organizations are relying less on companies such as Lawman and JMA, the staffs at both of these organizations continue to evolve with the changing industry. In JMA's case, after being in business for more than 20 years, it's been able to adapt to the changes and continues to brand itself.

"Our satisfied clients are probably the best gauge of our success," says Sean Lynch, JMA VP and Rhythmic honcho. "The fact that JMA



I recently spoke to Lynch about JMA and how the company continues to serve its clients in today's challenging environment.

**R&R:** How did Jeff McClusky get involved in the independent promotions game?

**SL:** In the beginning there were radio stations and record labels, and it was good. Eventually, as things became more complex, Jeff McClusky pioneered the model that revolutionized the promotion business. Initially, JMA was conceived as a way to augment record-label promotion departments and help radio stations with their ever-shrinking promotion budgets.

At the same time, an increasing number of independent labels came on the scene with exciting cutting-edge music. Most of these small labels did not have the benefit of a promotion staff, so JMA also began to specialize in serving as their de facto promo team. Also, since many of the stations that we work with have discovered great talent in their own backyards,

we have often been able to bring this music to the labels, which, in some instances, has led to new artists being signed to major-label deals.

**R&R:** There are a handful of companies that handle promotions for their clients, but you guys provide many other services. What are the extra services that made you more beneficial for your radio clients?

**SL:** As JMA grew, we took the lead in providing a wide array of services for our radio stations. More stations began doing their own concerts and events, so we began booking art-

**"Rhythmic is such an exciting, hip, fun place to be for any of us fortunate enough to work in this format."**

ists, producing shows and even sharing in the risk as radio shows evolved from free listener-appreciation events or low-dough shows where the profit went to charity into a substantial new revenue stream. Having done so many of these shows over the years, we developed great relationships with artist managers, booking agents, venues, etc., and were able to save our clients time and money as we helped them raise the bar and develop more successful and more entertaining shows.

In addition to concerts and events, JMA's broadcast services developed into such areas as winner travel; contesting; prizes; and getting discounted prices on T-shirts, bumper stickers, banners and other station necessities from vendors we do a lot of business with. As busy as everyone is these days, it's a relief for a PD or promotion director to be able to get everything done with just one phone call to JMA.

**R&R:** Before your arrival JMA didn't have a person who worked with Rhythmic stations across the country. What led to you join the company as its representative to the format?

**SL:** I came up through the ranks of radio — I started out spinning Casey Kasem Top 40 shows on Sunday mornings — and spent a number of years of doing label promotion. Jeff approached me about helping him beef up his presence in the fast-growing Rhythmic format. We began working with great stations like WBBM-FM (B-96)/Chicago, WPGC/Washington, KUBE/Seattle and KPWR/Los Angeles and eventually grew to represent more than 35 Rhythmic stations.

Rhythmic is such an exciting, hip, fun place to be for any of us fortunate enough to work in this format. The music truly means something to a growing, passionate fan base, and the opportunity to work with Rhythmic radio and la-

bel promotion departments is truly rewarding for someone who loves this music and this crazy business as much as I do. The people are definitely the most fun.

**R&R:** What is the one thing that's made JMA so successful at branding itself as one of the best companies in its field?

**SL:** Our people are the biggest reason that the JMA brand has become so respected. When you take a look at some of those who have worked with JMA over the years, it's a very impressive group, and so many of them have gone on to tremendous careers. Greg Thompson, who just finished a distinguished run at Elektra, as did Scott Burton — both of them came from JMA.

Others include Greg Lawley, who runs Lawman Promotions; Rick Cooper, who has his own business, Rick Cooper Music; Chuck Field, Sr. Director/Rhythmic at Universal; Rub Buswell, who is President of his own concert and event promotion company; David Leonard, who now works for Interscope as their Midwest Crossover Regional; Tom Schmall, an Interscope local based in Chicago; Mike Justin, a Geffen local based in Chicago; and Suzanne Perl, who spent many years at Universal and is now living in Holland.

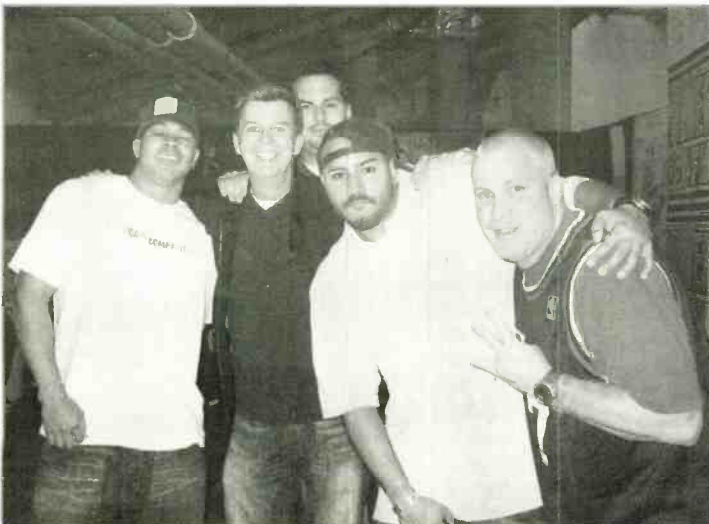
Our current team at JMA is a great group of professionals who are passionate and enthusiastic about what we do. From Jeff himself, who is still very active in all aspects of our company, to our GM, Tom Barsanti, who brought his expertise in radio-station management to JMA years ago, to great people like Kevin Kollins,

**"When you take a look at some of those who have worked with JMA over the years, it's a very impressive group, and so many of them have gone on to tremendous careers."**

who runs our CHR department, Dixie Tipton, who rose from assistant to Hot AC Director, Ron Platzer, who handles Rock and helps so much with station shows and events, Rick Stone, who had a tremendous career with A&M Records, including a stint as Sr. VP, and who now heads our consulting department, and many other talented and hard-working people who eat, breathe and sleep music and radio. Like any great station or label promotion teams, the content and music are paramount, but it's the people who really make your brand stand out.

**"The fact that JMA has been voted Best Independent by the readers of R&R for the past six years speaks volumes. But it's nothing that we take for granted."**

has been voted Best Independent by the readers of R&R for the past six years speaks volumes. But it's nothing that we take for grant-



**TRYING TO LOOK COOL** That's what these guys were doing while backstage at a KPWR (Power 106)/Los Angeles show during last year's R&R Convention. Just who in the hell do they think they are? Seen here are (l-r) R&R CHR/Rhythmic Editor Dontay Thompson, JMA's Sean Lynch, KKFR/Phoenix PD Bruce St. James, WQHT/New York Asst. PD/MD Ebro and KKFR's Charlie Huero.



“‘GROUPIE LUV’ IS IN THE TOP 5 IN CALLOUT, TOP 5 FEMALES AND TOP 5 MALES.  
PLEASE BELIEVE IT, BELIEVE IT PLEASE...IT’S A HIT”

— NUTZ @ KKFR PHOENIX 42X +26

# 213

## Groupie Luv

**MORE OUT THE BOX REACTION AT...**

KPWR/Los Angeles  
Z90/San Diego  
KPTY/Houston  
KKSS/Albuquerque  
KKWD/Oaklahoma City

KXJM/Portland  
KBMB/Sacramento  
KBOS/Fresno  
KUUU/Salt Lake City  
WXIS/Johnson City

KUBE/Seattle  
KSFM/Sacramento  
KSEQ/Fresno  
KVEG/Las Vegas  
WBTT/Ft Meyers

KMEL/KYLD/San Francisco  
KTTB/Minneapolis  
KCAQ/Oxnard  
KWID/Las Vegas  
WLYD/Green Bay





# BRANDED FOR LIFE

# All About The CHR/Rhythmic Audience

## The Media Audit demographic profiles

**W**hatever audience you are targeting, it can be a challenge to tap in to their habits. Any successful marketing person will tell you that, in order to increase brand awareness of your product, you must have a true understanding of the consumer. If you don't, and you're in a competitive environment, you're definitely setting yourself up for disaster.

I went to our friends at the Media Audit for some help in identifying some of the habits of CHR/Rhythmic listeners. The Media Audit has been providing syndicated research studies for the marketing, communications and media industries for 33 years now.

The company compiles its information via surveys in 86 markets throughout 37 states. Its multimedia qualitative audience surveys cover over 450 target items for each rated media's audience. From retail shopping habits and favorite fast-food restaurants to leisure activities and cred-

it cards used, the Media Audit provides data to its clients that is very important when it comes to identifying consumers and marketing products.

In the information below, the first column gives you the percentage of all the people surveyed who fit that particular category. The next column shows the percentage of CHR/Rhythmic listeners surveyed that fit. The third column is the index number, with 100 being average.

Thus, if you look down at the Age category, you'll see that 5.7% of the total survey sample were 18-20 years of age, while 20.3% of the Rhythmic listeners surveyed were that age. The index is 353, meaning Rhythmic listeners were way above average in this category. The Markets Surveyed section shows the markets included in the survey. The first column is the total population of the market, the second column shows the percentage of that population who are CHR/Rhythmic listeners.

GENDER		
Male	48.2	48.4 100
Female	51.8	51.6 100

AGE		
18-20	5.7	20.3 353
21-24	7.3	20.5 281
25-34	20.0	31.6 158
35-44	21.2	17.9 84
45-49	9.9	5.1 51
50-54	8.7	2.5 29

AGE GROUP		
18-24	13.0	40.7 313
18-34	33.0	72.4 219
18-49	64.1	95.4 149
25-49	51.1	54.7 107
25-54	59.9	57.2 96

EDUCATION		
Some high school or less	10.3	14.0 135
High school graduate	28.4	37.7 133
Some college	24.1	24.8 103
College graduate	23.6	18.1 77
Advanced degree	12.2	4.7 38

FAMILY SIZE		
One person	12.8	5.8 45
Two people	31.5	18.1 57
Three to four people	38.1	46.4 122
Five or more people	17.5	29.7 170

INCOME		
Under \$15,000	5.1	4.2 83
\$15,000-\$24,999	10.9	9.6 88
\$25,000-\$34,999	15.2	17.9 118
\$35,000-\$49,999	23.6	25.6 109
\$50,000-\$74,999	19.2	20.6 107
\$75,000-\$99,999	11.3	10.8 96
\$100,000-\$149,999	8.7	6.5 75
\$150,000 or more	6.1	4.8 79

OCCUPATION		
Professional, technical	13.7	9.8 72
Proprietors, managers	14.3	12.7 88
Clerical worker	13.6	21.6 159
Sales worker	1.9	2.5 131
Blue-collar workers	17.4	25.8 148
Military	0.6	1.0 174
Other/not reported	1.8	1.5 84
Not employed	26.1	24.0 92

RACE/ETHNICITY		
White (not Hispanic)	57.5	29.6 51
Black (not Hispanic)	12.2	28.0 231
Hispanic descent	17.5	28.6 164
Asian	6.4	8.8 138
Other	6.5	5.0 76

LIFEGROUP		
MTV generation	18.8	35.4 188
Yuppies	6.0	7.7 129
Maturing yuppies	5.5	4.0 73
Affluent empty-nesters	18.0	2.9 16
Affluent full-nesters	22.3	21.9 98
Affluent blue collar	7.4	11.0 149

Graying affluents	13.1	2.1 16
Working women	29.1	37.6 129
Affluent working women	14.7	16.8 115
Working mothers	15.1	21.7 143
Single parents	12.4	25.6 206

ACTIVITIES (PAST 12 MONTHS)		
Lawn/gardening	59.2	45.9 78
Hunting	5.4	4.9 91
Fishing	17.2	18.7 109
Snow skiing	7.9	8.3 105
Played golf 3+ times	13.4	12.3 92
Rode a bicycle 12+ times	26.7	32.3 121
Rented a car 5+ times	10.0	12.4 124
Visited a casino 1+ times	27.9	30.2 108
Stayed in a hotel or motel 10+ nights	31.1	29.5 95

EVENTS ATTENDED (PAST 12 MONTHS)		
3+ college or professional sporting events	21.0	25.4 121
Country music concert	7.6	6.5 85
Rock/pop music concert	21.0	24.1 115
Theater/opera/symphony	30.9	22.0 71
Major theme park	23.2	32.9 142

OTHER ACTIVITIES PAST 12 MONTHS		
Diet for four weeks or more	25.6	26.4 103
Exercised at health club 12+ times	27.4	36.8 135
Purchased 5+ books	48.5	44.7 92
Used travel agent 3+ times	9.4	9.8 103
Voted in local, state, national election	52.6	34.9 66

HEAVY/FREQUENT USERS/ BUYERS		
Auto parts store	30.8	42.4 138
Hardware/lumber/building supply store	16.4	11.4 70
Sporting goods store	26.1	32.4 124
Discount store	16.3	21.2 130
Jewelry store	14.0	21.9 156
Movie theater	44.3	57.5 130
Restaurant (full-service/sit-down)	15.0	15.5 103
Beer	6.0	7.2 121
Wine	12.3	7.3 60
Bottled water	53.8	60.8 113
Clothing — men's	52.0	61.3 118
Clothing — women's	56.4	61.9 110
Rent video/DVD	55.4	66.6 120
Buy albums/tapes/CDs	38.0	49.6 131
Bought 1+ lottery tickets in the past month	30.4	33.6 111
Bought 20+ lottery tickets in the past month	4.5	6.5 145

### HOUSEHOLD CURRENTLY OWNS

RV/motor home	4.9	3.9 80
Power or motorboat	7.8	7.2 93
Sailboat	2.0	1.6 77
Motorcycle	9.8	13.2 136
Sport utility vehicle	26.5	31.2 118
Pickup truck	28.7	27.2 95
Van	19.7	20.9 106

### PETS IN THE HOME

Dog	32.9	33.2 101
Cat	24.2	19.6 81
Bird	4.7	5.9 125
Fish	9.7	11.7 121
Other	6.4	7.4 117
None	51.0	53.6 105

### VEHICLE PLAN TO BUY (NEXT 12 MONTHS)

Any vehicle	18.9	29.4 155
New vehicle	8.1	11.1 136
Used vehicle	9.6	17.0 178
Car	8.4	13.5 161
Van/truck/sport utility vehicle	8.9	13.3 148

### CELLULAR PHONE

Now have	66.1	69.0 104
Plan to purchase	20.3	35.1 173
Now have and plan to purchase	13.2	21.6 163

### RETAIL PLAN TO BUY (NEXT 12 MONTHS)

New furniture	23.9	31.3 131
Bedding (bed/mattress/etc.)	17.9	27.9 156
Remodel home	22.6	23.6 104
Stereo equipment (tape/CD player)	15.9	31.3 196
Video equipment (VCR/DVD/camera)	19.7	32.0 163
Personal computer/equipment	22.8	34.0 149
Computer software	28.9	35.0 121
Glasses/contact lenses	33.4	32.7 98
Major household appliances	11.1	12.7 115
New television	13.3	20.9 157

### FAST-FOOD RESTAURANTS (PAST SEVEN DAYS)

1+ purchases	62.3	76.3 123
3+ purchases	21.2	32.6 154
5+ purchases	8.1	14.4 179

### INTERNET USAGE (PAST MONTH)

Logged on to Internet	61.5	66.1 107
Logged on to radio website	13.3	17.7 133

### MEDIA EXPOSURE

Weekday newspaper	51.5	45.0 87
Sunday newspaper	56.8	49.3 87
Radio (average weekday)	71.6	84.1 117
Radio (seven-day cume)	87.8	100.0 114
TV (average weekday)	84.9	87.4 103
Subscribe to cable TV	73.7	75.1 102

### MARKETS SURVEYED

Population (000)	CHR/Rhythmic listeners	% of
Forty-seven-market average	989	13.3
Albuquerque	536	12.8
Atlanta	3,238	10.4
Austin	1,018	13.4
Boston	3,970	13.2
Buffalo	875	6.5
Charleston, SC	416	5.5
Chicago	6,676	13.5
Dallas-Ft. Worth	3,922	10.0
Dayton	743	14.4
Denver	1,896	10.9
Des Moines	411	9.3
Ft. Myers-Naples	615	9.2
Greensboro	984	18.0
Greenville-Spartanburg, SC	710	11.3
Hartford-New Haven	1,514	11.7
Houston	3,572	15.6
Indianapolis	1,113	14.2
Knoxville	544	14.7
Las Vegas	1,166	15.3
Little Rock	443	10.6
Los Angeles	9,286	11.5
Madison	397	5.6
Melbourne	390	8.3
Memphis	892	10.9
Miami-Ft. Lauderdale	3,045	19.7
Minneapolis-St. Paul	2,243	9.8
New York	14,064	17.6
Norfolk	1,129	13.8
Oklahoma City	819	14.4
Omaha-Council Bluffs, NE-IA	512	13.0
Orlando	1,156	16.4
Philadelphia	3,780	12.7
Phoenix	2,436	12.8
Portland, OR	1,681	10.5
Reno, NV	315	15.9
Sacramento	1,440	20.2
Salt Lake City	1,232	6.2
San Antonio	1,286	13.7
San Diego	2,174	12.2
San Francisco	5,405	12.7
Seattle-Tacoma	2,772	10.2
Spokane	405	10.9
Tampa-St. Petersburg	1,964	11.1
Tucson	672	11.7
Tulsa	629	7.7
Washington	3,544	14.8
West Palm Beach	946	7.3



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# Future Stars

New artists building their brands at the format

**M**usic lovers are constantly bombarded by established and up-and-coming acts, and it can be very difficult for a new artist to get noticed. You'd think that a decent song coupled with the right marketing would stand a fighting chance, but that's not always the case in today's competitive environment. Below, we profile a handful of the format's brightest future stars, who are all out to brand themselves as career artists and put out lots of hit records.

## Pitbull

Pitbull built his name on the street. This Cuban rapper grew up in various neighborhoods in Miami and experienced diverse cultures, from Cuban to Haitian to Puerto Rican and African-American. This diversity made him the person he is today. "Growing up in a melting pot basically built my character in a different way, meaning I am not too street, and I definitely ain't green," says Pitbull, who believes that being too street keeps some doors closed that would otherwise be open.

Battling since the age of 16 at clubs, parties and school, Pitbull got a chance to go up against Drag-On from The Ruff Ryders at a DMX video shoot and raised the eyebrows of Irv Gotti, who, at the time, was forming Murder Inc. Gotti pulled Pitbull aside and told him that he was interested in flying him out to New York City to record some verses. But, feeling unsure of his writing skill, Pitbull was hesitant to capitalize on the opportunity.

"I wasn't up to par in my writing," says Pitbull. "I had never written before; it was all freestyling. I walked out on the opportunity. Now I see it how Gotti saw it, like, 'Damn, buddy, no matter what you got to take care of, I'm giving you the opportunity of a lifetime. If you're going to walk out on it, you obviously aren't

as hungry as I thought you were.' I didn't comprehend it at the time though."

Pitbull believes that if he had taken Gotti up on his offer, it would have been a risky move. "Let's say I would have signed with Irv Gotti," he says. "I would have been involved with such a successful circle at a young age. I don't think I would have been able to take all that in

**"It's been a three-year run down here where I haven't been off the radio. Whether it's a freestyle, a song or a commercial, they're constantly hearing me on the radio down here in Miami."**

Pitbull

and really understand the formula of what it takes to make it in this business."

Gotti advised Pitbull that while freestyling was great, it didn't make money, so Pitbull began putting pen to paper. He went back to Miami and signed a one-year contract with Luke of 2 Live Crew fame, and that's when he began to learn the ins and outs of the music business. "I learned how to work my own records," he says. "I learned how to build my own relationships with program directors and music directors, with DJs and mix-show DJs. I learned how to do all that shit by watching Luke."

When his contract with Luke expired, Pitbull hooked up with Miami producers The Diaz Brothers, who have worked with Trick Daddy, Trina, Fat Joe and Lloyd Banks. They believed in Pitbull, giving him studio time and producing some of his music. Pitbull began to build his name locally.

"It's been a three-year run down here where I haven't been off the radio," he says.

"Whether it's a freestyle, a song or a commercial, they're constantly hearing me on the radio down here in Miami. That's basically how things started."

Thanks to the buzz he created for himself in Miami, Pitbull met Lil Jon through a mutual friend. "I got introduced to him on the beach," Pitbull says. "He had seen what I had done in Miami. He had heard my songs and wanted to know who I was."

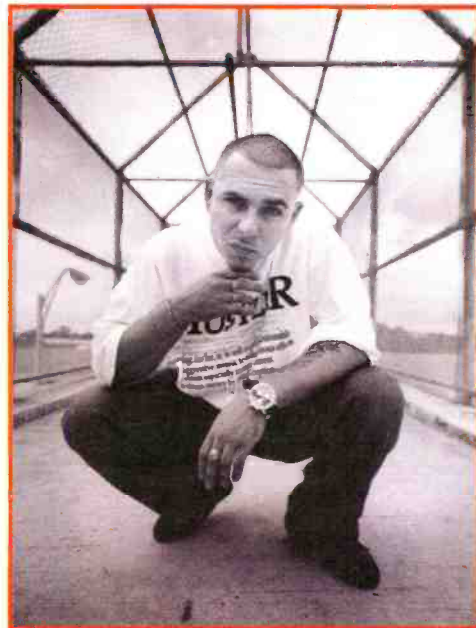
Lil Jon invited Pitbull to the studio, where Pitbull recorded "Cuban Rideout" for Jon's *The Kings of Crunk* album. Thanks to his relationship with Lil Jon and the continued buzz his mix tapes generated in Miami, Pitbull got his own deal on TVT Records.

"Anybody who comes to Miami and sees what I do down here respects the grind," says Pitbull. "They respect the movement, they respect the revolution. I understand the game, meaning I got to cater to in order to get catered to. I throw a record like 'Chulo' out to pick up my Spanish people and then come with a record like 'Back Up,' then come with a record like some Kanye West shit, and people are like, 'Holy shit! He's got a lock on every aspect of the game.' That's basically what I'm trying to do. That's why I like to be unexpected. That's why I like to be the underdog. That's what keeps me hungry. That's what keeps the fuel inside me burning."

With his debut album, *M.I.A.M.I.* (which stands for "Money Is A Major Issue"), set for release Aug. 24, Pitbull is looking to take things to a different level. "I'm not a gangster, and I'm not a thug, but I am a hustler," he says. "That's what I'm here to do. If the game wants to hustle me, I got no problem with that. You want to fuck me, it's no problem, but you're gonna have to come with some Vaseline or some K-Y or something—I'm here for the long run."

## Ciara

Ciara began her music career at the tender age of 14. "I knew that eventually I would be an artist," she says. "It was just a matter of it falling into place." She started out in a group called Here Say, 3 1/2 years ago. They were together for about six months before they began having differences. The group split up, and the company Ciara was signed to decided to concentrate on her as a solo artist.



Pitbull

During that time Ciara found that she had a talent for writing and signed her first publishing deal, with Red Zone Studios, at the age of 15. "It helped to mold me as a writer," she says. Although she was writing songs, she never demoed them herself. The first time she recorded as a soloist, she was surprised at how good

**"I had to do an impromptu performance for L.A. Reid, and he left the room happy. The second meeting with him, I was signing my papers for Arista. It was crazy."**

Ciara

she sounded. "We were like, 'This sounds good,'" she says. "We were like, 'Let's get it cracking. Let's work on Ciara's project.'"

She met with an up-and-coming producer, started writing and, within a few months, developed her unique sound. Wanting to take it to the next level, she was introduced to someone she calls her "music soulmate," Jazze Pha. "Our first time meeting each other was crazy," says Ciara. "Within five days we had made five solid records, and they were incredible!"



Ciara

Continued on Page 44



# LIL SCRAPPY

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# CHR/RHYTHMIC BRANDED FOR LIFE

## Future Stars

Continued from Page 42

A few weeks later Ciara was introduced to Antonio "L.A." Reid who, at the time, was head of Arista Records. "I had to do an impromptu performance for him, and he left the room happy," says Ciara. "The second meeting with him, I was signing my papers for Arista. It was crazy."

With her Lil Jon-produced debut single, "Goodies," reaching the top five on the CHR/Rhythmic chart and showing no signs of slowing down, Ciara is ready to capitalize on her

**"I never went the traditional way of getting a record deal. I went the old-school way, in that I would battle people around my neighborhood. I've never done a talent show or a showcase."**

I-20

buzz with the release of her debut album, which she describes as "innovative and refreshing." "The production itself is very new," she says. "I worked with Jermaine Dupri and Dallas Austin. I just did a song from R. Kelly, and Jazze Pha is the executive producer." She says you can expect to hear "hot, new, fresh, crazy" music like you've never heard before.

"Longevity is my ultimate goal, and I'm going to give my all," Ciara says. A year from now she sees herself working on her next al-



Mashonda

bum, being on a big tour and being a step higher than where she is now. From what we've seen so far, it looks like she's on her way.

### I-20

A member of Ludacris' six-person group Disturbing Tha Peace, I-20 is set to make his solo debut on Capitol Records. I-20 hails from Decatur, GA, and his love for hip-hop started at the age of 11. He grew up listening to such artists as The Fat Boys, Run DMC, EPMD, and Kool G Rap. "I was really into EPMD," says I-20. "I felt they were the best group ever, then and Kool G Rap. 'Ill Street Blues' and 'You Gots to Chill' made me want to go make something of my own."

I-20 wrote his first rhyme at the age of 12 and made a name for himself doing MC battles with friends in his neighborhood. "I never went the traditional way of getting a record deal," he says. "I went the old-school way, in that I would battle people around my neighborhood. I've never done a talent show or a showcase. I just rapped. I was content with just being an MC."

In 1996 I-20, who was all of 17, was introduced to Ludacris by a mutual friend who saw that they shared a passion for music. "She put him on the three-way one night, and we went back and forth with some verses," I-20 says. "We've been cool ever since."

I-20's group broke up when two members were sentenced to life in prison for murder. It was a reality check for him. "When they went to jail, I was lost," he says. "I started getting into my own trouble, until my mother put me out." Ludacris offered I-20 a place to stay until he got on his feet. "He had this little cheap-ass one-bedroom apartment, and he let me move in with him," I-20 says. "He felt like I had the potential to do something, and he wanted to surround himself with people who were trying to do what he was trying to do."

It was at that point that Ludacris, I-20 and Lil Fate starting rapping as Disturbing Tha Peace. The trio would do anything to get onstage. They'd jump in Ludacris' car and perform at clubs in different cities for almost no money. They eventually got some attention from Rap-A-Lot Records after doing a song called "Catch Up," but things didn't quite work out. It wasn't until they decided to record as solo artists that they struck gold. "It just so happens that Chris' solo album *In-cognegro* turned out to be

the best thing ever," says I-20. "We didn't collectively decide not to be a group."

Ludacris selling millions of albums set the stage for the rest of the DTP crew to get their opportunity to shine when Capitol Records was looking to rebuild its urban division. "They hadn't really had a rap act since MC Hammer," I-20 says. "When they merged with Priority, they had Westside Connection and a lot of California acts. They wanted to tap in to the Midwest and Southern thing. They came to Disturbing Tha Peace because Chris had become so successful, and they were looking to cash in on that. They signed Chingy and me the same day."

With his first single, "Break Bread," getting worked at radio and the release of his debut album, *Self Explanatory*, I-20 is ready to shine just as his friend Ludacris has. "It's like you've always seen trailers of what I've done with Ludacris and Chingy, and now you're about to get the full-length feature," he says. "It's my idea of hip-hop, my interpretation of it."

### Mashonda

"I don't see myself as a gimmick chick or somebody who is just in and out," says Full Surface/J Records recording artist Mashonda. "I take music very seriously." Her debut album, *January Joy*, is set for release in late September or early October.

This Harlem-bred songstress, who got her first taste of music singing in a church choir as a child, has always had a passion for writing. "Growing up, I always wrote stories and stuff like that," says Mashonda. "It came kind of easy for me. When I realized that you can really live off music, that's when I started taking it seriously."

She took her first stab at going pro at the age of 16, writing and singing in a couple of groups. Working with legendary producers Full Force and writing for artists such as Yvette Michelle and Monifah, she got her first publishing deal at 18. "It was a nice check for an 18-year-old," says Mashonda. "So I was like, hey, I'm going to keep doing this."

She spent time in a group that was signed to Columbia Records, but things didn't happen for them, and they were dropped from the label. "Within that time frame I learned a lot and was able to meet a whole lot of different producers," says Mashonda. One of those producers was Swizz Beats. "This was before he was big," Mashonda says. "He was just doing

DMX at the time, and I was just writing and working on my stuff."

Swizz used Mashonda's voice on hooks for songs he produced, including Eve's "Gotta Man" and Jay-Z's "Girl's Best Friend." He made a name for himself and, in 2002, formed his own label, Full Surface, and teamed with J Records. Along with Cassidy, Mashonda was one of the first artists Swizz signed. "He always said there's no other hotter R&B chick out than me," says Mashonda.

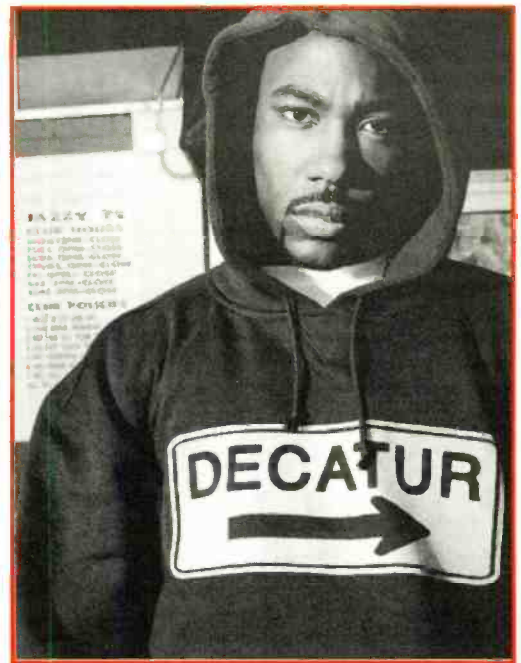
Her debut album features top producers such as Mike City, Raphael Saadiq, Brian

**"I want people to look at *January Joy* as a fresh start in music. This is my fresh start. I think this album is a classic, and when I let people hear it, they totally agree."**

Mashonda

Michael Cox, Swizz Beats, Dre & Vidal and Alchemist. Mashonda says that *January Joy* is a dream come true, because she had the opportunity to work with people she'd wanted to work with all her life.

"I was born in January, and it's my joy," she says. "The album isn't coming out in January, but it's just the whole meaning to me of what January is. I want people to look at it as a fresh start in music. This is my fresh start. I think this album is a classic, and when I let people hear it, they totally agree."



I-20





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# R&R CHR/RHYTHMIC BRANDED FOR LIFE

Continued from Page 32

has to have a clear idea of who their listener is. "All successful products know their customers," he says. "Power 106 is no exception. You'll find this discipline in all of our excellent Emmis PDs across the country."

Because it is able to successfully identify its listeners' needs, Power has been able to su-

**"It seemed to me, as an outsider to the hip-hop format, that we could do some things that would not adversely affect our credibility and that would make us much more mass appeal."**

perserve these listeners unlike any other station in the market. "It's incumbent upon us to collate all our information and target our product to be as user-friendly as it can be," Steal says. "There's no reason for any radio station to sound generic today, especially in the competitive environment we're all in."

#### Promotional Considerations

Stations that are always on top of their game promotionally will reap the benefits of solidifying their brand with the audience. At Power, Dianna Jason and Marketing and Promotions Coordinator Fernando Lujan stay on top of this by coming up with promotions that are bigger than life.

"Giveaways need to be as topical as they possibly can," says Steal. "I'm not saying that we have monstrous budgets, because we don't, but if there's any way, you have to get the hottest new car or the new two-way in the 50 Cent video or whatever."

"Take iPods, for example. I know they're controversial and that some PDs won't give them away. I will give away iPods, because I don't think we can have our heads in the sand. If stations ignore the interests of their listeners, they may be ignored."

"We have a younger audience that is definitely full of early adopters. We've always got to be riding the crest of what the hottest new ish is. We're a station that plays new music. Music is one piece of the puzzle of pop culture. If they're listening to new music, it stands to reason they're running to new movies, they've got the newest gadgets, they've got the newest phone, and they are watching the newest TV shows."

#### More To Be Done

Although Power 106 has branded itself as the hip-hop station in Los Angeles, Steal believes there is still work that needs to be done. "I feel like we're just hitting our stride," he says. "Maybe I'm naive, but I don't feel like we've ever done our best work at any station I've worked at. By the time you get the right configuration of people, and by the time you figure out the way to bring out the very best in each and every one of your crew, it takes years."

Steal says that once you have the right formula down, you have to be aware that that formula must change to suit an ever-changing audience. "Attrition is a silent process," he says. "Brand-new people are coming in to the low

end of your target demo and brand-new people are graduating out of the top end of your target demo every day. Even though from one book to another you may have the same five

**"I don't believe for a second that we are in the radio business. I believe, as programmers, we are in show business that just happens to be on the radio."**

share 12+, that doesn't mean that it's the same 5% of the population it was in the last book. You're always fighting a battle of attrition.

"Knowing what the new class, if you will, of graduates into your demo is all about, that's a day-to-day thing. I look at programming and strategic plans as a daily education that you never really get a diploma in because it's changing daily. So I really don't feel like we've done our best work at Power 106."

"That being said, I couldn't be more proud of what the staff has already accomplished, because we have some people who have stretched beyond even what they thought they could do. Felli Fel, whom I got out of Dallas, was like the third player in a three-man night show, so this has been his biggest platform by far. To watch him grow into the talent he is today has been a privilege for me, watching him grow up and become a daunting personality."

"Things like that are icing on the cake of all the great numbers we have. K'hood Aid has

created a franchise with *Pocos Pero Locos*, her Latin hip-hop show, which is syndicated nationally. In afternoons, The Goodfellas and Tito have shined, acquiring incredible shares for their daypart. As *Good to Great* author Jim Collins preaches, I think we got the right people in the right seats on the bus.

"The most important thing a programmer can do when he walks into a radio station is to institute a belief system. Once the belief system is there, it's all about execution. We have a belief system here at Power that is like a supernova. There's nothing in the world that our guys don't think we can accomplish. This is the foundation."

"I'm not saying that anyone here thinks we will be No. 1 forever or anything like that — not at all. But I do think we have a consistency going and a confidence going that is pretty damn unique. I say to myself constantly that if today was to be my last day in radio, I've already been so blessed, I couldn't ask for anything more."

**"I look at programming and strategic plans as a daily education that you never really get a diploma in because it's changing daily. So I really don't feel like we've done our best work at Power 106."**

## In The Trenches

Continued from Page 34

further to get our logo and positioning statement in front of the right people as often as possible.

KXL underwent a fairly significant format adjustment three years ago as we evolved it into the conservative-leaning News/Talk station that it is today. That education process I mentioned with regard to KKJM is still ongoing with KXL. Our talk show hosts still play a significant role in marketing KXL's identity, so in that case it's not just a case of call letter and logo reinforcement, but of branding too.

**GW:** I don't like my billboards to be too busy. I like them to be bright and to sell the logo, sell the frequency and sell the positioning statement of the station or the morning show. We're in a great position, because we can hang our hat on our strong morning show. On TV, I like to sell the music, the image of the station and the morning show, all in 30 seconds. Or I do spots that are all about the morning show and sell the brand by letting the morning show trickle down throughout the rest of the dayparts.

**R&R:** Do you find that these forms of media are effective at branding your station to your listeners?

**GW:** When we first came on, KDGS had never done any form of outside marketing. Now we maximize all the opportunities, and it must be working, because we're the No. 2-cumming station in the market, and we're not far behind No. 1, even though we have the smallest tower of all the commercial broadcast entities in the market. That says we're doing a good job of internal retail and street marketing.

What I tried to do with our outside marketing was to let people know that we're here and to tell people who may have listened to us and left for some odd reason that they should come back and check us out again, that they might like what they hear. It seems to have worked.

**MA:** A combination of factors are at work here: the popularity of in-car listening with our target demographics, in-car listening trends in general, Portland and the surrounding area's increasing traffic issues, usage factors for both stations, specific audience profiles, etc. These all help outline the advantages of utilizing this kind of media for our advertising and marketing efforts.

**R&R:** Radio stations have so much competition these days from other media. What can stations do to brand themselves so that their listeners keep them top-of-mind and keep coming back for more?

**MA:** Personally, I've decided to embrace those other resources and incorporate them into the radio stations as much as possible. Xboxes, iPods, PCs and CD burners, cable TV, satellite TV, cell phones, two-ways, pagers and who knows what's next are fully integrated parts of our listeners' lives. Pretending they don't exist is not an option. We want to be part of all the things that are cool for our target demo, so we give away the hottest Xbox games. We give away iPods loaded with hip-hop from our station. The personalities talk about the artists they saw on *106 & Park* last night. We send promo updates via two-way and cell phone. We sell ringtones on our website. We play music we download from the 'Net and attempt to showcase music that's not available anywhere else.

The list goes on and on, but in essence it all comes down to being a part of your listeners' lives and attempting to reflect current trends. That includes being at the right place, whether it's a club or concert, and making the right impression. With so many distractions vying for listeners' time, it's important that we strive to stay top-of-mind or risk becoming irrelevant.

**GW:** The one thing that radio has that none of those other mediums has is the localism of our product. That's why we always have to be at the forefront of what's going on in our community and be tied in to the biggest community events. We have to tell our listeners that we love them, that we care about them, that we are their friends, and that we are here for them. We have to play the best music and make sure that it is tested and researched and properly positioned. We have to localize the hell out of our radio station and stick to the basic concept of the customer service, because the listeners are our customers. We often forget that in radio.

**R&R:** Must radio stations use visual media to brand themselves, and will more stations rely on them in the future?

**MA:** *Must* is a strong word, but, increasingly, I don't view our use of outside media as anything other than a necessity. The challenges we face from increased competition are only going to grow. Our marketing, and especially our programming, are going to have to evolve with the listening audience or risk being lost in the clutter.

**GW:** Marketing from a TV and billboard standpoint is good and effective if you are a new product and you want to let people know that you are here and get them to check you out and if you're a product that's been at it for a while and you want to stay ahead of the curve. You should never do that type of marketing if the slide has already started, because then it could be like going up a greasy pole. You should always use it as a maintenance type of marketing tool to maintain the strength of your radio station and to remind people "Hey, we're here, just around the corner, and you can still come home."



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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	JUVENILE Slow Motion (Cash Money/Universal)	7075	-10	695081	15	85/0
4	2	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	5543	+698	485873	10	82/1
2	3	USHER Confessions Part 2 (LaFace/Zomba)	5175	-553	511488	16	52/0
6	4	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	5103	+788	470746	8	88/1
5	5	HOUSTON f/CHINGY & NATE OGGG I Like That (Capitol)	4949	+175	418965	11	85/0
3	6	LLOYD BANKS On Fire (Interscope)	4787	-427	414466	13	86/0
7	7	TERROR SQUAD Lean Back (Universal)	4766	+573	572753	7	85/1
8	8	NINA SKY Move Ya Body (Next Plateau/Universal)	4180	+235	400265	16	77/0
9	9	YING YANG TWINS Whats Happnin! (TVT)	3732	-216	283502	15	79/0
12	10	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	3429	+214	269771	12	83/2
10	11	PETEY PABLO Freek-A-Leek (Jive/Zomba)	3275	-639	306746	30	85/0
13	12	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	3111	-34	368117	14	81/0
16	13	KEVIN LYTTLE Turn Me On (Atlantic)	2926	+276	370466	14	73/5
11	14	USHER Burn (LaFace/Zomba)	2817	-651	341788	22	85/0
23	15	NELLY My Place (Derrty/Fo' Reel/Universal)	2801	+939	262978	2	87/0
15	16	D12 How Come (Shady/Interscope)	2792	+150	214858	7	73/2
14	17	ALICIA KEYS If I Ain't Got You (J/RMG)	2708	-380	306315	21	80/0
19	18	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	2487	+343	294938	19	58/12
18	19	USHER f/LUOACRIS & LIL' JON Yeah (LaFace/Zomba)	2262	-126	261571	30	88/0
21	20	TWISTA f/R. KELLY So Sexy (Atlantic)	2205	+182	214197	6	81/1
20	21	PITBULL f/LIL' JON Culo (TVT)	1873	-201	198597	19	56/0
24	22	YOUNG BUCK Let Me In (Interscope)	1848	+201	157997	5	73/1
22	23	PLAY-N-SKILLZ Freaks (Universal)	1822	-177	159059	16	52/0
26	24	LL COOL J Headsprung (Def Jam/IDJMG)	1758	+345	174142	4	74/5
25	25	MONICA U Should've Known Better (J/RMG)	1486	+40	140732	7	68/3
30	26	T.I. Let's Get Away (Grand Hustle/Atlantic)	1424	+236	100935	6	64/4
32	27	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	1361	+360	224981	4	67/7
29	28	AKON f/STYLES P. Locked Up (SRC/Universal)	1354	+122	212203	14	34/1
27	29	BEYONCE' Naughty Girl (Columbia)	1188	-179	108889	20	70/0
28	30	MASE Welcome Back (Bad Boy/Universal)	1075	-223	79668	10	53/0
36	31	PETEY PABLO f/RASHEEDA Vibrate (Jive/Zomba)	908	+124	39577	4	55/3
37	32	SLUM VILLAGE Selfish (Barak/Capitol)	907	+141	120921	4	39/1
35	33	JOJO Leave (Get Out) (BlackGround/Universal)	872	+79	56564	20	15/1
38	34	PITBULL Back Up (TVT)	863	+172	43407	4	48/6
33	35	MOBB DEEP Got It Twisted (Violator/Zomba)	847	-92	111881	13	47/0
31	36	CASSIOY f/MASHMONA Get No Better (J/RMG)	797	-275	71110	13	53/0
40	37	LIL ROB Neighborhood Music (Upstairs)	639	-33	43560	9	26/0
34	38	JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	587	-260	43736	13	56/0
39	39	HOLLA POINT Baby Mama (Epic)	561	-62	30227	5	35/3
44	40	LIL SCRAPPY No Problem (BME/Reprise)	528	+89	50427	3	9/1
Debut	41	213 Groupie Love (TVT)	509	+152	60548	1	32/4
43	42	JUVENILE f/WACKO & SKIP Noia Clap (Rap-A-Lot)	502	+28	58936	3	15/2
Debut	43	AMANDA PEREZ f/LAYZIE BONE Dedicate (Powerhouse/Virgin)	488	+205	24921	1	37/7
46	44	ALICIA KEYS Diary (J/RMG)	484	+64	96609	2	7/0
50	45	SHAWNNA f/LUOACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	472	+109	60989	2	47/6
45	46	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	442	+12	14573	2	28/1
Debut	47	J-KWON You & Me (So So Def/Zomba)	431	+221	25411	1	45/8
42	48	AMANDA PEREZ I Pray (Powerhouse/Virgin)	405	-89	27732	17	37/0
Debut	49	FRANKIE J. f/PAUL WALL On The Floor (Columbia)	402	+136	19308	1	24/0
47	50	MARIO WINANS Never Really Was (Bad Boy/Universal)	382	-7	10002	2	31/0

92 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 7/18-7/24. 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 (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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ARTIST TITLE LABEL(S)	ADDS
BRANDY Who Is She 2 U (Atlantic)	33
NEW EDITION Hot 2 Nite (Bad Boy/Universal)	22
SILKK THE SHOCKER f/MASTER P We Like... (New No Limit/Koch)	18
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	12
D.O.D. f/KANYE WEST Higher (Legion)	10
WHITE BOY f/KANYE WEST U Know (ICEE)	10
J-KWON You & Me (So So Def/Zomba)	8
GUERRILLA BLACK f/BENIE MAN Compton (Virgin)	8
JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	7
AMANDA PEREZ f/LAYZIE BONE Dedicate (Powerhouse/Virgin)	7

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY My Place (Derrty/Fo' Reel/Universal)	+939
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+788
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+688
TERROR SQUAD Lean Back (Universal)	+573
JADAKISS f/A. HAMILTON Why (Ruff Ryders/Interscope)	+360
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	+346
LL COOL J Headsprung (Def Jam/IDJMG)	+345
KEVIN LYTTLE Turn Me On (Atlantic)	+276
T.I. Let's Get Away (Grand Hustle/Atlantic)	+236
NINA SKY Move Ya Body (Next Plateau/Universal)	+235

**New & Active**

LENNY KRAVITZ f/JAY-Z Storm (Virgin)	Total Plays: 287, Total Stations: 23, Adds: 2
GUERRILLA BLACK f/BENIE MAN Compton (Virgin)	Total Plays: 265, Total Stations: 27, Adds: 8
BABY BASH Menage A Trois (Empire Musicworks/Universal)	Total Plays: 262, Total Stations: 21, Adds: 2
BRITNEY SPEARS Outrageous (Jive/Zomba)	Total Plays: 198, Total Stations: 14, Adds: 1
LIL' EDDIE f/MARIO WINANS I Don't Think I Ever (Big3)	Total Plays: 195, Total Stations: 9, Adds: 4
TONY SUNSHINE f/P. DIDDY & DIRTBAG Oh My God (Jive/Zomba)	Total Plays: 183, Total Stations: 10, Adds: 6
RUBEN STUDDARD f/FAT JOE What Is Sexy (J/RMG)	Total Plays: 174, Total Stations: 18, Adds: 0
TQ Right On (Hub/Lightyear)	Total Plays: 153, Total Stations: 12, Adds: 2
D.O.D. f/KANYE WEST Higher (Legion)	Total Plays: 147, Total Stations: 19, Adds: 10
SILKK THE SHOCKER f/MASTER P We Like... (New No Limit/Koch)	Total Plays: 146, Total Stations: 19, Adds: 18

Songs ranked by total plays

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

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# What Does Indicator Indicate?

R&R's expanded Indicator panels and what they mean to you

With the recent announcement that R&R has expanded its Indicator panels, I have received numerous calls from programmers and label executives asking, "What exactly does this mean for me?" Hopefully, it means we have yet another chart tool for making music decisions at radio or, for labels, working a new project.

The Indicator charts were originally created at R&R several years ago, when we began to use Mediabase-monitored airplay to create our charts. Since Mediabase only monitored stations in markets 1-140, many of R&R's previous reporters in smaller markets were moved to the Indicator panels. We've decided to increase the size of these panels to include more stations, as well as satellite radio, in order to create a chart that may help to break new acts sooner.

Many of the stations on both the Urban and Urban AC Indicator panels are in regions like the Southeast, Southwest and Midwest, where we

have traditionally seen new music and unsigned artists bubble up. With this chart the industry may be able to predict the next big hit on the monitored charts.

There are now 29 reporters to the Urban Indicator chart and 18 reporters to the Urban AC Indicator chart. These charts can be viewed exclusively on R&R Music Tracking. In addition, individual station playlists for the Indicator reporters can be viewed by going to the Urban format homepage at [www.radioandrecords.com](http://www.radioandrecords.com).

Here's a complete list of the Indicator stations and their contact information.

## Urban Indicator Panel

Original stations on the Urban Indicator panel are KBCE-FM/Alexandria, LA; KEDG-FM/Alexandria, LA; KIIJ-FM/Killeen, TX; WEAS-FM/Savannah, GA; WESE-FM/Tupelo, MS; WFXE-FM/Columbus, GA; WFXM-FM/Macon, GA; WIBB-FM/Macon, GA; WJUN-FM/Dothan, AL; WTMP-AM & FM/Tampa; and WZHT-FM/Montgomery, AL.

## New Reporters

**KJMH (107.5 Jamz)/Lake Charles, LA**  
Station phone: 337-433-1641  
Web address: [www.107jamz.com](http://www.107jamz.com)  
Owner: Apex Broadcasting  
PD: Erik Thomas  
PD phone: 337-433-1641 x42  
PD e-mail: [eriktee2000@yahoo.com](mailto:eriktee2000@yahoo.com)

**KJMZ-FM (K98 Jamz)/Lawton, OK**  
Station phone: 580-355-1050  
Web address: [www.kjfmz.com](http://www.kjfmz.com)  
Owner: Perry Broadcasting  
PD: Terry Monday  
PD phone: 580-355-1050  
PD e-mail: [largefathermonday@hotmail.com](mailto:largefathermonday@hotmail.com)

**KRVV (100.1 The Beat)/Monroe, LA**  
Station phone: 318-388-2323  
Web address: [www.thebeat.net](http://www.thebeat.net)  
Owner: Holladay Broadcasting  
PD: Chris Collins  
PD phone: 318-398-1625  
PD e-mail: [chris@bayou.com](mailto:chris@bayou.com)

**KZWA (104.9 FM The Vibe)/Lake Charles, LA**  
Station phone: 337-491-9955  
Web address: [www.kzwa.com](http://www.kzwa.com)

Owner: B & C Broadcasting  
MD: Tammy Tousant  
MD phone: 337-491-9955 x10  
MD e-mail: [ttousant@aol.com](mailto:ttousant@aol.com)

**WBWT (100.7 The Beat)/Tallahassee, FL**  
Station phone: 850-422-3107  
Web address: [www.1007thebeat.com](http://www.1007thebeat.com)  
Owner: Clear Channel  
PD: Dale Flint  
PD phone: 850-558-1424  
PD e-mail: [daleflint@clearchannel.com](mailto:daleflint@clearchannel.com)

**WDAI (98.5 Kiss FM)/Myrtle Beach, SC**  
Station phone: 843-357-8643  
Web address: [www.985kissfm.net](http://www.985kissfm.net)  
Owner: Cumulus  
PD: Kenny Smoov  
PD phone: 843-357-8643  
PD e-mail: [kenny.smoov@cumulus.com](mailto:kenny.smoov@cumulus.com)  
MD: DJ Vicious  
MD phone: 843-357-8643  
MD e-mail: [vicious@cumulus.com](mailto:vicious@cumulus.com)

**WJIZ (96.3 WJIZ)/Albany, GA**  
Station phone: 229-439-9704  
Web address: [www.wjiz.com](http://www.wjiz.com)  
Owner: Clear Channel  
PD: Jammin' Jay  
PD phone: 229-439-9704 x16  
PD e-mail: [jamminjay@clearchannel.com](mailto:jamminjay@clearchannel.com)

**WMNX-FM (Coast 97.3)/Wilmington, NC**  
Station phone: 910-763-9977  
Web address: [www.coast973.com](http://www.coast973.com)  
Owner: Cumulus  
PD: Al Payne  
PD phone: 910-332-2134  
PD e-mail: [al.payne@cumulus.com](mailto:al.payne@cumulus.com)



**SITTIN' PRETTY WITH THE SITTER** Seen here are (l-r) syndicated morning man Doug Banks and KIIJ/Killeen, TX PD Babysitter and personalities DJ Q and The Devastator at a recent live remote hosted by the station.

MD: Nikki Sanchez  
MD phone: 910-332-2174  
MD e-mail: [nikki@coast973.com](mailto:nikki@coast973.com)

**WMSU (Power 92.1)/Columbus, MS**  
Station phone: 662-338-5424  
Web address: [www.power92.fm](http://www.power92.fm)  
Owner: Urban Radio Broadcasting  
OM: James Alexander  
OM phone: 662-338-5424 x15  
OM e-mail: [jalexander@urbanradio.fm](mailto:jalexander@urbanradio.fm)  
MD: Shawna Young (Diamond)  
MD phone: 662-338-5424 x21  
MD e-mail: [syoung@urbanradio.fm](mailto:syoung@urbanradio.fm)

**WWLD (Blazin' 102.3)/Tallahassee, FL**  
Station phone: 850-201-3000  
Web address: [www.blazin1023.com](http://www.blazin1023.com)  
Owner: Cumulus  
PD: Ed The World Famous  
PD phone: 850-201-3017  
PD e-mail: [world.famous@cumulus.com](mailto:world.famous@cumulus.com)  
MD: Jay Blaze  
MD phone: 850-201-3000 x1045  
MD e-mail: [jblaze@cumulus.com](mailto:jblaze@cumulus.com)

**WYNN (Win 106.3)/Florence, SC**  
Station phone: 843-661-5000  
Web address: N/A  
Owner: Cumulus  
PD: Gerald McSwain  
PD phone: 843-661-5000 x257  
PD e-mail: [gerald.mcswain@cumulus.com](mailto:gerald.mcswain@cumulus.com)  
MD: Pam Jordan  
MD phone: 843-661-5000 x292  
MD e-mail: [pam.mathis@cumulus.com](mailto:pam.mathis@cumulus.com)

**WZBN (Blazin' 102.1)/Albany, GA**  
Station phone: 229-888-5000  
Web address: [www.blazin102albany.com](http://www.blazin102albany.com)  
Owner: Cumulus  
PD: Hozie Mack  
PD phone: 229-888-5000 x40  
PD e-mail: [hozie.mack@cumulus.com](mailto:hozie.mack@cumulus.com)  
MD: Mr. Smith  
MD phone: 229-888-5000 x61  
MD e-mail: [smithblaze102@yahoo.com](mailto:smithblaze102@yahoo.com)

**Music Choice R&B and Hip-Hop/New York; Music Choice Rap/New York**  
Station phone: 646-459-3300  
Web address: [www.musicchoice.com](http://www.musicchoice.com)  
Owner: Music Choice  
OM: Damon Williams  
OM phone: 646-459-3319  
OM e-mail: [dwilliams@musicchoice.com](mailto:dwilliams@musicchoice.com)

**Hot Jamz/Channel 50/Sirius Satellite Radio**  
Station phone: 212-584-5100

Web address: [www.sirius.com](http://www.sirius.com)  
Owner: Sirius Satellite Radio  
OM/Director of Programming: Geronimo  
OM phone: 212-584-5100 x6460  
OM e-mail: [geronimo@sirius.com](mailto:geronimo@sirius.com)  
MD/Prog. Coordinator: Vanessa Grullon  
MD phone: 212-584-5100 x2415  
MD e-mail: [vgrullon@sirius.com](mailto:vgrullon@sirius.com)

**Street Beat/Channel 44/Sirius Satellite Radio**  
Station phone: 212-584-5100  
Owner: Sirius Satellite Radio  
PD: Tonya Byrd  
PD phone: 212-584-5209  
PD e-mail: [tbyrd@siriusradio.com](mailto:tbyrd@siriusradio.com)

**The City/Channel 67/XM Satellite Radio**  
Station phone: 202-380-4000  
Web address: [thecity.xmradio.com](http://thecity.xmradio.com)  
Owner: XM Satellite Radio  
PD: Lisa Ivery  
PD phone: 202-380-4268  
PD e-mail: [lisa.ivery@xmradio.com](mailto:lisa.ivery@xmradio.com)  
MD: DJ Xclusive  
MD phone: 202-380-4383  
MD e-mail: [damion.codrington@xmradio.com](mailto:damion.codrington@xmradio.com)

**Raw/Channel 66/XM Satellite Radio**  
Station phone: 202-380-4000  
Web address: [raw.xmradio.com](http://raw.xmradio.com)  
Owner: XM Satellite Radio  
PD: Leo G.  
PD phone: 202-380-4077  
PD e-mail: [leog@xmradio.com](mailto:leog@xmradio.com)

## Urban AC Indicator Panel

Original Urban AC indicators are WAGH/Columbus, GA; WLVH/Savannah, GA; and WRBV/Macon, GA.

## New Reporters

**KJMG (Majic 97.3)/Monroe, LA**  
Station phone: 318-388-2323  
Web address: [www.majic97.com](http://www.majic97.com)  
Owner: Holladay Broadcasting  
PD: Chris Collins  
PD phone: 318-398-1625  
PD e-mail: [chris@bayou.com](mailto:chris@bayou.com)

**KKRX-AM (1050 The Touch)/Lawton, OK**  
Station phone: 580-355-1050  
Web address: [www.kkrx.com](http://www.kkrx.com)  
Owner: Perry Broadcasting  
PD: Terry Monday  
PD phone: 580-355-1050  
PD e-mail: [largefathermonday@hotmail.com](mailto:largefathermonday@hotmail.com)

Continued on Page 53



# R&R URBAN TOP 50

July 30, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
4	1	<b>TERROR SQUAD</b> Lean Back (Universal)	3456	+228	519577	7	62/0
1	2	<b>JUVENILE</b> Slow Motion (Cash Money/Universal)	3418	-170	443170	24	23/0
2	3	<b>USHER</b> Confessions Part 2 (LaFace/Zomba)	3391	-104	444006	16	6/0
5	4	<b>KANYE WEST</b> Jesus Walks (Roc-A-Fella/IDJMG)	3162	-4	468966	17	71/0
7	5	<b>ALICIA KEYS</b> Diary (J/RMG)	3085	+347	411983	10	69/0
3	6	<b>MONICA</b> U Should've Known Better (J/RMG)	3078	-354	422791	18	71/0
6	7	<b>LLOYD BANKS</b> On Fire (Interscope)	2621	-381	351666	13	67/0
9	8	<b>TWISTA</b> f/R. KELLY So Sexy (Atlantic)	2377	+213	268500	9	68/0
8	9	<b>LLOYD</b> f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	2252	+49	262913	12	62/0
11	10	<b>LIL' FLIP</b> Sunshine (Sucka Free/Loud/Columbia)	2235	+304	247622	8	55/0
10	11	<b>ALICIA KEYS</b> If I Ain't Got You (J/RMG)	1955	-66	271785	24	70/0
16	12	<b>JADAKISS</b> f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	1874	+441	277119	6	68/2
24	13	<b>CIARA</b> f/PETEY PABLO Goodies (LaFace/Zomba)	1667	+385	189169	5	67/2
15	14	<b>LI COOL J</b> Headsprung (Def Jam/IDJMG)	1644	+148	168190	4	68/1
20	15	<b>LIL SCRAPPY</b> No Problem (BME/Reprise)	1590	+186	145249	9	59/1
21	16	<b>YOUNG BUCK</b> Let Me In (Interscope)	1571	+175	173434	6	66/2
17	17	<b>HOUSTON</b> f/CHINGY & NATE ODG I Like That (Capitol)	1509	+80	161324	9	55/0
13	18	<b>MASE</b> Welcome Back (Bad Boy/Universal)	1494	-77	159009	10	64/1
22	19	<b>T.I.</b> Let's Get Away (Grand Hustle/Atlantic)	1418	+54	121359	9	60/3
12	20	<b>USHER</b> Burn (LaFace/Zomba)	1398	-273	162926	21	66/0
35	21	<b>NELLY</b> My Place (Derrty/Fo' Reel/Universal)	1365	+637	189385	2	70/1
19	22	<b>SLUM VILLAGE</b> Selfish (Barak/Capitol)	1281	-131	125952	18	44/0
26	23	<b>R. KELLY</b> U Saved Me (Jive/Zomba)	1254	+120	162917	7	62/1
23	24	<b>YING YANG TWINS</b> Whats Happnin! (TVT)	1218	-75	124566	11	37/0
27	25	<b>LIL' WAYNE</b> Bring It Back (Cash Money/Universal)	1116	+3	95782	14	33/0
31	26	<b>AKON</b> f/STYLES P. Locked Up (SRC/Universal)	1065	+253	167653	4	22/2
25	27	<b>NINA SKY</b> Move Ya Body (Next Plateau/Universal)	1025	-146	137074	14	37/0
34	28	<b>JILL SCOTT</b> Golden (Hidden Beach/Epic)	839	+75	87691	3	49/0
29	29	<b>R. KELLY</b> Happy People (Jive/Zomba)	821	-201	116060	20	59/0
30	30	<b>8-BALL &amp; MJG</b> You Don't Want Drama (Bad Boy/Universal)	797	-93	102981	18	37/0
28	31	<b>BRANDY</b> f/KANYE WEST Talk About Our Love (Atlantic)	744	-330	68801	13	59/0
41	32	<b>LENNY KRAVITZ</b> f/JAY-Z Storm (Virgin)	737	+111	78574	2	50/2
40	33	<b>NEW EDITION</b> Hot 2 Nite (Bad Boy/Universal)	734	+78	73220	3	43/0
36	34	<b>J-KWON</b> Hood Hop (So So Def/Zomba)	713	-6	62191	8	45/0
44	35	<b>ANTHONY HAMILTON</b> Charlene (So So Def/Zomba)	677	+134	60023	3	42/8
32	36	<b>LUDACRIS</b> Diamond In The Back (Def Jam South/IDJMG)	672	-128	51474	7	37/0
38	37	<b>CRIME MOB</b> Knock If You Buck (BME/Warner Bros./Reprise)	670	-33	52076	5	46/0
33	38	<b>MOBB DEEP</b> Got It Twisted (Violator/Zomba)	646	-125	101602	13	48/0
46	39	<b>CHRISTINA MILIAN</b> Dip It Low (Island/IDJMG)	607	+90	137333	4	24/5
37	40	<b>PRINCE</b> Call My Name (Columbia)	589	-127	54356	10	43/0
45	41	<b>JUVENILE</b> f/WACKO & SKIP Notia Clap (Rap-A-Lot)	586	+43	55585	3	7/5
47	42	<b>KEVIN LYTTLE</b> Turn Me On (Atlantic)	495	+20	138166	7	26/0
48	43	<b>USHER</b> Confessions Part 1 (LaFace/Zomba)	465	+56	76300	1	2/0
48	44	<b>MARIO WINANS</b> Never Really Was (Bad Boy/Universal)	465	+19	26925	2	33/0
43	45	<b>BEYONCE'</b> Naughty Girl (Columbia)	465	-83	51180	20	50/0
-	46	<b>B.G.</b> I Want It (Choppa City/Koch)	422	+18	22369	2	22/0
49	47	<b>PETEY PABLO</b> f/RASHEEDA Vibrate (Jive/Zomba)	422	+1	25282	2	36/2
48	48	<b>GUERRILLA BLACK</b> f/BEENIE MAN Compton (Virgin)	420	+130	29981	1	48/7
49	49	<b>O.D.D.</b> f/KANYE WEST Higher (Legion)	398	+114	43494	1	41/41
50	50	<b>MR. MAGIC</b> I Smoke, I Drink (Independent)	396	+130	20884	1	1/0

73 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/18-7/24. 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 (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BRANDY Who Is She 2 U (Atlantic)	47
D.O.D. f/KANYE WEST Higher (Legion)	41
DEM FRANCHISE BOYZ White Teez (Universal)	31
SILKK THE SHOCKER f/MASTER P We Like... (New No Limit/Koch)	30
RAHEEM DEVAUGHN Guess Who Loves You More (Jive/Zomba)	16
ANTHONY HAMILTON Charlene (So So Def/Zomba)	8
GUERRILLA BLACK f/BEENIE MAN Compton (Virgin)	7
SHAWN KANE Girl, I Wonder (J/RMG)	7
J. JONES f/GAME, CAM'RON & LIL' FLIP Certified... (Koch)	7

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY My Place (Derrty/Fo' Reel/Universal)	+637
JADAKISS f/A. HAMILTON Why (Ruff Ryders/Interscope)	+441
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+385
ALICIA KEYS Diary (J/RMG)	+347
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+304
AKON f/STYLES P. Locked Up (SRC/Universal)	+253
TERROR SQUAD Lean Back (Universal)	+228
SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	+222
TWISTA f/R. KELLY So Sexy (Atlantic)	+213
LIL SCRAPPY No Problem (BME/Reprise)	+186

## New & Active

- SHAWNNA** f/LUDACRIS Shake That Sh\*t (DTP/Def Jam/IDJMG)  
Total Plays: 381, Total Stations: 43, Adds: 6
- BONE...** f/YING YANG... Take Ya Clothes Off (So So Def/Zomba)  
Total Plays: 347, Total Stations: 32, Adds: 1
- SHAWN KANE** Girl, I Wonder (J/RMG)  
Total Plays: 346, Total Stations: 34, Adds: 7
- CARL THOMAS** My First Love (Bad Boy/Universal)  
Total Plays: 280, Total Stations: 25, Adds: 0
- DEM FRANCHISE BOYZ** White Teez (Universal)  
Total Plays: 275, Total Stations: 31, Adds: 31
- URBAN MYSTIC** Where Were You? (Sobe)  
Total Plays: 255, Total Stations: 31, Adds: 0
- TEENA MARIE** Still In Love (Cash Money/Universal)  
Total Plays: 206, Total Stations: 16, Adds: 0
- HOLLA POINT** Baby Mama (Epic)  
Total Plays: 192, Total Stations: 19, Adds: 0
- BRANDY** Who Is She 2 U (Atlantic)  
Total Plays: 191, Total Stations: 47, Adds: 47
- SHYNE** More Or Less (Def Jam/IDJMG)  
Total Plays: 175, Total Stations: 18, Adds: 0

Songs ranked by total plays

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

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RateTheMusic.com

America's Best Testing Urban Songs 12 + For The Week Ending 7/30/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, Pers. 12-17, Pers. 18-24, Pers. 25-34. Lists top 30 songs like 'Slow Motion' by Juvenile and 'Make Me Over' by Tonex.

Total sample size is 406 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

GOSPEL Top 30

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 gospel songs like 'Make Me Over' by Tonex and 'Blessed Like That' by J. Hicks.

18 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 7/18 - Saturday 7/24. © 2004 Radio & Records.

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

Reporters

Grid of reporter information including names, locations, and station affiliations. Includes a 'Powered By Mediabase' logo and 'Monitored Reporters' statistics.



**What Does Indicator Indicate?**

Continued from Page 50

**KSSM-FM (Kiss 103.1)/Killeen, TX**

Station phone: 254-547-8889  
Web address: [www.1031kissfm.com](http://www.1031kissfm.com)  
Owner: Cumulus  
PD: Mark Raymond  
PD phone: 254-547-8889 x26  
PD e-mail: [markraymond@cumulus.com](mailto:markraymond@cumulus.com)

**WCMG (Magic 94.3)/Florence, SC**

Station phone: 843-661-5000  
Owner: Cumulus  
PD: Emie Dee  
PD phone: 843-661-5000 x295  
PD e-mail: [ernest.frierson@cumulus.com](mailto:ernest.frierson@cumulus.com)

**WHBX-FM (96.1 Jamz)/Tallahassee, FL**

Station phone: 850-201-3000  
Web address: [www.961jamz.com](http://www.961jamz.com)  
Owner: Cumulus  
OM: Hurricane Dave  
OM phone: 850-201-3019  
OM e-mail: [hurricane.dave@cumulus.com](mailto:hurricane.dave@cumulus.com)

**WKXS-FM (Kiss 94.1)/Wilmington, NC**

Station phone: 910-763-9977  
Web address: [www.kiss941.com](http://www.kiss941.com)  
Owner: Cumulus  
PD: Al Payne  
PD phone: 910-332-2134  
PD e-mail: [al.payne@cumulus.com](mailto:al.payne@cumulus.com)

**WMCZ (Magic 97.1)/Montgomery, AL**

Station phone: 334-274-6464  
Web address: [www.mymagic97.com](http://www.mymagic97.com)  
Owner: Clear Channel  
PD: Darryl Elliott  
PD phone: 334-235-1057  
PD e-mail: [darrylelliott@clearchannel.com](mailto:darrylelliott@clearchannel.com)

**WMXU (Mix 106.7)/Columbus, MS**

Station phone: 662-327-1183  
Web address: [www.mix106.1.com](http://www.mix106.1.com)  
Owner: Cumulus  
PD: Bobby Wonder  
PD phone: 662-327-1183 x2233  
PD e-mail: [bobby.wonder@cumulus.com](mailto:bobby.wonder@cumulus.com)

**WQVE (V105)/Albany, GA**

Station phone: 229-888-5000

Web address: [www.v105albany.com](http://www.v105albany.com)  
Owner: Cumulus  
PD: Hozie Mack  
PD phone: 229-888-5000 x40  
PD e-mail: [hozie.mack@cumulus.com](mailto:hozie.mack@cumulus.com)

**WTUG (92.9 FM)/Tuscaloosa, AL**

Station phone: 205-345-7200  
Web address: [www.wtug.com](http://www.wtug.com)  
Owner: Apex Broadcasting  
PD: Charles Anthony  
PD phone: 205-247-4772  
PD e-mail: [charles@apexala.com](mailto:charles@apexala.com)

**WUVA (92.7 Kiss FM)/Charlottesville, VA**

Station phone: 434-817-6880  
Web address: [www.92.7kissfm.com](http://www.92.7kissfm.com)  
Owner: WUVA Inc.  
OM: Tanisha Thompson  
OM phone: 434-817-6880 x202  
OM e-mail: [tanisha@92.7kissfm.com](mailto:tanisha@92.7kissfm.com)

**Music Choice Smooth R&B/New York**

Station phone: 646-459-3300  
Web address: [www.musicchoice.com](http://www.musicchoice.com)  
Owner: Music Choice  
OM: Damon Williams  
OM phone: 646-459-3319  
OM e-mail: [dwilliams@musicchoice.com](mailto:dwilliams@musicchoice.com)

**Heart & Soul/Channel 51/Sirius Satellite Radio**

Station phone: 212-584-5100  
Web address: [www.sirius.com](http://www.sirius.com)  
Owner: Sirius Satellite Radio  
PD: B.J. Stone  
PD phone: 212-584-5328  
PD e-mail: [bjstone@siriusradio.com](mailto:bjstone@siriusradio.com)

**Slow Jamz/Channel 52/Sirius Satellite Radio**

Station phone: 212-584-5100  
Web address: [www.sirius.com](http://www.sirius.com)  
Owner: Sirius Satellite Radio  
PD: Tonya Byrd  
PD phone: 212-584-5209  
PD e-mail: [tbyrd@siriusradio.com](mailto:tbyrd@siriusradio.com)

**The Flow/Channel 66/XM Satellite Radio**

Station phone: 202-380-4000  
Web address: [www.xmradio.com](http://www.xmradio.com)  
Owner: XM Satellite Radio  
PD: Maxx Myrick  
PD phone: 202-380-4472  
PD e-mail: [maxx.myrick@xmradio.com](mailto:maxx.myrick@xmradio.com)

STUDIO STATS

**ARTIST: Brandy**  
**LABEL: Atlantic**  
**CURRENT PROJECT: Afrodisiac**  
**IN STORES: Now**  
**CURRENT SINGLE: "Who Is She 2 U?"**  
**HOMETOWN: McComb, MO**  
**BIRTHDAY: Feb. 11, 1979**

By **DANA HALL/URBAN EDITOR**



**Personal Stats:** Brandy Rayana Norwood began singing at the age of 2, which, her mother says, was before she could even put together a sentence. Her father was Musical Director for the family's church, and her mother — who also managed Brandy's career up until this year — encouraged the young singer to join the choir.

But it wasn't until Brandy saw Whitney Houston's video for "How Will I Know" that she decided she wanted to sing professionally. After meeting manager Chris Stokes (he discovered Immature and B2K), Brandy got her big break singing at an Atlantic Records event at the age of 14. She was signed to the label within a year, and her debut single, "I Wanna Be Down," soon soared up the charts.

Brandy's debut album spawned the hit singles "Best Friend," "Brokenhearted" and the Grammy-nominated "Baby." She later won a Grammy for her duet with Monica, "The Boy Is Mine," in 1998.

But singing is not Brandy's only forte. In fact, she entered the acting arena two years before her first album debuted. In 1993 Brandy was featured in the short-lived television series *Thea*. But it was her own TV sitcom, *Moesha*, which showed Brandy's true star quality when it debuted in 1995. The show aired on UPN for six years. In 1997 Brandy

starred in the Disney made-for-TV movie *Cinderella*, which was produced by her idol, Houston.

In 1998 Brandy appeared in the film *I Still Know What You Did Last Summer*, then returned to television opposite Diana Ross in the 1999 movie *Double Platinum*. In 2002, as Brandy was about to begin promoting her third album, *Full Moon*, the singer announced she had secretly married producer Robert Smith and the couple were expecting a child. In June 2002 Sy'rai Iman Smith was born, but within a year the couple had broken up.

Just recently Smith told syndicated radio personality Wendy Williams on the air that he and Brandy were never legally married. Brandy responded by telling reporters that she was shocked at his statements, but she did not deny them.

Brandy recently signed to Benny Medina's management team.

**Discography:** *Brandy* (1994), *Never Say Never* (1998), *Full Moon* (2002), *Afrodisiac* (2004)

**The Album:** Brandy worked with producers such as the ubiquitous Kanye West (he was also featured on the first single, "Talk About Our Love"), as well as Missy Elliott and Timbaland, Walter Millsap and Organized Noise.

**Urban AC Reporters**

**Stations and their adds listed alphabetically by market**

<p><b>WVIZ/Albany, GA</b> OM: Bob Jones PD: Steve Meeks 13 JAZZ 11 ALICIA KEYS 11 LUTHER VANDROSS W/ BEYONCÉ 11 PRINCE</p> <p><b>Blues Road &amp; Soul/Albany, GA</b> OM: S.J. Stone 13 RAYMOND SAIKIO 13 REGINA BELLE</p> <p><b>Blues Road &amp; Soul/Albany, GA</b> OM: S.J. Stone 13 LUTHER VANDROSS W/ BEYONCÉ 14 USHER 12 L'VE 1 USHER</p> <p><b>100 The Power/Albany, GA</b> OM: Lee Thomas 9 CARL THOMAS 9 BEYONCÉ 9 VIBE 9 TRUTHY HURTS 4 JAY-Z</p> <p><b>WVIZ/Albany, GA</b> OM: Bob Jones PD: Steve Meeks 13 RAYMOND SAIKIO 13 REGINA BELLE 13 LUTHER VANDROSS W/ BEYONCÉ 14 USHER 12 L'VE 1 USHER</p> <p><b>WVIZ/Albany, GA</b> OM: Lee Thomas 9 CARL THOMAS 9 BEYONCÉ 9 VIBE 9 TRUTHY HURTS 4 JAY-Z</p> <p><b>WVIZ/Albany, GA</b> OM: Bob Jones PD: Steve Meeks 13 RAYMOND SAIKIO 13 REGINA BELLE 13 LUTHER VANDROSS W/ BEYONCÉ 14 USHER 12 L'VE 1 USHER</p> <p><b>WVIZ/Albany, GA</b> OM: Lee Thomas 9 CARL THOMAS 9 BEYONCÉ 9 VIBE 9 TRUTHY HURTS 4 JAY-Z</p> <p><b>WVIZ/Albany, GA</b> OM: Bob Jones PD: Steve Meeks 13 RAYMOND SAIKIO 13 REGINA BELLE 13 LUTHER VANDROSS W/ BEYONCÉ 14 USHER 12 L'VE 1 USHER</p>	<p><b>WVIZ/Albany, GA</b> OM: Lee Thomas 9 CARL THOMAS 9 BEYONCÉ 9 VIBE 9 TRUTHY HURTS 4 JAY-Z</p> <p><b>WVIZ/Albany, GA</b> OM: Bob Jones PD: Steve Meeks 13 RAYMOND SAIKIO 13 REGINA 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**\*Monitored Reporters**

**62 Total Reporters**

**45 Total Monitored**

**17 Total Indicator**

**POWERED BY MEDIABASE**



July 30, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
5	1	ANITA BAKER You're My Everything (Blue Note/Virgin)	1120	+126	130273	5	45/1
3	2	PRINCE Call My Name (Columbia)	1042	+22	107667	11	42/0
1	3	LUTHER VANDROSS Think About You (J/RMG)	1025	-82	139667	36	45/0
2	4	TEENA MARIE Still In Love (Cash Money/Universal)	990	-45	121783	23	44/0
6	5	R. KELLY Happy People (Jive/Zomba)	942	-48	116060	19	17/0
4	6	ALICIA KEYS If I Ain't Got You (J/RMG)	907	-94	123172	22	41/0
7	7	ALICIA KEYS Diary (J/RMG)	900	+84	95725	8	36/2
9	8	PATTI LABELLE New Day (Def Soul/DJMG)	741	-31	93100	19	42/0
8	9	USHER Burn (LaFace/Zomba)	730	-60	87421	15	12/0
10	10	JILL SCOTT Golden (Hidden Beach/Epic)	586	-44	49720	7	39/0
11	11	KEM Love Calls (Motown/Universal)	523	-44	63989	77	34/0
12	12	JOE Priceless (Jive/Zomba)	508	+12	41873	9	36/0
14	13	BRIAN MCKNIGHT What We Do Here (Motown)	481	+37	44192	5	42/1
16	14	LUTHER VANDROSS W/ BEYONCÉ The Closer I Get To You (J/RMG)	468	+69	42546	13	37/2
13	15	AVANT Don't Take Your Love Away (Geffen)	457	-10	52354	20	17/0
15	16	LASHELL GRIFFIN Free (Epic)	438	+2	28179	12	27/0
17	17	MONICA U Should've Known Better (J/RMG)	414	+23	33600	14	19/1
20	18	JANET JACKSON R&B Junkie (Virgin)	383	+100	37452	4	28/1
18	19	BOYZ II MEN What You Won't Do For Love (MSM/Koch)	365	+25	28011	3	34/2
25	20	R. KELLY U Saved Me (Jive/Zomba)	283	+37	45471	6	29/25
Debut	21	TAMYRA GRAY Raindrops Will Fall (19/Sobe)	276	+88	22761	1	28/2
21	22	BONEY JAMES f/BILAL Better With Time (Warner Bros.)	269	+11	26751	4	26/1
24	23	FANTASIA I Believe (J/RMG)	263	+17	20056	3	21/1
27	24	VAN HUNT Down Here In Hell (With You) (Capitol)	260	+29	18212	3	24/3
19	25	MARIO WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	259	-69	15001	13	10/0
23	26	ANGIE STONE I Wanna Thank Ya (J/RMG)	252	+4	31689	11	27/0
28	27	WILL DOWNING Rhythm Of U & Me (GRP/VMG)	231	+5	16500	7	22/1
22	28	TAMIA Questions (Atlantic)	230	-18	15185	18	20/0
26	29	RUBEN STUDDARD What If (J/RMG)	196	-37	12827	16	22/0
29	30	TEMPTATIONS Something Special (Motown/Universal)	182	-20	9019	9	17/0

45 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/18-7/24. 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 datapoint on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

**TAMIA** Still (Atlantic)  
Total Plays: 157, Total Stations: 18, Adds: 1

**RICKY FANTE** It Ain't Easy (Virgin)  
Total Plays: 124, Total Stations: 15, Adds: 1

**AMEL LARRIEUX** For Real (Bliss Life)  
Total Plays: 121, Total Stations: 7, Adds: 1

**JEFF MAJORS** Pray (Music One)  
Total Plays: 112, Total Stations: 8, Adds: 0

**REGINA BELLE** For The Love Of You (Peak)  
Total Plays: 110, Total Stations: 19, Adds: 1

**GEORGE BENSON** Irreplaceable (GRP/VMG)  
Total Plays: 97, Total Stations: 15, Adds: 1

**NELLY** My Place (Derrty/Fo' Reel/Universal)  
Total Plays: 75, Total Stations: 7, Adds: 2

**STEPHANIE MILLS** Healing Time (JM/Lightyear)  
Total Plays: 61, Total Stations: 8, Adds: 1

**KIM WATERS** Love's Theme (Shanachie)  
Total Plays: 57, Total Stations: 11, Adds: 1

**ST. GEORGE** Let's Get Together (Unity)  
Total Plays: 45, Total Stations: 8, Adds: 0

Songs ranked by total plays

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
R. KELLY U Saved Me (Jive/Zomba)	25
ANGIE STONE U-Haul (J/RMG)	18
TARRALYN RAMSEY Remedy (Casablanca/Universal)	14
VAN HUNT Down Here In Hell (With You) (Capitol)	3
INCOGNITO True To Myself (Narada)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ANITA BAKER You're My Everything (Blue Note/Virgin)	+126
JANET JACKSON R&B Junkie (Virgin)	+100
TAMYRA GRAY Raindrops Will Fall (19/Sobe)	+88
ALICIA KEYS Diary (J/RMG)	+84
L. VANDROSS W/ BEYONCÉ The Closer I Get To You (J/RMG)	+69
ANGIE STONE My Man (J/RMG)	+66
NELLY My Place (Derrty/Fo' Reel/Universal)	+62
REGINA BELLE For The Love Of You (Peak)	+58
STEPHANIE MILLS Healing Time (JM/Lightyear)	+48

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SMOKIE NORFOL I Need You Now (EMI Gospel)	360
BEYONCÉ Me, Myself And I (Columbia)	345
MUSIQ Whoknows (Def Soul/DJMG)	310
RUBEN STUDDARD Sorry 2004 (J/RMG)	272
ALICIA KEYS You Don't Know My Name (J/RMG)	254
ANTHONY HAMILTON Charlene (So So Def/Zomba)	234
OUTKAST The Way You Move (LaFace/Zomba)	234
LUTHER VANDROSS Dance With My Father (J/RMG)	201
KINDRED Far Away (Epic)	188
R. KELLY Step In The Name Of Love (Jive/Zomba)	181

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

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LON HELTON

lhelton@radioandrecords.com

# Radio 2004: Full Of Shift

## An overview of the Conclave Country panels

By Jaye Albright

As I continue to battle some mysterious bacterial infection that has had me confined to home since July 4, Albright & O'Malley's Jaye Albright has graciously agreed to pitch in once again this week with an overview of the Country sessions at the recent Conclave. Huge thanks to Jaye for the assistance, and I hope to be back soon.

### The New Facts Of Life

I opened the first of three Conclave Country format panels with a presentation called "Ten New Facts of Life Your Consultant Never Told You." The fallout from Clear Channel CEO John Hogan's announcement that the world's largest radio group would be cutting promotional and commercial loads in an effort to add to radio's value for listeners and advertisers was the leadoff to my very first new fact: the emergence of cluster and groupwide thinking.

One Clear Channel programmer at the Conclave, speaking off the record, characterized the changes as a good thing, saying, "It creates impetus for sales to stop begging for more traffic reports and to focus instead on getting the rate for spots.

### Produced imaging and hot production don't make up for a lack of local, topical content on your radio station.

"You have never seen more deer-in-the-headlights looks from GSMs! It's victim city right now. Our DOS and one station's GSM have both looked as if they just escaped from Abu Ghraib since Friday, and it doesn't bother me at all."

A Clear Channel production director, also speaking privately, was also excited about the announce-

ment, saying, "We're going to need to work closely with sales and programming to invent new ways to



Jaye Albright

achieve the 'more' part of the 'less is more' plan. We need to make a leap in quality — and, therefore, effectiveness — in spot and promo creative in shorter forms between five and 30 seconds in length."

Below is a list of the other trends I highlighted at the session.

- Stationality: Produced imaging and hot production don't make up for a lack of local, topical content on your radio station.
- Corporate politics is our current reality, which leads to the risk of groupthink. Somehow, we need to get back to a bottom-up listener- and client-based product focus, and the people making today's corporate radio decisions are the ones farthest away from our customers.

• We must start to look outside radio for new talent that lives in the emerging culture.

• A backlash against '80s and '90s radio techniques is building just as kids who grew up in the 1980s are becoming our middle managers. This is exactly who we need to be paying more attention to.

• Marketing and branding are still essential, but our tactics need to change. Buzz marketing works better than mass marketing, and both together work better than either one alone.

• Format specialists must become generalists. Cluster managers need to cross-train their teams. This is a great opportunity for today's brand and sales executives if they adapt.

• People Meter-based research and ratings have the potential to

make us all focus on simply removing all of the negatives from our programming, making things more homogenized just when listeners and clients need the opposite. We need to add fresh and compelling reasons to keep 'em paying attention.

• It's entertainment! Understand various audience segments and targets. Lead, don't follow.

• Finally, with the potential of dual programming using in-band on-channel HD radio, we will soon have to produce both analog and enhanced digital versions of our brand and product. This may finally create a return on investment for implementation of IBOC. Thus, I am becoming positive about this new technology.

### The Air Personality Panel

The 2004 Country format symposiums at the Conclave taught attendees more about Country and also explored other formats that may help them grow as radio professionals.

Joel Raab, of Joel Raab & Associates, moderated "You Are Your Brand," which focused on the idea that your station's unique selling position in the marketplace can be created in the production room, but currently is so '80s. Great imagery is what it takes to play the game today, but reality doesn't always reflect this.



Danny Wright

Next up was the air personality panel, where Danny Wright of Jones Radio Networks; Karen Dalessandro of WMIL/Milwaukee; George House (who, with co-host Tammy Phillips, was the CMA's 2003 Small Market Personality of the Year) of WAXX/Eau Claire, WI; and Hoppy Gilmore, PD and co-host of KVOX/Fargo, SD's *Froggy Gang Morning Show*, shared their secrets.

Highlighting what may be a trend at Country, Dalessandro and Gilmore both noted that their show's lead character is a strong woman. Dalessandro paid tribute to the two guys who share the *WMIL Moo Crew* microphone with her and



**LISTENING PARTY** RCA Label Group/Nashville Chairman Joe Galante recently had a few folks over for dinner and an advance listen to Andy Griggs' upcoming CD *This I Gotta See*. Seen here (l-r) are RCA VP/Promotion Mike Wilson, Griggs, WSM-FM/Nashville PD Lee Logan and Galante.

said, "I don't think the audience is consciously aware that a woman is leading the show.

"It probably registers on some unconscious level, a woman opening and moving along a break. It makes us unique and brands us as different from anything else on the dial. But the structure of the show is a team. Audience perception is Karen and Scott and lunatic Radar."

Gilmore said that the most important character on *The Froggy Gang Morning Show* is the listeners on the phone. "We even call them 'the world's most dangerous audience,'" he said.

House then played a series of audio clips from WAXX's *Waking Crew* and noted that more than half of the funniest and most-relatable material comes from listeners. "We share honestly all the intimate details of our lives, and they respond by doing the same with lots of humor and insight," he said. "We are really doing a daily reality show about life this morning in West Central Wisconsin."

### Unique Spins

Dalessandro played a traffic report on a tanker trailer full of monkey poo from the Milwaukee Zoo that lost a valve and spilled its load on a major local highway. Explaining her show's take on the dump, she said, "What show in town wasn't having fun with this story? Lots of jokes all morning. But, to the best of my knowledge, we were the only show in Milwaukee that had, on the phone with us, the fire station responsible for the cleanup.

"I know for a fact that we were the only show to make a fast trip to Wal-Mart and deliver bleach, air freshener, pet spot cleaner and animal crackers to the station house. One of our brand assets is dedication to community, and I feel we really reinforced that point and add-

ed our unique spin to a local story with this one."

Speaking about the three aircheck segments of his nightly network show that he chose for the panel presentation, Wright said, "All of us can play breaks that are entertaining, goofy or dramatic. The ones I chose are hopefully entertaining but different as well, spotlighting a few things that make me stand out. I let the listener in on the joke, and I love catching artists in a 'How did you know that?' mode."

The first of Wright's clips featured artist Terri Clark, who was flabbergasted that Wright knew about a song she planned to put on her next album. The second had Wright pointing out to Toby Keith a vulgarity at the beginning of "I Love This Bar" that no one had told Keith of until that point. The third was from a bit with a comedian doing a character voice that went wrong, cracking Wright up.

Wright said of his bits, "I'm not glossy and polished to perfection. Part of my brand is allowing listeners to hear mistakes. And I work very hard to get good interviews. We're a growing show, and I need to stand out with artists so they'll remember me and want to come back. These bits exhibited my brand as a chance-taker and hard-working interviewer.

"A brand can't be thought up or be the product of an ad agency. It needs to be organic. A radio person needs to find his or her strong points — or the strong points of the show — and stress them over and over until the listener reacts with, 'Oh, they're the guys with that crazy morning show,' or, 'That's the station that's always raising money for our community,' or, 'That's the station that sounds like a party.' My brand — represented by what I do, not what I say I do — is the guy who lets you in on the joke and the DJ who works hard for a unique interview."



Hoppy Gilmore

Continued on Page 59



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	TIM MCGRAW Live Like You Were Dying (Curb)	14084	261	5044	+110	496200	9882	10	113/0
3	2	REBA MCENTIRE Somebody (MCA)	13343	2206	4853	+971	437073	67645	29	112/0
2	3	KENNY CHESNEY I Go Back (BNA)	12819	689	4602	+215	443982	20241	14	113/0
4	4	BRAD PAISLEY / ALISON KRAUSS Whiskey Lullaby (Arista)	10098	70	3573	+28	324736	-3912	17	113/0
5	5	BILLY CURRINGTON I Got A Feelin' (Mercury)	9608	467	3702	+177	308936	8283	28	113/1
6	6	JOSH GRACIN I Want To Live (Lyric Street)	8836	1032	3228	+385	286457	27303	21	112/2
9	7	KEITH URBAN Days Go By (Capitol)	8087	635	2809	+236	276149	25758	6	113/0
8	8	TERRI CLARK Girls Lie Too (Mercury)	8029	421	2893	+177	269553	10716	16	112/0
10	9	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	7766	586	2699	+141	248550	22352	16	107/0
7	10	JIMMY BUFFETT / CLINT BLACK Hey Good Lookin' (RCA/Mailboat)	7290	-367	2678	-51	224381	-6833	11	110/0
11	11	MARTINA MCBRIDE How Far (RCA)	6988	-101	2477	-14	233536	-2978	16	111/0
13	12	ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	6837	516	2431	+143	226264	18368	7	111/1
14	13	GRETCHEN WILSON Here For The Party (Epic)	6821	895	2369	+300	217740	19695	8	110/1
12	14	ANDY GRIGGS She Thinks She Needs Me (RCA)	6804	217	2513	+88	224080	6272	22	112/0
17	15	SARA EVANS Suds In The Bucket (RCA)	6081	872	1984	+252	205237	34670	14	105/5
16	16	RACHEL PROCTOR Me And Emily (BNA)	5374	-18	1912	+43	155662	-5472	22	103/0
19	17	GEORGE STRAIT I Hate Everything (MCA)	5364	659	1857	+269	171868	20723	4	108/9
15	18	JOE DIFFIE Tougher Than Nails (BBR)	5224	-166	1961	-83	172078	1206	25	97/0
18	19	JOE NICHOLS If Nobody Believed In You (Universal South)	5150	-48	1899	-25	164740	1621	18	107/0
20	20	RASCAL FLATTS Feels Like Today (Lyric Street)	4740	115	1732	+35	142845	6644	7	107/5
21	21	PHIL VASSAR In A Real Love (Arista)	4460	-29	1544	+5	144198	5391	13	99/3
22	22	JULIE ROBERTS Break Down Here (Mercury)	4245	183	1608	+67	124569	809	21	94/1
23	23	AMY DALLEY Men Don't Change (Curb)	3848	306	1415	+77	115928	14636	25	92/3
26	24	BROOKS & DUNN That's What It's All About (Arista)	3763	815	1321	+327	119764	16170	5	98/5
24	25	TRACE ADKINS Rough and Ready (Capitol)	3548	147	1373	+33	111384	3695	14	95/4
25	26	JIMMY WAYNE You Are (DreamWorks)	3182	-4	1166	+23	95562	891	15	87/5
28	27	DIERKS BENTLEY How Am I Doin' (Capitol)	2242	134	863	+42	67458	3685	11	78/3
Breaker	28	GARY ALLAN Nothing On But The Radio (MCA)	2209	180	748	+33	66172	12019	7	68/5
27	29	TRAVIS TRITT The Girl's Gone Wild (Columbia)	2207	-20	892	-48	63500	605	13	85/0
30	30	CRAIG MORGAN Look At Us (BBR)	1827	-119	733	-56	48781	-776	14	76/1
31	31	JOSH TURNER What It Ain't (MCA)	1624	-3	670	-14	41105	1567	15	78/0
32	32	BLUE COUNTY That's Cool (Asylum/Curb)	1598	-24	722	+14	41093	-3174	9	70/2
36	33	SHEDAISY Come Home Soon (Lyric Street)	1316	301	538	+100	43597	10075	4	64/11
33	34	STEVE HOLY Put Your Best Dress On (Curb)	1258	22	495	-3	32710	3171	10	63/1
34	35	BRAD COTTER I Meant To (Epic)	1199	7	433	-16	32889	1022	12	42/1
35	36	TRICK PONY The Bride (Asylum/Curb)	1169	103	460	+25	33575	3184	5	53/3
43	37	MONTGOMERY GENTRY You Do Your Thing (Columbia)	1032	508	424	+197	24661	10362	2	50/9
37	38	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	942	37	362	+65	28058	210	4	41/10
38	39	RYAN TYLER The Last Thing She Said (Arista)	838	20	312	+1	21315	284	4	41/1
39	40	BUDDY JEWELL One Step At A Time (Columbia)	812	17	358	+4	17463	1976	6	52/1
42	41	TRACY LAWRENCE It's All How You Look At It (DreamWorks)	752	173	364	+70	23285	8404	5	41/5
48	42	RESTLESS HEART Feel My Way To You (Koch)	707	222	252	+70	22090	8005	2	31/3
49	43	LONESTAR Mr. Mom (BNA)	703	244	281	+92	19368	6588	3	42/17
40	44	KID ROCK Single Father (Top Dog/Warner Bros. Nashville)	679	22	171	-3	23398	777	9	20/0
41	45	CLAY WALKER Jesus Was A Country Boy (RCA)	650	40	273	+9	18838	1028	3	47/9
50	46	KATRINA ELAM No End In Sight (Universal South)	620	170	252	+71	17083	4373	2	40/2
Debut	47	SUGARLAND Baby Girl (Mercury)	530	168	219	+68	15202	4369	1	26/7
45	48	CLINT BLACK My Imagination (Equity Music Group)	499	-27	181	+15	11518	2728	2	26/3
46	49	SHANNON LAWSON Just Like A Redneck (Equity Music Group)	470	-25	215	-9	10918	-148	2	33/2
47	50	MARK CHESNUTT The Lord Loves The Drinkin' Man (Vivaton)	375	-130	165	-37	7586	-293	3	28/5

113 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 7/18-7/24. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

**Most Added**

[www.rradds.com](http://www.rradds.com)

ARTIST TITLE LABEL(S)	ADDS
BLAKE SHELTON Some Beach (Warner Bros.)	32
TRENT WILLMON Dixie Rose Deluxe (Columbia)	21
JENKINS Getaway Car (Capitol)	19
LONESTAR Mr. Mom (BNA)	17
SHEDAISY Come Home Soon (Lyric Street)	11
OARRYL WORLEY Awful, Beautiful Life (DreamWorks)	10
GEORGE STRAIT I Hate Everything (MCA)	9
MONTGOMERY GENTRY You Do Your Thing (Columbia)	9
CLAY WALKER Jesus Was A Country Boy (RCA)	9
SUGARLAND Baby Girl (Mercury)	7

**Most Increased Points**

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
REBA MCENTIRE Somebody (MCA)	+2206
JOSH GRACIN I Want To Live (Lyric Street)	+1032
GRETCHEN WILSON Here For The Party (Epic)	+895
SARA EVANS Suds In The Bucket (RCA)	+872
BROOKS & DUNN That's What It's All About (Arista)	+815
KENNY CHESNEY I Go Back (BNA)	+689
GEORGE STRAIT I Hate Everything (MCA)	+659
KEITH URBAN Days Go By (Capitol)	+635
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	+586
A. JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	+516

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
REBA MCENTIRE Somebody (MCA)	+971
JOSH GRACIN I Want To Live (Lyric Street)	+385
BROOKS & DUNN That's What It's All About (Arista)	+327
GRETCHEN WILSON Here For The Party (Epic)	+300
GEORGE STRAIT I Hate Everything (MCA)	+269
SARA EVANS Suds In The Bucket (RCA)	+252
KEITH URBAN Days Go By (Capitol)	+236
KENNY CHESNEY I Go Back (BNA)	+215
MONTGOMERY GENTRY You Do Your Thing (Columbia)	+197

**Breakers**

**GARY ALLAN**  
**Nothing On But The Radio (MCA)**  
**5 Adds • Moves 29-28**

Songs ranked by total plays

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



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July 30, 2004

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOTAL AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS	
1	1	TIM MCGRAW	Live Like You Were Dying	(Curb)	5856	100	4456	+65	139929	2500	10	109/0	
2	2	KENNY CHESNEY	I Go Back	(BNA)	5649	95	4333	+81	132775	2466	13	112/0	
4	3	BILLY CURRINGTON	I Got A Feelin'	(Mercury)	5245	356	4005	+247	123180	9737	29	110/0	
3	4	BRAD PAISLEY	f/ALISON KRAUSS	Whiskey Lullaby	(Arista)	5101	53	3952	+24	120904	1435	19	109/0
5	5	REBA MCENTIRE	Somebody	(MCA)	5028	389	3780	+266	122598	11381	30	105/0	
7	6	JOSH GRACIN	I Want To Live	(Lyric Street)	4615	344	3481	+275	107533	8238	20	109/0	
6	7	TERRI CLARK	Girls Lie Too	(Mercury)	4540	207	3440	+146	104830	4505	15	111/1	
9	8	JIMMY BUFFETT	f/CLINT BLACK	Hey Good Lookin'	(RCA/Mailboat)	3948	-13	3046	-21	92563	-963	11	107/0
10	9	MARTINA MCBRIDE	How Far	(RCA)	3770	40	2917	+38	87623	601	17	109/1	
13	10	KEITH URBAN	Days Go By	(Capitol)	3739	339	2869	+283	88199	8316	6	111/0	
11	11	ANDY GRIGGS	She Thinks She Needs Me	(RCA)	3720	155	2873	+145	87719	3347	21	105/0	
12	12	ALAN JACKSON	Too Much Of A Good Thing Is A Good Thing	(Arista)	3677	254	2802	+187	85586	6856	7	112/0	
14	13	BIG & RICH	Save A Horse, Ride A Cowboy	(Warner Bros.)	3218	111	2484	+105	73423	2181	13	102/1	
15	14	GRETCHEN WILSON	Here For The Party	(Epic)	3113	209	2381	+167	72847	5039	7	107/0	
17	15	SARA EVANS	Suds In The Bucket	(RCA)	3018	301	2304	+212	69581	7365	14	107/3	
20	16	GEORGE STRAIT	I Hate Everything	(MCA)	2958	361	2322	+280	67316	9367	4	108/3	
16	17	RACHEL PROCTOR	Me And Emily	(BNA)	2885	45	2213	+31	67902	655	19	103/1	
18	18	JOE NICHOLS	If Nobody Believed In You	(Universal South)	2713	83	2107	+65	62347	1692	19	101/4	
21	19	RASCAL FLATTS	Feels Like Today	(Lyric Street)	2696	183	2039	+134	63688	4214	7	104/1	
22	20	TRACE ADKINS	Rough & Ready	(Capitol)	2419	60	1822	+54	54692	1271	17	89/2	
23	21	JULIE ROBERTS	Break Down Here	(Mercury)	2247	180	1751	+124	51647	4391	22	88/3	
24	22	PHIL VASSAR	In A Real Love	(Arista)	2142	149	1619	+123	51262	3812	14	95/3	
26	23	BROOKS & DUNN	That's What It's All About	(Arista)	1993	346	1577	+262	46749	8923	5	99/5	
25	24	JIMMY WAYNE	You Are	(DreamWorks)	1768	93	1357	+58	40260	2479	19	81/3	
28	25	DIERKS BENTLEY	How Am I Doin'	(Capitol)	1495	161	1183	+109	32484	4008	12	82/3	
27	26	GARY ALLAN	Nothing On But The Radio	(MCA)	1441	78	1132	+59	31343	1551	7	84/9	
29	27	AMY DALLEY	Men Don't Change	(Curb)	1310	51	986	+37	30272	1304	25	66/4	
31	28	CRAIG MORGAN	Look At Us	(BBR)	984	75	717	+51	22382	1079	15	51/1	
32	29	TRACY LAWRENCE	It's All How You Look At It	(DreamWorks)	972	115	759	+89	19926	2312	7	66/5	
33	30	BRAD COTTER	I Meant To	(Epic)	878	72	672	+50	20754	1726	12	53/1	
34	31	BLUE COUNTY	That's Cool	(Asylum/Curb)	869	54	679	+57	19446	1402	9	50/4	
35	32	SHEDAISY	Come Home Soon	(Lyric Street)	860	244	672	+177	18895	5953	4	65/14	
36	33	LONESTAR	Mr. Mom	(BNA)	782	195	627	+157	17932	4142	3	57/17	
40	34	DARRYL WORLEY	Awful, Beautiful Life	(DreamWorks)	664	183	546	+130	13556	4316	4	53/11	
37	35	STEVE HOLY	Put Your Best Dress On	(Curb)	562	39	433	+47	13615	833	9	36/4	
38	36	TRICK PONY	The Bride	(Asylum/Curb)	558	65	452	+50	12352	1657	5	43/1	
42	37	MONTGOMERY GENTRY	You Do Your Thing	(Columbia)	542	163	430	+121	12139	3949	3	43/11	
39	38	BUDDY JEWELL	One Step At A Time	(Columbia)	525	29	399	+24	11541	641	8	37/3	
41	39	MARK CHESNUTT	The Lord Loves The Drinkin' Man	(Nivaton)	451	70	349	+41	10178	900	4	35/1	
44	40	RESTLESS HEART	Feel My Way To You	(Koch)	333	43	270	+44	7852	976	3	26/2	
43	41	RYAN TYLER	The Last Thing She Said	(Arista)	302	10	248	+10	7024	321	5	24/0	
45	42	KEITH BRYANT	Ridin' With The Legend	(Lofton Creek)	269	67	236	+52	5434	1671	4	18/3	
48	43	SUGARLAND	Baby Girl	(Mercury)	262	78	231	+62	4470	1152	2	24/8	
49	44	NOTORIOUS CHERRY BOMBS	It's Hard To Kiss...	(Universal South)	238	51	200	+57	5037	1201	2	11/4	
50	45	CLAY WALKER	Jesus Was A Country Boy	(RCA)	230	42	193	+22	5079	1133	2	23/3	
47	46	KEN MELLONS	Climb My Tree	(Home)	209	15	157	+10	3832	200	4	15/2	
Debut	47	SHANNON LAWSON	Just Like A Redneck	(Equity Music Group)	174	14	134	+9	4482	427	1	10/0	
Debut	48	KATRINA ELAM	No End In Sight	(Universal South)	159	53	159	+53	3021	933	1	22/7	
46	49	SHERRIE AUSTIN	Son Of A Preacher Man	(BBR/C4)	137	-71	119	-62	3343	-1177	9	14/0	
Debut	50	CLINT BLACK	My Imagination	(Equity Music Group)	127	19	89	+12	3473	519	1	9/1	

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 7/18 - Saturday 7/24.  
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## Most Added®

www.rindicator.com

ARTIST	TITLE	LABEL(S)	ADDS
LONESTAR	Mr. Mom	(BNA)	17
SHEDAISY	Come Home Soon	(Lyric Street)	14
DARRYL WORLEY	Awful, Beautiful Life	(DreamWorks)	11
MONTGOMERY GENTRY	You Do Your Thing	(Columbia)	11
GARY ALLAN	Nothing On But The Radio	(MCA)	9
SUGARLAND	Baby Girl	(Mercury)	8
BLAKE SHELTON	Some Beach	(Warner Bros.)	8
KATRINA ELAM	No End In Sight	(Universal South)	7
BROOKS & DUNN	That's What It's All About	(Arista)	5
TRACY LAWRENCE	It's All How You Look At It	(DreamWorks)	5

## Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
REBA MCENTIRE	Somebody	(MCA)	+389
GEORGE STRAIT	I Hate Everything	(MCA)	+361
BILLY CURRINGTON	I Got A Feelin'	(Mercury)	+356
BROOKS & DUNN	That's What It's All About	(Arista)	+346
JOSH GRACIN	I Want To Live	(Lyric Street)	+344
KEITH URBAN	Days Go By	(Capitol)	+339
SARA EVANS	Suds In The Bucket	(RCA)	+301
A. JACKSON	Too Much Of A Good Thing Is A Good Thing	(Arista)	+254
SHEDAISY	Come Home Soon	(Lyric Street)	+244
GRETCHEN WILSON	Here For The Party	(Epic)	+209

## Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
KEITH URBAN	Days Go By	(Capitol)	+283
GEORGE STRAIT	I Hate Everything	(MCA)	+280
JOSH GRACIN	I Want To Live	(Lyric Street)	+275
REBA MCENTIRE	Somebody	(MCA)	+266
BROOKS & DUNN	That's What It's All About	(Arista)	+262
BILLY CURRINGTON	I Got A Feelin'	(Mercury)	+247
SARA EVANS	Suds In The Bucket	(RCA)	+212
A. JACKSON	Too Much Of A Good Thing Is A Good Thing	(Arista)	+187
SHEDAISY	Come Home Soon	(Lyric Street)	+177
GRETCHEN WILSON	Here For The Party	(Epic)	+167

# REPORTING STATION PLAYLISTS

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES July 30, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of June 20-26.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
KENNY CHESNEY I Go Back (BNA)	43.5%	79.5%	12.8%	97.8%	4.8%	0.8%
BRAD PAISLEY /ALISON KRAUSS Whiskey Lullaby (Arista)	43.3%	72.5%	15.0%	95.0%	5.0%	2.5%
ANDY GRIGGS She Thinks She Needs Me (RCA)	42.3%	81.8%	13.3%	97.8%	2.3%	0.5%
TIM MCGRAW Live Like You Were Dying (Curb)	39.8%	71.3%	18.3%	96.0%	4.5%	2.0%
TOBY KEITH Whiskey Girl (DreamWorks)	39.0%	67.8%	18.5%	97.0%	8.0%	2.8%
REBA MCENTIRE Somebody (MCA)	36.5%	73.8%	16.8%	97.8%	5.0%	2.3%
BILLY CURRINGTON I Got A Feelin' (Mercury)	36.0%	75.0%	18.3%	96.0%	2.0%	0.8%
JIMMY BUFFETT /CLINT BLACK Hey Good Lookin' (RCA/Mailboat)	28.5%	57.8%	24.0%	98.8%	10.3%	6.8%
ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	27.5%	65.8%	19.5%	93.8%	7.5%	1.0%
JOE NICHOLS If Nobody Believed In You (Universal South)	26.5%	67.0%	19.0%	91.3%	5.0%	0.3%
TRACE ADKINS Rough & Ready (Capitol)	26.0%	50.8%	21.0%	89.3%	12.8%	4.8%
JULIE ROBERTS Break Down Here (Mercury)	25.5%	58.3%	25.0%	95.8%	10.5%	2.0%
JOSH GRACIN I Want To Live (Lyric Street)	24.5%	67.8%	19.5%	95.3%	7.3%	0.8%
JOE DIFFIE Tougher Than Nails (BBR)	21.8%	57.8%	26.3%	91.3%	6.0%	1.3%
PHIL VASSAR In A Real Love (Arista)	21.3%	61.3%	22.0%	91.5%	7.0%	1.3%
TERRI CLARK Girls Lie Too (Mercury)	21.0%	57.3%	26.3%	95.5%	8.8%	3.3%
MARTINA MCBRIDE How Far (RCA)	20.5%	51.8%	28.3%	92.8%	10.0%	2.8%
TRAVIS TRITT The Girl's Gone Wild (Columbia)	20.0%	49.5%	25.8%	90.0%	10.5%	4.3%
GARY ALLAN Nothing On But The Radio (MCA)	19.8%	58.8%	22.5%	90.0%	7.0%	1.8%
SARA EVANS Suds In The Bucket (RCA)	19.0%	53.0%	24.0%	88.0%	9.3%	1.8%
GRETCHEN WILSON Here For The Party (Epic)	18.8%	46.0%	23.5%	89.0%	12.8%	6.8%
AMY DALLEY Men Don't Change (Curb)	17.8%	46.0%	24.8%	85.0%	11.8%	2.5%
JIMMY WAYNE You Are (DreamWorks)	17.5%	48.3%	29.0%	86.5%	7.0%	2.3%
JOSH TURNER What It Ain't (MCA)	16.5%	49.3%	23.8%	87.3%	11.0%	3.3%
GEORGE STRAIT I Hate Everything (MCA)	15.0%	43.0%	23.0%	75.5%	7.0%	2.5%
DIERKS BENTLEY How Am I Doin' (Capitol)	14.8%	51.5%	21.8%	82.3%	7.5%	1.5%
KEITH URBAN Days Go By (Capitol)	14.3%	50.8%	26.0%	85.0%	7.0%	1.3%
RACHEL PROCTOR Me And Emily (BNA)	13.3%	39.8%	33.8%	92.0%	16.0%	2.5%
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	11.0%	37.8%	18.0%	91.8%	14.5%	21.5%
CRAIG MORGAN Look At Us (BBR)	10.8%	45.8%	25.5%	78.5%	6.5%	0.8%
SHEDAISY Come Home Soon (Lyric Street)	10.0%	29.5%	22.5%	62.0%	7.5%	2.5%
RASCAL FLATTS Feels Like Today (Lyric Street)	9.5%	39.0%	33.8%	84.0%	9.3%	2.0%
BLUE COUNTY That's Cool (Asylum/Curb)	8.8%	42.5%	28.3%	78.0%	5.5%	1.8%
STEVE HOLY Put Your Best Dress On (Curb)	7.5%	29.5%	27.8%	69.5%	9.5%	2.8%
TRICK PONY The Bride (Asylum/Curb)	5.0%	23.5%	27.0%	70.5%	15.5%	4.5%

## CALLOUT AMERICA® HOT SCORES

**Password of the Week: Mckay.**  
**Question of the Week:** In the past several months there have been exciting new songs released by superstars like Tim McGraw, Alan Jackson and George Strait. How should your favorite station play these new songs on the very first day it receives them?

**Total**  
Just play it like any song/  
nothing special: 24%  
Every other hour for 24 hours: 20%  
Every hour on the hour: 15%  
Every three hours: 12%  
Every four hours: 29%

**P1**  
Just play it like any song/  
nothing special: 24%  
Every other hour for 24 hours: 18%  
Every hour on the hour: 15%  
Every three hours: 13%  
Every four hours: 30%

**P2**  
Just play it like any song/  
nothing special: 22%  
Every other hour for 24 hours: 25%  
Every hour on the hour: 15%  
Every three hours: 10%  
Every four hours: 28%

**Male**  
Just play it like any song/  
nothing special: 26%  
Every other hour for 24 hours: 18%  
Every hour on the hour: 14%  
Every three hours: 10%  
Every four hours: 32%

**Female**  
Just play it like any song/  
nothing special: 21%  
Every other hour for 24 hours: 22%  
Every hour on the hour: 16%  
Every three hours: 13%  
Every four hours: 28%


Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3 each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc.



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America's Best Testing Country Songs  
12 + For The Week Ending 7/30/04

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
TIM MCGRAW Live Like You Were Dying (Curb)	4.43	4.49	99%	18%	4.43	4.52	4.36
SARA EVANS Suds In The Bucket (RCA)	4.17	4.14	87%	9%	4.15	4.07	4.20
REBA MCENTIRE Somebody (MCA)	4.16	4.12	99%	26%	4.22	4.34	4.13
TERRI CLARK Girls Lie Too (Mercury)	4.15	4.13	97%	17%	4.17	4.26	4.12
BILLY CURRINGTON I Got A Feelin' (Mercury)	4.15	4.16	92%	16%	4.16	4.29	4.07
KENNY CHESNEY I Go Back (BNA)	4.14	4.24	97%	19%	4.13	4.20	4.08
MARTINA MCBRIDE How Far (RCA)	4.14	4.02	94%	18%	4.18	4.36	4.05
BRAD PAISLEY ft ALISON KRAUSS Whiskey Lullaby (Arista)	4.12	4.15	99%	21%	4.13	4.10	4.15
DIERKS BENTLEY How Am I Doin' (Capitol)	4.12	-	68%	6%	4.12	4.12	4.12
ANDY GRIGGS She Thinks She Needs Me (RCA)	4.11	4.13	91%	15%	4.13	4.28	4.03
KEITH URBAN Days Go By (Capitol)	4.11	4.13	81%	10%	4.11	4.33	3.96
JOE NICHOLS If Nobody Believed In You (Universal South)	4.10	4.18	86%	12%	4.16	4.22	4.12
JOSH GRACIN I Want To Live (Lyric Street)	4.08	4.11	91%	16%	4.06	4.28	3.91
TRACE ADKINS Rough & Ready (Capitol)	4.05	4.03	83%	12%	4.06	4.07	4.05
GEORGE STRAIT I Hate Everything (MCA)	4.04	-	61%	7%	4.03	4.09	3.98
DAVID LEE MURPHY Loco (Koch)	4.01	4.02	92%	23%	4.03	4.04	4.03
JOE DIFFIE Tougher Than Nails (BBR)	4.01	3.95	84%	16%	4.07	4.23	3.97
TOBY KEITH Whiskey Girl (DreamWorks)	3.98	4.00	99%	32%	3.99	3.88	4.07
GRETCHEN WILSON Here For The Party (Epic)	3.98	3.91	86%	14%	4.02	3.97	4.06
JIMMY WAYNE You Are (DreamWorks)	3.96	3.99	66%	11%	3.89	4.16	3.72
PHIL VASSAR In A Real Love (Arista)	3.94	4.03	74%	11%	3.94	4.13	3.82
A. JACKSON Too Much Of A Good... (Arista)	3.92	3.89	82%	13%	4.01	4.10	3.95
BROOKS & DUNN That's What It's All About (Arista)	3.91	-	63%	9%	3.90	4.09	3.79
AMY DALLEY Men Don't Change (Curb)	3.87	3.90	74%	14%	3.82	3.94	3.75
RACHEL PROCTOR Me And Emily (BNA)	3.85	3.83	91%	25%	3.83	3.94	3.75
JULIE ROBERTS Break Down Here (Mercury)	3.79	3.81	81%	18%	3.73	3.64	3.78
TRAVIS TRITT The Girl's Gone Wild (Columbia)	3.77	-	72%	14%	3.75	3.79	3.73
J. BUFFETT ft C. BLACK Hey Good Lookin' (RCA/Mailboat)	3.73	3.71	99%	31%	3.71	3.85	3.60
RASCAL FLATTS Feels Like Today (Lyric Street)	3.73	3.87	71%	16%	3.64	3.81	3.54

Total sample size is 465 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

## R&R CANADIAN COUNTRY TOP 30

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	TIM MCGRAW Live Like You Were Dying (Curb)	501	+11	8	10/0
2	2	KENNY CHESNEY I Go Back (BNA)	490	+10	10	11/0
3	3	TERRI CLARK Girls Lie Too (Mercury)	489	+26	13	10/0
5	4	J. BUFFETT ft C. BLACK Hey Good Lookin' (RCA/Mailboat)	426	+8	8	10/0
4	5	C. DAWN JOHNSON Die Of A Broken Heart (Arista)	416	-35	11	11/0
11	6	B. PAISLEY ft A. KRAUSS Whiskey Lullaby (Arista)	398	+44	14	10/0
6	7	PAUL BRANDT Leavin' (Reprise)	388	-27	9	9/0
9	8	KEITH URBAN Days Go By (Capitol)	386	+31	4	8/0
7	9	J. MCCOY I Feel A Sin Comin' On (Open Road/Universal)	361	-13	10	9/0
12	10	BILLY CURRINGTON I Got A Feelin' (Mercury)	353	0	12	8/0
15	11	DOC WALKER North Dakota Boy (Open Road/Universal)	340	+40	7	9/0
8	12	AARON PRITCHETT My Way (Royalty)	333	-25	16	16/0
10	13	A. JACKSON Too Much Of A Good Thing... (Arista)	331	-23	5	10/0
17	14	GORD BAMFORD Heroes (Independent)	313	+36	5	4/0
18	15	SARA EVANS Suds In The Bucket (RCA)	301	+27	6	9/0
13	16	DAVID LEE MURPHY Loco (Koch)	298	-36	16	14/0
26	17	GRETCHEN WILSON Here For The Party (Epic)	284	+42	2	7/0
22	18	JOSH GRACIN I Want To Live (Lyric Street)	274	+11	7	4/0
25	19	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	270	+26	5	6/1
14	20	ADAM GREGORY Never Be Another (Sony Music Canada)	269	-46	16	15/0
29	21	GEORGE STRAIT I Hate Everything (MCA)	268	+60	2	7/0
21	22	TOBY KEITH Whiskey Girl (DreamWorks)	264	-1	15	12/0
19	23	LISA BROKOP Wildflower (Asylum/Curb)	262	-9	6	8/0
23	24	JAKE MATHEWS Time After Time (Open Road/Universal)	259	0	10	8/0
27	25	DERIC RUTTAN I Saved Everything (Lyric Street)	255	+26	3	8/0
16	26	M. GENTRY If You Ever Stop Loving Me (Columbia)	233	-49	16	14/0
20	27	LOWESTAR Let's Be Us Again (BNA)	217	-52	16	14/0
28	28	MARTINA MCBRIDE How Far (RCA)	214	-7	6	6/0
Debut	29	BROOKS & DUNN That's What It's All About (Arista)	213	+53	1	7/1
Debut	30	TRACE ADKINS Rough & Ready (Capitol)	209	+33	1	6/0

17 Canadian Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/18-7/24. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. \* Indicates Cancan. © 2004, R&R, Inc.

### Radio 2004: Full of Shift

Continued from Page 55

#### Nailing Listeners' Attention

Offering her view of what makes WMIL unique in the morning, Dalessandro said, "We are always with country artists, in the studio and on trips to Nashville for Fan Fair and CMA broadcasts. The brand in this case is that listeners are just one degree from their favorite artists through Karen and Scott."



George House

She played an in-studio interview with Carolyn Dawn Johnson that was a great example of making artists feel at home and getting them to let their guards down and just have fun.

Describing a bit that turned out to be a funny part of Johnson's visit, Dalessandro said, "Our stunt guy, Radar, had found what he felt was an unusually long McDonald's french fry and posted it for sale on

eBay. CDJ thought this was the funniest thing she had ever heard. She wanted to see pictures and know the bid history.

"For the rest of the morning she kept returning to Radar's french fry. This was a perfect example of breaking down the barrier during an artist interview. That morning CDJ was a part of the morning team, and she references that french fry every time we see her."

Another more serious but equally fun event was Karen's Mammogram Party for listeners. "This morning show promotion branded two aspects of our team — concern for our listeners and a fun, interesting twist on a serious subject," Dalessandro said. "It also exemplifies how the littlest thing can really make a promotion."

"For National Breast Cancer Awareness Month, I found a hospital willing to donate five mammogram screenings, a limo company to take us to the hospital, a caterer to supply brunch in the waiting room

and a massage therapist to give neck massages.

"Billing it as a Mammogram Party, we solicited women in the high-risk category and those afraid of the procedure. But what really put this promotion over the top was the e-mail address to apply: [healthyboobs@fm106.com](mailto:healthyboobs@fm106.com).

"For the listener who heard us in the background — mammogram this, party that, limo ride, etc. — they suddenly heard 'healthy boobs.' It nailed listeners' attention, and they still mention that e-mail address to me."

#### Community Involvement

Gilmore talked about two of his favorite regular guests on the KVOX-FM show, Nell Minow The Movie Mom and psychic Victoria Bullis. Both help listeners share real-life stories. Community involvement is also key at KVOX. The station has recently been involved in a Rape and Abuse Crisis Center cell phone drive and a Safe Kids campaign. And, with all the talk of the West Nile virus threat, the show even created an audio "Mosquito Meter."



**INTEROFFICE RIVALRY** DreamWorks' Katharine Hodges and Mercury's Haley McLemore worked their records — by Darryl Worley and Sugarland, respectively — to WQYK/Tampa's Mike Culotta backstage at a recent Shania Twain concert. Seen here (l-r) are McLemore, Culotta and Hodges.

Wrapping up, Wright spoke for all of us when he said, "After all these years behind a mike, this was my first Conclave, believe it or not. I don't think it will be my last!"

Hearty congrats to the founders, organizers, planners and worker bees at the Conclave who attracted a record crowd to this year's event. If you have suggestions for next

year's Conclave or want to become involved, just drop an e-mail to Agenda Chairman Tim Kelly at [timkelly01@aol.com](mailto:timkelly01@aol.com). I know he'd love to hear from you.

Jaye Albright is a consulting partner at Albright and O'Malley Consulting. Reach Albright at [jaye@radioconsult.com](mailto:jaye@radioconsult.com) or 206-498-6261.



Table listing radio stations across various states including AK, AL, AR, AZ, CA, CO, CT, DC, DE, FL, GA, HI, IA, IL, IN, KS, KY, LA, MA, MD, ME, MI, MN, MO, MS, MT, NC, ND, NE, NH, NJ, NM, NV, NY, OH, OK, OR, PA, RI, SC, SD, TN, TX, UT, VA, VT, WA, WI, WV, WY. Each entry includes station call letters, frequency, and reporter name.

POWERED BY MEDIABASE
\*Monitored Reporters
225 Total Reporters
113 Total Stations
112 Total Indicator
DEAD Not Report, Playlist Frozen (6):
KIDN/Abilene, TX
WGTW/Myrtle Beach, SC
WIXY/Champaign, IL
WKDQ/Evansville, IN
WLWM/Montgomery, AL
WTCM/Traverse City, MI





America's Best Testing AC Songs 12+ For The Week Ending 7/30/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 25-54, W 25-34, W 35-54. Lists top AC songs like Maroon 5's 'This Love' and Josh Groban's 'You Raise Me Up'.

Total sample size is 314 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.

R.R. CANADA AC TOP 30

POWERED BY MEDIABASE

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists Canadian AC top 30 songs like Celine Dion's 'You And I' and Maroon 5's 'This Love'.

18 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premier Radio Networks. Songs ranked by total plays for the airplay week of 7/18-7/24.

Reporters

Grid of reporter information including names, stations, and contact details. Includes a 'POWERED BY MEDIABASE' logo and '119 Total Monitored' and '21 Total Indicator' statistics.



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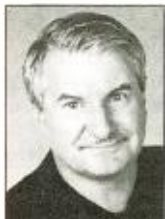
# A New Partnership

## Lifetime Radio for Women launches next month

Earlier this year we read about a partnership formed by Jones Radio Networks and Lifetime TV. I know what we were all thinking: "What a perfect match. Wish I'd thought of it!" As the *Lifetime Radio* team prepares for the launch on Aug. 2, they set aside some time to talk about how the show came about and what we can expect from the partnership.

### In The Beginning

Jones Radio Networks Director/AC Programming Mike Bettelli says, "A little over a year ago Jones Radio Networks was approached by Lifetime Entertainment with the idea of creating a morning radio show that would target adult women. Lifetime Television is the No. 1 cable network with women, so, of course, we were interested. Lifetime had already launched a successful brand extension, *Lifetime* magazine, and radio was to be the next project.



Mike Bettelli

with celebrities, whether it's actors, artists or inspiring people. They want to smile a little bit in the morning but don't require a constant barrage of comedy bits. They also want to hear their favorite songs and want a host they can relate to and befriend."

Lifetime TV VP/Brand Extensions Kimberly Bogosian describes how the idea came about on Lifetime's end: "We felt that this was a natural medium for the Lifetime brand. Women told us that there is simply nothing like this in the market-

place and that Lifetime was the perfect brand to bring it to them.

"This is going to be something brand-new — an upbeat, fun morning radio program that really gets women. Our research shows that women see radio as a natural fit for the Lifetime brand and that we can provide a morning program that better meets their needs relative to the existing, often male-oriented radio programs."

### A Valuable Partnership

The Lifetime TV affiliation will give *Lifetime Radio for Women* a head start, as the brand is well known to the female listening and viewing audience. We know what Lifetime TV delivers: quality programming directed to women. I turn to Lifetime TV for programs like *What Should You Do?*, hosted by Leeza Gibbons, and *Weddings* or to indulge in *Suddenly Susan* and *Unsolved Mysteries* reruns. Imagine the cross-promotional opportunities.

About charting new territory, Bogosian says, "We adapt the brand to the medium when entering a new business. Through research we find what's needed in specific dayparts in that medium to ensure that the content messaging corresponds to the audience. We will then pull con-

tent from our magazine, online and, when it makes sense, television properties. *Lifetime Radio for Women* is a standalone business, and the program will represent an upbeat, fun, relatable morning show for women."

Bettelli says, "The first perception you might have when you hear about *Lifetime Radio for Women* is that it will mirror what you see on Lifetime TV, in radio form. Not quite. Lifetime Television is loved by a broad cross-section of women everywhere. The brand 'Lifetime: Television for Women' is a powerful door-opener.

**"Being associated with Lifetime means instant credibility. The cross-promotion will be invaluable."**

Donna Britt

"Our job has been to create radio that will fulfill the expectations of TV viewers and be entertaining and work on its own as a radio show. The show will be a mix of music, interviews, topical stories and fun features that is aimed directly at the female audience. We can't exclude men — 31% of Lifetime TV viewers are men, and 40% of our listeners will be men — but we were determined from the beginning that the show would have a female host and be focused on topics that women care about."

### Meet The Host

A female morning show host, not a sidekick — I like it. And, as one might imagine, JRN was flooded with demo packages for this prime spot. But it was a chance meeting between JRN Director/Programming Ken Moultrie and Donna Britt at a Country radio convention in Nashville that led to Britt's hiring as the host of *Lifetime Radio for Women*.



**HANGING WITH THE BAND** Here's Train's Pat Monahan (l) with WZAT (Z102)/Savannah, GA morning host/PD Dylan.

At the time Britt was PD/midday host at Country KMTK (The Mountain)/Bend, OR, but she was looking to get back to the South Central U.S. to be closer to family. Was it a coincidence that Jones was looking at its Nashville studios as *Lifetime Radio for Women's* home base?

"JRN rebuilt its existing studios in Nashville, where the show will hit every time zone with live hours and have access to the multitude of artists and celebrities who call Nashville home," Bettelli says. "Artists like Martina McBride will have an open invitation to visit the show and talk with Donna."

I had a chance to speak to Donna while she was on a break from unpacking boxes and preparing for her much anticipated launch week. We have a lot in common: She's a single mom and a radio lifer, and she's in the process of uprooting her family and heading for a new city and a new job. I was so relieved to find someone in a similar predicament with whom I could talk. And that's just it: Donna's easygoing, warm and approachable style is sure to make *Lifetime Radio for Women* a success. She's real, and she connects.

Donna's take on the show is plain and simple. "I think the attitude and philosophy of this show will be an underlying difference," she says. "We want sharing, interaction and authentic communication. We will do our best not to talk at the audience. No preaching or politicking or rudeness.

"There will be a single host — me — interacting with the audience and guests. We plan on having plenty of celebrity guests and musical guests, of course. It's the morning, so we don't want to be heavy or overly emotional, just upbeat and relatable, friendly, fun and entertaining."

*Lifetime Radio for Women* will feature Lifetime personalities like relationship expert Dr. Pepper Schwartz and fitness guru Denise Austin, and Donna recognizes the benefits of being associated with the TV brand. "Being associated with Lifetime means instant credibility," she says. "Plus, we'll have access to celebrities and other guests through them.

We will tie in with their causes, like Women Rock, Every Vote Counts and other promotions. And the cross-promotion will be invaluable."

Asked about giving up the PD reins she held at KMTK, Donna says, "I will certainly miss the everyday programming duties and being part of creating the overall sound of a station, but I'm hoping I can take what I've learned and apply it to *Lifetime Radio*. And KMTK is up for a Marconi Award for Best Country Station! I'm so proud of that station and will definitely miss that atmosphere, but I'm excited about this new adventure for sure."

### The Local Sound

Bettelli understands the value of not only making a syndicated show sound local, but also of cultivating the image that the show is created especially for a particular market. "Our affiliates will be responsible for news updates, weather and traffic," he says. "JRN's experience in localizing national shows will make this a seamless process.

"Donna will record custom intros for each affiliate to get them in and out of these information elements.



Donna Britt

Custom promos will air each day. Local advertisers will have the option of Donna voicing spots and PSAs. Though it will not be a secret that the show is syndicated, we still want the listeners' experience to be inclusive and positive.

"We will have an amazing website, with the help of the Lifetime folks, for story followups and fun contesting. Lifetime will also work with local cable TV systems to make sure a customized TV spot for *Lifetime Radio for Women* is aired in each new market we enter. The Lifetime brand is so powerful — there is no local radio audience that hasn't been touched by it."

*Lifetime Radio for Women*, hosted by Donna Britt, will air Monday-Saturday, 5-9am or 6-10am in all time zones. The show will play an up-tempo mix of AC music, with opportunities for local content and ways to involve listeners on several levels. For station affiliation information, contact Neil Weiner at 800-426-9082.

**"The brand 'Lifetime: Television for Women' is a powerful door-opener."**

Mike Bettelli

that I wouldn't want my kids to hear when I'm driving them to school,' and, 'Don't be too sappy,' and, 'Please don't just talk about kids and parenting. Entertain me!'

"What do they want to hear? Well, they are interested in what's going on in the world and curious about the personalities who show up on *Entertainment Tonight* and in the tabloids. They are fascinated



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2137	-118	195976	30	110/0
2	2	MARTINA MCBRIDE This One's For The Girls (RCA)	2095	+18	190597	28	109/0
3	3	DIDD White Flag (Arista/RMG)	2051	+67	179910	42	100/0
5	4	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1946	+101	164745	42	105/0
6	5	SEAL Love's Divine (Warner Bros.)	1760	-65	160328	26	105/0
4	6	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	1706	-171	171101	38	102/0
7	7	LIONEL RICHIE Just For You (Island/IDJMG)	1637	+19	131011	20	102/1
10	8	MAROON 5 This Love (Octone/J/RMG)	1478	+83	162527	14	80/4
9	9	JOSH GROBAN You Raise Me Up (143/Reprise)	1401	-94	123900	39	107/0
8	10	UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	1367	-196	143847	72	105/0
13	11	3 DOORS DOWN Here Without You (Republic/Universal)	1093	+35	124551	31	65/0
12	12	KIMBERLEY LOCKE 8th World Wonder (Curb)	1089	+28	58680	17	89/3
15	13	CELINE DION You And I (Epic)	1052	+202	91456	9	73/1
11	14	WILSON PHILLIPS Go Your Own Way (Columbia)	960	-225	62109	14	92/0
14	15	MERCYME Here With Me (INO/Curb)	875	-30	41273	15	83/1
18	16	SEALS & CROFTS Summer Breeze '04 (Warner Bros.)	843	+148	91200	7	53/0
16	17	JIM BRICKMAN f/MARK SCHULTZ 'Til I See You Again (Windham Hill/RMG)	830	-18	41373	11	84/2
20	18	LOS LONELY BOYS Heaven (Or/Epic)	697	+86	103344	8	48/6
19	19	KEITH URBAN You'll Think Of Me (Capitol)	675	+29	47476	10	86/3
22	20	EVANESCENCE My Immortal (Wind-up)	574	+10	95110	15	30/0
23	21	LEANN RIMES f/RONAN KEATING Last Thing On My Mind (Curb)	559	+29	22043	7	77/4
21	22	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	410	-177	35852	18	61/0
25	23	HOBBASTANK The Reason (Island/IDJMG)	302	+27	31799	6	18/1
24	24	RICK SPRINGFIELD Beautiful You (Gomer/Red Ink)	296	-5	11169	5	52/1
28	25	FANTASIA I Believe (J/RMG)	271	+39	18669	2	43/4
26	26	CORRS Summer Sunshine (Atlantic)	256	-4	12312	5	38/3
Debut	27	JOSH GROBAN Remember When It Rained (143/Reprise)	255	+134	13543	1	52/8
30	28	CHERIE Older Than My Years (Lava)	252	+56	32392	2	48/8
29	29	JAMIE CULLUM Ah At Sea (Verve/Universal)	218	+12	4742	3	42/2
Debut	30	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	202	+19	15853	1	12/2

119 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 7/18-7/24. 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 (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

**JEFF TIMMONS** Whisper That Way (SLG/Rising Phoenix)  
Total Plays: 191, Total Stations: 33, Adds: 2

**DIANA KRALL** Narrow Daylight (GRP/VMG)  
Total Plays: 140, Total Stations: 30, Adds: 2

**JESSICA SIMPSON** Angels (Columbia)  
Total Plays: 137, Total Stations: 28, Adds: 6

**BDYZ II MEN** Sara Smile (MSM/Koch)  
Total Plays: 125, Total Stations: 23, Adds: 3

**CYNDI LAUPER** Walk On By (Epic)  
Total Plays: 107, Total Stations: 22, Adds: 0

**NATALIE GRANT** I Am Not Alone (Curb)  
Total Plays: 83, Total Stations: 15, Adds: 0

**JONELL MOSSER** Now That I'm On My Own (RockUs)  
Total Plays: 71, Total Stations: 18, Adds: 0

**DIANA DEGARMO** Don't Cry DJ Loud (J/RMG)  
Total Plays: 66, Total Stations: 16, Adds: 1

**CLAY AIKEN** I Will Carry You (RCA/RMG)  
Total Plays: 6, Total Stations: 18, Adds: 18

Songs ranked by total plays

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
CLAY AIKEN I Will Carry You (RCA/RMG)	18
JOSH GROBAN Remember When It Rained (143/Reprise)	8
CHERIE Older Than My Years (Lava)	8
LOS LONELY BOYS Heaven (Or/Epic)	6
JESSICA SIMPSON Angels (Columbia)	6
BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	6
MAROON 5 This Love (Octone/J/RMG)	4
LEANN RIMES f/RONAN KEATING Last Thing On My Mind (Curb)	4
FANTASIA I Believe (J/RMG)	4
JULIA FORDHAM Jump (Vanguard)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CELINE DION You And I (Epic)	+202
TRAIN Calling All Angels (Columbia)	+155
SEALS & CROFTS Summer Breeze '04 (Warner Bros.)	+148
JOSH GROBAN Remember When It Rained (143/Reprise)	+134
NORAH JONES Don't Know Why (Blue Note/Virgin)	+106
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+101
LOS LONELY BOYS Heaven (Or/Epic)	+86
MAROON 5 This Love (Octone/J/RMG)	+83
HALL & OATES Do It For Love (BMG Latin)	+76

## Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAIN Calling All Angels (Columbia)	1453
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	1311
MATCHBOX TWENTY Unwell (Atlantic)	1206
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG)	929
LUTHER VANDROSS Dance With My Father (J/RMG)	870
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	868
SHERYL CROW Soak Up The Sun (A&M/Interscope)	824
LONESTAR I'm Already There (BNA)	774
PHIL COLLINS Can't Stop Loving You (Atlantic)	750
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	724
NORAH JONES Don't Know Why (Blue Note/Virgin)	716
CHRISTINA AGUILERA Beautiful (RCA/RMG)	686

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

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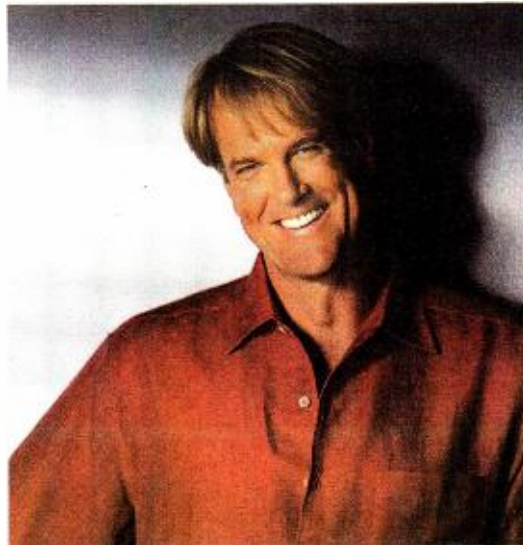
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# JOHN TESH SAVES LIVES



True Story...

The other night on Lite 100.5, John Tesh did a segment on heart attacks, suggesting to cough, violently, if you think you're having a heart attack. He said, "The latest medical research says, coughing during a heart attack stimulates the heart to start beating properly again."

Today, I had a phone call on the Lite 100.5 request lines from a lady (Millie) who was actually listening to John Tesh and was having a heart attack at the same time! Unbelievable huh? She said the coughing saved her life! She called to thank me for having the John Tesh show on the air and said that our station and John Tesh saved her life! She cried as she thanked me on the phone! This is what great radio is all about!

**Craig Powers, Program Director  
KMZQ/FM- "Lite 100.5" Las Vegas  
Infinity Broadcasting of Las Vegas**

Since launching just about a year ago, The TeshMedia Group's daily edition of The John Tesh Radio Show has surpassed its "100th affiliate" milestone! The show's concept of "Music & Intelligence For Your Life" has taken Adult Format radio by storm, is beating the competition, and delivering winning ratings!

**the john tesh  
radio show**



**Music and Intelligence for your Life**

"We are proud to have The John Tesh Radio Show on K103. His wit, personality, and genuine style make John a perfect fit for our station"  
**Tony Coles, Regional Vice President of Programming  
& Program Director, KKCW/FM-Portland, OR  
tonycoles@clearchannel.com**

"We've recently added The John Tesh Show to our evenings. With all of the competition that radio faces at night (TV, the internet, etc), Tesh gives our audience programming that is extremely interesting and unique. John's delivery and interaction with listeners is laid back and genuine. The information that he gives is life-altering. Listener response has been overwhelmingly positive. We're a Rock-based AC, and opted for the voice-track version of the show, which gives us the extra flexibility that we need. TeshMedia is great to work with and their personal attention is quite refreshing!"

**Todd Thomas, Program Director  
WHCN/FM-Hartford "The River 105.9"  
toddthomas@clearchannel.com**

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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	HOOBASTANK The Reason (Island/IDJMG)	4269	+84	289273	23	96/0
2	2	MAROON 5 This Love (Octone/JJRMG)	3784	-146	267702	29	96/0
3	3	LDS LONELY BOYS Heaven (Or/Epic)	3733	+43	251652	19	95/0
4	4	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	3416	+41	225286	12	96/0
5	5	3 DODDS DOWN Away From The Sun (Republic/Universal)	2596	-41	143164	24	80/0
7	6	SWITCHFOOT Meant To Live (Red Ink/Columbia)	2530	+185	139615	17	79/0
9	7	311 Love Song (Maverick/Volcano/Zomba)	2239	+229	138921	15	82/2
6	8	NICKELBACK Someday (Roadrunner/IDJMG)	2232	-145	159017	44	77/0
8	9	EVANESCENCE My Immortal (Wind-up)	2070	-141	128995	35	86/0
10	10	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1919	-67	115523	36	79/0
12	11	SHERYL CROW Light In Your Eyes (A&M/Interscope)	1858	+18	103904	13	81/1
13	12	GAVIN DEGRAW I Don't Want To Be (JJRMG)	1842	+116	113611	19	78/3
11	13	3 DODDS DOWN Here Without You (Republic/Universal)	1834	-12	132076	50	87/0
20	14	MAROON 5 She Will Be Loved (Octone/JJRMG)	1729	+475	104333	5	85/3
15	15	FINGER ELEVEN One Thing (Wind-up)	1718	+115	90612	12	87/3
17	16	TRAIN Ordinary (Columbia)	1691	+130	92168	8	72/1
18	17	CALLING Our Lives (RCA/RMG)	1548	+36	72553	16	73/1
16	18	ALANIS MORISSETTE Everything (Maverick/Reprise)	1399	-190	88966	18	68/0
19	19	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	1295	-227	75421	20	60/0
22	20	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1215	+150	50052	8	62/1
21	21	UNCLE KRACKER Rescue (Lava)	1016	-80	36689	10	61/0
24	22	RICHARD MARX When You're Gone (Manhattan/EMC)	717	+41	24803	7	46/1
25	23	AVIDN Seven Days Without You (Independent)	650	+35	20763	8	36/0
26	24	SCISSOR SISTERS Take Your Mama (Universal)	625	+40	40538	6	36/0
23	25	JASON MRAZ Curbside Prophet (Atlantic)	530	-236	17988	11	42/0
30	26	BRITNEY SPEARS Everytime (Jive/Zomba)	519	+60	19988	6	19/0
31	27	YELLOWCARD Ocean Avenue (Capitol)	501	+44	17527	4	23/1
27	28	BLINK-182 I Miss You (Geffen)	484	-82	21500	11	14/1
28	29	MARTINA MCBRIDE This One's For The Girls (RCA)	459	-20	29883	7	19/0
33	30	BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)	357	-93	13313	11	32/0
29	31	SARAH MCLACHLAN Stupid (Arista/RMG)	334	-144	21748	20	27/0
36	32	DEFAULT All She Wrote (TVT)	306	-2	9310	3	18/0
39	33	SEETHER f/ JAMY LEE Broken (Wind-up)	304	+35	11489	2	8/1
Debut	34	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	298	+116	13779	1	34/19
Debut	35	SARAH MCLACHLAN World On Fire (Arista/RMG)	287	+204	17096	1	38/17
-	36	PAT MCGEE BAND Beautiful Ways (Warner Bros.)	287	+26	17776	2	16/0
37	37	JENNIFER MARKS Live (Bardic)	279	-14	5812	3	26/2
32	38	DIDD Don't Leave Home (Arista/RMG)	279	-174	16264	13	26/0
40	39	MERCYME Here With Me (IND/Curb)	274	+13	11415	3	12/0
-	40	THIRD DAY I Believe (Essential/PLG)	255	+1	7444	2	27/1

97 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/18-7/24. 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 (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	19
SARAH MCLACHLAN World On Fire (Arista/RMG)	17
FIVE FOR FIGHTING The Devil In The Wishing Well (Jane Says) (Aware/Columbia)	17
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	14
INGRAM HILL Will I Ever Make It Home (Hollywood)	10
LENNY KRAVITZ California (Virgin)	10
KELLY CLARKSON Breakaway (Hollywood)	7
ASHLEE SIMPSON Pieces Of Me (Geffen)	6
KILLERS Somebody Told Me (Island/IDJMG)	6
TEARS FOR FEARS Call Me Mellow (Universal Music Entertainment)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MAROON 5 She Will Be Loved (Octone/JJRMG)	+475
311 Love Song (Maverick/Volcano/Zomba)	+229
SARAH MCLACHLAN World On Fire (Arista/RMG)	+204
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+185
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	+150
TRAIN Ordinary (Columbia)	+130
GAVIN DEGRAW I Don't Want To Be (JJRMG)	+116
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+116
FINGER ELEVEN One Thing (Wind-up)	+115
ASHLEE SIMPSON Pieces Of Me (Geffen)	+94

## New & Active

TOBY LIGHTMAN Real Love (Lava)  
Total Plays: 251, Total Stations: 18, Adds: 1

BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)  
Total Plays: 249, Total Stations: 22, Adds: 14

EDWIN MCCAIN f/MAIA SHARP Say Anything (DRT)  
Total Plays: 243, Total Stations: 19, Adds: 1

RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)  
Total Plays: 234, Total Stations: 21, Adds: 2

ASHLEE SIMPSON Pieces Of Me (Geffen)  
Total Plays: 233, Total Stations: 13, Adds: 6

LENNY KRAVITZ Where Are We Runnin'? (Virgin)  
Total Plays: 221, Total Stations: 21, Adds: 1

DIANA ANAID Last Thing (Five Crowns Music)  
Total Plays: 209, Total Stations: 19, Adds: 3

BONNIE MCKEE Somebody (Reprise)  
Total Plays: 207, Total Stations: 22, Adds: 2

HOWIE DAY Collide (Epic)  
Total Plays: 187, Total Stations: 16, Adds: 1

KELLY CLARKSON Breakaway (Hollywood)  
Total Plays: 164, Total Stations: 20, Adds: 7

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

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America's Best Testing Hot AC Songs 12+ For The Week Ending 7/30/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 18-34, W 18-24, W 25-34. Lists top 30 songs including Maroon 5, Matchbox Twenty, and Hoobastank.

Total sample size is 402 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 Canadian Hot AC songs including Hoobastank, Counting Crows, and Avril Lavigne.

17 Canadian Hot AC Reports. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

Reporters

- List of reporters and their stations across various US cities including Akron, Albany, Albuquerque, Anchorage, Appleton, Austin, Bakersfield, Baltimore, Cleveland, Dallas, Denver, Detroit, Fort Worth, Fresno, Grand Rapids, Harrisburg, Houston, Indianapolis, Jacksonville, Kansas City, Knoxville, Las Vegas, Little Rock, Los Angeles, Louisville, Madison, Miami, Milwaukee, Minneapolis, Mobile, Nashville, New Orleans, New York, Oklahoma City, Omaha, Orlando, Philadelphia, Phoenix, Portland, Raleigh, Reno, Richmond, Sacramento, St. Louis, St. Paul, Tampa, Toledo, Tucson, Tulsa, Virginia Beach, Washington, Wichita, Worcester, and Youngstown.

POWERED BY MEDIABASE. \*Monitored Reporters July 30, 2004. 113 Total Reports. 97 Total Monitored. 16 Total Indicator. Did Not Report, Playlist Frozen (3): KRUZ/Santa Barbara, CA; WNK/Elmira, NY; WZAT/Savannah, GA.





PART TWO OF A TWO-PART SERIES

# All Aboard: More On Digital Music Players

Jeff Lorber and Bill Cason discuss paradigm-shifting technology

Could the timing on this two-part column be more perfect? Apple's iTunes store just sold its 100-millionth song, and Apple's iPod was the cover story in last week's *Newsweek*. Also last week, veteran programmer Bob O'Connor unraveled iPod's mysteries for the uninitiated on this page. This week two smooth jazz music-industry figures who are major technology mavens weigh in.

Veteran keyboardist-composer-producer Jeff Lorber has been interested in MP3 technology from the very beginning. "The best thing about it from my perspective as a writer and a producer is having that music at your fingertips so quickly," he says. "I digitized most of my CD collection in the early days. The most important thing is that it makes it so easy to listen to stuff you're working on."

"I used to make DAT tapes of everything I was working on, or CDs, which is sort of an involved process. Now I make MP3s and stick them into the player. They take up no space, so you can label each version of the song from its early developmental stages through the finished product. You can keep all those different versions on your iPod and refer back to the demo and everything that comes afterward."

### Musical Reference Library

Lorber says that another smart

application of MP3 technology for a performer, writer or producer is the ability to refer to their entire libraries. "A 40-gigabyte iPod can store about between 7,000 and 8,000 songs," he says. "That's a lot of songs, especially if it's something you like."

"You can be working in the studio, and maybe you want to refer to something, like the drumbeat from 'Billie Jean.' If you have an iPod that holds all your musical references, it takes just seconds to find and play it."

Lorber says that MP3 technology also makes it a cinch to collaborate. You can throw a track on the Internet and send it to somebody, anywhere, in an instant, and Lorber has done so many times, most recently to New York-based saxophonist David Mann.

"I'll send David an MP3," Lorber says. "He'll play saxophone on it and upload it to an FTP [File Transfer Protocol] site. I'll have it back in my computer by the end of the day. It's

very convenient. I've also worked with [WVMV/Detroit morning host and flautist] Alexander Zonjik, and he's working with Kirk Whalum, so there have been files flying back and forth between us."

"On the Richard Elliot tracks we worked on together for his last record a lot of the communication was done through MP3 files. I've sent a lot of my own stuff to my label, Narada, the same way, including edits and mixes on the *Shades of Soul* project."

"Every morning when I go to the gym, I take a little Sony radio and an iPod. I like to hear what's on the radio, and when I get tired of it, I can listen to whatever I want to hear."

### Mood Indigo

Shanachie VP/Strategic Initiatives & Artist Development Bill Cason has more digital gadgets than FAO Schwarz has toys, and most of them have something to do with music, including an iPod and a Rio Flash player, which, since it weighs one ounce and hold 100 tunes, he uses for "songs of the moment." He bought his first of numerous MP3 players in December 1999.

Cason says this technology is about convenience and, especially, mood. "It saves my life," he says. "When I go on vacation, I'll still bring CDs to play in cars, but I usually end up asking myself, 'What was I thinking?' The last time I went to Cyprus, all I wanted to listen to was Cesaria Evora, and I had five of her albums in my iPod."

"Sometimes when I make the two-hour drive to my office in New Jersey, I'll think of something I want to hear, and I've got it, whatever it is, in the iPod. It's not like when I'm on vacation and I load up six CDs in my car changer and an hour later I don't want to hear them."

"My collection is very genre-specific. It's a little like seven radio formats that mean something only to

## Send A Love Letter To Luther

On Aug. 3 the Verve Music Group, in association with the American Diabetes Association, will initiate an unprecedented fundraising and awareness campaign, "Send a Love Letter to Luther."

Much like Luther Vandross' music, the plan is about the joy and beauty of the unselfish act of giving: Millions of Luther's fans will be invited to write encouraging letters to him accompanied by a contribution to the American Diabetes Association. The campaign is being launched in conjunction with the release of *Forever, For Always, For Luther* (GRP/VMG), a tribute CD produced by Rex Rideout and Bud Hamer.

The CD features a blockbuster lineup of smooth jazz and soul stars celebrating the music of Vandross by playing 10 of his greatest hits. The American Diabetes Association has set up a special mailbox and dedicated webpage where Luther's fans and supporters can send their love letters and contributions to benefit the ADA's mission of diabetes care, cure and research.

The Verve Music Group will spread the word via the CD packaging, advertising, online marketing and point-of-purchase materials at retail, while the ADA will alert its members and constituency via mailings, at all fundraising events and online.

Early supporters of a "Send a Love Letter to Luther Day" in their cities are Los Angeles Mayor James K. Hahn, Manhattan Borough President C. Virginia Fields and Atlanta Mayor Shirley Franklin.

On Oct. 22 a major radio-sponsored gala event to benefit the ADA featuring the artists from *Forever, For Always, For Luther*, along with special guests from the R&B world, will take place in New York City. At the concert the ADA will present the love letters to Luther's family and announce the up-to-date results of the fundraising campaign. See you there.

**"Every morning when I go to the gym, I take a little Sony radio and an iPod. I like to hear what's on the radio, and when I get tired of it, I can listen to whatever I want to hear."**

Jeff Lorber



Jeff Lorber



Bill Cason

me, so, as my mood changes, I can hear whatever I want to hear. I can fine-tune a really great, personalized radio station with 'random listen.' I can hear 1,000 songs in my 'acoustic' category. When I'm in that mood, it's a perfect radio station."

"Of course, you can make a mix CD, but after you listen to it 50 times, you get bored with it. The iPod makes the experience fit your energy, and it's perfect, unrepentive, spontaneous and exciting — 'Ooo, what's going to come up next?' — especially when I don't know what I want to hear exactly, but I know what mood I'm in."

### A Bonding Experience

"I have so much music in my life, and I use it in many ways," Cason continues. "I had a family party, for instance, and I made an eight-hour program. There were all these songs on the playlist that meant something to me. My aunt gave me a box of 45s when she got married, and I included a bunch of those, along with songs my sister turned me on to and

songs my brother liked or my parents liked, songs that brought back memories of the 40 years I've known all these people."

"Everyone kept saying, 'I haven't heard this in years,' or, 'I can't believe you have this.' It was the first time we'd all been together in many years, and it helped bond the family experience with the music."

"I listen to the radio about four hours a day, but I consider that part of my job. Many of my friends got iPods after they played with mine. For me, there is a sonic issue. I tend to like the sonics of a CD; it's a better quality. I may not be typical, though, because I'm into SACDs and DVD audio — really great-sounding recording."

"MP3s sound fine in a DMP, but I don't really listen to them on my stereo. The audio is not perfect. But Super Audio's sampling rate is much, much larger than a CD's. It sounds so great, it'll take your breath away."

"The iPod is an adult-priced item. Everyone at my gym, all these men and women in their 30s and 40s, have one. Those white headphones are a dead giveaway."

**"You can make a mix CD, but after you listen to it 50 times, you get bored with it. The iPod makes the experience fit your energy, and it's perfect, unrepentive, spontaneous and exciting."**

Bill Cason



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	DAVE KOZ All I See Is You (Capitol)	807	-41	96147	22	39/0
3	2	EUGE GROOVE Livin' Large (Narada)	680	+5	75606	25	37/0
5	3	MARC ANTOINE Mediterraneo (Rendezvous)	676	+47	91031	23	36/0
2	4	PAUL TAYLOR Steppin' Out (Peak)	673	-23	81295	26	38/0
4	5	PAUL BROWN 24/7 (GRP/VMG)	670	+14	83108	27	38/0
8	6	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	653	+73	85425	9	39/0
6	7	MICHAEL LINGTON Show Me (Rendezvous)	619	+5	76727	16	39/0
12	8	BONEY JAMES Here She Comes (Warner Bros.)	553	+46	71423	7	38/0
9	9	PETER WHITE Talkin' Bout Love (Columbia)	543	-22	78848	28	38/0
10	10	JOYCE COOLING Expression (Narada)	528	-3	70250	20	38/0
11	11	ANITA BAKER You're My Everything (Blue Note/Virgin)	526	+9	59142	4	35/1
7	12	RICHARD SMITH Sing A Song (A440)	519	-62	58867	33	33/0
13	13	GERALD ALBRIGHT To The Max (GRP/VMG)	498	+48	64430	11	35/0
14	14	DIANA KRALL Temptation (GRP/VMG)	432	+6	38561	18	35/0
17	15	SEAL Love's Divine (Warner Bros.)	381	+22	33832	11	27/1
15	16	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	369	-30	35197	12	32/0
19	17	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	340	+22	33596	6	31/2
20	18	DAN SIEGEL In Your Eyes (Native Language)	324	+18	32970	20	28/0
22	19	RAMSEY LEWIS TRIO The In Crowd (Narada)	265	-8	32883	9	24/0
21	20	LUTHER VANDROSS W/BEYONCÉ The Closer I Get To You (J/RMG)	259	-26	23219	16	19/0
24	21	CHRIS BOTTI Back Into My Heart (Columbia)	243	+22	35382	12	26/6
23	22	PRAFUL Let The Chips Fall (Rendezvous)	242	-11	32713	19	22/0
25	23	NICK COLIONNE It's Been Too Long (3 Keys Music)	222	+15	27562	5	23/1
26	24	GLADYS KNIGHT f/EDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	219	+18	12211	7	15/0
27	25	MARION MEADOWS Sweet Grapes (Heads Up)	196	+13	23998	4	23/4
28	26	PATTI LABELLE New Day (Def Soul/IDJMG)	193	+2	16477	6	12/0
29	27	KIM WATERS In Deep (Shanachie)	183	+22	13337	3	16/0
Debut	28	RICHARD ELLIOT Your Secret Love (GRP/VMG)	168	+38	19988	1	19/1
30	29	NÉSTOR TORRES Maybe Tonight (Heads Up)	138	0	18039	13	12/0
Debut	30	RENEE OLSTEAD A Love That Will Last (143/Reprise)	112	+17	7577	1	9/2

39 Smooth Jazz reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/18-7/24. 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 (© 2004, The Arbitron Company). © 2004, R&R, Inc.

**New & Active**

**THA' HOT CLUB** I'm Gonna Love You Just A Little More Baby (Shanachie)  
Total Plays: 107, Total Stations: 9, Adds: 0

**NORMAN BROWN** Up 'N' At 'Em (Warner Bros.)  
Total Plays: 100, Total Stations: 13, Adds: 3

**AL JARREAU** Cold Duck (GRP/VMG)  
Total Plays: 74, Total Stations: 5, Adds: 0

**LUTHER VANDROSS** Think About You (J/RMG)  
Total Plays: 73, Total Stations: 5, Adds: 0

**CHUCK LOEB** Bring It (Shanachie)  
Total Plays: 69, Total Stations: 9, Adds: 0

**STEVE OLIVER** Chips & Salsa (Koch)  
Total Plays: 67, Total Stations: 6, Adds: 0

**TIM BOWMAN** Summer Groove (Liquid 8)  
Total Plays: 63, Total Stations: \*3, Adds: 5

**EVERETTE HARP** Can You Hear Me (A440)  
Total Plays: 63, Total Stations: 7, Adds: 0

**MICHAEL McDONALD** Ain't Nothing Like The Real Thing (Motown)  
Total Plays: 60, Total Stations: 5, Adds: 0

**ERIC DARIUS** Night On The Town (Higher Octave/Narada)  
Total Plays: 54, Total Stations: 7, Adds: 1

Songs ranked by total plays

**Most Added®**

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
CHRIS BOTTI Back Into My Heart (Columbia)	6
TIM BOWMAN Summer Groove (Liquid 8)	5
MARION MEADOWS Sweet Grapes (Heads Up)	4
SOUL BALLET Cream (215)	4
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	3
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	2
RENEE OLSTEAD A Love That Will Last (143/Reprise)	2

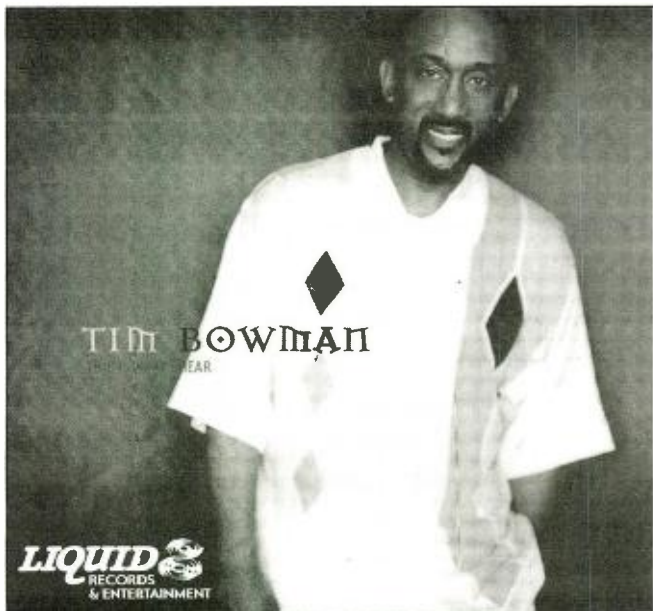
**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	+73
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	+64
GERALD ALBRIGHT To The Max (GRP/VMG)	+48
MARC ANTOINE Mediterraneo (Rendezvous)	+47
BONEY JAMES Here She Comes (Warner Bros.)	+46
TIM BOWMAN Summer Groove (Liquid 8)	+46
RICHARD ELLIOT Your Secret Love (GRP/VMG)	+38

**Most Played Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RICK BRAUN Daddy-O (Warner Bros.)	381
B. CULBERTSON f/IN. BROWN Come On Up (Warner Bros.)	330
HIL ST. SOUL For The Love Of You (Shanachie)	322
PRAFUL Sigh (Rendezvous)	266
KIM WATERS The Ride (Shanachie)	259
MINDI ABAIR Save The Last Dance (GRP/VMG)	250
RICHARD ELLIOT Sly (GRP/VMG)	233
NICK COLIONNE High Flyin' (3 Keys Music)	229
STEVE COLE Everyday (Warner Bros.)	229
PAUL JACKSON, JR. It's A Shame (Blue Note/EMC)	211
CHRIS BOTTI Indian Summer (Columbia)	207
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	201
JAZZMASTERS Puerto Barus (Trippin' 'N' Rhythm)	199
NAJEE Eye 2 Eye (N-Coded)	188
BASS X Vonni (Liquid 8)	184

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



**TIM BOWMAN**  
*"Summer Groove"*

**#2 Most Added**  
**Debuted #7 New & Active**

**New this week: KKSF, KOAI, WNWV, KBZN, KEZL**  
**Already on: WVMV, KJCD, WLOQ, WJZN, WZMR, KSMJ, KRVR, KSKX**

**Contact: Jack Satter - Liquid 8 Records (952) 936-5358**



# R&R SMOOTH JAZZ TOP 30 INDICATOR

July 30, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (K)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	188	+34	873	8	14/3
2	2	BONEY JAMES Here She Comes (Warner Bros.)	167	+18	964	6	16/3
5	3	MICHAEL LINGTON Show Me (Rendezvous)	152	+23	406	14	12/3
4	4	GERALD ALBRIGHT To The Max (GRP/VMG)	151	+17	506	11	13/3
6	5	EUGE GROOVE Livin' Large (Narada)	146	+25	532	25	11/3
3	6	FOURPLAY Play Around It (RCA Victor)	143	0	827	6	12/1
9	7	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	140	+27	642	4	13/3
8	8	JOYCE COOLING Expression (Narada)	139	+25	723	20	15/4
12	9	ERIC DARIUS Night On The Town (Higher Octave/Narada)	137	+33	607	15	8/0
7	10	KIM WATERS In Deep (Shanachie)	133	+15	632	6	14/3
13	11	EVERETTE HARP Can You Hear Me (A440)	125	+30	634	7	13/3
16	12	MARC ANTOINE Mediterraneo (Rendezvous)	119	+28	513	23	10/2
18	13	ANITA BAKER You're My Everything (Blue Note/Virgin)	116	+30	653	3	12/2
11	14	DAVE KOZ All I See Is You (Capitol)	116	+11	331	22	8/1
14	15	NICK COLIONNE It's Been Too Long (3 Keys Music)	115	+23	530	4	8/1
10	16	CHRIS BOTTI Back Into My Heart (Columbia)	111	+4	680	13	13/2
17	17	DIANA KRALL Temptation (GRP/VMG)	106	+17	607	18	11/2
22	18	DAVID BENOIT / RUSS FREEMAN Palmetto Park (Peak/Concord)	100	+19	416	4	10/2
21	19	GLADYS KNIGHT / EDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	100	+16	761	5	10/2
19	20	RAMSEY LEWIS TRIO The In Crowd (Narada)	100	+15	369	7	10/2
-	21	PAUL TAYLOR Steppin' Out (Peak)	92	+25	245	24	6/2
20	22	AL JARREAU Cold Duck (GRP/VMG)	92	+8	582	2	11/2
15	23	LARRY CARTON Night Sweats (Bluebird)	90	-2	310	9	8/1
-	24	PAUL BROWN 24/7 (GRP/VMG)	89	+39	257	25	6/2
23	25	TORCUATO MARIANO Paula (215)	84	+6	513	3	9/2
Debut	26	SHADES OF SOUL f/ JEFF LORBER W/ CHRIS BOTTI Gazpacho (Narada)	83	+39	401	1	9/2
Debut	27	STEVE OLIVER Chips & Salsa (Koch)	82	+21	263	1	10/3
28	28	BRIAN CULBERTSON f/ NORMAN BROWN Come On Up (Warner Bros.)	81	+9	418	21	8/2
24	29	PIECES OF A DREAM It's Go Time (Heads Up)	78	0	735	6	7/1
-	30	BOB BALDWIN I Wanna Be Where You Are (A440)	77	+8	625	14	8/1

18 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 7/18 - Saturday 7/24.  
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## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JOYCE COOLING Expression (Narada)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHADES OF SOUL f/ JEFF LORBER W/ CHRIS BOTTI Gazpacho (Narada)	+39
PAUL BROWN 24/7 (GRP/VMG)	+39
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	+34
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	+33
ERIC DARIUS Night On The Town (Higher Octave/Narada)	+33
EVERETTE HARP Can You Hear Me (A440)	+30
ANITA BAKER You're My Everything (Blue Note/Virgin)	+30
MARC ANTOINE Mediterraneo (Rendezvous)	+28
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	+27

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HIL ST. SOUL For The Love Of You (Shanachie)	76
PETE BELASCO Deeper (Compendia)	70
RICHARD SMITH Sing A Song (A440)	68
GRADY NICHOLS Alright (Compendia)	51
ALKEMX Time To Lounge (Rendezvous)	49
NICK COLIONNE High Flyin' (3 Keys Music)	42
STEVE COLE Everyday (Warner Bros.)	42
REBUAD ELLIOT Sly (GRP/VMG)	41
NAJEE Eye 2 Eye (N-Coded)	32
KIM WATERS The Ride (Shanachie)	31
JEFF GDLUB Pass It On (GRP/VMG)	30
RONNY JORDAN At Last (N-Coded)	25
WILL DOWNING A Million Ways (GRP/VMG)	20
BASS X Vornni (Liquid B)	20
DAVE KOZ Honey-Dipped (Capitol)	19
KIRK WHALUM Do You Feel Me (Warner Bros.)	19

## Reporters

WZMR/Albany, NY\*  
OM/PD: Kevin Colishan  
ND: Julie Felner  
1 CHRIS BOTTI  
POSITIVE FLOW

Music Choice Smooth Jazz/Appleton, WI  
PD: Adam Keenan  
APD: Will Knealy  
ND: Barry Szwed  
11 JAMES WANGS  
12 DAVID GARFIELD  
13 GRADY NICHOLS  
14 ANDREW WARD  
Note: See www.radioandrecords.com for complete list.

WJZZ/Atlanta, GA\*  
PD/ND: Dave Koch  
NORMAN BROWN

WQJZ/Atlantic City, NJ\*  
SEAL

KSMJ/Bakersfield, CA\*  
OM/PD/ND: Chris Townsend  
APD: Nick Novak  
No Adds

WEAA/Baltimore, MD  
OM: Blaze Jackson  
PD/AP/ND: Marcellus Shepard  
1 LASH WATKINS  
1 STEVE OLIVER

WSMJ/Baltimore, MD\*  
PD/ND: Lee Lewis  
10 RENEE OLSTEAD  
4 NORMAN BROWN

WYSU/Birmingham, AL  
GM/PD/ND: Andy Parrish  
DAVID GARFIELD  
TERMEK  
SOUL BALLLET  
ALONZO BLACKWELL  
WOPCELETO

WNWA/Chicago, IL\*  
OM: Bob Kaake  
PD: Steve Siles  
ND: Michael La Crosse  
1 PAUL BROWN  
2 WAYMAN TISDALE  
SOUL BALLLET

WNWV/Cleveland, OH\*  
OM/PD/ND: Bernia Kimble  
TIM BOWMAN

WJZ/Columbus, OH\*  
PD/ND: Bill Herman  
No Adds

KOAI/Dallas, TX\*  
OM/PD: Kurt Johnson  
ND: Mark Sanford  
TIM BOWMAN

KCCO/Denver, CO\*  
PD/ND: Michael Fischer  
No Adds

WVMV/Detroit, MI\*  
OM/PD: Tom Steiner  
ND: Sandy Kovach  
ERIC DARIUS

KEZL/Fresno, CA\*  
OM: E. Curtis Johnson  
PD/ND: J. Weidenheimer  
RICHARD ELLIOT  
TIM BOWMAN

WDRR/Ft. Myers, FL\*  
OM: Steve Amari  
PD: Joe Turner  
ND: Daniel Badman  
NORMAN MEADOWS  
CHRIS BOTTI

WSBZ/Ft. Walton Beach, FL  
GM/Promotions Director/PD: Mark Carter  
ND: Mark Edwards  
17 PAUL BROWN  
25 MARC ANTOINE  
25 JOYCE COOLING  
24 EUGE GROOVE  
Note: See www.radioandrecords.com for complete list.

WOTO/Hartford, CT  
PD/ND: Stewart Stone  
16 BOCCHETTO  
6 BRAD HERRIAGE  
9 SHADES OF SOUL f/ JEFF LORBER W/ CHRIS BOTTI  
9 SOUL BALLLET

KHJZ/Houston, TX\*  
PD: Maxine Todd  
AP/ND: Greg Morgan  
SOUL BALLLET

KPVU/Houston, TX  
PD/ND: Charles Porter  
No Adds

MJAN/Huntsville, AL  
PD/ND: Ellen Washington  
17 JEFF LORBER  
8 MONTY JONES  
8 BUCKLE UP  
5 WYNDEE  
Note: See www.radioandrecords.com for complete list.

WJZ/Indianapolis, IN\*  
OM/PD/ND: Carl Frye  
No Adds

KULJ/Johnson City, MO  
PD/ND: Don Turner  
11 BILLY BALLE  
11 BILLY BALLE  
10 FREDERICK  
Note: See www.radioandrecords.com for complete list.

KOAS/Las Vegas, NV\*  
PD/ND: Erik Fect  
2 CHRIS BOTTI

KUAP/Little Rock, AR  
PD/ND: Michael Melims  
ND: Chris Reddick  
3 UNRECORDED VOL. 3  
2 UNRECORDED VOL. 3  
KSRB/Los Angeles, CA  
OM/PD: Terry Woodel  
ND: Susan Keshbey  
1 GIPSY KINGS  
1 NOVOCENTO

KTWV/Los Angeles, CA\*  
PD: Paul Goldstein  
AP/ND: Samantha Wiedman  
RENEE OLSTEAD  
SOUL BALLLET

WJZ/Louisville, KY\*  
PD: Gary Glass  
No Adds

WJZN/Memphis, TN\*  
PD/ND: Norm Miller  
No Adds

WVLE/Miami, FL\*  
PD: Bob Roberts  
ND: Rich McMillan  
NORMAN MEADOWS

WJZ/Milwaukee, WI\*  
PD: Stan Adelson  
ND: Chris Botti  
NORMAN MEADOWS

KJZ/Minneapolis, MN\*  
PD: Bob Wood  
ND: Mike Wolf  
No Adds

KRRV/Modesto, CA\*  
OM/ND: Doug Weir  
PD: Jim Bruns  
JONATHAN CAIN

WFSK/Nashville, TN  
ND: Chris Reddick  
10 UNRECORDED  
8 RAFFI DOMIZI  
3 JOEY SOMMERVILLE  
4 ROBERT MONTELEONE  
DMX Jazz Vocal Blend/Network  
PD/ND: Robert Johnson  
10 MARK BROWN  
10 MARK BROWN  
5 JILL LALAGE  
5 PAUL WYLER  
Note: See www.radioandrecords.com for complete list.

DMX Smooth Jazz/Network  
PD/ND: Jeanne Destro  
No Adds

KSKY/Network\*  
PD: Steve Hubbard  
ND: Laurie Cobb  
No Adds

XM Watercolors/Network  
PD/ND: SheriWee Colton  
RICHARD ELLIOT  
CHRIS BOTTI

WQCD/New York, NY\*  
OM/PD: John Matlen  
No Adds

WLOQ/Olando, FL\*  
PD: Brian Morgan  
ND: Patricia James  
No Adds

WJZ/Philadelphia, PA\*  
PD: Michael Tazzi  
ND: Frank Chiles  
No Adds

KYOT/Phoenix, AZ\*  
PD: Shaun Healy  
AP/ND: Angie Handa  
No Adds

WSSM/St. Louis, MO\*  
PD: Barry Rivers  
11 REGINA BELLE  
2 WAYMAN TISDALE

WSJT/Tampa, FL\*  
PD: Renee Black  
ND: Kathy Curtis  
No Adds

WJZW/Washington, DC\*  
PD: Renee Black  
ND: Carl Anderson  
ND: Renee DePuy  
No Adds

POWERED BY  
MEDIABASE

\*Monitored Reporters

59 Total Reporters

37 Total Monitored

18 Total Indicator

Did Not Report,  
Playlist Frozen (3):

KNIK/Anchorage, AK

Sirius Jazz Cafe/Network

WVAS/Montgomery, AL

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PART TWO OF A TWO-PART SERIES

# Harry Shearer On Indecency

The actor, writer and man of many voices gives us a decent dose of humor

Last week we printed the first part of Harry Shearer's keynote speech from the Jacobs Media Rock Summit at R&R Convention 2004. He gave us some historical perspective (through personal anecdotes) on the topic of indecency in broadcasting and then brought us up to the present day.

Shearer has written a lot of comedy over the years, for radio and television. He's fought pitched battles with radio-station GMs and TV-network censors. His views on the current state of content, on both radio and television, are enlightening, to say the least. This week we wrap up Shearer's address with his views on Howard Stern, politics and the FCC.

## The Politics Of Stern

It occurred to me some time back that Howard Stern and Rush Limbaugh really are the same person. At noon each day he just takes off the wig and puts on the fat suit. Because the act is basically the same. Each of "him" realizes the same magical fact: The only subject that can be truly compelling to an audience for three hours or four hours or five hours a day, five days a week, is the almighty self. What makes that one guy or — OK, if you must — two guys so successful is their willingness to make themselves the focus of a personality cult.

Each spends most of his airtime telling the cult what it wants to hear, mainly about himself and how totally happening he is. Although recently each has had to bend the rules a little bit: Rush to admit he's a drug addict and serial divorcé; Howard to start caring about politics again and support the unseating of the president he once endorsed.

So, is what Howard does indecent because he panders to the baser instincts of his cult, while Rush panders to some other, presumably higher, instincts of his? To ask the question is to answer it.

We're in an election year, and nobody gets votes by standing up for indecency. Of course, they could say they're standing up for freedom, but I guess that kind of thing only happens in Iraq. So the guys who pander for votes get to punish the guys who are merely pandering for audiences.

Let's not forget, though, that while Congress and the FCC roared into action over the flash of a tit last January,

a lot more parents spent a lot more time after the Super Bowl explaining to their kids why you have to go to the doctor right away if you have a four-hour erection. The difference, of course, is that Janet showed us her boob to get us to stick around to watch the Cialis commercial.

## Culture War

As a performer and as a listener, my personal preference is for a little more subtlety in the approach. Obviously, that puts me at odds with the currently dominant aesthetic. I guess the nice way of putting it is that the rock 'n' roll sensibility has taken over everything except rock 'n' roll. But I do have to admit that if I had a teenage son, I'd far prefer him to get some leering chuckles out of Howard's show than spend hours watching Quentin Tarantino movies or playing increasingly realistic first-person shooter games.

That's what ultimately makes this indecency-on-the-airwaves argument so infuriating. We're in a culture war, all right, between the people who think any mention of sex or sexuality makes folks want to go out and fuck way too much and the people who believe we're being seriously desensitized to violence and cruelty by repeated images of voluptuously fetishized violence.

Of course, if the people who fuck too much have babies they don't take care of, their kids probably grow up to be the sullen video-game shooters. Maybe this is just another war we didn't really need.

Maybe it helps to get some perspective from beyond our borders. That's why I was so glad that George W. Bush became President. It meant, at the age of 52, he could finally get his own passport.

I frequently appear on a live primetime television show in Australia. Really live — no delay, no nothing, no network meetings before or afterward. That's how you know it's a foreign country. Over there, as in Britain,

profanity and upper-torso nudity are not prohibited on television. I'm not even talking about France or the other garlic-eating countries, I'm talking about the two nations most like us. (I don't count Canada as a separate country.)

In the maybe dozen times that I've done this Australian show, someone has said the word *fucking* exactly once, at about 10:45pm, at the end of an impassioned ad-lib rant. I don't remember what he was talking about, but I remember he said "fucking."

Over there, they think we're crazy to get so upset about all this stuff, especially since their popular cultures are noticeably less coarse than ours. That's a question that might be worth exploring, although the FCC would be less than worthless on the subject, and the American broadcasting industry wouldn't be far behind. Don't look at me — I work for Fox.

## Good News For Broadcasters

Look, I wish Howard Stern could be Lenny Bruce. I wish he were using shock words or situations for a larger comic purpose. I also wish Lenny could have made one-thousandth of Howard's money and not been hounded out of his livelihood by the New York police, egged on by the local cardinal.

I also wish that Marvin Gaye had made as much money as Snoop Dogg and that George Gervin had come close to Allan Houston's take. The fact is, Howard and his progeny are what our culture and our industry have given us at this particular time, and an FCC that doesn't appear to care about public service but itches to crack down on indecency is the peculiar gift at this moment of our political system.

The good news for broadcasters, I think, is that we can attract and hold an audience without jeopardizing our licenses. In Chicago, Steve Dahl had to get off coke and booze to clean up his act, but as far as I know, he's still kicking ass. Excuse me, *booty*. Pardon me, *heinie*.

Broadcasting has never been a bastion of free speech. The Smothers Brothers were doing good numbers when CBS Television cancelled their show for too much anti-Vietnam War comedy. And to me, there's nothing as

## Wine Scores

Last week we showed you the musical results of the "Rate-a-Record, Rate-a-Wine" panel at R&R Convention 2004. Now it's time to see how the wines stacked up. All of the wines were from the Qupé Winery. Winemaker-owner Bob Lindquist generously provided half bottles of chardonnay and syrah as parting gifts to everyone who attended the session, and for that we thank him.

Panelists and attendees raved about the wines and enjoyed Lindquist's comments about how he approaches making them. He shared the story of how he got fired from his first winery job because he had tickets for a Kinks concert and couldn't cover the tasting room. Today Lindquist is as much an avid music fan (he owns more than 5,000 CDs, which he *purchased*) as an oenophile.

Broadcast Architecture's Jason Muth helped everyone keep track of their favorites with the company's MixMaster ratings system, which was used to rate each wine. The breakdown of the attendees was 59% radio, 21% records and 20% other, while 76% were male and 24% were female. The rating scale for each wine was 0-5, with 5 the highest possible score. Here are the results.

Year	Wine	Score
2000	Bien Nacido Hillside Estate Syrah	3.7
2002	Central Coast Syrah	3.4
2000	Los Olivos Cuvee	3.4
2003	Viognier	3.3
2001	Bien Nacido Reserve Chardonnay Block "Eleven"	3.0



**WINE X MAN** Wine X magazine Editor/Publisher Darryl Roberts (l) was on the "Rate-a-Record, Rate-a-Wine" panel to lend his experience and help guide us in the world of wine tasting. Roadrunner's Mark Abramson (r) guided Roberts in the world of Rock radio.



**DOUBLE-FISTED TASTER** United Stations Radio Networks' Roxy Myzal (r) offers a toast for herself and KLBJ/Austin's Loris Lowe during the "Rate-a-Record, Rate-a-Wine" session.



**NOT JUST SPECTATORS** Here is the whole crew who helped make this year's "Rate-a-Record, Rate-a-Wine" panel possible: (back, l-r) Wine X's Darryl Roberts; WBZX/Columbus, OH's Hal Fish; Wind-up's Drew Hauser; KLBJ/Austin's Loris Lowe; Qupé's Bob Lindquist and Rick Morrison; Broadcast Architecture's Jason Muth; (front, l-r) WCPR/Biloxi, MS's Scot Fox; Roadrunner's Mark Abramson; United Stations' Roxy Myzal; WEBN/Cincinnati's The Dude; and Hollywood's Joey Scoleri.

silly as seeing big media corporations wrap themselves in the First Amendment. Try reminding them of the First Amendment the next time your ratings suck. Oh, there is one sillier spectacle: watching record companies posing as champions of musicians' rights.

But just so I don't sound too damn philosophical about all this, let me close by being clear, specific and just a little nasty. In my opinion, the blame for the whole mess we're in right now falls cleanly on the shoulders of Les Moonves, President of CBS. He chose to lie when he denied that anyone at his network or at Judy McGrath's MTV network, which produced the

Super Bowl halftime show, knew what Janet Jackson was going to do with what enhanced part of her anatomy.

Had he not clung to that flagrant and preposterous falsehood, Miss McGrath would have fallen on her sword; Congress would have continued to focus on its main responsibility, tax breaks and subsidies; and the rest of us could have gone about our business, spanking whomever we could lure into our studios. So, yes, I say blame Les for protecting Judy. For some mysterious reason, he just wasn't willing to dump that twat. Thank you.



# R&R ROCK TOP 30

July 30, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/-	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	VELVET REVOLVER Slither (RCA/RMG)	731	+6	36685	15	28/0
2	2	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	621	+10	28400	13	27/0
3	3	JET Cold Hard Bitch (Atlantic)	554	-36	29140	25	26/0
4	4	SHINEDOWN Simple Man (Atlantic)	465	+29	16682	7	24/1
6	5	THREE DAYS GRACE Just Like You (Jive/Zomba)	453	+27	17121	14	24/0
9	6	ALTER BRIDGE Open Your Eyes (Wind-up)	410	+64	14300	5	26/1
8	7	SEETHER f/JAMY LEE Broken (Wind-up)	396	+44	16381	13	18/0
5	8	VAN HALEN It's About Time (Warner Bros.)	368	-59	17353	9	20/0
7	9	SHINEDOWN 45 (Atlantic)	354	-8	20092	32	21/0
10	10	SALIVA Survival Of The Sickest (Island/IDJMG)	331	-8	10617	6	22/0
11	11	CROSSFADE Cold (Columbia)	321	+15	10358	12	18/0
16	12	LINKIN PARK Breaking The Habit (Warner Bros.)	312	+83	11739	6	17/0
13	13	LINKIN PARK Lying From You (Warner Bros.)	267	-1	12324	23	14/0
12	14	AUDIOSLAVE I Am The Highway (Interscope/Epic)	262	-17	12767	43	22/0
18	15	JET Rollover D.J. (Atlantic)	249	+27	10894	4	24/0
14	16	SLIPKNOT Duality (Roadrunner/IDJMG)	247	-10	8936	12	14/0
17	17	RUSH Summertime Blues (Anthem/Atlantic)	217	-12	9316	8	14/0
21	18	BREAKING BENJAMIN So Cold (Hollywood)	212	+15	7991	8	12/0
20	19	KID ROCK I Am (Top Dog/Atlantic)	202	+2	5931	7	17/0
19	20	OROWNING POOL Step Up (Wind-up)	197	-13	10019	20	12/0
27	21	PAPA ROACH Getting Away With Murder (Geffen)	196	+50	6998	2	15/1
24	22	PUDDLE OF MUDD Spin You Around (Geffen)	187	+19	8780	6	15/0
28	23	METALLICA Some Kind Of Monster (Atlantic)	173	+31	3525	3	20/0
22	24	TESLA Words Can't Explain (Sanctuary/SRG)	173	0	6751	3	14/0
26	25	EARSHOT Wait (Warner Bros.)	162	+11	3356	10	13/0
25	26	AUDIOSLAVE What You Are (Interscope/Epic)	135	-31	6755	20	9/0
23	27	THORNLEY So Far So Good (Roadrunner/IDJMG)	119	-50	5627	16	12/0
29	28	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	117	-3	2902	2	14/2
Debut	29	GODSMACK f/DROPBOX Touche (Republic/Universal)	114	+38	4342	1	14/3
Debut	30	SWITCHFOOT Meant To Live (Red Ink/Columbia)	110	+12	2900	1	2/0

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
A PERFECT CIRCLE Blue (Virgin)	6
THORNLEY Easy Comes (Roadrunner/IDJMG)	6
VELVET REVOLVER Fall To Pieces (RCA/RMG)	4
MEGADETH Die Dead Enough (Sanctuary/SRG)	4
GODSMACK f/DROPBOX Touche (Republic/Universal)	3
FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LINKIN PARK Breaking The Habit (Warner Bros.)	+83
ALTER BRIDGE Open Your Eyes (Wind-up)	+64
PAPA ROACH Getting Away With Murder (Geffen)	+50
SEETHER f/JAMY LEE Broken (Wind-up)	+44
GODSMACK f/DROPBOX Touche (Republic/Universal)	+38
VELVET REVOLVER Fall To Pieces (RCA/RMG)	+36
METALLICA Some Kind Of Monster (Atlantic)	+31
SHINEDOWN Simple Man (Atlantic)	+29
JET Rollover D.J. (Atlantic)	+27
THREE DAYS GRACE Just Like You (Jive/Zomba)	+27

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NICKELBACK Runged You Out (Roadrunner/IDJMG)	220
GODSMACK Fingerprinted (Republic/Universal)	206
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	185
TRAPT Headstrong (Warner Bros.)	179
GODSMACK Re-Align (Republic/Universal)	178
HOBBASTANK The Reason (Island/IDJMG)	166
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	161
JET Are You Gonna Be My Girl (Atlantic)	160
STAIN'D So Far Away (Flip/Atlantic)	155
LINKIN PARK Numb (Warner Bros.)	155

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

30 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 7/18-7/24. 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 (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

- MONSTER MAGNET** Unbroken (Hotel Baby) (SPV USA)  
Total Plays: 106, Total Stations: 8, Adds: 0
- HOBBASTANK** Same Direction (Island/IDJMG)  
Total Plays: 94, Total Stations: 11, Adds: 0
- LOSTPROPHETS** Wake Up (Make A Move) (Columbia)  
Total Plays: 90, Total Stations: 8, Adds: 0
- VELVET REVOLVER** Fall To Pieces (RCA/RMG)  
Total Plays: 84, Total Stations: 9, Adds: 4
- SCORPIONS** Love 'Em Or Leave 'Em (Sanctuary/SRG)  
Total Plays: 84, Total Stations: 8, Adds: 0

- TANTRIC** After We Go (Maverick/Reprise)  
Total Plays: 57, Total Stations: 4, Adds: 0
- BURNING BRIDES** Heart Full Of Black (V2)  
Total Plays: 50, Total Stations: 3, Adds: 0
- LACUNA COIL** Swamped (Century Media)  
Total Plays: 35, Total Stations: 3, Adds: 0
- KORN** Everything I've Known (Immortal/Epic)  
Total Plays: 31, Total Stations: 3, Adds: 0
- MEGADETH** Die Dead Enough (Sanctuary/SRG)  
Total Plays: 30, Total Stations: 6, Adds: 4

Songs ranked by total plays

## Reporters

- KZRR/Albuquerque, NM\***  
DR: Bill Harty  
PD: Phil Harty  
APD: Jeff Daniels  
MEGADETH
- WZZD/Allentown, PA\***  
PD: Rob Stearns  
ME: Chris Lino  
No Adds
- KWHL/Anchorage, AK**  
PD: Larry Sabin  
APD: Brad Stewart  
2 MEGALITH  
1 VELVET REVOLVER  
1 A PERFECT CIRCLE
- WTOS/Augusta, ME**  
DR: Phil Harty  
APD: Chris Harty  
13 FLUX  
13 SLUTCH  
13 HOPNOTIC  
13 SHINEDOWN  
11 A PERFECT CIRCLE  
10 PUDDLE OF MUDD  
9 GODSMACK f/DROPBOX  
9 VELVET REVOLVER  
8 METALLICA  
8 SLEET  
3 MEGALITH  
3 MONSTER MAGNET  
3 PAPA ROACH  
3 MEGADETH  
2 SCORPIONS  
2 Y SHAPE BANDA  
2 JET  
1 CROWNING POOL
- KLBJ/Austin, TX\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- KOQJ/Baton Rouge, LA\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET

- KIOC/Beaumont, TX\***  
DR: Mike Davis  
PD: Mike Davis  
A PERFECT CIRCLE  
GODSMACK f/DROPBOX  
THORNLEY
- WBUF/Bufalo, NY\***  
APD: Jim Russo  
No Adds
- WRCK/Canton, OH\***  
PD: Sam Hill  
ME: Bill Anderson  
4 VELVET REVOLVER  
1 A PERFECT CIRCLE
- WPXC/Cape Cod, MA**  
DR: Steve Hill  
PD: Steve Hill  
APD: Suzanne Towner  
HOBBASTANK  
FRANK LEROYD
- WKLC/Charleston, WV**  
DR: Jeff Smith  
APD: Jeff Smith  
21 VELVET REVOLVER  
2 MEGALITH  
2 PAPA ROACH  
2 MEGALITH  
1 A PERFECT CIRCLE
- WEBN/Cincinnati, OH\***  
DR: Paul Stewart  
APD: Paul Stewart  
ME: Mike Yule  
VELVET REVOLVER
- WMMS/Cleveland, OH\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- KNCN/Corpus Christi, TX\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET

- KLAQ/EI Paso, TX\***  
DR: Tom Harty  
APD: Tom Harty  
ME: Louis Leno  
DANK DICKET
- KFLY/Eugene, OR**  
DR: Chris Sargent  
ME: Tom Davis  
13 SALIVA  
13 BLACK LABEL SOCIETY  
12 HOBBASTANK  
11 JET  
10 LINKIN PARK  
8 LINKIN PARK  
8 THREE DAYS GRACE  
7 METALLICA  
7 FUTURE LEADERS OF THE WORLD  
THORNLEY  
MEGADETH  
A PERFECT CIRCLE
- WRDQ/Fayetteville, NC\***  
DR: Perry Stone  
PD: Mike Jones  
ME: Bill Anderson  
1 VELVET REVOLVER  
THORNLEY
- WBZT/Greenville, SC\***  
DR: Steve Hill  
APD: Steve Hill  
ME: Louis Leno  
DANK DICKET
- WRVC/Huntington**  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- WDBB/Morristown, NJ\***  
DR: Steve Hill  
APD: Steve Hill  
ME: Louis Leno  
DANK DICKET
- WXMM/Norfolk, VA\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET

- WRKR/Kalamazoo, MI**  
DR: Mike Harty  
APD: Mike Harty  
ME: Louis Leno  
DANK DICKET
- KZEE/Medford, OR**  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- WRDQ/Fayetteville, NC\***  
DR: Perry Stone  
PD: Mike Jones  
ME: Bill Anderson  
1 VELVET REVOLVER  
THORNLEY
- WRVC/Huntington**  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- WDBB/Morristown, NJ\***  
DR: Steve Hill  
APD: Steve Hill  
ME: Louis Leno  
DANK DICKET
- WXMM/Norfolk, VA\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET

- KFZX/Odessa, TX**  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- WRRX/Pensacola, FL\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- WWCT/Paoria, IL**  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- WHMR/Philadelphia, PA\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- KDKB/Phoenix, AZ\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- KUFO/Portland, OR\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- WHEB/Portsmouth, NH\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- WHY/Providence, RI\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- WBBB/Raleigh, NC\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- KCAL/Riverside, CA\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET

- WROV/Roanoke, VA\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- WRRX/Rockford, IL**  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- WWCT/Paoria, IL**  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- WHMR/Philadelphia, PA\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- KDKB/Phoenix, AZ\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
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- KUFO/Portland, OR\***  
DR: Phil Harty  
APD: Phil Harty  
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- WHEB/Portsmouth, NH\***  
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APD: Phil Harty  
ME: Louis Leno  
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APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- WBBB/Raleigh, NC\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- KCAL/Riverside, CA\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET

- KBRQ/Waco, TX**  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- WRRX/Rockford, IL**  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- WWCT/Paoria, IL**  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- WHMR/Philadelphia, PA\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
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APD: Phil Harty  
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DR: Phil Harty  
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APD: Phil Harty  
ME: Louis Leno  
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DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- WBBB/Raleigh, NC\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET
- KCAL/Riverside, CA\***  
DR: Phil Harty  
APD: Phil Harty  
ME: Louis Leno  
DANK DICKET

POWERED BY  
MEDIABASE

\*Monitored Reporters

48 Total Reporters

30 Total Monitored

18 Total Indicator

Did Not Report, Playlist Frozen (3):  
KCLB/Palm Springs, CA  
KZOZ/San Luis Obispo, CA  
WMTT/Elmira, NY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	CROSSFADE Cold (Columbia)	1983	+181	96392	26	61/0
2	2	THREE DAYS GRACE Just Like You (Jive/Zomba)	1908	+18	93586	17	60/0
1	3	VELVET REVOLVER Slither (RCA/RMG)	1897	-47	95394	16	60/0
4	4	SLIPKNOT Duality (Roadrunner/IDJMG)	1668	+31	76627	15	60/0
5	5	BREAKING BENJAMIN So Cold (Hollywood)	1544	+60	66646	14	60/0
6	6	LINKIN PARK Breaking The Habit (Warner Bros.)	1393	+86	62867	7	59/1
8	7	SALIVA Survival Of The Sickest (Island/IDJMG)	1309	+42	58727	7	61/0
7	8	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1222	-47	58011	13	53/0
9	9	SEETHER fJAMY LEE Broken (Wind-up)	1145	-82	46448	17	50/0
10	10	ALTER BRIDGE Open Your Eyes (Wind-up)	1131	+64	50466	6	59/1
11	11	SHINEDOWN Simple Man (Atlantic)	1105	+92	47396	9	53/1
13	12	EARSHOT Wait (Warner Bros.)	1026	+20	40071	13	59/0
12	13	DROWNING POOL Step Up (Wind-up)	904	-103	39583	25	56/0
17	14	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	855	+132	27520	8	59/3
25	15	PAPA ROACH Getting Away With Murder (Geffen)	847	+305	34888	3	59/2
14	16	JET Cold Hard Bitch (Atlantic)	802	-131	39985	30	55/0
15	17	LINKIN PARK Lying From You (Warner Bros.)	799	-86	36307	26	53/0
16	18	PUDDLE OF MUDD Spin You Around (Geffen)	783	+12	28027	9	51/2
18	19	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	754	+51	24406	9	55/1
19	20	HOOBASTANK Same Direction (Island/IDJMG)	750	+54	28773	9	50/1
21	21	METALLICA Some Kind Of Monster (Atlantic)	748	+82	24333	5	58/0
23	22	JET Rollover D.J. (Atlantic)	680	+68	30866	4	50/1
32	23	GODSMACK fDROPBOX Touche (Republic/Universal)	614	+252	24444	2	53/4
24	24	NONPOINT The Truth (Lava)	610	+47	15498	6	51/0
26	25	SKILLET Savior (Lava)	484	-37	14551	14	45/0
28	26	TANTRIC After We Go (Maverick/Reprise)	429	+21	12456	8	37/1
29	27	MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)	401	-4	12812	8	34/0
30	28	KID ROCK I Am (Top Dog/Atlantic)	398	+11	8410	8	31/0
33	29	PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)	333	+37	7856	5	33/4
27	30	INCUBUS Talk Shows On Mute (Epic)	330	-129	9328	13	25/0
31	31	FLAW Recognize (Republic/Universal)	287	-80	6832	16	27/0
37	32	BURNING BRIDES Heart Full Of Black (V2)	285	+51	6089	6	28/1
39	33	FEAR FACTORY Archetype (Liquid 8)	257	+35	6130	9	24/2
40	34	HIVES Walk Idiot Walk (Interscope)	239	+27	6331	5	23/0
34	35	LIMP BIZKIT Almost Over (Flip/Interscope)	217	-68	11075	9	21/0
38	36	FINGER ELEVEN Stay In Shadow (Wind-up)	206	-17	4620	8	20/0
44	37	DAMAGEPLAN Pride (Elektra/Atlantic)	197	+16	5204	3	21/2
Debut	38	VELVET REVOLVER Fall To Pieces (RCA/RMG)	180	+56	13756	1	24/17
45	39	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	168	-8	2082	4	21/3
50	40	LACUNA COIL Swamped (Century Media)	164	+32	2690	3	14/1
49	41	KITTIE Into The Darkness (Artemis)	160	+24	3427	2	19/2
43	42	MAGNA-FI Where Did We Go Wrong? (Aezra)	154	-37	2287	13	19/0
47	43	LETTER KILLS Don't Believe (Island/IDJMG)	149	+11	1641	2	22/3
48	44	STRATA The Panic (Wind-up)	139	+2	2681	4	15/0
46	45	SMILE EMPTY SOUL Silhouettes (Lava)	130	-37	3805	20	10/0
41	46	ATOMSHIP Pencil Fight (Wind-up)	130	-76	3372	18	12/0
42	47	VAN HALEN It's About Time (Warner Bros.)	122	-76	4623	9	15/0
36	48	THORNLEY So Far So Good (Roadrunner/IDJMG)	122	-118	4066	19	12/0
-	49	TESLA Words Can't Explain (Sanctuary/SRG)	119	-8	5108	2	14/0
Debut	50	SKINDRED Nobody (Lava)	118	+64	1999	1	26/8

61 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 7/18-7/24. 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 (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
A PERFECT CIRCLE Blue (Virgin)	35
VELVET REVOLVER Fall To Pieces (RCA/RMG)	17
THORNLEY Easy Comes (Roadrunner/IDJMG)	15
MEGADETH Die Dead Enough (Sanctuary/SRG)	13
SKINDRED Nobody (Lava)	8
INSTRUCTION Breakdown (Geffen)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PAPA ROACH Getting Away With Murder (Geffen)	+305
GODSMACK fDROPBOX Touche (Republic/Universal)	+252
CROSSFADE Cold (Columbia)	+181
FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	+132
SHINEDOWN Simple Man (Atlantic)	+92
LINKIN PARK Breaking The Habit (Warner Bros.)	+86
METALLICA Some Kind Of Monster (Atlantic)	+82
JET Rollover D.J. (Atlantic)	+68
ALTER BRIDGE Open Your Eyes (Wind-up)	+64
SKINDRED Nobody (Lava)	+64

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SHINEDOWN 45 (Atlantic)	663
NICKELBACK Figured You Out (Roadrunner/IDJMG)	589
A PERFECT CIRCLE The Outsider (Virgin)	577
GODSMACK Running Blind (Republic/Universal)	509
GODSMACK Re-Align (Republic/Universal)	505
THREE DAYS GRACE (I Hate) Everything... (Jive/Zomba)	442
INCUBUS Megalomania (Epic)	431
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	424
TRAPT Headstrong (Warner Bros.)	419
LINKIN PARK Numb (Warner Bros.)	412

## New & Active

**A PERFECT CIRCLE Blue (Virgin)**  
Total Plays: 113, Total Stations: 40, Adds: 35

**MEGADETH Die Dead Enough (Sanctuary/SRG)**  
Total Plays: 108, Total Stations: 18, Adds: 13

**MOMENTS IN GRACE Stratus (Atlantic)**  
Total Plays: 90, Total Stations: 11, Adds: 0

**SILVERTIDE Ain't Comin' Home (J/RMG)**  
Total Plays: 90, Total Stations: 11, Adds: 4

**INCUBUS Sick, Sad Little World (Epic)**  
Total Plays: 90, Total Stations: 7, Adds: 1

**12 STONES Far Away (Wind-up)**  
Total Plays: 85, Total Stations: 18, Adds: 4

**INSTRUCTION Breakdown (Geffen)**  
Total Plays: 50, Total Stations: 11, Adds: 5

**THORNLEY Easy Comes (Roadrunner/IDJMG)**  
Total Plays: 37, Total Stations: 17, Adds: 15

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

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America's Best Testing Active Rock Songs  
12 + For The Week Ending 7/30/04

Artist Title (Label)	TW	LW	Famil.	Burn	M 18-34	M 18-24	M 25-34
THREE DAYS GRACE Just Like You (Jive/Zomba)	4.40	4.32	94%	15%	4.14	4.28	4.02
CROSSFADE Cold (Columbia)	4.30	4.19	66%	6%	4.21	4.11	4.28
SLIPKNOT Duality (Roadrunner/IDJMG)	4.25	4.19	83%	12%	4.53	4.60	4.47
BREAKING BENJAMIN So Cold (Hollywood)	4.24	4.25	73%	6%	4.15	4.19	4.11
EARSHOT Wait (Warner Bros.)	4.20	4.20	57%	4%	4.10	4.18	4.03
LINKIN PARK Lying From You (Warner Bros.)	4.19	4.19	95%	25%	4.12	4.04	4.20
SKILLET Savior (Lava)	4.19	4.03	44%	2%	4.06	4.09	4.04
SEETHER (IAMY LEE Broken (Wind-up)	4.14	4.14	92%	19%	4.01	3.95	4.06
LINKIN PARK Breaking The Habit (Warner Bros.)	4.13	4.17	95%	24%	3.77	3.72	3.82
SHINEDOWN 45 (Atlantic)	4.13	4.11	81%	21%	3.91	4.00	3.84
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	4.07	3.96	77%	9%	3.88	4.03	3.76
A PERFECT CIRCLE The Outsider (Virgin)	4.06	4.07	84%	19%	3.91	3.86	3.96
DROWNING POOL Step Up (Wind-up)	4.06	3.95	79%	17%	4.24	4.02	4.43
VELVET REVOLVER Slither (RCA/RMG)	4.03	3.99	85%	17%	3.88	3.61	4.13
HOOBASTANK Same Direction (Island/IDJMG)	4.03	3.95	65%	9%	3.93	4.12	3.79
GODSMACK Running Blind (Republic/Universal)	3.92	4.00	87%	22%	3.93	3.67	4.16
SALIVA Survival Of The Sickest (Island/IDJMG)	3.81	3.79	52%	9%	3.67	3.47	3.83
NICKELBACK Feelin' Way... (Roadrunner/IDJMG)	3.76	3.62	89%	26%	3.60	3.48	3.71
ALTER BRIDGE Open Your Eyes (Wind-up)	3.74	3.74	41%	7%	3.43	3.46	3.40
PUDDLE OF MUDD Spin You Around (Geffen)	3.73	3.72	65%	12%	3.41	3.17	3.59
SHINEDOWN Simple Man (Atlantic)	3.68	3.74	58%	15%	3.40	3.49	3.33
INCUBUS Talk Shows On Mute (Epic)	3.59	3.51	82%	28%	3.55	3.42	3.66
JET Cold Hard Bitch (Atlantic)	3.56	3.42	95%	45%	3.34	3.02	3.64
METALLICA Some Kind Of Monster (Atlantic)	3.26	-	62%	23%	3.05	3.00	3.08

Total sample size is 443 respondents. Total average favorability estimates are based on a scale of 1-5. (1-disklike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

## R.R. CANADA ROCK TOP 30



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	VELVET REVOLVER Slither (RCA/RMG)	515	-28	15	8/0
3	2	SEETHER (IAMY LEE Broken (Wind-up)	470	+2	13	10/0
4	3	MATTHEW GOOD BAND Alert Status Red (Atlantic)	445	-22	11	6/0
2	4	TRAGICALLY HIP Vaccination Scar (Zoe/Rounder)	429	-40	15	7/0
7	5	KILLERS Somebody Told Me (Island/IDJMG)	425	+56	8	6/0
12	6	LINKIN PARK Breaking The Habit (Warner Bros.)	370	+58	5	6/0
6	7	HOOBASTANK The Reason (Island/IDJMG)	365	-43	16	18/0
5	8	JET Cold Hard Bitch (Atlantic)	348	-80	16	17/0
8	9	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	332	-14	16	15/0
10	10	NICKELBACK Feelin' Way... (Roadrunner/IDJMG)	322	-16	16	20/0
9	11	THORNLEY So Far So Good (Roadrunner/IDJMG)	305	-34	16	17/0
13	12	RUSH Summertime Blues (Anthem/Atlantic)	286	-5	8	8/0
6	13	TREWS Tired Of Waiting (Sony Music Canada)	283	+22	8	3/0
11	14	VAN HALEN It's About Time (Warner Bros.)	268	-57	9	9/0
14	5	POWDERFINGER Baby I've Got... (Republic/Universal)	257	-34	16	13/0
17	16	WAKING EYES Watch Your Money (Warner Bros.)	256	+20	6	5/1
15	17	INCUBUS Talk Shows On Mute (Epic)	253	-20	11	3/0
19	18	FRANZ FERDINAND Take Me Out (Domino/Epic)	226	+26	4	4/0
22	19	STABIO Everybody (Virgin Music Canada)	211	+41	4	4/0
18	20	SWITCHFOOT Meant To Live (Red Ink/Columbia)	203	-12	16	16/0
21	21	DASHBOARD... Vindicated (Vagrant/Interscope)	187	+14	3	2/1
24	22	BILLY TALENT River Below (Atlantic)	179	+13	6	6/0
20	23	TREWS Not Ready To Go (Sony Music Canada)	173	-15	16	22/0
25	24	MODEST MOUSE Float On (Epic)	159	-2	4	4/1
27	25	FINGER ELEVEN One Thing (Wind-up)	152	+7	16	12/0
28	26	JET Rollover D.J. (Atlantic)	139	+86	1	3/0
28	27	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	139	+2	2	3/0
26	28	DARKNESS I Believe In A... (Must...Destroy/Atlantic)	134	-24	16	14/0
29	29	GODSMACK Running Blind (Republic/Universal)	133	-2	14	8/0
29	30	ALTER BRIDGE Open Your Eyes (Wind-up)	127	+24	1	3/0

24 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/18-7/24. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. \* Indicates Cancor. © 2004, R&R, Inc.

## Reporters

<p><b>KEY/Abilene, TX</b> OIR: James Cameron P/DIR: Frank Paine AP/CD: Chris McQueen 1 10/2004 2 10/2004 3 10/2004 4 10/2004 5 10/2004</p>	<p><b>WYBB/Charleston, SC</b> OIR: Mike Allen P/DIR: Mike Allen AP/CD: Mike Allen 1 10/2004 2 10/2004 3 10/2004 4 10/2004 5 10/2004</p>	<p><b>KRQR/Duluth</b> OIR: Rick Anderson P/DIR: Ray "Crazy Ray" Styles AP/CD: Ray Styles 1 10/2004 2 10/2004 3 10/2004 4 10/2004 5 10/2004</p>	<p><b>WXCA/Hagerstown</b> OIR: Rick Anderson P/DIR: Ray "Crazy Ray" Styles AP/CD: Ray Styles 1 10/2004 2 10/2004 3 10/2004 4 10/2004 5 10/2004</p>	<p><b>WXZZ/Lexington, KY</b> OIR: Robert Limberg P/DIR: Jeremy Fletcher AP/CD: Mike Allen 1 10/2004 2 10/2004 3 10/2004 4 10/2004 5 10/2004</p>	<p><b>KOOR/Winnipeg, MB</b> OIR: Dave Hamilton P/DIR: Dave Hamilton AP/CD: Mike Allen 1 10/2004 2 10/2004 3 10/2004 4 10/2004 5 10/2004</p>	<p><b>WXLZ/Grand Rapids, MI</b> OIR: Dave Hamilton P/DIR: Dave Hamilton AP/CD: Mike Allen 1 10/2004 2 10/2004 3 10/2004 4 10/2004 5 10/2004</p>	<p><b>WYZZ/Waterloo, IA</b> OIR: James Cameron P/DIR: Frank Paine AP/CD: Chris McQueen 1 10/2004 2 10/2004 3 10/2004 4 10/2004 5 10/2004</p>
<p><b>WYZZ/Albany, NY</b> OIR: Mike Allen P/DIR: Mike Allen AP/CD: Mike Allen 1 10/2004 2 10/2004 3 10/2004 4 10/2004 5 10/2004</p>	<p><b>WZZM/Chicago, IL</b> OIR: Mike Allen P/DIR: Mike Allen AP/CD: Mike Allen 1 10/2004 2 10/2004 3 10/2004 4 10/2004 5 10/2004</p>	<p><b>WYZZ/Albany, NY</b> OIR: Mike Allen P/DIR: Mike Allen AP/CD: Mike Allen 1 10/2004 2 10/2004 3 10/2004 4 10/2004 5 10/2004</p>	<p><b>WYZZ/Albany, NY</b> OIR: Mike Allen P/DIR: Mike Allen AP/CD: Mike Allen 1 10/2004 2 10/2004 3 10/2004 4 10/2004 5 10/2004</p>	<p><b>WYZZ/Albany, NY</b> OIR: Mike Allen P/DIR: Mike Allen AP/CD: Mike Allen 1 10/2004 2 10/2004 3 10/2004 4 10/2004 5 10/2004</p>	<p><b>WYZZ/Albany, NY</b> OIR: Mike Allen P/DIR: Mike Allen AP/CD: Mike Allen 1 10/2004 2 10/2004 3 10/2004 4 10/2004 5 10/2004</p>	<p><b>WYZZ/Albany, NY</b> OIR: Mike Allen P/DIR: Mike Allen AP/CD: Mike Allen 1 10/2004 2 10/2004 3 10/2004 4 10/2004 5 10/2004</p>	<p><b>WYZZ/Albany, NY</b> OIR: Mike Allen P/DIR: Mike Allen AP/CD: Mike Allen 1 10/2004 2 10/2004 3 10/2004 4 10/2004 5 10/2004</p>

**POWERED BY MEDIABASE**

\* Monitored Reporters

July 30, 2004

89 Total Reporters

161 Total Monitored

28 Total Indicator



# Using The 'A-Word'

Continued from Page 1

privates for choosing the wrong answer in a lab test, not to piss off Arbitron. Why? The answer is simple: Nothing has more potential to destroy revenue than being listed below the line for a book or two.

Due to the feud between Infinity and Arbitron that's been wowing our industry from coast to coast, I was ruminating on all things Arbitron the other day when an e-mail arrived in my in-box from Mark Ramsey. Familiar to many of you as the President of Mercury Radio Research, Mark sends out a biweekly *Marketing Smart Tips* e-mail blast. You've read these from time to time in the pages of R&R.

Last week's newsletter really caught my attention. It was about how to talk about ratings on the air. Here's the tip in its entirety, followed by some comments from Mark in response to an interesting question.

## Arbitron-Rated No. 1

"You've heard stations use the phrase 'Arbitron-rated No. 1,' haven't you? Thanks to a loophole in the official rules, you can indeed use the 'A-word' on your air, as long as you do so carefully and factually and without intentionally or accidentally biasing diarykeepers in current or future surveys. So why don't more stations use language like this? Beats me. They should.

**Nothing has more potential to destroy revenue than being listed below the line for a book or two.**

"Why use the A-word on the air? Arbitron tells me the A-word used on-air doesn't bias the ratings process when presented in reference to the prior results of the survey — as long as there's no discussion of methodology or encouragement to participate. That means, within constraints, it's legal.



Mark Ramsey

"But can you really gain no advantage by using the term Arbitron on-air? The phrase 'Arbitron-rated No. 1' connects the word *Arbitron* to the word *ratings*, and everyone understands what ratings are. Thus anyone who has an Arbitron diary knows how important his or her 'vote' is. Hearing that the majority of diary recipients vote for Station X could conceivably have a subtle but powerful psychological effect on listeners.

"Psychologist Robert Cialdini has written extensively on the importance of 'social proof.' In essence, it means that we see behavior as 'correct' in any given situation because we see others behaving that same way. It's why you can't forget to put out the trash on trash day — because all our neighbors put out their trash. What kind of computer should I buy? Let's see what my friends are using and ask them. We don't check *Consumer Reports*, we check to see who's No. 1.

"This is why it pays to be 'the leading' or 'No. 1' in any category. Leadership suggests performance and provides security and confidence. That which is most popular must be popular for a reason. Everyone else is doing it, so it must be the right thing to do. It's the power of suggestion.

"The repeated mention of the phrase 'Arbitron-rated No. 1' educates listeners. And when they get a diary, they will know how their peers have voted. And that's when the principle of social proof kicks in: Do I follow or fight? Others who get these diaries rate this station No. 1. Everyone else is doing it — shouldn't I?

"This doesn't mean listenership is faked. But it is a subtle psychological technique that can move listeners' minds, behavior and recall in your station's direction and give your station more of the credit it deserves. If you can find a daypart or demo or format to be 'Arbitron-rated No. 1' in, think about proclaiming it. Just stay on the legal side of that fine line, and don't lie — you will be found out."

## What If....

Fascinating stuff. So I called Mark to ask the following: What's to prevent a company — oh, let's say Un-

limited Behemoth Broadcasting, or any company not currently subscribing to Arbitron — from saying whatever it wants about ratings, diaries or Arbitron on the air? What's stopping UBB from running promos every stopset exhorting listeners to favor it over the competition? What does it have to lose?

"I guess, technically, they need not adhere to the rules," Mark said. "They can't see whether they're listed or not, but your hypothetical UBB is still keenly interested in where they are in Arbitron. It's just that they are not legally able to access that. I think they would be reluctant to do anything that would eliminate even the possibility of their finding out where they are, either now or down the road."

**"Hearing that the majority of diary recipients vote for Station X could conceivably have a subtle but powerful psychological effect on listeners."**

Mark Ramsey

In other words, gaming the system serves no purpose other than to make everyone angry. The darker side of this was confirmed when I called our own Executive Editor, Jeff Green — he deals with people in suits more than I do. "It could get really ugly," he said. "It would probably spark some legal maneuvers. You're talking about screwing with an industry-sanctioned sampling system. There could be some legal repercussions for trying to distort the business."

Jeff also pointed out that stations belonging to UBB would most likely be part of local radio organizations in their markets, and the other members would not cotton to one of their own mucking up the local waters. Translation: The offending station would be taken out back and beaten senseless. So remember: Arbitron actually is more powerful than the FCC.



**YOU HAVE THE AUTHORITY** Here's Authority Zero lead singer Jason DeVore (l) with KEDJ/Phoenix MD/middayer Robin Nash.

## Ramsey At The Movies

Those of you who know Mercury Radio Research President Mark Ramsey's serious work as a cutting-edge radio researcher may not know about his other career as a very humorous movie reviewer. His *MovieJuice.com* website gets a lot of hits from those in the industry, and he's on the board of the Broadcast Film Critics Association.

Why, just today Mark told me that fellow movie critic Joel Siegel from ABC was looking forward to Mark's *Catwoman* review, causing Mark to actually go the movies this week instead of engaging in much needed home repair. He just reviewed *I, Robot* for his site and said I could use the review in my column this week.

### I, Robot: ArtyD2

According to Isaac Asimov, there are three laws of robotics:

1. A robot may not injure a human being or allow a human being to come to harm, except for Julie Chen and any member of the *Big Brother* cast, past or present.

2. A robot must obey orders given it by human beings except where such orders would conflict with the first law or precipitate the production of any further *Hope & Faith* episodes.

3. A robot must protect its own existence as long as such protection does not conflict with the first or second law, the laws of thermodynamics, the law of the jungle or *Law & Order: SVU*.

*I, Robot* is "suggested by Isaac Asimov's book," according to the credits, and the robot design was "suggested by an old iMac." Will Smith, "suggested by Harrison Ford," stars opposite Bridget Moynahan, "suggested by Sean Young."

As we begin the movie, elder scientist James Cromwell is dead. From a retirement home in the Valley, Wilford Brimley shouts, "Hooray, I'm employable again!" Pity poor Brdget, who had a thing for Cromwell. He's twice her age and half her epidermal elasticity. Between their birthdays, more than a few woolly mammoths cried, "Help, I'm locked in ice!"

It's 2035 in Chicago, 2,000-year-old Mike Wallace continues to host *60 Minutes*, and three beers will set you back \$46.50. Humans and robots mingle on the streets but can never marry — in part because "the sacred institution of marriage is the union of a man and woman," but mostly because the robots wouldn't have us. Robots, you see, are now doing all the jobs that used to go to starving actors and illegal immigrants. If you're upset that jobs are being outsourced to India, just wait until your can-opener is walking the dog.

The latest and greatest robot is the NS-5. It's more intelligent, more sophisticated and more apt to listen to *Car Talk* on public radio. Unique to this model is a state-of-the-art positronic brain capable of complex and intelligent decisionmaking, which means two things: It can take over the world, and it's unlikely ever to audition for *Blind Date*.

The NS-5 has a white torso connected to its hips by a steel spine and a few tubes, thus giving Mary-Kate Olsen something to shoot for. Why do these robots have ivory faces and pretty blue eyes? Is this some Scandinavian technology at work? My PC doesn't have a face. My phone doesn't have a face. My watch has a face, but, to my horror, hands are sticking out of it! Oh, the humanity!

But are the robots too smart for our own good? U.S. Robotics is the company behind these mechanical shenanigans. I believe this is the same company that made my broadband router, which I now have under 24-hour surveillance. Are we so dangerous to ourselves that we need to be controlled to be protected? Must we give up some freedoms

Continued on Page 78



# R&R ALTERNATIVE TOP 50

July 30, 2004

POWERED BY  
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	THREE DAYS GRACE Just Like You (Jive/Zomba)	2230	+104	119907	17	69/0
7	2	LINKIN PARK Breaking The Habit (Warner Bros.)	2060	+172	150860	8	71/1
1	3	MODEST MOUSE Float On (Epic)	2040	-148	151033	20	66/0
4	4	INCUBUS Talk Shows On Mute (Epic)	1996	-40	120110	18	67/0
5	5	DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)	1986	+67	131109	10	68/0
2	6	VELVET REVOLVER Slither (RCA/RMG)	1955	-189	156139	16	64/0
8	7	FRANZ FERDINAND Take Me Out (Domino/Epic)	1903	+76	135023	14	67/1
6	8	SEETHER f/JAMY LEE Broken (Wind-up)	1761	-137	96321	16	61/0
9	9	KILLERS Somebody Told Me (Island/IDJMG)	1504	+71	109306	12	62/2
12	10	STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)	1414	+51	75681	14	64/1
13	11	SLIPKNOT Duality (Roadrunner/IDJMG)	1392	+53	79768	15	52/1
10	12	BLINK-182 Down (Geffen)	1289	-117	72792	14	66/0
15	13	SHINEDOWN 45 (Atlantic)	1275	+47	64670	21	47/0
18	14	BREAKING BENJAMIN So Cold (Hollywood)	1258	+115	67858	13	55/1
14	15	311 First Straw (Volcano/Zomba)	1257	-27	62932	9	64/0
11	16	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1052	-312	51302	20	57/0
20	17	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	1047	+65	44047	8	61/0
17	18	JET Cold Hard Bitch (Atlantic)	1007	-153	76902	27	60/0
21	19	JET Rollover D.J. (Atlantic)	951	+74	48113	4	63/4
19	20	LINKIN PARK Lying From You (Warner Bros.)	911	-167	65699	25	46/0
22	21	HIVES Walk Idiot Walk (Interscope)	870	+43	41722	7	56/2
16	22	BEASTIE BOYS Ch-Check It Out (Capitol)	818	-349	77912	13	57/0
23	23	SALIVA Survival Of The Sickest (Island/IDJMG)	812	+33	30223	6	41/0
24	24	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	748	-10	29260	11	35/0
26	25	CROSSFADE Cold (Columbia)	726	+70	24916	10	38/3
38	26	PAPA ROACH Getting Away With Murder (Geffen)	711	+335	38193	2	54/9
29	27	HOOBASTANK Same Direction (Island/IDJMG)	701	+171	25091	3	49/6
34	28	BEASTIE BOYS Triple Trouble (Capitol)	646	+230	56494	4	56/10
28	29	YELLOWCARD Only One (Capitol)	645	+59	30042	5	52/4
27	30	ALTER BRIDGE Open Your Eyes (Wind-up)	643	+34	25034	4	33/0
37	31	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	567	+163	41020	5	44/9
31	32	BURNING BRIDES Heart Full Of Black (V2)	499	-5	18580	8	35/0
25	33	MUSE Time Is Running Out (EastWest/Warner Bros.)	477	-241	33204	19	42/0
32	34	LIT Looks Like They Were Right (Nitrus/DRT)	445	-38	15415	10	31/0
33	35	EARSHOT Wait (Warner Bros.)	434	-28	13761	11	30/0
40	36	TAKING BACK SUNDAY A Decade Under the Influence (Victory)	399	+47	27117	5	33/1
30	37	CURE The End Of The World (Geffen)	396	-118	30558	11	34/0
36	38	PUDDLE OF MUDD Spin You Around (Geffen)	385	-20	12996	6	26/0
45	39	VELVET REVOLVER Fall To Pieces (RCA/RMG)	325	+81	42331	2	19/6
49	40	GODSMACK f/DROPBOX Touche (Republic/Universal)	307	+121	10536	2	31/2
35	41	MIDTOWN Give It Up (Columbia)	300	-111	10626	9	30/0
43	42	CHRONIC FUTURE Time And Time Again (Interscope)	296	+42	13541	3	24/1
44	43	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	286	+41	7089	3	21/1
41	44	AUTHORITY ZERO Revolution (Lava)	285	-60	10077	8	23/0
50	45	G. LOVE Astronaut (Brushfire/Universal)	264	+80	8304	2	25/1
42	46	BAD RELIGION Los Angeles Is Burning (Epitaph)	247	-59	23831	13	11/0
39	47	NEW FOUND GLORY All Downhill From Here (Geffen)	208	-165	12721	16	23/0
Debut	48	SNOW PATROL Run (A&M/Interscope)	190	+47	23888	1	22/9
Debut	49	LETTER KILLS Don't Believe (Island/IDJMG)	186	+58	5395	1	19/2
46	50	FINGER ELEVEN Stay In Shadow (Wind-up)	186	-46	8838	6	21/0

75 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/18-7/24. 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 (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added\*

www.rreads.com

ARTIST TITLE LABEL(S)	ADDS
A PERFECT CIRCLE Blue (Virgin)	17
STROKES The End Has No End (RCA/RMG)	17
NEW FOUND GLORY Failure's Not Flattering... (Geffen)	11
BEASTIE BDYS Triple Trouble (Capitol)	10
PAPA ROACH Getting Away With Murder (Geffen)	9
COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	9
SNOW PATROL Run (A&M/Interscope)	9
FEATURES The Way It's Meant To Be (Universal)	8
HOOBASTANK Same Direction (Island/IDJMG)	6
VELVET REVOLVER Fall To Pieces (RCA/RMG)	6

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PAPA ROACH Getting Away With Murder (Geffen)	+335
BEASTIE BOYS Triple Trouble (Capitol)	+230
LINKIN PARK Breaking The Habit (Warner Bros.)	+172
HOOBASTANK Same Direction (Island/IDJMG)	+171
COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	+163
GODSMACK f/DROPBOX Touche (Republic/Universal)	+122
BREAKING BENJAMIN So Cold (Hollywood)	+115
THREE DAYS GRACE Just Like You (Jive/Zomba)	+104
SKINDRED Nobody (Lava)	+90
VELVET REVOLVER Fall To Pieces (RCA/RMG)	+81

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HOOBASTANK The Reason (Island/IDJMG)	783
SWITCHFOOT Meant To Live (Red Ink/Columbia)	766
311 Love Song (Maverick/Volcano/Zomba)	751
JET Are You Gonna Be My Girl (Atlantic)	629
WHITE STRIPES Seven Nation Army (Third Man/V2)	607
BLINK-182 I Miss You (Geffen)	595
INCUBUS Megalomaniac (Epic)	579

## New & Active

WALKMEN The Rat (Warner Bros.)  
Total Plays: 185, Total Stations: 17, Adds: 2

TONY C. AND THE TRUTH Little Bit More (Lava)  
Total Plays: 175, Total Stations: 8, Adds: 0

SKINDRED Nobody (Lava)  
Total Plays: 174, Total Stations: 22, Adds: 2

YEAH YEAH YEAHS Y Control (Interscope)  
Total Plays: 164, Total Stations: 14, Adds: 2

A PERFECT CIRCLE Blue (Virgin)  
Total Plays: 128, Total Stations: 23, Adds: 17

AMBULANCE Primitive (The Way I Treat You...) (TVT)  
Total Plays: 119, Total Stations: 13, Adds: 3

METALLICA Some Kind Of Monster (Atlantic)  
Total Plays: 116, Total Stations: 8, Adds: 1

PRESIDENTS OF THE... Some Postman Is Grooving (Independent)  
Total Plays: 108, Total Stations: 11, Adds: 3

MITCH ALLAN In Your Eyes (Independent)  
Total Plays: 106, Total Stations: 10, Adds: 1

STROKES The End Has No End (RCA/RMG)  
Total Plays: 78, Total Stations: 20, Adds: 17

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

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America's Best Testing Alternative Songs 12 + For The Week Ending 7/30/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 18-34, Men 18-34, Women 18-34. Rows include Killers, Yellowcard, Dashboard Confessional, etc.

Total sample size is 440 respondents. Total average favorability estimates are based on a scale of 1-5. Total familiarity represents the percentage of respondents who recognized the song.

Ramsey At The Movies

Continued from Page 76

in order to ensure our future? Is subjugation the ultimate Patriot Act? When does a bucket of bolts become a sentient being?

Will is a cop, and Chi McBride is Will's cop boss in a characteristically hack-neged role. Has there ever been a police captain who didn't ask for the hero's badge? "Give me your badge! There's got to be a fresher way to say this."

I, Robot features too many heroic Will Smith slow-motion adventure leaps. You know what I'm talking about. What would an action movie be without cliched slow-motion sequences?

All in all, it's fun to watch humanity nearly get squashed, especially if you like your popcorn with salt and sudomasochism.

Hey, Will Smith, one favor: Next time you take a shower, use the curtain and save the Herb Ritts moment for Jada.

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Reporters

Grid of reporter information including station call letters, name, address, phone, and email for various markets across the US.



83 Total Reporters

75 Total Monitored

8 Total Indicator

Did Not Report, Playlist Frozen (2): WCYY/Portland, ME WEOO/Hagerstown





**JOHN SCHOENBERGER**  
jschoenberger@radioandrecords.com

# WXPN Singer Songwriter Weekend

A community celebration of musical diversity

Shortly after noncommercial WXPN/Philadelphia made the commitment to become a full-time Triple A music station 11 years ago, it launched its WXPN Singer Songwriter Weekend. From humble beginnings, the event has grown into a three-day annual gathering drawing thousands of people to the Great Plaza at Penn's Landing.

This year the 11th annual Independence Blue Cross WXPN Singer Songwriter Weekend took place July 16, 17 and 18 and featured a number of compelling artists who readily demonstrated the musical diversity that WXPN incorporates into its daily programming.

Featured artists this year included Fountains Of Wayne and Rachael Yamagata on Friday night; Nellie McKay, Mindy Smith, Michael McDermott, John Ondrasik and Shemekia Copeland on Saturday; and Amos Lee, Sarah Harmer, Charlie Musselwhite, The Old 97's and The North Mississippi Allstars on Sunday.

Independence Blue Cross is the official sponsor of the 2004 summer season at Penn's Landing, and the WXPN Singer Songwriter Weekend is one of the highlights. It all takes place in Philadelphia's historic Water District area, located on the Delaware River.

## In The Beginning

When this event began 11 years ago, it was more focused on acoustic-based singer-songwriters, but as WXPN's sound has evolved over the past decade, so has the type of acts featured. According to WXPN Asst. GM/Programming Bruce Warren, "We have beefed up the type of artists we feature at the Singer Songwriter Weekend, but even though there may be fewer acoustic-type artists, most artists are still essentially singer-songwriters who happen to have bands backing them up.

"The important thing is to present a diverse number of artists who represent the many styles of music we

play on 'XPN — from pop to alternative to roots to Americana to the blues."

As they book the acts for the weekend, the folks at WXPN try to make sure they include artists who are new to the scene, as well as those who have established names not only in Philadelphia, but also nationally and even internationally. In past years such then-up-and-comers as Sarah McLachlan, Sheryl Crow, John Mayer, Norah Jones and others credited this exposure with being crucial in the development of their careers.

In addition, the weekend has become a major event in the city of Philadelphia, garnering major press coverage from the *Philadelphia Inquirer*, Philly.com, the *Daily Times* and many other outlets.

## For The Kids

Since the Singer Songwriter Weekend is presented as a community event, the crowd it draws includes people of all ages, even whole families. To enhance this aspect, the planners decided to provide a separate area for kids this year.

Playing off WXPN's Peabody-Award-winning program *Kids Corner*, they brought in show host Kathy O'Connell to oversee targeted activities for children.

On both Saturday and Sunday there were special performances by local children's entertainers, face painting and special craft events. Space shuttle astronaut Ken Reighter Jr. was on hand to help launch the new *Celebration of Space* full-color free booklet that's a partnership be-

tween *Kids Corner*, NASA and Lockheed Martin.

WXPN also used the weekend as an opportunity to announce its new Musicians on Call initiative (see "For a Good Cause," this page). "We are very excited that Philadelphia has been chosen as the first expansion city for the action charity organization that started in New York a few years back," Warren says. "Former WXPN MD and current midday host Helen Leicht is now heading up that initiative for us."

## Doing Good Business

Having a major institution such as Independence Blue Cross involved gives the event a big boost, but, according to Warren, 17 different organizations sponsored the weekend this year. "It was a huge event that was really well attended," he says. "Over time we have developed reliable attendance for the entire weekend, and we improved on that this year by adding the Friday-night performances.

"Some of our bigger underwriters, such as Volkswagen and American Express, were involved again, but we were also able to bring in some new, smaller clients this year. They clearly see the value of working with us on this particular weekend, and they know that the kind of person who is loyal to WXPN is the type of person they want to attract to their products or services."

As you might expect, those attendees who also happened to be supporting members of WXPN received special perks. There was a special members-only area where they could gather to watch the performances, take part in artist meet-and-greet sessions and take advantage of other special offers.

"We certainly want all of Philadelphia to support and attend the Singer Songwriter Weekend, but we also know that it's our loyal listeners who make up the bulk of the audience for this," Warren says. "We need to make sure we take care of them. Besides, 'outsiders' may notice the special way we treat our supporters and be inspired to take the leap to donate to WXPN and become members themselves."

## For A Good Cause

WXPN announced at the Singer Songwriter Weekend its new involvement with the charitable organization Musicians on Call, which was founded in New York in 1999 to use music and entertainment to promote healing in local hospitals. This pioneering program demonstrates WXPN's commitment to community involvement and the Philadelphia region. In fact, Philadelphia is the first expansion city for the nonprofit program.

WXPN also announced that the Children's Hospital of Philadelphia has agreed to be the first area hospital to participate in Musicians on Call. This breakthrough program will deliver a weekly slate of live performances by local volunteer musicians and occasional appearances by major artists. Other participating regional health care organizations will be announced soon.

Three popular local artists — Lauren Hart, Jim Boggia and Mutlu — have signed on for the first performances. "We're thrilled to bring this uplifting program to Philadelphia and can't wait to lift the curtain on the first live performance at Children's Hospital," says WXPN on-air personality Helen Leicht, spokesperson for WXPN Musicians on Call.

"We strive to make a difference in the community through the music and programming we share with our listeners and through innovative public-service initiatives such as Musicians on Call. Indeed, WXPN Musicians on Call demonstrates our commitment to the community."

Future initiatives for WXPN Musicians on Call include providing participating health care facilities with complete CD listening libraries and CD players for patients' use through the organization's "CD Pharmacy" program. Another initiative, "Project Playback," will give patients the opportunity to have their own original music recorded by volunteer engineers and producers. Finally, free tickets will be provided to area concerts and live events for patients and their families.



## Rain Or Shine

As with any outdoor event, the organizers are at the mercy of the weather. This year it was cooperative on Friday night and all day Saturday, but by Sunday a huge storm had moved into the area, and it rained all day. That didn't stop a significant number of supporters from coming out to see the bands play.

Warren says it was amazing to see such a large group of loyal listeners come out in the rain and hang around all day for the performances. The inclement weather seemed to enhance the spirit of camaraderie among those who were there, and the artists were amazed that people would brave the rain to see them perform.

"It never ceases to amaze how loyal WXPN listeners are," says Guerin Public Relations rep Dava Guerin. "To see as many people as we did on Sunday — in spite of the rain — was so adorable. I am sure the artists expected to be playing for an empty field, but when they saw that so many people weathered the storm and remained, they wanted to put on a good show that much more."

"Many of these artists know how important the support of WXPN is to them, and to see that translate into an audience that was willing to listen to them no matter the weather gave them the sense that it was well worth their effort to commit to play that weekend."



**DOING THE JOB** Before *The Old 97's* performed at WXPN/Philadelphia's Singer Songwriter Weekend, bandmember Rhett Miller (l) did an interview on the air with WXPN's Bruce Warren.

July 30, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	496	+5	25542	13	21/0
1	2	NORAH JONES What Am I To You? (Blue Note/EMC)	449	-56	20545	11	22/0
3	3	DAVE MATTHEWS Oh (RCA/RMG)	360	-28	19454	19	20/0
4	4	SHERYL CROW Light In Your Eyes (A&M/Interscope)	343	-17	14907	13	19/0
6	5	BODEANS If It Makes You (Zoe/Rounder)	312	+3	17103	9	20/0
5	6	PHISH The Connection (Elektra/Atlantic)	305	-7	14269	9	22/0
10	7	FINGER ELEVEN One Thing (Wind-up)	284	+27	15776	5	12/0
13	8	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	272	+47	14394	3	20/0
7	9	DONAVON FRANKENREITER f/JACK JOHNSON Free (Brushfire/Universal)	265	-31	10278	19	19/0
11	10	MINDY SMITH Come To Jesus (Vanguard)	254	+1	14445	19	20/1
18	11	MODEST MOUSE Float On (Epic)	240	+49	13889	6	11/2
9	12	WHEAT I Met A Girl (Aware/Columbia)	230	-32	8731	18	17/0
16	13	JAMIE CULLUM All At Sea (Verve/Universal)	221	+17	6637	8	16/1
14	14	ALANIS MORISSETTE Everything (Maverick/Reprise)	221	+5	11688	18	16/0
12	15	TOOTS AND THE MAYTALS w/ BONNIE RAITT True Love Is Hard To Find (V2)	214	-28	9041	16	15/0
8	16	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	210	-53	10658	17	16/0
15	17	INDIGO GIRLS Fill It Up Again (Epic)	197	-9	6946	9	17/0
25	18	OZOMATLI (Who Discovered) America? (Concord)	192	+32	6654	3	12/0
24	19	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	190	+20	5270	6	11/1
19	20	STING Stolen Car (Take Me Dancing) (A&M/Interscope)	183	-3	5264	7	15/0
23	21	BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)	182	+12	7324	7	13/1
17	22	BOB SCHNEIDER Come With Me Tonight (ShoKorama/Vanguard)	182	-19	7654	12	14/0
28	23	SCISSOR SISTERS Take Your Mama (Universal)	178	+22	8696	4	12/0
29	24	FINN BROTHERS Won't Give In (Nettwerk)	176	+34	9472	2	18/3
26	25	JOHN EDOIE Everything (Thrill Show/Lost Highway)	166	+7	3198	6	10/1
22	26	JEM They (ATO/RCA/RMG)	161	-15	5081	11	11/0
20	27	JOE FIRSTMAN Can't Stop Loving You (Atlantic)	160	-20	3841	11	12/0
<b>Debut</b>	28	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	139	+45	6139	1	14/3
21	29	HOOBASTANK The Reason (Island/IDJMG)	138	-40	9154	16	7/0
<b>Debut</b>	30	GOMEZ Nothing Is Wrong (Hut/Virgin)	137	+33	7723	1	7/1

24 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 7/18-7/24. 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 (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

311 Love Song (Maverick/Volcano/Zomba)  
Total Plays: 132, Total Stations: 4, Adds: 0  
JET Rollover D.J. (Atlantic)  
Total Plays: 120, Total Stations: 11, Adds: 1  
WILCO I'm A Wheel (Nonesuch)  
Total Plays: 111, Total Stations: 10, Adds: 0  
SONIA DADA Old Bones (Calliope)  
Total Plays: 110, Total Stations: 9, Adds: 0  
ERIC CLAPTON When You Got A Good Friend (Duck/Reprise)  
Total Plays: 106, Total Stations: 11, Adds: 1

SARAH MCLACHLAN Stupid (Arista/RMG)  
Total Plays: 104, Total Stations: 5, Adds: 0  
GUSTER Homecoming King (Palm/Reprise)  
Total Plays: 90, Total Stations: 10, Adds: 0  
TEARS FOR FEARS Call Me Mellow (Universal Music Entertainment)  
Total Plays: 90, Total Stations: 9, Adds: 1  
FIVE FDR FIGHTING The Devil In The Wishing Well (Jane Says) (Aware/Columbia)  
Total Plays: 84, Total Stations: 8, Adds: 0  
CARBON LEAF Life Less Ordinary (Vanguard)  
Total Plays: 83, Total Stations: 7, Adds: 1

Songs ranked by total plays

## Most Added\*

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ARTIST TITLE LABEL(S)	ADDS
CHRISTINE MCVIE Friend (Koch)	9
JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	8
THRILLS Not For All The Love In The World (Virgin)	4
LENNY KRAVITZ California (Virgin)	4
FINN BROTHERS Won't Give In (Nettwerk)	3
CROSBY & NASH Lay Me Down (Sanctuary/SRG)	3
MODEST MOUSE Float On (Epic)	2
K.D. LANG Helpless (Nonesuch)	2
SNOW PATROL Run (A&M/Interscope)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MODEST MOUSE Float On (Epic)	+49
BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	+47
CROSBY & NASH Lay Me Down (Sanctuary/SRG)	+45
FINN BROTHERS Won't Give In (Nettwerk)	+34
JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	+34
GOMEZ Nothing Is Wrong (Hut/Virgin)	+33
OZOMATLI (Who Discovered) America? (Concord)	+32
THRILLS Not For All The Love In The World (Virgin)	+32
SIMPLE KID Staring At The Sun (Vector Recordings)	+31
FINGER ELEVEN One Thing (Wind-up)	+27

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS LONELY BOYS Heaven (Or/Epic)	250
SARAH MCLACHLAN Fallen (Arista/RMG)	158
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	150
DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	147
NORAH JONES Sunrise (Blue Note/EMC)	143
JET Are You Gonna Be My Girl (Atlantic)	124
COLDPLAY Clocks (Capitol)	120
GUSTER Careful (Palm/Reprise)	114
MAROON 5 This Love (Octone/L/RMG)	113
JOHN MAYER Clarity (Aware/Columbia)	103

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

# JOHN FOGERTY

## Deja Vu (All Over Again)

### Most Added!

KFOG KBCO KMTT KGSR WXPX WFUV  
WTTT WDET KPIG WRNR WRLT WMMM  
KTHX WNCS KLRR KBAC DMX & more

Déjà vu all over again = In stores 9/21



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# TRIPLE A TOP 30 INDICATOR

July 30, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	PHISH The Connection (Elektra/Atlantic)	523	+79	6109	9	31/2
2	2	NORAH JONES What Am I To You? (Blue Note/EMC)	424	-2	5548	11	29/2
4	3	BODEANS If It Makes You (Zoe/Rounder)	409	+27	3151	8	26/1
6	4	JAMIE CULLUM All At Sea (Verve/Universal)	350	+16	4864	12	24/0
5	5	SHERYL CRDW Light In Your Eyes (A&M/Interscope)	344	+4	2380	12	19/2
3	6	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	339	-46	3186	12	19/1
9	7	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	332	+53	4128	3	26/2
7	8	DONAVON FRANKENREITER f/JACK JOHNSON Free (Brushfire/Universal)	325	+8	2093	20	16/2
11	9	OLD 97'S New Kid (New West)	320	+69	5368	5	29/3
8	10	RACHAEL YAMAGATA Warn Me Down (RCA Victor)	317	+23	4724	6	25/1
13	11	EDWIN MCCAIN f/MAIA SHARP Say Anything (DRT)	260	+35	1467	8	19/1
Debut	12	FINN BROTHERS Won't Give In (Nettwerk)	252	+114	3593	1	25/3
10	13	OZOMATLI (Who Discovered) America? (Concord)	251	-4	1786	8	18/0
14	14	INDIGO GIRLS Fill It Up Again (Epic)	240	+32	1997	6	19/2
15	15	STING Stolen Car (Take Me Dancing) (A&M/Interscope)	234	+39	1738	5	16/2
30	16	TOOTS AND THE MAYTALS w/ BONNIE RAITT True Love Is Hard To Find (V2)	228	-4	1447	15	13/2
16	17	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	219	+66	3653	2	26/4
16	18	GOMEZ Nothing Is Wrong (Hut/Virgin)	188	-2	3153	3	20/1
20	19	COWBOY JUNKIES The Stars Of Our Stars (Zoe/Rounder)	170	-9	2061	7	17/1
27	20	WILCO I'm A Wheel (Nonesuch)	168	+11	2310	2	14/1
17	21	JESSE MALIN Mona Lisa (Artemis)	168	-21	1786	3	17/0
29	22	SCISSOR SISTERS Take Your Mama (Universal)	165	+11	1577	2	13/0
Debut	23	CARBON LEAF Life Less Ordinary (Vanguard)	163	+44	1730	1	16/1
26	24	KEANE Somewhere Only We Know (Interscope)	163	+6	3151	2	18/1
23	25	BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)	161	-8	2144	10	13/1
Debut	26	ERIC CLAPTON When You Got A Good Friend (Duck/Reprise)	160	+33	1332	1	17/2
21	27	SONIA DADA Old Bones (Calliope)	160	-15	1724	5	16/0
24	28	LORETTA LYNN f/JACK WHITE Portland, Oregon (Interscope)	155	-13	2671	11	16/1
Debut	29	MODEST MOUSE Float On (Epic)	153	+25	1030	1	11/3
25	30	DIANA KRALL Temptation (GRP/VMG)	153	-14	1863	13	13/1

36 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 7/18 - Saturday 7/24. © 2004 Radio & Records.

## Most Added®

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
CHRISTINE MCVIE Friend (Koch)	14
JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	12
K.D. LANG Helpless (Nonesuch)	5
JOSS STONE Don't Cha Wanna Ride (S-Curve/EMC)	5
LENNY KRAVITZ California (Virgin)	5
CROSBY & NASH Lay Me Down (Sanctuary/SRG)	4
SUBDUDES Maybe You Think (Back Porch/EMC)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FINN BROTHERS Won't Give In (Nettwerk)	+114
JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	+97
PHISH The Connection (Elektra/Atlantic)	+79
K.D. LANG Helpless (Nonesuch)	+71
OLD 97'S New Kid (New West)	+69
CROSBY & NASH Lay Me Down (Sanctuary/SRG)	+66
DR. JOHN f/R. NEWMAN I Ate Up The Apple Tree (Blue Note/EMC)	+54
BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	+53
CARBON LEAF Life Less Ordinary (Vanguard)	+44
STEVE FORBERT There's Everybody Else... (Koch)	+42

## Syndicated Programming

Please note new name at WXPB

**World Cafe - Dan Reed 215-898-6677**

AVETT BROTHERS At The Beach  
 DRIVE-BY TRUCKERS Carl Perkins' Cadillac  
 JOHN FOGERTY Déjà Vu (All Over Again)  
 PHOENIX Everything Is Everything  
 POLLY PAULUSMA Darkside

**Acoustic Cafe - Rob Reinhart 734-761-2043**

JACKIE GREEN I Don't Care About  
 HEART Things  
 MUTUAL ADMIRATION SOCIETY Sake Of The World  
 RACHAEL GOSWELL Warm Summer Sun  
 TODD SNIDER Enjoy Yourself

## Reporters

WAPS/Akron, OH  
PD/MD: Bill Gruber  
1 CHRIS STONE  
2 CHRISTINE MCVIE  
3 LEBRY KRAVITZ  
4 WILCO

KABQ/Albuquerque, NM  
DR: Bill Ray  
PD: Phil Mahoney  
MD: Scott Wornath  
25 DONAVON FRANKENREITER f/JACK JOHNSON  
26 PYRSH  
27 RAY CHARLES f/IAN MORRISON  
28 JIMMY  
29 JIMMY

KLRR/Bend, OR  
DR/MD: Doug Donoho  
1 RAY CHARLES f/IAN MORRISON  
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KRVB/Boise, ID  
GM/MD: Dan McClellan  
1 CHRIS STONE  
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3 LEBRY KRAVITZ  
4 WILCO

WDS/Bozeman, MT  
DR: Bruce Knight  
PD: Michele Williams  
MD: David Gresham  
13 MODEST MOUSE  
14 RACHAEL YAMAGATA

KMMS/Bozeman, MT  
GM/MD: Michelle Wote  
5 MODEST MOUSE

WNCS/Burlington  
PD/MD: Mark Aouzzahab  
1 LEBRY KRAVITZ  
2 JIMMY  
3 JIMMY

WMV/Cape Cod, MA  
PD/MD: Barbara Dasey  
1 J. CALE  
2 CHRISTINE MCVIE

WDDO/Chattanooga, TN  
GM/MD: Danny Howard  
10 LEBRY KRAVITZ  
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25 LEBRY KRAVITZ

WRNN/Baltimore, MD  
DR: Bob Waugh  
GM/MD: Alex Delright  
2 JOHN FOGERTY

WTMD/Baltimore, MD  
APD: Mike "Mathews" Vasiliuk  
1 JESS STONE  
2 SHIRLEY  
3 JIMMY  
4 JIMMY

KLRR/Bend, OR  
DR/MD: Doug Donoho  
1 RAY CHARLES f/IAN MORRISON  
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WXRT/Chicago, IL  
PD: Norm Winer  
APD/MD: John Farnada  
2 JOHN FOGERTY

KBXR/Columbia, MO  
DR: Jack Lawrence  
PD/MD: Lisa Trepanier  
APD: Jeff Sweetman  
1 JESS STONE  
2 SHIRLEY  
3 JIMMY  
4 JIMMY

WBCE/Columbus, OH  
DR: Tammy Allen  
PD: Dan Musthalke  
MD: Angela Brennan  
1 JESS STONE  
2 SHIRLEY  
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KTBG/Kansas City, MO  
PD: Jon Hart  
MD: Bryan Johnson  
APD/MD: John Farnada  
2 JOHN FOGERTY

KZPI/Kansas City, MO  
DR: Nick McCabe  
PD: Ted Edwards  
MD: Jason Justice  
1 OLD 97'S

WMMM/Madison, WI  
PD: Tom Teuber  
MD: Debby Parsons  
1 JESS STONE  
2 SHIRLEY  
3 JIMMY  
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OMX Folk Rock/Network  
GM: Leanne Flisk  
MD: Dave Sloan  
1 JESS STONE  
2 SHIRLEY  
3 JIMMY  
4 JIMMY

Music Choice Adult Alternative/Network  
GM: Adam Helman  
PD: Liz Ouelka  
1 K.D. LANG  
2 FINN BROTHERS  
3 BEBE GILBERTO  
4 BEN ARNOLD  
5 BELLE MCKAY

Sirius Spectrum/Network  
PD: Gary Schoenwetter  
MD: Brian Chamberlain  
15 YEARS FOR YEARS  
1 WHEA  
2 OLD 97'S  
3 BEN HARPER w/ BLIND BOYS OF ALABAMA

KRVB/Boise, ID  
GM/MD: Dan McClellan  
1 CHRIS STONE  
2 CHRISTINE MCVIE  
3 LEBRY KRAVITZ  
4 WILCO

WDS/Bozeman, MT  
DR: Bruce Knight  
PD: Michele Williams  
MD: David Gresham  
13 MODEST MOUSE  
14 RACHAEL YAMAGATA

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GM/MD: Michelle Wote  
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PD/MD: Mark Aouzzahab  
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WMV/Cape Cod, MA  
PD/MD: Barbara Dasey  
1 J. CALE  
2 CHRISTINE MCVIE

WDDO/Chattanooga, TN  
GM/MD: Danny Howard  
10 LEBRY KRAVITZ  
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KSQJ/Rapid City, SD  
PD/MD: Chad Carlson  
1 BEL YOUNG  
2 K.D. LANG  
3 CROSBY & NASH  
4 CHRISTINE MCVIE

KTHX/Reno, NV  
GM: Rob Brooks  
PD: Harry Reynolds  
APD/MD: David Harold  
1 JOHN FOGERTY  
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WOCM/Salisbury, MD  
PD: Jim Hester  
1 JESS STONE  
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KTAA/Santa Fe, NM  
GM: Mitch Miller  
PD: Brad Hochmeyer  
MD: Fuddy Blue  
1 JOHN FOGERTY  
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KRVB/Boise, ID  
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2 CHRISTINE MCVIE  
3 LEBRY KRAVITZ  
4 WILCO

WMMM/Madison, WI  
PD: Tom Teuber  
MD: Debby Parsons  
1 JESS STONE  
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25 LEBRY KRAVITZ

**\*Monitored Reporters**  
60 Total Reporters

**24 Total Monitored**

**36 Total Indicator**

**Did Not Report, Playlist Frozen (1):**  
WCLZ/Portland, ME

**POWERED BY**  
**MEDIABASE**

# AAA ARTIST

## OF THE WEEK

ARTIST: **Phish**LABEL: **Elektra/Atlantic**By **JOHN SCHOENBERGER** / TRIPLE A EDITOR

"When Trey brought the demo for 'The Connection,' I thought it was one of the most beautiful songs I'd ever heard," Fishman says. "To be able to write one song in your life with that level of simplicity and depth is a great thing. My respect for Trey and Tom as a songwriting team went through the roof."

As *Undermind* enjoys significant airplay at Triple A radio, select public television stations nationwide will air *IT*, a 90-minute special on Phish's 2003 festival in Limestone, ME beginning on Aug. 2. Shot in breathtaking high-definition video, the program combines exclusive interviews with live material. It's unquestionably the best footage ever captured of the band playing live.

The special was produced by an award-winning production team, including producer-director Mary Wharton, a 2003 Grammy winner for her documentary *Legend* on the life of singer Sam Cooke; and the editing team of Alex Hall and Thom Zimny, who won an Emmy for his work on Bruce Springsteen's *Live in New York City*. Also part of the production team is sound engineer and five-time Grammy winner Elliot Scheiner, a pioneer in 5.1 technology, who mixed both the stereo and surround-sound versions.

Phish are also in the midst of summer tour which began in mid-June and, fittingly, will end with a two-day festival in Coventry, VT.

Phish's strong suit has always been their live show, which has been captured in countless ways on many live albums. But they have also released 12 studio albums over the past decade and a half, with each new one inching a little closer to what could be considered a commercial album — no offense intended, guys!

*Undermind* will be their last official studio effort, as they have officially broken up after a long hiatus begun in 2000. It is a fitting departure for the quartet of Trey Anastasio, Mike Gordon, Jon Fishman and Page McConnell. The project produced by Tchad Blake and recorded in Anastasio's Barn studio near the band's home base, Burlington, VT. The album package also includes a special 26-minute DVD called "Specimens of Beauty" directed by Danny Clineh.

"We were looking for a producer who was compatible and yet someone who came in with their own opinions," says McConnell. "It was good to bring someone into the fold with a different sensibility and perspective — you know, some fresh ideas and fresh ears. It was a really nice collaboration, and we're thrilled with the way it sounds."

Most of the new material for the album was penned by Anastasio and his longtime writing partner, Tom Marshall, including "The Connection," "Two Versions of Me" and the title track. In addition, each of the other three members contributed a song to the project for the first time since 1990's *Lawn Boy*. There is McConnell's "Army of One," Gordon's "Access Me" and Fishman's "Tomorrow Song."

## ON THE RECORD

With

**Lana Trezise**  
PD, KBXR/Columbia, MO



I'd like to spend some time talking about what a talented musician Rachael Yamagata is. She plays several instruments and writes these great songs and has a lovely, expressive voice. I'd like to focus on the technical aspects of how she's created a good radio song like "Worn Me Down," because that's what we're supposed to do — coolly evaluate appeal. I can't do it, though, because I'm totally freaked out about her reading my mind! ● How can she capture an entire obsession in just a line or two? How can she nail down the fury of unrequited love like that? This album succeeds because Rachael isn't afraid to lay it all out for us to see. Not just the words, but the way she sings, "And you're wrong/I'm not overreacting" — it paints an entire painful scenario. If you've ever had your heart broken, you'll see a little of yourself in this album. And the sound is right up my alley — somewhere between Fiona Apple and Leona Naess, with all that spooky, preternatural wisdom young women have. ● Er, so maybe I'm a little too close to this album to objectively judge it. You know how you get all irrational when you're in love. Play the record; don't break my heart.

**C**ounting Crows move back up to 1\* on the monitored chart, as **The BoDeans** move into the top five, **Finger Eleven** jump to 7\*, **Bruce Hornsby** cracks the top 10 in just three weeks with 8\*, and **Mindy Smith** moves back up to 10\* ... Big gainers include **Modest Mouse** (18\*-11\*), **Jamie Cullum** (16\*-13\*), **Ozomatli** (25\*-18\*), **Rachael Yamagata** (24\*-19\*), **Scissor Sisters** (28\*-23\*) and **The Finn Brothers** (29\*-24\*) ... **Crosby & Nash** and **Gomez** debut ... On the Indicator chart, **Phish** hold at 1\* for the second week, **The BoDeans** increase to 3\*, **Cullum** jumps 6\*-4\*, **Sheryl Crow** holds at 5\*, **Hornsby** moves to 7\*, **Donavon Frankenreiter** is 8\*, **The Old 97's** are now top 10 at 9\*, and **Yamagata** is 10\* ... Movers include **Crosby & Nash** (30\*-17\*), **Wilco** (27\*-20\*) and **Keane** (26\*-24\*) ... **The Finn Brothers**, **Carbon Leaf**, **Eric Clapton** and **Modest Mouse** debut ... In the Most Added Category, **Christine McVie** has a great first week, with 23 total adds (No. 1 on both panels), while **John Fogerty** comes in a close second overall, with 20 adds (No. 2 on both panels) ... Also having a good first week are **Joss Stone**, **Lenny Kravitz**, **John Brannen**, **Jen Chapin**, **Johnny A.**, **The Subdudes** and **Kelly Hunt** ... **Crosby & Nash**, **K.D. Lang**, **Cullum**, **Gomez**, **The Thrills**, **Modest Mouse** and **Tears For Fears** close some important holes.

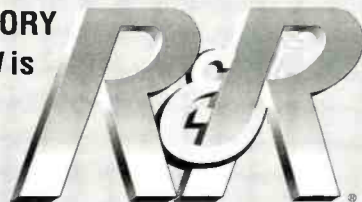
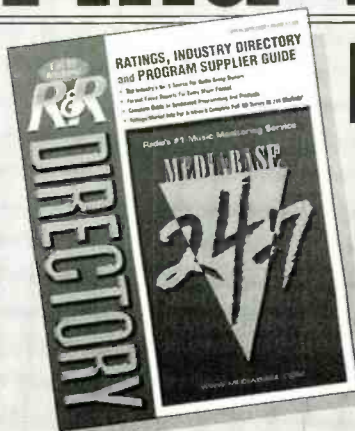
— *John Schoenberger, Triple A Editor*

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July 30, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+ / - PLAYS	CUMULATIVE PLAYS
3	1	DAVE ALVIN Ashgrove (Yep Roc)	566	+57	3262
1	2	LORETTA LYNN Van Lear Rose (Interscope)	564	-18	9248
4	3	JIM LAUDERDALE Headed For The Hills (Dualtone)	494	-4	5866
5	4	NOTORIOUS CHERRY BOMBS The Notorious... (Universal South)	490	+39	1771
2	5	LOS LOBOS The Ride (Hollywood)	481	-46	5701
8	6	K. KANE & K. WELCH You Can't... (Compass/Dead Reckoning)	473	+38	1568
7	7	DWIGHT YOAKAM Dwight's Used Records (Koch)	462	+13	2181
6	8	DALE WATSON Dreamland (Koch)	452	+2	4213
11	9	TODD SNIDER East Nashville Skyline (Oh Boy)	432	+59	1278
9	10	PATTY GRIFFIN Impossible Dream (ATO/RCA/RMG)	374	-28	10016
10	11	SAM BUSH King Of My World (Sugar Hill)	349	-31	6902
12	12	STEVE FORBERT Just Like There's Nothing To It (Koch)	348	-23	5594
14	13	TERRI HENDRIX The Art Of Removing Wallpaper (Wilory)	323	-17	2189
17	14	RAILROAD EARTH The Good Life (Sugar Hill)	303	+25	1668
15	15	J.J.CALE To Tulsa And Back (Sanctuary/SRG)	297	-12	2803
13	16	M. CHAPIN CARPENTER Between Here And Gone (Columbia)	292	-53	5785
25	17	OLD 97S Drag It Up (New West)	278	+54	744
20	18	KING WILKIE Broke (Rebel)	274	+6	4330
18	19	JAY FARRAR Stone, Steel & Bright Lights (Transmit Sound)	270	-5	2242
16	20	SLAID CLEAVES Wishbones (Philo)	266	-13	13423
21	21	JONI HARMS Let's Put The Western Back... (Wildcatter)	249	0	2164
22	22	MOUNTAIN HEART Force Of Nature (Skaggs Family)	248	+4	2536
Debut	23	CRICKETS & THEIR BUDDIES The Crickets... (Sovereign Artists)	247	+87	432
19	24	ALLISON MOORER The Duel (Sugar Hill)	246	-28	6718
23	25	WILCO A Ghost Is Born (Nonesuch)	238	1	1139
24	26	ED BURLESON Cold Hard Truth (Palo Duro)	230	-6	3940
27	27	STEEP CANYON RANGERS Steep Canyon Rangers (Rebel)	207	-1	1249
29	28	TRES CHICAS Sweetwater (Yep Roc)	202	0	768
Debut	29	SWINDLES Songs In The Key Of (Independent)	99	2	79
Debut	30	MIC HARRISON Pallbearer (Valley)	188	+4	1548

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit [www.americanamusic.org](http://www.americanamusic.org).  
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## Americana Spotlight

by John Schoenberger

Artist: Tres Chicas

Label: Yep Roc



the trio was accompanied by drummer Skillet Gilmore and album producer and bassist Chris Stamey. Check out the title track, "Heartbeat," "Am I Too Blue" and "When Was the Last Time."

Comprising former Whiskeytown member Caitlin Cary (vocals and violin), Glory Fountain's Lynn Blakey (vocals and guitar) and Hazeldeine's Tonya Lamm (vocals and guitar), Tres Chicas have been together and working on their album *Sweetwater* for quite a while. The three members had known each other for several years, and they had a healthy respect for one another. They originally started recording some of the songs back in 1999, but it was some time before they had the opportunity to get back together and actually finish the album. The trio co-wrote or wrote individually most of the material on the album, which also features a few choice covers, and their harmonies are absolutely stunning. To help flesh things out,

## Americana News

The Americana Music Association has announced the complete list of nominees for the 2004 Americana Honors & Awards Show that will take place in September at the AMA Convention. Album of the Year: *Fate's Right Hand* by Rodney Crowell, *One Moment More* by Mindy Smith, *Van Lear Rose* by Loretta Lynn and *Wishbones* by Slaid Cleaves. Artist of the Year: Patty Griffin, Jim Lauderdale, Loretta Lynn and Allison Moorer. Song of the Year: "Come to Jesus" by Mindy Smith, "Fate's Right Hand" by Rodney Crowell, "Portland, Oregon" by Loretta Lynn and "Wishbones" by Slaid Cleaves and Ray Wylie Hubbard. Instrumentalist of the Year: Sam Bush, Jerry Douglas, Will Kimbrough and Kenny Vaughan. New/Emerging Artist: Greencards, Old Crow Medicine Show, Mindy Smith and Adrienne Young ... WGCS/Goshen, IN will be added to the panel of Americana reporting stations effective Aug. 2. The station information is: Jason Samuel, WGCS, 1700 S. Main Street, Goshen, IN 46526. The phone is 574-535-7688 ... *No Depression* ranked No. 20 on the *Chicago Tribune's* second annual list of the 50 best magazines in print ... Reports are surfacing that Dixie Chick Natalie Maines — who was due to give birth next month — has already had her second baby. Several Dixie Chick-related websites are saying that Natalie and her husband, actor Adrian Pasdar, welcomed their new son, Beckett Finn Pasdar, on July 14 ... Nashville Public Television recently premiered its new documentary *The Carter Family: An American Original* ... Earl Scruggs will perform at the Country Music Hall of Fame once a week for four weeks in September. Scruggs will also invite guests to join him onstage at the shows.

Note: If you have Americana news, please forward it to [jschoenberger@radioandrecords.com](mailto:jschoenberger@radioandrecords.com).

## Most Added\*

ARTIST TITLE LABEL(S)	ADDS
VARIOUS ARTISTS Por Vida: A Tribute To The Songs... (Or)	17
CRICKETS & THEIR BUDDIES The Crickets And Their Buddies (Sovereign Artists)	13
STEVE EARLE The Revolution Starts Now (Artemis)	9
AVETT BROTHERS Mignonette (Ramseur)	8
MUTUAL ADMIRATION SOCIETY Mutual Admiration Society (Sugar Hill)	7

# MANAGER'S MINUTE

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# Meant For So Much More?

Industry expert asks hard questions about Christian radio

By Sean Ross

I asked Sean Ross of Edison Media Research to give us his opinion on where the Christian formats are now and where things seem to be headed. Though Ross doesn't usually comment on Christian radio, I found his assessment to be right on target. Read on.

In mid-July Switchfoot's "Meant to Live" was a top five record at mainstream CHR. It was a top 10 hit at Hot AC. It had already been a top five Alternative hit, and the followup, "Dare You to Move," was in the Alternative top 10. "Meant to Live" was getting 9,000 spins a week at various mainstream formats with a combined reach of 60 million listeners and had received 75,000 spins at CHR. After a year on the charts, Switchfoot's *The Beautiful Letdown* was a platinum album.

So you'd think "Meant to Live" would be a major event for Christian radio—one of those records that reinforce the appeal of Christian music and help draw potential new come to the format. But it hasn't been. Even though "Meant to Live" has become a much less edgy-sounding record over the last year, and even though 90% of the mainstream Hot AC panel is playing it, it is still a record that most Christian AC stations are giving to Christian CHR, a format without the same reach.

## Trying Something New

Some PDs, like Johnny Stone at WAWZ (Star 99.1)/New York, have done what most of their mainstream AC and Hot AC counterparts do with



Sean Ross

songs that are initially too hard for the format: Stone threw "Meant to Live" into research to see if the audience would accept it, and now he's giving it some dayparted airplay.

But for the most part, "Meant to Live" is following the path of Lifehouse's "Hanging by a Moment" and Creed's hits. These

were huge Christian-themed records that the biggest Christian stations couldn't play. In Creed's case, that may have been because the band never declared themselves a Christian act. With Switchfoot, it's entirely a texture issue.

Then there's Kanye West's "Jesus Walks," a top five Urban and top 15 CHR/Rhythmic record with a reach of 80 million this past week. "Jesus Walks" is a record that would scare even Christian CHRs, for a variety of reasons.

West is the most critically acclaimed hip-hop artist and producer in years. His lyrics are incisive and primarily pro-social. But he's also a mainstream artist whose other lyrics include edgy language, and even this smash has some language that radio is editing out. That said, the song's intent is clear:

I'm not here to argue 'bout his facial features/Not here to turn atheists into believers/I'm just trying to say the way that school needs teachers, the way that Kathie Lee needed Regis/That's the way I need Jesus/So here goes my single, dawg, radio needs this/They say you can rap about anything except for Jesus/That means guns, sex, lies, videotape/But if I talk about God, my record won't get played — huh?/But if this record takes away from my spins/Which will probably take away from my ends/Then I hope it takes away from my sins and brings the day that I dream about/Next time I'm in the club, everybody screaming out, 'Jesus walks!'"

## The Big Question

The question of "Why can't Christian radio play song X?" is hardly a new one. Most programmers coming into the format have asked some form of that question, whether it was about rhythmic material at Christian AC or songs with positive, but not specifically Christian, lyrics.

These programmers have found out that the most successful stations have spent years establishing an expectation, and redefining that expectation is hard. And those stations that are able to do research have a pretty firm sense of what their audience will accept.

Many readers will undoubtedly feel that Christian radio is doing just fine without pushing its boundaries. KLTJ/Dallas and KXOJ/Tulsa have long shown that the format can operate in the four-plus-share range. Salem's wave of station building with its Fish FMs has been followed by Susquehanna's new venture into the format at WGRL (The Song)/Indianapolis. For many supporters, all Christian radio has to do is continue to find good operators to bring Christian AC to more markets. If that happens, Christian radio will undoubtedly grow.

But history suggests that there's another opportunity to expedite the genre's growth. It's hard to imagine now, but a little more than a decade ago Spanish-language radio wasn't much of a force in New York and Los

Angeles. It wasn't the demography—the Spanish-speaking population in both markets was already large enough to support at least one winning radio station—it was the programming.

In those markets, the Spanish-language FMs were broad-based AC stations, while other types of music, like salsa and merengue in New York and regional Mexican in L.A., were found only on AM.

Finally, in the early '90s, Spanish Broadcasting System's WSKQ/New York flipped from Spanish AC to Tropical, while sister station KLAX/Los Angeles went from AC to a younger-targeted Regional Mexican format spotlighting the banda phenomenon of the time. The results were instantaneous: WSKQ became a major factor in its market, and KLAX shot to No. 1.

Both, notably, were playing younger-targeted music than Latin radio had been known for. Until then, it was widely believed that younger Hispanic listeners were more assimilated and less interested in Spanish-language radio.

## Skewing Younger

At about the same time, similar things were happening in other formats. Country radio underwent a well-documented boom that was due in large part to an infusion of younger-demo-friendly artists and more rock 'n' roll energy.

Country, which drew listeners from CHRs that leaned too heavily on rap or that knee-jerked too far to the AC side, saw its numbers and its record-selling clout increase until the mid-'90s, when PDs became concerned about protecting their upper demos.

In 1990-91 many Urban stations, having fought off the first wave of "Churbans," became more concerned about Urban AC. Many dayparted all but the biggest rap records to after 6pm and started the smash rap hits at 3pm. Then WOWI/Norfolk began playing rap all day, followed a few years later by WQHT (Hot 97)/New York.

Hot 97 had a galvanizing effect on the industry, forcing most Urbans to go younger and some that couldn't do that to go the way of Urban AC. You can draw a line from that format shift to the boom in R&B, Rhythmic radio and hip-hop's prevalence in the pop world today.

forced the handful of Alternative stations that existed at the time to make a commitment to younger-skewing music.

## The Future

Targeting a younger audience with more active music helped turn Spanish-language and Alternative stations from niche players into market forces. And when a format was already established, like Urban or Country, skewing younger was the difference between eight-share success and double-digit domination. In Country and Latin radio, the shift also helped shatter the preconception that the formats were not relatable to younger listeners.

So, while it's not hard to understand how the current Christian AC template took hold, the format still sounds, texturally, a lot like Spanish AC in 1991. Christian stations may be effectively marketing themselves to parents as "safe for the whole family," but there are more listeners to be garnered by playing music that appeals to daughters as well as moms.

Additionally, when other Spanish-language formats exploded, Spanish AC benefited as well. Demonstrating the 12+ oomph of Spanish formats not only helped Latin radio's national clout, it set off a search for additional formats that could be used in cluster strategies.

Seeing markets that have Spanish AC, Spanish CHR, Spanish Oldies and several types of Regional Mexican stations, it's easy to envision a day when as many Christian formats are represented on significant signals in one market.

Considering how best to take advantage of the audience for Christian radio raises many questions: Should owners and consultants be putting the same effort into building new Christian CHRs as now goes into Christian AC? Could new Christian AC stations, which don't have to deal with existing listener expectations, target slightly younger and have an easier time acknowledging a Switchfoot or a Lifehouse?

Or, with many Christian CHRs texturally resembling mainstream Hot ACs, will it take an even younger-skewing format to bring 12- to 24-year-olds to Christian radio? What we do know is that format booms often start with records that are selling but aren't on the radio. And we know that the history of so many other formats should provide Christian radio with the incentive to keep asking questions.

Sean Ross is VP/Music & Programming for Edison Media Research. He can be reached at 908-707-4707 or [ross@edisonresearch.com](mailto:ross@edisonresearch.com).

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# R&R CHRISTIAN AC TOP 30

July 30, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME Here With Me (INO/Curb)	1107	+17	18	37/0
4	2	THIRD DAY I Believe (Essential/PLG)	966	+24	12	35/0
3	3	TREE63 Blessed Be Your Name (Inpop)	938	-31	25	37/0
2	4	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	933	-53	21	37/0
5	5	SELAH You Raise Me Up (Curb)	898	-4	16	33/0
7	6	JEREMY CAMP Walk By Faith (BEC)	811	+20	11	32/0
6	7	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	801	+6	23	36/0
8	8	STEVEN CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	760	+19	7	34/1
9	9	DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	704	-26	14	27/1
10	10	KUTLESS Sea Of Faces (BEC)	692	+67	14	32/1
12	11	MATTHEW WEST More (Universal South/EMI CMG)	547	-20	34	27/0
11	12	MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	533	-42	16	26/0
13	13	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	474	+18	23	23/0
15	14	MATTHEW WEST The End (Sparrow/EMI CMG)	473	+51	8	24/4
14	15	WARREN BARFIELD Soak It Up (Creative Trust Workshop)	430	+5	12	18/1
16	16	AVALON You Were There (Sparrow/EMI CMG)	372	+18	9	19/1
18	17	CHRIS RICE Go Light Your World (Rocketown)	331	+15	6	18/1
21	18	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	317	+36	4	17/3
22	19	ANTHONY EVANS Here's My Life (INO)	316	+53	4	15/1
20	20	FUSEBOX Once Again (Elevate/Inpop)	308	+21	6	14/2
19	21	JARS OF CLAY Sunny Days (Essential/PLG)	300	+3	11	18/2
17	22	BEBO NORMAN f/JOY WILLIAMS Yes I Will (Essential/PLG)	284	-52	19	16/0
24	23	JUMP5 Wonderful (Sparrow/EMI CMG)	265	+15	8	14/0
26	24	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	259	+30	5	12/0
30	25	JEFF DEYO As I Lift You Up (Gotee)	228	+56	2	8/2
Debut	26	BETHANY DILLON All I Need (Sparrow/EMI CMG)	225	+107	1	14/6
25	27	SARA GROVES The One Thing I Know (INO)	223	-19	19	16/0
27	28	BARLOWGIRL Never Alone (Fervent)	219	+28	3	10/0
23	29	DARLENE ZSCHECH Amazing Grace (Integrity)	217	-40	5	9/2
Debut	30	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	202	+90	1	14/3

37 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 7/18-7/24. 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 (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

TELECAST The Beauty Of Simplicity (BEC)  
Total Plays: 189, Total Stations: 10, Adds: 2

WATERMARK The Glory Of Your Name (Rocketown)  
Total Plays: 186, Total Stations: 9, Adds: 1

TREVOR MORGAN Fall Down (BHT)  
Total Plays: 170, Total Stations: 8, Adds: 1

TAIT God Can You Hear Me (ForeFront/EMI CMG)  
Total Plays: 157, Total Stations: 7, Adds: 1

BIG DADDY WEAVE Set Me Free (Fervent)  
Total Plays: 142, Total Stations: 7, Adds: 0

STARFIELD Filled With Your Glory (Sparrow/EMI CMG)  
Total Plays: 127, Total Stations: 8, Adds: 0

BY THE TREE Beautiful One (Fervent)  
Total Plays: 119, Total Stations: 7, Adds: 3

SWIFT Alive In Love (Flicker)  
Total Plays: 113, Total Stations: 8, Adds: 2

THIRD DAY Come On Back To Me (Essential/PLG)  
Total Plays: 107, Total Stations: 6, Adds: 0

ACROSS THE SKY Broken World (Word/Curb/Warner Bros.)  
Total Plays: 97, Total Stations: 7, Adds: 0

Songs ranked by total plays

## Most Added<sup>®</sup>

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ARTIST TITLE LABEL(S)	ADDS
CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	7
BETHANY DILLON All I Need (Sparrow/EMI CMG)	6
MATTHEW WEST The End (Sparrow/EMI CMG)	4
SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	3
RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	3
BY THE TREE Beautiful One (Fervent)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BETHANY DILLON All I Need (Sparrow/EMI CMG)	+107
RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	+90
KUTLESS Sea Of Faces (BEC)	+67
JEFF DEYO As I Lift You Up (Gotee)	+56
MICHAEL W. SMITH You Are Holy (Prince Of Peace) (Reunion)	+56
ANTHONY EVANS Here's My Life (INO)	+53
TELECAST The Beauty Of Simplicity (BEC)	+53
MATTHEW WEST The End (Sparrow/EMI CMG)	+51
SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	+36
MONK & NEAGLE All I Need (Flicker)	+34

## Christian Activity

by Rick Welke

### It's Ladies' Week

Two debuts this week paint a picture of what programmers have been talking about for a few months now: more female options for radio play. Bethany Dillon makes the biggest dent, bowing all the way up at No. 26 (+107), while Rachael Lampa enters the chart at No. 30 (+90) with the first offering from her self-titled project. Both are sure-fire hits, destined for the top 10 as PDs continue to seek out female songs to balance out the massive male successes over the past year.

Third Day make their move toward the top, leapfrogging Tree63 and becoming the next heir apparent to the Christian AC throne once MercyMe are tired of the title. It's been five weeks now, and I don't expect a dethroning for at least another two weeks.

Tunes to watch: Matthew West (15-14, +51), Shawn McDonald (21-18, +36) and Telecast (+53). Kutless (10\*, +67) also look to have some gas left in the tank.

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## CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	BARLOWGIRL Never Alone (Fervent)	1334	+171	16	30/4
3	2	KUTLESS Sea Of Faces (BEC)	1216	+189	20	28/3
2	3	CASTING... Who Am I (Beach Street/Reunion/PLG)	1197	+56	19	27/2
4	4	MERCYME Here With Me (INO/Curb)	1039	+124	18	28/4
5	5	THIRD DAY Come On Back To Me (Essential/PLG)	966	+66	16	26/3
9	6	SANCTUS REAL Everything... (Sparrow/EMI CMG)	811	+96	8	28/5
8	7	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	778	+55	23	21/3
7	8	TREE63 Blessed Be Your Name (Inpop)	727	-39	24	18/0
10	9	JARS OF CLAY Sunny Days (Essential/PLG)	699	+69	14	20/2
11	10	JEREMY CAMP Stay (BEC)	684	+86	9	22/2
6	11	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	682	-126	24	17/2
13	12	D. CROWDER... Open Skies (Sixsteps/Sparrow/EMI CMG)	610	+44	8	19/1
14	13	TAIT God Can You Hear Me (ForeFront/EMI CMG)	598	+62	11	20/2
15	14	MATTHEW WEST The End (Sparrow/EMI CMG)	564	+56	6	21/5
16	15	STARFIELD Filled With Your Glory (Sparrow/EMI CMG)	515	+36	12	18/2
18	16	FM STATIC Something To Believe In (Tooth & Nail)	502	+97	17	18/4
12	17	WARREN BARFIELD Soak It Up (Creative Trust Workshop)	491	-87	9	17/2
21	18	PAUL WRIGHT You're Beautiful (Gotee)	429	+77	4	16/4
17	19	RJ HELTON Even If (B-Rite/PLG)	425	+18	14	15/2
20	20	JADON LAVIK Following You (BEC)	415	+26	7	15/1
24	21	JAMES CLAY Franklin Park (Inpop)	380	+66	6	15/1
23	22	PLUMB Taken (Curb)	369	+45	5	16/5
19	23	STACIE ORRICO Instead (ForeFront/EMI CMG)	361	-29	20	14/2
30	24	DUT OF EDEN Soldiers (Gotee)	350	+134	2	17/4
27	25	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	347	+87	2	15/4
25	26	SWITCHFOOT Meant To Live (Red Ink/Columbia)	347	+53	3	8/2
22	27	S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	313	-39	5	13/0
28	28	BY THE TREE Beautiful One (Fervent)	297	+38	3	10/1
26	29	DOWNHERE Starspin (Word/Curb/Warner Bros.)	291	+18	10	10/2
	30	HAWK NELSON Every Little Thing (Tooth & Nail)	265	+50	1	9/2

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 7/18 - Saturday 7/24.  
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## New & Active

**FUSEBOX** Once Again (Elevate/Inpop)  
Total Plays: 223, Total Stations: 10, Adds: 2

**JEREMY CAMP** Walk By Faith (BEC)  
Total Plays: 209, Total Stations: 8, Adds: 2

**FALLING UP** Broken Heart (BEC)  
Total Plays: 207, Total Stations: 6, Adds: 2

**SOMETHING LIKE SILAS** When I Search (Sparrow/EMI CMG)  
Total Plays: 200, Total Stations: 5, Adds: 0

**JONAH33** Working Man Hands (Ardent)  
Total Plays: 194, Total Stations: 8, Adds: 1

**EVERYDAY SUNDAY** The One (Flicker)  
Total Plays: 194, Total Stations: 7, Adds: 1

**RACHAEL LAMPA** When I Fall (Word/Curb/Warner Bros.)  
Total Plays: 184, Total Stations: 11, Adds: 5

**AUDIO ADRENALINE** Miracle (ForeFront/EMI CMG)  
Total Plays: 183, Total Stations: 9, Adds: 5

**BETHANY DILLON** All I Need (Sparrow/EMI CMG)  
Total Plays: 183, Total Stations: 8, Adds: 2

**SARAH KELLY** Matter Of Time (Gotee)  
Total Plays: 178, Total Stations: 7, Adds: 0

## ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SANCTUS REAL Everything... (Sparrow/EMI CMG)	417	+10	11	33/1
2	2	BARLOWGIRL Never Alone (Fervent)	384	-14	14	26/0
5	3	FALLING UP Bittersweet (Tooth & Nail)	374	+20	10	28/1
6	4	HAWK NELSON Every Little Thing (Tooth & Nail)	372	+28	12	26/2
3	5	APRIL SIXTH You Come Around (Atlantic)	361	-10	14	30/2
4	6	PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)	335	-22	17	33/2
8	7	JEREMY CAMP Stay (BEC)	325	-7	9	24/0
9	8	SEVENSEVEN Emotion (Flicker)	293	-14	15	26/2
10	9	EVERYDAY SUNDAY What Love Is (Flicker)	281	0	11	23/0
7	10	THIRD DAY Come On Back To Me (Essential/PLG)	280	-58	13	24/2
13	11	DEMON HUNTER My Heartstrings... (Solid State)	223	+27	10	17/0
15	12	KUTLESS Not What You See (BEC)	206	+39	5	21/4
23	13	MOURNING SEPTEMBER Glorietta (Floodgate)	194	+71	2	14/8
14	14	OC SUPERTONES We Shall Overcome (Tooth & Nail)	193	+10	8	19/3
21	15	THOUSAND FOOT... Faith, Love... (Tooth & Nail/EMC)	191	+52	2	19/6
12	16	TINMAN JONES Party (Cross Drive)	178	-26	15	21/1
11	17	SKILLET My Obsession (Ardent/Lava)	170	-43	19	25/3
17	18	TAIT Reconnecting (ForeFront/EMI CMG)	167	+14	3	23/3
20	19	LAST TUESDAY Beat Dependent (DUG)	154	+8	3	17/2
22	20	EMERY The Ponytail Parades (Tooth & Nail)	134	+1	15	12/0
25	21	EOWYN Take Me Away (Independent)	132	+16	5	20/3
19	22	BUILDING 429 Free (Word/Curb/Warner Bros.)	132	-16	19	19/2
26	23	NUMBER ONE GUN You Fail... (Salvage/Floodgate)	126	+14	2	9/4
24	24	DEAD POETIC New Medicines (Solid State)	123	+5	7	11/1
18	25	KIDS IN THE WAY We Are (Flicker)	123	-27	17	16/1
28	26	KINGSDOWN Dearest Nameless (Independent)	118	+10	5	17/3
16	27	SPOKEN Falling Further (Tooth & Nail)	110	-50	20	18/0
27	28	STAPLE DVD Dictatorship vs. Democracy (Flicker)	103	-6	20	17/1
-	29	SEVEN PLACES Like It Never Happened (BEC)	101	+18	2	9/1
-	30	VAGABOND12 Crystal Clear (Independent)	101	+7	3	10/1

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 7/18 - Saturday 7/24.  
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## New & Active

**12 STONES** Far Away (Wind-up)  
Total Plays: 100, Total Stations: 12, Adds: 4

**TODD SMITH** Alive (Curb)  
Total Plays: 99, Total Stations: 13, Adds: 3

**MENDING POINT** Embers (Word Of Mouth)  
Total Plays: 97, Total Stations: 6, Adds: 0

**PIVITPLEX** Rosetta Stone (BEC)  
Total Plays: 95, Total Stations: 13, Adds: 1

**PROJECT 86** Safe Haven (Tooth & Nail)  
Total Plays: 92, Total Stations: 10, Adds: 4

**SOMETHING LIKE SILAS** When I Search (Sparrow/EMI CMG)  
Total Plays: 88, Total Stations: 9, Adds: 1

**EVER STAYS RED** I'll Tell The World (Wrinkle Free)  
Total Plays: 84, Total Stations: 8, Adds: 0

**CASTING CROWNS** American Dream (Beach Street/Reunion/PLG)  
Total Plays: 77, Total Stations: 13, Adds: 1

**FUSEBOX** Gotta Have Your Love (Inpop)  
Total Plays: 74, Total Stations: 11, Adds: 1

**ADDITION ROAD** Can't Get Over It (Independent)  
Total Plays: 69, Total Stations: 5, Adds: 1

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July 30, 2004

INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME Here With Me (IND/Curb)	456	+7	16	22/2
5	2	KELLY MINTER This Is My Offering (Cross Driven)	348	+62	10	19/2
2	3	SELAH You Raise Me Up (Curb)	344	-4	18	18/2
4	4	AVALON You Were There (Sparrow/EMI CMG)	322	+34	9	20/2
3	5	CASTING... Who Am I (Beach Street/Reunion/PLG)	322	+14	20	17/2
10	6	S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	297	+62	6	22/3
7	7	JEREMY CAMP Walk By Faith (BEC)	279	+36	7	17/2
9	8	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	254	+17	12	15/3
8	9	M. SCHULTZ Letters From War (Word/Curb/Warner Bros.)	234	-7	14	14/1
14	10	BABBIE MASON Shine The Light (Spring Hill)	226	+39	5	16/3
6	11	B. NORMAN f/J. WILLIAMS Yes I Will (Essential/PLG)	226	-45	17	13/1
11	12	CHRIS RICE Go Light Your World (Rocketown)	225	+15	3	18/2
12	13	DARLENE ZSCHECH Heaven On Earth (IND)	201	+12	10	14/2
16	14	BIG DADDY WEAVE Heart Cries Holy (Fervent)	180	+26	5	11/2
Debut	15	WATERMARK The Glory Of Your Name (Rocketown)	165	+45	1	15/4
13	16	SARA GROVES The One Thing I Know (IND)	164	-24	15	11/1
Debut	17	DESPERATION Beauty Of The Lord (Integrity/Vertical)	162	+45	1	14/2
19	18	GREG LONG Fifteen (Christian)	155	+26	2	13/1
15	19	TWILA PARIS Glory And Honor (Sparrow/EMI CMG)	155	-17	8	9/0
18	20	GEORGE ROWE Think About That (Rocketown)	152	+8	8	10/0

23 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 7/18 - Saturday 7/24. © 2004 Radio & Records.

Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	GRITS Hittin' Curves (Gotee)
2	KJ-52 Back In The Day (Uprok)
3	OUT OF EDEN Soldiers (Gotee)
4	L.A. SYMPHONY Gonna Be Alright (Gotee)
5	FLYNN Love Is Dead (When) (Illect)
6	DISCIPLES OF CHRIST (D.O.C) Antidote (Disciples Of Christ/Throne Room)
7	JOHN REUBEN Life Is Short (Gotee)
8	VERBS Love Triangle (Gotee)
9	PEACE OF MIND We Gon A Make It (BEC)
10	SHELTERSHED Sparrows And The Nightingales (Independent)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME Here With Me (IND/Curb)	993	+10	12	31/1
2	2	SELAH You Raise Me Up (Curb)	927	+23	12	31/1
5	3	JEREMY CAMP Walk By Faith (BEC)	904	+83	10	33/2
3	4	THIRD DAY I Believe (Essential/PLG)	885	+36	11	30/1
4	5	CASTING... Who Am I (Beach Street/Reunion/PLG)	790	-41	12	26/0
6	6	KUTLESS Sea Of Faces (BEC)	788	+50	12	29/1
7	7	S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	775	+67	7	31/1
8	8	D. CROWDER... Open Skies (Sixsteps/Sparrow/EMI CMG)	654	-9	12	27/0
11	9	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	535	-26	12	19/0
12	10	AVALON You Were There (Sparrow/EMI CMG)	533	+43	9	22/2
9	11	M. SCHULTZ Letters From War (Word/Curb/Warner Bros.)	526	-144	12	22/1
10	12	TREE63 Blessed Be Your Name (Inpop)	502	-67	12	17/0
17	13	MATTHEW WEST The End (Sparrow/EMI CMG)	480	+126	4	21/5
13	14	WARREN BARFIELD Soak It Up (Creative Trust Workshop)	477	+77	11	18/2
14	15	BARLOWGIRL Never Alone (Fervent)	432	+40	5	19/1
15	15	ANTHONY EVANS Here's My Life (IND)	417	+50	4	19/2
16	17	JARS OF CLAY Sunny Days (Essential/PLG)	347	-37	12	14/0
21	18	CHRIS RICE Go Light Your World (Rocketown)	343	+63	4	16/1
24	19	BY THE TREE Beautiful One (Fervent)	322	+70	2	18/4
18	20	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	309	-43	12	14/0
26	21	BEO NORMAN Disappear (Essential/PLG)	307	+69	2	17/2
20	22	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	299	+14	4	16/1
Debut	23	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	267	+126	1	14/8
29	24	ERIN O'DONNELL And So I Am (Inpop)	252	+34	8	14/2
30	25	FUSEBOX Once Again (Elevate/Inpop)	242	+31	3	12/1
Debut	26	BETHANY OILLO All I Need (Sparrow/EMI CMG)	241	+75	1	13/3
19	27	B. NORMAN f/J. WILLIAMS Yes I Will (Essential/PLG)	241	-48	12	12/0
Debut	28	BIG DADDY WEAVE Set Me Free (Fervent)	237	+27	1	12/1
Debut	29	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	236	+45	1	12/1
-	30	NEWSONG Cherish (Reunion/PLG)	236	+35	4	10/1

35 AC reporters. Songs ranked by total plays for the airplay week of Sunday 7/18 - Saturday 7/24. © 2004 Radio & Records.

New & Active

TREVOR MORGAN Fall Down (BH7) Total Plays: 182, Total Stations: 13, Adds: 2	SWIFT Alive In Love (Flicker) Total Plays: 145, Total Stations: 8, Adds: 0
WATERMARK The Glory Of Your Name (Rocketown) Total Plays: 180, Total Stations: 12, Adds: 3	TELECAST The Beauty Of Simplicity (BEC) Total Plays: 143, Total Stations: 8, Adds: 1
JEFF DEYO as I Lift You Up (Gotee) Total Plays: 166, Total Stations: 8, Adds: 2	NICOL SPONBERG Safe (Curb) Total Plays: 133, Total Stations: 8, Adds: 0
MONK & NEAGLE All I Need (Flicker) Total Plays: 162, Total Stations: 10, Adds: 1	ACROSS THE SKY Broken World (Word/Curb/Warner Bros.) Total Plays: 131, Total Stations: 7, Adds: 0
JASON MOMANT You Give Me Life (Integrity/Vertical) Total Plays: 153, Total Stations: 6, Adds: 1	STARFIELD Filled With Your Glory (Sparrow/EMI CMG) Total Plays: 126, Total Stations: 6, Adds: 1

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# A Closer Look At The Latin Grammys

The ins and outs of the coveted award

On Sept. 1 the Latin Grammys will be handed out at a ceremony that will be televised live on CBS. In its fifth year of existence, the Latin Grammy has become the award that everyone strives for, but it hasn't always been so. When the Latin Academy of Recording Arts and Sciences was born in 2000, people were divided. While some thought it was a great idea to have separate Grammys for Latin music, others felt there was no need and that NARAS should just expand its categories to cover Latin music properly.

Things have changed, and the Latin Grammys are now getting enormous support not only from the Latin recording community, but also from the media. However, there is always something to discuss, like why regional Mexican music isn't given a lead role when it is the biggest seller or why the show has not been held in a country like Mexico or Brazil.

Speaking about LARAS's image and how it has changed, LARAS VP/Corporate & External Affairs **Marya Meyer** reminds us that practice makes perfect and knowledge is power. "There is a long way to go," she says.

Another thing that distinguishes LARAS and that has certainly helped its image is the fact that, because Latin music comes from so many countries, the Latin Academy is a truly international organization. "This is a place where all who are involved in Latin music come together," says Meyer. "They make this organization what they want it to be, based on the principles of NARAS."

"It's not about the staff, nor about the TV show. It's a membership organization that exists all year long. We are only 5 years old, and there is no question that it is a strong organization, because there is so much interest in it. For eight months out of the year there's a process unfolding to get the nominations out."

## The Voting Process

One of the persistent complaints about the Latin Grammys concerns the voting process. There is always someone who is not happy with a particular winner, and the question then becomes, who votes? Can NARAS members, who may not be as

familiar with Latin music, vote for the Latin Grammys?

"To be able to vote for a Latin Grammy, you have to be a Latin Recording Academy member," says

Meyer. "You can be both a NARAS and LARAS member, but you have to be a member of LARAS and qualify as a voting member, which means you have credits on at least six individual recordings. And it can't be executive-producer stuff, it has to be people who have true creative or technical credits."

This year's general categories are dominated by new artists and artists who are not widely known in the U.S. This means that María Rita, Skank and Bebo Valdés Y Diego El Cigala are competing with the likes of international superstar Alejandro Sanz. How can the academy guarantee that everyone has the same shot at the award?

"The material comes in and goes through a screening process, then it goes back to the members to be voted on," Meyer says. "People are asked to set aside all their friendships and prejudices and vote for the quality of the recording. There might be a few people not doing that, but most people are proud of the fact that they have the opportunity to vote for the best product, and they let their artistic expertise be their guide."

But not all voting members know all the music they are asked to vote on, putting lesser-known artists at a disadvantage. Meyer explains that the academy is working on creating a system to get song snippets or the whole songs to voters, but it's not an easy thing to accomplish because of the rights involved.

"You can imagine the problems we encounter, because each label is different," Meyer says. "Let's say you have 70% of the material approved and not the other 30%. Is that more or less fair than having everybody listen to the radio or go to the artists' sites to listen to the music?"

"If you're really interested in music you may not know, you will go find that music, and many people do. I share the dream of many of finding a secure and affordable system that will allow everyone to listen to all the music that is nominated."

## Highlighting Regional Mexican

What about the complaints that several Mexican artists have made in previous years regarding Latin music's biggest-selling genre, regional Mexican, which they feel always takes a back seat to other genres when it comes to live performances at the awards show?

"Those complaints were made before my time," says Meyer. "Last year we really didn't get them. From what I remember, the complaints were more about the number of categories and not the performances. A lot of time it's about talking to people and getting them to participate."

"If you analyze the award categories, of the 43 we have, six are for regional Mexican. Then there are four general categories, three pop, four rock, five tropical and seven Brazilian, plus all the others, like video, production, classical, etc. Regional Mexican music has a lot of categories, and remember that everyone can compete in the general categories."

"The TV show is only two hours and has only eight or nine performance slots. There's always someone who is not happy. The regular Grammys last three hours, and there are still a lot of genres that feel they are not represented properly there."

Meyer says that any complaints should be made to LARAS, because it is a membership-based organization, and when people get involved, people are heard. "It's not about just saying that you're mad about something; it's about getting involved and proposing categories," she says. "It's about people coming in and learning why things happen or why they don't."



**A MOMENT FOR VIVA WILC** (Viva 900)/Washington DJ Luis Chavarro (l) is seen here having a chat with Obie Bermúdez after the artist performed in Miami. The interview later aired on the station.

## Setting The Stage

The first Latin Grammy ceremony was held in Los Angeles. The following year it was scheduled to take place in Miami, but, because of threats by U.S. Cubans to disrupt the ceremony in protest of Cuban nominees and performances by Cuban artists, it was relocated to Los Angeles a few weeks before the ceremony was originally scheduled, Sept. 11, 2001. We all awoke that morning to a terrorist attack, and the ceremony was canceled.

In 2002 the ceremony was once again held in L.A., in 2003 it moved to Miami, and this year it is back in Los Angeles. "Having the show in L.A. again meant a cost benefit when working with our television partners," Meyer says. "We had the best support and got the most bang for our buck. Also, Hollywood provides star power and infrastructure so we can do the best show possible."

Has there been any thought given to taking the show international, since most Latin music comes from abroad? "There is a thought that we might take them international," Meyer says. "The single best thing we can do for Latin music is to have the highest-rated show internationally and domestically. Anything we can do to help the show be as brilliant and highly rated as possible is the best thing for Latin music."

"Hopefully, production costs and technology will change over time, and we'll get interest and investment from other places that will allow us to take the show wherever we want, whether it's Rio, Mexico City, Bogotá or Barcelona."

## Attracting An Audience

Although the awards are about the music, the TV show is an important and powerful part of the process. It has been a challenge to attract the general market to the show when it doesn't necessarily know the artists and music. On the other hand, attracting the Hispanic audience has proven to be just as difficult, since the show airs on CBS, an American network that most Hispanics rarely watch.

"It's a war, but it's an exciting war," says Meyer. "We're excited, because last year's ratings went up significantly from the year before. It's a brand-new baby. Though the Grammy brand is powerful, the Latin Grammy is new.

It takes awhile for the message to get out."

Yet many Hispanics spend the night of the Grammys watching *telenovelas* or other shows on Spanish-language TV because they are unaware the ceremony is airing on CBS. How do you solve that problem? "To do major advertising is extremely expensive, and we're a nonprofit organization," says Meyer. "There's no way we have the kind of budget it takes to advertise, but we are getting better at it and getting very creative."

"We have partners, like Univision Radio. They are proving to be great partners, because they're out there and they're very excited. Our radio coverage is going to be better than ever. Terra.com is also a partner, and it has put together a great interactive site. Univision.com is giving us lots of coverage, and other media is giving us publicity."

"It's also important for us to confirm as much talent as early as possible so they can go out there and talk about it. We confirmed George López as our host about two months earlier than we did last year. He's been making the rounds, talking about the show."

"You can see La Ley talking about it in Costa Rica or Café Tacuba talking about it in Mexico. That makes a big difference. During that time we'll be competing for coverage with other events, like the political conventions, so we're going to be doing a lot more print and radio."

## An Important Message

As her last statement, Meyer wants to get this important message out: "The Recording Academy members want to be in it because they want to support Latin music and its makers. We're not in competition with anybody. Academy members appreciate all the other important awards out there."

"This is peer-to-peer, and our members are the people who come to your radio stations, TV stations and recording studios. The support the academy receives from the media is a nudge to those members. We are grateful to everyone who supports Latin music and its makers all year long. We only do this once a year, and during the months before the show we try to help Latin music as much as we can."



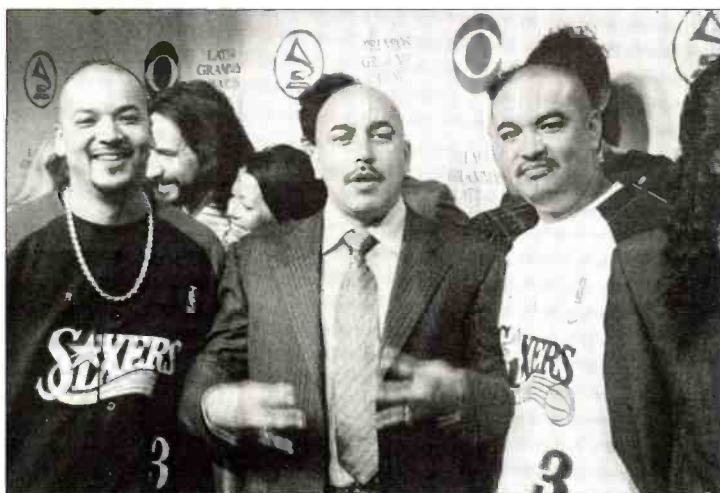
# RADIO Y MÚSICA R&R

This Week In Spanish-Language Music

## Radio Corner

**Mónica Martínez**  
PD, KUTJ/Del Rio, TX

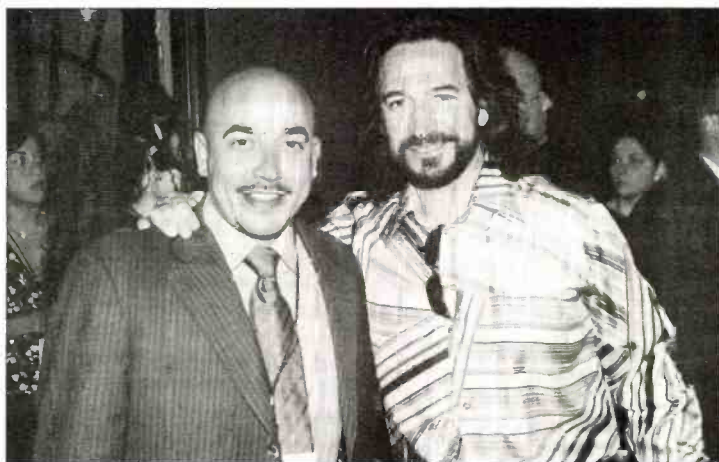
On July 18 our station — together with local establishments — helped sponsor an event called the Battle of the Bands that benefited the Boys and Girls Club and the Valverde County Emergency Shelter. We invited bands to compete for a recording contract, and a local rock band won. We raised money by selling ice cones, nachos and other food.



**WHAT A DAY** Univision Music Group artists got together at the recent Latin Grammy nomination ceremony for a Kodak moment after their nominations were announced. Seen here smilin' away are AKWID surrounding Lupillo Rivera.



**DON'T FORGET US!** WSKQ/New York's El Vacilón De La Mañana hosts Luis Jiménez (r) and Moonshadow won the R&R Industry Achievement Award for Latin Personality/Show of the Year. It was well deserved!



**PARTY TIME!** Lupillo Rivera (l) and Marco Antonio Sofis, seen here at the nomination ceremony for the Latin Grammys, were both surprised and ready to party after hearing about their nominations.



**LIVE AT THE GRAMMYS!** Latin Grammy nominees Café Quijano joined other Latin artists at the nomination ceremony.



**RECORD-BREAKING** Mexican singer Yahir recently set the world record for the most records consecutively autographed by an artist. He signed a total of 2,852 copies of his latest, Otra Historia De Amor.



**MASSIVE APPEAL** Banda Jerez recently performed for over 40,000 people at Estadio Francisco Villa in Durango, Mexico. The thousands of fans danced to the band's duranguense hit "La Baraja."



**CONTEMPORARY TOP 25**

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	KALIMBA No Me Quiero Enamorar (Sony Discos)	219
2	ALEKS SYNTEK & ANA TORROJA Duele El Amor (EMI Latin)	201
3	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	201
4	MARC ANTHONY Ahora Quién (Sony Discos)	160
5	JULIETA VENEGAS Andar Conmigo (BMG Latin)	142
6	PAULINA RUBIO Algo Tienes (Universal)	138
7	CLIMAX El Za Za Za La Mesa Que Más Aplauda (Balboa)	137
8	CHAYANNE Sentada Aquí En Mi Alma (Sony Discos)	110
9	FRANCO DE VITA Tú De Qué Vas (Sony Discos)	110
10	PEPE AGUILAR Miedo (EMI Latin)	107
11	SIN BANDERA Que Llora (Sony Discos)	100
12	OREJA DE VAN GOGH Rosas (Sony Discos)	91
13	TEMERARIOS Qué De Raro Tiene (Fonovisa)	88
14	CHAYANNE Cuidarte El Alma (Sony Discos)	86
15	PAULINA RUBIO Te Quise Tanto (Universal)	77
16	RICARDO MONTANER Desesperado (Warner M.L.)	74
17	JOAN SEBASTIAN Amar Como Te Amé (Balboa)	73
18	DAVID BISBAL Desnúdate Mujer (Universal)	71
19	ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)	70
20	ALEJANDRO FERNANDEZ Lucharé Por Tu Amor (Sony Discos)	70
21	MARIANA Que No Me Faltes Tú (Univision)	69
22	YAHIR La Locura (Warner M.L.)	69
23	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	68
24	HA-ASH Estés En Donde Estés (Sony Discos)	68
25	ANDY & LUCAS Tanto La Quería (BMG Latin)	67

Data is compiled from the airplay week of July 18-24, and based on a point system.  
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**Going For Adds**

4ENDO Piel Canela (Balboa)

**TROPICAL TOP 25**

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MARC ANTHONY Ahora Quién (Sony Discos)	242
2	VICTOR MANUELLE Lloré Lloré (Sony Discos)	214
3	DON OMAR Pobre Diabla (VI Music)	203
4	GRUPO NICHE Culebra (Sony Discos)	182
5	FULANITO Pégate (Cutting)	127
6	REY RUIZ El Diabla Anda Suelto (Sony Discos)	123
7	MARC ANTHONY Valió La Pena (Sony Discos)	100
8	TOROS BAND Si Tú Estuvieras (Universal)	94
9	JOSE ALBERTO "EL CANARIO" Hay Amores (Universal)	93
10	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	77
11	FLORIDO FLORES Necesito Money (Universal)	76
12	POCHY Y SU COCOBAND Amor De Lejos (Kubaney)	75
13	PUERTO RICAN POWER Si Pero No (J&N)	73
14	REY RUIZ Creo En El Amor (Sony Discos)	73
15	LIMI-T 21 Me Acordaré (EMI Latin)	63
16	CARLOS VIVES Como Tú (EMI Latin)	62
17	ALEX UBAGO Dame Tu Aire (Warner M.L.)	60
18	ELVIS CRESPO Hora Enamorada (Ole Music)	56
19	ALEX "EL BIZCOCHITO" Dos Amantes (Sony Discos)	54
20	GRAN BANDA Amiga Soledad (DAM Productions)	54
21	TONNY TUN TUN Corre Y Dile (Karen)	53
22	NEGROS Mi Reina (Premium)	52
23	GILBERTO S. ROSA Sombra Loca (Sony Discos)	51
24	AVENTURA Llorar (Premium)	50
25	DAVID BISBAL Desnúdate Mujer (Universal)	48

Data is compiled from the airplay week of July 18-24, and based on a point system.  
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**Going For Adds**

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## REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	<b>HOROSCOPOS DE DURANGO</b> Dos Locos (Disa)	432
2	<b>TEMERARIOS</b> Qué De Raro Tiene (Fonovisa)	413
3	<b>PALOMO</b> Miedo (Disa)	274
4	<b>TIGRES DEL NORTE</b> No Tiene La Culpa El Indio (Fonovisa)	269
5	<b>HURACANES DEL NORTE</b> Te Perdoné Una Vez (Univision)	234
6	<b>MONTEZ DE DURANGO</b> Te Quise Olvidar (Disa)	232
7	<b>JOAN SEBASTIAN</b> Amar Como Te Amé (Balboa)	229
8	<b>LUPILLO RIVERA</b> Qué Tal Si Te Compró (Univision)	225
9	<b>ALICIA VILLARREAL</b> Soy Tu Mujer (Universal)	222
10	<b>CLIMAX</b> El Za Za Za La Mesa Que Más Aplauda (Balboa)	182
11	<b>LIBERACION</b> El Za Za Za La Mesa Que Más Aplauda (Disa)	170
12	<b>BANDA EL RECODO</b> Para Toda La Vida (Fonovisa)	160
13	<b>BETO Y SUS CANARIOS</b> Está Llorando Mi Corazón (Disa)	156
14	<b>INTOCABLE A</b> Dónde Estabas (EMI Latin)	156
15	<b>JENNIFER PEÑA</b> Vivo Y Muero En Tu Piel (Univision)	155
16	<b>ADAN CHALINO SANCHEZ</b> Nadie Es Eterno (Sony Discos)	155
17	<b>CONJUNTO PRIMAVERA</b> Hazme Olvidarla (Fonovisa)	150
18	<b>KUMBIA KINGS</b> Sabes A Chocolate (EMI Latin)	149
19	<b>CONJUNTO ATARDECER</b> Antes De Que Te Vayas (Universal)	133
20	<b>CONJUNTO PRIMAVERA</b> Vuelve Conmigo (Fonovisa)	129
21	<b>PATRULLA 81</b> Cómo Pude Enamorarme De Ti (Disa)	120
22	<b>BRYNDIS</b> El Quinto Trego (Disa)	115
23	<b>VICENTE FERNANDEZ</b> La Primera Con Agua (Sony Discos)	112
24	<b>BRAZEROS MUSICAL</b> Lágrimas Y Lluvia (Disa)	108
25	<b>CUISILLOS</b> Suavito (Balboa)	107

Data is compiled from the airplay week of July 18-24, and based on a point system.  
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## TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	<b>JENNIFER PEÑA</b> Vivo Y Muero En Tu Piel (Univision)	202
2	<b>KUMBIA KINGS</b> Sabes A Chocolate (EMI Latin)	180
3	<b>PALOMINOS</b> Chulita (Urbana)	160
4	<b>MICHAEL SALGADO</b> Mi Cielo Gris (Freddie)	152
5	<b>SOLIDO</b> Cómo Olvidarte (Freddie)	136
6	<b>PESADO</b> Ojalá Que Te Mueras (Warner M.L.)	119
7	<b>IMAN</b> Si Me Hubieras Dicho (Univision)	103
8	<b>ALICIA VILLARREAL</b> Soy Tu Mujer (Universal)	96
9	<b>LA FIEBRE</b> Quiero (Freddie)	92
10	<b>SOLIDO</b> Tal Vez (Freddie)	88
11	<b>OUERO</b> Para Sobrevivir (Univision)	83
12	<b>JIMMY GONZALEZ &amp; GRUPO MAZZ</b> Perla Del Mar (Freddie)	72
13	<b>BIG CIRCO</b> Rata Inmunda (EMI Latin)	67
14	<b>JAY PEREZ</b> Sabes (La Voicé)	57
15	<b>MICHAEL SALGADO</b> La Cruz De Vidrio (Freddie)	57
16	<b>TROPA F</b> Amor A La Ligera (Freddie)	55
17	<b>LA FUERZA</b> Ilusión (Independiente)	55
18	<b>K1 Tú</b> (De Music)	53
19	<b>OUERO</b> Un Minuto Más (Univision)	45
20	<b>OJ KANE</b> La Negra Tomasa (EMI Latin)	43
21	<b>MARGARITA</b> Te Fuiste A Acapulco (PMG/Mexa)	43
22	<b>INTOCABLE A</b> Dónde Estabas (EMI Latin)	42
23	<b>INTOCABLE</b> Soy Un Novato (EMI Latin)	41
24	<b>DAVID LEE GARZA</b> No Puedo Estar Sin Ti (Azrag Music Inc.)	41
25	<b>OJ KANE</b> Mía (EMI Latin)	40

Data is compiled from the airplay week of July 18-24, and based on a point system.  
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### Going For Adds

**ANTONIO AGUILAR** Abrazado Del Dolor (Balboa)  
**ESTEBAN Y LAURO** La Mula Bronca (Balboa)  
**GRUPO IMPARABLE** El Que Más Te Quiso (Balboa)  
**JORGE GAMBOA** Pajarillo Mañanero (IM)  
**JUNIOR KLAN** Bueno Mamá (Balboa)  
**LABERINTO** Ni Cielo, Ni Estrella (Balboa)  
**NADIA** Perdón (Warner M.L.)  
**PESADO** Ojalá Que Te Mueras (Warner M.L.)  
**SOCIOS DEL RITMO** Me Está Doliendo Más (IM)  
**SONORA KALIENTE** Baila Bailarina (Balboa)

### Going For Adds

**JORGE GAMBOA** Pajarillo Mañanero (IM)  
**NADIA** Perdón (Warner M.L.)  
**SOCIOS DEL RITMO** Me Está Doliendo Más (IM)

### Rock/Alternative

TW	ARTIST Title Label(s)
1	<b>ZOE</b> Peace And Love (Sony Discos)
2	<b>BERSUIT VERGARABAT</b> Argentinidad Al Palo (Universal)
3	<b>JULIETA VENEGAS</b> Lento (BMG Latin)
4	<b>KINKY</b> Presidente (Nettwerk)
5	<b>VICENTICO</b> Se Despierta La Ciudad (BMG Latin)
6	<b>INSPECTOR</b> Ska Voovie Boobie Baby (Universal)
7	<b>OZOMATLI</b> Te Estoy Buscando (Concord)
8	<b>BERSUIT VERGARABAT</b> La Soledad (Universal)
9	<b>FOBIA</b> Más Caliente Que El Sol (BMG Latin)
10	<b>OZOMATLI</b> Cuando Canto (Concord)
11	<b>CONTROL MACHETE</b> El Apostador (Universal)
12	<b>JULIETA VENEGAS</b> Andar Conmigo (BMG Latin)
13	<b>CONTROL MACHETE</b> El Genio Del Dub (Universal)
14	<b>ROBI DRACO ROSA</b> Más Y Más (Sony Discos)
15	<b>CAFE TACUBA</b> Eres (MCA)

Songs ranked by total number of points. 10 Rock/Alternative reporters.

### Record Pool

TW	ARTIST Title Label(s)
1	<b>GRUPO NICHE</b> Culebra (Sony Discos)
2	<b>FULANITO</b> Pégate (Cutting)
3	<b>CLIMAX</b> El Za Za Za La Mesa Que Más Aplauda (Balboa)
4	<b>PUERTO RICAN POWER</b> Si Pero No (J&N)
5	<b>TITO GOMEZ</b> Tierra Bendita De Higuay (MP)
6	<b>ALBERTO BARROS Y TITANES</b> Chévere (MP)
7	<b>GISSELLE</b> No Queda Nada (Universal)
8	<b>PEDRO JESUS</b> Miradita Y Meneito (MP)
9	<b>VICTOR MANUELLE</b> Lloré Lloré (Sony Discos)
10	<b>L.D.A. f(CHEKA)</b> Hoy (CFE)
11	<b>ELVIS CRESPO</b> Hora Enamorada (Ole Music)
12	<b>THALIA</b> Acción Y Reacción (EMI Latin)
13	<b>MARC ANTHONY</b> Ahora Quién (Sony Discos)
14	<b>SON DE CALI</b> La Sospecha (Univision)
15	<b>FENOMENO</b> Bésame Mucho (MP)

Songs ranked by total number of points. 22 Record Pool reporters.

## SOUTH

### AC MORNINGS

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## EAST



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## EAST



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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. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

## RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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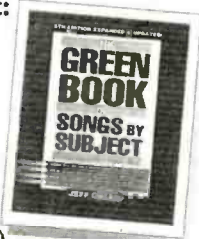
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CHR/POP

Table with columns LW, TW and song titles/labels for CHR/POP. Top entry: 1 JOJO Leave (Get Out) (Blackground/Universal)

#1 MOST ADDED

BOWLING FOR SOUP 1985 (Silverstone/Jive/Zomba)

#1 MOST INCREASED PLAYS

NELLY My Place (Derrty/Fo' Reel/Universal)

TOP 5 NEW & ACTIVE

- DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)
TERROR SQUAD Lean Back (Universal)
JC CHASEZ Build My World (Jive/Zomba)
FRANZ FERDINAND Take Me Out (Domino/Epic)
BROOKE HOGAN Everything To Me (Transcontinental/4)

CHR/POP begins on Page 24.

AC

Table with columns LW, TW and song titles/labels for AC. Top entry: 1 FIVE FOR FIGHTING 100 Years (Aware/Columbia)

#1 MOST ADDED

CLAY AIKEN I Will Carry You (RCA/RMG)

#1 MOST INCREASED PLAYS

CELINE DION You And I (Epic)

TOP 5 NEW & ACTIVE

- JEFF TIMMONS Whisper That Way (S/G/Rising/Phoenix)
DIANA KRALL Narrow Daylight (GRP/VMG)
JESSICA SIMPSON Angels (Columbia)
BOYZ II MEN Sara Smile (MSM/Koch)
CYNDI LAUPER Walk On By (Epic)

AC begins on Page 61.

CHR/RHYTHMIC

Table with columns LW, TW and song titles/labels for CHR/RHYTHMIC. Top entry: 1 JUVENILE Slow Motion (Cash Money/Universal)

#1 MOST ADDED

BRANDY Who Is She 2 U (Atlantic)

#1 MOST INCREASED PLAYS

NELLY My Place (Derrty/Fo' Reel/Universal)

TOP 5 NEW & ACTIVE

- LENNY KRAVITZ FJAY-Z Storm (Virgin)
GUERILLA BLACK FIBEEIN MAN Compton (Virgin)
BABY BASH Menage A Trois (Empire Musicwerks/Universal)
BRITNEY SPEARS Outrageous (Jive/Zomba)
LIL' EDDIE F/MARIO WINANS I Don't Think I Ever (Big3)

CHR/RHYTHMIC begins on Page 31.

HOT AC

Table with columns LW, TW and song titles/labels for HOT AC. Top entry: 1 HOOBASTANK The Reason (Island/DJMG)

#1 MOST ADDED

AVRIL LAVIGNE My Happy Ending (Arista/RMG)

#1 MOST INCREASED PLAYS

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

TOP 5 NEW & ACTIVE

- TOBY LIGHTMAN Feel Love (Lava)
BOWLING FOR SOUP 1985 (Silverstone/Jive/Zomba)
EDWIN MCCAIN F/MAIA SHARP Say Anything (DRT)
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
ASHLEE SIMPSON Pieces Of Me (Geffen)

AC begins on Page 61.

URBAN

Table with columns LW, TW and song titles/labels for URBAN. Top entry: 1 TERROR SQUAD Lean Back (Universal)

#1 MOST ADDED

BRANDY Who Is She 2 U (Atlantic)

#1 MOST INCREASED PLAYS

NELLY My Place (Derrty/Fo' Reel/Universal)

TOP 5 NEW & ACTIVE

- SHAWNNA F/LUDACRIS Shake That Sh\*t (DTP/Def Jam/DJMG)
BONE CRUSHER F/YANG TWINS Take Ya Clothes Off (So So Def/Zomba)
SHAWN KANE Girl, I Wonder (J/RMG)
CARL THOMAS My First Love (Bad Boy/Universal)
DEM FRANCHISE BOYZ White Teez (Universal)

URBAN begins on Page 50.

ROCK

Table with columns LW, TW and song titles/labels for ROCK. Top entry: 1 VELVET REVOLVER Slither (RCA/RMG)

#1 MOST ADDED

A PERFECT CIRCLE Blue (Virgin)

#1 MOST INCREASED PLAYS

LINKIN PARK Breaking The Habit (Warner Bros.)

TOP 5 NEW & ACTIVE

- MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)
HOOBASTANK Same Direction (Island/DJMG)
LOSTPROPHETS Wake Up (Wake A Move) (Columbia)
VELVET REVOLVER Fall To Pieces (RCA/RMG)
SCORPIONS Love 'Em Or Leave 'Em (Sanctuary/SRG)

ROCK begins on Page 72.



## URBAN AC

LW	TW	ARTIST	SON	Label
5	1	ANITA BAKER	You're My Everything (Blue Note/Virgin)	
3	2	REBEA MCENTIRE	Somebody (MCA)	
1	3	LUTHER VANDROSS	Think About You (J/RMG)	
2	4	TEENA MARIE	Still In Love (Cash Money/Universal)	
6	5	R. KELLY	Happy People (Jive/Zomba)	
4	6	ALICIA KEYS	If I Ain't Got You (J/RMG)	
7	7	ALICIA KEYS	Diary (J/RMG)	
9	8	PATTI LABELLE	New Day (Def Soul/DJMG)	
8	9	USHER	Burn (LaFace/Zomba)	
10	10	JILL SCOTT	Golden (Hidden Beach/Epic)	
11	11	KEM	Love Calls (Motown/Universal)	
12	12	JOE PRICELASS	(Jive/Zomba)	
14	13	BRIAN MCKNIGHT	What We Do Here (Motown)	
16	14	LUTHER VANDROSS	WJ BEYONCÉ: The Closer I Get To You (J/RMG)	
13	15	AVANT	Don't Take Your Love Away (Geffen)	
15	16	LASHLEIGH GRIFFIN	Free (Epic)	
17	17	MONICA	U Should've Known Better (J/RMG)	
20	18	JANET JACKSON	R&B Junkie (Virgin)	
18	19	BOYZ II MEN	What You Won't Do For Love (MSM/Koch)	
25	20	R. KELLY	U Saved Me (Jive/Zomba)	
-	21	TAMYRA GRAY	Raindrops Will Fall (19/Sabe)	
21	22	BONEY JAMES	fIBILAL Better With Time (Warner Bros.)	
24	23	FANTASIA	I Believe (J/RMG)	
27	24	VAN HUNT	Down Here In Hell (With You) (Capitol)	
19	25	M. WINANS	fENYA & P. DIIDDY I Don't Wanna Know (Bad Boy/Universal)	
23	26	ANGIE STONE	I Wanna Thank Ya (J/RMG)	
28	27	WILL DOWNING	Rhythm Of U & Me (GRP/VMG)	
22	28	TAMIA	Questions (Atlantic)	
26	29	RUBEN STUDDARD	What If (J/RMG)	
29	30	TEMPTATIONS	Something Special (Motown/Universal)	

### #1 MOST ADDED

R. KELLY U Saved Me (Jive/Zomba)

### #1 MOST INCREASED PLAYS

ANITA BAKER You're My Everything (Blue Note/Virgin)

### TOP 5 NEW & ACTIVE

- TAMIA Still (Atlantic)
- RICKY FANTE' It Ain't Easy (Virgin)
- AMEL LARRIEUX For Real (Bless Life)
- JEFF MAJORS Pray (Music One)
- REGINA BELLE For The Love Of You (Peak)

URBAN begins on Page 50.

## COUNTRY

LW	TW	ARTIST	SON	Label
1	1	TIM MCGRAW	Live Like You Were Dying (Curb)	
3	2	REBA MCENTIRE	Somebody (MCA)	
2	3	KENNY CHESNEY	I Go Back (BNA)	
4	4	BRAD PAISLEY	fALISON KRAUSS Whiskey Lullaby (Arista)	
5	5	BILLY CURRINGTON	I Got A Feelin' (Mercury)	
6	6	JOSH GRACIN	I Want To Live (Lyric Street)	
9	7	KEITH URBAN	Days Go By (Capitol)	
8	8	TERRI CLARK	Girls Lie Too (Mercury)	
10	9	BIG & RICH	Save A Horse, Ride A Cowboy (Warner Bros.)	
7	10	JIMMY BUFFETT	fCLINT BLACK Hey Good Lookin' (RCA/Maiboat)	
11	11	MARTINA MCBRIDE	How Far (RCA)	
13	12	ALAN JACKSON	Too Much Of A Good Thing Is A Good Thing (Arista)	
14	13	GRETCHEN WILSON	Here For The Party (Epic)	
12	14	ANDY GRIGGS	She Thinks She Needs Me (RCA)	
17	15	ALAN EVANS	Suds In The Bucket (RCA)	
16	16	RACHEL PROCTOR	Me And Emily (BNA)	
19	17	GEORGE STRAIT	I Hate Everything (MCA)	
15	18	JOE DUFFIE	Tougher Than Nails (BBR)	
18	19	JOE NICHOLS	If Nobody Believed In You (Universal South)	
20	20	RASCAL FLATTS	Feels Like Today (Lyric Street)	
21	21	PHIL VASSAR	In A Real Love (Arista)	
22	22	JULIE ROBERTS	Break Down Here (Mercury)	
23	23	TRENT WILLMON	Dixie Rose Deluxe (Columbia)	
24	24	AMY DALCH	Men Don't Change (Curb)	
26	25	BRODYS & DUNN	That's What It's All About (Arista)	
24	26	TRACIE ADKINS	Rough & Ready (Capitol)	
25	27	JIMMY WAYNE	You Are (DreamWorks)	
28	27	DIERKS BENTLEY	How Am I Doin' (Capitol)	
29	28	GARY ALLAN	Nothing On But The Radio (MCA)	
27	29	TRAVIS TRITT	The Girl's Gone Wild (Columbia)	
30	30	CRAIG MORGAN	Look At Us (BBR)	

### #1 MOST ADDED

BLAKE SHELTON Some Beach (Warner Bros.)

### #1 MOST INCREASED PLAYS

REBA MCENTIRE Somebody (MCA)

### TOP NEW & ACTIVE

- TRENT WILLMON Dixie Rose Deluxe (Columbia)
- BLAKE SHELTON Some Beach (Warner Bros.)
- JOHN MICHAEL MONTGOMERY Goes Good With Beer (Warner Bros.)
- JENKINS Getaway Car (Capitol)

COUNTRY begins on Page 55.

## SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
1	1	DAVE KOZ	Al I See Is You (Capitol)	
3	2	EUGE GROOVE	Linin' Large (Narada)	
5	3	MARC ANTOINE	Mediterraneo (Rendezvous)	
2	4	PAUL TAYLOR	Steppin' Out (Peak)	
4	5	PAUL BROWN	24/7 (GRP/VMG)	
8	6	GEORGE BENSON	Softly, As In A Morning Sunrise (GRP/VMG)	
6	7	MICHAEL LINGTON	Show Me (Rendezvous)	
12	8	BONEY JAMES	Here She Comes (Warner Bros.)	
9	9	PETER WHITE	Talkin' Bout Love (Columbia)	
10	10	JOYCE COOLING	Expression (Narada)	
11	11	ANITA BAKER	You're My Everything (Blue Note/Virgin)	
7	12	RICHARD SMITH	Sing A Song (A440)	
13	13	GERALD ALBRIGHT	To The Max (GRP/VMG)	
14	14	DIANA KRALL	Temptation (GRP/VMG)	
17	15	SEAL	Love's Divine (Warner Bros.)	
15	16	PAUL JACKSON, JR.	Walkin' (Blue Note/EMC)	
19	17	WAYMAN TISDALE	Ain't No Stoppin' Us Now (Rendezvous)	
20	18	DAN SIEGEL	In Your Eyes (Native Language)	
22	19	RAMSEY LEWIS TRIO	The In Crowd (Narada)	
21	20	LUTHER VANDROSS	WJ BEYONCÉ: The Closer I Get To You (J/RMG)	
24	21	CHRIS BOTTI	Back Into My Heart (Columbia)	
23	22	PRAFUL	Let The Chips Fall (Rendezvous)	
25	23	NICK COLIARNE	It's Been Too Long (3 Keys Music)	
26	24	GARYS KNIGHT	fEDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	
27	25	MALDON MEADOWS	Sweet Grapes (Heads Up)	
28	26	PATTI LABELLE	New Day (Def Soul/DJMG)	
29	27	KIM WATERS	In Deep (Shanachie)	
-	28	RICHARD ELLIOT	Your Secret Love (GRP/VMG)	
30	29	NÉSTOR TORRES	Maybe Tonight (Heads Up)	
-	30	RENEE OLSTEAD	A Love That Will Last (143/Reprise)	

### #1 MOST ADDED

CHRIS BOTTI Back Into My Heart (Columbia)

### #1 MOST INCREASED PLAYS

GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)

### TOP 5 NEW & ACTIVE

- THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)
- NORMAN BROWN Up 'N' At 'Em (Warner Bros.)
- AL JARREAU Cold Duck (GRP/VMG)
- LUTHER VANDROSS Think About You (J/RMG)
- CHUCK LOEB Bring It (Shanachie)

Smooth Jazz begins on Page 69.

## ACTIVE ROCK

LW	TW	ARTIST	SON	Label
3	1	CROSSFADE	Cold (Columbia)	
2	2	THREE DAYS GRACE	Just Like You (Jive/Zomba)	
1	3	VELVET REVOLVER	Sithier (RCA/RMG)	
4	4	SLIPKNOT	Duality (Roadrunner/DJMG)	
5	5	BREAKING BENJAMIN	So Cold (Hollywood)	
6	6	LINKIN PARK	Breaking The Habit (Warner Bros.)	
8	7	SALIVA	Survival Of The Sickest (Island/DJMG)	
7	8	NICKELBACK	Feelin' Way Too Damn Good (Roadrunner/DJMG)	
9	9	SEETHER	fJAMY LEE Broken (Wind-up)	
10	10	ALTER BRIDGE	Open Your Eyes (Wind-up)	
11	11	SHINEDOWN	Simple Man (Atlantic)	
13	12	EARSHOT	Wait (Warner Bros.)	
12	13	DROWNING POOL	Step Up (Wind-up)	
17	14	FUTURE LEADERS OF THE WORLD	Let Me Out (Epic)	
25	15	PAPA ROACH	Getting Away With Murder (Geffen)	
14	16	JET	Cold Hard Bitch (Atlantic)	
15	17	LINKIN PARK	Lying From You (Warner Bros.)	
16	18	PUDDLE OF MUDD	Spin You Around (Geffen)	
18	19	LOSTPROPHETS	Wake Up (Make A Move) (Columbia)	
19	20	HOOBASTANK	Same Direction (Island/DJMG)	
21	21	METALLICA	Some Kind Of Monster (Atlantic)	
23	22	JET	Rollover D.J. (Atlantic)	
32	23	GODSMACK	fDROPOX Touche (Republic/Universal)	
24	24	NONPOINT	The Truth (Lava)	
26	25	SKILLET	Savior (Lava)	
28	26	TANTRIC	After We Go (Maverick/Reprise)	
29	27	MONSTER MAGNET	Unbroken (Hotel Baby) (SPV USA)	
30	28	KID ROCK	I Am (Top Dog/Antastic)	
33	29	PILLAR	Bring Me Down (Flicker/EMI CMG/Virgin)	
27	30	INCUBUS	Talk Shows On Mute (Epic)	

### #1 MOST ADDED

A PERFECT CIRCLE Blue (Virgin)

### #1 MOST INCREASED PLAYS

PAPA ROACH Getting Away With Murder (Geffen)

### TOP 5 NEW & ACTIVE

- A PERFECT CIRCLE Blue (Virgin)
- MEGADETH Die Dead Enough (Sanctuary/SRG)
- MOMENTS IN GRACE Stratus (Atlantic)
- SILVERTIDE Ain't Comin' Home (J/RMG)
- INCUBUS Sick, Sad Little World (Epic)

ROCK begins on Page 72.

## ALTERNATIVE

LW	TW	ARTIST	SON	Label
3	1	THREE DAYS GRACE	Just Like You (Jive/Zomba)	
7	2	LINKIN PARK	Breaking The Habit (Warner Bros.)	
1	3	MODEST MOUSE	Float On (Epic)	
4	4	INCUBUS	Talk Shows On Mute (Epic)	
5	5	DASHBOARD CONFESSIONAL	Vindicated (Vagrant/Interscope)	
2	6	VELVET REVOLVER	Sithier (RCA/RMG)	
8	7	FRANZ FERDINAND	Take Me Out (Domino/Epic)	
6	8	SEETHER	fJAMY LEE Broken (Wind-up)	
9	9	KILLERS	Somebody Told Me (Island/DJMG)	
12	10	STORY OF THE YEAR	Anthem Of Our Dying Day (Maverick/Reprise)	
13	11	SLIPKNOT	Duality (Roadrunner/DJMG)	
10	12	BLINK-182	Down (Geffen)	
15	13	SHINEDOWN	45 (Atlantic)	
18	14	BREAKING BENJAMIN	So Cold (Hollywood)	
14	15	311	First Straw (Volcano/Zomba)	
11	16	SWITCHFOOT	Oare You To Move (Red Ink/Columbia)	
17	17	LOSTPROPHETS	Wake Up (Make A Move) (Columbia)	
18	18	JET	Cold Hard Bitch (Atlantic)	
21	19	JET	Rollover D.J. (Atlantic)	
19	20	LINKIN PARK	Lying From You (Warner Bros.)	
22	21	HIVES	Walk Idiot Walk (Interscope)	
16	22	BEASTIE BOYS	Ch-Check It Out (Capitol)	
23	23	SALIVA	Survival Of The Sickest (Island/DJMG)	
24	24	NICKELBACK	Feelin' Way Too Damn Good (Roadrunner/DJMG)	
26	25	CROSSFADE	Cold (Columbia)	
38	26	PAPA ROACH	Getting Away With Murder (Geffen)	
29	27	HOOBASTANK	Same Direction (Island/DJMG)	
34	28	BEASTIE BOYS	Triple Trouble (Capitol)	
28	29	YELLOWCARD	Only One (Capitol)	
27	30	ALTER BRIDGE	Open Your Eyes (Wind-up)	

### #1 MOST ADDED

A PERFECT CIRCLE Blue (Virgin)

### #1 MOST INCREASED PLAYS

PAPA ROACH Getting Away With Murder (Geffen)

### TOP 5 NEW & ACTIVE

- WALKMEN The Rat (Warner Bros.)
- TONY C. AND THE TRUTH Little Bit More (Lava)
- SKINDRED Nobody (Lava)
- YEAH YEAH YEAHS Y Control (Interscope)
- A PERFECT CIRCLE Blue (Virgin)

ALTERNATIVE begins on Page 76.

## TRIPLE A

LW	TW	ARTIST	SON	Label
2	1	COUNTING CROWS	Accidentally In Love (DreamWorks/Geffen)	
1	2	NORAH JONES	What Am I To You? (Blue Note/EMC)	
3	3	DAVE MATTHEWS	Oh (RCA/RMG)	
4	4	SHERYL CROW	Light In Your Eyes (A&M/Interscope)	
6	5	BODEANS	If It Makes You (Zoe/Rounder)	
5	6	PHISH	The Connection (Elektra/Antastic)	
10	7	FINGER ELEVEN	One Thing (Wind-up)	
13	8	BRUCE HORNSBY	Gonna Be Some Changes Made (Columbia)	
7	9	DONAVON FRANKENREITER	fJACK JOHNSON Free (Brushfire/Universal)	
11	10	MINDY SMITH	Come To Jesus (Vanguard)	
18	11	MODEST MOUSE	Float On (Epic)	
9	12	WHEAT	I Met A Girl (A&M/Columbia)	
16	13	JAMIE CULLUM	All At Sea (Verve/Universal)	
14	14	ALANIS MORISSETTE	Everything (Maverick/Reprise)	
12	15	TOOTS AND THE MAYTALS	W/B. RAITT True Love Is Hard To Find (V2)	
8	16	LENNY KRAVITZ	Where Are We Runnin'? (Virgin)	
15	17	INDIGO GIRLS	Fill It Up Again (Epic)	
25	18	OZOMATLI	(Who Discovered) America? (Concord)	
24	19	RACHAEL YAMAGATA	Worm Me Down (RCA Victor)	
19	20	STING	Stolen Car (Take Me Dancing) (A&M/Interscope)	
23	21	BUTTERFLY BOUCHER	Another White Oash (A&M/Interscope)	
17	22	BOB SCHNEIDER	Come With Me Tonight (Shockorama/Vanguard)	
28	23	SCISSOR SISTERS	Take Your Mama (Universal)	
29	24	FINN BROTHERS	Won't Give In (Nettwerk)	
26	25	JOHN EDDIE	Everything (Third Show/Lost Highway)	
22	26	JEM THEY	(A/D/RCA/RMG)	
20	27	JOE FIRSTMAN	Can't Stop Loving You (Atlantic)	
-	28	CROSBY & NASH	Lay Me Down (Sanctuary/SRG)	
21	29	HOOBASTANK	The Reason (Island/DJMG)	
-	30	GOMEZ	Nothing Is Wrong (Hut/Virgin)	

### #1 MOST ADDED

CHRISTINE MCVIE Friend (Koch)

### #1 MOST INCREASED PLAYS

MODEST MOUSE Float On (Epic)

### TOP 5 NEW & ACTIVE

- 311 Love Song (Maverick/Volcano/Zomba)
- JET Rollover D.J. (Atlantic)
- WILCO I'm A Wheel (Nonesuch)
- SONIA DAQA Old Bones (Calliope)
- ERIC CLAPTON When You Got A Good Friend (Duck/Reprise)

TRIPLE A begins on Page 79.

# Publisher's Profile

By Erica Farber



## DAVE SHAKES

Partner and Chief Programming Officer, Results Radio

**Biggest challenge:** "To spend time with customers, whether it's advertisers or listeners. I don't think this is unique to Results Radio. All of us in consolidation have got our staffs to a level where everyone is extremely busy operating. We need to find out how to be more efficient than ever so we can spend more time creating and observing. I like to spend a lot of time with listeners. That means you've got to get out of some meetings."

**Balancing the needs of programming and the bottom line:** "I've never had enough money to spend, but I've always come in under budget. That's just me. Folks I worked with over the years demanded results whether we had the tools or not. They still needed the job done. One of my college professors at the University of Oregon might have started it for me. One day one of the students said, 'All of this equipment sucks. How do you expect us to do a good job on the assignment if the equipment sucks?' The professor said, 'As soon as you buy new equipment, it sucks, because there's always something better built the next day. It's not about the equipment, it's about what you can do with your mind and your creativity.' You bump up against limitations, but your job is to overcome them."

**The relationship between radio and records:** "I like the record business. It's show business. Radio is at its best when it's show business. I like seeing music being performed. I like the excitement of music. We're at our best in radio when we convey that excitement, that emotion. I love the idea of ripping open the package and putting the CD on the air and saying, 'You're hearing this for the first time.' I don't like it if I have to lie. I don't want to lie. That's not the truth if they were able to get that song on the Internet first, before it came to radio. Some stations aren't like that; that's just the way I am. Some stations get a hot new song from a core artist and wait until the music meeting the following week to decide if they want to play it. I like competing against those kinds of guys."

"I try to have really good relationships with record companies and share as much information as possible with them and approach it from a win-win standpoint. I've never had an adversarial approach with record companies. I'm just not good at it; it doesn't work for me."

**State of the industry:** "All the incoming channels and the micro-niches and the Internet niches that are potential advertisers also serve to make our local stations' come look massive by comparison. In a way, our business becomes more valuable for its ability to deliver a mass local audience in a market, compared to those Internet and satellite niches. With all the bumps in the road that people talk about, both radio and advertisers have got to value cume. We talk about time spent listening and stickiness, but we should really be talking about occasions of cume. That's what radio really does."

"Another thing about radio is that it's immediate. Immediacy is a core asset of radio, but we have some business models right now that rely on extensive voicetracking and pre-recorded content. That's going to be in conflict with immediacy. Immediacy costs more to operate. So, what we've got to do is increase the value of our advertising and the effectiveness of our spots so that advertising is more valuable. Then we can pay for this immediacy, which is going to cost more. People have higher expectations."

"No one wants to wait in line for an ATM, and no one wants to wait in line to hear an unsatisfying radio station or pay for a spot they're not sure is effective at reaching consumers. Radio will respond to that. One way we're going to get more growth is through rattle-dazzle. Somebody who is bored and wants a diversion is a top prospect for us. Show biz is going to be key to the continued growth of radio."

**State of his business:** "Overall, it's very good. We've got some tight spots here and there, some stations that are in turnaround mode, but we also have some stations that are overperforming their projections. All in all, we're doing real well."

**Something about Results Radio that might surprise our readers:** "I've filled some jobs recently in the company. The reaction of many of the applicants was, 'Wow, it's so cool that there's a company that still does it the old-fashioned way.' We allow people to program their radio stations. We throw parties for and celebrate and take care of our employees. That has to be our competitive advantage. There are a lot of things the big guys can offer that we can't, but maybe we can spend a little more time with our people. The other thing would be the level of talent. I totally disagree with the idea that there's no talent out there. There's a lot of talent out there. It's out there, and you have to beat the bushes for it."

**Most influential individual:** "Certainly my Results Radio partners: Jack Fritts, Barry Cooper and Ron Castro. My consulting mentor, Alan Burns, who consulted me at WBBM-FM (B96)/Chicago and later took me on as an associate. Tom Matheson, my B96 GM. Tom Barsanti, who plucked me out of Eugene, OR and put me at WTIC-FM/Hartford. Charlie Minor, who told Tom about me, this unknown guy in Oregon. Jimmy de Castro, who got me into KMEL/San Francisco. My wife, Shelly, who, in hindsight, is really right about everything."

**Career highlight:** "There's KWNZ/Reno, NV the first year. Programming that was awesome. There was B96. KMEL coming back against KYLD/San Francisco. KIOI/San Francisco moving up from fifth to second 25-54 women. Consulting sign-ons like KMXB/Las Vegas, The Zone in Sacramento, KNOU (Radio Now)/Indianapolis and KSSE (Super Estrella)/Los Angeles. And, of course, building Results Radio. The cool thing was getting to jock a two-man show with Wolfman Jack on KEWB/Redding in 1983. I did a remote at JC Penney with Wolfman, and that was the coolest."

**Career disappointment:** "Leaving Evergreen and KIOI. Despite the great ratings, I had chemistry differences with the GM. I learned a good lesson that I've shared with others: You should never take a job unless the person hiring you is going to be your boss. Otherwise, it's not fair. At the end of the day the boss deserves to choose the team. Even that was great, though, because it opened up a whole new chapter for me with consulting and then, later, with Results. Like they say, it's all good."

**Favorite radio format:** "I love a tight-listed CHR station."

**Favorite television show:** "Inside the Actors Studio. I always learn new things about coaching talent from that show. I also try to catch Jay Leno's monologue. I find it a handy quick way to get a feel for what those guys perceive as the top topics for pop culture."

**Favorite song:** "Cheryl Lynn's 'Got to Be Real' and Van Halen's 'Jump' would probably tie."

**Favorite movie:** "Anything with Clint Eastwood is alright by me."

**Favorite book:** "I'm reading John Gierach's *Standing in a River Waving a Stick*. He says that's what a coyote thinks a fisherman is doing."

**Favorite restaurant:** "The best steak in America is at Jack's in Redding. It's been open since the 1930s, same location."

**Beverage of choice:** "Starbucks in the morning and a Sonoma County red wine in the evening."

**Hobbies:** "Fly fishing. Spending time with my wife and daughter is too important to be called a hobby, but that's mostly what I do. I spend most of my Saturdays at swim meets with my daughter. But me, by myself, I'll do some fishing or just enjoy the backyard. I've got a great backyard, and I try to live out there as much as possible."

**E-mail address:** "dave@shakesradio.com."

**Advice for broadcasters:** "I was bartending one summer at Glacier National Park. My boss told me, the general public is not as smart as they think they are, but they're also not as dumb as you might assume. You can rattle-dazzle your audience into listening to your station, but don't take them for granted. As soon as you've got your thumb on the pulse of the public, they'll move on you, so you have to be ready to move along with them."

**D**ave Shakes has been an air talent, a programmer and a consultant. For the past seven years he has been able to put all of his skills to use as partner and Chief Programming Officer at Results Radio, helping to build this four-cluster, 13-station group located in Northern California.

At the same time Shakes continues as President and head coach for Shakes Radio, a consultancy specializing in overall station packaging and air-talent development.

**Getting into the business:** "I grew up in the San Francisco suburbs. When my dad would drive me to school, we'd listen to Don Sherwood on KSFO/San Francisco. My Menlo Atherton High School class took a field trip into San Francisco to see some radio stations — that was about 1975. At the time there was a station called 'The Quake' [KQAK] with Alex Bennett in the morning. He would invite people to come and sit in the studio and be part of the audience. I would take off from school sometimes to do that. In college I did an internship at KFRC/San Francisco in the summer of 1980. I wrote the weather for Dr. Don Rose and wrote PSAs and really enjoyed the energy inside a great radio station like that."

**First paying job:** "It was an AM Top 40 station on the Oregon coast, KHSN/Coos Bay. I made \$600 a month doing afternoon drive and just about anything else they needed. About a year later I moved to KSXO/Redding, CA and got a boost to \$700 a month. That was a big deal."

**Joining Results Radio:** "I started consulting in 1996. My first wave of consulting success was with Modern AC stations like KZZO (The Zone)/Sacramento and KMXB (Mix)/Las Vegas. I was invited to speak at a Coleman Modern AC roundtable. One of the guys in the audience was Jack Fritts. He and Ron Castro were from Santa Rosa, CA, and they had a brand-new FM they were signing on. They were thinking about going Modern AC, and they came to learn more about it. John introduced me to them, and they asked me to consult."

"At the time I didn't have any clients in San Francisco, so I said sure. It was a short drive from home, and they seemed like nice enough guys. Shortly after that Jack asked me to come in as a more serious part of the company to help him get more stations and to be an equity partner. That was in '98, and we started with the purchase of the stations in Chico, CA and Yuba City, CA. Redding followed shortly after that."

**Mission of the company:** "We try to live up to the name Results Radio. There's a promise in that name. We try to walk the talk and do what we say we're going to do, whether it's for our employees or our customers."

**Long-term goals:** "We're definitely buyers. We're very successful, and we have the resources to get more radio stations. Now the question is, where are those radio stations? There doesn't seem to be a whole lot for sale these days. There's a lot of capital out there waiting to be put to use."



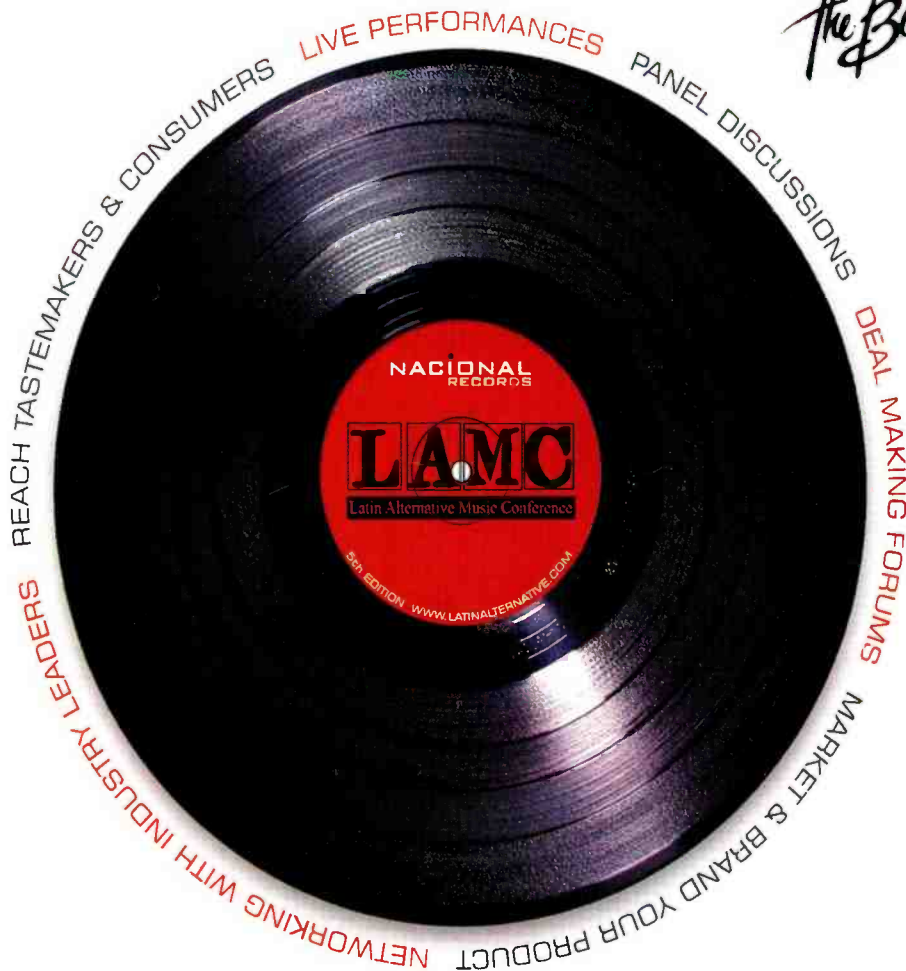
# L A M C

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# THORNLEY



On over 35 stations out of the box!

WZTA	KQRC	KPNT	WKLO	KRZR	KQRA	WDHA	WJJO
WXOR	WXZZ	WZOR	WGIR	WYBB	KSRX	WJXQ	WKQZ
KHTQ	WBSX	KOOJ	KPOI	WCHZ	WRCQ	WRTT	KRPX
KFRQ	WKLC	KIOC	KLAQ	WAMX	WZBH	WCLG	KFMX
KEYJ	WGBF	KFMW	WMZK	And more!			

## EASY COMES

**#3 Most Added Active Rock**

**#1 Most Added Rock**

The follow up to the Top 15 Active Rock track "So Far, So Good"

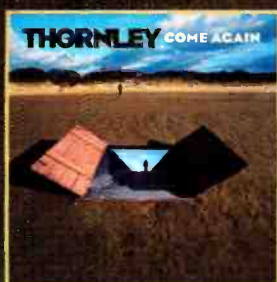
Fresh off Nickelback/3 Doors Down tour, Thornley is on the road with Finger Eleven!

"'Easy Comes', is the breakthrough single for Thornley. When I first heard the band, this was the track I was played. My jaw literally hit the floor. The guitar riffs, the beat, the hook...this is one bad ass Rock & Roll song!"

— Larry McFeelie/KUPD

"Get ready for Thornley to break in a big way...Thornley leads a seasoned crew whose performances are as impressive as this tautly produced and well-crafted set...Don't be surprised when this act becomes one of the year's most celebrated discoveries."

— Billboard



FROM THE BRAND NEW ALBUM  
**COME AGAIN**  
IN STORES NOW

PRODUCED BY GAVIN BROWN  
MIXED BY JOEY MOI

MANAGEMENT: MARK ADELMAN & STU SOBOL  
FOR SPIVAK SOBOL ENTERTAINMENT



[www.thornleyband.com](http://www.thornleyband.com)  
[www.roadrunnerrecords.com](http://www.roadrunnerrecords.com)  
[www.604records.com](http://www.604records.com)

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