

Mary J. Loves Urban Radio

Mary J. Blige is back with "Love @ 1st Sight," the first single from her forthcoming Geffen album *Love & Life*. The song is Most Added at Urban with 65 adds and comes in second at CHR/Rhythmic with 49 — giving Blige well over 100 adds for the week. In addition, "Love" is already top 20 on R&R's Urban chart.



25 Years Of Alabama

As country music's first supergroup, RCA/Nashville recording artists **Alabama** have done it all: sold-out tours, more than 40 No. 1 hits and numerous multiplatinum albums. The legendary group are just starting their farewell tour, and this week **R&R** salutes the band for their many accomplishments. It all begins on the next page.



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Group Executives Including:



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NewRadio Group, LLC



Virginia "Ginny" Morris
Hubbard Radio



John Hogan
Clear Channel Radio

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Super Session

John Walsh
America's Most Wanted
ABC Radio Networks



Thursday, October 2
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Thursday, October 2
Keynote Address
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**THE NAB
RADIO
SHOW**

CONSOLIDATION CRITIQUED

Whether you're for or against what consolidation has done to and for radio, you need to read the editorials by consultants **Julian Breen** and **Walter Sabo** in this week's Management/Marketing/Sales section. They have high-powered perspectives and pull no punches. MMS also continues its series on the R&R Industry Achievement Award nominees and winners, spotlighting Saga/Des Moines GM **Bill Wells**. You also get useful ideas from 60-Second Copywriter **Jeffrey Hedquist** and Interep Interactive's **Adam Guild**.

Pages 8-11

AN UNBEATABLE COMBINATION

At last month's R&R Convention, Rock Editor **Cyndee Maxwell** continued the tradition of mixing great music and fine wines in the third annual "Rate-a-Record, Rate-a-Wine." This week's Rock column reveals the winning tunes and the winning grapes.

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R&R NUMBER ONES

CHR/POP

• **KELLY CLARKSON** Miss Independent (RCA)

CHR/RHYTHMIC

• **LIL KIM** 1/50 CENT Magic Stick (Queen Bee/Atlantic)

URBAN

• **MONICA** So Gone (J)

URBAN AC

• **HEATHER HEADLEY** I Wish I Wasn't (J)

COUNTRY

• **TOBY KEITH** Beer For My Horses (DreamWorks)

AC

• **UNCLE KRACKER** I/DOBIE GRAY Drift Away (Lava)

HOT AC

• **MATCHBOX TWENTY** Unwell (Atlantic)

SMOOTH JAZZ

• **DAVID SANBORN** Comin' Home Baby (GRP/VMG)

ROCK

• **AUDIOSLAVE** Like A Stone (Interscope/Epic)

ACTIVE ROCK

• **CHEVELLE** Send The Pain Below (Epic)

ALTERNATIVE

• **WHITE STRIPES** Seven Nation Army (Third Man/V2)

TRIPLE A

• **TRAIN** Calling All Angels (Columbia)

CHRISTIAN AC

• **MERCYME** Word Of God Speak (JNO)

CHRISTIAN CHR

• **THIRD DAY** You Are So Good To Me (Essential)

CHRISTIAN ROCK

• **KUTLESS** Tonight (BEC)

CHRISTIAN INSPO

• **CHARLES BILLINGSLEY** A Loss ... (Perpetual Entertainment)

SPANISH CONTEMPORARY

• **MANA** Mariposa Traicionera (Warner M.L.)

TEJANO

• **PALOMINOS** Tocame (Fonovisa)

REGIONAL MEXICAN

• **TUCANES DE TIJUANA** El Sinvergüenza (Universal)

TROPICAL

• **GILBERTO S. ROSA** Si Te Dijeron (Sony Discos)



R&R Triple A Summit Nears

Boulder meet to feature superstar Dave Matthews

A host of key musical performances will blend with Triple A's hard issues during the second annual R&R Triple A Summit Aug. 6-9 at the Millennium Harvest House Hotel in Boulder, CO. Now confirmed to open the summit is Dave Matthews, who will appear Wednesday, Aug. 6, at Boulder's famed Tulagi and Fox Theaters. Also on deck are live performances by Ziggy Marley, Blues Traveler, Rodney Crowell, Jonny Lang and Bob Schneider.



Matthews

SUMMIT ▶ See Page 3

Cumulus Takes Capitol Hill Beating Over Companywide Dixie Chicks Ban

But Dickey and McCain agree Clear Channel wields too much control

By **Joe Howard**

R&R Washington Bureau
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Cumulus Chairman/CEO Lew Dickey faced intense questioning during a Senate Commerce Committee hearing on Tuesday as Committee Chairman John McCain lambasted him for Cumulus' recent companywide ban on playing The Dixie Chicks. While McCain expressed concern about Cumulus wielding that kind of control, Dickey and one other panelist said it's the market power held by industry leader Clear Channel that should be of the most concern.



Dickey

Dickey believes the FCC's tightened radio rules threaten to seal Clear Channel's industry dominance.

During the hearing — the committee's second devoted to radio-ownership issues — Dickey faced many questions about his company's decision to ban The Dixie Chicks' music on all 50 of its Country stations following lead singer Natalie Maines' comments criticizing President Bush. In fact, McCain told Dickey that the decision stood in the way of the Chicks' First Amendment rights.

SENATE ▶ See Page 19

FCC Issues Report & Order On New Rules

Exactly one month after approving the new rules, the FCC on July 2 released the official 257-page Report & Order that provides full details about its new media-ownership regulations, including specifics on its new radio-ownership rules and its determination that radio

broadcasters operate in three "relevant markets": advertising, listening and program production.

FCC Dems condemn new rules: Page 4

On the issue of advertising, the FCC determined that advertisers

don't view radio, newspapers and TV as substitutes for one another. It also said, "Nothing has been submitted on the record that suggests that local advertisers are better able to substitute between radio and other media than are national advertisers."

RULES ▶ See Page 13

Citadel Appoints Logan President/Programming

By **Adam Jacobson**

R&R Radio Editor
ajacobson@radioandrecords.com

Eric Logan, a 16-year radio veteran who was VP/Programming of Infinity until his resignation in May, has joined **Citadel Broadcasting** as President/Programming. He will remain based in New York.



Logan

In his new role Logan will oversee overall programming for the 65 AM and 140 FM stations Citadel owns or operates in 42 markets across the U.S. He reports to CEO Farid Suleman, who called Logan one of the pre-eminent radio programmers in the country. "We are delighted that he will be joining Citadel," he said.

Citadel COO Judy Ellis said, "Eric's hire is consistent with Citadel's commitment to

LOGAN ▶ See Page 19

UMG, Mottola Launch New Casablanca

By **Frank Correia**

R&R Music Editor
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Universal Music Group has entered into an exclusive venture with former Sony Music chief **Thomas Mottola** to launch a new **Casablanca Records**, it was announced by UMG Chairman / CEO **Doug Morris**



Mottola

and Universal Motown Records Group Chairman/CEO **Mel Lewinter**.

While the label will be called **Casablanca Records** — which was also the name of the boutique label once run by late

MOTTOLA ▶ See Page 14



From The Bowery To The Big Time: 25 Years Of Alabama

By **Lon Helton and Angela King**

R&R Nashville Bureau

Randy Owen, **Teddy Gentry** and **Jeff Cook** were just about to wrap up a two-song set that kicked off the Country Radio Seminar New Faces Show in March 1980, and then-RCA/Nashville VP/Marketing **Joe Galante** decided he wasn't going to wait until the end of the show to set up a meeting with the boys from Ft. Payne, AL.

The next day, the band, which had spent more than seven years playing at the Bowery in Myrtle Beach, SC,

signed a deal with the label and began a career that would see them attain heights none of them could ever have imag-



ined. They became country's first superstar band and changed the face of country music forever.

And now, after 25 years, 42 No. 1 hits, selling more than 80

million albums, performing for untold millions of people and logging a few million road miles, the final tour has just begun for Alabama.

It would take volumes to fully chronicle what Alabama has meant to the country industry during the 20 years they have been on the national music scene. While that's a bit more than we can tackle, we do want to provide a brief overview of the life and musical times of Alabama so that when they

See Page 43

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Program Director • WRVA, Richmond

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news that make his program truly
unique...

Mark Deprez
General Manager • WOWO, Ft. Wayne

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Tom Parker
Program Director • WGST, Atlanta



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PREMIERE TALK

CC/Los Angeles To Handle Sponsorships For KUSC

Underwriting deal irks Mt. Wilson FM Broadcasters

By Adam Jacobson

R&R Radio Editor
ajacobson@radioandrecords.com

The University of Southern California has partnered with Clear Channel in a first-of-its-kind arrangement that enables the company's Los Angeles sales staff to handle all of the sales and underwriting for noncommercial Classical KUSC/Los Angeles.

The deal, officially reached Monday, enables KUSC's staff to focus its efforts on content, increase the station's community service commitment and continue such outreach programs as supporting music education in the schools, University of Southern California Radio President Brenda Barnes said.

KUSC relies on underwriting for roughly 20%-25% of its annual income. The remaining 75%-80% of the station's operating budget will continue to come from listener support.

Further explaining why Clear Channel was contracted to handle her station's underwriting efforts, Barnes told the *Los Angeles Times* that her marketing staff is too small and has too much turnover to effectively attract businesses that are willing to support the station's pro-

gramming. "It's not a huge effort for them, but it makes a big difference for KUSC," she said. "The bottom line is that nothing changes for the listener."

Announcements presently take up just 90 seconds per hour; underwriting messages account for half of the messages aired during that time. Clear Channel will get commissions for each sponsor it attracts to KUSC, with the percentage increasing if it brings on a new underwriter.

The deal also calls for Clear Channel and USC to team to promote music education in public schools throughout Southern California. Barnes said the arrangement could add an additional \$250,000 per year to the \$1.5 million in underwriting KUSC attracts annually. KUSC's programming also airs on KPSC/Palm Springs, KFAC/Santa Barbara and KCPB/Thousand Oaks, CA.

News of the Clear Channel-USC arrangement brought swift reaction from Mt. Wilson FM Broadcasters President/GM Saul Levine. Levine, whose company owns commercial Classical KMZT (K-Mozart)/L.A.,

KUSC ▶ See Page 14



FRAMPTON COMES ALIVE — FOR HORS D'OEUVRES

XM's Lee Abrams (l) and recording artist Peter Frampton were among those cruising the pool area during the cocktail party at this year's R&R Convention. Rumor has it Abrams was trying to calculate for Frampton how many times he's spun "Baby I Love Your Way" over the course of his career.

James Joins KKDL/Dallas

Dean James has been named OM/PD of Entravision's CHR/Rhythmic KKDL (The Texas Party Station)/Dallas. He previously spent more than 10 years as PD of ABC Radio's crosstown Country KSCS.

"I'm thrilled to have someone as talented and successful as Dean join KKDL as our first PD," GM Scott Savage said. "His track record speaks for itself, and his many years of experience in the Dallas market made him the ideal choice for this important role in our company."

Prior to his tenure at KSCS James spent two years as PD of Country KFKE/Kansas City. He also did mornings at AC WJQY/Miami for two years and at then-Country WBOS/Boston for six years. He has also been the station voice for WNEV-TV/Boston.

"I'm thrilled with the chance to do something fresh and challenging," James said. "Helping to assemble a team that will build a new

JAMES ▶ See Page 14

Summit

Continued from Page 1

In addition to the numerous musical showcases, R&R is designing a meeting agenda to fit the needs of the Triple A radio and record communities. Interactive workshops, panel discussions and a radio-executive session moderated by R&R Publisher/CEO Erica Farber will highlight the summit's business agenda.

In addition, R&R is assembling a

blockbuster lineup of events for Saturday, Aug. 9, including the R&R Triple A Industry Achievement Awards luncheon, which will be followed by the Radio & Records "Know-It-All Game Show," in conjunction with RateTheMusic.com, and "Rate-a-Record."

Weekly updates on the 2003 R&R Triple A summit will appear in the pages of R&R and its family of publications, including the Triple A Hotfax Update. Online registration is available at www.radioandrecords.com.

WRTO/Miami Ups Vela To OM

WRTO/Miami PD/afternoon driver Leo Vela has been promoted to OM of the Hispanic Broadcasting Tropical station. Vela, who has been with HBC for five years, will continue in afternoon drive with new co-host Jade Alexander and will continue to oversee the station's programming for now.



Vela

Frank Walsh, who has been named Music/Programming Research Director for HBC/Miami, said the PD position will remain open and that there's no time limit for when the post will be filled. Walsh also said Vela's promotion

was an acknowledgement of Vela's accomplishments, such as the high ratings he has been able to maintain at the WRTO.

Walsh, who came to HBC two years ago after spending 10 years at WPOW (Power 96)/Miami, will oversee the research efforts for WAMR & WRTO. A local research de-

partment was needed because Miami's Hispanic diversity has grown, Walsh explained. He said the market had been seen as Cuban, but that has changed with the increased migration of Colombians, Venezuelans, Mexicans and other Hispanic groups.

Lynn Now WRIT/Milwaukee PD

Two years ago WBZU & WOLX/Madison PD Jeff Lynn sent a package to Clear Channel/Milwaukee Director/Programming Kerry Wolfe just to get Wolfe's thoughts about his resume and overall goals and desires as a radio programmer. Starting July 21, Lynn will be working for Wolfe — as PD of Clear Channel's Oldies WRIT/Milwaukee.

Lynn leaves Entercom's '80s WBZU and Oldies WOLX after five years at the stations. In the

winter 2003 Arbitron ratings, WBZU ranked No. 1 25-54, while WOLX was No. 1 in the 35-54 demographic. Lynn takes duties at WRIT previously held by Stan Atkinson, who will devote all of his time to programming co-owned AC WLTQ.

Wolfe told R&R, "We feel that it's time and that it's important for each station to have its own PD, and Lynn appears to be the guy who

LYNN ▶ See Page 14

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Total Audience Debuts On R&R Charts

Effective this week, R&R's monitored airplay charts (with the exception of Country) will include Total Audience data. Total Audience, which replaces Gross Impressions, is computed by multiplying the number of plays by the average quarter-hour persons (times 100) for each play. AQH data is gathered by daypart to compute the chart. R&R uses 15 weekly dayparts: 6-10am, 10am-3pm, 3-7pm, 7pm-midnight and midnight-6am for Monday-Friday, Saturday and Sunday.

R&R's Smooth Jazz Total Audience number is each play multiplied by the AQH of each station's results from 6am-midnight, Monday-Sunday. R&R's Country chart will continue to be ranked by and include points. However, Total Audience will be added in the near future. Christian charts will still list plays only, while Latin charts are based on a point system.

R&R Director/Charts Anthony Acampora said, "We are excited to add this enhancement to our charts. Moving forward, R&R will continue to incorporate more specific ratings data to compute our charts. This provides our readers with an opportunity to see how songs are performing from a different perspective. Total Audience relies heavily on market size and daypart."



DO A LITTLE DANCE.... KBIG/Los Angeles recently held its Disco Night festival at the Hollywood Bowl, bringing listeners back to the '70s with performances by several disco artists, including Nile Rodgers and Chic, Anita Ward, Maxine Nightingale and The Gap Band. Concertgoers also attempted to break the Guinness Book record for the number of people simultaneously doing the "Y.M.C.A." dance. Seen here are (l-r) KBIG middayer Joshua Escandon, weekender Bryan Simmons, morning show hosts Leigh Ann and Charlie Tuna, afternooner Kari Steele and Asst. PD/MD Archer.

FCC Democrats Condemn New Media Rules

Copps gives agency failing grade for indecency enforcement

By Joe Howard
R&R Washington Bureau
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Possibly feeling vindicated by the ground swell of criticism that has greeted the FCC's new media-ownership rules, Democratic FCC Commissioners Jonathan Adelstein and Michael Copps on July 2 attached voluminous dissents to the full text of the rules as passed by a party-line 3-2 vote on June 2.

In his 39-page dissent, Adelstein expressed his opposition to the commission's easing of media-ownership restrictions for newspaper and TV while it tightened rules for radio. The dissent outlined his "substantive concerns with the decision" and explained that his vote — along with the concerns voiced by millions of citizens — was based "on more than hyperbole and irrational fear."

Adelstein wrote, "In gutting long-standing media-ownership

consumer protections, the FCC took no steps to assure that any benefits will flow to the public from allowing the media to get more concentrated. There is no assurance whatsoever that broadcasting's public interest focus will be preserved. If reduced to mere flickering lights or sound waves solely designed to attract advertisers, our broadcast media won't illuminate much."

For his part, the always outspoken Copps said the new rules

"awoke a sleeping giant," referring to widespread public concern over the possibility of more media consolidation. "American citizens are standing up in never-before-seen numbers to reclaim their airwaves," he said in his 23-page dissent.

"This commission faces a far more informed and involved citizenry. The obscurity of this issue that many have relied upon in the past, where only a few dozen inside-the-Beltway lobbyists understood this issue, is gone forever. Our citizens want, deserve and are demanding a renewed discussion of how their airwaves are being used and how to ensure that they are serving the public interest."

FCC ▶ See Page 6

BUSINESS BRIEFS

SAG Members Block AFTRA Merger

Voting members of the Screen Actors Guild this week failed to approve their union's merger with AFTRA. The merger required yes votes from at least 60% of both unions' voting membership, and while 76% of AFTRA's members favored the move, just 58% of SAG's membership approved the deal. SAG President Melissa Gilbert said, "I am somewhat stunned at the fact that this did not pass by just 2%." She added that while a majority of SAG's membership believed that the union's best chance for future bargaining success was the merger, "We shall now proceed to implement plans for SAG to continue operating alone." Meanwhile, AFTRA President John Connolly said that while he and others who worked on the merger are disappointed, "We will once again move forward with purpose and clarity to do what is best for AFTRA members."

Vivendi Will Keep Universal Music

According to stories last week in the *New York Times* and *Los Angeles Times*, Vivendi Universal has decided not to sell Universal Music. The decision was made after a nine-hour board meeting during which executives reportedly concluded that the unit — the recording industry's sales leader — would sell at the bottom of the market if Vivendi were to dispose of it now. The board hopes to attract a better price for Universal Music once the recording industry's problems with music piracy are sorted out, said reports. But the unit may not be entirely off the market: A Vivendi executive told the *New York Times*, "If someone made a big enough bid for music, the French would be willing to sell it."

Analyst Lowers Emmis Estimates Despite Growth

Morgan Stanley analyst Michael Russell lowered his operating cash flow and EBITDA estimates for Emmis Communications despite the fact that Emmis' Q1 2004 revenue of \$142.4 million was 2% ahead of his estimate and its Q4 2004 guidance of \$154.7 million was 3% ahead of his forecast. Additionally, Emmis' earnings per share figure of 1 cent was a penny ahead of Russell's prediction. Nonetheless, the analyst said Emmis' higher expenses and non-cash comparisons are tempering the company's "positive top line" and dropped his predictions to reflect expense growth. His new cash flow estimate is \$54 million (down from a predicted \$55.7 million), and his new EBITDA figure is \$48 million (down from \$49.7 million). Russell also lowered his 2004 EPS estimate to 19 cents from 33 cents.

Meanwhile, Credit Suisse First Boston's Paul Sweeney also trimmed his Q2 and full-year 2004 EBITDA estimates for Emmis due to higher radio expenses. He now predicts Q2 EBITDA of \$53.5 million (down from a predicted \$55.3 million) and 2004 EBITDA of \$192 million (down from \$193 million).

Infinity Rolls Out Solutions Unit

Infinity has launched the Solutions & Beyond Group, headed by Exec. VP Richard Lobel. The unit develops multidimensional marketing platforms to attract new advertisers and increase existing business. Its recent initiatives have included campaigns for American Express Blue's "Save the Music" program, AOL for Broadband and DaimlerChrysler.

Entravision Sells Spanish Daily In New York

Entravision Chairman/CEO Walter Ulloa announced last week that his company has agreed to sell *El Diario/La Prensa* to a private investment group led by Clarity Partners, BMO Halyard Partners, ACON Investments and Knight Paton Media for \$18 million in cash and a \$1.9 million note. *El Diario/La Prensa*, which has operated since 1913, is one of the nation's oldest Spanish daily newspapers and is the dominant Spanish-language daily in the New York metropolitan area. Ulloa said the sale of the newspaper is part of Entravision's strategy to focus on its core TV, radio and outdoor operations.

Shortly after the sale Credit Suisse First Boston analyst Paul Sweeney said the deal is consistent with Entravision's desire to reduce leverage and focus on its core operations. And though he sees nothing imminent,

Continued on Page 6

R&R Stock Index

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

	Change Since				
	7/3/02	6/27/03	7/3/03	7/3/02	6/27/03-7/3/03
R&R Index	185.28	222.34	218.95	+18%	-1.5%
Dow Industrials	9,054.97	8,989.05	9,070.21	+0.2%	+0.9%
S&P 500	953.99	976.22	985.70	+3%	+1%

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listeners. And you'll still feel good about yourself in the morning.

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BUSINESS BRIEFS

Continued from Page 4

Sweeney said he wouldn't be surprised if Entravision eventually put some of its outdoor assets on the block. Entravision's outdoor division is projected to generate \$33 million in revenue in 2003. The sale of *El Diario/La Prensa* led Sweeney to lower his 2003 Entravision estimates for EBITDA from \$260 million to \$250 million, earnings per share from \$67 million to \$66 million and free cash flow per share from 21 cents to 20 cents.

Qantum Closes On Root, Makkay Stations

Stamford, CT-based **Qantum Communications** has completed its acquisition of 26 stations in Florida, Georgia, North Carolina and South Carolina from **Root Communications** for \$82 million. Concurrently, it closed on its purchase of three radio stations in Cape Cod, MA from **Makkay Group Broadcasting** for approximately \$32 million. Peter Handy of Star Media Group served as broker on the Root deal and Robert A. Chaisson & Associates handled the Makkay transaction for Qantum, which is led by CEO Frank Osborn.

Buzil, Devine Gain Florida Combo

Lakeshore Media, controlled by Bruce Buzil and Chris Devine, has completed its purchase of WSOS-AM & FM/St. Augustine, FL from **Ed and Ron Roseman** for \$4 million. Eddie Esserman, G. Gregory Merrill and George Reed of Media Services Group represented Lakeshore in the transaction.

Convergent Grabs Three In Corpus Christi, TX

Convergent Broadcasting, led by President/CEO Bruce Biette, has signed a purchase agreement with **Pacific Broadcasting of Missouri** that will give Convergent KCCG, KKPN & KPUS/Corpus Christi, TX for \$5.25 million. Additionally, Convergent and Pacific have come to terms on an option agreement that will allow Convergent to acquire Pacific's KTKY/Corpus Christi for \$1.3 million. Convergent was founded in January 2002 by Biette, George Silverman and Daniel Duman to acquire radio properties in small and medium-sized markets. It owns three FMs in North Carolina's Outer Banks and is in the process of acquiring a fourth station in that region.

ABC Still Interested In Stations For Radio Disney

Following a published report that said **ABC** may no longer be buying stations for Radio Disney, sources at ABC told **R&R** that the company intends to continue to acquire properties for the 24-hour Children's format. About the earlier report — which followed Jefferson-Pilot's sale of KSON-AM/San Diego, which carries Radio Disney, to Multicultural Radio Partners — a source told **R&R**, "That is totally rumor and speculation."

Cumulus Begins LMA Of Wisconsin Duo

Cumulus Media announced on May 30 that it had agreed to pick up Country simulcast WPCK & WPKR/Appleton, WI from **Midwest Dimensions** for \$8.1 million, and on July 1 Cumulus began operating the stations via an LMA. At the initial closing Cumulus will give \$6.48 million to Midwest. Under the agreement it

Continued on Page 14

TRANSACTIONS AT A GLANCE

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

- **WBBK-AM & FM/Blakely and WSEM-AM & WGMK-FM/Donalsonville, GA** \$1.65 million

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

DEAL OF THE WEEK

- **KPUS-FM/Gregory, KCCG-FM/Ingleside, KKPN-FM/Rockport and KTKY-FM/Taft (Corpus Christi), TX**
PRICE: \$6.3 million

TERMS: Asset sale for cash. Convergent is paying Pacific \$5 million for KPUS, KCCG and KKPN. Convergent and Pacific have also come to terms on an option agreement that will enable Convergent to acquire KTKY for \$1.3 million.

BUYER: Convergent Broadcasting LLC, headed by President/COO Bruce Biette. Phone: 207-878-0095. It owns seven other stations. This represents its entry into the market.

SELLER: Pacific Broadcasting, headed by Managing Member Rick Dames. Phone: 361-814-3800

2003 DEALS TO DATE

Dollars to Date: **\$1,386,264,288**

(Last Year: \$5,394,013,206)

Dollars This Quarter: **\$7,950,000**

(Last Year: \$284,657,435)

Stations Traded This Year: **428**

(Last Year: 812)

Stations Traded This Quarter: **8**

(Last Year: 140)

FCC

Continued from Page 4

Copps thanked those who attended field hearings on the matter and encouraged them to stay involved. "You have made a difference," he said. "If you stay the course now, we have a chance to settle this issue of who will control our media."

Along with his comments about

the new ownership limits, Copps on July 2 also sent a letter to Parents Television Council head Brent Bozell thanking Bozell for his group's efforts in battling another issue important to Copps: broadcast indecency.

After recalling that he once publicly described increasing indecency in the nation's programming as a "race to the bottom," Copps said he can no longer do so because

he's "not so sure there even is a bottom anymore." He went on, "It just seems to get worse."

To illustrate his displeasure with the FCC's handling of the issue, Copps said he'd give an "F" grade to his own agency for "the job it has failed to do in enforcing the statutes that exist to curb indecency."

While Copps said he has been "tremendously pleased" with the

PTC's efforts to fight indecency in media, he criticized the FCC for putting "too much of the onus on listeners to prove violations of the law." When infractions are found, Copps said the FCC's fines "don't represent even a slap on the hand." He continued, "We didn't even send a recent WKRK-FM/Detroit case containing some of the worst material I've ever read to a license-revocation hearing."

Copps blamed a lack of commitment to indecency enforcement for the poor job he believes the FCC has done on the matter and said the FCC is at a crossroads when it comes to devoting more attention to indecency violations. He wrote, "Absent such a leadership commitment, nothing will ever get done."

Additional reporting by Adam Jacobson.

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JEFF GREEN

jgreen@radioandrecords.com

A Desperate Cry For Creativity

Technology, research and consolidation have killed the creative breakthrough

Radio was such a great business. Aggressive operators could drive overall operating margins to 40%, and, best of all, once you got to break-even, more than 80% of every incremental sales dollar dropped right to the bottom line. What's not to like?

That simple formula made small fortunes for countless entrepreneurs in the radio business over nearly 50 years. It promoted a reasonable balance between the needs of listeners for information and entertainment, the needs of businesses for radio advertising and the needs of radio-station owners for profit.

Of course, there was some tension and conflict as factions inside each station represented their constituencies. The programming faction had the mission of entertaining and informing the public, with audience size (read ratings) as the goal. The sales faction had the mission of serving the needs of the buyers of radio advertising, with revenue as the goal.

Where the sales and programming missions conflicted, usually over things like inventory size, commercial content, program content and promotional schemes, the GM, whose goal was profit, acted as the all-wise arbiter. It wasn't perfect, but what's not to like?



Julian Breen

Three Trends That Changed Radio

Then three trends that had been ongoing for some time came together like storm clouds and unleashed bolts of lightning that changed the radio business into something entirely different within just a few years.

The first of these trends is based in new technology. It is now easier to produce radio than it has ever been. Hard-drive-based systems simplify audio production, voice-tracking and the sophisticated automation of whole radio stations. Satellite, ISDN and Internet connections transmit high-quality audio inexpensively over long distances, enabling practically spontaneous regional and national syndication of programming. While these marvelous tools could be the keys to a new and more creative era in programming, so far their primary use has been to chop the head count at most stations.

The second trend is the wholesale application of market research and

marketing concepts to radio programming and promotion. While market research can be helpful for gaining organized audience feedback about existing radio stations, it is horribly misused in the creative or format-finding mode.

Need to find a new format for the dog in the cluster? No problem. Call

the research maven of your choice, who will ask people who show up at focus groups questions they can't comprehend about mythical radio stations.

Then, when the response is a quiz-zical look, the moderator will ever so politely but firmly beat on them until they give an answer — any answer — to end the torture. The product of this exercise is then anointed with a drop of science and packaged

in a glossy presentation that is passed off as revealed truth. Presto! A bland new radio station no one really cares about is born. At least management can cop to doing what the research said to do.

Market research always pulls radio toward the middle and effectively saws off any rough edges that might make it interesting. Slavishly obeying even the best market research means

Continued on Page 10

By Julian Breen

PART ONE OF A TWO-PART SERIES

The Misunderstood World Of Consolidation

Corporate ownership and market research have not ruined radio

Forty-three years ago Alan Freed paid dearly for doing the right thing. He told the truth. He said he was not going to sign a paper declaring he didn't take payola. The ABC legal department was none too happy. Even though dozens of DJs, including nationally known ones, had questionable relationships with the music industry, none of the others was vilified like Freed. He wasn't going to sign that affidavit, and, partly for that reason, ABC was not going to defend him.



Walter Sabo

By Walter Sabo

Consequently, ABC established a very strict policy regarding the addition of new music to its owned stations. The policy included strong guidelines about all aspects of a radio executive's relationship with the music industry. For example, a record rep couldn't buy a program director lunch.

Songs were added by two major criteria: They had to be top 30 on all three published charts (*Billboard*, *Cashbox* and, at the time, *Variety*) and

Continued on Page 10

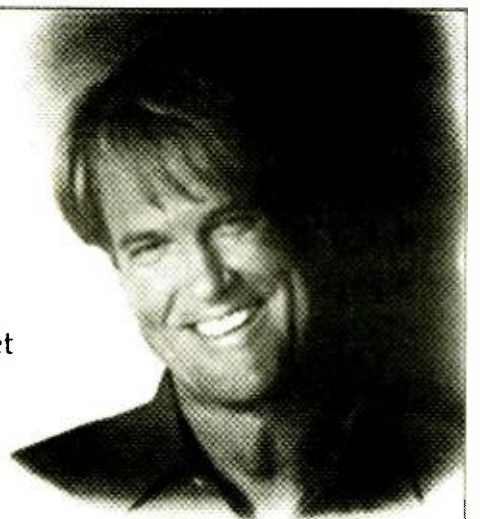
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Here's what listeners are saying:

I live east of Sacramento and have been listening to John's program for a month or so and I'm blown away!! It's difficult for me to leave a radio on the same channel as I am very into music and have little time to listen to people (DJs) drone on about their opinions .. however .. wow! Every night he brings so much insight and ideas!! Thank you so much for putting all this together, this is truly a program that I look forward to hearing!

- Suzi S.



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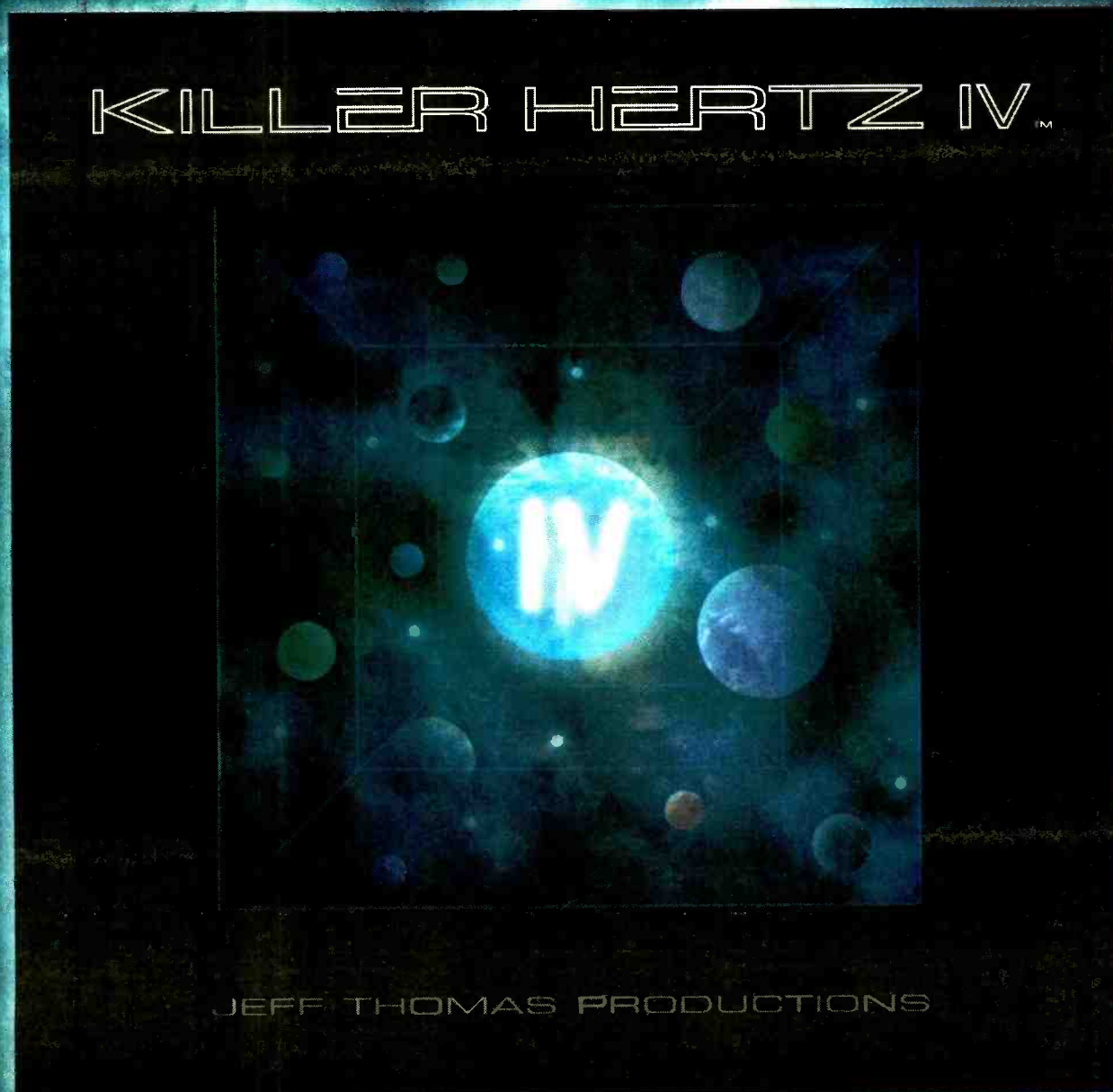
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A Desperate Cry....

Continued from Page 8

a radio station can never be more creative than its listeners. If blind obedience to market research had been the policy at Sony or HBO, we never would have experienced either the Walkman or *The Sopranos*.

The third trend, of course, is the consolidation frenzy triggered by the Telecom Act of 1996. Consolidation turned radio into a very big business and subjected it, down to the station level, to Wall Street's quarter-on-quarter scrutiny of earnings. It also led to assumptions about the economies of scale that could be realized with large clusters under common ownership in each market — savings in head count, rent, hardware and management expense.

With Wall Street's passion for pitting companies in the same market against each other, the pressure is on to drive operating margins up to 50% and beyond. This has fundamentally changed the historic relationships between the various factions inside radio stations.

Now everybody — PDs, salespeople, engineers, talent, GMs, everybody — has to join the cash-flow team or hit the door. The healthy conflict between programming and sales has disappeared, and anything goes on the air so long as it brings in revenue.

The overall operating goal is to reduce cost to the absolute minimum by becoming more efficient. It's hardly a secret that the reason for voicetracking, unattended operation during overnights and weekends, group contesting, cluster selling, marketwide managers and the like is the quest for lower costs and greater efficiency.

Efficiency is the mortal enemy of creativity. By its very nature, creativity is not an efficient process. The more efficient we get, the more productive we are with an ever-lower head count, the more we multitask, the ever more we attempt to do with ever less, the less creative our output. And it does show.

Program directors need to run three or four stations or they are not efficient and cost-effective. Unfortunately, PDs do not come equipped with three or four sets of ears, much less three or four minds. And we wonder why radio has become so inconsequential, especially to the young people we used to call our own.

The Dark Secret

There is another strange and dark secret few people in radio really want to talk about: the way we deal with commercials. The contempt radio managers and programmers have for commercials is expressed by our willingness to schedule six or eight or 10 minutes of them at a time in gigantic pods that effectively bury the selling message of each in a tower of babble.

We really don't care about commercial content or production values.

We readily interleave the thickeners of hair and penises with bellowing automobile dealers, self-appointed namers of celestial bodies, losers of weight and debt, creators of instant wealth and well-being, barefaced claims to cure Johnny's inability to read and other marginally legal huckstering barely more refined than Dr. John Brinkley and his goat-gland operation on the Mexican border blasters of yore.

A dispassionate observer looking at our industry today can't help but see a business that is so focused on itself and its profits that it despises both the listeners it is supposed to serve and the advertisers who pay its bills. That is hardly conducive to health and vigor going forward.

Innovation In Adversity

So what are we to do? The great creative breakthroughs in radio since the rise of television half a century ago have not come from visionary or benevolent ownership intent on raising the bar to the proverbial next level. Rather, they have come when adversity and desperation forced experimentation. There are lots of examples.

It was the adversity caused by television's theft of radio's high-priced and high-profile programming in the early 1950s that led radio to the music-and-news format and its emphasis on personalities and localism.

The desperation of near-bankruptcy drove the early experiments in Top 40 radio and ultimately led ABC to turn over its radio division to Hal Neal, who did the unthinkable by installing Top 40 on the network's New York flagship, WABC.

It was an imminent bank foreclosure that caused ownership to turn over control of KMPX/San Francisco to a druggy disc jockey-turned-record promoter named Tom Donahue, who then invented progressive FM.

How desperate do you think Malrite was to hand over its brand-new New York FM at 100.3 MHz to some guy from Tampa who could easily have turned out to be just another hick brought in from out of town and destined to fail in the big city? The guy's name was Scott Shannon, the station was WHTZ (Z100), and they tore the market apart.

Was Infinity desperate enough to put the Blink concept on the air on WNEW-FM/New York without blanding it down to boredom with market research? Although many radio pros deride Blink, Infinity deserves kudos for at least trying something different. The Arbitron jury is just beginning to deliberate that one.

Will there ever be a rebirth of creativity on radio that will in turn spark listener interest anew and rescue us from the doldrums? Although it is not for me to wish adversity on anyone, our own history tells us adversity is exactly what it will take to breed the desperation necessary for creativity.

With very rare exceptions, the kind of radio that connects with in-

tensity and builds an audience one listener at a time is gone. Too bad, because when the slick marketing jargon is all said, done, bought and paid for, a radio station that is nothing more than a well-marketed can of corn on a shelf arouses no more emotion and enthusiasm among listeners than a well-marketed can of corn on a shelf.

Julian Breen is a veteran radio programmer and ratings consultant. He can be reached at 609-730-0070 or julian@breen.com.

Consolidation....

Continued from Page 8

pass a committee of station staffers voting in a group meeting. This policy was firmly in place during the reign of the most successful CHR/Pops in history, WABC/New York and WLS/Chicago.

Throughout the '60s, '70s and '80s, there were similar policies at NBC, RKO, Group W, Emmis and Nationwide. But despite these policies, there were not then and are not now corporate dictates ordering stations to add songs. Monitors? Yes. Centralized compilation of data? Yes. But top-down dictates? No.

Amazingly, the popular press and the handful of radio critics believe centralized control now actually exists and was invented by the Mays family. But the fact is, the addition of new music and new ideas to commercial radio stations is an insanely democratic act. Far more so than the addition of network TV shows for the fall season.

Next Time A Newspaper Reporter Talks To You....

Guess what industry is being covered in this story excerpt from the *Seattle Business Journal*:

"A said it plans to integrate B with its California-based D to create a single company, resulting in 'significant cost savings.'

"The industry, said the company insider, is becoming dominated by well-funded big companies and low-cost small companies, making it hard for midsized companies such as D to compete."

That quote is referring to Canadian corporation Hogue Vintners, which is gobbling up independent wineries in Washington state. You'll

Without a formidable PR campaign handled by PR professionals and funded by the major radio groups, the mythology of evil corporate empires and the myth of the repression of all creativity is becoming a reality in the mind of the public.

60-Second Copywriter It's Your Life: Take Notes

By Jeffrey Hedquist

Everywhere you go, every situation you're in, every interaction you have is potentially material for a radio commercial. Keep a notebook handy or carry a small recorder. During the day, simply note your activities: called wrong number, argued with lawyer, met with child's teacher, got stuck in traffic, lost messages on answering machine.

Pay attention to and list interesting characters, bits of conversation, styles of speaking, strong emotions and conflicts. Write down or record as many details as you can at the time of each encounter while the impressions are fresh. Later, categorize these by types of situations, characters and possible clients.

Before you file the notes, add any possibilities you can think of for exaggerating or extending the interest of each. Some examples:

Character: How does a train conductor act when he comes home? (Perhaps he announces everything in a barely understandable run-on sentence.)

Situation: What if your activities were being reported by a traffic reporter in a helicopter?

Interaction: You get pulled over for speeding and the state trooper is someone you dated in high school.

Go to your file whenever you need an idea for a spot and you'll never run out of ideas. It's your life. They're your notes.

Jeffrey Hedquist is home taking notes at Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556. Phone: 641-472-6708; fax: 641-472-7400; e-mail: jeffrey@hedquist.com.

find nearly identical articles in trade publications about the consolidation of numerous industries — aluminum, banking, automotive, rental cars, insurance, trucking, online data, food retailing, semiconductors, even newspapers (yes, newspapers).

Newspapers, like radio, must deliver 50% profit margins. Dozens of local reporters have been fired and had their jobs taken over by regional reporting teams. Maybe that's why so many local newspaper columnists are afraid of consolidation in radio!

Conduct an Internet search on the phrase "consolidation of industry" and you'll see hundreds of articles covering the "inevitable" — it's always inevitable — consolidation of every imaginable business sector.

We Have The Voice, Let's Send The Message

Here's the problem: Without a formidable public relations campaign,

handled by professionals and funded by the major radio groups, the mythology of evil corporate empires and the myth of the repression of all creativity is becoming a reality in the minds of the public. That will hurt radio on all levels: ad dollars, teen listening levels, promotions and employee recruitment. Radio's success among listeners demands a qualified PR push in the popular press. It's strategic to be proactive rather than reactive.

Long before consolidation, back when owning 14 stations was a huge workload, creativity rarely ran wild in the halls. There were a lot of pizza-fed PDs wondering if a new idea had "been done somewhere else."

A few people get new things on the air because, frankly, they just don't care what the crowd at the bar thinks. Determined individuals, not corporate culture, compel the creation of new technologies, formats and selling strategies. Those driven individuals have not given up. Their personalities have never been subject to government regulation.

The Consolidation-Kills-Creativity Conspiracy

Consolidation has not changed the method of music selection. The first major change took place after the first payola scandals in 1960, and the second came in the late '70s, with the advent of passive music research. Consolidation has not changed the way music is selected; that hasn't changed in about 25 years.

Continued on Next Page

R&R All-Star: Bill Wells, Saga/Des Moines

Nominee, R&R Market Manager/GM of the Year (Markets 26-100)

In the 12 months between fall 2001 and fall 2002, Saga Communications/Des Moines Radio Group GM Bill Wells led his five-station cluster — Active Rock KAZR, Oldies KIOA, AC KLTI, Adult Standards KRNT and Hot AC KSTZ — from a solid 26.8 to a remarkable 31.5 12+, with three of the market's top five signals. Wells, who now also oversees Salem Network affiliate Contemporary Christian KPFZ/Des Moines, talks this week with R&R about his recent efforts and the reasons for the group's success.

R&R: To what do you attribute the outstanding growth your stations have delivered during the year?

BW: Of course, we have specific demographic goals for each station and don't necessarily look at the combined number as a barometer. Ratings success in this company really starts at the top, with Saga's product guy, Exec. VP/Group PD Steve Goldstein. He sets the standards for all the stations in our company and has a unique ability to raise the bar in nearly every situation.

We are also very fortunate to have some very talented programmers who have been with the Des Moines Radio Group for a long time and who know the market very well. OM Jim Schaefer is one of the most dedicated and hardest-working people I've ever been associated with.

Our people also know that the enemy, or the real competition, is on the outside, not in our building, and they do a lot to help each other. For example, KLTI PD Tim White voice-tracks an airshift on KIOA, whose PD, Tim Fox, is the station voice for KRNT.

Brainstorming sessions nearly always have at least one PD from another station, and our monthly department-head meetings include a presentation by each PD so all the department heads know what's going on with people and promotions on the other stations. I've always believed that two heads are better than one, so we try to find people who are not afraid to speak up and are willing to share ideas with co-workers, even if they are other programmers.

Another thing we believe has contributed to our success has been our involvement in the community. We still believe in serving our market and do a lot to be on the streets with our listeners. Today Big Ken & Colleen from KSTZ (Star 102.5) are doing a radiothon from the lobby of the University of Iowa Hospital for the Children's Miracle Network. This is



Bill Wells

our fifth straight year for this event, and we have raised thousands of dollars for kids in Iowa. From cancer to feeding the homeless, all our stations are involved in community events to give back to Des Moines and central Iowa. Because we are well staffed, we are able to do the kinds of things that listeners expect from their favorite radio station.

R&R: KSTZ has a remarkable 1.40 power ratio. How has your sales team been able to outperform the station's ratings so impressively?

BW: Several factors contribute to KSTZ's favorable power ratio. As with our programming staff, we are fortunate to have low turnover and lots of longevity on our sales team. Too many advertisers have been burned out by companies that send in the sales rep of the month to "learn about their business so that they can adequately help them."

Saga made the decision a couple of years ago to let individual sales-

people make more money by reducing the number of salespeople per station and keeping just the best people. We also allow salespeople to sell more than one station. Because relationships are so important in radio sales today, we do whatever we can to best serve the client. Selling multiple stations often serves that goal.

KSTZ is also able to achieve a strong power ratio because it covers so many demos. It's always strong with young listeners, 18-34s, 18-49s, women 25-54 and women 18+. Plus, KSTZ has a dynamic airstaff and a strong marketing and promotions team that gets the station out to nearly every worthwhile event in the city. Star 102.5 Promotions Director Scott Allen started at the station eight years ago as an intern. He really has his fingers on the pulse of Des Moines and gets KSTZ involved in a lot of great events.

R&R: While the winter '03 book was not as favorable as you were probably hoping for your top stations, it's only one survey — and you still have five of the market's top nine stations. Have you made any changes to help ensure a strong spring book?

BW: Because we were not happy with the winter results, we've obviously made some adjustments. KAZR, KIOA and KSTZ have all been active with on-air contests and cash giveaways. We increased the TV campaign for our Soft AC, KLTI. Everyone knows winter was a war book, so we are eagerly anticipating the next trend to see where the market is now.

Consolidation....

Continued from Page 10

It's very funny to read our critics ranting about how the nobility of the DJ has been squashed by corporate giants. No jock who picked his own songs sweated over the artistic impact of every selection. Jocks were often more practical, selecting songs that met the needs of the hot-voiced honey on the request line; the urgent appeal of Vinnie, who'd stuffed a few bucks inside the album cover; or their own need to spend some special time in the bathroom (God bless Dylan's "Like a Rolling Stone").

There used to be a lot of bad, incompetent radio stations in every city. They broadcast lots of dead air, had bad audio quality and played dozens and dozens of songs that were chosen on a hunch by the DJs. The result was that only a handful of stations were viable. Two or three stations had dominant market shares, and the rest struggled to pay the electric bill.

Music research increased the value of every station that applied it. For just a few thousand dollars, any station could tap in to the musical passion of a vast audience. Prior to music research listener passion was tapped by only a tiny number of programmers and DJs who had golden guts. There weren't many of them, and, therefore, there weren't many successful stations in each market.

Honey, I Shrank The Losses

Today 99% of all stations are competent. Not always great, but always competent. Music research took the selection of songs from the hangover hunch of a DJ or PD and put it in the hands of the public, and voila! Every station grew a ratings story. Instead of two or three stations performing well, the ratings leveled so that each station has a ratings story in its target demo. The result is that almost all Americans have a station they can call their favorite.

Music research is not evil. It's

Not Just Another Website

By Adam Guild

Here are some simple ways your station or cluster can use the Internet to improve relationships with advertisers and listeners.

1. Create a special advertiser section on your website.

Additional information for listeners about advertisers and specials turns a 60-second attention-getting radio spot into a longer-form message. The section can include links to immediate e-commerce opportunities, to the advertiser's website or even to an entire portfolio of products from a single advertiser.

This is also a great place for a sweepstakes that helps collect information on the listeners. These promotions dress up a radio schedule while serving as a perk for online visitors — and possibly even bringing in additional revenue.

2. Interact with listeners online. The more audience data you collect, the better you can position the station with advertisers, so create a database of listeners' interests and demographic information. E-mail information to your database about upcoming station events, concert dates and special offers from advertisers. Audience data can also drive better programming for P1 listeners.

3. Promote station appearances and personalities through your site. Create a "storefront," or enhance your station's imaging through the visuals and content.

4. Offer news, weather, concert and restaurant and other listener-lifestyle information. Using your website for items of community interest that listeners may have to wait for on other media, such as school closings or high school sports scores, creates additional reasons for listeners to feel your radio station is serving their needs. That can improve listener loyalty.

Adam Guild is President/CEO of Interep Interactive, a leading independent online ad sales and Internet rep company. He can be reached at adam_guild@interep.com.

done more to increase the intrinsic value of a radio stick than anything, including consolidation. This is a good thing. It secures investment risk in the business of radio. It makes ratings predictive and stable, and buyers know audience levels will be consistent. That's a much better deal than TV. A company that doesn't invest in audience research is suppressing the upside value of its stations. It is failing in its obligation to its investors. (For the record, Sabo Media doesn't sell or market music research.)

We're Not About The Music, We're About The Audience

No radio company is on a mission to repress musicians. No company keeps "all the good music" off the air. The appetite for obscure, noble garage bands is no greater today than it was before consolidation.

It has never been radio's job, as some suggest, to serve the music industry or musicians. Nor is it the music industry's job to serve radio. Music companies are not there to serve musicians, either. They are there to make money. The more new product they can get on the radio, the more money they can make. Therefore, music companies only think they are being served if radio plays new music.

As one of the executives who helped drive the masses from AM to FM in the '70s, I found there were two things that led to FM's growth, and neither of them was new music. One was a new style of presentation of familiar, popular music. Yes, FM

played the long versions of hits, but they were still hits. More FM radios were sold by the long version of The Doors' "Light My Fire" in 1967 than by obscure cuts. AM and FM didn't hit parity listening levels until 1979, when AC became the hot format and Barry Manilow and Kenny Rogers came out of both speakers.

The other factor driving audiences from AM to FM was a lower commercial load. It wasn't planned. Few advertisers bought FM, and the big-gun sales talent wanted to work at the big-gun AM stations, where they could make big bucks. As the audience shifted to FM, so did the dollars. At first programmers were successfully vigilant at maintaining low loads and, more important, at maintaining commercial production values. The commercial had to be produced right for the target audience.

Higher spotloads today demand rigorous rules for maintaining commercial production values. Want to add more spots? Hire more quality production people and copywriters.

Walter Sabo has led consulting firm Sabo Media since 1984. His client list of major-media companies includes Millennium Broadcasting, Standard Broadcasting and all 100 channels of Sirius satellite radio. Before starting his own company Sabo was VP/GM of ABC Radio Networks and Exec. VP in charge of NBC-owned FM stations. Reach him at 212-681-8181 or walter@sabomedia.com.

PART ONE OF A TWO-PART SERIES

R&R Convention Panel: Digital Music Gets Legal

So how, exactly, do you compete with free?

The digital-media panel returned to the R&R Convention this year with a fast-paced discussion covering the complicated world of legal and illegal digital music. On the panel were EMI Sr. VP/Digital Distribution Ted Cohen; RealNetworks VP/Music Services & Programming Erik Flannigan; AOL Music VP/GM Evan Harrison; FullAudio President/CEO Scott Kauffman; and Macrovision VP/Marketing, Music Technology Group Adam Sexton.

Despite the rocky history of legal digital music, the tone of the discussion was upbeat and hopeful. Label-backed and independent legal digital-music services are growing fast, digital rights management is becoming less intrusive and more sophisticated, and, most important, the labels are becoming more flexible and cooperative in rights and licensing. There's not enough room to go into everything we talked about, but this week and next I'll cover a few of the highlights of the June 20 panel.

An Attractive Price Point

The first question was about whether the legal services and labels are, in fact, trying to compete with free. Flannigan replied, "On some level, I suppose everybody's competing with free. Free is a very attractive price point. It has tremendous selection, it has unlimited rights, it has more portability and more burnability. We are competing with free, but free is not a service. Free is ultimately just a collection of files distributed from person to person.

"The digital-music space, from the legal side, is ultimately about more than just competing with free, because we're in a subscription space. We're in a transaction space. We're

going to be selling individual tracks, we'll be selling videos at some point, and the burden is on us not to wait for legal remedies or changes in the peer-to-peer world, but, ultimately, to make a service and a collection of programming and content available to people that is more compelling than what's available in the scattershot free services. That's what we're up to."

Responding to the same question, Cohen said, "We know that we can do it better than free. The thing that's missing for me with the free services, as a guy who came out of artist development, is that there's no context. There's no history. There's no sense of why Little Feat were important, why Tower Of Power mattered. You're basically getting files.

"You really want to forget that you're dealing with an interface, that you're dealing with a service. You just want to get closer to the music. And I think that's where we're going to be able to compete. We're offering high-quality music, first of all, but we're offering context. We're offering rich metadata, we're offering liner notes, we're offering all these things, so, if you're really a music fan and not a guy who's just collecting files, you're going to gravitate toward legal services."

By Brida Connolly
Associate Managing Editor

Everywhere, All The Time

Asked to discuss tethered downloads—one of the most often criticized elements of the legal services—Kauffman said, "We start with a simple premise: The consumer wants everything, everywhere, all the time. And so, as long as the technology can deliver everything, everywhere, all the time, we, at least, will let the consumers decide whether they want to purchase songs one at a time in a 7-Eleven or purchase them in a more enhanced and enlightened environment or rent them, unlimited, for as long as they choose to stay with the service. And we think the bridge to that promised land is around the seamless ubiquity of portability."

About the plans for FullAudio's MusicNow, he said, "We're working very closely with our chosen technology partner, Microsoft, in extending the current digital rights management that's available out to portable devices, so that, in a not-too-distant future, you will be able to move all of your material, whether purchased or, frankly, illegally downloaded, or rented [through a tethered download] onto a portable device, so you have all of your music, everywhere, all the time."

Like MusicNow, MusicNet on AOL offers unlimited streams and tethered downloads, and Harrison observed, "The everyday person doesn't necessarily know what a stream means, and that's what we've found on MusicNet on AOL. They simply want to listen to music. We really weren't sure what we were going to see when we rolled out with MusicNet on AOL. We did bet that there was going to be a very large audience that would appreciate being able to choose from 300,000 songs and use this service as almost their digital jukebox.

"What we're finding is that more people are streaming than are downloading to their computers. We have one package available at this stage where you can burn 10 songs per month, we're going to add a new tier there shortly, and eventually we'll go to a la carte on the service as well. But what we're finding is that the membership drive is far exceeding what we'd expected, because people simply love having an easy way to choose from all these songs."

Next week: Digital rights management, the Apple effect and upcoming technologies to lure pirates back to paying for music.



www.gracenote.com
charts@gracenote.com

If you play CDs on an Internet-connected computer, Gracenote probably knows about it. Every day Gracenote's CDDB music-recognition service supplies artist and track information to more than 1 million people who play music through CDDB-enabled audio players; at the same time, Gracenote collects information about the music those people are listening to. That data is then anonymously aggregated for Gracenote's charts. Below are last week's 50 most played CDs.

DIGITAL TOP 50SM

LW	TW	ARTIST Album Title	Weeks On
1	1	NORAH JONES Come Away With Me	62
3	2	EVANESCENCE Fallen	18
4	3	EMINEM The Eminem Show	59
2	4	50 CENT Get Rich Or Die Tryin'	22
5	5	METALLICA St. Anger	5
6	6	RADIOHEAO Hail To The Thief	7
7	7	LINKIN PARK Meteora	15
8	8	COLDPLAY A Rush Of Blood To The Head	44
9	9	AVRIL LAVIGNE Let Go	55
11	10	BEYONCÉ Dangerously In Love	2
13	11	CHRISTINA AGUILERA Stripped	35
10	12	LED ZEPPELIN How The West Was Won	6
14	13	RED HOT CHILI PEPPERS By The Way	51
12	14	VARIOUS ARTISTS 8 Mile	35
16	15	WHITE STRIPES Elephant	14
15	16	JUSTIN TIMBERLAKE Justified	34
18	17	AUDIOSLAVE Audioslave	32
19	18	SHANIA TWAIN Up!	32
21	19	ROLLING STONES Forty Licks	39
—	20	ASHANTI Chapter II	1
25	21	T.A.T.U. 200 Km/H In The Wrong Lane	21
23	22	R. KELLY Chocolate Factory	20
20	23	NELLY Nellyville	53
17	24	VARIOUS ARTISTS The Matrix Reloaded	8
29	25	SEAN PAUL Dutty Rock	21
27	26	SYSTEM OF A DOWN Toxicity	92
26	27	MICHELLE BRANCH Hotel Paper	2
24	28	MAONNA American Life	11
30	29	U2 The Best Of 1990-2000	34
22	30	LUTHER VANDROSS Dance With My Father	4
—	31	LINKIN PARK Reanimation	33
28	32	ANNIE LENNOX Bare	4
32	33	MARILYN MANSON Golden Age Of Grotesque	8
31	34	JACK JOHNSON On And On	9
34	35	PINK Missundaztood	78
39	36	PINK FLOYD Echoes (The Best Of Pink Floyd)	86
40	37	DIXIE CHICKS Home	42
—	38	SANTANA Shaman	24
—	39	NICKELBACK Silver Side Up	89
43	40	CREED Weathered	84
41	41	JENNIFER LOPEZ This Is Me ... Then	23
37	42	NIRVANA Nirvana	35
42	43	GOOD CHARLOTTE The Young And The Hopeless	20
36	44	ELVIS PRESLEY Elvis 30 #1 Hits	40
49	45	ELTON JOHN Greatest Hits 1970-2002	30
35	46	TOBY KEITH Unleashed	10
38	47	MONICA After The Storm	3
—	48	QUEENS OF THE STONE AGE Songs For The Deaf	16
33	49	STROKES Is This It	55
—	50	ASHANTI Ashanti	44

DIGITAL BITS

KaZaa Parent's Antitrust Suit Dismissed

Pointing out that the company is "neither a competitor nor a customer" of the major record labels, Judge Stephen Wilson has dismissed all but one of KaZaa parent company **Sharman Networks'** antitrust claims against the major record labels. Sharman contended that the labels have colluded to keep KaZaa from licensing their music. RIAA Sr. VP/Business & Legal Affairs Matt Oppenheim said, "Sharman Networks was grasping at straws to distract the court from its own improper behavior." The RIAA's copyright infringement suit against KaZaa is still pending.

Rules

Continued from Page 1

On the listening front, the FCC gave kudos to the radio industry, saying, "There is no evidence that radio listeners consider non-audio entertainment alternatives (for example, reading and watching television) to be good substitutes for listening to the radio. We conclude that radio listening is a relevant product market."

As for program production, the agency upheld radio's role as an outlet for unique programming. "Radio stations are an important mechanism by which the American public is made aware of new music," the FCC said. "Moreover, the record suggests no reasonable alternative to producers of radio talk shows — a type of programming that has become increasingly popular in the last decade."

In a statement issued along with the new ownership rules, FCC Chairman Michael Powell rejected frequent charges that the media marketplace is dominated by a handful of companies. "We have heard much about five media companies controlling virtually everything we watch, hear and read," he said. "If this were true, I, too, would be alarmed. This statistic, however, has been purposely misstated to create hysteria around this proceeding."

Powell further noted that while the nation's media conglomerates are criticized for wielding too much control, they're in some cases also producing the content many find objectionable. And content is one area where Powell said the FCC won't meddle. "Popular, freely chosen programming is not a policy question, and the American public would undoubtedly find it deeply troubling that unelected government officials would want to make these decisions on their behalf," he said.

Radio Vets Form UBC Radio Network

A group of veteran broadcasters has formed the **United Broadcasting Company Radio Network**, a new Chicago-based venture that includes Emmis Radio among its shareholders. Heading up the new network are longtime syndicator **Brad Saul**, who has been named UBC's CEO, and former WSCR/Chicago Director/Programming **Ron Gleason**, who has been tapped as President.

Stu Heifetz, most recently Katz Radio Group's Sr. VP/Sports, has been named UBC's President/Sales, and ABC Radio veteran **Patricia Harvey** has been appointed to head affiliate relations. UBC will offer long-form talk shows and specialty features when it launches in September.

"We're looking forward to providing great product to sta-

tions all over the country," Gleason said. "Our programs will give stations instantly recognizable talents who are easily marketable to both listeners and advertisers."

Initial shows to be offered by UBC include "In the News With Craig Kilborn," a daily version of the popular news segment that airs on the comedian's nightly CBS-TV program, *The Late Late Show*. Also debuting in the fall will be "What's on From TV Guide," a daily preview of the best on television each night, and *The Judge Mathis Show*, a two-hour nightly talk show hosted by the popular syndicated TV judge that will air from 8-10pm ET Monday-Friday. Gleason said UBC expects to announce a number of additional program offerings soon.

Regulation In Big Markets

Rejecting arguments from some petitioners who said it should do away with any sort of ownership limits in the largest markets, the FCC pointed to Los Angeles — the nation's second-largest radio market — as an example of a large market that has significant concentration. The agency said that 27 of the market's 52 FM stations are weaker class A or D signals, while 18 of the market's 27 AMs operate at 5kw or less.

While the FCC said that these "technically weaker" stations may still be competitive, it pointed out that L.A.'s top owner receives 31% of the market's revenue share, while the top two owners receive 60% and the top four receive 76%. "By capping the numerical limit at

eight stations," the agency said, "we seek to guard against consolidation of the strongest stations in a market in the hands of too few owners and to ensure a market structure that fosters opportunities for new entry into radio broadcasting."

While new technologies have begun competing with terrestrial radio, the agency said they don't yet pose a viable threat to the industry. In the Report & Order, the agency disagreed with those who argued that the definition of the radio marketplace should be broadened to include both Internet-only broadcasters and satellite radio broadcasters XM and Sirius.

That suggestion was made by some who spoke out against loosening media-ownership restric-

OBITUARY

MT&R President Batscha Dies

Dr. Robert Batscha, who, as President of the Museum of Television & Radio, oversaw the museum's growth into a bicoastal institution with facilities in both New York and Beverly Hills, CA, died July 4 in New York after a battle with cancer. He was 58.



Batscha

Batscha joined the MT&R in November 1981 as President, having been appointed to the position by museum founder William Paley, founder and onetime Chairman of CBS.

Before joining MT&R Batscha spent four years as President of the Population Resource Center. He was also the founder of the Center for Communication, a nonprofit organization that brings students and faculty into direct contact with professionals in communications fields. Batscha had also been an adjunct professor at Columbia University's School of International Affairs and its School of Journalism, as well as an associate professor of communications at Queens College.

Frank Bennack Jr., Chairman of the MT&R's board of trustees, said, "The museum staff and its board of trustees are profoundly saddened by this untimely loss. Bob was an admired leader, colleague and friend who guided the museum's growth for more than 20 years."

Batscha is survived by his son, Eric, and former wife, Francine Sommer.

tions, and the commissioners said, "Internet audio streaming may be a substitute for broadcast radio when listening takes place while working on a computer or in a small-office environment. A significant portion of audio listening, however, occurs while driving or otherwise outside of the office or home. Since most people do not access Internet audio from a mobile location, we conclude that Internet audio streaming is not a substitute for broadcast radio for a significant portion of audio listening."

As for XM and Sirius, the FCC said, "The vast majority of the population does not subscribe to a satellite radio service. Accordingly, we conclude that satellite radio is not yet a good substitute for broadcast radio for most listeners."

While it made the controversial decision to use Arbitron's method

for defining larger radio markets, the FCC has launched a new proceeding to determine how it should define small, unrated markets. For now, it's adopting a modified version of its former contour-based method for defining those markets.

In particular, the FCC is adopting the NAB's proposal to exclude from a market any station whose transmitter site is more than 58 miles from the mutual overlap area. This, the agency said, will "alleviate some of the gross distortions in market size that can occur when a large signal contour that is part of a proposed combination overlaps the contours of distant radio stations and thereby brings them into the market."

The agency emphasized that the interim method cannot be used for stations in Arbitron-rated markets.

— Joe Howard

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National Radio

• **SBR CUSTOM CHANNELS** once again offers customized holiday-music streaming channels for radio-station websites. The package includes a station-branded player, image production and station air-talent greetings in the stream. For more information, visit www.customchannels.net.

Industry

• **STEVE ZARETSKY** is promoted to VP/Broadcast, U.S. & Canada for Solid State Logic, a manufacturer of audio consoles. He most recently headed SSL's East Coast division.

CHRONICLE

CONDOLENCES

Jazz flutist **Herbie Mann**, 73, July 1.
Tele-Media co-founder **Everett Mundy**, 79, June 29.

Changes

News/Talk: KFWB/Los Angeles adds Westwood One's NFL football package ... WCLT/Columbus, OH adds *Imus in the Morning* from 6-10am and Sam Donaldson's *Live in America* from 10am-noon.

FCC ACTIONS

Approval Of Univision-HBC Merger Due In Mid-July

An FCC source told **R&R** this week that, although the FCC recently restarted its 180-day clock for action on **Univision's** pending acquisition of **Hispanic Broadcasting** at day 176, it will most likely be a week or two before the deal wins final approval. Guzman & Co. analyst David Joyce also predicted that commission approval of the merger will most likely come within a week or two. Industry insiders earlier said the Univision-HBC merger was on the FCC's back burner as the commission ironed out its new media-ownership rules, and, sure enough, the informal 180-day clock was restarted just a day before the full text of the FCC's new rules was released.

Publishers' Group Opposes HBC-Univision Merger

Alleging that the merged company will control more than 70% of the nation's Hispanic media-advertising dollars, the **National Association of Hispanic Publications** has declared its opposition to the HBC-Univision merger. NAHP President Hernan Guaracao said, "This domination of the world of Hispanic media means one thing only: less diversity of news, less diversity of views and fewer voices for the millions who are represented by this varied and thriving group of Americans." NAHP Exec. Director/CEO Ivonne Cunarro said, "For the Hispanic print industry to continue prospering, we need to ensure that we have a level playing field where all Hispanic media can compete fairly. The proposed merger of Univision and HBC threatens to stifle the diversity of voices and the fair competition existing today in Hispanic media." The group said it represents more than 200 Hispanic media publications.

Report: Clear Channel Looking At Seventh In Chicago

Clear Channel, which owns five FMs and one AM in Chicago, is awaiting approval from the FCC to place a new AM in the city on the expanded band at 1690 kHz. The company sought a construction permit for the station in July 2001, with the city of license in Berwyn, IL. This week CC/Chicago Regional VP John Gehron told the *Chicago Sun-Times* that plans are indeed in place to add the signal but said no decisions have been made yet regarding a transmitter site, call letters or format.

LPFM Activity At FCC

Twelve applications for new low-power FM stations were dropped by the applicants last week, according to the FCC's latest public notice. Two applications were dropped in Rockford, IL and two in Greeley, CO — possibly due to mutual exclusivity — while others were abandoned in Anchorage, AK; Lima, NY; Quebradillas, PR; Monogah, WV; St. Augustine, FL; Bend, OR; and the Iowa towns of Coulter and Northwood. Meanwhile, eight more low-power FM stations were issued their construction permits. Cities where new LPFMs are authorized are Salida, CA; West Frankfort, IL; Rice Lake, WI; Concord, NH; Benton Harbor, MI; Captain Cook, HI; Cross City, FL; and Dixon, NM.

Lynn

Continued from Page 3

can get it done. These are two very intense radio stations that require two people to run them. I have been in touch with Jeff for a year or two, knowing that he would be the guy for the job. When I got the go-

ahead to hire a PD, he was the first guy I called."

Lynn's radio experience includes stints as an air talent and Promotions Director for KMXD & KYSY/Des Moines; as PD of KKCW/Waterloo, IA; and as Promotions Director of KGGO/Des Moines and KFMW/Waterloo.

James

Continued from Page 3

radio station from the ground up is a unique opportunity. A friend told me it's like raising a child, with all

the ups and downs of being the parents: watching the first steps, dealing with a little teenage angst and then developing it into a well-centered human being."

BUSINESS BRIEFS

Continued from Page 6

may give Midwest \$3.98 million in Cumulus stock instead of cash. Cumulus will pay the balance at the final closing and may pay up to \$5.6 million in class A stock. Cumulus also owns WNAM, WOSH, WVBO & WWWW in the market.

Gaylord Sells Stake In Oklahoma City Baseball Team

Gaylord, which owns WSM-AM/Nashville, has agreed to sell its 76% interest in the Oklahoma City RedHawks of the AAA Pacific Coast League to the Oklahoma Baseball Club. The transaction is expected to close in the fall, pending approval from the Pacific Coast League and Major League Baseball. Terms of the deal were not disclosed. Gaylord President/CEO Colin Reed called the sale another step in his company's program to pay down debt and focus on its "two most valuable brands," Gaylord Hotels and the Grand Ole Opry. Gaylord in June sold its WSM-FM & WWTN/Nashville to Cumulus for \$65 million as part of the corporate refocusing.

Companies Set Q2 Earnings Release Dates

Emmis unofficially kicked off the latest earnings season last week with its Q1 2004 results, and other broadcasters are now lining up to release their Q2 2003 numbers. The **New York Times Co.** plans to release its results on July 15, **Arbitron** and **Tribune** are slated to release their results on July 17, **Harris** is scheduled to announce its earnings on July 23, and **Jefferson-Pilot** will issue its results on July 28.

Astral Media-Quebecor Deal Nixed In Canada

The Canadian Radio-Television & Telecommunications Commission has rejected **Astral Media's** bid to sell seven radio stations in Quebec to **Quebecor Media** for \$12.75 million. The deal would have made Quebecor the dominant media company in the province, where it already owns the leading TV broadcaster and cable distributor and the largest daily newspaper. Regional broadcaster Radio Nord Communications was to have been a minority partner in the deal. In rejecting the sale, the regulatory agency wrote, "The CRTC was not persuaded that the potential benefits that would flow from Quebecor's strategy for renewing AM radio in Quebec and from the application would offset the serious concerns regarding concentration of media ownership and media cross-ownership that the application gave rise to."

XM Declares Quarterly Dividend

XM Satellite Radio last week declared a regular quarterly dividend on its 8.25% series B convertible redeemable preferred stock. The dividend is payable in shares of class A XM stock at a rate of \$1.03 per share of series B preferred stock owned, with fractional shares to be paid in cash. The shares of class A common stock to be issued will be valued at 95% of the average daily price of the class A stock for 10 consecutive trading days ending July 16. The dividend is payable Aug. 1 to series B convertible preferred stockholders of record on July 22.

NAB To Host Satellite-Uplink Training Seminar

The **NAB** has set its annual satellite-uplink training seminar for Oct. 14-17 at NAB headquarters in Washington, DC. The seminar helps broadcasters understand the FCC requirement that a trained transmitter operator be present at all times during broadcasts and offers training on uplink operation and on minimizing the risk of interference. Participants also gain better understanding of satellite communications systems, equipment and operating guidelines. The course will be conducted by Norman Weinhouse of Norman Weinhouse Associates and guest instructor Sidney Skjei of Skjei Telecom.

Mottola

Continued from Page 1

producer Neil Bogart that was responsible for such acts as Kiss, Donna Summer and The Village People — don't expect the new label to focus on disco revival acts. The label will sign new artists, with Universal handling distribution. Universal has reportedly committed \$8 million a year for five years to the new Casablanca venture.

This marks a return to records for Mottola, who was replaced at Sony Music Entertainment in January of this year by TV exec Andrew Lack. Mottola then branched out into television production and worked with VH1 to create the series *Born to Diva*, for which he served as Executive Producer.

"We are delighted to be in business with Tommy and his dynamic team at Casablanca," Morris said. "For over a decade he was the heart and soul of Sony's creative success. Tommy brings to the company the same innovation and creativity that have been the hallmarks of everything he's done in his storied career."

Lewinter said, "Tommy is a remarkably creative talent in his own right, who possesses the intuitive ability to build, strengthen and transform artists into powerful glo-

bal brands. And, under his leadership, we are confident that Casablanca will provide the kind of organic environment needed for artists to develop, while at the same time benefiting from Universal Motown's unique support system."

Mottola said, "I have looked closely at the many opportunities that have been offered to me over the last several months, but none has had the right combination of elements to attract me like the one from Universal."

"I could not ask for a better partner than Doug. Our close friendship began over 20 years ago, and I am thrilled to be working with him now. I am also looking forward to working with Mel, whom I respect greatly, and the entire Universal Motown Records team to grow Casablanca into a worldwide success."

Most recently Chairman/CEO of Sony Music Entertainment, Mottola spent 13 years at the label group, transforming it into one of the most successful global music companies in history. The artists he's helped develop include Celine Dion, Barbra Streisand, Bruce Springsteen, Billy Joel, Gloria Estefan, Aerosmith, Destiny's Child, Jennifer Lopez, Mariah Carey, Nas, The Dixie Chicks, Shakira and Marc Anthony.

He joined Sony (then CBS Rec-

ords) in 1988 at age 37 as President, making him the youngest President in the company's history. Following a restructuring of the company, a year later Mottola was named Chairman/CEO of SME. Prior to joining CBS Mottola was a prominent artist manager, overseeing the careers of Hall & Oates, Carly Simon and John Mellencamp, among others.

KUSC

Continued from Page 3

told **R&R** that he's talking to his company's FCC attorneys and plans to file formal opposition with the commission to Clear Channel's involvement with KUSC. Levine contended that the deal amounts not only to Clear Channel getting a ninth station in L.A., but also to another attempt by the company to drive Mt. Wilson out of business.

"Clear Channel has been after me, trying to get our mom-and-pop business out of business, and we are going to resist it," Levine said. "The idea of Clear Channel selling Classical is absurd. They are looking for ways to drive us out of business, and we're mad as hell and not going to take it. We want the FCC to protect us from this egregious type of behavior." Levine said he may also seek help from the Department of Justice on the matter.

72 million households
Tom Calderone
VP/Programming



Artist/Show	Plays
BEYONCÉ I/JAY-Z Crazy In Love	25
ASHANTI Rock Wit U (Awww Baby)	21
MICHELLE BRANCH Are You Happy Now?	20
LUDACRIS Act A Fool	17
MONICA So Gone	17
GOOD CHARLOTTE Girls & Boys	15
50 CENT 21 Questions	14
MYA My Love Is Like ... Whoa	13
PINK I/WILLIAM DRBIT Feel Good Time	11
NELLY I/P. DIDDY & MURPHY LEE Shake Ya Tailfeather	11
WHITE STRIPES Seven Nation Army	10
PHARRELL I/JAY-Z Frontin'	10
METALLICA St. Anger	9
JOE BUDDEN Pump It Up	8
SEAN PAUL Like Glue	8
LUMIDEE I/BUSTA RHYMES... Never Leave You...	8
MADONNA Hollywood	8
LINKIN PARK Faint	7
THALIA I/FAT JOE I Want You	7
CHINGY Right Thurr	7

Video playlist for the week of June 30-July 7

2
David Cohn
General Manager



SEAN PAUL Like Glue	
CHINGY Right Thurr	
LINKIN PARK Faint	
COLDPLAY The Scientist	
RADIOHEAD There There	
PHARRELL I/JAY-Z Frontin'	
AFI The Leaving Song Pt. II	
DAVID BANNER Like A Pimp	
METALLICA St. Anger	
BEYONCÉ I/JAY-Z Crazy In Love	
JAY-Z La-La-La (Excuse Me Miss)	
KENNA Freetime	
BONECRUSHER I/KILLER MIKE & TI Never Scared	
ALL-AMERICAN REJECTS Last Song	
LUMIDEE I/BUSTA RHYMES... Never Leave You...	
SMILE EMPTY SOUL Bottom Of A Bottle	
DEFTONES Minerva	
BUSTA RHYMES I Know What You Want	
LUDACRIS Act A Fool	
STAIN'D So Far Away	

Video playlist for the week of June 30-July 7.

Please Send Your Photos

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

1
MUSIC FIRST


75 million households
Paul Marszalek
VP/Music Programming

ADDS

MARIAH CAREY Bringin' On The Heartbreak	
NELLY I/P. DIDDY & MURPHY LEE Shake Ya Tailfeather	
LISA MARIE PRESLEY Sinking In	
DAMIEN RICE Volcano	
SMASH MOUTH You Are My Number One	
MATCHBOX TWENTY Unwell	24
TRAIN Calling All Angels	24
BEYONCÉ I/JAY-Z Crazy In Love	23
JEWEL Intuition	23
EVANESCENCE Bring Me To Life	22
MADONNA Hollywood	22
MAROON 5 Harder To Breathe	21
LIZ PHAIR Why Can't I?	21
MICHELLE BRANCH Are You Happy Now?	21
COLDPLAY The Scientist	19
MARY J. BLIGE I/METHOD MAN Love @ 1st Sight	18
KELLY CLARKSON Miss Independent	17
PINK I/WILLIAM ORBIT Feel Good Time	17
UNCLE KRACKER Drift Away	17
ASHANTI Rock Wit U (Awww Baby)	15
ALL-AMERICAN REJECTS Swing, Swing	14
JASON MRAZ The Remedy (I Won't Worry)	14
CELINE DION Have You Ever Been In Love?	13
THORNS I Can't Remember	13
GOO GOO DOLLS Sympathy	11
BLACK EYED PEAS (J. TIMBERLAKE Where Is The Love?)	9
SUGAR RAY Mr. Bartender (It's So Easy)	9
THALIA I/FAT JOE I Want You	8
FOO FIGHTERS Times Like These	7
3 DOORS DOWN The Road I'm On	6
EAGLES Hole In The World	6
LIVE Heaven	6
WHITE STRIPES Seven Nation Army	6
SANTANA I/ALEX BAND Why Don't You & I	6
RADIOHEAD There There	3
TURIN BRAKES Painkiller	3
JACK JOHNSON The Horizon Has Been Defeated	2
NICKEL CREEK Speak	2

Video airplay for June 30-July 7.

36 million households
Cindy Mahmoud, VP/Music Programming & Entertainment



VIDEO PLAYLIST

BONECRUSHER I/KILLER MIKE & TI Never Scared
GINUWINE In Those Jeans
LUDACRIS Act A Fool
DAVID BANNER Like A Pimp
50 CENT I/SNOOP DOGG & G-UNIT P.I.M.P. (Remix)
ASHANTI Rock Wit U (Awww Baby)
CHINGY Right Thurr
BEYONCÉ I/JAY-Z Crazy In Love
LIL JON & THE EAST SIDE BOYZ I/YING YANG Get Low
LUMIDEE I/BUSTA RHYMES... Never Leave You (Uh Oooh)

Video playlist for the week ending July 6.

CMT
COUNTRY MUSIC TELEVISION

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

ADDS

JESSICA ANDREWS Good Time

Information current as of July 8, 2003

Artist/Show	Plays	
	TW	LW
EAGLES Hole In The World	38	32
T. KEITH I/W. NELSON Beer For My Horses	36	39
SHANIA TWAIN Forever And For Always	35	39
BROOKS & DUNN Red Dirt Road	34	39
KENNY CHESNEY No Shoes, No Shirt, No...	33	42
BRAD PAISLEY Celebrity	33	39
JIMMY WAYNE Stay Gone	31	37
MONTGOMERY GENTRY Speed	30	37
DWIGHT YOAKAM The Back Of Your Hand	28	34
RASCAL FLATTS I Melt	25	4
DOLLY PARTON I'm Gone	19	35
LONESTAR My Front Porch Looking In	17	22
DERIC RUTTAN When You Come Around	17	16
FAITH HILL You're Still Here	15	19
UNCLE KRACKER Drift Away	15	16
JOHN MELLENCAMP Teardrops Will Fall	15	14
BLAKE SHELTON Heavy Liftin'	14	20
TRACE ADKINS Then They Do	14	17
DIERKS BENTLEY What Was I Thinkin'	14	15
BUDDY JEWELL Help Pour Out The Rain	13	17

CMT airplay as monitored by Mediabase 24/7 between June 29-July 5.

GREAT AMERICAN COUNTRY



Jim Murphy, VP/Programming
19 million households

ADDS

JESSICA ANDREWS Good Time

Information current as of July 8, 2003

Artist/Show	Plays	
	TW	LW
BLAKE SHELTON Heavy Liftin'		
BUDDY JEWELL Help Pour Out The Rain		
TOBY KEITH I/WILLIE NELSON Beer For My Horses		
LONESTAR My Front Porch Looking In		
SHANIA TWAIN Forever And For Always		
TRACE ADKINS Then They Do		
KENNY CHESNEY No Shoes, No Problems		
DIERKS BENTLEY What Was I Thinkin'		
BRAD PAISLEY Celebrity		
CHRIS CAGLE What A Beautiful Day		

Information current as of July 8, 2003

TELEVISION

TOP TEN SHOWS	June 30-July 6
Total Audience (105.5 million households)	Teens 12-17
1 CSI: Miami	1 Fox Movie Special (Independence Day)
2 Everybody Loves Raymond	2 WWE Smackdown
3 Law & Order	3 American Juniors (Wednesday)
4 King Of Queens	(tie) Meet My Parents (Monday, 10pm)
5 60 Minutes	5 Fear Factor
6 CSI	(tie) That '70s Show
7 Daytona 400	7 Fox Movie Special (Scream 2)
8 Law & Order: Criminal Intent	8 8 Simple Rules For Dating My Daughter (Monday, 9:30pm)
9 Without A Trace	(tie) American Juniors (Tuesday)
10 Fox Movie Special (Independence Day)	10 For Love Or Money

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Evanesence, The Ataris and Black Eyed Peas perform on *Pepsi Smash*, a new weekly concert series on the WB (Wednesday, 7/16, 9pm ET/PT).

Friday, 7/11

- Celine Dion, *Live With Regis & Kelly* (check local listings for time and channel).
- Sugar Ray, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- The Ataris, *Jimmy Kimmel Live* (ABC, check local listings for time).
- Ludacris, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Camp Freddy I/Dave Navarro, *Last Call With Carson Daly* (NBC, check local listings for time).
- Rachel Farris, *The Wayne Brady Show* (check local listings for time and channel).

Saturday, 7/12

- Norah Jones, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Sunday, 7/13

- Ricky Scaggs performs on PBS's *Evening at Pops* (check local listings for time).

Monday, 7/14

- LeAnn Rimes, *Jay Leno*.
- Lisa Marie Presley, *Late Show*.

With David Letterman (CBS, check local listings for time).

- Sugar Ray, *Craig Kilborn*.
- Guster, *Carson Daly*.
- Marilyn McCoo and Billy Davis Jr., *Wayne Brady*.
- Jaci Velasquez, *The Caroline Rhea Show* (check local listings for time and channel).

Tuesday, 7/15

- Lisa Marie Presley, *Regis & Kelly*.
- Northern State, *Carson Daly*.
- k.d. lang and Tony Bennett, *Wayne Brady*.

Wednesday, 7/16

- Chuck D, Busta Rhymes, MC Lyte and Phife are slated to perform when ESPN presents its *Espy Awards* (9pm ET/6pm PT).
- Santana, *Jay Leno*.
- Mandy Moore, *David Letterman*.
- Blur, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Verbena, *Carson Daly*.
- The Chieftains, *Caroline Rhea*.

Thursday, 7/17

- Mandy Moore, *Conan O'Brien*.
- The Sounds, *Craig Kilborn*.
- Lynyrd Skynyrd, *Carson Daly*.
- Blake Shelton, *Wayne Brady*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

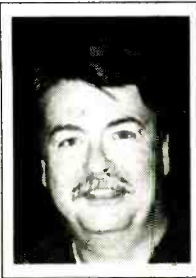
July 4-6

Title	Distributor	\$ Weekend	\$ To Date
1 Terminator 3: Rise Of The Machines (WB)*		\$44.04	\$72.38
2 Legally Blonde 2: Red, White & Blonde (MGM/UA)*		\$22.22	\$38.50
3 Charlie's Angels: Full Throttle (Sony)		\$14.01	\$67.06
4 Finding Nemo (Buena Vista)		\$11.05	\$274.93
5 The Hulk (Universal)		\$8.22	\$117.01
6 Sinbad: Legend Of The Seven Seas (DreamWorks)*		\$6.87	\$10.05
7 28 Days Later (Fox Searchlight)		\$6.00	\$20.55
8 The Italian Job (Paramount)		\$4.17	\$83.87
9 Bruce Almighty (Universal)		\$4.01	\$228.64
10 2 Fast 2 Furious (Universal)		\$2.64	\$119.43

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

COMING ATTRACTIONS: No music-related movies opening this week.

— Julie Gidlow



Why Talent Management Is Job One

Both sides benefit from building trust

A recent study of Talk radio listeners published in these pages (6/20) confirmed a fact that most of us in News/Talk have known all along: When it comes to attracting and holding listeners, it's the hosts.

That finding was surely no surprise to the members of a distinguished panel gathered at this year's R&R Talk Radio Seminar. Moderated by WABC/New York's Phil Boyce, the panel included KFI/Los Angeles programmer Robin Bertolucci, N.S. Binstock talent representative George Hiltzik, veteran PD and consultant Greg Mocerri of Mocerri Media, WLS/Chicago programmer Michael Packer and KABC & KIIS/Los Angeles personality Brian Whitman.



Phil Boyce

Representing various perspectives on the important talent-management relationship, each offered insight on how to make this critical component of every successful Talk radio station work. While the depth of the discussion can't possibly be re-created in these pages, here are some of the highlights.

Recognize The Culture

Citing last year's now-infamous incident involving former WNEW/New York hosts Opie & Anthony, Boyce suggested that the episode offered an example of what can happen

when communication between talent and management breaks down. "I don't want to blame anybody for what happened, but I do think we all have to learn from it," he said.

"Our job is to let the talent know every day where the line is. I understand that the line seems to move frequently, but, as managers, we are abdicating our responsibility if we don't do that for our talents."

Boyce said that it's important to recognize your company's corporate culture when it comes to building a relationship with your station's talents. "Understand what the company's culture is and, more importantly, when it seems to be changing," he said. "Because that's when the line moves and something that might have been OK in the past becomes unacceptable today.

"It's our job to encourage hosts to do those things that are sometimes outrageous and that get ratings while, at the same time, understanding that if you let any host go too far, they can literally destroy themselves."

Trust Takes Time

Boyce asked Bertolucci what it was like when she walked in as the new PD at KFI/Los Angeles, an established station with high-profile talent that had been hired by her predecessor already in place. "I think gaining their trust and respect is something that has taken patience and time," she replied.

"As a PD, you must resist your innate desire to go in there and change everything to make it your own. You need to keep your ego in check and respect what it is that all these folks do. I look for 'wins' — ways that I can help or suggest something that could make the show just a little bit better.

"Slowly, over time, they start saying, 'Maybe you're not all that bad.' But to get there you have to resist that urge to lift your leg on everything around the station and realize that what you do over time will be valuable and recognized."

Mocerri was up next and candidly admitted that his relationship with then-newly hired WSB/Atlanta host Neal Boortz didn't get off to the best start when Mocerri arrived in town as the new PD. "I made a lot of mistakes," Mocerri said. "I started sending this guy with 25 years on the air in the market my memos on format-



Robin Bertolucci

ics and call-screening guidelines. It infuriated him.

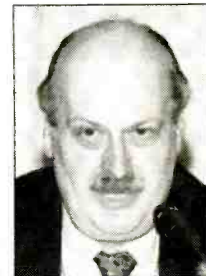
"I couldn't understand why there seemed to be such a blockage between us until I learned what I know today: That is, if you want to be a talent's personal coach, you need to do a lot of groundwork first and learn to recognize their strengths before you start trying to tell them what to change or how to fix things on the show. If you want to build trust and respect, you must first be willing to take the time to earn it.

"With Neal, I was ultimately able to build what has become a great relationship by letting him see over time that my goal was always to help him in whatever way I could to have the best show on radio."

Agreeing with Bertolucci's point about not trying to change things all at once, Whitman said, "At KIIS I work with Rick Dees. Now this is a guy who has had great success for over 20 years on the same station and who has had probably 17 different program and music directors in the time that he's been there.

"I've seen with my own eyes PDs who have made a huge mistake by coming in and trying to micromanage things. That is a term that all tal-

ent hate: micromanage. So, as a manager, you have to strike a balance between communication of your goals for the station and the company's guidelines and respect for who that host is and what he did before you ever came along. In other words, don't walk in and upset the apple cart just because you're the new PD and you can."



George Hiltzik

View From Across The Desk

Next up was Hiltzik, who represents a number of high-profile Talk radio talents, including Glenn Beck, Roe Conn, Bob Grant, Bill Handel and Bill Press. Asked what the relationship between management and talent looks like from his perspective, Hiltzik replied, "There is a cultural divide between management and talent.

"Management does not really understand how insecure most talents are no matter how much money they make or whatever perks they may have. The good talents want to win

Continued on Page 18

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Why Talent Management....

Continued from Page 17

and strive for excellence, but they can be very neurotic and nervous, and I don't think managers really get that most of the time."

A VP at NBC before becoming an agent, Hiltzik said he understands the issues from that side of the table too. He said, "I tell talents I represent that they really have no clue about what it's like to be in management."

"I ask them if they'd like to work in an environment where you're given a budget to work with, then somebody from corporate calls and tells you it's been cut. Or just knowing that on almost any given day you can lose your job for any misstep. I tell talents that they need to try to understand what a manager goes through and that managers are subject to as many arbitrary and capricious actions as any air talent."

On the theme of trust as the basis for a good talent-management relationship, Hiltzik said, "The role of an agent is to develop the trust of management. I always say, 'Test me once, and if I pass the truth test with you, we can then move forward without always questioning each other.'"

"When you develop a relationship that is built on trust, it removes a lot of doubt on both sides. Business would be better if all of us would say, 'Test me on my honesty and integrity,' more often. It would make most business dealings so much better."

Both Sides Have Responsibility

Whitman agreed with Hiltzik's observation that talents tend to be insecure by nature. "George may have even sugarcoated it a bit," he said. "Sometimes talent is just crazy. The fact is, a lot of talents are a little inse-

cure and neurotic, and that's a major reason why management needs to regularly draw clear lines for them. From a talent's perspective, that line is different at every radio station, and it can change in almost every circumstance."

Referring to the much discussed Opie & Anthony incident, Whitman said, "I'm not here to defend them or act as an apologist for what they did, but they were the hosts of a very successful afternoon talk show that had done a promotion every year for the past few years where they invited listeners to have sex in public places."

"So they did it again. Why? Because it has been successful for them, they were getting paid by management to do it, the sponsor was a knowing participant, and management had demonstrated in the past that they'd hired these guys to be outrageous and outdo themselves every day."

"Then they get fired. I submit to you that they were doing the job they were asked to do. There was clearly a miscommunication going on there, and in all fairness to the talent, they were just doing what they'd been encouraged and paid by management to do."

Hiltzik said, "I see the Opie & Anthony situation as a failure by both management and [Opie & Anthony's] representatives. If they had gone on the *Today* show or talked to Barbara Walters or maybe given an exclusive to *Entertainment Tonight* and said, 'Look, we made a big mistake. We overstepped our bounds, and we got carried away. We expect management to discipline us, and we want to fix this,' if they'd done it that way, things would have gone differently."

"I think we were all hurt when

Opie & Anthony were fired. It represented a restriction on people's freedom to do what they want and for listeners to listen to what they want. Broadcasting is a privilege and an honor, but it's the marketplace that should decide, not pressure groups or individuals. In situations like that, management, talent and representation have

to look at things and decide how to do immediate damage control and figure out the right thing to do right away."



Michael Packer

"Our job is to let the talent know every day where the line is. I understand that the line seems to move frequently, but, as managers, we are abdicating our responsibility if we don't do that for our talents."

Phil Boyce

Whitman said the responsibility doesn't fall completely on one side or the other. "While talents need to be defended and trusted, broadcasters also have a responsibility," he said. "As a talent, at some point you have

to be willing to take responsibility for the things you say and do on the air and to police yourself."

"I would never suggest that PDs and GMs have to come in every day to tell the talent every single thing they could say that day that might get them fired. You simply can't do that. But there is a responsibility that goes along with having the privilege of sitting behind a microphone, and, as a talent, you need to realize that you will ultimately be held accountable for what you say."

The Host Nobody Wants

Despite the difficulties that having controversial and sometimes unpredictable hosts on the air can bring, Packer said he thinks it's usually worth it. "Can I tell you the host that none of us wants, the host who is really a killer for your radio station?" he asked. "It's the host with no opinion, who never crosses the line and who approaches everything straight down the middle. He's the host no one ever calls to complain about."

"When the audience is silent about a host and we never get any criticism, that, frankly, scares me to death. It says the audience doesn't care. And when they don't care, they don't listen. So, despite some of the things we're discussing here, I would offer that it's the vanilla host that you really don't want on your air."

Expanding on that idea, Bertolucci said she's found that the best way to get the most from talent is often to get out of the way. "Like they say in sports, you can't teach speed," she said. "Talent is also something you can't teach. It's something that, as a PD, you need to stand back and let grow."

"You can't teach personality, brilliance, timing or how to sound great on the radio. You can teach things like formatics and how to know if a top-

"Business would be better if all of us would say, 'Test me on my honesty and integrity,' more often. It would make most business dealings so much better."

George Hiltzik

ic is working or not, but there is a great deal more we cannot teach that is simply just talent.



Greg Mocerri

"I don't see my job as having to harness and corral the talent, but rather to divert and direct them when needed. The biggest thing I try to do is encourage them and give them the freedom to do what they do best. I think of myself as being like an air-traffic controller, and the hosts are the pilots flying

the planes. I can help them, but, in the end, they have to fly it."

Summing up, Bertolucci said, "I don't worry so much about people crossing the line, because I don't like boring radio. I'm willing to take that risk that we're going to occasionally step in it and that we'll trip on the line on a pretty regular basis. But, to me, that's a small price to pay for moments of greatness and brilliance. The alternative is radio that's boring, and that, to me, is the worst thing."

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A Perry Capital Corporation

Senate

Continued from Page 1

"I was more offended, or as offended, as anyone by the statements of The Dixie Chicks," McCain told Dickey in one of several terse exchanges between the two. "But to restrain their trade because they exercised their right of free speech, to me, is remarkable. It's a strong argument about what media concentration has the possibility of doing."

Although Dickey insisted that the decision was made in response to a "ground swell of negative reaction" from listeners to Maines' comments and after several meetings with station PDs, McCain said the fact that the ultimate decision came from corporate headquarters disturbed him greatly. "If someone else in another format offends you and you decide to censor those people, my friend, the erosion of the First Amendment in the United States of America is in progress," he said.

Dickey clarified that while the decision did come from the corporate level, it was made only after local managers said listeners were objecting to hearing the group's music. After 30 days, Dickey said, PDs were invited to decide for themselves whether to resume playing the group's music.

Also, at the height of the controversy, Dickey said Cumulus twice aired an ABC interview with the Chicks on all of its Country stations. And the company's CHR/Pop stations, where the Chicks enjoy cross-over success, never removed the group's music from their playlists, he said.

Dickey and McCain were in agreement, however, in their belief that Clear Channel exerts too much control over the radio industry. Supporting his position that the FCC's new radio-ownership rules will harm smaller broadcasters, Dickey said the new, tighter rules — which limit the ability of companies to build new clusters or sell existing ones — will "prevent future competitors from emerging that will check and ultimately curb the growing power of the unambiguous industry leader, Clear Channel."

"Preserving the status quo simply strengthens and entrenches the incumbent, which I believe is the unfortunate and unintended consequence of this rulemaking decision. I am concerned about our continued viability if our hands are tied as we do battle each day with the industry's dominant force. Their tremendous scale gives them an undeniable advantage in the competition for capital, talent and ad dollars."

McCain also took a shot at Clear Channel — and the NAB — when discussing the legislation his committee recently approved that aims to force Clear Channel to sell off some of its radio stations. With NAB President/CEO Eddie Fritts and several NAB staffers in the room, McCain quipped, "I am sure that the National Association of Broadcasters — a wholly owned subsidiary of Clear

Channel — will not support that legislation."

Although some probably expected him to target Dickey, Dixie Chicks manager Simon Renshaw took aim at Clear Channel, alleging that Clear Channel/Tuscaloosa, AL PD Jay Michaels condemned Bruce Springsteen for supporting The Dixie Chicks' right to free speech during the hoopla over the Bush comment.

Renshaw claimed that an April 22 e-mail from Michaels read, "Maybe Bruce didn't read what [the Chicks] said. Let him say it, and see what happens." Renshaw, who said he doesn't know Michaels, said at the hearing, "I could not believe it. Now I'm being warned by radio as to what will happen if certain people speak up about certain things." Michaels didn't return a call for comment by R&R's Tuesday night press time.

Small Markets

Although they could be considered unlikely allies, First Media Radio CEO Alex Kolobielski and Dickey agreed that the FCC's new radio-ownership rules will harm small-market radio. Kolobielski — whose company owns 13 stations in small East Coast markets — said small-market radio operators already struggle to attract and retain talent and lure investors, and those concerns will be exacerbated if the operators are not allowed to grow through building clusters.

Therefore, as the FCC launches its proceeding to determine a method to define small markets, Kolobielski suggested that the agency make permanent its current interim policy — a modified version of the old service-contour-based system — instead of searching for a new system.

"The contour-based approach to defining markets is fair to all stations," he said. "Instead, the FCC has launched a rulemaking to substitute definitions based on political boundaries or even cellular-market boundaries, neither of which bears any relationship to the radio-broadcast-signal strength of the advertising markets stations serve."

Kolobielski also criticized the agency's decision to adopt Arbitron's methods for defining larger markets, saying the approach "will make the legality of existing station clusters vulnerable to changes in Arbitron methodology."

Kolobielski may have another ally in Sen. Ernest Hollings, who didn't attend the hearing but issued a statement that was equally critical of the FCC's selection of the Arbitron standard. "The FCC has chosen to throw out the contour rule in its entirety in favor of a market definition created for the purpose of determining advertising metrics, not radio ownership," Hollings said.

"Arbitron generates its revenue from the very radio broadcasters that the FCC seeks to regulate. While the contour market definition was admittedly flawed, replacing it with a new definition with unknown and potentially unintended consequences may create more problems than it solves."

Committee member Sen. Byron Dorgan is unhappy with all of the

FCC's new ownership rules and said this week that once the FCC either formally notifies Congress of its new ownership rules or publishes them in *The Federal Register*, he'll invoke the seldom-used Resolution of Disapproval, which gives Congress the power to veto Executive Branch rules. The FCC rules won't be official until they're published in *The Federal Register*.

Dorgan has also threatened that Congress could hold back FCC funding to stall implementation of the new regulations. "These new rules are wrongheaded and will result in more consolidation and less competition in broadcasting," he said.

Rep. Opposes HBC-Univision

A visitor from the House of Representatives kicked off the hearing, as Rep. Robert Menendez made a special appearance to voice his concern about the pending merger of Hispanic Broadcasting Corp. and Univision, a marriage he said will "create unacceptable market power in Spanish-language media in this country."

To support that claim, Menendez pointed out that the merged company would control the largest Spanish-language radio and TV companies, along with the most popular Spanish-language website and cable network. On the local level, he said the new company would control 69% of the Spanish-language media market in Phoenix (84%, counting Univision's stake in Entravision).

He expressed frustration that, despite outcries from members of Congress, consumer groups and unions, the FCC appears to be ready to OK the deal. "The FCC has the merger poised for approval right now, as a followup to its wildly popular media-concentration decision," Menendez said.

Logan

Continued from Page 1

bringing the most talented radio people into our company. I look forward to working with him."

Logan told R&R, "I really enjoyed the time off. Being newly married, the time I got to spend with [my wife] Erin was wonderful. And I had a chance to recharge my batteries as I figured out what I wanted to do."

"During that time I also did a little consulting work for Farid and for a few other companies. I enjoyed the interaction with Farid and Judy and couldn't wait to join them. My focus early on is to help build a company that attracts top-level talent while creating an environment where it can flourish."

Before moving to New York in November 2002 for his most recent role at Infinity, Logan served as OM of Country WUSN/Chicago. Before that he was OM of Infinity's WQYK-AM & FM & WYUU/Tampa. He's also held programming and/or operational positions at KYCY/San Francisco, KYCW/Seattle and KEBC/Oklahoma City. Logan currently serves as VP of the Country Music Assn.'s board of directors.

Additional reporting by Lon Helton

Meaner Than A Junkyard Dog

Emmis CEO **Jeff Smulyan** has filed a lawsuit against American Honda Finance Corp. and two repo guys who recently attempted to remove the 2000 Honda Accord leased by Smulyan's fiancée, **Heather Hill**, from his home. The *Indianapolis Star* reports that two debt-recovery agents entered Smulyan's property around 2am on May 27 by slipping through a gate that was being repaired, ignoring the "No Trespassing" sign that hung near the gate. Smulyan asked them to leave, and they obliged — without the Accord. Smulyan then sued Honda's car-payment suits and the two unidentified repo agents, filing papers with an Indiana court last week. Among the top charges are trespassing and invasion of privacy. The suit also states that Hill was never behind on her payments and had, in fact, mailed a check and was planning to turn the car in. After the repo incident Hill *did* return the car — at which time Smulyan stopped payment on the check. "My nature is not to be litigious," he said, "but this is pretty outrageous."



You guys picked the wrong Hill!

Controversy And Sodomy: Just Another Day In Radio

One day after Talk Radio Networks host **Michael Savage** was fired from his MSNBC TV gig for making inflammatory anti-gay comments to a caller, the controversial talker apologized to the gay community and claimed he was set up by a crank caller "from a competing talk show." Savage also claimed he thought that the caller "was cut from the air." He said, "His insults continued in my earpiece, and I reacted to him personally as an individual who was attacking me to defend myself." Because the caller invoked the names of Westwood One syndicated hosts **Don and Mike**, Savage blamed them for setting up the call.

On July 8 Don Geronimo and Mike O'Meara insisted that they had nothing to do it. Responding to Savage's allegation that D&M have made "vicious personal attacks" against him, Geronimo said he'd never even heard of Savage before his MSNBC firing and even said he'd "quit on the spot" if anyone could produce a tape of him making any personal attacks against Savage. O'Meara said Savage "needs to make this go away as soon as possible" and continued, "The more he

keeps dwelling on us setting up a caller, the more we're going to have to come in here and talk about it."

Flush with the success of its syndicated *Bob & Sheri* morning show, Jefferson-Pilot Hot AC **WLNK (The Link 107.9)/Charlotte** is developing more talk-oriented projects under the care of PD **Neal Sharpe**, who has been awarded additional duties as PD for Jefferson-Pilot Radio Syndication. New projects in the works include the July 21 syndication rollout of afternoon hosts **Matt & Ramona** and the hiring (and eventual syndication of) new midday personality **Pam Stone** — the comic best known as "Judy Watkins," the girls basketball coach on the old ABC-TV sitcom *Coach*. Sharpe is quick to point out that adding Stone and other lifestyle features does not signal a format change. "This is merely an evolution of what we're already doing," he says.



TV face breaks into radio

Hello, I'm Not Dead

WQAM/Miami personality **Neil Rogers** overshot the dead pool on Tuesday, announcing that U.S. Rep. Katherine Harris had died in a plane crash in Canada. Rogers apparently saw the story posted online somewhere and read it on the air without confirming it. "Katherine Harris is dead!" Rogers announced. "I've got the news story right here; it's on the Internet. A plane crash! Yes!" Just one problem: While Rogers was reporting Harris' death, she was appearing live — and *alive* — on the floor of the House of Representatives in Washington. C-SPAN was even televising Harris at that very moment. Rogers would not comment on the mix-up and refused to release the transcripts of his show to reporters. However, it's possible Rogers didn't have access to C-SPAN from his apartment studio in Toronto, where he's hosting his show from during the summer months.



Does this dress make me look dead?

RR Timeline

1 YEAR AGO

- **Keith Hastings** hired as PD of WAAF/Boston.
- **John Michael** named PD of WAQZ/Cincinnati.
- Soft AC KQSR/Oklahoma City flips to Alternative as KHBZ.

5 YEARS AGO

- Universal Records promotes **Monte Lipman** to Sr. VP.
- **Bob Bollinger** named VP/GM of KPLN & KYXY/San Diego.



Monte Lipman

10 YEARS AGO

- **Bill Catino** elevated to Sr. VP/Nat'l Promotion, **Sam Cerami** to VP/National Promotion at Liberty.
- **Jeff Silvers** set as PD of WLTJ/Detroit.

15 YEARS AGO

- **Judy Libow** promoted to VP/Product Development and Promotion at Atlantic Records.
- **Michael Ostin** promoted to Sr. VP/A&R at Warner Bros. Records.
- **Paul Jacobs** named GM at WDTX/Detroit.
- **John Frawley** becomes Dir./Operations of WBZ/Boston.



Judy Libow

20 YEARS AGO

- **Mason Dixon** promoted to Operations Director of Edens Broadcasting's WRBQ (Q105)/Tampa.
- **Gaylord** purchases Opryland complex for \$250 million.



Mason Dixon

25 YEARS AGO

- **WMAL/Washington** listeners mail in donations to pay for a \$5,000 FCC fine.

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Former WMYI/Greenville, SC morning co-host **Roxanne Cordonier** (a.k.a. **Roxanne Walker**) has filed a wrongful termination lawsuit against Clear Channel on the grounds that she was fired because of her opposition to the war in Iraq. Cordonier alleges she was belittled both on and off the air by her co-hosts on *The Love and Hudson Show* and then reprimanded. She was ultimately fired on April 17. According to the *Greenville News*, Cordonier alleges that **Herriott Clarkson Mungo III** (a.k.a. **Bill Love**) and **Hayden Hudson** (a.k.a. **Howard Hudson**) encouraged Cordonier to join their pro-war discussions, which became contentious on several occasions. "I went through hell," Cordonier told the *News*. "I was forced out because I would not comply with their orders to be silent." Also named as defendants in the suit: Regional VP/GM **Bill McMartin** and PD **Greg McKinney**, who, as expected, told **ST** he was unable to comment on the matter.

In order to rapidly acclimate new producer **Special K**, a Brooklyn, NY homeboy, to life in the South, the members of *The Mad Max Morning Show*, which airs on NextMedia's



Mileage may vary with mullet.

WKZQ/Myrtle Beach, SC & WXQR/Greenville, NC, recently subjected the man named after a breakfast cereal to a "rednecking." He tells **ST**, "I was driving a John Deere tractor with a giant rebel flag mounted on the back, wearing a wife-beater and a mullet wig. About an hour and a half later I was pulled over by the cops, who didn't understand

it was a radio stunt and wrote me a ticket for \$350! I have to appear in court later, and I got two points on my license for that."

U-Haul Information Update

Susquehanna/Kansas City Market Manager **Mike Campbell**, who doubled as GM of KCMO-AM & FM, exits the cluster, as does KCFX/Kansas City GM **Pam Malcy**. Susquehanna Regional VP **Nancy Vaeth** is named interim Market Manager.

Phoenix radio fixture **Dave Pratt** segues from afternoons on Infinity's KZON (The Zone) to mornings on co-owned Country **KMLE**, replacing Dan Tocker. **Gregg Paul**, whose

"Politically Incorrect, Yet Touching Moment" commentary has aired daily on The Zone since 2000, takes Pratt's old shift. Paul teams with Karen Lindsay and Hollywood Bob.

Cheryl Khaner, last seen as VP/Adult Formats for RCA, has been named as an exclusive consultant to V2 Records.

KBKS (Kiss 106.1)/Seattle night hosts **Candy & Jerry** will exit on July 31 as they shop for a morning show opportunity. OM/PD **Mike Preston** needs an immediate, non-sucking replacement show. Rush your stuff to kissnightjob@infinityseattle.com or to KBKS, 1000 Dexter Ave., Suite 100, Seattle, WA 98109.

Congrats to **Dianna Rose** of KWJZ/Seattle and Elektra's **Michelle Madison**, winners of a random drawing held at the recent R&R Convention. Both ladies will receive Kenwood HD Radio car systems, courtesy of iBiquity.

After spending two weeks in South America battling genetically mutated tarantulas and other potentially fatal bugs while on a class trip with his 12-year-old daughter, Jennifer, Infinity/Kansas City VP/Programming **Jon Zellner** is back in the good old USA. One memorable moment took



Which end does the saddle go on?

place the night a giant tarantula crawled into their sleeping quarters, causing Zellner's wife and daughter to scream and run. "My job was to stay behind to see whose sleeping bag it would end up in," he says. In order to put the giant arachnid's size in the perfect historical, pop-culture perspective, Zellner remarks, "Let's just say it was bigger than the one that crawled up Peter's leg in the *Brady Bunch* two-part Hawaii episode."

Talk Topics

Talk Radio Network snags **Laura Ingraham** from Westwood One. TRN CEO Mark Masters tells **ST** that she'll move her daily talk show to the network on Sept. 1 and that it will air in a new daytime slot.

KABC/Los Angeles morning show Exec. Producer **Bernard Pendergrass** is promoted to Asst. PD.

Maurice Egger is named Chief Technical Producer for Clear Channel Cincinnati's AM stations, which include News/Talk WLW, Sports WCKY, Talk WKRC and "Real Oldies" WSAI. He replaces Brian Perry, who was recently upped to PD of WCKY.

Condolences

Music lovers everywhere continue to mourn "love maestro" **Barry White**, who passed away July 4 after a lengthy battle with kidney disease. He was 58. White is best known for such 1970s-era classics such as "Love's Theme" (with Love Unlimited Orchestra), "Never, Never Gonna Give Ya Up," the 1974 U.K. No. 1 "You're the First, the Last, My Everything" and the 1974 U.S. No. 1 smash "Can't Get Enough of Your Love, Babe." White enjoyed a career resurgence in 1995 with the release of *The Icon Is Love* and was introduced to a whole new generation via guest appearances on *The Simpsons* and *Ally*



Your sweetness was our weakness.

McBeal. In the summer of 2000 White's voice was once again a staple in dance clubs across Europe thanks to Black Legend's take on his "You See the Trouble With Me," which topped the U.K. singles charts.

Vince Lloyd, a longtime broadcaster for the Chicago Cubs, died July 3 of stomach cancer at his home in Green Valley, AZ. He was 86.

Quick Hits

- After 101 days as PD of New South CHR/Pop WYOY (Y101)/Jackson, MS, PD **Nikki Stewart** exits. OM **Tom Freeman** assumes PD duties.

- Former WXSS/Milwaukee Marketing Director and WWWQ/Atlanta Promotions Director **Rachael Frydman** returns to Milwaukee as the newly named NTR Manager of Clear Channel's six-station cluster.

- KVEG/Las Vegas nighttime co-host **J-Noise** adds MD stripes.

- **Rob Ryan** rejoins KKMGM (Magic 98.9)/Colorado Springs by reassuming his old afternoon drive slot. He spent the last year at KKRZ (Z100)/Portland, OR.

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PART ONE OF A TWO-PART SERIES

Thirty Years Of Promo Pros

Three generations of record-industry execs review the past, present and future of music promotion at Convention 2003

As part of R&R Convention 2003, record executives from the past three decades came together for a panel to provide insight on how the business used to be, how it is today and where it might be headed.

Moderated by venerable promotion pro John Fagot, the "Three Decades of Record Executives" session featured Curb Records' Bob Catania, Music Research Consultants' Harold Childs, promo vet Jeffrey Naumann, Warner Bros.' Tom Biery, RLG/Nashville's Butch Waugh, Arista's Joe Reichling, Roadrunner's Mark Abramson and Street Information Networks' Vince Pellegrino.

Catania kicked off the discussion by addressing the pervasive negativity found throughout the industry today. He said, "We're all still very passionate about the records we work and about the groups we're given an opportunity to work, and it's really frustrating to deal with what I perceive now as the most intense negativity coming not only from radio, but also records and the press. It's really a shame that we've come to this."

Recalling his days as a regional promotion executive, Catania said that both radio and records used to look for a reason to play new records. "Now everything starts from the premise 'Why should we play the record?'" he said. "It starts from a very negative standpoint, and a lot of animosity develops early on in projects. It takes a long time to get over."

"The great programmers over the years — people like Scott Shannon and Kevin Weatherly — came from a very positive ethic: What could they do to break records? The industry is sorely lacking that. We shoot ourselves in the foot, and then we go to work."

The Business Of Communication

"Our business has changed; we know it's more of a business now," said Pellegrino, who recalled that people were generally more passionate about music in years past. "Today, with consolidation, the risk factor far outweighs the benefits of somebody stepping out-

side of the pack, because they've got a consultant questioning their decisions' and they've got a regional programmer looking over their shoulder.

"We have to start bringing back some of the fun and the positive energy that our business was all about.



John Fagot

We're in the business of communication. We should communicate more with each other about what's real and what the real passion is. We're dealing with people's lives.

"That's one of the things I tell everybody I talk to, and it's something that we've taken for granted over the years with the salaries that we make. We make more than doctors, and none of us have the education that doctors have, and doctors save lives. But we do deal with people's lives, and I take that responsibility very seriously."

Waugh recalled an important lesson he learned from fellow panelist Childs back when both worked at A&M Records: the importance of building relationships. "In Country, I look at some of the PDs and MDs I deal with on a regular basis, and they're wearing so many hats and getting pulled in so many directions that it's hard to get their attention," he said.

"Once they sit down and hear the music and get into it, all of a sudden your job gets a lot easier, but you can't do that unless you do have a relationship with the person who's making the decision."

Ass Tattoos And Rubber Puke

Naumann, known for his flamboyant promotion style, noted that EMI Recorded Music North America Exec. VP Phil Quartararo taught him the importance of promoting oneself. "You need to brand yourself," Naumann said. "You have to make yourself a

personality. Make yourself different. Don't be just another of the 'Stepford Wives' of promotion."

Naumann went further by showing two different types of branding. He first showed the crowd a large photo of an old Halloween costume he'd made of a tin-eared programmer who wouldn't play his record. He then pulled down his pants just far enough

"You have to make yourself a personality. Don't be just another of the 'Stepford Wives' of promotion."

Jeffrey Naumann



Jeffrey Naumann

to show off a tattoo of the Virgin Records logo on his rear.

Naumann also shared a story about working Lenny Kravitz in the early days, when many programmers weren't playing his records: "I told my assistant to order 350 rubber pukes, the cheapest ones you can get from the joke shops.

"I had one of the trade magazines make an ad that said, 'It makes me sick to my stomach that some programmers still aren't playing Lenny Kravitz,' and we had them staple the rubber puke to each of the ads. Lenny finally broke. I don't know if it was that ad that did it."

The New School

While Reichling noted that today's atmosphere is not as much fun as that in the old days, based on the stories he was hearing, he said that he likes the business more now than he did when he entered it 10 years ago.

"I love the fact that we're a real business now, and we're held accountable for our spins," he said. "We have



THREE DECADES ON THE DAIS Sharing war stories at the "Three Decades of Record Executives" session are (l-r) Music Research Consultants' Harold Childs, Tom Biery of Warner Bros., RLG/Nashville's Butch Waugh and promo vet Jeffrey Naumann.

to get something in return for the money we spend by creating new paradigms for all of our marketing and promotion dollars. It makes a whole lot more sense with the type of spins we're doing now compared to even when I started, 10 years ago.

"Yes, it is much harder with consolidation, brand managers and consultants, and the revenue has certainly gotten radio to the point where it's not as excited about new records and new music as it used to be, but our job now is to nurture. What I do is nurture our guys who are passionate about music.

"There are a lot of people at Pop radio who will get really excited and passionate about an artist. Those are the guys we have to partner with and, in my opinion, spend the lion's share of our promotion dollars with.

"We should be bringing the artist up there and doing a time buy or whatever it takes to market the artist in that market, because the PD takes the time to see the big picture and to realize what we have not today, but six months from now or when the Grammys roll around."

Abramson, on the other hand, preferred the promotion game prior to consolidation. "There was a lot more passion to it," he said. "All the stuff I've gotten — the career I've built — I don't know if that could happen now."

Abramson added that the climate at Rock radio is similar to that at other multitasking formats. "There are too many people who are too overworked to really pay that much attention to the music anymore," he said. "We all love our jobs, but it is harder to get people to focus solely on artists and music.

"The Rock format is certainly no different. If anything, it's a bit harder, because, in a lot of markets, we're not the big moneymaking format. These guys are a little more stressed, because Rock's not the format that's going to be protected. There are markets that are exceptions, but the Pop and Country formats are always going to win."

New Opportunities

Childs made mention of R&R's 30th anniversary and recalled the first R&R Seminar, which was held in 1975. He noted that it was an exciting time in the industry and said he believes that the industry today stands on the same edge.

"We've got the new record business out there, with all these young kids

with their own labels, and they're downloading and uploading and all that sort of thing," he said. "That's an opportunity for us to have some fun again. It's created a clear climate out there where everybody can go out and break new artists."

He pointed to satellite radio as an exciting new frontier and compared it to the early days of FM radio, when

the recording industry helped many FM Rockers get off the ground. "It behooves us all as promo guys to try to come up with ideas to get that thing to work with us," he said of satellite radio players XM and Sirius. "It will give us some balance out there, which we'll have to break a new artist.

"These new kids that I run into are very excited about the record business. It's not dead! All the comments, all the articles, all the stories — the record business is not dead, and the music business is not dead, and these kids out there realize it. You'll see that kind of energy in the next five years."

Biery said that he's always been with the same label and that he still thinks of his job as fun. He stressed the importance of brainstorming, something he and his co-workers are allowed to do as part of their daily routine.

He said, "Whether you're the radio guy wearing three hats or the head of promotion who's worried about budgets, adds, rotations and everything else — who are we fucking kidding? No one goes around brainstorming anymore.

"The record business is so not dead. In my opinion, it's about to thrive. I am so motivated on a daily basis to be part of it. I might be naive, I might be jaded, I might be a stupid motherfucker, but I don't think so. I think I am on the front end of the future of the record business.

"All these guys who don't have any passion or whom you think don't have any passion, go in there with a great idea, go in there with some kind of great marketing idea, sit down and talk about something that's going to help the radio station and help you break a record, and you'll be surprised how fucking fast you get passion.

"And that's what lacking. It's not radio; it's the record companies. It's us. It's the promotion people. Because no one takes time to be creative anymore."

Next week: The promo pros talk about technology, give advice for the present and reminisce about past passion projects.

THE INDUSTRY'S NO. 1 RETAIL CHART July 11, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	ASHANTI	Chapter II	Murder Inc./IDJMG	326,040	—
1	2	BEYONCE	Dangerously In Love	Columbia	186,425	-44%
3	3	LUTHER VANDROSS	Dance With My Father	J	91,085	-16%
2	4	MICHELLE BRANCH	Hotel Paper	Maverick/Warner Bros.	81,197	-49%
11	5	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	73,077	+20%
6	6	EVANESCENCE	Fallen	Wind-up	66,159	-1%
5	7	METALLICA	St. Anger	Elektra/EEG	62,089	-22%
8	8	NORAH JONES	Come Away With Me	Blue Note/Virgin	60,968	-5%
4	9	THREE 6 MAFIA	Da Unbreakables	Hypnotize Minds/Columbia	54,831	-43%
15	10	CHARLIE'S ANGELS: FULL THROTTLE	Soundtrack	Columbia	53,051	+12%
12	11	KELLY CLARKSON	Thankful	RCA	49,553	-13%
—	12	BUDDY JEWELL	Buddy Jewell	Columbia	48,385	—
10	13	MONICA	After The Storm	J	45,660	-27%
17	14	LINKIN PARK	Meteora	Warner Bros.	45,067	+1%
13	15	2 FAST 2 FURIOUS	Soundtrack	Def Jam South/IDJMG	44,135	-18%
16	16	SEAN PAUL	Dutty Rock	40/VP/Atlantic	43,554	-2%
14	17	LIZZIE MCGUIRE MOVIE	Soundtrack	Walt Disney	40,996	-16%
19	18	CHER	Very Best Of Cher	WSM	40,742	-6%
21	19	LONESTAR	From Here To There: G. Hits	RCA	39,898	-4%
9	20	RADIOHEAD	Hail To The Thief	Capitol	39,293	-38%
7	21	ANNIE LENNOX	Bare	J	39,168	-40%
25	22	TOBY KEITH	Unleashed	DreamWorks	38,948	+10%
32	23	STAINED	14 Shades Of Grey	Flip/Elektra/EEG	36,249	+8%
18	24	JEWEL	0304	Atlantic	35,575	-19%
33	25	R.KELLY	Chocolate Factory	Jive	33,578	+2%
37	26	BEACH BOYS	Sounds Of Summer: Very Best Of	Capitol	33,022	+3%
26	27	WHITE STRIPES	Elephant	V2	32,855	-6%
31	28	AUDIOSLAVE	Audioslave	Interscope/Epic	31,998	-6%
30	29	COLDPLAY	Rush Of Blood To The Head	Capitol	31,793	-6%
22	30	LUMIDEE	Almost Famous	Universal	31,582	-22%
29	31	LIL' KIM	La Bella Mafia	Queen Bee/Atlantic	30,633	-10%
24	32	BLACK EYED PEAS	Elephunk	Interscope	30,326	-15%
36	33	TRAIN	My Private Nation	Columbia	29,501	-8%
38	34	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	29,307	-6%
42	35	CHRISTINA AGUILERA	Stripped	RCA	28,020	-4%
35	36	JACK JOHNSON	On And On	Jack Johnson/Universal	27,743	-15%
41	37	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	27,648	-5%
43	38	FABOLOUS	Street Dreams	Desert Storm/Elektra/EEG	27,430	+1%
—	39	JIMMY BUFFETT	Meet Me In Margaritaville	UTV	26,871	—
47	40	THE ALL AMERICAN REJECTS	The All American Rejects	DreamWorks	26,667	+4%
34	41	GEORGE STRAIT	Honkytonkville	MCA	26,604	-19%
—	42	TRACY BYRD	The Truth About Men	RCA	26,400	—
46	43	SHANIA TWAIN	Up	Mercury/IDJMG	25,739	-1%
49	44	GINUWINE	Senior	Epic	25,234	+2%
20	45	GANG STARR	The Ownerz	Virgin	23,366	-46%
40	46	LED ZEPPELIN	How The West Was Won	Atlantic	21,839	-26%
—	47	JUSTIN TIMBERLAKE	Justified	Jive	21,055	—
—	48	NOW 12	Various	Capitol	20,863	—
—	49	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	20,554	—
48	50	JOE BUDDEN	Joe Budden	Def Jam South/IDJMG	20,044	-20%

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ON ALBUMS

Retail Goes Girl Crazy

This week's *HITS* Top 50 is fueled by plenty of estrogen, topped by the No. 1 debut of Murder Inc./IDJMG's Ashanti, whose *Chapter II* turns the page on what has been a spectacular rise for the hip-hop/R&B diva. She racks up 326,000 in first-week sales, led by a big video and multiformat



50 Cent

play on "Rock Wit U."

Ashanti offers Murder Inc. chief Irv Gotti a welcome respite from his legal problems this week as the duel of the divas lands Columbia's Beyoncé in the second slot and Maverick's Michelle Branch at No. 4. Only J's Luther Vandross, at No. 3, spoils the distaff dominance.

Shady/Aftermath/Interscope's relentless



Ashanti

hip-hop icon 50 Cent climbs to No. 5 on a 20% gain as new single "P.I.M.P." explodes, and Elektra/EEG rock gods Metallica keep banging away at No. 7, but sisters are doing it for themselves in the rest of the top 10. The female-fronted Evanescence's *Wind-up* debut is at No. 6, Blue Note's Norah Jones keeps hanging around at No. 8, and the girl-powered *Charlie's Angels: Full Throttle* soundtrack on Columbia/Sony Music Soundtrax rises 12% to No. 10. RCA's Kelly Clarkson (No. 11) and J's Monica (No. 13) are just outside the charmed circle, while the top 10 is completed by Hypnotize Minds/Columbia's *Three 6 Mafia* album at No. 9.

Other chart newcomers include Columbia Nashville's Buddy Jewell, winner of the *Nash-*

ville Star reality-TV competition, at No. 12 — that gives Columbia four of the top 12 — and RCA Nashville's Tracy Byrd at No. 42.

The only other double-digit increase in the top 50 is registered by DreamWorks Nashville flag-waver Toby Keith (25-22, +10%).

Next week: Look for a high chart debut from Virgin Latin diva Thalía, making her English-language bow.



Buddy Jewell

Can't Get Enough Duff!

In The Simpsons' hometown of Springfield, USA, Duff Beer is the choice for Homer J. and the rest of the crew down at Moe's Tavern. In the real world, Hilary Duff is the choice for teens across the country. Known for her title role in the TV series *Lizzie McGuire*, not to mention the movie adaptation of said series, Duff is an instantly recognizable celebrity among the teen set. At the upcoming 2003 Teen Choice Awards in Los Angeles, Duff has the opportunity to walk away with three awards: "Choice Movie Actress — Comedy," "Choice TV Actress — Comedy" and "Choice Female Hottie." On top of that, she is making her musical impact felt with "So Yesterday," her first single from her upcoming solo CD, *Metamorphosis*. Duff will enjoy further face time on MTV with an upcoming *Making the Video* of her new single and a *Diary* feature in August.



Hilary Duff

A sultry blend of soul and hip-hop, *Cherish* is made up of four sisters with enough hooks and looks to take them to the top. Sixteen-year-old twins Felicia and Fallon, 18-year-old Neosha and 19-year-old Farrah started honing their voices well before high school, performing in local talent contests in their hometown of Atlanta. That early practice obviously paid off, as their Warner Bros. debut, *The Moment*, showcases the quartet's vocal strength and passion. Featuring platinum rapper Da Brat, "Miss P" is *Cherish*'s introduction to the mainstream, and with sounds this strong, it's only a matter of time before radio treasures the foursome's gifts.



Ron Isley, a.k.a. Mr. Biggs

Radio, however, is no stranger to the legendary Isley Brothers. "Busted" is the second single from their most recent album, *Body Kiss*, which features an array of talented guests, including R. Kelly, Snoop Dogg, Lil Kim and, on this particular track, the sultry vocals of up-and-coming labelmates JS. Represented today by Ernie Isley and Ronald Isley, who also goes by the alias Mr. Biggs, The Isley Brothers have collected some 23 gold, platinum and multiplatinum album awards in their storied career.

While the Isleys are undoubtedly old school, Country gets a taste of the new school with Ashley Gearing. Listening to her angelic voice and powerful delivery, it's hard to believe that the Springfield, MA native is only 12 years old. While most kids her age are sitting in front of the latest X-Box game, Gearing is performing in front of thousands at events like WBCT/Grand Rapids' Birthday Bash. Executive producer Jimmy Harnen penned the lyrics to "Can You Hear Me When I Talk to You" about his feelings after his father passed away in 1996. Gearing can relate, as her father passed away from a brain tumor when she was very young.

Musician, actor, author? Yes, pop star Jessica Simpson seems to be everywhere right now. Besides her recurring role on the hit sitcom *That '70s Show*, she will invite MTV viewers into her life as camera crews chronicle her recent nuptials to 98 Degrees' Nick Lachey on *The Newlyweds: Nick & Jessica* (premiering Aug. 4). Fans can get more behind-the-scenes details or plan their own wedding when Simpson's book — *I Do: Achieving Your Dream Wedding* — hits bookstores this June. Outside of the chapel, Simpson is ready to walk down the aisle with radio with "Sweetest Sin," the lead single from her third CD, *In This Skin*. Written by hitmaker Dianne Warren, this song will surely have programmers saying, "I do."

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Ashley Gearing

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— Frank Correia

R&R Going For Adds

Week Of 7/14/03

CHR/POP

- HILARY DUFF *So Yesterday* (Buena Vista Music/Hollywood)
- JESSICA SIMPSON *Sweetest Sin* (Columbia)
- LIZ PHAIR *Why Can't I* (Capitol)
- STACIE ORRICO (There's Gotta Be) *More To Life* (Forefront/Virgin)
- WAKEFIELD *Say You Will* (Arista)

CHR/RHYTHMIC

- ATL *Calling All Girls* (Epic)
- CHERISH f/DA BRAT *Miss P* (Reprise)
- JUELZ SANTANA *Dipset...* (Roc-A-Fella/IDJMG)
- KELIS *Popular Thug* (Arista)
- NAPPY ROOTS *Roun' The Globe* (Atlantic)

URBAN

- ATL *Calling All Girls* (Epic)
- ISLEY BROS. f/IRON ISLEY A.K.A. MR. BIGGS *Busted* (DreamWorks)
- JUELZ SANTANA *Dipset...* (Roc-A-Fella/IDJMG)
- KELIS *Popular Thug* (Arista)
- NAPPY ROOTS *Roun' The Globe* (Atlantic)
- TERENCE TRENT D'ARBY (SANANDA MAITREYA) *Designated Fool* (Compendia)

URBAN AC

- TERENCE TRENT D'ARBY (SANANDA MAITREYA) *Designated Fool* (Compendia)

COUNTRY

- ASHLEY GEARING *Can You Hear Me When I Talk To You?* (Lyric Street)
- DIAMOND RIO *Wrinkles* (Arista)
- DWIGHT YOAKAM *Late, Great Golden State* (Audium)
- JESSICA ANDREWS *Good Time* (DreamWorks)
- TRAVIS TRITT *Lonesome, On'ry And Mean* (RCA/Columbia)

AC

- AMY GRANT *Simple Things* (Interscope)
- BLUES TRAVELER *Let Her & Let Go* (Sanctuary/SRG)
- CHRIS EMERSON *Baby's Gone* (Monomoy)
- JESSICA SIMPSON *Sweetest Sin* (Columbia)
- SERA *More Of This, Less Of That* (Aeza)

HOT AC

- BLUES TRAVELER *Let Her & Let Go* (Sanctuary/SRG)
- FORTY FOOT ECHO *Brand New Day* (Hollywood)
- JEFF PRYOR BAND *Loverland* (Teze)

SMOOTH JAZZ

- HIROSHIMA *Revelation* (Heads Up Int'l)
- LAWRENCE BARRIS *Love On Me* (Pretty Boy)
- NICK COLIONNE *High Flyin'* (3 Keys Music)
- ULTRABLU *That Was Then* (Khaeon World Music)
- WILL SUMNER *Coast Drive* (Ocean Street)

ROCK

- BLUES TRAVELER *Let Her & Let Go* (Sanctuary/SRG)
- FINGERTIGHT *Guilt* (Hold Down) (Columbia)
- HOTWIRE *Not Today* (RCA)

ACTIVE ROCK

- FINGERTIGHT *Guilt* (Hold Down) (Columbia)
- HOTWIRE *Not Today* (RCA)

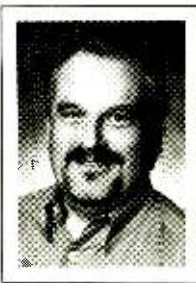
ALTERNATIVE

- BILLY TALENT *Try Honesty* (Atlantic)
- COUNT THE STARS *Taking It All Back* (Victory)
- DASHBOARD CONFESSIONAL *Hands Down* (Vagrant)
- FEEDER *Come Back Around* (Republic/Universal)
- FINGERTIGHT *Guilt* (Hold Down) (Columbia)
- LEAVES *Crazy* (DreamWorks)
- LIBERTINES *I Get Along* (Sanctuary/SRG)

TRIPLE A

- BLUES TRAVELER *Let Her & Let Go* (Sanctuary/SRG)
- CASH BROTHERS *Shadow Of Doubt* (Zoe/Rounder)
- ERIN MCKEOWN *Slung-Lo* (Nettwerk)
- LEAVES *Crazy* (DreamWorks)
- OLIVER MTUKUDZI *Collection* (Putumayo)
- SOUL OF JOHN BLACK *Love & Persuasion* (No Mayo)
- TEITUR *Sleeping With The Lights On* (Universal)

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



KEVIN CARTER

kcarter@radioandrecords.com

This Road Looks Strangely Familiar

As The Beatles said, 'Get back to where you once belonged'

For the past nine years and change, everyone in the industry — including me — grew accustomed to seeing Tony Novia's smiling face at the top of R&R's CHR page. But as our industry continues to undergo growing — and, in many cases, shrinking — pains, plans change. People leave. Tony was here one day and in New York the next. After six months as R&R's AC & Hot AC Editor, I have been given the privilege of returning to my CHR roots and have assumed Tony's duties as CHR/Pop Editor while holding on to the reins of my baby, *Street Talk Daily*.

My initial idea was to write something really long and boring to reintroduce myself to the CHR crowd, taking the time to start at the very beginning. OK, here goes: First, the earth cooled. Then the dinosaurs died and turned into oil....

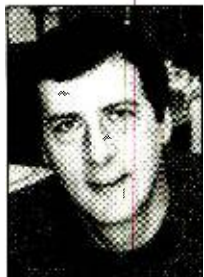
But then I realized that, having served as the first Top 40 Editor at *Airplay Monitor* and having picked up the mantle from the legendary Dave Sholin at *Gavin*, I didn't really need to waste a lot of your time writing some introductory drivel. Oops — too late.

We already know each other — maybe too well, judging by some of the hundreds of letters of support I have received — so why don't I just shut up and turn over the rest of this page to you, as I share a few of these heartfelt, frightening and, in several cases, grammatically correct notes from my alleged CHR fan club.

"Congrats on your brand-new gig! I know it was between you and Gregory Peck. Then he died..." — Scooter B. Stevens, PD, KQBT & KAMX/Austin

"Way to go! Now don't screw it up!"

Tom Gjerdrum



Tom Calococci

"OK, some people get promoted and get the biggest f@!*ing head in the world. Have the construction workers arrived yet to widen the doorways and the hallways? Do you have an entourage now? Do you even remember who I am? P.S.: Will you still be doing *Street Talk Daily*? I'd hate to miss one of your daily sheets, because, after all, it's cheaper than kitty litter — and my cat's gotta go! There are a few people out here who are huge fans of yours, and as soon as I

find one, I will let you know!" — Tom Calococci, PD, KBXX/Houston
"Congrats on the new gig over on the big CHR/Pop page. If we add more records, will you stay?" — Darla Thomas, MD, KLSY (Mix 92.5)/Seattle

"Kevin: Way to go! Not bad for an old Fresno PD! Seriously, you're the perfect guy to follow Tony, and you'll do great! Best wishes." — Dave Shakes, Chief Programming Officer, Results Radio

"Kevin, congrats on the promotion!" — Scott Shannon, PD, WPLJ/New York

"Congrats on being promoted to CHR/Pop Editor! Erica has certainly picked the right guy! We are so very happy for you!" — Denise George, VP/Promotion, Jive Records

"Congrats — sort of. We're going to miss you in Hot AC land. Did you

notice that, in general, Hot AC is having a good winter and spring '03 Arbitron? It must've been you. Last night I woke up in a cold sweat thinking that the next Hot AC Editor could end up being Max Tolkoff. Once the sweating and shaking went away, everything was fine, although I lost nearly a day of work. The good news is that Viacom has offered free psychiatric help, and everything's OK. Don't worry." — Greg Strassell, VP/Programming, WBMX/Boston



Rob Roberts

"I just read about your promotion, and I couldn't be happier for you. You'll be great!" — Brian Bridgman, PD, KHKS/Dallas

"Congrats on the CHR/Pop Editor gig, although I hate to see you leaving the AC arena. They should have you do both jobs. There's nothing wrong with a 100-hour workweek!" — Scotty Meyers, Director/National Promotion & Affiliate Relations, TeshMedia

"So were they *that* desperate? Seriously, congrats! That's awesome!" — Fisher, PD, WHZT/Greenville, SC

"Congrats on your gig, dude! That's off the hook. I'm so happy for you." — Michael Martin, Important VP Guy, Clear Channel/San Francisco

"Fantastic! I'm sorry to see you depart the AC and Hot AC world, but that's just selfish on my part. Congrats on a well-deserved promotion. I am not surprised!" — Duncan Payton, PD, KMYI/San Diego

"Congratulatory! It is truly rewarding to me to see one of the few genuinely decent people left in this business have something good happen to them. I hope you get everything you want and more. Continued good luck to you." — Barney Kilpatrick, President, Rattlesby Records

"Congrats on your new gig as CHR Editor at R&R. That's awesome! You were one of the first big-time trade people to reach out to me with your *Hitmakers* conference calls when I was the MD at WVSR/Charleston, WV, and you always treated me with courtesy and respect even though I didn't know what the heck I was doing! And now, all these years later, you still treat me with courtesy and respect — and I still don't know what the heck I'm doing! P.S. When you get into Tony's old office, can you find me an autographed *Mike & Maty* poster?" —

Way to go! Now don't screw it up!" — Tom Gjerdrum, PD, WMYX/Milwaukee

Burke Allen, Alan Burns and Associates

"What, did we scare you away? Not enough sex and drugs on this side? Were you not woman enough for the AC world? Anyway, congrats!" — Mark Edwards, PD, KOSI/Denver

"I knew you'd get this gig one day — good things happen to good people. Congrats!" — Michael Newman, President, Radio Strategies, Houston

"Last night I woke up in a cold sweat thinking that the next Hot AC editor could end up being Max Tolkoff."

Greg Strassell

"I want to congratulate you on your promotion to CHR/Pop Editor. Erica has made an excellent choice! Thank you for the friendship, support and leadership you have dedicated to our format for so many years. This is an opportunity that is well-deserved." — Greg Williams, PD, KDGS/Wichita

"Geez, thank God for computers. Otherwise, I'd have a hell of a time keeping up with all your job changes on a Rolodex! Congrats!" — Scott Sands, PD, WZPL/Indianapolis

"I just read the news — congrats! We need to spend more time together to enhance my credibility. I was proud of Tony; now I'm equally proud of you." — Kid Curry, PD, WPOW/Miami

"Congrats on your new gig — which begs the question: If you didn't fuck up your career with *Street Talk Daily*, just what *does* it take? P.S.: Seriously, I'm proud of you. Keep on NOT fucking it up!" — Rob Roberts, Important VP Guy, Clear Channel/South Florida

"Frankly, it's sickening. All these publicity-hungry losers have been offering congratulations on your new position as CHR/Pop Editor just to see their names in print. You and I both know not a single one of these people likes you in the least, and, in fact, they're probably wagering behind your back on the date and time of your inevitable failure.

I, on the other hand, have been a Kevin Carter fan for years and years. Therefore, there is no need to print my note of congratulations, lest I be mistaken for one of the insincere." — Jeff McHugh, PD, WKZL/Greensboro

"Do you have an entourage now? Do you even remember who I am?"

Tom Calococci

"Congratulations on continuing to fail upward." — Mark Adams, PD, KXJM/Portland, OR

"There's no Sunshine Band needed here, 'cause this KC is going straight to the top! Congrats, Kevin! After years of telling stories from the Wild files and laughing our asses off, I think it's about time that you became ungodly wealthy and influential. This couldn't have happened to a nicer guy!" — Orlando, PD, WLLD (Wild 98.7)/Tampa

"Just wanted you to know how proud I am of you! It's nice to see someone who not only deserves this gig, but worked for it and did it the right way. That seems pretty rare in today's world. You rock. Thanks for always being a friend. I couldn't be happier for you." — Michael Steele
"Hey, nice job on the promotion.



Greg Strassell

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES July 11, 2003

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of June 15-21.

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
HP 50 CENT In Da Club (Shady/Aftermath/Interscope)	4.15	4.09	3.88	3.88	95.4	36.6	4.07	4.25	4.13	4.21	4.27	4.00	4.11
50 CENT 21 Questions (Shady/Aftermath/Interscope)	4.10	4.01	3.96	3.91	98.3	27.1	4.24	4.09	3.95	3.94	4.01	4.25	4.19
SEAN PAUL Get Busy (40/VP/Atlantic)	4.01	4.02	3.96	3.94	99.1	29.1	4.00	4.05	3.98	3.82	4.09	4.18	3.95
R. KELLY Ignition (Jive)	4.01	3.97	3.93	3.87	97.7	38.9	3.95	3.99	4.11	3.90	4.07	3.93	4.17
LIL' KIM F/ 50 CENT Magic Stick (Queen Bee/Atlantic)	3.94	3.96	3.87	3.85	93.1	29.1	4.09	3.87	3.87	3.86	3.90	4.06	3.96
HP FABOLOUS Can't Let You Go (Elektra/EEG)	3.94	4.00	3.89	3.80	93.7	30.6	3.95	3.88	3.98	3.93	4.05	3.95	3.81
FRANKIE J. Don't Wanna Try (Columbia)	3.90	3.95	3.79	3.66	96.6	28.6	3.92	3.92	3.85	3.87	3.91	3.86	3.95
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	3.88	3.89	3.88	3.89	96.6	33.7	3.81	3.91	3.91	3.64	4.15	3.79	3.94
HP CHINGY Right Thurr (DDP/Capitol)	3.87	3.87	-	-	93.4	21.4	3.99	3.85	3.78	3.49	4.06	3.94	3.99
BUSTA RHYMES F/ MARIAH CAREY I Know What You Want (J)	3.84	3.95	3.91	3.77	92.9	29.4	3.84	3.90	3.77	3.96	3.77	3.68	3.94
HP LUDACRIS Act A Fool (Def Jam South/IDJMG)	3.81	3.74	-	-	90.3	26.3	3.82	3.86	3.73	3.65	3.97	3.93	3.68
SIMPLE PLAN Addicted (Lava)	3.79	3.79	3.59	3.57	90.6	35.7	3.67	3.86	3.83	3.75	4.00	3.75	3.64
UNCLE KRACKER F/ DOBIE GRAY Drift Away (Lava)	3.79	3.92	3.82	3.77	90.0	25.7	3.35	4.03	3.96	3.74	3.90	3.82	3.71
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.79	3.85	3.73	3.67	95.1	36.3	3.45	4.01	3.92	3.69	3.96	3.84	3.68
HP DA BRAT In Love Wit Chu (So So Def/Arista)	3.76	3.80	3.74	3.74	96.6	34.6	3.83	3.79	3.66	3.67	3.55	3.91	3.93
STACIE ORRICO Stuck (ForeFront/Virgin)	3.71	3.66	3.67	3.71	96.9	34.0	3.89	3.65	3.60	3.36	3.94	3.72	3.82
ALL-AMERICAN REJECTS Swing, Swing (DreamWorks)	3.71	3.69	3.55	3.49	88.3	33.4	3.65	3.73	3.75	3.61	3.88	3.76	3.59
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3.71	3.52	3.55	-	86.9	31.7	3.57	3.65	3.92	3.64	3.79	3.93	3.47
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.70	3.62	3.74	3.73	96.9	39.4	3.65	3.77	3.68	3.64	3.59	3.80	3.79
CHRISTINA AGUILERA Fighter (RCA)	3.70	3.56	3.66	3.63	97.4	36.0	3.68	3.70	3.72	3.70	3.57	3.71	3.82
WAYNE WONDER No Letting Go (VP/Atlantic)	3.69	3.65	3.67	3.77	92.0	36.0	3.84	3.65	3.57	3.65	3.56	3.87	3.68
KELLY CLARKSON Miss Independent (RCA)	3.69	3.57	3.68	3.66	96.3	40.6	3.64	3.68	3.74	3.66	3.76	3.63	3.70
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3.68	3.65	3.59	3.59	80.3	28.3	3.52	3.91	3.62	3.67	3.55	3.96	3.56
MATCHBOX TWENTY Unwell (Atlantic)	3.66	3.82	3.79	3.89	89.1	28.3	3.25	3.73	3.95	3.65	3.87	3.75	3.36
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	3.63	3.64	3.78	3.83	93.4	38.3	3.76	3.49	3.66	3.56	3.48	3.64	3.86
JEWEL Intuition (Atlantic)	3.61	3.55	3.51	3.52	90.9	34.9	3.61	3.54	3.69	3.45	3.67	3.70	3.64
BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	3.61	3.74	3.68	-	89.4	31.1	3.90	3.68	3.22	3.69	3.24	3.66	3.83
EVANESCENCE Bring Me To Life (Wind-up)	3.49	3.40	3.38	3.42	88.9	36.9	3.46	3.46	3.54	3.59	3.34	3.59	3.42
PINK F/ WILLIAM ORBIT Feel Good Time (Columbia)	3.29	3.00	3.26	-	84.0	40.0	3.34	3.37	3.16	3.15	3.30	3.25	3.45

CALLOUT AMERICA® HOT SCORES

By ANTHONY ACAMPORA

5 50 Cent holds the No. 1 and 2 positions on Callout America this week with "In da Club" and "21 Questions" (Shady/Aftermath/Interscope), respectively. Both songs continue to test across the board in all demos and regions.

50 Cent also appears on Lil Kim's "Magic Stick" (Queen Bee/Atlantic), which ranks fifth overall this week. The song is second with teens as well.

Frankie J climbs to No. 7 this week with "Don't Wanna Try" (Columbia). "Try" also scores seventh-place rankings with women 18-24 and 25-34.

After debuting at No. 11 last week, Chingy rolls into the top 10 with "Right Thurr" (DDP/Capitol). The song ranks fifth with teens and is top five on R&R's CHR/Rhythmic and Urban charts.

Ludacris moves up to 11th this week with "Act a Fool" (Def Jam South/IDJMG). The song ranks top 15 across all demos.

There's a three-way tie for the No. 12 spot between Simple Plan's "Addicted" (Lava), labelmate Uncle Kracker's "Drift Away" and 3 Doors Down's "When I'm Gone" (Republic/Universal). "Drift" ranks fourth 18-24 and fifth 25-34, while 3 Doors are fifth 18-24 and eighth 25-34.

Some songs scoring in target demos: Michelle Branch ranks No. 8 with women 25-34 with "Are You Happy Now?" (Maverick/Warner Bros.) ... Black Eyed Peas rank eighth in the 18-24 cell with "Where Is the Love" (A&M/Interscope) ... Matchbox Twenty rank No. 6 among women 25-34 with "Unwell" (Melisma/Atlantic).

You can view Callout America data online at www.bullseye.com, thanks to R&R's partnership with Bullseye Research. This week's password: *lurd*.

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

MONITORED STATION PLAYLISTS

www.radioandrecords.com



R&R CHR/POP TOP 50

July 11, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	KELLY CLARKSON Miss Independent (RCA)	8680	-75	722104	12	122/0
2	2	EVANESCENCE Bring Me To Life (Wind-up)	7188	-403	608988	19	121/0
9	3	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	6378	+887	471721	8	122/0
3	4	MATCHBOX TWENTY Unwell (Atlantic)	6290	+168	516937	20	111/0
10	5	BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	6250	+872	497633	7	123/1
4	6	BUSTA RHYMES F/ MARIAH CAREY I Know What You Want (J)	5460	-210	423560	13	114/0
5	7	SEAN PAUL Get Busy (40/VP/Atlantic)	5268	-386	456828	14	118/0
8	8	JUSTIN TIMBERLAKE Rock Your Body (Jive)	5065	-485	377183	18	127/0
7	9	R. KELLY Ignition (Jive)	4943	-613	357596	19	118/0
6	10	50 CENT 21 Questions (Shady/Aftermath/Interscope)	4814	-767	320860	11	114/0
12	11	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	4785	+285	375420	8	125/0
13	12	UNCLE KRACKER F/ DOBIE GRAY Drift Away (Lava)	4646	+318	366573	10	104/6
11	13	FRANKIE J. Don't Wanna Try (Columbia)	4503	-104	324942	13	115/0
17	14	JEWEL Intuition (Atlantic)	4436	+456	318235	13	123/1
20	15	LIL' KIM F/ 50 CENT Magic Stick (Queen Bee/Atlantic)	4349	+567	355256	7	104/5
15	16	SIMPLE PLAN Addicted (Lava)	4235	+231	324554	11	110/1
21	17	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	4181	+498	292326	9	118/1
18	18	PINK F/ WILLIAM ORBIT Feel Good Time (Columbia)	3944	-36	257413	6	125/0
14	19	CHRISTINA AGUILERA Fighter (RCA)	3671	-443	357024	17	118/0
16	20	3 DOORS DOWN When I'm Gone (Republic/Universal)	3586	-402	276703	29	119/0
22	21	ALL-AMERICAN REJECTS Swing, Swing (DreamWorks)	3540	+78	253932	13	115/0
19	22	WAYNE WONDER No Letting Go (VP/Atlantic)	3457	-396	305934	16	109/0
23	23	THALIA F/ FAT JOE I Want You (Virgin)	3258	+413	224361	7	115/5
25	24	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2704	+240	170935	12	98/1
24	25	FABOLOUS Can't Let You Go (Elektra/EEG)	2409	-385	194703	10	76/0
30	26	NELLY F/ P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	2332	+561	158045	4	96/6
32	27	GOOD CHARLOTTE Girls & Boys (Epic)	2219	+683	135515	3	113/8
26	28	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	1961	-338	139436	17	114/0
29	29	TRAIN Calling All Angels (Columbia)	1917	+51	111385	8	82/0
28	30	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	1872	-178	187282	20	111/0
35	31	SARAI Ladies (Epic)	1777	+355	102577	4	91/6
33	32	DA BRAT In Love Wit Chu (So So Def/Arista)	1642	+142	106678	6	62/1
39	33	CHINGY Right Thurr (DDP/Capitol)	1515	+466	81421	4	68/7
37	34	MERCYME I Can Only Imagine (IND/Curb)	1400	+81	78356	7	49/0
41	35	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	1305	+325	172621	4	65/15
34	36	GINUWINE Hell Yeah (Epic)	1291	-200	76494	20	99/0
31	37	JENNIFER LOPEZ I'm Glad (Epic)	1254	-301	77453	13	108/0
40	38	DREAM F/ LOON Crazy (Bad Boy/Universal)	1251	+210	58313	4	75/3
46	39	SANTANA F/ ALEX BAND Why Don't You & I (Arista)	1158	+288	81103	3	62/3
47	40	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	1011	+165	47708	5	40/4
49	41	MAROON 5 Harder To Breathe (Dctone/J)	1004	+260	44523	3	61/6
50	42	JUNIOR SENIOR Move Your Feet (Crunch Frog/Atlantic)	883	+155	71174	3	56/6
Debut	43	BOOMKAT What U Do 2 Me (DreamWorks)	814	+156	27780	2	52/2
43	44	COLDPLAY Clocks (Capitol)	814	-112	69918	17	82/0
45	45	GOOD CHARLOTTE The Anthem (Epic)	808	-97	51799	18	80/0
Debut	46	JUSTIN TIMBERLAKE Senorita (Jive)	805	+541	92001	1	95/60
Debut	47	BOWLING FOR SOUP Punk Rock 101 (Silvertone/Jive)	799	+136	24623	3	74/6
Debut	48	ATARIS The Boys Of Summer (Columbia)	756	+310	39821	1	51/7
42	49	R. KELLY F/ BIG TIGGER Snake (Jive)	735	-218	42306	4	28/0
Debut	50	CLAY AIKEN This Is The Night (RCA)	716	+100	78705	1	38/5

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)	84
JUSTIN TIMBERLAKE Senorita (Jive)	60
FABOLOUS F/ TAMIA Into You (Elektra/EEG)	18
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	15
SMASH MOUTH You Are My Number One (Interscope)	11
SEAN PAUL Like Glue (40/VP/Atlantic)	10
GOOD CHARLOTTE Girls & Boys (Epic)	8
CHINGY Right Thurr (DDP/Capitol)	7
ATARIS The Boys Of Summer (Columbia)	7
AMANDA PEREZ Never (Powerhouse/Virgin)	7
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	+887
BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	+872
GOOD CHARLOTTE Girls & Boys (Epic)	+683
LIL' KIM F/ 50 CENT Magic Stick (Queen Bee/Atlantic)	+567
NELLY F/ P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+561
JUSTIN TIMBERLAKE Senorita (Jive)	+541
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	+498
CHINGY Right Thurr (DDP/Capitol)	+466
JEWEL Intuition (Atlantic)	+456
THALIA F/ FAT JOE I Want You (Virgin)	+413

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
50 CENT In Da Club (Shady/Aftermath/Interscope)	3038
AMANDA PEREZ Angel (Powerhouse/Virgin)	1714
STACIE ORRICO Stuck (ForeFront/Virgin)	1631
AVRIL LAVIGNE I'm With You (Arista)	1467
JENNIFER LOPEZ F/ LL COOL J All I Have (Epic)	1295
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	1176
BLU CANTRELL F/ SEAN PAUL Breathe (Arista)	1139
KID ROCK F/ SHERYL CROW Picture (Atlantic)	1072
EMINEM Lose Yourself (Shady/Interscope)	1027
NIVEA Don't Mess With My Man (Jive)	1008
CHRISTINA AGUILERA Beautiful (RCA)	997
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	974
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	972
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	969
LINKIN PARK In The End (Warner Bros.)	876
NO DOUBT F/ LADY SAW Underneath It All (Interscope)	828
JA RULE F/ ASHANTI Mesmerize (Murder Inc./IDJMG)	812
AVRIL LAVIGNE Complicated (Arista)	805
NELLY Hot In Herre (Fo' Reel/Universal)	775
NELLY F/ KELLY ROWLAND Dilemma (Fo' Reel/Universal)	764
DJ SAMMY & YANOU Heaven (Robbins)	695
JUSTIN TIMBERLAKE Cry Me A River (Jive)	683
AALIYAH Miss You (BlackGround/Universal)	660
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	651
PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	619

127 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/29-7/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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CHR/POP TOP 50 INDICATOR

July 11, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	KELLY CLARKSON Miss Independent (RCA)	3260	-17	77277	11	53/1
2	2	EVANESCENCE Bring Me To Life (Wind-up)	2952	+25	65671	15	53/0
3	3	MATCHBOX TWENTY Unwell (Atlantic)	2655	-54	62234	21	51/0
7	4	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	2368	+248	61593	7	51/0
4	5	JUSTIN TIMBERLAKE Rock Your Body (Jive)	2128	-285	45823	17	46/0
12	6	UNCLE KRACKER F/ DOBIE GRAY Drift Away (Lava)	2110	+154	50937	9	45/1
8	7	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	2089	+22	48455	7	54/1
9	8	JEWEL Intuition (Atlantic)	2042	+37	49801	12	53/0
14	9	BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	2025	+246	54533	6	50/0
5	10	R. KELLY Ignition (Jive)	2020	-282	43206	16	42/0
13	11	BUSTA RHYMES F/ MARIAH CAREY I Know What You Want (J)	1971	+149	46660	9	44/0
6	12	SEAN PAUL Get Busy (40/VP/Atlantic)	1961	-201	43323	14	45/0
15	13	PINK F/ WILLIAM ORBIT Feel Good Time (Columbia)	1821	+120	43229	6	53/1
10	14	50 CENT 21 Questions (Shady/Aftermath/Interscope)	1818	-187	40063	9	46/0
17	15	FRANKIE J. Don't Wanna Try (Columbia)	1594	+35	40842	12	41/1
16	16	ALL-AMERICAN REJECTS Swing, Swing (DreamWorks)	1589	-17	37734	15	48/0
11	17	CHRISTINA AGUILERA Fighter (RCA)	1523	-442	33985	16	39/0
18	18	SIMPLE PLAN Addicted (Lava)	1484	+159	33525	10	45/1
22	19	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	1364	+138	34295	7	48/3
21	20	TRAIN Calling All Angels (Columbia)	1301	+63	28342	8	44/1
23	21	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1292	+93	32094	12	41/3
20	22	3 DOORS DOWN When I'm Gone (Republic/Universal)	1146	-152	22440	30	36/0
19	23	WAYNE WONDER No Letting Go (VP/Atlantic)	1076	-235	24332	12	35/0
26	24	LIL' KIM F/ 50 CENT Magic Stick (Queen Bee/Atlantic)	1053	+243	28119	5	38/1
24	25	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	890	-116	18486	19	29/1
28	26	THALIA F/ FAT JOE I Want You (Virgin)	850	+111	24310	6	36/3
27	27	MERCYME I Can Only Imagine (INO/Curb)	849	+76	19203	7	34/2
32	28	NELLY F/ P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	738	+211	19533	2	36/1
35	29	GOOD CHARLOTTE Girls & Boys (Epic)	718	+233	18607	3	37/6
30	30	BOOMKAT What U Do 2 Me (DreamWorks)	647	+57	17205	4	41/3
37	31	SANTANA F/ ALEX BAND Why Don't You & I (Arista)	571	+137	14995	3	31/2
29	32	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	558	-94	10499	15	20/0
33	33	JULIE WOOD Open My Eyes (Independent)	534	+21	12275	6	20/0
39	34	SMASH MOUTH You Are My Number One (Interscope)	502	+87	11576	2	39/4
46	35	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	474	+159	11696	2	27/4
38	36	SUZY K. Teaching (Vellum)	437	+9	7806	5	15/0
36	37	COLDPLAY Clocks (Capitol)	432	-40	10073	17	16/0
34	38	FABOLOUS Can't Let You Go (Elektra/EEG)	408	-90	13110	8	14/0
40	39	STACIA Angel (Raystone)	386	-16	7311	18	13/0
Debut	40	MAROON 5 Harder To Breathe (Octone/J)	377	+130	8633	1	19/3
31	41	JENNIFER LOPEZ I'm Glad (Epic)	351	-201	7759	12	11/0
Debut	42	DA BRAT In Love Wit Chu (So So Def/Arista)	346	+90	12442	1	18/0
42	43	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	330	-16	7360	21	12/0
Debut	44	JUNIOR SENIOR Move Your Feet (Crunch Frog/Atlantic)	329	+110	11258	1	23/4
50	45	TRAPT Headstrong (Warner Bros.)	323	+42	8005	2	22/2
Debut	46	SARAI Ladies (Epic)	312	+72	9907	1	20/2
Debut	47	LEANN RIMES We Can (Asylum/Curb)	281	+50	8259	1	24/0
49	48	GOOD CHARLOTTE The Anthem (Epic)	251	-31	4324	17	10/0
Debut	49	CHINGY Right Thurr (DDP/Capitol)	249	+128	7781	1	22/7
Debut	50	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	246	+106	11221	1	14/4

54 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 6/29-Saturday 7/5.
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Most Added[®]

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
JUSTIN TIMBERLAKE Seniorita (Jive)	20
CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)	20
CHINGY Right Thurr (DDP/Capitol)	7
FABOLOUS F/ TAMIA Into You (Elektra/EEG)	7
GOOD CHARLOTTE Girls & Boys (Epic)	6
SALIVA Rest In Pieces (Island/IDJMG)	5
SMASH MOUTH You Are My Number One (Interscope)	4
SUGAR RAY Is She Really Going Out With Him? (Atlantic)	4
JUNIOR SENIOR Move Your Feet (Crunchy Frog/Atlantic)	4
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	4
CLAY AIKEN This Is The Night (RCA)	4
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	4
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	3
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3
BOOMKAT What U Do 2 Me (DreamWorks)	3
THALIA F/ FAT JOE I Want You (Virgin)	3
MAROON 5 Harder To Breathe (Octone/J)	3
SEAN PAUL Like Glue (40/VP/Atlantic)	3
MARY J. BLIGE Love @ 1st Sight (Geffen)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	+248
BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	+246
LIL' KIM F/ 50 CENT Magic Stick (Queen Bee/Atlantic)	+243
GOOD CHARLOTTE Girls & Boys (Epic)	+233
NELLY F/ P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+211
SIMPLE PLAN Addicted (Lava)	+159
SUGAR RAY Is She Really Going Out With Him? (Atlantic)	+159
UNCLE KRACKER F/ DOBIE GRAY Drift Away (Lava)	+154
BUSTA RHYMES F/ MARIAH CAREY I Know What You Want (J)	+149
JUSTIN TIMBERLAKE Seniorita (Jive)	+149
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	+138
SANTANA F/ ALEX BAND Why Don't You & I (Arista)	+137
MAROON 5 Harder To Breathe (Octone/J)	+130
CHINGY Right Thurr (DDP/Capitol)	+128
PINK F/ WILLIAM ORBIT Feel Good Time (Columbia)	+120
THALIA F/ FAT JOE I Want You (Virgin)	+111
JUNIOR SENIOR Move Your Feet (Crunch Frog/Atlantic)	+110
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	+106
NICK LACHEY Shut Up (Universal)	+94
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+93
DA BRAT In Love Wit Chu (So So Def/Arista)	+90
SMASH MOUTH You Are My Number One (Interscope)	+87
ATARIS The Boys Of Summer (Columbia)	+85
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+79
MERCYME I Can Only Imagine (INO/Curb)	+76
SARAI Ladies (Epic)	+72
CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)	+72
SALIVA Rest In Pieces (Island/IDJMG)	+70
TRAIN Calling All Angels (Columbia)	+63
BOOMKAT What U Do 2 Me (DreamWorks)	+57

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ON THE RISE

ARTIST: **Jessica Simpson**

LABEL: **Columbia**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR

Jessica Simpson



If you want to be a female pop star in the Britney era, you need to be more than visible; you need to be *ubiquitous*. Sure, the touring and the radio-station visits are essential, but pop stars today need to be on billboards, TV shows, magazines, soda commercials, awards shows, cigarette ads — OK, maybe not that last one.

When it comes to pop star omnipresence, **Jessica Simpson** has run laps around the competition. She's been featured in everything from teen and teenybopper mags to pictorials in *FHM*. Besides TV appearances on shows like *Oprah* and *The MTV Movie Awards*, her face has been seen in everything from a Bally Total Fitness commercial to the revamped *Twilight Zone* to her recurring role on the hit sitcom *That '70s Show*. And then there's her own TV show, *The Newlyweds: Nick & Jessica*, where MTV's cameras followed her and new husband Nick Lachey, of boy band 98 Degrees, around for two months to chronicle the two stars' transition from girlfriend-boyfriend to married couple.

If all that weren't enough, you can add "author" to her list of accomplishments this June, when *I Do: Achieving Your Dream Wedding* hits stores. The book and DVD (www.jessicasimpsonbook.com) not only give a behind-the-scenes look at her recent nuptials, they also show you how to make your own dream wedding come true. And don't fret if you're not pulling in the income of two platinum pop stars: *I Do* promises to show you how to plan a "celebrity-style wedding no matter what your budget."

Laying the foundation for all of this, however, is Simpson's music. The Dallas native developed her singing skills in the

local Baptist church, where her father served as youth minister. While the *Mickey Mouse Club* proved to be a launching pad for artists like Britney Spears, Justin Timberlake and Christina Aguilera, Simpson never got the shot after unsuccessfully auditioning for the show at age 12. However, she started on the path to stardom while attending church camp the following year, when her a cappella version of "Amazing Grace" attracted the attention of a guest speaker who happened to be starting a gospel label. She was signed and worked on an album for three years before the label went bankrupt.

But Simpson soldiered on as her grandmother paid \$20,000 to have the album pressed and released. Simpson and her father hit the Christian youth conference circuit, where she sold albums and attracted a buzz that soon spread to the secular music industry. The rest, as they say, is history.

Today, Simpson stands tall with two solid albums under her belt and her third, *In This Skin*, ready to hit retail on Aug. 19 — the same day her husband makes his solo debut with *SoulO*. While there may be some competition, rest assured it's all friendly. To see just how friendly, take a look at the steamy video for Simpson's new single, "Sweetest Sin," which stars Lachey and was featured on MTV's *Making the Video* this week. Written by hitmaker Diane Warren, the song is sure to be as ubiquitous as Simpson herself.

ON THE RECORD

With **Brad Booker**
MD, WSTO/Evansville, IN



WSTO ("Hot 96")/Evansville, IN is in the process of a complete renovation. After demolishing the whole store, we've only kept the employees and location. Under new ownership, our goal is to bring life to a badly damaged radio station (formerly "96STO"). • We started that process with a complete overhaul: New image voices, new jingle package, new morning show and a

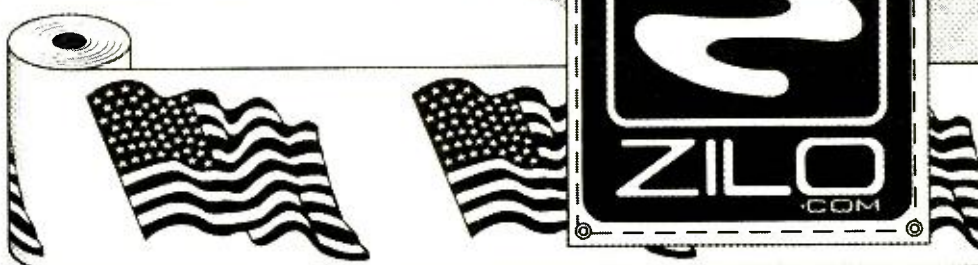
huge marketing blitz. Before any of the aforementioned would make any impact, we had to be confident there were no chances taken on the music. That started with research and callout. • Some records that are working well for us include "Addicted" by Simple Plan and "I Can Only Imagine" by MercyMe — this song is getting *huge* phones, even at night. Nelly featuring P. Diddy & Murphy Lee's "Shake Ya Tailfeather" looks to be a big song for us. 50 Cent has been a major artist for Hot 96. Who would have thought one of the biggest thugs in hip-hop would turn out to be the hottest act at Top 40 (besides the gang at Interscope)? "In Da Club" and "21 Questions" were both solid powers for us, and I wouldn't be surprised to see "P.I.M.P." join the list. • It's been an uphill battle, but we're having fun again — and that's refreshing!

Kelly Clarkson and **Evanescence** make it four weeks in a row at Nos. 1 and 2, respectively, on the R&R CHR/Pop chart. "Miss Independent" (RCA) is sitting pretty on top, and "Bring Me to Life" (Wind-up) is hot on its heels. **The Black Eyed Peas'** "Where Is the Love?" (A&M/Interscope) climbs 9-3* and scores Most Increased with 887 additional plays this week ... **Beyoncé** featuring **Jay-Z's** "Crazy In Love" (Columbia) jumps 10-5* ... **Uncle Kracker** and **Dobie Gray's** "Drift Away" (Lava) is up 13-12* ... **MercyMe** have an active imagination: "I Can Only Imagine" (INO/Curb) rises 37-34*. Right behind them is **Lumidee** with "Never Leave You — Uh Ooh, Uh Oooh!" (Universal); the song climbs 41-35* ... Lots of action near the bottom of the chart: **Santana** featuring **Alex Band's** "Why Don't You & I" (Arista) goes up 46-39*, **Stagga Lee's** "Roll Wit M.V.P." (ARTISTdirect) rolls 47-40*, **Maroon 5's** "Harder to Breathe" (Octone/J) climbs 49-41*, and **Junior Senior's** "Move Your Feet" (Crunchy Frog/Atlantic) boogies up 50-42* ... **Christina Aguilera** featuring **Lil Kim's** "Can't Hold Us Down" (RCA) takes Most Added honors this week, snagging 84 adds ... Chart debuts come from **Boomkat**, **Justin Timberlake**, **Bowling For Soup**, **The Ataris** and **Clay Aiken**.

CHR/Pop ON THE RADIO

— Keith Berman, Radio Editor

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America's Best Testing CHR/Pop Songs 12 + For The Week Ending 7/11/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
KELLY CLARKSON Miss Independent (RCA)	4.22	4.08	98%	29%	4.34	4.34	4.22
EVANESCENCE Bring Me To Life (Wind-up)	4.21	4.22	94%	37%	4.05	4.09	4.37
MATCHBOX TWENTY Unwell (Melisma/Atlantic)	4.20	4.04	93%	24%	3.99	4.20	4.55
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	4.09	4.11	74%	11%	4.36	3.98	4.15
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	4.05	4.14	90%	12%	4.18	4.11	3.95
STACIE ORRICO Stuck (ForeFront/Virgin)	4.02	3.96	83%	22%	4.06	4.12	3.85
CHRISTINA AGUILERA Fighter (RCA)	4.01	3.97	98%	32%	4.00	4.15	4.11
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.99	3.98	69%	10%	4.16	3.81	4.29
SIMPLE PLAN Addicted (Lava)	3.96	3.97	86%	19%	4.26	4.20	3.67
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.95	3.83	94%	40%	3.82	3.86	4.21
JEWEL Intuition (Atlantic)	3.89	3.86	93%	24%	3.66	3.74	4.06
ALL-AMERICAN REJECTS Swing, Swing (DreamWorks)	3.86	3.87	80%	22%	4.29	3.84	3.51
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3.84	3.86	90%	31%	3.86	3.77	3.82
UNCLE KRACKER F/ DOBIE GRAY Drift Away (Lava)	3.74	3.79	86%	27%	3.69	3.68	4.00
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.70	3.66	98%	45%	3.55	4.00	3.80
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	3.66	3.69	95%	44%	3.61	3.54	4.04
PINK F/ WILLIAM ORBIT Feel Good Time (Columbia)	3.66	3.60	84%	18%	3.73	3.60	3.66
BEYONCÉ F/ JAY-Z Crazy In Love (Columbia)	3.64	3.71	88%	26%	3.83	3.69	3.56
TRAIN Calling All Angels (Columbia)	3.64	—	74%	12%	3.42	3.56	3.75
FRANKIE J. Don't Wanna Try (Columbia)	3.59	3.70	82%	30%	3.71	3.62	3.45
SEAN PAUL Get Busy (40/VP/Atlantic)	3.57	3.48	88%	40%	3.68	3.51	3.71
50 CENT In Da Club (Shady/Aftermath/Interscope)	3.54	3.58	95%	56%	3.67	3.59	3.48
R. KELLY Ignition (Jive)	3.47	3.47	92%	50%	3.31	3.50	3.45
LIL' KIM F/ 50 CENT Magic Stick (Queen Bee/Atlantic)	3.46	3.53	71%	22%	3.81	3.48	3.23
FABOLOUS Can't Let You Go (Elektra/EEG)	3.44	3.51	69%	25%	3.75	3.46	3.39
WAYNE WONDER No Letting Go (VP/Atlantic)	3.42	3.50	68%	26%	3.21	3.51	3.49
THALIA F/ FAT JOE I Want You (Virgin)	3.37	3.56	62%	17%	3.54	3.34	3.30
50 CENT 21 Questions (Shady/Aftermath/Interscope)	3.32	3.35	89%	42%	3.47	3.49	3.13
BUSTA RHYMES F/ MARIAH CAREY I Know What You Want (J)	3.31	3.35	86%	39%	3.27	3.36	3.24
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	3.29	3.42	85%	33%	3.41	3.27	3.12

Total sample size is 442 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

SMASH MOUTH You Are My Number One (Interscope)
Total Plays: 692, Total Stations: 61, Adds: 11

FABOLOUS F/ TAMIA Into You (Elektra/EEG)
Total Plays: 587, Total Stations: 40, Adds: 18

TRAPT Headstrong (Warner Bros.)
Total Plays: 543, Total Stations: 36, Adds: 2

LIVE Heaven (Radioactive/MCA)
Total Plays: 525, Total Stations: 36, Adds: 2

MARIAH CAREY Bringin' On The Heartbreak (MonarC/IDJMG)
Total Plays: 501, Total Stations: 50, Adds: 4

50 CENT P.I.M.P. (Shady/Aftermath/Interscope)
Total Plays: 458, Total Stations: 15, Adds: 3

BROOKS BUFORD Trailer Fabulous (So So Def/Arista)
Total Plays: 362, Total Stations: 30, Adds: 1

NICK LACHEY Shut Up (Universal)
Total Plays: 359, Total Stations: 33, Adds: 1

SUGAR RAY Is She Really Going Out With Him? (Atlantic)
Total Plays: 335, Total Stations: 19, Adds: 2

CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)
Total Plays: 323, Total Stations: 86, Adds: 84

Songs ranked by total plays



YOUR GUEST IS AS GOOD AS OURS Is anyone larger — in status, that is — than Beyoncé? She's so huge now, she had to drop her last name in order to fit inside the studios at WH2Z (Z100)/New York, where she hung out with midday diva Shelley Wade.



SCHMOOZING IN SYRACUSE Time for a new travel agent? For reasons still unclear, Universal recording artist Becky Baeling was dispatched to exotic Syracuse during a recent promo swing. Seen here are (l-r) Universal's Paul Munsch and Dave Reynolds, Baeling and WNTQ/Syracuse MD Jimmy Olsen and OM/PD Tom Mitchell.



TRY THE LOUIE SANDWICH Because he's a radio guy, KRBV/Dallas Asst. PD/MD Alex Valentine had little trouble scoring tickets to the recent NBA finals. Seen here basking in the Dallas Mavericks' short-lived glory are (l-r) Valentine; his son, Louie; and RCA Music Group's Ray Vaughn.



Serch Goes Against The Grain

Former hip-hop artist shines in morning radio

Not too many people can say that they've had success as a recording artist, started a prosperous independent marketing and promotions company and moved on to anchor a highly successful morning show in a top 10 radio market.

MC Serch, born Michael Berrin, achieved success as a recording artist as part of 3rd Bass and started Serchlight Music, which was successful at promoting the lifestyle and music of the hip-hop culture. Now he's heard heading the morning show at WJLB/Detroit.

During his tenure with 3rd Bass, Serch was recognized as one of the most respected white rappers of the day. "I was in a battle," he says. "The Battle for World Supremacy at the New Music Seminar in New York in 1988. When I got to the finals Russell Simmons came backstage and said, 'Listen, if anybody asks you, tell them you're signed to Def Jam.' That blew me away.

"I had told Russell almost two years earlier that I was going to be in the next group he'd sign to Def Jam, and he'd looked at me like I was crazy. At the time we didn't have the records, but we had talent, and that's what he appreciated. He saw the way I handled myself battling MCs."

In the early '90s Serch and his partner, Prime Minister Pete Nice, laced us with hip-hop cuts like "Steppin' to the AM," "Pop Goes the Weasel" and "The Gas Face." But Serch was more than just an artist during that era. "My career started as an independent record label owner back in '88, with a label called Idlers Records," he says.

"I put out my first record on an independent record label, and the second record on that label was The Jungle Brothers' *Straight Out the Jungle*, which helped get them signed to Warner Bros. Early on I was very blessed to be around really talented people. I was always going from one thing to the next pretty rapidly. I went from that to getting signed to Def Jam."

Against The Grain

After a successful run as a hip-hop artist, Serch watched the growth of hip-hop culture in the early '90s. With his credibility as an artist and the re-

lationships he'd developed over the years, he had a hand in helping executive-produce Nas' *Illmatic* album and held a job doing A&R for an independent label.

"At that time I was approached by Stu Fine at Wild Pitch Records," Serch says. "I went over there to executive-produce the OC Word Life album. I did that for a couple of years, then Russell Simmons and Lyor Cohen asked me to come back to Def Jam, but on the National Director of Promotions side, which I did for a year."

After getting the promotions game down and building up his radio relationships, Serch eventually started his own production company, Serchlight. "My whole focus is to take on different challenges where people wouldn't typically see the fit," he says. "My whole career I've been counterculture. Everything I've done has gone against the grain, but then it became the grain. I haven't played it safe yet."

After getting the radio bug and selling his company in New York to take a shot at morning radio in Detroit, Serch still refuses to play it safe. I recently spoke to him about his career and how he's continued to make himself an influential force in the hip-hop community.

R&R: At what point in your career as an artist did you decide to make the transition and get involved behind the scenes in the music industry?

Serch: I had made the transition from being a recording artist to being Sr. VP at Wild Pitch three years earlier, but I'd always done promotions. Wes Johnson, the head of the black music department at Def Jam, said, "You better get to know radio." I always wanted to know what a P2 was, what a secondary market was, what the top 10 markets were, what a PD really did and what a promotions director did. When I went on the road, I would know all the radio people's names from reading *R&R*.

Lyor would tell me I was a natural

promotion man, but I never knew what that meant. I knew I promoted myself, but I didn't know what it was like to actually promote records. Becoming the National Director/Promotion at Def Jam helped. It was great, because I was working for the label that gave me my start. I did that for a year and then formed Serchlight in 1998.

R&R: When you were working at Def Jam and doing promotions, did you find time to work on music as an artist?

"I had no clue what I was doing, but I knew what I wanted to hear. I was this guy who loved hip-hop and felt a huge void in morning show radio."

Serch: There were two conflicts. Conflict No. 1 was that I already had a production deal at Geffen and a production deal at Arista. It was difficult juggling and overseeing the production of two albums and doing promotions. I basically had to drop the ball on what I was working on as an artist. Then Pete Nice and I started messing around and making a 3rd Bass record. We were going to come out with a 3rd Bass reunion album. So there was still a part of me that wanted to be an artist.

R&R: What happened to the 3rd Bass reunion album?

Serch: It never came to pass. Between Pete's business up in Cooperstown, NY and his running around the country building stadiums for competitive Little League teams and my working at Def Jam, it was just crazy. We were both in too different a place in our lives to even make an attempt at a record. We had a great time, but it was a disappointment too. I really thought we could have done a lot of damage. At that time a 3rd Bass album would have really blown up.

R&R: What year was this?

Serch: It was during '98.

R&R: When you started Serchlight, what was the vision behind it? Did you just want your own promotions company?

Serch: I wanted to be a cultural conglomerate. I wanted to be involved in many pieces of the hip-hop culture — the promotions side, the marketing side, the consulting side — and to be able to use the knowledge I got from the great teachers I had to work records for other labels. We consulted Loud Records and Relativity and broke some pretty big records.

R&R: At what point did you start to get into radio?

Serch: It was never like, "Hey, listen, I want to try this radio thing, because there is more that I can do." It really was a goof. WOWI/Norfolk approached me in 2001. Heart Attack and KJ Holiday said, "We're going to launch this new 24-hour, all-hip-hop station, '92-3 The Beat,' in Norfolk. Would you be willing to do a Saturday-night Serchlight show? With your relationships, we'll do it in New York, and we'll ISDN it." I was like, "I don't want to ISDN it. I want to be in the community; I want to be in the hood. So if we can do it, I'll come down."

They said, "Well, we don't have it in the budget to fly you back and forth." I said, "Don't worry about that. I'll cover it." I spoke to CC, my partner at Serchlight, and we decided this might be fun and might give us an opportunity to play some records and get some real insight into what a programmer goes through in choosing records and getting records on the air. We could also be really creative and do some fun things. I kind of looked at it like my opportunity to do *Saturday Night Live* on the radio. I had all sorts of really crazy bits that I did. The reaction was huge. We had pieces done on us in the papers. It became a major piece of their radio programming.

R&R: How did those radio experiences lead you to doing mornings at WJLB?

Serch: KJ, the PD at the time, who is Director/Programming for the entire Clear Channel cluster, said to me, "Would you ever consider doing a morning show?" I said I didn't know. He said, "Well, what you're doing Saturday nights is basically a morning show." I said, "I appreciate you telling me that. I'm going to keep chugging along and doing what I do."

Then he went to WJLB/Detroit, and when Big Tigger decided he didn't want to continue doing the morning show in Detroit, they approached me for an audition. I came up for two days and met CoCo and Foolish, who were Tigger's co-hosts at the time. I just went on a tangent and did me on the air. A lot of people were calling, and a lot of people were bugged out that not only was Serch from 3rd Bass on the air, but that I'd also done a really good job. When people voted and had open calls, people really wanted me to do the show.

I had no clue what I was doing, but I knew what I wanted to hear. I was this guy who loved hip-hop and felt a huge void in morning show radio because it's all sanitized and doesn't represent hip-hop and what's real about the culture. That was my angle. I was going

to hold it down for real hip-hop, and I'd do it within the confines of representing the community and Detroit. They made an offer, and I sat with CC and, more importantly, with my wife, and said, "Is this something you'd be interested in pursuing?"

At the time CC and I had lifted Serchlight into a really good place. We had represented the NFL; we did independent consulting for ABC's *Wide World of Sports*; we consulted *ESPN* magazine; we did business with ESPN the network; we had *Monday Night Madness*, which is a staple in New York for *Monday Night Football*; and we had worked almost 20% of all the records to come out of a major label.

"Everything that I've done has gone against the grain, but it became the grain. I haven't played it safe yet."

R&R: So you had a tough decision to make on whether you were going to do this morning show.

Serch: I had to pack up and sell my company. I also said, "You know what? Maybe it's time for me to try this. Because to this point there's never been someone Caucasian who did an Urban morning show in a major market." I looked at it as another opportunity to do what 3rd Bass did, which was to make race a non-issue. That was my whole thing. And it's been a beautiful balance.

My co-hosts, CoCo and Foolish, really give me a great balance, because they know Detroit and they know where the spots are to go and where to hang out and who to roll with. They're from Detroit, and they had been here four years prior with *Mason in the Morning* and then with Tigger.

R&R: Tell me a little about your morning show.

Serch: The show contains some really cool shit. It's hip-hop. We follow the format and formula of what current morning show radio is. We play the hits over and over, but we also play new music. We break new artists, we play local unsigned artists, and we have Gas Face Fridays, where we allow people 30 seconds to vent. There are other segments I don't want to talk about because I think they'll get stolen.

Overall, we have a hip-hop morning show that deals with the culture. That is shown by the people who have stopped by. We still have the only interview with 50 Cent in the market. We had a five-part, five-hour Jay-Z interview that we ran for a week. We have a five-part Eminem interview that we ran for a week.

Thank God for KJ Holiday, who is this young hip-hop PD who kind of

Continued on Page 34

RANK ARTIST TITLE LABEL

- 1 **BEYONCE'** Crazy In Love (Columbia)
- 2 **LUMIDEE** Never Leave You (Straight Face)
- 3 **CHINGY** Right Thurr (Priority/Capitol)
- 4 **LIL' KIM f/50 CENT** Magic Stick (Queen Bee/Atlantic)
- 5 **ASHANTI** Rock Wit U... (Murder Inc./IDJMG)
- 6 **50 CENT f/NOTORIOUS B.I.G.** P.I.M.P. (Shady/Aftermath/Interscope)
- 7 **LIL' JON & EASTSIDE BOYZ** Get Low (TVT)
- 8 **50 CENT** 21 Questions (Shady/Aftermath/Interscope)
- 9 **PHARRELL f/JAY-Z** Frontin' (Star Trak/Arista)
- 10 **MARY J. BLIGE** Love @ 1st Sight (Geffen)
- 11 **SEAN PAUL** Get Busy (VP/Atlantic)
- 12 **JOE BUDDEN** Pump It Up (Def Jam/IDJMG)
- 13 **SEAN PAUL** Like Glue (VP/Atlantic)
- 14 **FABOLOUS** Into You (Elektra/EEG)
- 15 **FABOLOUS f/LIL' MO** Can't Let You Go (Elektra/EEG)
- 16 **JAY-Z** La, La, La (Excuse Me Again) (Roc-A-Fella/IDJMG)
- 17 **MONICA** So Gone (J)
- 18 **NELLY f/P. DIDDY & MURPHY LEE** Shake Ya Tailfeather (Universal)
- 19 **LUDACRIS** Act A Fool (Def Jam South/IDJMG)
- 20 **BONECRUSHER** Never Scared (So So Def/Arista)
- 21 **YOUNG GUNZ** Can't Stop, Won't Stop (Def Jam/IDJMG)
- 22 **BUSTA RHYMES** Light Your Ass On Fire (Star Trak/Arista)
- 23 **R. KELLY f/BIG TIGGER** Snake (Jive)
- 24 **DAVID BANNER** Like A Pimp (Universal)
- 25 **R. KELLY** Thoia Thoing (Jive)
- 26 **BUSTA RHYMES f/MARIAH CAREY...** I Know What You Want (J)
- 27 **LOON f/KELIS** How You Want That (Bad Boy/Universal)
- 28 **TIMBALAND & MAGOO** Cop That Shit (BlackGround/Universal)
- 29 **ROSCOE** Smooth Sailin' (Capitol)
- 30 **BOW WOW** Let's Get Down (Columbia)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/29-7/5/03. ©2003, R&R, Inc.



PHAT MIX SIX

- CAM'RON** I Really Mean It (Roc-A-Fella/IDJMG)
- LIL JON & THE EASTSIDE BOYZ** Get Low (TVT)
- YOUNG GUNZ** Can't Stop, Won't Stop (Roc-A-Fella/IDJMG)
- BUSTA RHYMES** Light Your Ass On Fire (Star Trak/Arista)
- JOE BUDDEN FEATURING BUSTA RHYMES** Fire (Spit/IDJMG)
- DAVID BANNER** Like A Pimp (Universal)



Nas' "Nas' Angels ... The Flyest" (Columbia) is my sexy shit. When I want to be sexy in the club for the ladies, I play this joint, hands down. Busta's new joint, "Light Your Ass on Fire" (Star Trak/Arista), is off the heat rack! In the land of brush fires, I'll give it two asses up! Filipinos now like "Bonanza" (SRC/Universal). Akon is putting it down with the brown in Cali. The vocals are tight — who is this R&B kid? It doesn't matter. It's fire!

— DJ Slyed, XHTZ/San Diego



I must have listened to Kelis featuring Nas' "Popular Thug" (Star Trak/Arista) a gang of times in a row. I never get tired of this record. It will be in constant rotation on my turntables. Busta Rhymes' "Light Your Ass on Fire" (Star Trak/Arista) is a sure-shot hit in the clubs. The beat is sick, and Busta always has dope party tracks. I don't really need to say much about R. Kelly's "Thoia Thoing" (Jive). It's R. Kelly. Plus, it just came out, but it seems like it's in rotation everywhere.

— Jonas Da Blenda, MixMatters

Serch Goes Against The Grain

Continued from Page 32

helps me maneuver the corporate side of Clear Channel and shows me when I'm over the edge and reels me back in. He also gives me the freedom to make my own decisions. How many morning show guys can play new music in the morning? How many can go to their PD and say, "I love this record; I'm going to play it"?

R&R: You've had success being an artist, running your own independent promotion company and hosting a successful morning show. Do you see yourself taking on any other challenges, or will you stick to doing morning radio for a while?

Serch: Right now want the No. 1 show in Detroit. I've always thought to myself that you have to do one thing great and then

"I want to have a 20-year career so people say, 'He came to Detroit and became a radio fixture.'"

worry about everything else. I want to be in Detroit like Mason, my predecessor. I want to have a 20-year career, so people say, "He did this and that in New York, but he came to Detroit and became a radio fixture." That's what I'm hoping.

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ON THE RECORD

This Week's Hottest Music Picks

Renee Roberts
PD, KHTN/Merced, CA

R. Kelly's "Thoia Thoing" (Jive): What can you say? The masked bandit does it again!

Cherish featuring Da Brat's "Miss P" (Warner Bros.): Should do well. I love it.

112 featuring Super Cat's "Na Na Na" (Def Soul/IDJMG): They're back in the house! Another smash!



Erik Bradley
MD, WBBM/Chicago

Christina Aguilera featuring Lil Kim's "Can't Hold Us Down" (RCA): A highlight from her live show (and a personal fave from the *Stripped* CD).

Lil Kim featuring Twista's "Thug Luv" (Queen Bee/Atlantic): That hook is unstoppable!

Frankie J's "We Still" (Columbia): One-listen smash. It's so smooth, and it's reminiscent of a Brian McKnight or Joe slow jam!

Frank E.D.
PD/MD, KMRK/Midland-Odessa, TX
Timbaland & Magoo featuring Missy

Elliot's "Cop That Sh*t!" (BlackGround/Universal): Programmers, cop this sh*t for your playlist. Ya heard!

Angelina's "I'll Be Loving You" (Upstairs): Straight up *Messican* record! I am all over it!

50 Cent featuring Snoop Dogg's "P.I.M.P. (Remix)" (Shady/Aftermath/Interscope): This track is a given! A given, I tell you!

JoJo Collins
MD, KDGS/Wichita

Busta Rhymes' "Light Your Ass on Fire" (Star Trak/Arista): Busta is on point with this cut, which is another track from the *Neptunes Presents: Clones* compilation. Don't sleep on this one!

Justin Timberlake's "Senorita" (Jive): Another Neptunes-produced smash! I heard from our listeners who saw him in concert that JT can produce a great show. This song is no exception. That 'N Sync can wait awhile.

Paybak featuring 50 Cent's "Trust Nobody" (Innovative Music Network): Check that song out! I like it a lot, and there is something there on this artist. Once again, don't sleep.

Jayare
Interim PD, KBMB/Sacramento

Busta Rhymes' "Light Your Ass on Fire": I'm calling it now. This has the potential to be one of the biggest records of the summer. It's extremely hot and completely different. This *Clones* thing is for real.

Beyoncé featuring Sean Paul's "Baby Boy" (Columbia): This is my record! I know they can't service it because of Sean Paul's situation, but it's a strong club record and a good requester for us at KBMB (The Bomb)/Sacramento. I've never been a Beyoncé or Destiny's Child fan in the least, but I got to give the girl props: She put out a bangin' album. Also, check out "Be With You." It sounds strong to me, and it's my favorite on the album.

JS's "Ice Cream" (DreamWorks): Has the makings of a big, big record. For a slow-tempo record in the summertime,

that's saying a lot. Written and produced by R. Kelly, it's the kind of nasty that female demos go crazy for.

Sherita Saulsberry
PD, KVEG/Las Vegas

Bow Wow's "Let's Get Down" (Columbia): This record is so hot and sounds great on the air!

Mark Ronson's "Ooh Wee" (Elektra/EEG): I love it. It's heating up in the mix.

Bradley Grein
MD, KXMG/Austin

R. Kelly's "Thoia Thoing": This record is really hot. R. Kelly just seems to be getting bigger and bigger. This is another big record with women.

Beyoncé featuring Sean Paul's "Baby Boy": The dancehall craze here in Austin is fueling the calls for more and more dancehall on the air. With a real simple beat, Sean Paul toasts the mike hard, while Beyoncé keeps the song beautiful with her voice.

KeKe Luv
PD, KYWL/Spokane

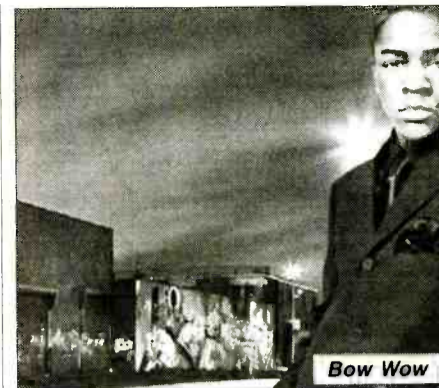
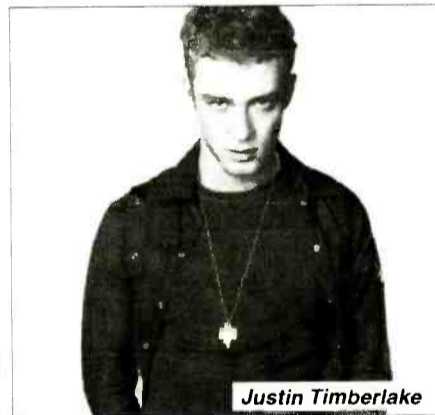
Baby Bash featuring Frankie J's "Suga Suga" (Good Guy Ent.): Summer smash!

Pharrell featuring Jay-Z's "Frontin'" (Star Trak/Arista): Hot shit, and the video's dope.

Ginuwine's "In Those Jeans" (Epic): It just works!

Chino-MD
KZZP/Phoenix

Roscoe's "Smooth Sailing" (Capitol): Although some have attempted to use the sample made famous by M.C. Shy D back



in the day, no one has been able to make it sound as good as Roscoe has on "Smooth Sailing." It is a feel-good summer record that needs to be heard. Great reaction when tested at night.

R. Kelly's "Thoia Thoing": The straight jump off. Hands down, it is a banger and a *no-brainer*! One listen, you'll see. The man might have some issues that he'll have to deal with, but he can pen a muh-fu**in' hit in his sleep!

Juanita Jones
Asst. PD/MD, KWYL/Reno, NV

Bow Wow's "Let's Get Down": Bow Wow is definitely all grown up! This record is getting very positive results in our callout feedback. Will most definitely be a power on our station soon!

Ashanti's "Rock Wit U (Remix)" (Murder Inc./IDJMG): Hot, hot, *hot*! Very smart marketing move to create this remix. We had an Ashanti Winning Weekend where you had to listen for the remix and call in to win. The response was so big that we ditched the original version and now just play the remix.

R. Kelly's "Thoia Thoing": Very catchy. It gets stuck in your head and doesn't seem to go away. Reno is definitely ready for this record!

Murph Dawg
MD, WHZT/Greenville, SC

Stagga Lee's "Rock Your Body" (ARTIST-direct): I love this. I think it's an excellent radio record.

R. Kelly's "Thoia Thoing": Another smash from the R.

Cherish featuring Da Brat's "Miss P": These girls got the look and the sound.



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America's Best Testing CHR/Rhythmic Songs 12 + For The Week Ending 7/11/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 50 songs including Black Eyed Peas, Beyonce, Fabolous, etc.

Total sample size is 370 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: Joe Budden LABEL: Def Jam/IDJMG

By RANDY GOMEZ/Assistant Editor



With summer in full swing, the defining characteristic of the season's music is the incursion of catchy, heavy-hitting club bangers on the airwaves.

The single showcases Budden's and Busta's quick flows over a hot beat engineered to fill dance floors everywhere.

Budden, whose influences include Kool G Rap, KRS-One, LL Cool J and Rakim, makes his home in Jersey City, NJ.

Featuring 112, Lil Mo and Kiyamma Griffin, Budden's self-titled album showcases his versatility, offering everything from club joints to mellow flows.

The spotlight is rewarding, but Joe maintains his presence in the mix-tape scene, underscoring his resistance to the glitter and gimmicks of today's hip-hop.

Reporters

Grid of reporter information by market, including station names, reporter names, and phone numbers. Markets include Albuquerque, Boston, Dallas, etc.

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





DANA HALL
 dhall@radioandrecords.com

Big Tigger, From His Den

Four jobs and counting

Tigger's is the quintessential story of someone who rose from being a college intern to one of the best known and most respected radio jocks of the hip-hop era. He's heard on the radio in syndication and seen on television. Most recently, he's expanded his list of accomplishments to include "recording artist," since he appeared as a guest rapper on R. Kelly's "Snake."

A native of the Bronx, Tigger served as an intern in the early '90s at WPGC-FM/Washington, helping out then night jock/MD Albee Dee. As an aspiring jock on the University of Maryland student station, Tigger was, as he says, "making tapes and giving them to anyone and everyone who would listen," including Albee, WPGC PD Jay Stevens and, eventually, Russ Allen, who had just taken the PD gig at nearby WERQ (92Q)/Baltimore.

Tigger was offered and accepted a weekend shift at 92Q but also kept his internship at WPGC. He continued to harass Stevens and others, hoping to get a full-time gig. "I once called Jay's wife and asked her to talk to him about me," Tigger says. "I would leave notes on his and the GM's [Ben Hill] cars, asking them for my shot."

When the overnight shift at WPGC opened up, it was offered to Tigger on an interim basis. "One thing I learned early on was that when the opportunity presents itself, you take it," he says. "It was 2-6am during the week and midnight-6am on the Sunday-to-Monday overnight.

"The problem was, I was still doing 7pm-midnight on WERQ on Sunday nights. So every Sunday I would beg and bribe Doug Lazy, who was on the air before me at WPGC, to stay an extra half-hour — the time it would take me to drive from Baltimore."

After he got off the air Monday morning, Tigger would go to a 9am class. "My grades sucked that semester," he recalls.

When It Rains, It Pours

Tigger quickly proved himself in both markets and was soon offered the late-night shift at WERQ as the full-time host of *The Love Zone*. At the same time, Al B. Dee moved to afternoons at WPGC, leaving nights open. "At first I was only offered nights on an interim basis," Tigger says.

"I chose the night spot over the full-time gig at 92Q for a couple of reasons. I really wanted to be on WPGC — which is in a top 10 market — and I

also felt that my personality lent itself more to a high-energy hip-hop night show, as opposed to a sexy slow-jam show."

It was the right decision. Tigger earned the gig full-time and held down nights at WPGC for seven years. "We went undefeated in that time slot for seven years," he says.

In 1996 BET came calling in search of a hip-hop-style DJ to handle voiceover duties for shows like *Teen Summit*. Tigger got the call and started his campaign to get on camera immediately.

"Being aggressive worked for me in radio, so I figured it could work on television," he says. "I just kept asking, 'When can I go in front of the camera?' and eventually they gave me a shot handling a segment on *Rap City* called 'Hip-Hop News.'"

Tigger eventually became the third host of the show, working with Big Lez and Joe Clear. "In 1999 Stephen Hill joined as VP/Programming and revamped the show, calling it *The Basement*," Tigger says.

"One thing I learned early on was that when the opportunity presents itself, you take it."

"That was something I could identify with, because, growing up, that's what me and my boys did — we hung out in my basement in the Bronx, listening to new music and rhyming. As the show grew, it started to reflect more of my personality, because I could bring those experiences to the program."

New Opportunity

When BET moved its studios to New York, Tigger's life changed, and, for the second time (although not the last), he became a two-city DJ. WPGC shifted him to afternoons to better suit his schedule.

"I also felt that I had outgrown the night show," he says. "It was very teen-driven, and I felt I had grown as a jock to be able to handle different kinds of listeners. But it only lasted six months. I wasn't really happy with traveling back and forth, and WPGC really needed more from me, so we mutually decided to part ways."

His hiatus from radio lasted only six months, however, after which WJLB/Detroit called him to host its morning show. "As I've said before, you don't turn down an opportunity," he says. "It was mornings in a top 10 market — how could I turn it down? We took the morning show to a whole new level, helping the station grow as well. The morning team members CoCo and Foolish, who are still there, were really great to work with."

"Six months later I got a call to be on this new station in New York, Power 105.1 [WWPR], which was also owned by Clear Channel [which owns WJLB]. I was already commuting to New York for the taping of my BET show, so I took on nights in New York."

"I would be in Detroit for half of the week and fly to New York for the second half. I was able to voicetrack nights in New York when needed and do the WJLB morning show live from New York if necessary."

Six Months Later

But the pace became too hectic for Tigger, and six months later he was in New York full time. "If I hadn't been trying to do so many things at once, I don't think it would have been so difficult to handle the morning show," he says.

"Getting up early has always been a challenge for me. I would do a morning show again if I didn't have so many other things on my plate. A morning show takes your total con-

centration. I have to give love and respect to Doc Wynter, who made so much of this happen, including the syndicated show I'm doing now. He also understood what was best for me and the stations."

Guess what? "Six months later I was offered the midday show at WMIB (The Beat)/Miami. I'm voicetracking it, though, so there isn't as much travel involved. I love The Beat and the Miami market.

"This station is so different — it's aggressive, and it's not your typical midday shift. I can be myself. It's hard going up against the heritage station. Sometimes it makes me upset that I can't be there full-time to help build the station. But I believe it will be No. 1, and I plan to stay on for that."

The Rebirth Of The Den

Being on-air in both Miami and New York and continuing to host the BET show *The Basement* still wasn't enough for Tigger. In April he, longtime friend and manager Jason Riley and business associate Reggie Rouse (OM of WPGC-FM) launched *Live in the Den With Big Tigger*, a weekly syndicated two-hour countdown show.

"It's very similar to what I did in nights on WPGC," Tigger says. "In fact, we just re-created all the features and added some new personalities. It worked so well there, why not do it nationally? Add to that the fact that I have national recognition from the TV show, and it was simply a great product for radio."



"Features on the show include 'The Tigger Mini Mix,' which is five or six songs smashed together in a 10-minute mix, which I produce — I started as a mixer, by the way — and Monie Love does a segment called 'The Synopsis' — it's the gossip part. I'm not really one to gossip, but it's something listeners want to hear, so that's how we incorporate it into the show."

The show counts down the top 10 hip-hop and R&B records for the week, researched by Rouse with input from Tigger. "We also spotlight a song on its way up, something that's buzzing just underground or an exclusive I get my hands on. We do 'The Backseat Slow Jam' and a 'Back in the Day Jam.'"

Rolling With The Big Cats

After just three months, the show is airing in 32 markets. "Six of those are top 10 markets," Tigger points out. "I have to say that Clear Channel and Doc were instrumental in making all these stations happen, and I'm very appreciative."

There were other reasons for the quick success. "This show came out at the right time," Tigger says. "There weren't any hip-hop-targeted countdown shows available nationally. At the same time, Walt Love's long-running countdown changed its presenta-

"I've worked really hard my entire career to not earn a black mark on my resume. So, for me, when it's done, it has to be done right."

tion, opening the doors for us. For me, it's my dream for the name Tigger to be mentioned alongside those of Walt 'Baby' Love and Casey Kasem."

Wynter came up with the concept of airing a series of interviews with the biggest names in urban music — R. Kelly, 50 Cent, LL Cool J and Sean "P. Diddy" Combs, each one in a different city — to help launch the show.

"It was huge and came off really well," Tigger says. "I already knew all the guys except 50, but he gave me the greatest compliment. He said, 'With you, it's really easy to do an interview.' That meant so much to me, especially since he and I had never sat down before to talk."

"At the same time, even though I know these dudes, I still have to ask the hard questions. But if I'm feeling that a person is reluctant to speak on a topic, I might pull back. With Robert [R. Kelly], I had to ask what was going on [with allegations of sexual misconduct], and he had to say that he couldn't comment because of legal reasons. There was no way around it for either of us."

Behind The Mike

Speaking of Kelly, Tigger recently added another title to his career roster: that of hip-hop artist, having guest rapped on Kelly's latest single, "Snake." "During all these years of doing *The Basement*, I would go into the booth and freestyle with guests," Tigger says. "Every once in a while, someone would say to me, 'Hey, you should rhyme,' and I would say, 'Well, put me on!'"

"It was Robert who actually said, 'Let's do it.' I've thought about pursuing a career behind the mike — as an artist — but I didn't want to do it unless I could give 100%, and I was always involved in so many other things. I'd rather not do it than do it and look bad."

"I've worked really hard my entire career to not earn a black mark on my resume. So, for me, when it's done, it has to be done right. In the past there were opportunities to get a deal and just take the check and run, but that's not my style."

You can check out Tigger at www.bigtigger.com.



America's Best Testing Urban Songs 12 + For The Week Ending 7/11/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 50 songs including Fabolous, Lil' Kim, 50 Cent, Busta Rhymes, and MARY J. Blige.

Total sample size is 588 respondents. Total average favorability estimates are based on a scale of 1-5. Total familiarity represents the percentage of respondents who recognized the song.

Indicator

Most Added

- MARY J. BLIGE Love @ 1st Sight (Geffen)
TQ Keep It On The Low (Cash Money/Universal)
BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)

Songs ranked by total plays

Recurrents

- BUSTA RHYMES (MARIAH CAREY) I Know... (J) 1323
SEAN PAUL Get Busy (40/VP/Atlantic) 1218
FLOETRY Say Yes (DreamWorks) 859

Reporters

Grid of reporter information for various markets including Albany, Boston, Columbia, Huntsville, Louisville, New Orleans, Richmond, St. Louis, Tampa, Toledo, Tulsa, and Washington, DC.

* Monitored Reporters 82 Total Reporters

71 Total Monitored

11 Total Indicator



ON THE RECORD

With **Deneen Womack**
MD, WBL5/New York



Right now WBL5/New York is heating up with its 107 Days of Summer. Each week we host two after-work soirees: the first on Tuesday nights at Le Bar Bat, and the second on Thursdays at the legendary Shadow. During the Tuesday-night gathering (July 15, 22 and 29) we're having a competition for the best female performers. The winner will receive eight hours of studio time to record their music and have a chance to perform on the Women Who Jam stage at the National Association of Black Female Executives in Music and Entertainment 2003 Women's Leadership Summit in Philadelphia, Aug. 21-24. The show is sponsored by NABFEME and Bacardi Silver. • The Love Boat sets sail July 5 with our night host, Eddie Love, and friends on the Carnival Cruise Ship Festival at Sea. The Love Man will be hosting a private VIP reception onboard for WBL5 listeners. For those who don't want to head too far from home, we have the WBL5 Sunset Cruise 2: The Yacht Party, which sails around Manhattan on July 26. • 107.5 WBL5, the station where R&B and hip-hop connect, will also be stompin' our Air Force 1s with Nelly in concert at Radio City Music Hall on July 25. • Musically, I'm really feeling Dwele's single "Find a Way" on Virgin. The album has a smooth feel, with laid-back basslines and a mellow groove. It's perfect for a neo-soul-type show if you have one!

Records continues its ride at the top of the Urban and Urban AC charts. **Monica's** "So Gone" stays at the top at Urban for a sixth week, and **Heather Headley** makes it four weeks on top at Urban AC with "I Wish I Wasn't" ... Monica continues to keep **Beyoncé's** "Crazy In Love" (Columbia) at No. 2 for a fourth week as well, just crazy to get into that top spot ... **R. Kelly** is king this week when it comes to having the most records on the chart. On his own and in guest appearances he's heard on four tracks total. Kelly has three chart hits of his own on Jive, including "Snake" at No. 19, "I'll Never Leave" at No. 35, and a debut with "Thoa Thoiing" at No. 41 with an impressive play increase of 245 — and he appears on **The Isley Brothers'** "What Would You Do" (DreamWorks), which sits at No. 30 ... Not far behind, **50 Cent** and **Jay-Z** each appear on three songs on the current Urban chart.



— Anthony Acampora, Director/Charts

PHUNDAMENTALLY phat

ARTIST: **Mary J. Blige**

LABEL: **Geffen**

By **MIKE TRIAS**/ASSISTANT EDITOR

The girl with the golden voice is back. Mary J. Blige returns to the fold with her newest single, "Love @ 1st Sight," and this time around things are different yet familiar. There's no more drama for Blige as she teams with P. Diddy again for "Love" and the rest of her forthcoming album, *Love & Life*.

Diddy was in part responsible for the Bronx native's rise to fame. He began working with Blige when she was just a backup singer for acts like Father MC, a gig she obtained thanks to her stepfather. Blige had recorded herself singing Anita Baker's "Caught Up in the Rapture" at a local mall, and her stepfather passed it to Uptown Records CEO Andre Harrell. During this time, Diddy took it upon himself to develop Blige into a formidable talent, and her debut album, *What's the 411*, dropped in 1992.

The album effectively changed the face of R&B music. Blige's powerful vocals were accentuated by tracks from the fast-growing hip-hop scene and, when mixed with lyrics that were both street-oriented and emotional at the core, created songs that struck a chord with listeners. *What's the 411?* went triple-platinum, as did her followup album, *My Life*, which solidified her status as an R&B icon and is also considered a classic.

Love & Life will be the Grammy-winning artist's sixth album, and with it, Blige hopes to continue her streak of multiplatinum CDs. The album, scheduled to arrive in stores Aug. 26, was co-executive produced by Blige and Diddy — their first project together since *My Life*. For *Love & Life*, Blige is coming full force, as she enlists the help of Jay-Z, Eve and the hottest rap artist of the moment, 50 Cent. Diddy is behind the boards for



many of the songs, and, with a few tracks produced by Dr. Dre, the CD is one of the most highly anticipated albums of the summer.

"Love @ 1st Sight" employs the back-to-basics formula that Diddy and Blige are aiming for on the entire album. The beat is borrowed from A Tribe Called Quest's classic track "Hot Sex." Blige sings her lyrics aggressively and confidently, without taking it over the top, and maintains the beauty of her natural talents. Method Man drops in a verse for the breakdown, and the result is a solid club banger. The video premiered on VH1's *The Making of the Video* on July 7 and can also be seen on MTV's *The Making of the Video* later in the week.

So what's next for Blige? Besides an episode of BET's *106 & Park* that was recently taped for a July 11 airing and an appearance on NBC's *Today* on Aug. 29, Blige will reportedly be singing a duet with Sting on his Sept. 23 release. The song, "Whenever I Say Your Name," is not the first time the two have performed together: They sang Sting's "If You Love Somebody Set Them Free" at the 2001 My VH1 Awards, and, like many of Blige's fans, Sting was instantly captured by her voice.

Urban AC Reporters

Stations and their adds listed alphabetically by market

WVIN/Baltimore, MD * PD: Tim Watts MD: Keith Fisher No Adds	WZAK/Cleveland, OH * PD: Kim Johnson MD: Bobby Rush No Adds	WDZZ/Flint, MI * PD: Jerold Jackson No Adds	KMLK/Kansas City, MO * PD: Greg Love MD: Trey Michaels ANN NESBY "Better" RHIAN BENSON "Fear"	WRWB/Macon, GA PD/MD: Lisa Charles No Adds	WYBC/New Haven, CT * PD/MD: Juan Castillo No Adds	WFXC/Raleigh-Durham, NC * OM/MD: Cy Young APD/MD: Jodi Berry No Adds	WLWH/Savannah, GA PD: Gary Young No Adds
KOXL/Baton Rouge, LA * PD/MD: Myra Varson 4 TONY HIGH PROJECT "Akon" ANN NESBY "Better"	WLXC/Columbia, SC * Int. PD: Doug Williams MD: Tre Taylor No Adds	WFLM/Ft. Pierce, FL * OM: Mike James PD/MD: Tony Bear 2 TYRESE "Signs"	KNEK/Lafayette, LA * PD/MD: John Kinard No Adds	KJMS/Memphis, TN * OM/MD: Kate Bell PD/MD: Eileen Collier ANN NESBY "Better"	WYLD/New Orleans, LA * OM: Carla Boatner PD/MD: Aaron "A.J." Apple No Adds	WKJS/Richmond, VA * PD/MD: Karen Gardner No Adds	WMMX/Toledo, OH * OM/MD: Rocky Love ANN NESBY "Better"
WBHK/Birmingham, AL * OM/MD: Jay Dixon APD/MD: Darryl Johnson No Adds	WAGH/Columbus, GA PD: Rasheeda MD: Ed Lewis No Adds	WOMG/Greensboro, NC * PD: Alvin Stone MD: AC Stone 5 RUBEN STUDDARD "Superstar" 2 DETRICK HADDON "Sinner's"	KVGS/Las Vegas, NV * PD/MD: Tony Rankin 2 ARETHA FRANKLIN "Missing" RHIAN BENSON "Fear" RUBEN STUDDARD "Superstar"	WHQT/Miami, FL * PD: Derrick Brown APD/MD: Karen Vaughn No Adds	WRKS/New York, NY * PD: Tony Beasley MD: Julie Costinas No Adds	WVBE/Roanoke-Lynchburg, VA * PD/MD: Walt Ford ANTONIQUE "Crazy" TERRY STEELE "Here"	WHUR/Washington, DC * PD/MD: David A. Dickinson 17 "MURPHY" "Mama" TERRY STEELE "Here"
WMGL/Charleston, SC * PD: Terry Bass APD/MD: Belinda Parker No Adds	KRNB/Dallas-Ft. Worth, TX * OM/MD: Sam Weaver MD: Rindy V No Adds	KMJD/Houston-Galveston, TX * PD: Carl Cooner MD: Sam Choice 1 JAVIER "Crazy"	KOKY/Little Rock, AR * PD: Mark Dylan OM/MD: Brian Wallace MD: Rick Nuhn No Adds	WJMR/Milwaukee-Racine, WI * PD/MD: Larrri Jones No Adds	WSVY/Norfolk, VA * PD/MD: Michael Masuzone No Adds	KMJM/St. Louis, MO * OM: Chuck Atkins PD: Eric McSheets MD: Taylor J No Adds	WMMJ/Washington, DC * PD: Kathy Brown MD: Mike Chase RUBEN STUDDARD "Superstar"
WBAV/Charlotte, NC * OM/MD: Terri Avery No Adds	WMXD/Detroit, MI * PD: Jamilah Muhammad APD: Oneil Stevens MD: Sheila Little No Adds	WTLC/Indianapolis, IN * PD/MD: Garth Adams No Adds	KHHT/Los Angeles, CA * PD: Michelle Santosoesso MD: Rick Nuhn 19 MARY J. BLIGE "Sight"	WMCS/Milwaukee, WI OM: Steve Scott PD/MD: Tyrene Jackson 5 RHIAN BENSON "Fear"	WVWL/Norfolk, VA * OM: Dick Lamb PD/MD: Don London No Adds	WCFB/Orlando, FL * OM/MD: Steve Holbrook MD: Joe Davis No Adds	WMMJ/Washington, DC * PD: Kathy Brown MD: Mike Chase RUBEN STUDDARD "Superstar"
WLOY/Chattanooga, TN * PD/MD: Sam Terry No Adds	WUKS/Fayetteville, NC * PD/MD: Garrett Davis MD: Calvin Pee No Adds	WSOL/Jacksonville, FL * PD: Mike Williams MD: K.J. No Adds	KJLH/Los Angeles, CA * PD/MD: Andrea Russell No Adds	WDLT/Mobile, AL * PD: Steve Cumbley MD: Kathy Barlow No Adds	WQOK/Nashville, TN * PD/MD: D.C. 5 RUBEN STUDDARD "Superstar"	WDS/Philadelphia, PA * Sta. Mgr./PD: Joe Tamburro APD/MD: Joann Gamble 5 CALVIN RICHARDSON "Push" DWELE "Find"	

*Monitored Reporters
48 Total Reporters
44 Total Monitored
4 Total Indicator





R&R URBAN AC TOP 30

Powered By

July 11, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	HEATHER HEADLEY I Wish I Wasn't (RCA)	1146	-122	118703	17	36/0
2	2	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	1117	+25	125125	18	33/0
4	3	LUTHER VANDROSS Dance With My Father (J)	1015	+12	107687	10	41/0
5	4	KEM Love Calls (Motown/Universal)	988	+33	111158	24	30/0
3	5	FLOETRY Say Yes (DreamWorks)	959	-96	109803	23	37/0
6	6	RON ISLEY F/ R. KELLY What Would You Do? (DreamWorks)	895	+9	89009	21	41/0
8	7	TAMIA Officially Missing You (Elektra/EEG)	663	+7	57711	9	35/0
7	8	BRIAN MCKNIGHT Shoukda, Woulda, Coulda (Motown/Universal)	641	-50	62102	20	36/0
9	9	KINDRED THE FAMILY SOUL Far Away (Hidden Beach)	619	+11	67381	18	36/0
11	10	R. KELLY I'll Never Leave (Jive)	576	+10	53384	11	27/0
10	11	SYLEENA JOHNSON Guess What (Jive)	519	-55	62818	33	33/0
13	12	JEFFREY OSBORNE Rest Of Our Lives (JayOz/Koch)	499	+25	40752	11	33/0
12	13	TYRESE How You Gonna Act Like That (J)	498	-37	54626	34	35/0
17	14	JAVIER Crazy (Capitol)	493	+55	49795	8	26/1
20	15	ARETHA FRANKLIN Only Thing Missing Is You (Arista)	473	+96	43379	4	37/2
19	16	RUBEN STUDDARD Superstar (J)	444	+48	47192	5	30/4
18	17	VIVIAN GREEN Fanatic (Columbia)	439	+19	39083	7	23/0
16	18	EARTH, WIND & FIRE All In The Way (Kalimba)	424	-17	35186	12	28/0
14	19	WHITNEY HOUSTON Try It On My Own (Arista)	387	-68	31737	12	26/0
21	20	SYLEENA JOHNSON Faithful To You (Jive)	290	+16	26478	6	27/0
22	21	R. KELLY Step In The Name Of Love (Jive)	248	-19	40046	10	2/0
25	22	TYRESE Signs Of Love Makin' (J)	210	+13	12552	5	19/1
24	23	MONICA So Gone (J)	210	-7	34095	4	2/0
27	24	SMOKIE NORFUL I Need You Now (EMI Gospel)	200	+34	19291	14	14/0
23	25	GEORGE DUKE Guess You're Not The One (BPM)	187	-44	10948	13	19/0
28	26	BLU CANTRELL Sleep In The Middle (Arista)	157	+5	8885	3	13/0
29	27	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	151	0	17707	3	7/0
Debut	28	DWELE Find A Way (Virgin)	146	+44	15964	1	13/1
Debut	29	MARY J. BLIGE Love @ 1st Sight (Geffen)	139	+93	24154	1	1/1
26	30	KELLY PRICE He Proposed (Def Soul/IDJMG)	137	-60	9528	17	13/0

44 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/29-7/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

DETRICK HADDON Sinner's Prayer (Verity)
Total Plays: 127, Total Stations: 14, Adds: 1

CALVIN RICHARDSON Keep On Pushin' (Hollywood)
Total Plays: 120, Total Stations: 14, Adds: 1

LSG Shakedown (Elektra/EEG)
Total Plays: 112, Total Stations: 10, Adds: 0

RHIAN BENSON Say How I Feel (DKG)
Total Plays: 93, Total Stations: 17, Adds: 3

JOHN STODDART Angel (Reprise)
Total Plays: 88, Total Stations: 12, Adds: 0

TONY RICH PROJECT Traveling Alone (Compendia)
Total Plays: 74, Total Stations: 11, Adds: 1

STREETWIZE Dilemma (Shanachie)
Total Plays: 57, Total Stations: 9, Adds: 0

ANN NESBY Make Me Better (Universal)
Total Plays: 31, Total Stations: 10, Adds: 4

LES NUBIANS Temperature Rising (Dmtown/Higher Octave)
Total Plays: 28, Total Stations: 3, Adds: 0

DAVE HOLLISTER Tell Me Why (Motown/Universal)
Total Plays: 20, Total Stations: 4, Adds: 0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
RUBEN STUDDARD Superstar (J)	4
ANN NESBY Make Me Better (Universal)	4
RHIAN BENSON Say How I Feel (DKG)	3
ARETHA FRANKLIN Only Thing Missing Is You (Arista)	2
TERRY STEELE Starting Here (JTS)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ARETHA FRANKLIN Only Thing Missing Is You (Arista)	+96
MARY J. BLIGE Love @ 1st Sight (Geffen)	+93
JAVIER Crazy (Capitol)	+55
RUBEN STUDDARD Superstar (J)	+48
RHIAN BENSON Say How I Feel (DKG)	+48
MARY MARY In The Morning (Columbia)	+46
DWELE Find A Way (Virgin)	+44
FAITH EVANS You Gets No Love (Bad Boy/Arista)	+44
SMOKIE NORFUL I Need You Now (EMI Gospel)	+34
KEM Love Calls (Motown/Universal)	+33

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
VIVIAN GREEN Emotional Rollercoaster (Columbia)	437
MUSIQ Dontchange (Def Soul/IDJMG)	347
JAHEIM Fabulous (Divine Mill/Warner Bros.)	319
LUTHER VANDROSS Take You Out (J)	286
ERYKAH BADU F/ COMMON Love Of My Life (Magic Johnson/MCA)	215
LUTHER VANDROSS I'd Rather (J)	213
WHITNEY HOUSTON One Of Those Days (Arista)	208
RUFF ENDZ Someone To Love You (Epic)	193
MAXWELL Lifetime (Columbia)	182
GERALD LEVERT Made To Love Ya (EastWest/EEG)	177

R&R Station Playlists have moved to the web.
See all of our monitored reporters at
www.radioandrecords.com.

Songs ranked by total plays

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Randy Owen



Jeff Cook



Teddy Gentry



Mark Herndon

ALABAMA

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AMERICAN FAREWELL
TOUR
2003

God Bless Alabama.

God Bless America.

A handwritten signature in white ink that reads "Marc".

Marc Oswald

A handwritten signature in white ink that reads "Brian".

Brian O'Connell

From The Bowery To The Big Time: 25 Years Of Alabama

Continued from Page 1

come through your city for the last time this summer, you'll have a real sense of who they are and what they've accomplished.

In The Beginning

We'll actually start this story a few years before the 1980 New Faces Show — 11 years, to be exact. It was in 1969 that Owen and his two cousins, Gentry and Cook, jammed for the first time. Not long thereafter, as Wildcountry, they entered a talent contest that promised a prize of \$500 and a trip to the Grand Ole Opry. The guys won, but what they got was tickets to the Opry and gas money. Welcome to show business.

After four years of playing locally, Wildcountry took a gig as the house band at a Myrtle Beach nightclub called the Bowery. Gentry believes that those years turned them into showmen. "The Bowery didn't

"Mel Tillis told us, 'Ninety percent entertainment and 10% talent is better than 90% talent and 10% entertainment.'"

Teddy Gentry

have a dance floor, so we were forced to become better entertainers, instead of just musicians," he says. "Being up there six hours, six nights a week, you couldn't play six straight hours of music."

Gentry says the band has lived by the words of Mel Tillis all these years. "We were playing a small club in Tallahassee, FL in the '70s when Mel came through town," he recalls. "We went to see him, and he invited us on his bus. He told us, 'Ninety percent entertainment and 10% talent is better than 90% talent and 10% entertainment.'"

It was at the Bowery that Wildcountry turned into Alabama. But the name change didn't come about as

the result of some big marketing strategy; it was more a matter of divine intervention. You see, the Bowery featured the names of all the states on the ceiling and, in honor of the band, they put the Alabama state sign in the center spot, right behind the stage.

Because the name Wildcountry didn't appear anywhere — not even on the drums — the band gradually became known as The Alabama Band among the faithful who came to hear them night after night.

On The Way Up

In 1977 the guys decided it was time to make a record. They signed to GRT Records, which, unfortunately, had no promotion budget. So the band hit the phones. Gentry recalls calling a station and asking the receptionist, "What's your format?" She answered, "Well, it's some kind of linoleum or something like it." "She thought I said 'floor mat,'" Gentry says with a laugh. Regardless, Alabama managed to take "I Wanna Be With You Tonight" to No. 78 on the charts in 1977. GRT folded about a month later.

A seminal moment in the band's history occurred in 1979, when drummer Rick Scott left the group. It was actually Mark Herndon's mother who made the original connection with Alabama. He got an audition, but Alabama were fired from their gig the same day and no longer had a need for a drummer.

However, about six months later they were once again in need of a percussionist and called Herndon. He started on April Fools' Day 1979 and has been behind the skins ever since.

It was around that time that the band decided it was time for another album. They had hooked up with Larry McBride as a manager, and he also owned the MDJ label. They went into the studio and produced their own album.

That album was *My Home's in Alabama*. A single from that collection, "I Wanna Come Over" — which, by the way, Teddy heard during a pitch session with Charlie Monk — hit No. 33 on the national charts in late 1979.

A Home With RCA

The 1980 CRS New Faces Show wasn't the first time that Galante, who is now Chairman of the RCA/Label Group/Nashville, had heard of Ala-



RE-UPPING WITH NIPPER Alabama renewed their RCA/Nashville record deal in 1990. Seen here are (front, l-r) Alabama's Teddy Gentry and Randy Owen, RCA/Nashville President Joe Galante, the band's Jeff Cook, (back, l-r) Alabama manager Dale Morris, former RCA VP/Marketing Randy Goodman, Alabama's Mark Herndon, former RCA VP/Promotion Jack Weston, former RCA VP/Sales Dave Wheeler and former RCA A&R head and Alabama producer Josh Leo.

bama. He recalls, "Shelia Shipley [now Shelia Shipley-Biddy] was the RCA/Nashville Promotion Secretary and was married, at that time, to WSM/Nashville personality Bennie Shipley.

"Shelia had been talking about this band for a few months and telling us that Bennie was getting a lot of requests for 'My Home's in Alabama,' a record the guys had out on MDJ. We were all like, 'Sure, sure, sure ... whatever.' But I went to see them that night and thought, 'God almighty, this is absolutely incredible. And a band! What a concept.'"

But what Galante saw that night wasn't exactly a band. In fact, Alabama broke with what was, back then, the New Faces tradition of singing two songs with a house band by choosing to sing a cappella. But it was enough to get them into the RCA offices.

"There really wasn't much of a negotiation process," Galante says of the meeting the next day. "Larry McBride came in to [then RCA/Nashville President] Jerry Bradley's office, and they told us what they wanted. We talked for an hour or so, and started the paperwork rolling.

"We picked up their record from MDJ, added 'Tennessee River' to the project, and released it as a single within weeks." In fact, "Tennessee River" was the band's introduction to Harold Shedd, who produced that track and went on to produce the band for a number of years.

A Brand-New Thing

Galante says the purchase price for



1980: *My Home's In Alabama*

the finished MDJ album was just under \$100,000. "That was a lot of money back then," he says. As for the return, he says the band has sold more than \$600 million at RCA's wholesale price.

Perhaps even more amazing, though, is the fact that Alabama were

"Alabama came out, and the whole place went nuts. It was at that moment that I got a glimpse of what it was about and what it could be."

Joe Galante

signed to RCA/Nashville without even one of the label execs ever having seen the band play. "We signed them based on feedback from local radio stations, what I had gotten from some of the stations I had talked to, and my seeing their CRS performance," Galante says.

The first time Galante saw Alabama perform as a band came a short time after the deal was done, when he went to the band's Farewell to Myrtle Beach concert. "The guys were playing a little civic center theater over there and were supposed to open for Jimmy Buffett," he says. "But Greg Fowler [then a local radio PD who went on to work with the band in January 1982] knew the promoter, and he got it changed so that Buffett would open for them.

"It was the coolest thing in the world to see Buffett, and then the guys came out, and the whole place went nuts. It was at that moment that I got a glimpse of what it was about and what it could be."

Things really began to roll after that show, and the promo tour began in earnest. "Our setup plan was to go out

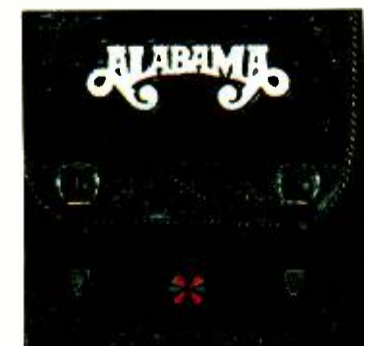
and do showcases in the marquee clubs in major cities," Galante says. "I think we did the Bottom Line in New York, the Park West in Chicago, Mama's Country Palace in Atlanta and the Troubadour in Los Angeles, plus clubs I can't remember in Detroit and Dallas.

"I do remember people being blown away, because they had never seen this kind of band in country. It was brand-new for everybody. And we'd hang out with radio afterward. I'll never forget Larry Daniels [then PD of KNIX/Phoenix] saying to me, 'I think we've just discovered the country Beatles.' We rocked on from there. It was the best time in the world."

Keys To Success

Asking someone to explain success is a lot like asking someone to describe the color red. Taking a shot at explaining why Alabama were able to go from playing the Bowery to being one of the most successful acts in the history of country music, Galante muses, "For starters, of course, it was the music.

"Everything was there. Everyone has always talked about the harmonies — and they were family, so they had that unique harmony sound — but, even to this day, Randy has one



1981: *Feels So Right*

of the best voices ever; you feel like you're listening to the voice of God.

"You feel that he has lived the experience he is singing about, whether it is 'My Home's in Alabama' or 'Tennessee River' or 'Why Lady Why.' There's an energy and feeling in his voice that come through the speakers and hits you in the face.

Continued on Page 44



Lon Felton



Angela King

From The Bowery To The Big Time: 25 Years Of Alabama

Continued from Page 43

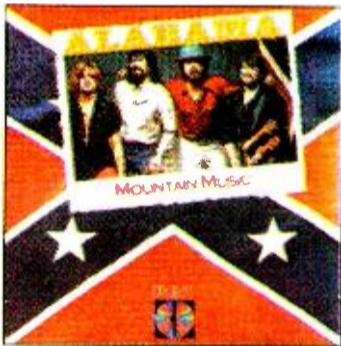
"And they really layered the music. They had these wonderful string sections in their songs, some really tasty guitar parts, and then, all of a sudden, this fiddle would kick in. Of course, the fiddle was very much a

"I'll never forget Larry Daniels saying to me, 'I think we've just discovered the country Beatles.'"

Joe Galante

part of the fabric of this format, but it had never been used as energetically as it was by Alabama. It was almost a rock 'n' roll approach to what the fiddle was.

"The band itself had a sound that they had all worked on in clubs. That



1982: Mountain Music

sound had been forged over 10 years. It wasn't like they came in and got a deal by singing in somebody's conference room, and the next thing you know they're making a record. They had developed their sound and knew what it was. They weren't searching for it; it was there. And people connected very quickly to the fact that these guys grew up together and

worked together and stuck through it all and pursued their dream and were now living it."

The Business Of Music

Another huge factor in Alabama's success was the way they approached the business of the music business. "They tied everything together better than anyone had ever done in country music," Galante says. "Everything was planned and coordinated around an album and its accompanying tour to maximize every bit of business that could be done. The trucks were painted the same as the album covers. We spent hours talking about what the title of the album should be so we could make sure the merchandise tied in. Every detail was covered."

But, in all the years, one thing never changed: the band's logo. "On a couple of occasions I went in and said, 'Can't we freshen up the logo a little, kind of bring it into today?'" Galante recalls. "What I got back was a loud, 'No. This is what Alabama is. That's what we're doing. We're not changing the logo. That is us.' And that's what this was all about to them: It was about the band and about the show."

Indeed, the performance side of Alabama was not only a huge factor in their success, it also changed the face of country concerts. "Most of the country shows you went to back then were artists who showed up and sang a bunch of songs with a bunch of people onstage," Galante says. "It was great entertainment, but they weren't into the theater or drama aspect of it. Alabama were very much country music with a rock 'n' roll attitude."

Another building block in Alabama's long-term success is the team with which they have surrounded themselves. As Galante points out, "How many other acts can you name that have been with the same label and the same management and had quality people, like Greg Fowler, with them for over 20 years?"

"And, of course, the bandmembers themselves have remained to-

gether. Hell, they've even got some of the same roadies working for them now that they did in the early days. We've all grown up together. We were all kids when we started, but it was all about the music, and we were all having a blast."

The Legacy

Another aspect of a superstar career that is difficult to quantify is the artist's long-term effect on the entire industry and on other artists. "There are so many acts who have heard Alabama's music through the years who decided they wanted to make music their career because of those Alabama records," Galante says. "People didn't think they could be as big in country music as they could in other formats until Alabama cracked. They reached levels of sales no one had imagined before."

"There's no telling what would have happened had SoundScan been around then, because people really didn't know the size of those records, how many millions of units we were selling. And remember, we were coming out with an album every 12 to 14 months and selling millions of each of them and crossing over."

Alabama's success also had an impact on Nashville's songwriters. "Alabama raised the bar on the sound of their records and on the songwriting because people responded to it," Galante says. "We saw songwriters coming to them with tunes like 'Old Flame' and 'Song



1983: The Closer You Get



BAMA & FRIENDS This early '80s photo shows then-RCA/Nashville President Jerry Bradley with three of his labels' acts. Seen here are (l-r) Alabama's Jeff Cook, Bradley, Alabama's Randy Owen, Razy Bailey, Sylvia and Alabama's Teddy Gentry.

On The Road With The Band

By Dale Turner

It's probably not an exaggeration to suggest that a record-label promotion person might spend more time with an artist than they do with their family, especially in the early days of an artist's or promo rep's career. So it's not surprising that a promoter would have stories that offer unique insight into an artist's world. Lyric Street VP/Promotion Dale Turner worked for RCA/Nashville from 1984-98, and during that time he figures he covered between 250-300 Alabama concerts. Below are some of his memories.



Dale Turner

My first month as the Midwest regional, I covered my first Alabama concert, in Champaign, IL. The plan was for me to ride the tour bus with the band to the next date in Des Moines. During the overnight drive I crashed in a bunk. When I woke up, I noticed I was the only one left on the bus, and it was parked outside a hotel.

I stumbled to the front of the bus with a bad case of bus hair, and I couldn't open the bus door. I started fooling with the knobs and switches on the dashboard but couldn't get the damn bus door open, and it was very embarrassing. Then I looked out and noticed the group and crew laughing at me from the hotel restaurant window. Welcome to life on the road with Alabama!

One night in Green Bay, WI Alabama were playing to a sold-out Brown County arena. As I normally would, I went to the dressing room prior to the show to check with the band and Greg Fowler to scope out the meet-and-greet plan. Randy Owen asked me if I was staying for the entire performance, and I replied, "Yes of course," as I had some radio guests and intended to bring them backstage after the show.

As Alabama hit the stage, I realized I didn't have any film in my camera. I left the arena and walked down the road to a Kmart, grabbed some film and returned to the concert. As soon as I walked over to the side stage, Greg said, "Where have you been? Randy just acknowledged you onstage and wanted you to come up."

Randy gave me a lot of grief after that night, but here was the thing: He was stroking me for the benefit of my station clients who were in the audience, because he always understood the business and the need to involve radio and retail in Alabama's success.

And, finally, Alabama were playing two nights at the Minnesota State Fair the Saturday and Sunday of Labor Day weekend. After the Saturday show and all the grip-and-grins were completed, I let the group know that I'd see them the next night. Randy pulled me aside and said, "Hey, man, go home. Be with your family. We have it covered between Steve Boland and Greg. We want you fresh for next week on the phones." Again, Alabama are a class act.

Anyone who knows me knows I have always preached what a "clinic" Alabama is for doing business with their fan base and their radio and retail partners. That's why I feel honored to have been able to represent them and their music for so many years. Thanks, Alabama. What a career.

of the South.' Alabama created the whole Americana, rootsy part of country music in the '80s."

But perhaps Alabama's greatest legacy was their ability to expand the country audience. "You'd go to their shows and see the folks who went to country concerts, but you'd also see college kids who had gone to see John Mellencamp," Galante says. "They crossed that boundary — the same thing that we've seen more recently with Garth Brooks and The Dixie Chicks."

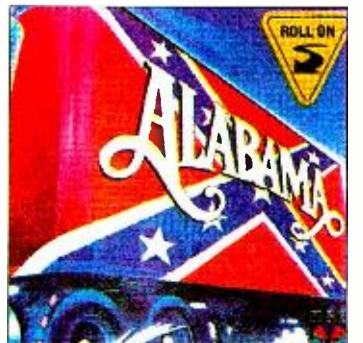
"Waylon Jennings and Willie Nelson had done it before Alabama, but Alabama were the first country band to do it. When they performed, people from all walks came in and said, 'If that's country music, I love it.' There is absolutely no doubt that they brought people to country music."

"They became America's favorite band — not favorite country band, but favorite band. You could tell that by the many American Music Awards and People's Choice Awards they won."

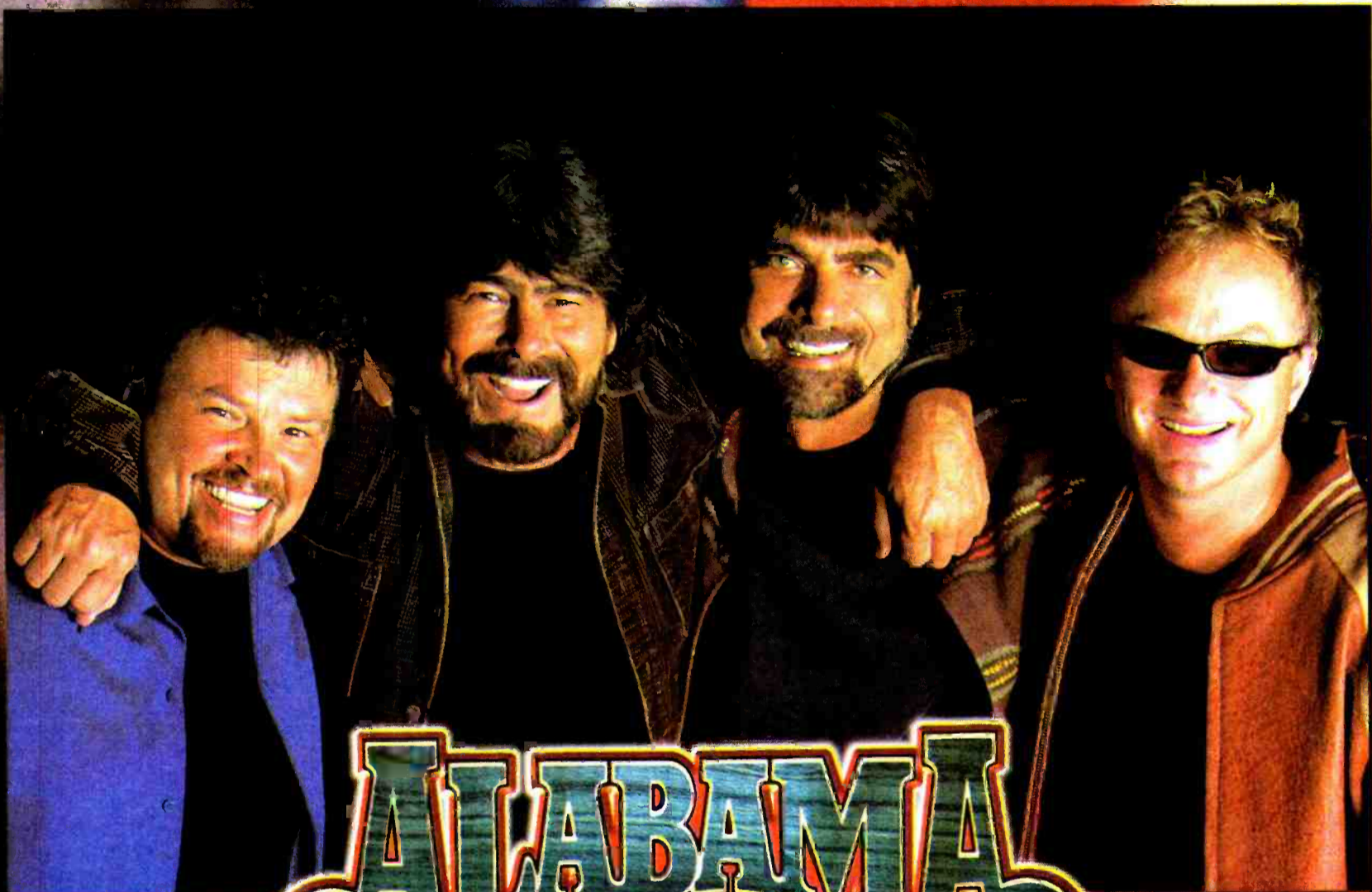
"America understood who they were. They were country, but they represented everyone's feelings

about small towns and the value system we were all raised on. Alabama have been one of the biggest influences in the last 20 years in terms of turning people on to country music.

"I was reminded why that is just the other night here in Nashville when they performed: These guys really love what they do. And you can see that they still really appreciate their audience. That's why the legacy lives on. At all points in their career they have been normal folks who identify with their fans and love the music and the format. And, with all the success, they have remained the same guys for as long as I have known them."



1984: Roll On



ALABAMA

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Radio Remembers Alabama As Partners, Friends

PDs and personalities talk about the boys from Ft. Payne, AL

When you ask anyone in this industry for their thoughts on Alabama, the answers are always personal. Through the years, working with Alabama has always been more about friendships and partnerships than about business. Nowhere has that been truer for more than 25 years than with Country radio programmers and personalities.

In the early 1990s KSON/San Diego morning hosts **Tony Randall** and **Kris Rochester** were a struggling morning team in Anniston, AL, when a chance encounter with Alabama's Randy Owen changed their fortunes.

At that point Alabama reigned as one of the biggest acts country music had ever seen. Rochester says, "We were dirt poor and working in Alabama. We were each making about \$12,000 a year. We were starving."

"Randy and his family used to listen to us on WHMA. We broadcast live at the June Jam that year. We noticed Randy looking at us, and then he points to us and calls us over. He said, 'We've been listening to you, and you're doing a good job. I want you to come to dinner at my house. Bring your wives or girlfriends tomorrow night.'

"At that dinner we told him that we'd been talking to some other people about jobs [including KSON/San Diego PD Mike Shepard], and we told him we were about to give our notice."

Even though the pair didn't have another job waiting, they were ready to give up on radio. "The pep talk Randy gave us meant the world to us," Rochester says. "He started talking about the years they struggled with Alabama, and he encouraged us to stick it out."

"About six weeks later we got the call from San Diego. About six months after that we were in San Diego. Mike Shepard said to us, 'I thought I wanted to hire you guys, but once I got the letter from Randy, I knew I wanted to hire you.' We never asked him to write the letter; he just did."

Partners And Allies

WYCD/Detroit PD **Mac Daniels** says that every encounter he has had with Alabama has left him richer. "It's



1985: 40 Hour Week



Tony Randall & Kris Rochester

funny," he says. "People often scratch their heads and say you don't have a lot of artists with staying power like these guys. They came along before *Urban Cowboy*. The secret is obviously what they were able to write and record, but they have also treated people the way they want to be treated. It's always been a partnership."

WXTU/Philadelphia PD **Bob McKay** agrees. "While I was at WKIS/Miami, Hurricane Andrew devastated South Florida," he says. "I organized a concert at the Miami Arena. The first band I contacted was Alabama. They agreed to perform without hesitation and for free."

"They were in Denver with a performance scheduled for that night. They chartered a plane at their expense, flew to Miami, opened the show and flew back to Denver. All the performers donated their time and talent, but Alabama went way beyond the call — as they always do."

Many programmers consider themselves not only allies of Alabama, but friends. WUSY/Chatanooga PD **Clay Hunnicutt** says, "They are good, hometown folks. Randy and his wife come through here a lot. Whenever they come to town, they come to the radio station and hang out. Sometimes you might walk in, and they'll be sitting in the break room, talking to everybody."

"It's a little out of sorts. You don't expect Randy Owen to be sitting there, drinking a Coke, talking to everybody. It's really funny, because it's become the norm to see him every now and then. We're one of the closest stations to Ft. Payne, AL, and we want them to feel this is home."

Daniels also feels close to the band. "I'll always consider myself a big fan, and I consider them to be friends of mine," he says. "I've got a lot of history with those guys from back when I was in Dallas, at KPLX. We were playing their music back when they were on MDJ Records. I remember they were at a little club in Dallas called the Texas Honky-Tonk, playing two sets a night."

True Friendship

Daniels, like McKay, has a story of Alabama coming to the rescue. "It was soon after 'Tennessee River' was released on RCA that our morning personality, Terry Dorsey, left and went to KSCS," he says. "While looking for a replacement we were looking for some artists to host the morning show. One of the first calls we made was to Randy Owen. It wasn't a question of whether he would or wouldn't. He said, 'I'll do it. Let me just check and see when I can be there.'"

"It was always a partnership with these guys. They knew who was in business with them and that we were in business with each other. And when Randy came he didn't just stay for a little while; he came at 6am and stayed until 10am and then walked through a lobby full of people. He shook everybody's hand and made them feel good about being connected to the radio station."

Rochester believes it was the genuine friendship the band offered that made the difference. "A lot of artists, when they leave the room, you hear people talk dirt," he says. "But you can't find anyone to talk badly about these guys."

Randall agrees, saying, "When Randy's wife, Kelly, was throwing a surprise party for his 50th birthday, she called us and said, 'We're having a roast. We want friends to be involved. Please come.' When you talk to an artist they have to be nice because it's their career, but when she made that call you realized that it wasn't a courtesy, it was friends."

McKay also feels fortunate to call Alabama friends. "Myself and all the guys remain the best of friends today," he says. "I go back to 1980 with Alabama, soon after they were signed to RCA. They performed for KCBQ/San Diego at the Big Oak Ranch on the outskirts of town."

"They entered the venue in a huge 4x4, drove it down a steep hill to the

stage, got out and simply put on the best show I ever saw to that point. This performance was the harbinger of things to come, as they, in my view, became The Beatles of country music."

Taking Care Of Fans

While Alabama have long been known for the extra effort they give to charitable causes, the group are also known for how much they give to their fans. KMPS/Seattle MD/afternoon host **Tony Thomas** says, "Back in the early to mid-1980s I remember how listeners were amazed that these Alabama guys would hang out after an arena show to sign autographs. Who's done that since?"

"They must have spent hundreds of hours with fans after shows, and look at the tremendous dividends they've gained from that investment."

"Randy Owen's connection with a live audience has always been magic. From the start, nobody's been able to get a rise from a crowd like Randy with one of his top-of-his-lungs 'Are you feeling goooooo?' yells. And then he'd come right back on a ballad like 'Feels So Right' and just break your heart."

WVYZ/Hartford interim PD/MD **Jay Thomas** felt that magic while in college. "In 1984 I went to see Alabama, and it was the first country concert I ever saw," he says. "The funny thing is, I wasn't even a country fan. I basically went along for the ride, because some of my friends wanted to go."

Since then, Thomas has many fond memories of Alabama in concert. "Thanks for all the great concerts in all of the markets I've worked in, guys," he says. "And I'm sorry that the August, ME Civic Center wasn't air-conditioned when you played there in 1999."

Priceless Memories

WMIL/Milwaukee PD **Kerry Wolfe** got a special up-close look at the lives of the group when he was invited to Ft. Payne to go to Randy's writing cabin. "I went fishing with Jeff during the day, and those guys waited on us hand and foot," he says.

"They cooked some of the beef they raise, and each member contributed something to the meal. There was lots of tequila — writer's tequila, they called it. It was a great place to be, to see them outside of backstage at a concert. It's a different environment: down-home, as real as they could be."

WAMZ/Louisville PD **Coyote Calhoun**'s Country radio career has paralleled Alabama's — both started in 1980. Calhoun says, "I started my

tenure at WAMZ in 1980. That summer, at the Kentucky State Fair, Alabama played in Louisville for the very first time, and I was the emcee.

"Little did I know that I would still be in Louisville 23 years later and have the distinction of being the only person to have brought them on-stage for every single concert they played in this market. I'm very proud of that."

Rochester recalls a fun moment when he and Randall introduced Alabama at their station's June Jam. Normally, Alabama had a taped intro for the Jam, but on this night, Rochester says, "Randy and them came to us and said, 'We want you to introduce us.'"

"We introduced one of the first acts of the day, and a DJ from an L.A. market came up to us and said, 'You introduce the nobody act, and they save us big boys for last.' When we got up to introduce Alabama, the look on his face was priceless."

Never Say Goodbye

McKay believes that Alabama's legacy will continue despite the launch of their Farewell tour. "It was a pleasure to bring in the New Year with them this past January in Las Vegas, where they launched the

Farewell tour," he says. "It has come full-circle, and we all reunited and had a marvelous time. Thanks for the opportunity to reflect on a group of guys who will never be duplicated and will never say farewell."

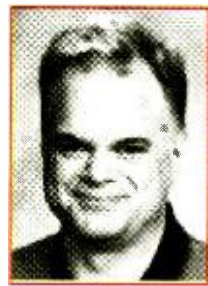
Rochester says, "I hate the fact that they are having trouble getting airplay today. We all complain that artists aren't willing to do stuff anymore, but they have always been willing to do whatever radio needs."

Daniels contends that Alabama leaves shoes too large for another act to fill. "Those guys are going to be missed," he says. "I don't think the industry realizes that, with Alabama, it's the passing of an era."

"I don't know of any artists who have the relationship with radio that Alabama does. You get a lot of lip service, a lot of talk, but not a lot of walk from some artists. Alabama are the opposite. They are true treasures. The industry doesn't realize the hole they will leave when they are gone."



1989: Southern Star



Tony Thomas



Clay Hunnicutt



Jay Thomas



Kerry Wolfe



Coyote Calhoun



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Congratulations to the members of ALABAMA for reaching this 25-year milestone! Thanks to their support and Randy's dedication to Country Cares, we will also be able to reach and celebrate our own milestones.

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Alabama: From The Inside

Dale Morris and Greg Fowler reflect on their years with the band

Dale Morris and Greg Fowler have been with Alabama from the beginning. Both were early believers who initially worked with the band from outside before becoming part of Alabama's trusted inner circle. Here's their overview of 25 years of Alabama.

Dale Morris was a friend of Alabama record producer Harold Shedd. As the band prepared to tour in 1980, Shedd suggested that Morris book the band. As he got to know the band and quickly realized their potential, he knew he wanted to be a bigger part of their career: The veteran manager wanted to manage Alabama.

There was only one small problem: They already had a manager. That was Larry McBride, who also owned MDJ Records. And, oh, there was one other small problem: McBride was in jail.

"McBride had a federal indictment against him for defrauding a bank in Charlotte," Morris says. "He went to prison but was still Alabama's manager. He had told them he was under federal indictment when he met them, but they had no idea what that meant. I went to the federal prison in Ft. Worth to negotiate their contract with McBride. That's when I started managing them."

Rule-Breakers

After that rather colorful beginning, Morris recalls, there was "no turning back, no stopping Alabama." He says they were rule-breakers at the time, because "they did not ever think about being three-chord country boys."

"One of the songs Randy Owen had before he got with MDJ was 'Feels So Right,'" Morris says. "Around town he was trying to get something done with it, and he was told it didn't flow right to be a country song. It ended up being a catalyst for an album that sold 7 million."

There were many who doubted that Alabama could work as an act, Morris contends. "We thought we had made a major discovery," he says. "Then we found out they had been pitched to everybody in town,

and everybody had turned them down — management, booking, labels, everything.

"We were up in Ohio for their first county fair, for \$5,000. They were standing around in their tennis shoes, jeans and beards, and someone turned to me and said, 'Dale, do you think they should get dressed? They go on in 15 minutes.' I said, 'They are dressed.' That was the first look at them that people had."

Morris says Alabama not only broke the rules for fringe and spangles, they broke business rules too. "They wanted to make it big in the business," he says. "They didn't want a guarantee; they just wanted to be sure they covered expenses. So they said, 'All right, you pay expenses, and we'll take 80 cents on the dollar after that.' It was totally innovative at that time. Later, it was 'You pay expenses, and then you get 10%, and we get 90%.'"

On The Road

Alabama lured veteran concert promoter Keith Fowler out of retirement to become, as Morris puts it, "the first promoter to do a coliseum show for country acts." "We didn't work for any promoters," Morris says. "Those promoters who had divided the country up gave up, because we weren't gonna work with them. And then cities got to where they would just insist that Alabama play the buildings. It started breaking all those barriers."

They also went their own way when it came to radio and ticket sales. "They were the best with radio," Morris says. "They would do whatever it took. In the early days we would go into a place where Frank Sinatra had just left and sell out all the tickets."

"Even some of the rock acts, we'd sell more tickets faster than they could. People would camp out a week to get tickets. There was nothing like it, and there is nothing to compare it to now, either."

Once the band started, Morris says, "There was no uphill battle. We got out there, got rolling, and the story was getting there before we did. Their music was on the cutting edge between rock and country, and they were just killing them."

Morris spent 17 years on the road with Alabama "settling all the box offices." "That's the reason I look so old," he says. "We never really

thought about the success. We were so busy, instead of celebrating accomplishments, we knew we had to go back to work tomorrow. It was 24/7 for years."

Morris is philosophical about the end of Alabama's touring days. "You can stay out there as long as you will get out there and go, but the shine comes off your star the older you get and the longer you keep doing that," he says. "But they will retire bigger stars than they ever were."

"It's been quite an experience. I've been doing this for 35 years and watching the business change from where it was before Alabama to where it is now and having Alabama in the middle of it."

"For 25 years I managed an act like Alabama. They have broken new ground, won awards, sold 70 to 80 million albums. It's phenomenal for me. It is, and was, a career. I am the luckiest man who ever lived."

The Bowery Boys

Former WKQZ/Myrtle Beach, SC PD Greg Fowler's name has become synonymous with Alabama. He has worked with the band from their early days and watched the beginning of an era from the front row. While WKQZ wasn't Country, it was one of the first — if not the first — stations to play Alabama's music.

Fowler recalls the relationship between he and the band began simply enough. "Teddy would come by and

"We've never been an organization big on titles; we're big on performance."

Greg Fowler

bring a new single," he says. "We'd visit on the air and do interviews, promotions and remotes."

One of the venues WKQZ tied in to was the Bowery. "It has a cement floor and ladder-back chairs," Fowler says. "It's a beer and wine establishment. There's not a whole lot to it. It's small."

Small or not, it was there that the band perfected their versatility and stage presence. "There was no dancing allowed, so they couldn't lean on ballads," Fowler says. "They had to entertain. It was like having to do continuous stand up."

"People would come vacation in this blue-collar resort town and request everything from Roy Acuff to ZZ Top. They were making their liv-

ing doing requests. If they didn't know all of a song, they would know enough of it.

"They have such incredible talent. Their harmonies were unbelievable even in this old, smoky bar. It was the beginning of an era. It's what it must have been like for The Beatles to play the Cavern Club."

During this time the band was also learning how to take charge of its career. Fowler says, "They were phenomenal and so into what they were doing — the promoting, the early marketing of their own T-shirts and recording albums they could sell from the stage. They were reinvesting in themselves. Randy took over booking the band and made sure a percentage of every dollar was taken off that they could re-invest."



Greg Fowler

Bye Bye, Myrtle Beach

Alabama left Myrtle Beach and the Bowery in the summer of 1980, but Fowler stayed in touch. In January 1982 he got the call to join the band. "It didn't take a rocket scientist to figure out that they

had a lot going on," he says. "I had been in radio almost 10 years, and it was time for me to move on to a larger market. But I wasn't sure that was what I wanted to do."

"Then this came up. It was a situation where everybody knew that it could really be something special. We were all very enthused to have the opportunity to give it a shot. There was no map. We all came into this with no degree, and we developed over the years with the guidance of the band. I'm appreciative of what they have allowed me to do. We were all allowed to do it our way. We have all been given freedom."

So, Fowler moved his family from Myrtle Beach, which was home for both he and his wife. "We moved from where our families live to Ft. Payne," he says. "I told my wife that I had an opportunity to work with Alabama and that none of us knew what would happen. She said, 'Let's go.' It was kinda tough, but well, well, well worth the ride."

Fowler says that he originally signed on with Alabama to do "whatever needed to get done" — and that job description hasn't changed much over the years. To this day, he can't tell you what his title is. "I have no idea," he says with a laugh. "We've never been an organization big on titles; we're big on performance."

Some of his duties were to help promote Alabama concerts and to work with local radio stations to market those shows. "For me, it was simply a matter of applying what we already knew and what we had learned over the course of years of doing shows," he says. "On the business side of what I do, I'm involved in the promotion end, working with radio stations and RCA, but my hands are in everything."

Fowler eventually wrote songs with the group, including several No. 1 hits. He says, "I had a number of

album cuts, 'Fallin' Again,' which was BMI Song of the Year in 1989, and 'Sad Lookin' Moon,' which Randy, Teddy and I wrote. Also, 'How Do You Fall in Love.'" Along with those well-known No. 1 hits, Fowler also co-wrote "Dancin', Shaggin' on the Boulevard."

Special Moments

Alabama's career skyrocketed so quickly with so little time to think about the bigger picture that, to this day, Fowler has a difficult time remembering exact moments. "It became a regimen of constant touring — recording studio to road to commitments to special events," he says.

"Alabama were absolutely incredible. They were selling out venues that had never seen those types of numbers before for a non-sport or non-rock 'n' roll event. It was unbelievable. Everybody was on such a tight schedule to keep up with the success and still try to make the next project better than the one before. It was like an endless tour. You never had the chance to take the time and stand back and look at what was being accomplished."

Do any particular moments stand out for Fowler? "It's almost like you had to be there sometimes," he says. "You remember fans' faces. You remember the lines, going to Madison Square Garden for the first time — this legendary place, and it's sold out."

"You met people you only heard about in books. You remember the awards show when Alabama was honored as Entertainer of the Year by the CMA for the third time. I remember June Jams and watching some of the biggest entertainers in the world walk on that stage — Garth Brooks, Willie Nelson, Wayne Newton

"I remember going to the White House and playing on the lawn and being part of it when they were with Bob Hope at the Vietnam War Memorial. The whole process of it all is overwhelming. It's almost continuous, like one page turns to the next. It has been such a long ride, but a wonderful experience."

Of course, not every show went off without a hitch. "At one show in California Randy was blinded by the light and walked off the stage into a concrete pit. He hit pretty hard. In Vancouver, Canada, he slipped on dry ice. It knocked him out momentarily, but then he got up and went on."

"And there were some situations when we were flying where you realized it was out of your hands, big time. You never know what you're gonna run into in the Midwest in winter."

Fowler has been through thick and thin with Alabama, and he maintains that he has done it for more than just business reasons. "More than anything else, I consider myself a close personal friend of these guys," he says. "When you live with people for over two decades, you get very close. It's almost like we are part of a family with very special ties."



1990: Pass It On Down

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TALENT AND LITERARY AGENCY

The Songwriters' View

Two of Nashville's finest talk about Alabama

Songwriters who have had singles with Alabama describe it as a watershed event. It's not just cause for celebration, but an affirmation of their choice of career. There is no shortage of songwriters who can look back on their careers and say that having an Alabama single made all the difference in their professional lives, but two writers, Ronnie Rogers and Roger Murrah, say that working with Alabama was unique because the group offered friendship as well as business.

Magic For Murrah

Murrah was in the early stages of his career when he got his first album cut on an Alabama project, "Burn, Georgia, Burn." "It was a very special thing to me to have them record that," he says. "They had had hits, so I was just elated, tickled to death."

He says that first cut, and subsequent hits he wrote for the group, helped make his career. "It's been significant for me, because it helped establish me as a writer in this town," he says. "It's always good for people to say, 'He's the guy who had a song recorded by Alabama,' and later see that three of those songs went to No. 1."

Those songs are "High Cotton," "Southern Star" and "I'm in a Hurry." "Successes do breed other successes, and there is no telling how the ripples have helped me over the years," Murrah says.

He looks at his work with Alabama with great pride, and that isn't

"They always wanted to stay the same guys, and they pretty much did."

Ronnie Rogers

always the case with other artists. He says, "Not to sound ungrateful, but as many years as I've been in the business, it's not unusual for most of your songs to be cut in ways that can be disappointing. With Alabama, you didn't have to worry about that."



1992: American Pride

"One of the real pleasures of having a song recorded by Alabama is Randy Owen's voice. He is one of the best interpreters of songs the industry has ever had. And the musician-ship — they always kept it fresh so you could hear the song come alive."

Something Fresh

One Murrah's fondest memories of working with Alabama over the years is the time he went to pitch the group some songs for a new project. "I was actually walking out the door when their office had called and asked if we had any songs to bring them," he recalls. "They were going to cut two or three more songs for

this album they were finishing, and they asked if I had any songs I hadn't played them.

"I was walking out the door with a cassette in my hand when my wife called me. I said, 'I'm getting ready to take Alabama some songs.' She said, 'Are you taking 'I'm in a Hurry but Don't Know Why'?' I said, 'I wasn't, but I will.' Well, 'I'm In a Hurry' ended up being a significant song for them and certainly for us. It was a time in their career when they were wanting something fresh."

Why wasn't Murrah planning to play the song for them until his wife suggested it? "I thought it was a little too left field, too edgy," he says. "But they, being the intelligent artists they have been all these years, knew to try it."

"We all pray for timing in this business, and it was very much a timing thing for them. Thankfully, we had what they needed. If they hadn't done it, there would have been very few artists in this town who could have done it as well."

Murrah says this story also exemplifies the kind of personal touch Alabama lends to everything they do. "They ended up sending my wife roses because she recommended that song," he recalls. "You were never without their gratitude for anything you helped them with. They've gone as high as you can go, but they never left the earth."

Rogers Enters The Inner Circle

Rogers got a similar career lift from the group. "They were pretty much my career, no doubt about it," he says. "I wrote for their publishing company [Maypop] for almost 10 years. At this point I have some 30 songs by them, including album cuts. It just worked for us. I'm still writing for the publishing company and doing what I always did. I always felt good that they would cut my songs."

Rogers describes his working relationship with the group as "chemistry." "Although I had No. 1 records with other people, we just saw things in the same light," he explains.

In 1983, when Alabama's career was going full tilt, Rogers was writing for another publishing company. One of his neighbors worked at Maypop and would stop in every Monday to hear what Rogers had written the week before. Rogers says, "I had 'Dixieland Delight' half written, and he told me I needed to finish that song, because Alabama were cutting an album, and it was something they would like. I went out into a meadow on Sunday and wrote the rest of it, and he took it in."

When Rogers didn't hear anything back, he says, "I was in the studio, getting ready to cut it myself. The bass player piped up and said, 'Man, I'm

tired of playing that song. Alabama just cut a hell of a record on it yesterday.'"

From there, Rogers was invited into Alabama's inner circle, riding on the bus with them and writing. "We would get on the bus and write a lot of songs at two, three or four in the morning," he says.

"That's when Randy liked to write. When Randy would get off of a show and had stayed until everybody had

"One of the real pleasures of having a song recorded by Alabama is Randy Owen's voice. He is one of the best interpreters of songs the industry has ever had."

Roger Murrah

Maypop Goes Alabama

The band become publishers

Kevin Lamb joined Alabama's Maypop Publishing in 1985 and stayed for nine years, watching the company grow from an artist's tax write-off into a legitimate business concern.

At the outset, Lamb says, "Alabama went around town trying to make publishing deals. Dolly Parton, Porter Wagoner and Conway Twitty were the country environment at the time. These four guys are trying to sign songs like 'Tennessee River.' Nobody would take 'em. [Longtime Producer] Harold Shedd said, 'Why don't you form your own company?' That's how Maypop started."

When Lamb joined, he wanted to change the group's perception of the business. "It was their dream initially to produce acts and use the publishing company as a vehicle for finding talent," he says. "I don't think they ever envisioned going on 25 years. I specifically asked, 'Are we building something to sell or to have down the road?'"

"The perception of any artist-owned publishing company was that it was either a tax write-off or a way to find great songs for that artist and nobody else. I explained to them that these were the issues I had to deal with and that I needed cooperation. I explained that we'd make more money in the long run by having a song cut by another artist, because more artists would then realize that we had a legitimate publishing operation."

"From there, I was left to my own devices. It's not that they were inaccessible, but they were it, the kingpins, and, Lord, were they busy."

Simple Rules

Randy Owen did set up some simple rules that he wanted followed at the publishing company. Lamb recalls, "He said, 'I don't understand what you do; that's why you're there. But here are the rules to run that place: Keep it in the black. Everything that goes on must be legal. Treat writers fairly, and when fans show up, treat them like they are another artist. That's who pays our salary.'"

Lamb was also obligated to help new talent. "They told me early on that they remembered what it was like trying to get in the door and having doors shut in their face," he says. "They wanted an environment at Maypop that would nurture upcoming talent."

"It's a fine line to walk. We all had jobs to do, but whenever someone would come in, people who wanted to become recording artists, I would give them studio time and music tracks and just charge them a couple hundred dollars. One of the people we did that for was Martina McBride. While I don't know for sure, I would like to think those tapes led to her getting her deal."

In addition to seeing their business holdings grow, Lamb also had an insider's view of the price of fame. "The value of working for them was having viewed the business from an artist's perspective," he says. "One day I had a conversation with Randy's daughter, who was 12 or 13. I asked her 'What's it like to have somebody like this for a dad?' She told me that the previous summer they had tried to drive to New England for a family trip. Somebody in Virginia saw them on the road and put out on the CB radio where Randy was and what he was driving. They had people trying to get him to pull over. They would drive by and hold up signs. It ruined the vacation."

Another story Lamb heard was about a simple fast food stop. He says, "One time in Mississippi, Randy's wife, Kelly, took the kids into McDonald's. Somebody came in and said, 'Randy Owen is out in the parking lot.' The guy taking their order put two hands on the counter and jumped over it to run out with everybody else. We're fortunate there are people who live like that so we can go out and have a job."

gone, he was getting his second wind. We'd stay up until five in the morning."

The Country Beatles

Rogers recalls riding the bus with Alabama and seeing the world in new ways. "They were about as big as you could be at that point in time," he says. "I'm watching them go on-stage and the huge impact they had. It kinda reminded me of the country Beatles."

"Man, they hit real fast, and people were tearing at them. People wanted to get to them. I'd go into shows with them, and they had pretty heavy security. The fans would scream and holler, and you couldn't hardly get out of the bus." But, he notes that, despite that degree of success, "They always wanted to stay the same guys, and they pretty much did."



Kevin Lamb

One of the hit songs those on-the-bus collaborations produced was "Pass It on Down," of which Rogers says, "We were all real aware of the environment, and riding on the bus looking at things, the rivers and things, that got that song going. Randy came up with the part about the fires and the rainforest."

Of another hit, "Give Me One More Shot," Rogers says, "We had it going, but they had a show out at Opryland one night, so I met them on the bus, and we sat in the parking lot of the Grand Ole Opry and pretty much wrote that song."

Rogers says the collaboration with Alabama worked so well because "they were born and raised 2 1/2 hours from where I was from. Our raising was the same. We got to know each other. We had the same roots, and it just worked."



Vocal Group of the Year
1981, 1982, 1983, 1984
1985

Album of the Year
1981, 1983, 1984

Entertainer of the Year
1981, 1982, 1983, 1984
1985

Artist of the Decade
1989

ACM Pioneer Award
2002



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Farewell Tour Offers Love Letter To Fans

Alabama on the road one last time

Sometimes, it's all in the timing. Nobody wants to say goodbye to artists like Alabama, but those who are involved in their Farewell tour feel blessed to be a part of something important in the group's history.

Many of those involved in Alabama's tours from the very beginning continue to be involved today, including **Barbara Hardin**, who has booked Alabama concerts in-house for 24 years, concert promoter **Marc Oswald**, and his brother, William Morris Sr. VP **Greg Oswald**, who puts the Farewell tour into focus, saying, "It's the last time the fans and the public are going to get to see them. We want to go out huge and with a big bang. It's a bigger deal."

Certainly, the tour has been designed to be a much bigger deal, according to Marc Oswald. "It's like a love-in," he says. "What's cool about this thing is that it's been completely



Barbara Hardin

haven't done in years and adding in a few album cuts that only the hard-core fans might know.

And more than ever before the music flow ebbs occasionally as Randy Owen tells stories about the songs. One of his favorites involves the album cut "I Want to Know You Before I Make Love to You." Randy recalls that he was at a show one time, and Conway Twitty was standing next to him.

Randy tells it this way: "Conway asked, 'Randy, are you going to release [here, Randy goes into a Conway low drawl] 'I Want to Know You Before I Make Loooooove to You'? I told him no, that RCA didn't feel it would work as a single for us. He said, 'Then I'm gonna cut it tomorrow.' He did, and it went on to become a No. 1 song."

As for more not-to-miss concert moments, Hardin says, "We have a collage at the end of all of our crew people—a lot of them have been there for 25 years. There's a new set, which looks like a canyon in Ft. Payne, AL. The band's true love is their land and riding their tractors and exploring. They just love the natural part of living there."

"The set has a lot of rocks and trees, and it goes from morning until, later in the show, a huge moon comes up over a railroad bridge. It really does look like Ft. Payne. It's beautiful."

Extras For The Fans

The Farewell tour offers more than just a chance for fans to hear their all-time favorite act again. Marc Oswald says, "Every single person who comes to the show gets a free program when they walk in the door. We offer collectible packages with guitars. It happens on every level—a historic level, a business level and a musical level. It was conceived, built and executed for the fans all the way."

Because the band wanted to make sure they were offering fans their best effort every night, Marc Oswald says they are only playing two nights a week. "They can't do a 3 1/2-hour show every night," he explains. "Instead of giving fans short

shows, every week they eat six figures in overhead, because they have to book everything for the entire week. But this way, when the guys get to the show, they are fresh.

"It's like playing the Super Bowl every weekend. They have agreed to a lot of things that cost a lot of money to make sure that every time they step up, it's an ultimate experience for fans."

The shows not only remind Marc Oswald of the Super Bowl, but also of Shea Stadium. "The love and excitement from the fans reminds me of watching old clips of The Beatles at Shea," he says. "When Alabama played Birmingham, they sold out in a day. Fans were just screaming."

Hardin agrees, saying, "It's like one big 'Wow!' How can they quit? It makes me sad to think about, as I'm sure it does everyone else."

History In The Making

Greg Oswald says the Alabama Farewell tour is history in the making. "They will play 40 markets this year, consecutive weekends through November," he explains. "But before that there were a couple of special events. The first was New Year's Eve at the Aladdin in Las Vegas, where they grossed \$900,000.



Marc Oswald

"Then they did the Houston Rodeo and set all kinds of records for Houston Rodeo shows. It was a major milestone event of their milestone event. Then the tour kicked off, and it will work primarily in sheds across the country and in some arenas where it's appropriate."

Greg Oswald says the tour is exceeding the expectations of everyone who wasn't in on the planning of it. "Atlanta grossed over \$650,000; Birmingham over \$500,000. Because we sold out, a second night was added in Birmingham.

"The primary core of people knew what to expect. I don't think the principals ever doubted that it was going to be as successful as it is, but lots of folks are pleasantly surprised at how big a deal it is turning out to be."

In the planning stages for two years, the Farewell tour even had a code name. "It was called 'Tar Top,' because that was one of Randy's nicknames when he was a kid," Greg Oswald says. "They wanted it kept very secret. When I was let in on it by Marc, Dale Morris and Barb Hardin, one of the first understandings



Greg Oswald

Randy Owen Creates Country Cares For St. Jude

Alabama's lead singer brings radio, charity together

St. Jude Director/Radio & Entertainment Marketing **Teri Watson** calls Alabama's Randy Owen "an angel." That's not a surprise, considering the pivotal role Owen has played as one of the founders of the Country Cares for St. Jude Kids campaign. It's impossible to write a story about Alabama without mentioning Owen's role in bringing Country radio together with St. Jude Children's Research Hospital in Memphis to create one of the most potent fundraising combinations in history.

In 1989 Owen challenged Country radio to help St. Jude during the Country Radio Seminar. Watson says he was motivated to do so after meeting Danny Thomas, who was looking for people to help carry the torch of St. Jude. "Randy was honored and flattered, and he knew he needed to get involved," Watson says.

Getting involved was a hands-on endeavor for Owen. "He's been very generous with his time," Watson says. "He's gone to local radiothons, and the ones he can't go to, he calls in. We do a big seminar in January every year, and he shares words of wisdom with stations and thanks them for their continued support.

"Every year when he comes he spends hours at the hospital. Anything he can do to touch a child or a parent to make them feel better, he will do. He's brought his wife and kids so they can see what has meant so much to him outside his own family."

More Than His Name

WYCD/Detroit PD **Mac Daniels** remembers when Owen first dreamed of taking the band's partnership with Country radio and doing something to benefit St. Jude. "There were a few of us radio stations who thought it didn't sound like it made good programming sense," Daniels says. "Because Randy Owen was involved, and he picked up the phone and said, 'I got a favor to ask. Can you guys help me out?' it was like, 'Sure.'

"I didn't know how we were gonna do it, how we were gonna blow up the radio station for a whole day for a radiothon, a concept that hadn't really been tried before. I've got to tip my hat to Randy for coming up with an idea like that. It's just incredible."

WUSY/Chattanooga, TN PD **Clay Hunnicutt** says Randy and his wife show up at the St. Jude radiothon almost every year. "One year was great, because Randy's wife and daughter dropped Randy off, and they were going to go shopping. It was St. Jude day for us, and when they got to the mall, they turned around and donated all the money they were going to go shopping with. As much as they have given over their whole careers, they never stop."

Daniels recalls a different fundraiser for St. Jude: "When I was in Washington, DC at WMZQ, Alabama were playing the Patriot Center, and we auctioned off Gold Circle seats for the concert. A lot of people paid a lot of money to sit in those first 15 rows, and we had it set for Randy to come in after the show and talk with the people who bought those seats. The proceeds went to St. Jude. Their opening act couldn't make it in that night because there was a huge snowstorm. It was coming down in feet, rather than inches."

Alabama were able to make the date, and Daniels says, "In fact, they played an extra long show. I was ready for them to say that, because of the snowstorm, they had to get out while they could and not meet the people backstage. Instead, Randy sat down at a table and talked to everyone in that room. He stayed for two hours after the concert. Greg Fowler was looking out the window, watching the snow pile up, and I know he was getting nervous. He was looking at me like, 'Are you gonna tell him it's time to go?' I was like, 'No, he can see outside.' Again, that says it all for their character. Randy and the whole Alabama organization, they are guys who, if they say they are gonna do something, they are gonna do it."

Watson says of Owen, "The one really special thing is you can tell it all comes from his heart. He's a phenomenal person."

was 'You can't even dream about it.'"

Hardin maintains that there was a good reason for the secrecy. "We didn't want anybody to know what we were doing," she says. "We wanted to break it all at once—'Here's the cities, the tour dates, the CD, everything.'"

The secret is out of the bag now, of course, and it's sometimes difficult for Alabama insiders to see this as the end. Greg Oswald says, "Obviously, we're being paid. But what really made me want to do this was my long history with Alabama and being able to make a contribution to

their career and one of the most historic tours in country music. I can't say what it means to me."



2003: In The Mood

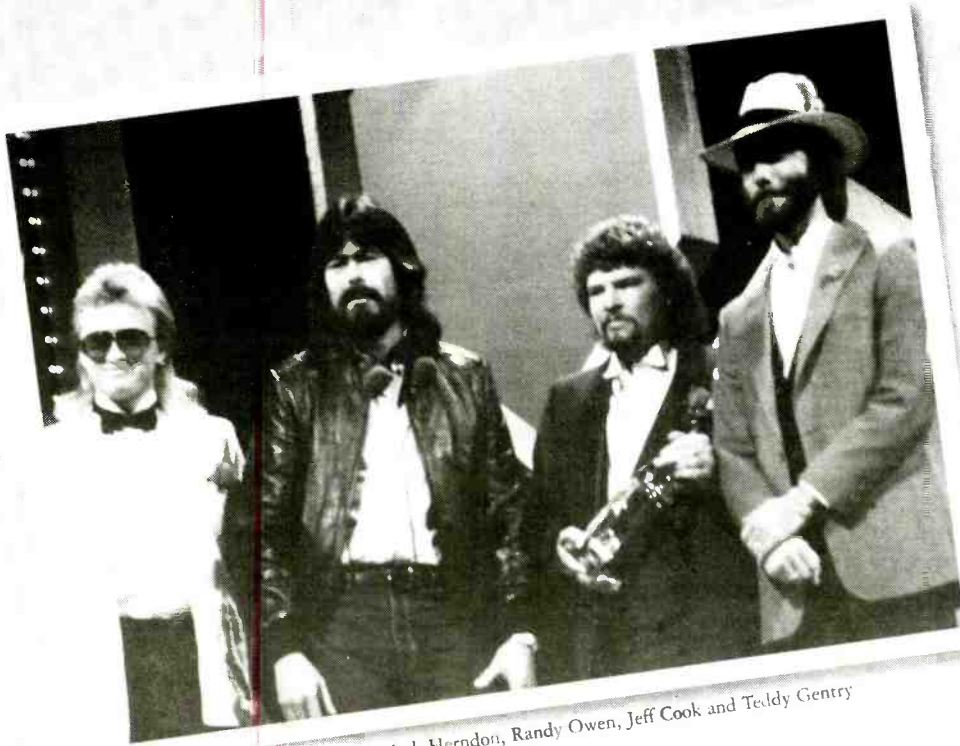


1993: Cheap Seats

“I’m In A Hurry and *do* know why,
I want to thank **Alabama**
for all the High Cotton. You’ve made
following a Southern Star
so worthwhile.”

Roger Murrah

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Alabama: Past, Present And Future

Randy, Teddy, Jeff and Mark reflect on what was and what will be

It's a time of transition for Randy Owen, Teddy Gentry, Jeff Cook and Mark Herndon as Alabama embark on their Farewell tour. The 'Bama bandmates were asked for their thoughts on the past 25 years, their view from the Farewell tour stage and what their plans are for the future, and below are their responses.

The Alabama-American Dream

For Owen, the last quarter century has delivered more than he could ever have hoped for. "It's a country, Alabama-American dream," he says. "My biggest hope and dream back at the Bowery was that we could play music and make a living.

"Traveling was something that was very interesting to me back then as well. I've still never been anywhere except where music has taken me. I've always lived my life focused on what I was there for. I was never really a tourist. I never let myself be a tourist.

"When Alabama was playing somewhere, I was there for one reason, and that was to do the show. When the show was over, most times there wasn't much energy left, and about all I was looking for was a place to rest."

The band's success amazes Gentry as well. "This has been a more incredible ride than any of us could have imagined," he says. "I'm glad we put in all the hours we did working at our craft before we had a big hit. If we would have had a big hit after only being together a couple of years, it might not have lasted.

"But we were ready musically. We had a good backlog of material and were seasoned enough to entertain a crowd. We worked hard at the fundamentals and learned our craft and learned what a hit song was. And we were fortunate enough to be able to hook up with a lot of real good people."

Surpassing Expectations

Asked what he enjoys the most about Alabama's amazing success, Gentry says, "The No. 1 thing would be the personal satisfaction of accomplishment. The second thing would be the financial rewards and being able to share with my family, to buy my mother a house and to take care of my grandpa in the last few years of his life and to take care of my kids.

"It's also a good feeling to know that we've accomplished something that very few people ever get a chance to accomplish. We've lasted longer than anyone in the business thought we would when we broke in and even surpassed our expectation of ourselves many times over.

"We took each project seriously and did the best we could. We also

tried to give the crowd their money's worth every night with the show. In our hearts, we know we've done it the right way, and I'm proud of the band and our organization for that."

Offering his thoughts on the previous 2 1/2 decades, Cook says, "Somewhere along the way we went from being four guys trying to make ends meet doing something they enjoyed — which was making music — to opening doors for other groups. Over the years we became seasoned



recording people and learned the business of the music business, as well as the performing side of it.

"We got to play venues we never in our wildest dreams thought we would ever play. I am honored to have met a lot of people I would never have thought I'd meet — people in country music and the film industry and a lot of people in between."

Asked what moments from Alabama's career he's especially proud of, Cook lists the Academy of Country Music's Artist of the Decade accolade and the RIAA's Country Group of the Century honor.

Offering his thoughts on being a part of something that is such a huge part of country music history, Herndon says, "It was almost 25 years ago that Randy and I sat on the beach early in the morning and shot the breeze about some things that came true for all of us. I remember that morning like it was yesterday. The span of time that has elapsed seems like two weeks. It's a blur, and it doesn't seem like it has been all these years."

The Farewell Tour

The boys from Ft. Payne, AL see the Farewell tour from a variety of

viewpoints. Owen says his outlook on this tour is not that different from the outlook he's had over the past several years. "I've looked at every show I've done the last few years as if it could be the last time I'm ever going to be there," he says.

"I never wanted to take the people for granted, and I don't want to take Alabama for granted. As far as a group playing music, anybody who thinks the future in music is continuous is being very presumptuous.

"I'm enjoying these shows tremendously, because I've always wanted to do this type of show. Every show on this tour will last three hours or more. I've always wanted to do a long show of songs we like — and that means album cuts, singles that perhaps weren't No. 1 records and

songs that are very special to us and to fans.

"Some of the songs we're doing, we've never played onstage before, like 'Katy Brought My Guitar Back Today' and 'I Want to Know You Before I Make Love to You.' The idea is to step out and do something very special for the fans."

Gentry has mixed emotions as he steps onstage with his bass guitar. "Each night at these shows it's like wanting to cry and celebrate at the same time," he says. "The celebration is looking at Randy, Jeff and Mark — who will always be my brothers in music — and thinking about so many of the great memories we share, the good times and great memories that can never be taken away."

Second Thoughts

At least two of the Alabama bandmembers may be having second thoughts about the Farewell tour. Cook says, "I look out there and see the fans and their reaction and think, 'Farewell tour — what were we thinking?'"

Ditto Herndon, who says, "I try not to think about it. I'd love to see this thing continue indefinitely, but right now we are just beginning

this tour and have just pushed the production out of the nest, so to speak.

"We're off to a great start. We have a great set list and are playing some great music, and we have a great stage with awesome lights and are doing some real cool stuff. The bandmembers have had a little more of a hand in putting together the production this time, so we're all stoked about that."

Herndon says that he might get nostalgic about a building or two on the final tour route. "There are some special venues out there to me, for various reasons, personal and otherwise," he explains. "There are a few hallowed halls I'll walk around in for a bit and put my hands on the structure.

"One of them is the Carolina Coliseum in Columbia, SC. I used to go see concerts there when I was a kid, and that's where all my dreams started. The first time we ever played there we sold it out in 30 minutes, and it was one of those amazing shows with an incredible crowd. I think we came back for 12 encores.

"Another is Shoreline Amphitheater, just south of San Francisco, Bill Graham's old place. It's really special. Every time we've ever played there I've felt special — like part of the fraternity, part of the big time. There's a vibe there that is like no other; it comes out of the ground."

The Future

Bidding adieu to the road means the bandmembers will have more time for other things besides music. Owen is reluctant to discuss any of his plans for life after Alabama, but what he will reveal is great news for Country radio. "I'll have a lot more time to be even more involved with St. Jude and Country radio than I have in the past," he says.

"A lot of stations have made Herculean efforts over the past 13 years that have helped Country Cares for St. Jude Kids raise more than \$200 million. I will actually have time to go to more stations and help in person with their radiothons. I'll also have more time to call in to stations I can't visit."

As for his future, Gentry says, "The road and country music have been good to us for 25 years, but I'm ready to take a little time off and do something else. I'm honestly looking forward to not having a schedule to deal with — except my own."

Pressed for details of his after-tour life, he says, "I have a lot of things to do around the farm." In addition to that, he's already started one of the next chapters in his life, launching Burt's Beef back in January.

"It's my grandpa's name," he explains. "We're operating out of his old farm and raising and merchandising all-natural meat. It's beef the old-timey way: all-natural, farm-raised, with no implants, growth hormones or anything.

"And I'm going to continue to write. Songwriting is my first love, and it's what got me into the music business. I also love producing and will hopefully get the chance to work

with some of the younger acts coming along."

Cook's Alabama afterlife will continue to center around music. "I've put together an eight-piece group containing the basics and three horns," he says. "Our slogan is 'Country, soul and rock 'n' roll,' and we plan to do a little of all of it. We're billed as Jeff Cook & The Alabama Goodtime Band, or AGB, as people are already calling us. The plan is recording and touring."

Herndon is also reluctant to discuss the future, saying, "I have some irons in the fire, but I've learned not to talk a whole lot about good things before they happen. I don't want to jinx them."

The longtime pilot currently flies medivac helicopters during his downtime, and he says that whatever he does in the future, it will revolve around his two loves: music and aviation.

More Music?

Both Owen and Cook are adamant that while this Farewell tour marks an official end to touring, it does not mean the end of Alabama. "There are no plans that I'm aware of of the band not being Alabama," Owen says. "We've said from the very beginning that we would be the ones who would know when we've had enough of being on the road.

"We wanted to make that decision so we could do a show unlike anything we had ever done before, and that's exactly what we are doing. We don't plan on getting on the bus and touring anymore."

Does that mean we'll have another Alabama album? "We don't have a label," says Owen. "In a way, that's a good thing. There are a lot of interesting things out there."

While Owen says that he believes RCA may release another Alabama CD or two, they probably won't contain new music. "I don't think there'll be any new music as long as radio continues not to play anything we put out," he says.

"I don't see us doing anything like that, as far as having a label that has to go out and promote the music. Radio basically slammed the door on us out of the blue, so we don't have anywhere to go. No matter what the music is, they're not going to play it."

Cook adds, "Whether we do or not, the door is wide open for us to record as Alabama. All we've said was that this is the Farewell tour. Nowhere in that sentence is the word 'retire' or 'quit,' and we don't have to. We have the opportunity, should we so desire, to record and still get the music to our fans.

"My AGB project is a spur project that never could, and was never intended to, replace Alabama. Again, if we so choose, there is still a lot of good recording Alabama can do. We're at a point where we can do projects that we couldn't do in the last 25 years. We've talked about a gospel album or more Christmas albums — really, anything we want to record."

Thus, the door remains open for the Ft. Payne foursome. They may be on their Farewell tour, but something tells me we haven't yet heard the last of Alabama.

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES July 11, 2003

CalloUT AMERICA® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of June 15-21.

**CalloUT AMERICA®
HOT SCORES**

Password of the Week: Mullins
Question of the Week: On a scale of 1 to 5 — with 1 meaning you find today's country music very boring and 5 meaning you find it very exciting — how would you rate the current music you hear on your favorite Country station?

Total
5. Very exciting: 28%
4. Good/kind of exciting: 39%
3. It's OK: 27%
2. Not very exciting: 5%
1. Really boring: 1%

P1
5. Very exciting: 37%
4. Good/kind of exciting: 36%
3. It's OK: 20%
2. Not very exciting: 6%
1. Really boring: 1%

P2
5. Very exciting: 11%
4. Good/kind of exciting: 43%
3. It's OK: 43%
2. Not very exciting: 2%
1. Really boring: 1%

Male
5. Very exciting: 23%
4. Good/kind of exciting: 38%
3. It's OK: 32%
2. Not very exciting: 6%
1. Really boring: 1%

Female
5. Very exciting: 33%
4. Good/kind of exciting: 40%
3. It's OK: 22%
2. Not very exciting: 3%
1. Really boring: 2%

25-34
5. Very exciting: 30%
4. Good/kind of exciting: 46%
3. It's OK: 22%
2. Not very exciting: 1%
1. Really boring: 1%

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
TRACY BYRD The Truth About Men (RCA)	49.4%	72.6%	13.7%	97.4%	7.7%	3.4%
BROOKS & DUNN Red Dirt Road (Arista)	35.1%	71.7%	19.7%	96.3%	3.1%	1.7%
TOBY KEITH Beer For My Horses (DreamWorks)	58.3%	70.3%	13.7%	95.1%	6.0%	5.1%
ALAN JACKSON It's Five O'Clock Somewhere (Arista)	34.0%	69.4%	19.4%	93.4%	4.3%	0.3%
LONESTAR My Front Porch Looking In (BNA)	36.0%	68.9%	18.6%	96.6%	6.0%	3.1%
MONTGOMERY GENTRY Speed (Columbia)	30.3%	68.0%	22.0%	96.3%	4.9%	1.4%
BRAD PAISLEY Celebrity (Arista)	29.1%	67.7%	22.3%	96.3%	5.7%	0.6%
CRAIG MORGAN Almost Home (Broken Bow)	34.0%	65.7%	23.4%	96.6%	5.4%	2.0%
MARK WILLS When You Think Of Me (Mercury)	22.9%	64.9%	18.9%	90.3%	5.7%	0.9%
JIMMY WAYNE Stay Gone (DreamWorks)	36.9%	64.3%	27.1%	97.1%	2.9%	2.9%
BRIAN MCCOMAS 99.9% Sure (Lyric Street)	28.6%	63.1%	17.4%	92.6%	7.4%	4.6%
SHANIA TWAIN Forever And For Always (Mercury)	33.7%	62.6%	21.4%	94.6%	5.4%	5.1%
BUDDY JEWEL Help Pour Out The Rain (Columbia)	28.9%	62.6%	24.3%	90.9%	2.6%	1.4%
KENNY CHESNEY No Shoes, No Shirt, No Problem (BNA)	28.0%	61.7%	24.6%	92.6%	5.1%	1.1%
GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	23.1%	59.4%	21.7%	92.6%	8.6%	2.9%
EMERSON DRIVE Only God (DreamWorks)	17.1%	59.1%	24.0%	90.3%	6.0%	1.1%
TRACE ADKINS Then They Do (Capitol)	27.7%	58.6%	22.6%	88.9%	6.0%	1.7%
JEFF BATES The Love Song (RCA)	23.1%	57.1%	26.9%	92.9%	5.4%	3.4%
WYONNNA What The World Needs (Asylum/Curb)	22.9%	57.1%	25.7%	94.6%	10.3%	1.4%
CLAY WALKER A Few Questions (RCA)	23.7%	56.9%	27.1%	90.6%	4.6%	2.0%
JOE NICHOLS She Only Smokes When She Drinks (Universal/South)	23.1%	56.3%	23.7%	92.9%	12.3%	0.6%
BILLY CURRINGTON Walk A Little Straighter (Mercury)	21.4%	54.3%	23.4%	85.1%	6.9%	0.6%
RUSHLOW I Can't Be Your Friend (Lyric Street)	16.9%	53.7%	24.6%	85.4%	6.3%	0.9%
DIERKS BENTLEY What Was I Thinkin' (Capitol)	19.1%	50.9%	27.1%	88.9%	8.3%	2.6%
SARA EVANS Backseat Of A Greyhound Bus (RCA)	14.6%	45.4%	32.9%	91.1%	8.3%	4.6%
TIM MCGRAW Real Good Man (Curb)	14.6%	43.1%	24.6%	85.4%	16.0%	1.7%
DUSTY DRAKE One Last Time (Warner Bros.)	18.0%	42.3%	29.4%	86.0%	11.1%	3.1%
KEITH URBAN Who Wouldn't Want To Be Me (Capitol)	10.9%	42.3%	30.6%	81.1%	6.3%	2.0%
FAITH HILL You're Still Here (Warner Bros.)	11.1%	40.0%	24.3%	82.0%	14.0%	3.7%
PATTY LOVELESS Loving All Night (Epic)	12.6%	39.4%	30.3%	74.9%	4.6%	0.6%
MARTINA MCBRIDE This One's For The Girls (RCA)	8.0%	39.4%	25.7%	74.6%	8.6%	0.9%
RACHEL PROCTOR Days Like This (BNA)	6.3%	38.9%	29.7%	72.6%	3.4%	0.6%
GARY ALLAN Tough Little Boys (MCA)	12.0%	33.1%	27.4%	68.6%	7.4%	0.6%
PAT GREEN Wave On Wave (Republic/Universal)	8.9%	32.3%	26.0%	69.1%	10.3%	0.6%
DEANA CARTER I'm Just A Girl (Arista)	4.9%	28.3%	31.4%	77.1%	14.9%	2.6%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc.

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July 11, 2003



America's Best Testing Country Songs 12 +
For The Week Ending 7/11/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	4.22	4.17	87%	11%	4.46	4.45	4.47
LONESTAR My Front Porch Looking In (BNA)	4.21	4.22	99%	24%	4.30	4.40	4.00
BRAD PAISLEY Celebrity (Arista)	4.17	4.13	98%	24%	4.30	4.25	4.45
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	4.12	4.09	82%	15%	4.22	4.33	3.96
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	4.10	4.05	96%	19%	4.12	4.15	4.04
MARK WILLS When You Think Of Me (Mercury)	4.10	4.16	71%	10%	4.17	4.34	3.79
BROOKS & DUNN Red Dirt Road (Arista)	4.09	4.06	96%	18%	4.16	4.18	4.13
JIMMY WAYNE Stay Gone (DreamWorks)	4.08	4.06	92%	20%	4.16	4.29	3.80
TRACE ADKINS Then They Do (Capitol)	4.06	4.01	89%	18%	4.28	4.39	4.00
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	4.06	4.09	76%	11%	4.05	4.09	3.95
TOBY KEITH Beer For My Horses (DreamWorks)	4.05	4.25	99%	36%	4.15	4.12	4.23
TIM MCGRAW Real Good Man (Curb)	4.01	4.08	86%	14%	3.92	4.00	3.70
CLAY WALKER A Few Questions (RCA)	3.99	4.05	74%	10%	3.99	4.14	3.63
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	3.96	—	54%	6%	4.02	4.23	3.56
CRAIG MORGAN Almost Home (BBR)	3.94	4.00	87%	26%	4.14	4.14	4.13
MARTINA MCBRIDE This One's For The Girls (RCA)	3.93	—	67%	10%	3.84	3.95	3.53
MONTGOMERY GENTRY Speed (Columbia)	3.92	3.94	96%	28%	4.03	4.07	3.92
BRIAN MCCOMAS 99.9% Sure (Lyric Street)	3.92	3.95	91%	22%	3.89	4.01	3.56
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	3.88	3.82	87%	16%	3.87	3.90	3.79
TRACY BYRD The Truth About Men (RCA)	3.86	3.95	92%	26%	4.07	4.10	4.00
JEFF BATES The Love Song (RCA)	3.84	3.83	87%	27%	4.00	4.07	3.81
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	3.83	3.94	73%	16%	3.87	4.02	3.46
RUSHLOW I Can't Be Your Friend (Lyric Street)	3.81	—	34%	6%	3.78	3.98	3.42
BILLY CURRINGTON Walk A Little Straighter (Mercury)	3.79	—	49%	9%	3.88	4.01	3.57
SHANIA TWAIN Forever And For Always (Mercury)	3.73	3.66	98%	34%	3.71	3.69	3.76
DUSTY DRAKE One Last Time (Warner Bros.)	3.70	3.87	72%	23%	3.78	3.95	3.34
SARA EVANS Backseat Of A Greyhound Bus (RCA)	3.61	3.62	91%	27%	3.66	3.64	3.73
GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	3.60	3.61	92%	27%	3.81	3.79	3.88
WYNONNA What The World Needs (Asylum/Curb)	3.59	3.52	87%	26%	3.60	3.70	3.30
FAITH HILL You're Still Here (Warner Bros.)	3.36	3.31	72%	22%	3.41	3.52	3.10

Total sample size is 442 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

DERIC RUTTAN When You Come Around (Lyric Street)
Total Plays: 256, Total Stations: 39, Adds: 2

MARTY STUART If There Ain't There Ought'a.. (Columbia)
Total Plays: 214, Total Stations: 38, Adds: 4

PHIL VASSAR Ultimate Love (Arista)
Total Plays: 174, Total Stations: 40, Adds: 12

WARREN BROTHERS Break The Record (BNA)
Total Plays: 124, Total Stations: 18, Adds: 1

REBECCA LYNN HOWARD What A Shame (MCA)
Total Plays: 101, Total Stations: 24, Adds: 23

SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)
Total Plays: 50, Total Stations: 20, Adds: 18

DWIGHT YOAKAM Late Great Golden State (Audiom)
Total Plays: 50, Total Stations: 12, Adds: 12

Songs ranked by total plays

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

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Email: mdavis@radioandrecords.com

C O U N T R Y FLASHBACK

1 YEAR AGO

- No. 1 "Courtesy Of The Red, White And Blue ..." — Toby Keith

5 YEARS AGO

- No. 1 "I Can Still Feel You" — Collin Raye

10 YEARS AGO

- No. 1 "Chattahoochee" — Alan Jackson

15 YEARS AGO

- No. 1 "Baby Blue" — George Strait (second week)

20 YEARS AGO

- No. 1 "The Closer You Get" — Alabama

25 YEARS AGO

- No. 1 "Only One Love In My Life" — Ronnie Milsap (second week)

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Christian)	3171
RASCAL FLATTS Love You Out Loud (Lyric Street)	2736
DIAMOND RIO I Believe (Arista)	2655
DARRYL WORLEY Have You Forgotten (DreamWorks)	2486
JOE NICHOLS Brokenheartsville (Universal South)	2157
MARK WILLS 19 Somethin' (Mercury)	1936
KENNY CHESNEY Big Star (BNA)	1919
KEITH URBAN Somebody Like You (Virgin)	1709
KEITH URBAN Raining On Sunday (Capitol)	1650
RASCAL FLATTS These Days (Lyric Street)	1542
CHRIS CAGLE What A Beautiful Day (Capitol)	1499
DIAMOND RIO Beautiful Mess (Arista)	1497
ALAN JACKSON That'd Be Alright (Arista)	1479
TIM MCGRAW She's My Kind Of Rain (Curb)	1429
MARTINA MCBRIDE Concrete Angel (RCA)	1377
EMERSON DRIVE Fall Into Me (DreamWorks)	1352
TOBY KEITH Who's Your Daddy? (DreamWorks)	1330
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1281
TERRI CLARK I Just Wanna Be Mad (Mercury)	1278
GARY ALLAN Man To Man (MCA)	1276

Table with columns for station call letters, city, and reporter names. The table is organized into a grid of 10 columns and 30 rows. Each cell contains station information and a list of reporters assigned to that station. The list of reporters includes names like Travis Tritton, Devin Garrett, and many others. Some cells have 'No Adds' or are empty.

* Monitored Reporters
230 Total Reporters
155 Total Monitored
75 Total Indicator
71 Current Indicator Playlists
Did Not Report, Playlist Frozen (4):
WPSK/Blacksburg, VA
KAGG/Bryan, TX
WIXY/Champaign, IL
WXXQ/Rockford, IL

Country Acts Among Biggest Gold At AC

Faith Hill, Lonestar, Shania Twain in top 10

A look at the top 100 most played gold titles at the AC format finds quite a bit of country crossover fare, including Faith Hill, Shania Twain and Lonestar. Also prevalent are AC stalwarts Bryan Adams, Phil Collins, Celine Dion and Journey. These are the most played gold titles for the first six months of 2003, according to Mediabase 24/7.

Rank	ARTIST Title	Year
1	SAVAGE GARDEN Truly Madly Deeply	1997
2	FAITH HILL Breathe	1999
3	POLICE Every Breath You Take	1983
4	LONESTAR Amazed	1999
5	BONNIE RAITT Something To Talk About	1991
6	MEDLEY/WARNES (I've Had) The Time Of My Life	1987
7	SANTANA f/ROB THOMAS Smooth	1999
8	BRYAN ADAMS (Everything I Do) I Do It For You	1991
9	PHIL COLLINS You'll Be In My Heart	2000
10	SHANIA TWAIN You're Still The One	1998
11	JOURNEY Faithfully	1983
12	RICHARD MARX Right Here Waiting	1989
13	ROD STEWART Forever Young	1988
14	CHER Believe	1999
15	CELINE DION Because You Loved Me	1996
16	SEAL Kiss From A Rose	1994
17	SARAH MCLACHLAN I Will Remember You (Live)	1999
18	JOHN WAITE Missing You	1984
19	JOURNEY Open Arms	1982



SAVAGE GARDEN

38	BACKSTREET BOYS As Long As You Love Me	1997
39	BACKSTREET BOYS I Want It That Way	1999
40	CHER The Shoop Shoop Song (It's...)	1990
41	BETTE MIDLER Wind Beneath My Wings	1989
42	REO SPEEDWAGON Can't Fight This Feeling	1985
43	MIKE & THE MECHANICS The Living Years	1988
44	EDWIN MCCAIN I'll Be	1997
45	PAUL YOUNG Oh Girl	1990
46	PAULA COLE I Don't Want To Wait	1997
47	ERIC CLAPTON Wonderful Tonight	1978
48	ERIC CLAPTON Layla (Unplugged)	1992
49	ELTON JOHN I Guess That's Why They Call It The Blues	1983
50	BRYAN ADAMS Heaven	1985
51	AEROSMITH I Don't Want To Miss A Thing	1998
52	SHERYL CROW All I Wanna Do	1994
53	CHER If I Could Turn Back Time	1989
54	CHICAGO Hard To Say I'm Sorry	1982
55	BILLY VERA & THE BEATERS At This Moment	1986



JOURNEY

20	JIMMY CLIFF I Can See Clearly Now	1993
21	LEANN RIMES How Do I Live	1997
22	ROD STEWART Have I Told You Lately (Unplugged)	1993
23	MICHAEL BOLTON When A Man Loves A Woman	1991
24	TINA TURNER What's Love Got To Do With It	1984
25	ERIC CLAPTON Tears In Heaven	1991
26	BRIAN MCKNIGHT Back At One	1999
27	BENNY MARDONES Into The Night	1980
28	CHICAGO You're The Inspiration	1984
29	MARC ANTHONY I Need To Know	1999
30	SARAH MCLACHLAN Angel	1997
31	BEACH BOYS Kokomo	1988
32	MARIAH CAREY Hero	1993
33	FOREIGNER I Want To Know What Love Is	1984
34	SHANIA TWAIN From This Moment On	1998
35	NATALIE IMBRUGLIA Torn	1998
36	FAITH HILL This Kiss	1998
37	REO SPEEDWAGON Keep On Loving You	1980



SHANIA TWAIN



FAITH HILL

56	SIMPLY RED If You Don't Know Me By Now	1989
57	STING Fields Of Gold	1993
58	ROD STEWART Reason To Believe (Unplugged)	1993
59	HALL & OATES You've Lost That Lovin' Feelin'	1980
60	BACKSTREET BOYS Show Me The Meaning Of Being... 1999	
61	ELTON JOHN Can You Feel The Love Tonight	1994
62	EDWIN MCCAIN I Could Not Ask For More	1999
63	ROD STEWART Rhythm Of My Heart	1991
64	AMY GRANT Baby, Baby	1990
65	TRACY CHAPMAN Give Me One Reason	1995
66	SIXPENCE NONE THE RICHER Kiss Me	1999
67	DES'REE You Gotta Be	1994
68	VANESSA WILLIAMS Save The Best For Last	1991
69	ROXETTE It Must Have Been Love	1990
70	WHITNEY HOUSTON I Will Always Love You	1992
71	ERIC CLAPTON Change The World	1996
72	DON HENLEY The Heart Of The Matter	1989
73	ELTON JOHN Candle In The Wind (Live)	1987
74	CYNDI LAUPER Time After Time	1984
75	STEVE WINWOOD Higher Love	1986
76	JOHN COUGAR Jack & Diane	1982
77	SOPHIE B. HAWKINS As I Lay Me Down	1995
78	BONNIE RAITT I Can't Make You Love Me	1991
79	PHIL COLLINS Against All Odds	1984
80	PATRICK SWAYZE She's Like The Wind	1988



CELINE DION

81	WHAM! Careless Whisper	1984
82	HOOTIE AND THE BLOWFISH Only Wanna Be With You	1994
83	ELTON JOHN Circle Of Life	1994
84	HEART These Dreams	1986
85	BILLY JOEL The River Of Dreams	1993
86	JAMES TAYLOR You've Got A Friend	1971
87	SHANIA TWAIN Man! I Feel Like A Woman!	1999
88	WILSON PHILLIPS Hold On	1990
89	JOHN COUGAR MELLENCAMP Small Town	1985
90	STEVE PERRY Foolish Heart	1984
91	ERIC CARMEN Hungry Eyes	1988
92	CELINE DION My Heart Will Go On	1997
93	LIONEL RICHIE Stuck On You	1983
94	ALL-4-ONE I Swear	1994
95	ALL-4-ONE I Can Love You Like That	1995
96	JEWEL You Were Meant For Me	1995
97	ROD STEWART So Far Away	1995
98	BRYAN ADAMS Have You Ever Really Loved...	1995
99	BERLIN Take My Breath Away	1986
100	GENESIS In Too Deep	1986



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	UNCLE KRACKER F/ DOBIE GRAY Drift Away (Lava)	2561	-108	223736	19	107/1
2	2	CELINE DION Have You Ever Been In Love (Epic)	2353	-92	187348	12	120/0
3	3	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	2174	-153	156457	14	111/0
4	4	SANTANA F/ MICHELLE BRANCH The Game Of Love (Arista)	1950	-91	160427	39	109/0
5	5	PHIL COLLINS Can't Stop Loving You (Atlantic)	1790	-87	135321	40	111/0
6	6	CHRISTINA AGUILERA Beautiful (RCA)	1750	-82	126004	29	96/1
8	7	NORAH JONES Don't Know Why (Blue Note/Virgin)	1661	+23	126272	39	117/0
7	8	FAITH HILL One (Warner Bros.)	1616	-43	120772	14	102/0
10	9	EAGLES Hole In The World (ERC)	1465	+35	103554	7	103/2
9	10	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	1418	-167	93538	11	98/1
12	11	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1261	+94	130015	10	75/4
11	12	FAITH HILL Cry (Warner Bros.)	1197	-131	88607	43	107/0
13	13	MATCHBOX TWENTY Unwell (Atlantic)	1080	+66	113937	9	73/9
14	14	HALL & OATES Man On A Mission (U-Watch)	1046	+51	53668	9	86/1
15	15	LUTHER VANDROSS Dance With My Father (J)	945	+44	95769	5	85/1
16	15	MERCYME I Can Only Imagine (INO/Curb)	865	+130	37488	10	64/2
20	17	CLAY AIKEN This Is The Night (RCA)	588	+113	73578	4	46/5
17	18	MICHAEL McDONALD I Heard It Through The Grapevine (Motown/Universal)	574	+18	28934	5	68/2
24	19	FLEETWOOD MAC Say You Will (Reprise)	541	+196	40545	2	74/11
23	20	LEANN RIMES We Can (Asylum/Curb)	464	+91	18749	2	73/8
22	21	RUBEN STUDDARD Flying Without Wings (J)	418	+33	48304	4	32/2
21	22	FRANKIE J. Don't Wanna Try (Columbia)	410	+6	20621	7	54/1
25	23	EARTH, WIND & FIRE All In The Way (Kalimba)	337	+39	9909	4	40/2
19	24	FLEETWOOD MAC Peacekeeper (Reprise)	326	-156	16127	17	65/0
-	25	MARIAH CAREY Bringin' On The Heartbreak (MonarC/IDJMG)	309	+88	13103	2	40/3
Debut	26	SIMPLY RED Sunrise (simplyred.com)	299	+111	10521	1	40/5
27	27	TRAIN Calling All Angels (Columbia)	269	+25	24986	2	29/5
26	28	CLAY AIKEN Bridge Over Troubled Water (RCA)	265	+13	22145	4	24/1
29	29	MICHAEL BUBLE Kissing A Fool (143/Reprise)	259	+24	18851	3	34/4
Debut	30	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	233	+81	8108	1	30/2

122 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/29-7/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 10 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company. © 2003, The Arbitron Company. © 2003 R&R, Inc.

New & Active

DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)
 Total Plays: 167, Total Stations: 36, Adds: 9

ANNIE LENNOX Pavement Cracks (J)
 Total Plays: 149, Total Stations: 30, Adds: 2

DAN GARDNER More Than Life (DGP)
 Total Plays: 126, Total Stations: 26, Adds: 1

JOAN ARMATRADING Lover's Speak (Denon)
 Total Plays: 56, Total Stations: 14, Adds: 0

K. CARLSON F/ B. MARDONES I Know You By Heart (Kataphonic)
 Total Plays: 3, Total Stations: 15, Adds: 15

Songs ranked by total plays

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ARTIST TITLE LABEL(S)	ADDS
K. CARLSON F/ B. MARDONES I Know You By Heart (Kataphonic)	15
FLEETWOOD MAC Say You Will (Reprise)	11
MATCHBOX TWENTY Unwell (Atlantic)	9
DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	9
LEANN RIMES We Can (Asylum/Curb)	8
CLAY AIKEN This Is The Night (RCA)	5
SIMPLY RED Sunrise (simplyred.com)	5
TRAIN Calling All Angels (Columbia)	5
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	4
MICHAEL BUBLE Kissing A Fool (143/Reprise)	4
JUSTIN GUARINI Unchained Melody (RCA)	4

MARIAH CAREY
 "BRINGIN' ON THE HEARTBREAK"
25 AT R&R
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 INCLUDING:
 KVIL, WASH, KESZ,
 WLTE & WKJY!

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CELINE DION God Bless America (Epic)	+236
FLEETWOOD MAC Say You Will (Reprise)	+196
MERCYME I Can Only Imagine (INO/Curb)	+130
MANNHEIM... American Spirit (American Gramophone)	+119
CLAY AIKEN This Is The Night (RCA)	+113
SIMPLY RED Sunrise (simplyred.com)	+111
DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	+111
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+94
LEANN RIMES We Can (Asylum/Curb)	+91
MARIAH CAREY Bringin' On The Heartbreak (MonarC/IDJMG)	+88

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ON THE RECORD

with **Archer**
MD, KBIG/Los Angeles

I just got married to my long-suffering fiancée, Lauren, a few weeks ago, and she's now the boss at home. But here at Los Angeles' KBIG 104 it's still my job to find great music for our target demo of 25-54 females. We're looking for music you can dance and move to — an upbeat mix of the '80s, '90s and today! • Our nighttime

dance show, *Boogie Nights*, is a big part of that. It focuses on dance hits of those eras, as well as a healthy dose of classic disco. In fact, we're still coming down after another

huge Disco Fever show at the Hollywood Bowl. Imagine 18,000 people doing the "Y.M.C.A." dance! • We've added The Roc Project featuring Tina Arena's "Never (Past Tense)" to the mix, and so far audience reaction is great! We're also getting great phones on Junior Senior's "Move Your Feet." • During the day, Matchbox Twenty's "Unwell" remains a powerhouse, and we're generating a lot of calls whenever we play our special mix of "Sunrise" by Simply Red. Our other top testers include Uncle Kracker's "Drift Away" and Kelly Clarkson's "Miss Independent."



Holiday weekends always wreak a little havoc with the charts as stations run specialty programming and many currents get moved to the side for the weekend. This can affect bullets, so keep that in mind when reviewing charts for this week ... Over at Hot AC, **Matchbox Twenty** remain at No. 1 for yet another week with "Unwell" (Melisma/Atlantic), but setting itself up for a run at No. 1 is **Train's** "Calling All Angels" (Columbia), which moves 3-2* ... **Michelle Branch** has the only other song in the top 10 with a bullet (that's the holiday weekend). She moves 8-7* with "Are You Happy Now?" (Maverick/Warner Bros.) ... **Santana** have yet another hit, this time with **Alex Band of The Calling's** "Why Don't You & I" (Arista) moves 17-15* this week ... **Sugar Ray** climb 35-30* with "Is She Really Going Out With Him?" (Atlantic) ... **Smash Mouth** climb seven slots with "You Are My Number One" (Interscope), moving 39-32* ... **Dido** scores Most Added honors at Hot AC with "White Flag" (Arista) ... The AC chart is rather stagnant this week, but *American Idol* runner-up **Clay Aiken** moves 20-17* with "This Is the Night" (RCA) ... A nice move for **Fleetwood Mac**, whose "Say You Will" (Reprise) climbs 24-19* ... In just her second week on the chart, **LeAnn Rimes** is already top 20 with "We Can" (Curb).



— Anthony Acampora, Director/Charts

artist **activity**

ARTIST: **Dido**

LABEL: **Arista**

By **KEITH BERMAN**/ASSISTANT EDITOR



I have to admit I was hooked on Dido long before one of her songs was sampled by Eminem, and I've never seen an episode of *Roswell*. "Here With Me," which was used as the theme song for the WB show, had an ethereal quality that sent shivers down my spine (in a good way) every time I listened to it, and her voice was the icing on the cake. Without ever having laid eyes on a press photo of her, I was in love with Dido. In the immortal words of *Wayne's World's* Garth Algar, "She makes me feel kind of funny. Like when we used to climb the ropes in gym class."

Dido conquered the world with her 1999 debut album, *No Angel*. The RIAA certified U.S. sales of the album at four-times platinum — almost a third of the 12 million-plus copies she sold worldwide. She took home awards from several countries that year, including Denmark's Best International Artist, Spain's Amigo for Best Newcoming Artist, Ireland's Meteor Award for Best International Female and the U.K.'s BRIT awards for British Female Solo Artist of the Year and MasterCard British Album of the Year, as well as the Ivor Novello Award for Songwriter of the Year.

MTV Europe named Dido the Best New Act of the Year, and she was awarded Best Selling British Artist, World's Best Selling Female Artist and World's Best Selling Adult Contemporary Artist at the World Music Awards.

On top of all these accolades, rapper Eminem was so enthralled with her song "Thank You" that he sampled it in "Stan" and cast Dido as the female lead in the

video for the track, introducing her to a whole new group of fans. Additionally, the song was included on the soundtrack of the Gwyneth Paltrow film *Sliding Doors*. Dido also reached out to new audiences by working with her brother, Rollo, of the electronica group Faithless, and appeared on Faithless' album *Sunday 8PM*.

Despite her fame, beauty, talent and ability to cast spells on well-known late-night TV hosts (Craig Kilborn has repeatedly professed his love for Dido on the air), she is known for being down-to-earth. "It's much better when I go out with my mates, and we stop talking about me like I'm some sort of egomaniac," she says. "It's great when we can just have a drink."

Now Dido is back to once again win the hearts and ears of listeners everywhere with her followup, *Life for Rent*, which arrives in stores Sept. 30. The album was produced by Dido and Rollo and recorded at the Church, the London recording studio owned by former Eurythmics band-member Dave Stewart. The lead single, "White Flag," hits AC this week and will target CHR/Pop next month.

The song, which has many of the great qualities that made Dido popular, should be added to your playlists without question. This talented artist has proven herself to be an incredible contributor to the format.

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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	MATCHBOX TWENTY Unwell (Atlantic)	4084	-190	284670	22	95/0
3	2	TRAIN Calling All Angels (Columbia)	3521	+50	221100	14	92/0
2	3	UNCLE KRACKER F/ DOBIE GRAY Drift Away (Lava)	3427	-206	226551	25	87/0
4	4	3 DOORS DOWN When I'm Gone (Republic/Universal)	2894	-231	191350	31	73/0
5	5	EVANESCENCE Bring Me To Life (Wind-up)	2840	-48	191724	17	75/0
7	6	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2604	-19	176887	21	85/0
8	7	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	2590	+35	154596	8	92/0
6	8	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	2571	-210	166153	31	77/0
9	9	JEWEL Intuition (Atlantic)	2455	-52	148032	13	82/0
11	10	AVRIL LAVIGNE I'm With You (Arista)	2032	-226	124705	32	83/0
10	11	COLDPLAY Clocks (Capitol)	1928	-346	133672	26	76/0
12	12	JOHN MAYER Why Georgia (Aware/Columbia)	1811	-168	115158	24	73/0
13	13	GOO GOO DOLLS Sympathy (Warner Bros.)	1579	-83	104834	20	60/0
14	14	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1574	-67	107581	46	70/0
17	15	SANTANA F/ ALEX BAND Why Don't You & I (Arista)	1573	+249	87917	5	80/6
15	16	JOSH KELLEY Amazing (Hollywood)	1548	+75	96905	14	74/2
18	17	LIVE Heaven (Radioactive/MCA)	1453	+174	84646	9	71/3
16	18	MAROON 5 Harder To Breathe (Octone/J)	1260	-69	67173	17	55/1
20	19	LIZ PHAIR Why Can't I? (Capitol)	1240	+91	70190	8	73/3
19	20	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	1155	-40	49473	13	64/1
22	21	KELLY CLARKSON Miss Independent (RCA)	1102	+28	89890	8	35/3
21	22	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	1023	-125	53385	15	44/0
23	23	NORAH JONES Come Away With Me (Blue Note/Virgin)	877	+6	71969	17	32/2
25	24	AUDIOSLAVE Like A Stone (Interscope/Epic)	709	-46	30557	11	41/0
24	25	JUSTIN TIMBERLAKE Rock Your Body (Jive)	703	-85	34253	11	30/0
27	26	LIFEHOUSE Take Me Away (DreamWorks)	566	-139	28721	16	37/0
26	27	FRANKY PEREZ Something Crazy (Lava)	527	-181	19955	13	44/0
31	28	FLEETWOOD MAC Say You Will (Reprise)	462	+104	20632	2	38/2
32	29	PINK F/ WILLIAM ORBIT Feel Good Time (Columbia)	442	+87	31818	3	18/1
35	30	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	432	+131	14545	2	38/3
28	31	PLUMB Real (Curb)	407	+1	11943	9	26/0
39	32	SMASH MOUTH You Are My Number One (Interscope)	390	+120	16432	2	29/3
34	33	PETE YORN Crystal Village (Columbia)	377	+67	17325	4	25/1
33	34	CHRISTINA AGUILERA Fighter (RCA)	364	+12	21014	5	11/0
29	35	JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)	347	-46	19526	10	24/0
37	36	ATARIS The Boys Of Summer (Columbia)	337	+45	21275	2	15/2
36	37	LUCINDA WILLIAMS Righteously (Lost Highway/IDJMG)	302	+8	10411	4	15/1
30	38	DANA GLOVER Rain (DreamWorks)	295	-92	11546	15	19/0
Debut	39	GAVIN DEGRAW Follow Through (J)	285	+95	12001	1	26/2
Debut	40	WILSHIRE Special (Columbia)	283	+75	8670	1	24/3

95 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/29-7/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company © 2003, The Arbitron Company). © 2003, R&R, Inc.

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ARTIST TITLE LABEL(S)	ADDS
DIDO White Flag (Arista)	41
GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	20
SALIVA Rest In Pieces (Island/IDJMG)	7
SANTANA F/ ALEX BAND Why Don't You & I (Arista)	6
O.A.R. Hey Girl (Lava)	5
COLDPLAY The Scientist (Capitol)	4
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	4
LIZ PHAIR Why Can't I? (Capitol)	3
LIVE Heaven (Radioactive/MCA)	3
SUGAR RAY Is She Really Going Out With Him? (Atlantic)	3
KELLY CLARKSON Miss Independent (RCA)	3
SMASH MOUTH You Are My Number One (Interscope)	3
WILSHIRE Special (Columbia)	3
MERCYME I Can Only Imagine (INO/Curb)	3

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SANTANA F/ ALEX BAND Why Don't You & I (Arista)	+249
DIDO White Flag (Arista)	+194
LIVE Heaven (Radioactive/MCA)	+174
SUGAR RAY Is She Really Going Out With Him? (Atlantic)	+131
SMASH MOUTH You Are My Number One (Interscope)	+120
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	+116
O.A.R. Hey Girl (Lava)	+105
FLEETWOOD MAC Say You Will (Reprise)	+104
GAVIN DEGRAW Follow Through (J)	+95
LIZ PHAIR Why Can't I? (Capitol)	+91
MERCYME I Can Only Imagine (INO/Curb)	+91

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25

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Produced by Jim Wirt
Mixed by Tom Lord-Alge
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FREAKY FRIDAY SOUNDTRACK in stores July 29
Forty Foot Echo Debut Album in stores August 26



The Times They Are A-Changin'

Smoothjazz.com founder/President Sandy Shore's post-convention feedback

Among the many complex issues raised during last month's R&R Convention was the impact of technological advances on Smooth Jazz — especially digital music-delivery systems, innovations in storing and playing back music and satellite and Internet radio. After the convention Smoothjazz.com founder and President Sandy Shore offered the following observations by e-mail.

Thank you for all of your efforts with the smooth jazz sessions and events at the recent R&R Convention. I appreciate your passion and commitment to our format.

I had optimistically hoped to see among our smooth jazz family a considerable deepening of understanding of technological advances since the turn of the new century. I believe it is safe to assume that we are all in the business of music because we are music enthusiasts at heart.

Dropping the needle on vinyl came easily for us back in the day. Then we mastered re-winding and fast-forwarding cassettes as if they were our musical instruments, stopping at just the right spot to catch that guitar solo or to record our new favorite song from the radio. Compact discs were a godsend — easy to hold, easy to cue — with digital audio contained on a small, shiny disc that would last a lifetime.

Why is it, then, that we seem so re-

sistant to embrace the newest technology? Isn't it the job of music-industry professionals to educate themselves about how people are managing their music today?

The theme of the weekend seemed to center around two topics: how to reach a younger demo and how to sell more music. Solutions are available to us right now, and the answers may be found in our continued research and growth with regard to technology.

The iPod Buzz

Apple's iPod was a buzz concept at the convention sessions I attended, but when it was mentioned, it received a scattering of giggles and uninterested glances. There was very little understanding of this astounding and extremely user-friendly device.

The iPod, in simple terms, is a hard drive with extraordinarily large memory for its size. You can back up the data from your computer onto an

iPod, but it is also an excellent vessel for music management, and that is its intended use.

Apple users manage their music through a software application called iTunes, while PC users manage their song and album libraries with Music-Match. Songs are imported either from compact discs (after conversion to the MP3 format) or by downloading from online outlets. Radio — and records, for that matter — needs to know that with this device, anyone can program music.

Those of us who use the Internet or satellites to broadcast are indeed broadcasters, just like those who use FM or AM signals on terrestrial radio.

The latest generation of iPod holds 7,500 tunes. That's about 750 albums. The management software allows you to organize your songs in any imaginable way — by format, theme, artist, etc. The iPod connects to a personal computer, where it updates itself with custom-created playlists and song selections in minutes. From there, it can be used with headphones for the gym or on an airplane, hooked up to the car stereo with a cassette adapter or plugged directly into a home music system.

Seventy-five hundred songs in a cute little thing the size of your cell phone. We need to understand the impact of this on our industry before it's too late. Just around the corner are new compression technologies that will stagger your senses when you learn how many songs — and albums — will fit onto electronic music devices such as the iPod.

Digital Developments: Scourge Or Salvation?

As far as fears concerning new technologies go, KJCD/Denver PD **Michael Fischer** suggests that Smooth Jazz may be getting ahead of itself. And, in the following post-convention e-mail, he suggests this may be just the moment to take a deep breath instead.

There has been so much talk about digital downloading, both legal and illegal, over the last several years. Some pundits claim that it's hurting the music industry; others say it helps by promoting discovery. But no matter how you look at it, new technological advances that allow people to download, rip and burn are changing the way we consume music.

As blank-CD sales grow and recorded-music CD sales decline, the industry is scrambling to catch up. Technology always progresses more quickly than we are capable of digesting it.

But we are trying to find new ways to market adult music. The greatest oversight in the digital-music revolution is that adults are typically slow to adapt to new technology. Despite the growth of DVDs, CD-Rs, minidisks, iPods and MP3 players, think about how many people you know who still can't figure out how to program the clock on their VCRs.

Beware of the talk about all the digital-music trials that are happening. The adoption of a new technology takes time. Technology always moves faster than people can grasp it. Whether it's ringtones, peer-to-peer file-swapping, personal video conferencing, phone photos or instant video, we must remember to remain five minutes ahead of the audience, not five years.

In essence, even though time is now at a premium for most adults, technology has also made life more complex due to multitasking. It's time we take a breath and let things catch up.



Mike Fischer

A Persistent Division

I was also surprised at the convention to find that an unsettling division still exists among broadcasters. I fear we may have lost our understanding of the definition of *broadcasting*. To broadcast means to transmit for public or general use, to send out or communicate, to make known over a wide area. Therefore, those of us who use the Internet or satellites to broadcast are indeed broadcasters, just like those who use FM or AM signals on terrestrial radio.

Rather than dividing ourselves and viewing Internet and satellite transmissions as competition, it's time we unite as broadcasters, especially in the smooth jazz community. If we don't, we won't attract younger demos, and we won't sell more music. We'll expend all of our energy and spend all our time competing and ignoring what's right in front of us.

Radio needs to understand that the times are changing fast. People no longer wish to spend countless hours in music stores to find their music. Research is confirming that they want a wider selection, and they want to purchase it from home. If we are willing to look at ways to combine our efforts and stop the "us vs. them" mentality, we will begin our journey toward bridging the gaps, healing our business and growing our future.

Smoothjazz.com is in the process of launching a download club for new music and new artists. By the end of the summer we will have 100 full albums available to download online, beginning at \$7.95. This service will be available for both Macs and PCs.

I encourage radio stations in our format to contact me regarding potential partnerships surrounding this exciting new opportunity. I encourage record people (indie artists and labels welcome) to contact us for consideration of their new releases to be made available on Smoothjazz.com.

Isn't it the job of music-industry professionals to educate themselves about how people are managing their music today?

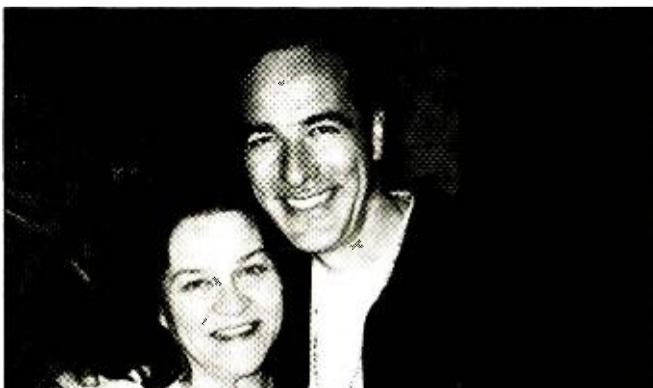
Not Going Anywhere

Internet broadcasting is the fastest-growing medium of all time. It is not going away. Smoothjazz.com set a new record in June, with more than 1.6 million listener hours logged. We do have a place in the smooth jazz community, just as the Smooth Jazz formats of XM Satellite Radio and Sirius do, and just as the next level of communication will have its place.

You can contact Sandy Shore at sandy@smoothjazz.com



Sandy Shore



I LOVE YOU MORE One of the best things about conventions is the chance to meet up with friends and colleagues. We caught (l-r) former Warner Bros. VP Jazz & Smooth Jazz Promotion Deborah Lewow and former KTWV (The Wave)/Los Angeles Asst. PD/MD Ralph Stewart in a classic "I love you, man" moment at this year's R&R Convention.

July 11, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	DAVID SANBORN Cornin' Home Baby (Verve/GRP)	989	+36	121737	9	46/0
1	2	EUGE GROOVE Rewind (Warner Bros.)	886	-83	84570	19	41/0
5	3	JEFF LORBER Gigabyte (Narada)	841	+22	92046	16	43/0
4	4	SPYRO GYRA Getaway (Heads Up)	840	+14	87911	22	44/0
3	5	KIM WATERS Waterfall (Shanachie Entertainment)	785	-58	91221	24	41/0
6	6	CHIELI MINUCCI Kickin' It Hard (Shanachie)	754	+82	81382	23	40/0
7	7	BRIAN CULBERTSON Say What? (Warner Bros.)	742	+88	77276	13	44/0
8	8	MICHAEL MCDONALD I Heard It Through The Grapevine (Motown/Universal)	631	-2	63439	6	45/0
11	9	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	566	+41	46269	10	40/1
9	10	RICHARD ELLIOT Corner Pocket (GRP/VMG)	564	+9	67310	14	41/0
14	11	URBAN KNIGHTS Got To Give It Up (Narada)	520	+50	55730	8	40/0
13	12	PAUL JACKSON, JR. It's A Shame (Blue Note)	507	+16	64537	8	39/0
16	13	LUTHER VANDROSS Dance With My Father (J)	476	+51	51905	7	35/1
10	14	BOB BALOWIN The Way She Looked At Me (Narada)	452	-92	32448	28	29/0
12	15	MINDI ABAIR Lucy's (GRP/VMG)	426	-77	34999	25	29/0
19	16	RICK DERRINGER Hot And Cool (Big3)	379	+9	33226	15	33/0
17	17	PHIL COLLINS Come With Me (Atlantic)	379	-15	38282	12	27/0
23	18	PAUL TAYLOR On The Move (Peak)	378	+53	38142	5	35/1
15	19	CRUSADERS Viva De Funk (Verve/VMG)	369	-61	45433	19	30/0
21	20	WALTER BEASLEY Precious Moments (N-Coded)	351	-5	34689	12	33/1
20	21	J. THOMPSON Tell Me The Truth (AMH)	340	-29	21120	17	27/0
22	22	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	310	-23	14875	14	24/0
24	23	FATBURGER Sizzlin' (Shanachie)	294	+12	20714	10	26/0
25	24	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	289	+42	43204	5	30/3
26	25	STEELY DAN The Last Mall (Reprise)	252	+6	11015	8	20/0
28	26	ACOUSTIC ALCHEMY No Messin' (Higher Octave)	248	+37	20718	2	25/3
29	27	RIPPINGTONS Stingray (Peak)	205	+8	9196	6	18/0
Debut	28	KENNY G. Malibu Dreams (Arista)	202	+42	33994	1	18/4
30	29	NORMAN BROWN The Feeling I Get (Warner Bros.)	182	+4	18156	6	15/1
Debut	30	STEVE COLE NY LA (Warner Bros.)	175	+5	21615	1	16/0

46 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 6/29-7/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

- RONNY JORDAN** At Last (N-Coded)
Total Plays: 166, Total Stations: 16, Adds: 1
- MINDI ABAIR** Flirt (GRP/VMG)
Total Plays: 157, Total Stations: 17, Adds: 2
- BRIAN HUGHES** Along The Way (A440 Music Group)
Total Plays: 119, Total Stations: 13, Adds: 0
- MICHAEL LINGTON** Off The Hook (3 Keys Music)
Total Plays: 100, Total Stations: 11, Adds: 2
- PRAFUL** Sigh (Rendezvous/N-Coded)
Total Plays: 98, Total Stations: 22, Adds: 11

- BWB** Ruby Baby (Warner Bros.)
Total Plays: 92, Total Stations: 8, Adds: 0
- BOB JAMES** Just One Thing (Warner Bros.)
Total Plays: 86, Total Stations: 9, Adds: 0
- CHUCK LOEB** eBop (Shanachie)
Total Plays: 79, Total Stations: 13, Adds: 5
- BERNIE WILLIAMS F/ DAVID BENOIT** Just Because (GRP/VMG)
Total Plays: 75, Total Stations: 8, Adds: 0
- JIMMY SOMMERS** Take My Heart (You Can Have It If You Want It) (Higher Octave)
Total Plays: 73, Total Stations: 8, Adds: 0

Songs ranked by total plays

Most Added®

www.rindicator.com

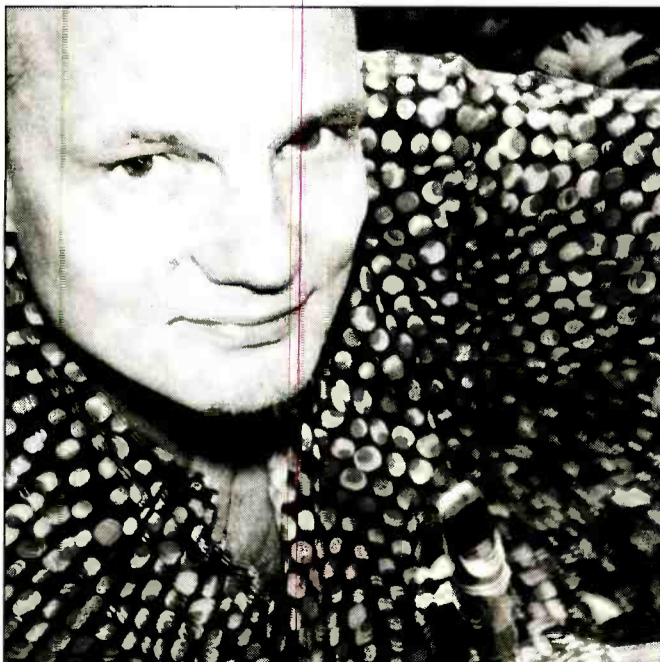
ARTIST TITLE LABEL(S)	ADDS
PRAFUL Sigh (Rendezvous/N-Coded)	11
RICK BRAUN Green Tomatoes (Warner Bros.)	7
CHUCK LOEB eBop (Shanachie)	5
KENNY G. Malibu Dreams (Arista)	4
JEFF GOLUB Boom Boom (GRP/VMG)	4
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	3
ACOUSTIC ALCHEMY No Messin' (Higher Octave)	3
STEVE OLIVER Positive Energy (Native Language)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRIAN CULBERTSON Say What? (Warner Bros.)	+88
PRAFUL Sigh (Rendezvous/N-Coded)	+85
CHIELI MINUCCI Kickin' It Hard (Shanachie)	+82
CHUCK LOEB eBop (Shanachie)	+56
PAUL TAYLOR On The Move (Peak)	+53
LUTHER VANDROSS Dance With My Father (J)	+51
URBAN KNIGHTS Got To Give It Up (Narada)	+50
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	+42
KENNY G. Malibu Dreams (Arista)	+42
DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	+41

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PIECES OF A DREAM Love's Silhouette (Heads Up)	326
GREG ADAMS 'Sup With That (Ripa/Blue Note)	198
KENNY G. Paradise (Arista)	172
NORAH JONES Come Away With Me (Blue Note/Virgin)	146
JOAN OSBORNE I'll Be Around (Compendia)	131
DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/Warner Bros.)	108
BOB JAMES Morning, Noon & Night (Warner Bros.)	102
MICHAEL LINGTON Still Thinking Of You (3 Keys Music)	86
STEVE OLIVER High Noon (Native Language)	82
PETER WHITE Who's That Lady? (Columbia)	73
BONEY JAMES Grand Central (Warner Bros.)	60
CRAIG CHAQUICO Luminosa (Higher Octave)	58
SPECIAL EFX Cruise Control (Shanachie)	56
BWB Groovin' (Warner Bros.)	54
JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	45
MARION MEADOWS Tales Of A Gypsy (Heads Up)	45
JEFF GOLUB Cold Duck Time (GRP/VMG)	41
GREGG KARUKAS Your Sweet Smile (N-Coded)	41



"SIGH by Praful is so catchy and compelling we added it immediately. We booked Praful to play at WAVEFEST 2003 as our Wave Discovery Artist. Praful is just what radio has been looking for!"

- Paul Goldstein, VP Programming, The WAVE, Los Angeles

"SIGH"

#1 Most Added-New & Active - 23 Total Stations

Already on:

- WQCD KTWV WNUA KKSF WLVE KWJZ
- KJCD WNWV KSSJ KBZN WJCD WYJZ
- KOAS WJZN WJZV KEZL KAJZ WEIB
- KRVR JRN XM Sirius DMX

For servicing contact:
Frank Cody - Rendezvous Entertainment (310) 477-9277
Eulis Cathey - N-Coded Music (212) 206-0800 x. 111





CYNDEE MAXWELL
cmaxwell@radioandrecords.com

Rate-A-Record, Rate-A-Wine

A panel with some kick

One of the things that has made the Rock "Rate-a-Record, Rate-a-Wine" panel so popular — besides the free booze — is that session attendees get to vote on the new music they are listening to. OK, it is the free booze. But how often do industry people get to listen to new music and learn about the wine industry at the same time?

The wine sponsors this year were Roadrunner's Mark Abramson, Elektra's George Cappellini, Volcano/Q Prime's Warren Christensen, Reprise's Raymond McGlamery, Sanctuary's Drew Murray and DreamWorks' Ross Zapin.

Radio panelists, who each brought a record to play for the session, were WHJY/Providence's Joe Bevilacqua; WJJO/Madison's Randy Hawke; Entercom/Sacramento's Curtiss Johnson; KUFO/Portland, OR's Dave Numme; and KISW/Seattle's Dave Richards.

The session wouldn't be nearly as much fun without the yearly support and assistance of Broadcast Architecture. This year BA VP/International Services Hal Rood interpreted the results from the MixMaster ratings dials. Of the 80 respondents, 63% were male, 38% were female, 40% were in radio, 41% were in records, and 19% were other. The rating scale was 0-5, where 0 meant Strong Dislike, and 5 meant Love a Lot.

Additionally, record vet and oenophile Alan Orem was on hand to provide the wine instruction and color commentary in terms laypeople could understand and learn from.

Pinot Farm

The session began with a tasting of the Swanson 2002 Pinot Grigio. Orem said, "A nice white wine. It's a great wine during the hot summer months. It's refreshing and light."

Rood noted, "The wine scored better with the record community, who gave it a 3.2 overall, compared to the radio score of 2.7, which was right in the middle."

Each song was played without a pre-sell so the audience wouldn't have any preconceptions as they listened to the music. The first song was "These Days" by Alien Ant Farm, and Rood explained that, while the song scored neutrally overall, there was a contingent of people who really liked it.

Zapin said, "The single will be on your desk when you get back home. The album is called *truANT* — get it? — and will be out Aug. 18. The band will be doing some shows this summer. The DeLeo brothers, formerly of Stone Temple Pilots, produced the record. The record is deep, and the band is willing to work."

Richards brought the next track, "Glass Eye" by independent artists Underride. Rood said, "The scores are in the high twos across the board in all groups, but 34% of the radio people gave it a four or five. Pretty good passion for it."

"It's a Seattle band," said Richards, who then read some points from Underride's press release. "They call their music ball-busting Camaro rock. Led by the Reverend Al Camino, with Dr. Pondsium and Rex Nomad on guitars."

Hank's Chardonnay

The next wine was the Artesa Cameros 2000 Chardonnay. Orem said, "This is pretty-tasting with a hint of oak. Most U.S. chardonnays are aged in oak, whereas in France most whites are aged in stainless steel containers. The oak brings out the vanilla flavor in the wine."

McGlamery explained why he selected the Artesa for the panel. "I've been going to their vineyard for a long time. They used to be more of a pinot house. They've started turning out this chardonnay that I've totally fallen in love with, as every year it's gotten better and better. They're nice people, too, and have a beautiful winery."

He also discussed the music played by Hank 3, which was an untitled cut. "This is Hank Williams III. He's in the studio right now, and he overnights 21 cuts to me yesterday. Out of all the cuts, I don't think this one would be our first single. There's so much great music on this CD. Some of it is harder, and some is more

accessible. But that song epitomizes where he's going to be when the record is finished."

"Thorn" by independent artist Chris Grace played next, and Bevilacqua filled in the details. "Chris is a New York artist," he said. "That record was produced by Malcolm Burn, who did Better Than Ezra's record. Chris has been touring across the country. It caught my ear because the lyrics are well-written, and though the hooks might not jump out, it's musically and melodically written well. It's a little dark, but the hooks do hit you after a while. It has crossover potential, too, and we're playing it on our specialty show."

Moto-Merlot

Cappellini brought the 2000 Hanna Merlot Alexander Valley. "Hanna is a great winery," he said. "They make a great cabernet. This wine is a good merlot, even though I'm not a big merlot drinker."

Orem said, "You'll taste black cherry in the wine. Merlot is usually blended with other wines, like cabernet. The blends are often called Meritage. In France there are Bordeaux-based merlots, as well as Bordeaux-based cabernets. Merlot is lighter than cabernet and easy to drink."

Rood explained that the room gave Motograter's "Down" high scores, consisting mostly of fours. Cappellini said the band came to Elektra via No Name Records. "A motograter is actually an instrument; it's the low-end instrument that you hear at the beginning of the song," he said. "We're impacting the record on July 21. The band will be on Ozzfest, as well as the Korn off dates. We're expecting big things from this band. Keith Hastings was the first one to add this record, last week."

The next song was called "Take It Back" by the independent band The New Black. Rood noted, "This is the first song that the record people voted a little higher than the radio people." Numme said, "I'm a sucker for a pop song that rocks. This guy has been in Portland, OR for many years. He's a great writer, a multi-instrumentalist and a producer. His name is Rob Dager. I'm not sure it's an Active Rock song, but it's tight. It could

The Final Outcome

The following list shows how well each record and each wine scored with the panel.

Records

1. **KORN** Did My Time
2. **ILL NIÑO** How Can I Live
3. **MOTOGRAFTER** Down
4. **REVOLUTION SMILE** Bonethrower
5. **MURDERDOLLS** White Wedding
6. **UNDERRIDE** Glass Eye
7. **ALIEN ANT FARM** These Days
8. **(HED) PLANET EARTH** Other Side
9. **NEW BLACK** Take It Back
10. **CHRIS GRACE** Thorn
11. **HANK 3** Untitled

Wines

1. Joel Gott 2001 Dillian Ranch Zinfandel
2. Swanson 2002 Pinot Grigio
3. Chateau Montelena 1999 Cabernet Sauvignon
4. Francis Ford Coppola 2000 Diamond Series Syrah
5. Hanna 2000 Merlot
6. Artesa Cameros 2000 Chardonnay

work for Alternative and, if it was beefed up, for Active Rock too."

Live By Syrah

Orem remarked that the Francis Coppola Diamond Series Syrah 2000 was smooth. "Syrah is a big wine grown in Australia, where they call it shiraz," he said. "You can find good inexpensive syrahs. You can taste the black cherry and berries in it. This style of wine is gaining in popularity. It's compatible with many foods, and it can be cellared for a number of years. Francis Ford Coppola is the famous movie director."

Rood pointed out that the male-to-female scores for this wine were quite different. "The females rated it a 3.6, where the males gave it a 2.4."

Next, "How Can I Live" by Ill Niño played to tremendous applause. Abramson said, "This is a Roadrunner story if ever I heard one. This is a followup record for us. The first one sold 160,000 units and almost hit top 20. The band did the Jagermeister tour and Ozzfest, and now we're ready to take them to the next level. Not only is the new record great, but, to make it more of a Roadrunner story, it'll also be on our soundtrack for the *Freddy vs. Jason* movie."

"Bonethrower" by The Revolution Smile followed to a decent reception. "Among the radio people, 31% rated it a four or five," noted Rood. "Pretty much the same with the record people. Overall, a third of the room liked it a lot." Johnson explained the band's roots. "They're from Sacramento, and if you remember the band called Far, Shaun Lopez, the guitarist from that band, started this one with four other Sacramento guys. They're on Flawless/Interscope. We've got about 100 spins on it on KWOD/Sacramento so far."

Chateau Planet

(Hed) Planet Earth's "Other Side" earned fours or fives from 38% of the radio people, according to Rood. Christensen said, "This band has toured aggressively. Their last album

sold about 250,000; this album has already done well over 100,000 units. They have a great base, kick absolute ass live and have a very loyal following, but they have never quite had that mass-appeal song. I think this is the one that's going to do it for them."

The Chateau Montelena Cabernet Sauvignon Napa Valley Calistoga Cuvee 1999 that was poured earned this highly educated commentary from Orem: "This is good shit." After the laughter subsided, he added, "Chateau Montelena is one of the most consistent wineries in Napa Valley. Year after year they make great cabs and chardonnays. You can't go wrong with this wine for the money."

"Did My Time" by Korn debuted at the panel, and Hawke said, "This is the perfect band for this format, because they are committed 100% to being a career band. Last year at this time we were listening to their last record, which I thought was amazing, and now they're back with more stuff and out on Ozzfest." The song rode to the top of the ratings with a 3.3 score.

Dillian Doll

Joel Gott 2001 Dillian Ranch Zinfandel was the final pouring for the session. Orem explained, "This wine was aged in oak for 15 months. Zin is a fruity wine, high in alcohol content. Joel Gott is a cool winery that also makes a great cabernet for about \$15."

"This is the one wine that the radio people liked more than the record people," said Rood. It also topped the final tally.

A blistering rendition of "White Wedding" by The Murderdolls rolled, and Murray explained, "The band is on Roadrunner, managed by Sanctuary Management. It's not on the current Murderdolls record; it's out in Europe and Japan, where the band is touring."

So ended another exciting "Rate-a-Record, Rate-a-Wine" panel at the R&R Convention!



July 11, 2003

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE (00), WEEKS ON CHART, TOTAL STATIONS/ADDS. Lists top 30 songs including Audioslave, Trapt, Black Label Society, 3 Doors Down, Metallica, Chevelle, Jane's Addiction, Linkin Park, Godsmack, Staind, Velvet Revolver, Foo Fighters, Revis, Audioslave, Cold, Double Drive, Lynyrd Skynyrd, Socialburn, Shinedown, Godsmack, Linkin Park, Staind, Seether, Disturbed, Evanescence, Cheap Trick, Deftones, Powerman 5000, Nickelback, and Smile Empty Soul.

Most Added

www.rradds.com

Table with columns: ARTIST TITLE LABEL(S), ADDS. Lists new additions including Korn, Foo Fighters, Queensryche, Trapt, Alien Ant Farm, Evanescence, Presence, Staind, Linkin Park, and Adema.

Most Increased Plays

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs with significant play increases including Staind, Velvet Revolver, Korn, Foo Fighters, Jane's Addiction, Godsmack, Nickelback, and Queensryche.

Most Played Recurrents

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAYS. Lists songs with high total play counts including 3 Doors Down, Seether, Saliva, Foo Fighters, Nickelback, Queens of the Stone Age, Disturbed, Puddle of Mudd, and Nickelback.

32 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 6/29-7/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

- MANMADE GOD Safe Passage (American/IDJMG)
JIBE Yesterday's Gone (226)
QUEENSRYCHE Open (Sanctuary/SRG)
EXIES Kickout (Virgin)
KORN Did My Time (Immortal/Epic)
Total Plays: 79, Total Stations: 13, Adds: 1
Total Plays: 79, Total Stations: 7, Adds: 1
Total Plays: 78, Total Stations: 12, Adds: 3
Total Plays: 70, Total Stations: 6, Adds: 0
Total Plays: 67, Total Stations: 11, Adds: 4

- TRAPT Still Frame (Warner Bros.)
ECHO 7 One Step Away (In De Goot)
FOO FIGHTERS Low (Roswell/RCA)
SALIVA Raise Up (Island/IDJMG)
LYNYRD SKYNYRD F/ KID ROCK Gimme Back My Bullets (Sanctuary/SRG)
Total Plays: 66, Total Stations: 10, Adds: 3
Total Plays: 51, Total Stations: 6, Adds: 0
Total Plays: 48, Total Stations: 8, Adds: 4
Total Plays: 44, Total Stations: 4, Adds: 1
Total Plays: 41, Total Stations: 5, Adds: 1

Songs ranked by total plays

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.radioandrecords.com.

Reporters

Grid of reporter information including station call letters, location, and reporter names. Includes stations like KZRR/Albuquerque, NM; KZMZ/Alexandria, LA; WZZO/Allentown, PA; KWHL/Anchorage, AK; KLBJ/Austin, TX; KOJ/Baton Rouge, LA; KIOC/Beaumont, TX; WKGB/Binghamton, NY; WBUF/Bufalo, NY; WPXC/Cape Cod, MA; WYBB/Charleston, SC; WKLC/Charleston, WV; WEBN/Cincinnati, OH; WVRK/Columbus, GA; KNKN/Corpus Christi, TX; KLAQ/EI Paso, TX; WPHD/Elmira-Corning, NY; WRQC/Fayetteville, NC; KLLO/Houston, TX; WRKR/Kalamazoo, MI; WQBZ/Macon, GA; WCLG/Morgantown, WV; WDHA/Morristown, NJ; WBAB/Nassau-Suffolk, NY; KFZX/Odessa-Midland, TX; KEZO/Omaha, NE; KCLB/Palm Springs, CA; WRRX/Pensacola, FL; WWCT/Peoria, IL; WMMR/Philadelphia, PA; KDKB/Phoenix, AZ; WHEB/Portsmouth, NH; WHJY/Providence, RI; KCAL/Riverside, CA; WROV/Roanoke-Lynchburg, VA; KISW/Seattle-Tacoma, WA; KMOD/Tulsa, OK; WRQR/Wilmington, NC; KATS/Yakima, WA; WNCD/Youngstown, OH; KSW/San Jose, CA; KZOZ/San Luis Obispo, CA; KXFX/Santa Rosa, CA.

*Monitored Reporters 52 Total Reporters

32 Total Monitored

20 Total Indicator 18 Current Indicator Playlists

Did Not Report, Playlist Frozen (2): KXUS/Springfield, MO WMZK/Wausau, WI

ON THE RECORD

With

Jim Fox,
OM, WBYS & WFWI/
Ft. Wayne, IN



If I had a quarter for every guy who told me he'd work his ass off for me.... There's certainly no shortage of jocks, announcers and personalities who want to break the shackles of a structured airshift and become stars! Heck, developing the next generation of stars is important to our future and, more pressingly, to our present. • At WBYS & WFWI/Ft. Wayne, IN we've always

embraced the notion of developing our personalities. Nothing is more universally attractive to humans than humanity. However, developing that humanity requires a candidate who has a few basic qualities that are worth developing. Attracting experienced, *qualified* talent to Fort Wayne has always been a challenge. Therefore, we've been forced to seek out inexperienced-yet-qualified talent and nurture them. • I've often wished I had some sort of exam I could give to the inexperienced that would distinguish those who are qualified from those who are not. But the reality is, there's nothing definitive about developing inexperienced personalities. I have, however, identified a few traits that tend to be most common in those who not only get it, but also have the ability to do something special with it. • First is life experience. Obviously, the experiences of a person's life play a vital role in contributing to the content of a show. Life experience isn't always proportionate to a person's age. I've seen folks in their early 20s who exhibit a great deal of experience and are willing to share it, and I've seen those in their late 30s who've simply failed to absorb the experiences of their lives or find it difficult to recall or share them. • The challenge facing most aspiring young stars is the gap between their life experiences and those of the station's average listener. Bridging that gap requires either a brilliant imagination or an unwavering determination to hit the streets and absorb the experiences of others. This goes beyond request lines and remotes and is often an extremely difficult task for an introvert. "Extrovert" is not one of the qualities I've included on this list of traits, because I've found that an introvert can become a star if he or she possesses one of the other traits on this list. • Oh, jeez. I've run out of space. The list will continue in next week's issue.

It's not uncommon to have a light add week after a week of heavy add activity. Both **The Foo Fighters** ("Low") and **Presence** ("Remember") battle it out for world domination. Ultimately, the Foos win the No. 1 Most Added position, with Presence right behind ... "Still Frame" by **Trapt** has a nice week too. Adds include KRXQ/Sacramento; KRAB/Bakersfield; KATT/Oklahoma City; and WXZZ/Lexington, KY ... **Evanescence's** "Going Under" is picking up more support from the format. WNOR/Norfolk gives it 20 spins, while WRXW/Jackson, MS spins it 16 times. Active Adds include KOMP/Las Vegas; WBZX/Columbus, OH; and WTPT/Greenville, SC. On the Rock side are KOOJ/Baton Rouge; WYBB/Charleston, SC; and KIOC/Beaumont, TX. **MAX PIX: HOTWIRE "Not Today" (RCA)**



— Cyndee Maxwell, Active Rock/Rock Editor

Record Of The Week

ARTIST: Throwdown
TITLE: Haymaker
LABEL: Trustkill



There's no two ways about it — you're either for Southern California's **Throwdown**, or you're against them. But I don't think you want to be on the receiving end of *Haymaker*, the group's latest barrage of straight-edge hardcore. Brimming with brutal riffage, thunderous drums and enough "fuck you's" to make the Osbournes blush, *Haymaker* is as direct as its lyrics. "For myself, for my friends, for my family, forever/I'll take this to the bitter end," screams Dave Peters, pouring everything he has into vocals that find a middle ground between Hatebreed's Jamey Jasta and Pantera's Phil Anselmo. "Walk Away," "You Can't Kill Integrity," "Declare Your War" and "Hate for the Weak" should give you a sense of what these underground heroes are all about. Trust us, *Haymaker* hits as hard as its title promises.

— Frank Correia, Rock Specialty Editor

active
INSIGHT

ARTIST: Alien Ant Farm

LABEL: DreamWorks

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



There are many things that can derail a band, but Riverside, CA's **Alien Ant Farm** came up against adversity that not only nearly ended their careers, but also their lives, when their tour bus collided with a truck on a roadway in Spain. The driver was killed, and the band and crew seriously injured. While drummer Mike Cosgrove escaped with only cuts and bruises, bassist Tye Zamora chipped a bone in his toe, guitarist Terry Corso shattered his left fibular shaft (leg bone just above the ankle, for non-med students), and singer Dryden Mitchell broke his neck.

"I have good days and bad days — mostly good ones," Mitchell says of his injury. "My spinal cord did get hit, and I have some permanent nerve damage from my upper chest into my head; it kind of feels like a bad sunburn all the time. It's tolerable, though, and I try not to complain about it, because my other option would have been a wheelchair."

Mitchell's recovery forced a hiatus on the group. "But at some point we had a meeting just to go over some administrative-type stuff, and I brought in some song ideas," he recalls. "They were very surprised that I'd started writing again, but then everyone figured, 'OK, I guess we're ready to start this up again.' After that, things came together really quickly."

From there, the group hit the studio with producers Dean and Robert DeLeo,

guitarist and bassist for Stone Temple Pilots. "Dean and Robert really get it, because they've been in a band themselves for so long," Mitchell explains. Exactly a year after their near-fatal accident, AAF finished *TruANT*, their followup to 2001's platinum DreamWorks debut, *ANThology*.

While the group may be best known for *ANThology's* amped cover of Michael Jackson's "Smooth Criminal," *TruANT's* lead single, "These Days," showcases a more straightforward rock sound, replete with the melodic hooks that endeared AAF to the mainstream.

Despite the challenges they've faced in the past two years, don't think AAF have lost their sense of humor. The video for "These Days" features the group performing guerrilla-style at several recent events in Los Angeles, including the parking lot of a Justin Timberlake/Christina Aguilera show at the Staples Center, atop an ant-shaped float at the West Hollywood Gay Pride Parade, and on a roof overlooking the red carpet at the BET Awards in Hollywood. With their humor and music intact, Alien Ant Farm are back on the trail to fame.

ACTIVE ROCK **TOP 20 SPECIALTY ARTISTS**

1. **TYPE O NEGATIVE** (*Roadrunner/IDJMG*) "I Don't Want To Be Me"
2. **SUPERJOINT RITUAL** (*Sanctuary/SRG*) "Dress Like A Target"
3. **MOTOGRAZER** (*Elektra/EEG*) "Down"
4. **POISON THE WELL** (*Atlantic*) "Ghostchant"
5. **BLACK DAHLIA MURDER** (*Metal Blade*) "Funeral Thirst"
6. **CHIMAIRA** (*Roadrunner/IDJMG*) "Pure Hatred"
7. **SHADOWS FALL** (*Century Media*) "Destroyer Of Senses"
8. **IN FLAMES** (*Nuclear Blast*) "Trigger"
9. **HASTE** (*Abacus/Century Media*) "With All The Pride And Dignity Of A Drowning Swimmer"
10. **ANTHRAX** (*Sanctuary/SRG*) "We Have Come For You All"
11. **ENTOMBED** (*Koch*) "Retaliation"
12. **BLACK LABEL SOCIETY** (*Spitfire*) "Stillborn"
13. **DEFTONES** (*Reprise*) "Hexagram"
14. **CLUTCH** (*Megaforce*) "Pure Rock Fury (Live)"
15. **AS I LAY DYING** (*Metal Blade*) "94 Hours"
16. **LAMB OF GOD** (*Prosthetic*) "11th Hour"
17. **ENDO** (*DV8/Columbia*) "Simple Lies"
18. **REVOLUTION SMILE** (*Interscope*) "Bonethrower"
19. **SPINESHANK** (*Roadrunner/IDJMG*) "Violent Mood Swings"
20. **TRANSPORT LEAGUE** (*Crash*) "Disconnect Massconnect"

Ranked by total number of shows reporting artist.



Rate-A-Record, And Beyond

I saved you some meat from the convention

We're going to take the next couple of weeks to bring you some of the more notable highlights from R&R Convention 2003. The recent gathering had more meat than an Atkins diet, and both Cyndee Maxwell and I could be recapping and wrapping right up until Convention 2004 next June. But we won't.

We will condense and distill, giving those who couldn't make it this year just a small peek at the giant mountain of actionable information that everyone clamors for at conventions.

Personally, after an entire day of heavy-duty cranial downloading at the Jacobs Media Alternative/Rock Summit and two additional days of other panels, I am left with the task of assimilating this one little tidbit that keeps ricocheting off the inner walls of my melon: Radio is still No. 1.

That's right. Pick any research study you want from the last two years, including the most recent Internet poll done by Jacobs Media, and you will find that radio is still the place most people come to to find new music. By a very, very wide margin. To me, that means the Internet, XM and Sirius can all talk to the hand while I relax on the couch and smoke a cigar. Cyndee and I will get into this more next week with the results of Project ALT and Project ACT running in both columns.

Rate-A-Record Rules

Let's get one thing straight: I hear a lot of bitching, mostly from the label side, about panelists on "Rate-a-Record" being cranky, opinionated and negative about the music. That's the way it's supposed to be. Actually, strike that. That's the way it is.

You're witnessing the real demeanor of programmers, programmers who have music meetings every week where they listen to a lot of songs they don't like. Many times they are great songs that just need another listen, or three. I've been on the panelist side a few times over the years, and guess what? Four weeks later I had forgotten what was played at the session. Six weeks lat-

er I wound up adding most of the songs that I had pooh-poohed in public.

Here then were the panelists: Jacent Jackson, KQXR/Boise, ID; Jerry Rubino, Sirius; Melody Lee, KROX/Austin; Tommy Mattern, KPNT/St. Louis; Alex Luke, Napster; Sean Demery, KITS/San Francisco; Mike Halloran, KBZT/San Diego; and John Moschitta, WDXD/Pittsburgh.

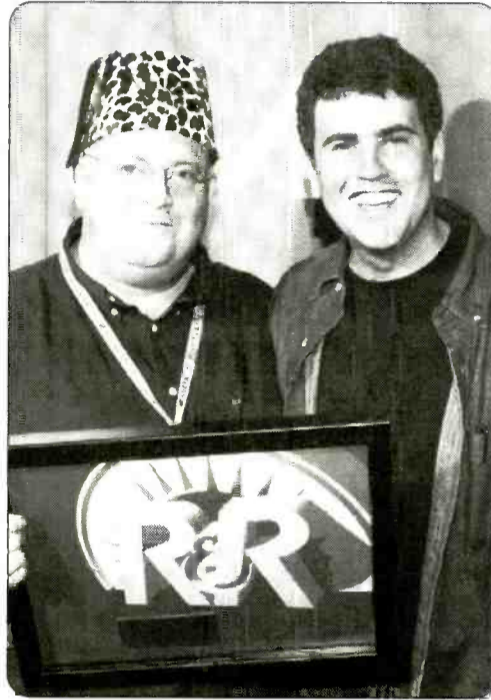
The highlights? Halloran was funny and profane. Jerry Rubino was knowledgeable and profane. Jacent was upbeat, open and unsullied by the profanity and obnoxiousness of the rest of the panel. Demery was ill and had to leave. Melody was cold. No, I mean physically cold. She had to borrow a jacket from someone. Moschitta kept trying to tell us that none of these songs would work in Pittsburgh. Except for the Ill Niño. And Tommy Mattern, halfway through the session, summed it up for the format when he said, "So when are we gonna hear some rock?" Then we played the Ill Niño.

Here's the final list of songs in the order they finished, as voted on by the audience and panelists.

1. **The Dandy Warhols** "We Used To Be Friends" (Capitol)
2. **Sense Field** "I Refuse" (Nettwerk)
3. **Me First & The Gimme Gimmes** "I Believe I Can Fly" (Fat Wreck Chords)
4. **Ill Niño** "How Can I Live" (Roadrunner)
5. **Alien Breed** "Crackling" (Delicious Vinyl)
6. **SR-71** "Axl Rose" (unsigned)
7. **The Warlocks** "Shake The Dope" (Mute)
8. **Count The Stars** "Taking It All Back" (Victory)
9. **Ambulance Ltd.** "Primitive" (TVT)
10. **Decal** "Sara" (unsigned)

Surveillance Photos Document Attack

Last week we unearthed a series of photos showing the unprovoked (at least we *think* it was unprovoked) attack upon 2003 Alternative Label Executive of the Year winner Howard Leon, from Universal Records, at the R&R Industry Achievement Award ceremony on June 20. The attack happened right after Howard and I had our picture snapped with his award. All we can tell from the photos is that it was two adult (well, almost) males wearing "Hulk Hands" and monkey heads. Authorities report that the search for the perpetrators continues.



ON THE RECORDWith
Vinnie Ferguson
MD, WXDX/Pittsburgh

Not to start like a fan boy for all that is alternative, but it's been shocking to see how well The White Stripes' "Seven Nation Army" has done. I originally thought this to be nothing more than a left-of-center, churn-and-burn record, but it continues to flex like a *Making the Band 2* walk-on contestant. ♦ I'm breathing a sigh of relief, as a crop of new music actually shows promise. Hollywood Records' Sloth have a track called "Someday" that's pretty damn good, the folks at Atlantic have stumbled upon an awesome Dead Kennedys/At The Drive-In hybrid with Billy Talent, Chris Carrabba is back, and the Mars Volta record kills — simple as that. ♦ My head spins, though, as the modern rock world is turned inside out: Scott Weiland hanging out with Slash and Duff of Guns 'N Roses? The Ataris stealing from my dad's record collection? What the hell did the DeLeo brothers do to Alien Ant Farm to make them sound so damn good? And just where do Me First & The Gimme Gimmes fit into all of this? Somebody call Raoul Duke and Dr. Gonzo — we're out of ether.

Once again the V2 army conquers No. 1 with The White Stripes. Do they have staying power? Why, yes they do ... Jane's Addiction move up to the No. 2 slot from No. 4 ... Chevelle hang in at No. 3, a tremendous showing for the Epic crew ... The top 10 contains only three bullets this week: Linkin Park at No. 5, The Ataris at No. 7 (what did I say four weeks ago about this?) and Queens Of The Stone Age holding at No. 9. This means a lot of transition in the next few weeks ... Up-and-comers of note include the new 311, going 37-22 in two weeks, and the new Korn track, going 33-24 in two weeks ... Hitching a ride on the chart this week are Trapt, Foo Fighters and Dashboard Confessional ... Most Added: Foo Fighters, 311, Alien Ant Farm, Dashboard Confessional, Trapt, Thrice, Godsmack and Korn ... Most Should Be Added: Sloth, Sense Field, BMRC, Dropkick Murphys, Overseer, Caesars and Stunt Monkey.

— Max Tolkoff, *Alternative Editor***Alternative**
ON THE RADIO**COMING UP
RIGHT UP**ARTIST: **311**LABEL: **Volcano**By **FRANK CORREIA** /ROCK SPECIALTY EDITOR

There's really only one way to build a grass-roots following — you earn it. And if any band knows that firsthand, it's the Omaha-bred boys of 311. After various group members bounced between their hometown and sunny Los Angeles, the group solidified in Omaha in 1990 around the lineup of singer-guitarist Nick Hexum, singer S.A. Martinez, guitarist Tim Mahoney, drummer Chad Sexton and a bassist known only by the tasty name of P-Nut.

Between '90 and '91 the group churned out three independent records — *Dammit*, *Hydroponic* and *Unity* — on their own label, What Have You Records. Conquering their local scene with an intense live show and strong musicality, the five-piece headed west to the L.A. 'burbs of Van Nuys, where they rented a house and eventually landed a contract with Capricorn Records.

But the group's career — and lives — almost went up in smoke while they were touring behind 1993's *Music*. Their touring RV caught fire and exploded on the highway shoulder, destroying all their equipment, money, clothes and personal possessions. Yet the group only had to cancel one show, as fans and friends donated equipment after hearing about the mishap on the news. By 1994's aptly titled *Grassroots* CD, the group were touring so much that they moved everything from their house into storage and basically lived on the road.

With 1995's self-titled release, 311 finally broke through to the mainstream when, almost a year later, the single "Down" went way up the Alternative air-

play charts, followed by the equally strong "All Mixed Up." Since then the group's eclectic blend of rock, rap, funk, reggae, hip-hop and everything else under the sun has endeared them to a host of fans and programmers alike. Now, after six major-label studio albums and a raft of radio hits that include "Beautiful Disaster," "Come Original" and "Amber," 311 return with *Evolver*.

"After 14 years together as a band, I think we've really grown and evolved as people, musicians and songwriters," Hexum recently explained on the group's official website, www.311.com. "These days people just seem to be more open-minded to hybrid forms of music. We've always loved mixing rock, rap, reggae, funk, jazz, etc., because we love all types of music — and I know we're not alone."

And 311 certainly weren't alone when *Evolver*'s lead single, "Creatures (For a While)," roared out of the box on Fourth of July weekend, creating a big bang as the No. 1 Most Added song (64 stations) and skyrocketing to a No. 37 debut on the Alternative chart. With strong support from nearly the entire panel, "Creatures" continues to crawl upward with CIMX/Detroit and WKQX/Chicago in the 40+ spins a week range, and WXRK/New York, WAQZ/Cincinnati, KTCL/Denver, KWOD/Sacramento and others topping 30 spins a week.

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July 11, 2003



**America's Best Testing Alternative Songs 12 +
For The Week Ending 7/11/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LINKIN PARK Faint (Warner Bros.)	4.14	4.13	91%	15%	4.11	4.13	4.09
TRAPT Headstrong (Warner Bros.)	4.06	4.00	97%	37%	3.90	3.75	4.03
ATARIS The Boys Of Summer (Columbia)	4.03	4.14	88%	17%	3.95	3.78	4.09
CHEVELLE Send The Pain Below (Epic)	4.01	4.03	96%	34%	3.93	3.80	4.04
LINKIN PARK Somewhere I Belong (Warner Bros.)	3.99	3.93	99%	43%	3.96	4.04	3.89
USED Blue And Yellow (Reprise)	3.95	3.97	55%	7%	3.84	3.75	3.90
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	3.93	3.79	61%	10%	3.77	3.71	3.83
FOO FIGHTERS Times Like These (Roswell/RCA)	3.88	4.01	96%	34%	3.93	3.91	3.76
DIE TRYING Oxygen's Gone (Island/IDJMG)	3.88	-	41%	4%	3.71	3.56	3.87
EVE 6 Think Twice (RCA)	3.87	3.99	61%	7%	3.81	3.78	3.83
SDCIALBURN Everyone (Elektra/EEG)	3.86	-	54%	7%	3.81	3.81	3.81
AFI The Leaving Song Part II (DreamWorks)	3.85	-	56%	9%	3.69	3.58	3.78
EVANESCENCE Bring Me To Life (Wind-up)	3.83	3.78	99%	57%	3.89	4.05	3.75
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.80	3.78	97%	47%	3.81	3.88	3.75
EVANESCENCE Going Under (Wind-up)	3.80	3.85	75%	16%	3.83	3.95	3.73
COLD Stupid Girl (Flip/Geffen/Interscope)	3.78	3.86	94%	26%	3.73	3.80	3.68
STAIN'D Price To Play (Elektra/EEG)	3.76	3.74	90%	25%	3.65	3.68	3.63
SEETHER Driven Under (Wind-up)	3.74	3.80	79%	20%	3.66	3.63	3.68
STAIN'D So Far Away (Flip/Elektra/EEG)	3.73	3.72	68%	13%	3.74	3.75	3.72
JANE'S ADDICTION Just Because (Capitol)	3.71	3.68	70%	13%	3.75	3.74	3.77
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.68	3.72	66%	13%	3.70	3.82	3.59
RED HOT CHILI PEPPERS Dosed (Warner Bros.)	3.64	3.76	72%	18%	3.44	3.26	3.60
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.61	3.69	93%	35%	3.59	3.56	3.62
VENDETTA RED Shatterday (Epic)	3.59	3.76	58%	8%	3.50	3.47	3.52
DEFTONES Minerva (Maverick/Reprise)	3.57	3.75	73%	14%	3.53	3.38	3.68
HOT HOT HEAT Bandages (Sub Pop/Reprise)	3.49	3.54	48%	12%	3.27	3.25	3.29
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	3.47	3.67	80%	28%	3.38	3.30	3.44
RADIOHEAD There There (Capitol)	3.20	3.36	71%	24%	3.26	3.09	3.43
JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)	3.19	3.37	59%	20%	3.23	3.33	3.13
METALLICA St. Anger (Elektra/EEG)	2.80	2.87	84%	36%	2.66	2.56	2.74

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

TOP 20 SPECIALTY ARTISTS

- MARS VOLTA (Universal) "Inertiac ESP"
- ME FIRST & THE GIMME GIMMES (Fat Wreck Chords) "I Believe I Can Fly"
- THE HISS (Polydor UK) "Riverbed"
- BILLY TALENT (Atlantic) "Try Honesty"
- JEALOUS SOUND (Better Looking) "Naive"
- BRAND NEW (Triple Crown/Razor & Tie) "The Quiet Things That No One Ever Knows"
- THRICE (Island/IDJMG) "All That's Left"
- AMBULANCE LTD. (TVT) "Heavy Lifting"
- WHITE LIGHT MOTORCADE (Octone) "All Gone Again"
- TRICKY (Sanctuary/SRG) "Love Cats"
- DASHBOARD CONFESSIONAL (Vagrant) "Hands Down"
- WARLOCKS (Mute) "Shake The Dope Out"
- STEADMAN (Elektra/EEG) "No Big Deal"
- LOCAL H (Thick) "Cooler Heads"
- FOUNTAINS OF WAYNE (S-Curve/Astralwerks/EMC) "Stacy's Mom"
- YEAH YEAH YEAHS (Interscope) "Date With The Night"
- GUSTER (Palm) "Amsterdam"
- FALLOUT BOY (Fueled By Ramen) "Grand Theft Autumn/Where Is Your Boy"
- ALIEN ANT FARM (DreamWorks) "These Days"
- SINGAPORE SLING (Stinky) "Overdriver"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Dropkick Murphys
TITLE: *Blackout*
LABEL: Hellcat/Epitaph



Since I grew up Irish Catholic in Boston, I'm genetically predisposed to enjoy the Celt-informed pub-rock of hometown heroes Dropkick Murphys. Their latest even features a song ("Time to Go") about the Boston Bruins, my all-time favorite hockey team (sniff). It's like they wrote it for me. But even if you're not a chowderhead, there are plenty of rowdy, rollicking good times and blue-collar beats on *Blackout*, where solace is found between the mine shafts, the unemployment line and the grave (hint: whiskey and women play a part). Dropkick Murphys have been cranking out their Guinness-fueled mayhem since '95, and *Blackout* may be their finest hour. Check out the anthemic lead single, "Walk Away," which is spinning mightily at home via WBCN/Boston and WBRU/Providence and getting play way out West on KROQ/Los Angeles. Consider this the new Social Distortion and get ready for the Beantown throwdown. — Frank Correia, Rock Specialty Editor

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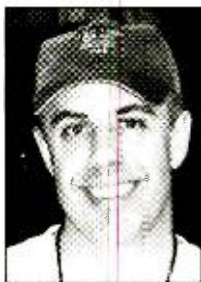
JOHN SCHOENBERGER
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Being 'BOSon

The mission is to make WBOS the pulse of Boston

WBOS/Boston has been a Triple A station for about as long as Triple A has been an official format. Over the years, 'BOS has been many things to many people, but its sometimes dramatic programming shifts ultimately led the station into the ratings doldrums. In 2001 the decision was made to restore the Greater Media outlet to its more traditional Triple A roots.

Programming veteran Chris Herrmann was chosen as the captain to guide the station back to a safe programming harbor. Herrmann's career began in New England, where he worked at Dartmouth College's commercial station, WFRD. From there he moved to WHJY/Providence, where he started as a weekend/overnight jock and eventually worked his way up to middays and MD.



Chris Herrmann

From Providence, Herrmann joined the Greater Media family as Asst. PD for WCSX/Detroit, an early full-blown Classic Rock station. Under the guidance of GM Tom Bender for nine years, Herrmann blossomed into a competitive and well-informed radio executive.

When the chance came for him to move back to New England to program a Triple A radio station, he found that he couldn't resist the call. Let's find out what Herrmann has been up to since he joined WBOS about two years ago.

R&R: How did you get turned on to Triple A?

CH: As far back as 1985 I was listening to WXRT/Chicago. Triple A wasn't officially a format yet, but 'XRT was certainly leaning in that direction. I remember being blown away by the music mix every time I had a chance to hear the station. It was like they had hacked my brain. This was the kind of music I knew and what I personally liked.

In 1993 I was in San Francisco a few times, and I heard KFOG starting to be developed under the guidance of Paul Marzsalak. When I was skiing in Denver in 1994-95 I heard the particular flavor of KBCO at the time. These stations represented the way I always thought about music, so when the chance to program WBOS came up, it was hard to resist.

R&R: You were very familiar with the Boston market, weren't you?

CH: I had been listening to WBOS for close to 10 years, because my family lives there, and I went back for vis-

its seven or eight times a year. The mid-'90s phase of the station was very encouraging for me — I thought it sounded great. It was starting to make sense to program older alternative acts. Dave Matthews and that early jam-band scene were on the horizon, and Lilith Fair was just around the corner. It seemed like there was a wealth of music for the format to embrace.

But at the time I don't think WBOS realized it was on to something, and it seemed to wilt competitively. Other stations in the market ended up stealing all the glory as these exciting new sounds and acts emerged. For many years the station ended up being a playlist in search of a format — overtested and ultra-familiar — and wasn't able to win back the audience it was once in tune with.

I actually had a bit of trepidation about taking the job, because by 2001, not only was Hot AC WBMX (The Mix) very strong in the market on the younger adult end, WZLX — the Classic Rock station in town — had become very potent on the older adult side. On top of that, public radio was and is very successful and influential in this town, and there was also WXRV (The River) making a run for it in the Triple A world.

R&R: What made Greater Media decide to reinvent WBOS in the image it likely should have had all along?

CH: A new GM coming in — Matt Mills — made the difference. With him I knew the station was committed to making this thing work and that they'd give me the people and the tools to make a real go of it.

Then the gods smiled on me again with the hiring of Michele Williams as Asst. PD/MD. Her research experience from working at Coleman has brought a wealth of information to the table. She is adept at strategic and tactical thinking. She has a multiformat way of looking at the world and is very good at thinking about the present as well as the future.

R&R: What was on top of your "To Do" list?

CH: I operate under the philosophy that you take what the market gives you and build on that, not give what you think the market needs. Understanding that and then accomplishing it takes time. The first step for us was to understand the radio makeup of the market as it stood. That took a couple of months of listening and doing some historical fact-finding.

Inconsistency over the course of half a decade was the main problem we had to overcome. We were dealing with an audience with vague usage, where WBOS was not the first or even the second button on the car radio. We needed to re-establish some passion in the audience. We had to decide what WBOS was going to be, tell people what we were and then stick with it.

The underlying message we are trying to drive home is that we will treat the listeners with respect, we will

"We want to be a radio station with a heartbeat, a soul and a certain take on the community, all of which are surrounded by a rich musical environment."

acknowledge their intelligence, and we will connect them to like-minded people. We will accomplish this by being a damn good radio station. We want to be a radio station with a heartbeat, a soul and a certain take on the community, all of which are surrounded by a rich musical environment.

R&R: You had some benchmark events you could count on to help the process.

CH: We were lucky in that area. Certainly, the annual WBOS EarthFest was something we could rely upon. It is far and away the best trademark and branding event we have. I was blessed that Marketing Director Adam Klein was here and already tied in deeply on a marketing and promotion level. It was up to me to make it bigger, better and more profitable. I also inherited the free concert se-

WBOS Sample Hours

The following sample hours are from Monday, June 30.

8-9am

- MATCHBOX TWENTY** Unwell
- VAN MORRISON** Into The Mystic
- CRANBERRIES** Dreams
- STRAY CATS** Rock This Town
- COLDPLAY** Clocks
- PAUL SIMON** Old
- ROLLING STONES** Angie
- THORNS** I Can't Remember
- GOO GOO DOLLS** Slide



4-5pm

- BEN HARPER** With My Own Two Hands
- 3 DOORS DOWN** When I'm Gone
- FLEETWOOD MAC** Landslide
- 1 GIANT LEAP** The Way You Dream
- RED HOT CHILI PEPPERS** Under The Bridge
- BEATLES** Revolution
- JOHN MAYER** Why Georgia
- INXS** Need You Tonight
- LUCINDA WILLIAMS** Righteously
- MATCHBOX TWENTY** Back 2 Good
- POLICE** Every Breath You Take



ries at Copley Square, which occurs for six Thursdays during the summer, right after work. It allows us to get right downtown and in front of a lot of people.

R&R: What are some of the new activities you've instituted?

CH: We have started our WBOS Private Concert Series, where artists perform in a small, intimate setting for listeners of the station only. We have spent a great deal of time and effort creating unique and personal musical experiences for our listeners, and, from my perspective, they really seem to be getting us some traction.

In addition, we are making an effort to develop certain benchmarks that are highly successful within the format. Most notable for us has been our version of KBCO/Denver's *Studio C*, which we call *Studio 7*. Providing a direct connection between the artists and the listeners is a very important aspect of realizing this station's potential.

Almost as important, it has provided incredibly intimate moments for me and has allowed me to really get to know many of the artists we support and hold dear at the station. Those relationships will pay off for us big-time in the long run.

We now have a nice library of live performances that we frequently drop into the regular musical mix of the station. As an extension, we are in the midst of taking some of the best performances and putting them together for our first *Studio 7* charity CD, which we'll drop in the fourth quarter.

R&R: What things have you added to the programming schedule?

CH: We have introduced a much more influential Sunday-morning show, which we call *Sunday Morning Over Easy*. It's a little broader than your typical acoustic sunrise show, and it allows us to play around with a variety of musical styles.

Another thing we have adopted is the "new music day" idea — we have New Music Monday. The whole concept resonates with the subtext of the radio station, and it helps to instill our genuine excitement and dedication to music in our audience. The idea is to spread our wings a bit. Sometimes it's just for that day, but many times we have discovered an artist or song that has grabbed Michele or myself and gone on to be an add and a successful track for us.

R&R: Look back a bit for me, and give me your thoughts.

CH: We are actively looking to build equity with artists who are on the rise. We are not as married to the past as some of our brethren at other Triple A stations are. Because of that, we're able reach out to artists others in the format may be late on.

We are seeing nice, consistent growth in the market, and our numbers are building steadily as we rebuild our franchise. In the winter book we had a 2.1 12+ and a 3.2 with 25-54s. We are seeing growth from there this spring.

I do believe that there is a lot of cume that is available to us, and with consistency in our programming and in our marketing, I feel we have a tremendous amount of potential at WBOS.

If you'd like to talk further with Chris Herrmann, he can be reached at 617-822-9600. Be sure to log onto the station's website at www.wbos.com.

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.radioandrecords.com and click the "Message Boards" button.



July 11, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	TRAIN Calling All Angels (Columbia)	540	-27	31113	14	23/0
4	2	NICKEL CREEK Smoothie Song (Sugar Hill)	447	+42	26135	9	22/0
6	3	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	396	+14	20121	7	25/0
2	4	JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)	385	-109	25756	19	26/0
7	5	ZIGGY MARLEY True To Myself (Private Music/AAL)	377	+20	17191	15	23/0
8	6	COLDPLAY Clocks (Capitol)	347	+19	25038	32	25/0
3	7	COLDPLAY The Scientist (Capitol)	338	-82	13300	13	25/1
5	8	BEN HARPER With My Own Two Hands (Virgin)	322	-65	12913	18	22/0
9	9	JOHN MAYER Why Georgia (Aware/Columbia)	294	-6	17701	23	22/0
15	10	FLEETWOOD MAC Say You Will (Reprise)	265	+35	15827	3	21/1
16	11	ANNIE LENNOX Pavement Cracks (J)	257	+30	12854	5	20/1
12	12	JOHN HIATT My Baby Blue (New West Records)	255	+13	10645	13	19/0
10	13	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	249	-7	6061	13	18/0
11	14	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	245	-6	13489	23	18/0
17	15	THORNS I Can't Remember (Aware/Columbia)	239	+12	10524	12	18/0
14	16	STEELY DAN Blues Beach (Reprise)	236	-3	8048	9	18/0
13	17	PSEUDOPOD All Over You (Interscope)	236	-4	4750	8	16/0
22	18	MATCHBOX TWENTY Unwell (Atlantic)	219	+40	16341	21	6/0
Debut	19	PETE YORN Crystal Village (Columbia)	215	+91	12216	1	19/3
20	20	STEVE WINWOOD Different Light (Wincraft/Sci-Fidelity)	212	+12	7156	5	15/0
18	21	LUCINDA WILLIAMS Righteously (Lost Highway/IDJMG)	207	-15	9791	19	18/0
23	22	JASON MRAZ You And I Both (Elektra/EEG)	202	+26	6910	2	19/0
28	23	WALLFLOWERS Closer To You (Interscope)	183	+33	9845	2	10/2
25	24	LIZ PHAIR Why Can't I? (Capitol)	181	+12	8327	4	11/0
19	25	JACKSON BROWNE About My Imagination (Elektra/EEG)	176	-43	7079	9	17/0
30	26	O.A.R. Hey Girl (Lava)	171	+26	6559	3	16/2
Debut	27	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	169	+92	7701	1	19/7
Debut	28	EASTMOUNTAINSOUTH You Dance (DreamWorks)	166	+34	7408	1	15/2
Debut	29	RADIOHEAD There There (Capitol)	146	+6	6718	2	11/0
27	30	FLEETWOOD MAC Peacekeeper (Reprise)	143	-8	7234	18	15/0

26 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 6/29-7/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

JAYHAWKS Tailspin (American/Lost Highway/IDJMG)
Total Plays: 127, Total Stations: 14, Adds: 12

BRUCE COCKBURN Open (True North/Rounder)
Total Plays: 123, Total Stations: 12, Adds: 1

INDIGENOUS C'mon Suzie (Silvertone)
Total Plays: 121, Total Stations: 11, Adds: 0

DAR WILLIAMS Closer To Me (Razor & Tie)
Total Plays: 119, Total Stations: 12, Adds: 0

GOO GOO DOLLS Sympathy (Warner Bros.)
Total Plays: 113, Total Stations: 5, Adds: 0

LOS LONELY BOYS Heaven (Or)
Total Plays: 94, Total Stations: 7, Adds: 0

RED HOT CHILI PEPPERS Dosed (Warner Bros.)
Total Plays: 89, Total Stations: 5, Adds: 0

FOO FIGHTERS Times Like These (Roswell/RCA)
Total Plays: 89, Total Stations: 4, Adds: 0

FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)
Total Plays: 85, Total Stations: 4, Adds: 0

JESSE HARRIS All My Life (Blue Thumb/VMG)
Total Plays: 82, Total Stations: 8, Adds: 0

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	TOTAL ADDS
JAYHAWKS Tailspin (American/Lost Highway/IDJMG)	12
JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	7
PETE YORN Crystal Village (Columbia)	3
DAMIEN RICE Volcano (Vector Management)	3
DIDO White Flag (Arista)	3
O.A.R. Hey Girl (Lava)	2
EASTMOUNTAINSOUTH You Dance (DreamWorks)	2
WALLFLOWERS Closer To You (Interscope)	2
JESSE MALIN Wendy (Artemis)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	+92
PETE YORN Crystal Village (Columbia)	+91
JAYHAWKS Tailspin (American/Lost Highway/IDJMG)	+67
DAVID GRAY Caroline (ATO/RCA)	+49
NICKEL CREEK Smoothie Song (Sugar Hill)	+42
BETH ORTON Wild World (Astralwerks/EMC)	+42
MATCHBOX TWENTY Unwell (Atlantic)	+40
FLEETWOOD MAC Say You Will (Reprise)	+35
EASTMOUNTAINSOUTH You Dance (DreamWorks)	+34
WALLFLOWERS Closer To You (Interscope)	+33

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	190
NORAH JONES Come Away With Me (Blue Note/Virgin)	184
DAVE MATTHEWS BAND Grace Is Gone (RCA)	182
TORI AMOS A Sorta Fairytale (Epic)	161
DAVID GRAY Be Mine (ATO/RCA)	150
JACK JOHNSON Flake (Enjoy/Universal)	134
BECK Lost Cause (Geffen/Interscope)	132
MAROON 5 Harder To Breathe (Octone/J)	122
DAVE MATTHEWS BAND Grey Street (RCA)	113
DAVE MATTHEWS BAND Where Are You Going (RCA)	109

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ON THE RECORD

With
Rita Houston
MD, WFUV/New York



above a Song of the Year Grammy earlier this year, nor was I surprised to hear of his subsequent signing to Blue Thumb Records. • Harris' new album, *The Secret Sun*, marks his arrival as a frontman. It's not always an easy transition, but it's one that he can carry. Harris has that indefinable quality known as star power. As a performer, he is engaging and fun, and The Ferdinandos are serious players. • Most important, this guy can write hit songs. "All My Life" is just that. All you need to do is play it and watch it happen. And once you're into *The Secret Sun*, do yourself a favor and check out his previous releases.

Train hold the top slot on the monitored airplay chart for the fourth week, **Nickel Creek** jump up to 2*, **Guster** move to 3*, and **Ziggy Marley** is now top five at 5*. **Coldplay** continue to dance with themselves — "Clocks" is 6*, and "The Scientist" is at No. 7 — and the new **Fleetwood Mac** is already at 10* ... Other gainers this week include **Annie Lennox** (16*-11*), **The Thorns** (17*-15*), **Matchbox Twenty** (22*-18*), **Jason Mraz** (23*-22*), **The Wallflowers** (28*-23*) and **O.A.R.** (30*-26*) ... **Pete Yorn's** "Crystal Village," **Jack Johnson**, **EastMountainSouth** and **Radiohead** debut ... On the Indicator airplay chart, Marley slides up to 1*, Train are at 3*, Coldplay go to 4*, and Guster go top 10 at 7* ... Several songs continue to show growth this week, with **Jesse Harris** (27*-21*), **Damien Rice** (30*-22*) and **Turin Brakes** (28*-24*) being the biggest gainers ... Johnson debuts ... In the Most Added category, **The Jayhawks** are Most Added overall, with 23 total adds (No. 1 on both panels), while Johnson is added to another 17 stations on top of the 19 already playing the new track (No. 2 on both panels) ... **Dido**, **Jesse Malin** and **Vusi Mahlasela** are off to good starts ... O.A.R., **David Gray**, **Gus Black**, EastMountainSouth, Damien Rice, **Robert Cray** and **Pete Francis** close some important holes.



— John Schoenberger, Triple A Editor

Jesse Harris first came to the public's eye as a guitarist and songwriter on the Norah Jones album, but his musical career dates back well before that. • I probably bring a bit more history to this project than most: I was a big fan of Jesse's first band, Once Blue, and then his fine indie albums with The Ferdinandos. I was not surprised to see his million-dollar smile

AAA ARTIST
OF THE WEEK

ARTIST: **Phil Roy**

LABEL: **Or Music**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Phil Roy grew up in Philadelphia during the '70s. When he was 9 years old he began to take guitar lessons, and, with his father's encouragement, continued to pursue music, eventually attending Berklee College of Music in Boston. While there, Roy realized that he would likely never become the jazz guitarist he dreamed of being, but a songwriting class he took opened him up to a new area of expression.

Roy eventually moved to Los Angeles, where he tried to make his mark in a band situation twice. Both his bands signed to labels, and both times success eluded them. It was at this time that Roy began to write songs for publishing companies, and several of his compositions ended up being recorded by artists such as Ray Charles ("My World"), Joe Cocker ("The Simple Things"), Aaron Neville ("My Brother, My Brother") and Pops Staples ("Hope in a Hopeless World").

After years of writing songs that were covered by others, Roy longed to record music himself — to express himself in a more intimate way. He eventually recorded *grouchyfriendly* and self-released it in 2000. The press embraced the project, and Triple A radio supported it.

"It had suddenly occurred to me that I was making music for everyone but myself," he says. "I was at the end of my rope. Personally and professionally — spiritually — I was done. Recording that album was the last thing for me to do."

Encouraged by the reception of his first album, Roy was motivated to record a second one, *Issues + Options*. Word of Roy got to Larry Miller and Michael Caplan, who had just formed Or Music. After a

meeting with them, Roy was well on his way to starting a new chapter of his career.

The album features 14 songs co-written by Roy and others, a process he says was very refreshing for him. Plus, the collection of musicians involved with the project was nothing short of stellar. With a personal and passionate approach, songs such as "Undeniably Human," "Melt," "Amazing," "The Have + the Have Nots" and his version of "Hope in a Hopeless World" come across honestly and sincerely as they address loneliness and fulfillment, alienation and connection, antipathy and compassion.

Phil Roy is the perfect example of the type of artist Triple A radio can embrace and champion. His music is intelligent, insightful and sensitive. He relies on his talents as a songwriter and performer to propel his message and shies away from studio wizardry and manipulation.

Put simply, his music connects with the listener — so much so that when Roy's song "Melt" was played on WXP/Philadelphia a few years back, one woman in particular was so moved that she contacted him. One thing led to another, and today they are married!

Roy says, "I've spent my whole life writing about the human condition, and the songs on *Issues + Options* come from a certain consciousness. I try to reflect on the struggle all of us have at times. Making my own albums has given me a sense of renewal, as if, creatively, I was being reborn."

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+ / - PLAYS	CUMULATIVE PLAYS
2	1	SCOTT MILLER Upside Downside (Sugar Hill)	669	+72	3700
5	2	GILLIAN WELCH Soul Journey (Acony)	558	+22	3007
1	3	VARIOUS ARTISTS Lonesome Onry and Mean (Dualtone)	557	-47	8106
3	4	DERAILERS Genuine (Lucky Dog)	535	-10	9300
4	5	JOHN HIATT... Beneath This Gruff Exterior (New West)	534	-5	6759
6	6	GREG TROOPER Floating (Sugar Hill)	531	+11	3847
7	7	RHONDA VINCENT One Step Ahead (Rounder)	497	-1	4744
10	8	RECKLESS KELLY Under the Table & Above the Sun (Sugar Hill)	456	+3	3927
9	9	JAYHAWKS Rainy Day Music (American/Lost Highway)	399	-70	8935
8	10	RAY WYLIE HUBBARD Growl (Philo)	393	-84	8682
12	11	MARCIA BALL So Many Rivers (Alligator)	386	-27	4407
15	2	KEVIN DEAL The Lawless (Blind Nello)	374	+7	3302
16	13	ROBINELLA... Robinella and the CC String Band (Columbia)	370	+21	1554
14	14	VARIOUS ARTISTS It Will Come To You... (Vanguard)	366	-7	3253
35	15	DWIGHT YOAKAM Population Me (Audium)	356	+151	582
11	16	LUCINDA WILLIAMS World Without Tears (Lost Highway)	352	-95	10014
13	17	VARIOUS ARTISTS Texas Outlaws (Compadre)	336	-44	4401
18	18	RAY BENSON Beyond Time (Audium)	334	+20	1616
27	19	J. LAUDERDALE w/ DONNA THE BUFFALO Wait... (Dualtone)	329	+70	680
17	20	CAITLIN CARY Im Staying Out (Yep Roc)	327	-15	3994
20	21	AUDREY AULD Losing Faith (Reckless Records)	326	+21	2272
22	22	R. ARBO & D. MAYHEM Gambling Eden (Signature Sounds)	312	+30	1359
25	23	EASTMOUNTAINSOUTH Eastmountainsouth (Dreamworks)	304	+43	1046
24	24	YONDER MOUNTAIN... Old Hands (Frog Pad Records)	302	+27	1271
28	25	S. EARLE AND M. STUART Never Gonna Let You Go (Evolver)	289	+32	2015
26	26	KENTUCKY HEADHUNTERS Soul (Audium)	281	+21	1831
19	27	TOM RUSSELL Modern Art (Hightone)	273	-35	5082
36	28	MICKEYS Finding Our Way (Independent)	261	+58	862
23	29	HAL KETCHUM The King Of Love (Curb)	254	-26	3582
21	30	RDSANNE CASH Rules Of Travel (Capitol)	251	-49	9159

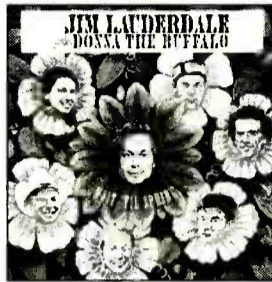
The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org. © 2003 Americana Music Association.

Americana Spotlight

by John Schoenberger

Artist: Jim Lauderdale with Donna The Buffalo

Label: Dualtone



Throughout his lengthy career Jim Lauderdale has been something of a musical chameleon, but no matter the direction his creative drive took him, it was never too far from his country roots. During the 1990s Lauderdale was a leader in the then-burgeoning Americana scene. Since then he's released several solo projects and collaborated or toured with numerous acts, including Dwight Yoakam, Lucinda Williams, Ralph Stanley, Nick Lowe and Johnny Cash. Furthermore, many of Lauderdale's songs have been covered by such artists as George Strait, Patty Loveless, Vince Gill and George Jones. During these many years of touring and collaboration Lauderdale has met bands of many persuasions, but one he seemed to connect with on a primal level was Donna The Buffalo. Based in upstate New York, the sextet known as Donna The Buffalo have established a successful touring and recording career spanning more than 15 years. By combining elements of folk, rock, bluegrass, blues and everything in between, DTB have developed a distinctive sound. It was only a matter of time before DTB and Lauderdale's paths crossed on a creative level, and *Wait 'Til Spring* is the result. The project contains 11 new Lauderdale compositions, and with the help of the musically diverse members of DTB, he visits country, blues, soul, pop and folk effortlessly. I like the title track, "Slow Motion Trouble" and "This World Is Getting Mean."

Americana News

RadioAcoustic is looking to expand its musical horizons a bit. Currently focusing on Americana, folk and roots, it will throw in a touch of instrumental jazz and blues, such as Pat Metheny, Adrian Legg and Alex de Grassi. Send your product to host Zoe Montana at 408 Elam Dr., Lewisville, TX 75067 ... Nashville's Bluebird Café will sponsor a series of songwriter performances at Sundance Resort in Park City, UT July 16-Aug. 30. More than 20 composers will participate, including Kim Richey, Darrell Scott, Tricia Walker and Richard Leigh ... WERU/Blue Hill, ME was recently included in the "Top 12 Best Radio Stations in the United States" list in the July issue of *Esquire* magazine. The list is part of an article called "A Road Map to Musical America." Also highlighted in the article are the best places to see live shows and the best record stores in the country ... More than 20 years after she hit the public eye with 10,000 Maniacs, Natalie Merchant is releasing her first independent project. Entitled *The House Carpenter's Daughter*, the disc features a collection of traditional and contemporary folk songs interpreted in Merchant's unique style ... The legendary Flaco Jimenez has signed a deal with Compadre Records and will release a new album in September. *Squeezebox King* features pure Tejano music sung almost exclusively in Spanish. The disc marks Jimenez's first shot as producer too.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
Joe Ely Streets of Sin (Rounder)	17
Allison Moorer Show (Universal South)	14
Jim Lauderdale w/ Donna The Buffalo Wait Til Spring (Dualtone)	14
Dwight Yoakam Population Me (Audium)	10
Big Al Downing One of a Kind (Haydens Ferry)	8
David Grisman Life of Sorrow (Acoustic Disc)	8
Pine Valley Cosmonauts Executioners Last Songs Vol 2 and 3 (Bloodshot)	5

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The Women Have Spoken

Research unveils the true likes of female CHR listeners

By Ken Farley

You've heard the rules before: Women don't like rock music. Women don't research well with urban music. You could easily list another 30 things that women don't want, according to the radio industry. Well, not so fast. Ken Farley at Hit Music Research is working with stations across the country to open up the lines of communication between listeners and the people at radio who decide what gets on the air. Here, he shares his latest findings about what women want.

We took five stations that are involved in active research — KLFF/San Luis Obispo, CA; WNCB/Duluth, MN; WSCF/Vero Beach, FL; WAYK/Kalamazoo, MI; and WLGH/Lansing, MI — and crunched their numbers from online surveys conducted between mid-May and mid-June.

These are all Christian CHR stations, and the data comes from within the 18-34 female demographic. I not only wanted to see the common denominators across the board, I also looked for differences between charts based purely on research and R&R's Christian CHR chart.

Males Rule

First, any way you look at it, it's a male-dominated world right now. There were only 11 female artists in the top 30 on R&R's Christian CHR chart in mid-June, and seven of them were in the bottom 10.

"Every Moment" by Joy Williams is, based on reported spins, at the very least a top two hit. But based on listen-

er feedback, she's only top 15 overall, with the song showing up in the top 10 on a few stations' individual charts.

Does this mean the song shouldn't be in heavy rotation? Only 74% of the women polled indicated they were familiar with the song. It stands to reason that more spins equals more familiarity, which, in all likelihood, will continue to raise the song's score and push it up the chart.

Newsboys' "He Reigns" has been on the charts almost half a year now, and it's still in the top 10 with a pretty respectable score. It's just now showing a burn rate high enough to warrant some programmers' pulling back on rotation. This seems on track with where the song currently sits based on spins.

It also looks like you can't go wrong with "Run" by Kutless either. It has strong, consistent scores and a burn rate that most stations can live with.

"Should I Tell Them" by Shaun

Groves — which has been on the charts for close to six months — tops the chart based on research. It has a high score and a relatively low percentage of burn, but it's getting ready to drop off the national chart. This would seem to indicate that some stations might have backed off the song sooner than necessary.

"This Fragile Breath" by newcomer Todd Agnew is on the verge of breaking in to the top 10, based on research. Yet only 55% of survey participants are familiar with the song. This is a tune that's getting very favorable response out of the gate, whether people know the song or not, indicating that it will probably be a strong contender for the top position on the national chart in the near future.

"What It's Like" by Downhere is another song that shows potential. It has only 57% familiarity, yet it's holding its own with a respectable score in the middle of the pack.

What's Missing?

Something that is glaringly absent from both the research chart and the national chart is urban-oriented music. This contradicts the typical mainstream model for CHR radio and the data found in the research itself.

With Hit Music Research, one of the things you can get a closer look at is what percentage of your target demo likes certain types of music. Even though rock topped the want lists of 18-34 females, with 76% of all respondents indicating that it was one of the genres they enjoyed listening to, 41% also indicated that they enjoyed hip-hop/rap.

WLGH PD Mike Couchman says past research has indicated that songs like "Dear Slim" by KJ-52 and "Here We Go" by Grits tested well with the station's target demo. "The diversity of tastes continues to surprise me," he says.

"Our market is semi-diverse, I suppose, but New York City is not. So to see a rhythmic song, a worship song, a rock song and whatever else sit next to each other and score a 4.0 and above is a neat thing. Whether it's online or callout data, I'm always amazed that the biggest smashes take forever to burn."

At stations like KLFF and WLGH, where various forms of rhythmic music have been given more airtime, the numbers jump as high as 61% in favor of hip-hop music. This is an indication that there are probably stations unnecessarily holding back on adding more of this style of music into the mix.



Ken Farley

The Top 15

Here are the top 15 records according to Ken Farley's Internet research, conducted with female 18-34 listeners of five Christian CHR stations.

Rank	ARTIST Title	Score	Familiar	Burn
1	SHAUN GROVES Should I Tell Them	4.29	95%	17%
2	JEREMY CAMP I Still Believe	4.21	98%	17%
3	KUTLESS Run	4.17	98%	27%
4	RELIENT K Getting Into You	4.13	95%	13%
5	THIRD DAY You Are So Good To Me	4.13	98%	28%
6	BEBO NORMAN Falling Down	4.11	94%	21%
7	NEWSBOYS He Reigns	4.09	99%	32%
8	EVERYDAY SUNDAY Hanging On	3.98	85%	9%
9	GINNY OWENS Something More	3.91	87%	13%
10	PLUMB Sink-N-Swim	3.90	94%	31%
11	TODD AGNEW This Fragile Breath	3.86	55%	5%
12	SWITCHFOOT More Than Fine	3.85	96%	32%
13	JACI VELASQUEZ You're My God	3.75	96%	20%
14	SANCTUS REAL Hey Wait	3.75	82%	9%
15	JOY WILLIAMS Every Moment	3.73	74%	15%

Popular Styles

Here are the genres of music most popular with the female 18-34 listeners to the five Christian CHRs polled by Ken Farley.

	WLGH	WSCF	KLFF	WNCB	WAYK	Overall
Contemporary	70%	75%	70%	82%	68%	72%
Hip-Hop/Rap	44%	33%	61%	38%	35%	41%
Pop	62%	83%	74%	70%	59%	67%
Rock/Alternative	70%	67%	91%	79%	78%	76%
Urban/R&B	48%	17%	52%	32%	35%	38%

Research Is Not God

In pointing out some of our findings, I want to issue a disclaimer about online research: It's a great tool that should be used in conjunction with your gut and other resources at your disposal. I never tell clients to live or die by this information.

For example, if you have a song that's showing up strong even though it's been on the chart for 26 weeks, does that mean you keep playing it in heavy rotation for another eight weeks until the score starts to drop and burn goes up? Not necessarily.

What it means is that it's probably safe to keep the song in heavy rotation. But if you want to start pulling back on it now to make way for a new single, it's not going to be the end of the world — as long as you're planning on filling that space with another hit song.

At WNCB, PD Dan Hatfield uses online research along with callout. "We carefully compare the online results with our weekly callout to recognize trends in song popularity or burn," he says. "Typically, I see the online respondents in our target catch the major trends slightly ahead of the callout results."

"Obviously, with more PIs responding to the online tests than you would have with random callout, those who listen the most are also those who will, in a sense, lead the other listeners. They also can catch on to a new song or get tired of a song faster."

The data has also given Hatfield more confidence about staying on songs he thought might not be hitting their demo. "A much larger percentage of my target PIs listen to the local heavy metal station than I could ever have imagined, which made me much more comfortable about playing Kutless and Relient K," he says.

"My initial perception was that

these songs had more youth appeal. I expected crossover to local Country and Pop stations, but not an almost equal number of metal listeners in the female 18-34 category."

Song Vs. Artist

Another eye-opening piece of information has been what the data is saying about core artists vs. new artists. Says Couchman, "Some of the artists we've always relied on for a hit — because they have long histories of great test scores, high sales and high concert attendance — are beginning to strike out more often."

"Others continue to thrive way past their expected prime. That's a great reminder that ultimately this is a hit-song format, not a hit-artist format. And it's a nice nudge to keep a constant ear to the ground to know who and what are next. It's also another great and fast way to learn more about your listeners and to build that all-important relationship with them."

Research of any kind, when implemented and interpreted properly, can be beneficial and motivating for everyone. Hatfield says, "Even my staff has become excited — and not just because we sit around with spreadsheets looking at numbers. It's exciting that our listeners are taking ownership in the station by participating. It's like we've opened up another door into their living room."

"If a song is huge with my demo online, I'll be thinking, 'Yup, this one will be moving up in a few weeks.' Callout usually confirms the hunch. Ultimately, I think this helps to plan playlist positions and availability for new music."

Ken Farley can be reached at radiohits1@aol.com or www.hitmusicresearch.com.

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"RISE"
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the swift
"I MET YOU"
IMPACTING CHR
RADIO NOW!!!

"LOSE IT AGAIN"
GOING FOR ROCK ADDS 7.11.03

SUNDAY

The CCM Update

Christian Retail, Radio & Records Newsweekly

The CCM Update

Editor
Lizza Connor

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McClendon Offers Sweet, Smooth Neo-Soul

Integrity debut to be released in August

Twenty-seven-year-old Lisa McClendon sprang into the spotlight last year with her debut project, *My Diary, Your Life* (Shabach), and this summer she returns to the gospel arena with her first release on Integrity Gospel, *Soul Music*.

Soul Music, which is set to be released in late August, is a smooth offering of singer-songwriter neo-soul. In her rich alto, McClendon relays her personal insights on life, motherhood and spirituality. While a blend of funk, pop, jazz and blues places this Jacksonville praise and worship leader into a musical category with India.Arie and Stevie Wonder, McClendon's lyrics reveal that she is also a poet and thinker who ponders the mysteries of life and God.

The CCM Update Editor Lizza Connor caught up with McClendon after a recent performance at AtlantaFest, held at Six Flags Over Georgia.



Lisa McClendon

LM: I have the typical church story — raised in church, daddy was a pastor, participated in children's choir. The interesting part is this: Our church choir had to sing at another church, and no one showed up to go except three people. I don't know where this crazy boldness came from, but I nudged my mom and said I would sing a solo. She looked at me and said, "Are you going to sing for real? You better not freeze up!"

She called the choir director over and told him that if the choir didn't show, I would sing. I was 12, and I just remember closing my eyes. I had this death grip on the mike because I was so scared. When I finished the song, I opened my eyes, and everybody was sitting there with their mouths open, going, "We didn't know this girl could sing!" All the while, I felt like I was going to pass out.

CCM: So you went from the church-choir solo to the Star Search stage.

LM: Yes! Everybody kept encouraging me to go on *Star Search*, so I did. It was a gospel music version in Palatka, FL, and I won that and went on to the finals and finished as a runner-up. I was about 13.

CCM: You traveled around Florida with the female trio 3N1 for a few years. What was the most valuable thing you gained from that experience?

LM: That it's hard to work with other women. It was drama. Everyone wanted to be the leader. I realized that I didn't want to deal with groups if I ever wanted to sing at this level. I did acquire a great work ethic though. We practiced all the time.

CCM: Maurice Henderson, who has worked with *Verbs* and *Out Of Eden*, has done production work on your records. How did you get hooked up with him?

LM: Before I moved to Jackson-

ville I was living in Orlando and singing with 3N1. I moved to Jacksonville after I married my husband, and we tried the distance thing [with the group], but it wasn't working out. After we got to Jacksonville my husband took my song book to Henderson, the producer at the Potter's House, where we go to church, and I started writing for his artists. One day he came to me and said, "Now I want to do an album on you." That was about three years ago.

CCM: When did you align with Integrity?

LM: I had a publicist who took my first CD to Jackie Patillo at Integrity, and Jackie was looking for a girl who



was a neo-soul or urban artist. My publicist said, "I've got a perfect girl!" She gave Jackie my CD, and they flew me in. I parted with my old label on a happy note around November of last year.

CCM: Has your life changed much since then?

LM: It's changed in the sense of my learning how to stretch. My label is very corporate and structured, and I don't come from that kind of environment. I've learned a whole lot about the industry, about the importance of your audience, radio, etc. I didn't understand the importance of doing things this concise, correct way. I talked about being flexible earlier, and that's what I've had to learn how to do.

CCM: You are the primary lyric writer for your albums. What inspires you to write?

LM: Living. I write about my life. I named my first album *My Diary, Your Life* because that's what it was.

CCM UPDATE GALLERY



JACI & THE GUYS Jaci Velasquez performed songs from her current *Unspoken* album at this year's Wal-Mart shareholders conference. Also performing at the event were platinum-selling crooner Josh Groban and country superstars Rascal Flatts. Seen here (l-r) are Rascal Flatts' Joe Don Rooney, Velasquez and Rascal Flatts' Gary LeVox and Jay DeMarcus.



CHILL TIME Rachael Lampa (c, seated) recently visited WJIS (Joy-FM)/Clearwater, FL. Here morning co-host Dan Brodie takes some time before the show to chill with Rachael and some fans — one of whom looks like Rachael's twin!

And I always have a note pad and a tape recorder with me just in case someone says something that sticks out to me.

CCM: Do you have a writing routine?

LM: I write like a ballplayer — I have to get in the zone. Imagine that you're playing basketball and you are doing horrible, shooting balls everywhere. That's how it was with this record for the first two weeks.

My producer and I were just sitting in our chairs, going, "Oh my goodness,

nothing's coming." I was going, "God, are you going to be with us on this album?" Two weeks later I couldn't keep up with what was coming.

CCM: What's your goal with the music thing?

LM: My goal is to be a successful songwriter. I don't know if God's plans are any different, but I do see myself being more behind-the-scenes. I want to be a mom, a songwriter and an established musician.

Influences & Favorites

Integrity artist Lisa McClendon lists among her leading influences Ella Fitzgerald, Billie Holiday, Curtis Mayfield, Kirk Franklin, Freestyle Nation and B-DEAL.

Lisa's Top Five Albums Of All Time

1. ELLA FITZGERALD *Greatest Hits*
2. INDIA.ARIE *Voyage To India*
3. STEVIE WONDER *Greatest Hits*
4. LAURYN HILL *The Miseducation Of Lauryn Hill*
5. LISA MCCLENDON *My Diary, Your Life*

July 11, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME Word Of God Speak (INO)	1889	+55	11	59/0
2	2	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	1851	+22	14	61/0
4	3	NICHOLE NORDEMAN Legacy (Sparrow)	1720	-7	17	60/0
3	4	THIRD DAY You Are So Good To Me (Essential)	1637	-118	18	54/0
6	5	JEREMY CAMP I Still Believe (BEC)	1411	+37	16	53/0
7	6	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	1383	+46	8	56/0
10	7	CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	1337	+102	9	57/1
8	8	JOY WILLIAMS Every Moment (Reunion)	1324	+13	14	47/0
5	9	REBECCA ST. JAMES I Thank You (ForeFront)	1272	-111	19	45/0
9	10	KRISTY STARLING Water (Word/Curb/Warner Bros.)	1234	-20	13	48/0
11	11	WARREN BARFIELD My Heart Goes Out (Creative Trust Workshop)	1174	+66	8	49/2
12	12	AVALON Everything To Me (Sparrow)	1026	-61	22	37/0
13	13	FFH You Found Me (Essential)	846	-128	22	31/0
14	14	NEWSBOYS He Reigns (Sparrow)	745	-70	25	26/0
17	15	SONICFLOOD Cry Holy (INO)	726	+103	4	35/3
15	16	AUDIO ADRENALINE Pierced (ForeFront)	625	-19	24	27/1
Debut	17	ZOEGIRL You Get Me (Sparrow)	618	+313	1	38/13
16	18	PHIL JOEL The Man You Want Me To Be (Inpop)	583	-43	13	25/0
21	19	SHAUN GROVES See You (Rocketown)	559	+55	4	26/1
19	20	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	545	+5	26	20/0
18	21	BEBO NORMAN Falling Down (Essential)	540	-31	16	24/0
22	22	PHILLIPS, CRAIG & DEAN Hallelujah (Your Love Is Amazing) (Sparrow)	524	+48	3	27/2
20	23	NATALIE GRANT Always Be Your Baby (Curb)	501	-11	6	27/1
23	24	JILL PAQUETTE Lift My Eyes (Reunion)	447	-27	5	22/0
30	25	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	428	+93	2	25/5
24	26	SCOTT KRIPPAYNE Long Before The Sun (Spring Hill)	420	-50	15	19/0
26	27	NATE SALLIE It's About Time (Curb)	395	+17	4	16/0
25	28	NATALIE GRANT I Will Be (Curb)	391	-49	28	16/0
27	29	SHANE BARNARD & SHANE EVERETT Be Near (Inpop)	378	+14	3	15/1
Debut	30	CAEDMON'S CALL Hands Of The Potter (Essential)	369	+53	1	20/2

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 6/29 - Saturday 7/5.
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New & Active

MICHAEL W. SMITH Step By Step/Forever We Will Sing (Reunion)

Total Plays: 368, Total Stations: 14, Adds: 0

JEFF DEYO I Give You My Heart (Gotee)

Total Plays: 324, Total Stations: 19, Adds: 2

JIM WITTER Turn Turn Turn (Curb)

Total Plays: 259, Total Stations: 12, Adds: 0

ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)

Total Plays: 251, Total Stations: 16, Adds: 5

JILL PHILLIPS Wrecking Ball (Fervent)

Total Plays: 251, Total Stations: 13, Adds: 0

JAMI SMITH Salt And Light (Integrity Music)

Total Plays: 247, Total Stations: 12, Adds: 1

AMY GRANT Simple Things (Word/Curb/A&M/Interscope)

Total Plays: 246, Total Stations: 14, Adds: 6

BY THE TREE Root Of It All (Fervent)

Total Plays: 232, Total Stations: 12, Adds: 0

KRISTY STARLING I Need You (Word/Curb/Warner Bros.)

Total Plays: 195, Total Stations: 7, Adds: 0

TWILA PARIS We Bow Down (Sparrow)

Total Plays: 146, Total Stations: 6, Adds: 0

Songs ranked by total plays

Most Added®

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
ZOEGIRL You Get Me (Sparrow)	13
PAUL COLMAN TRIO I'll Be With You (Essential)	8
AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	6
JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	5
ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	5
SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)	5
SONICFLOOD Cry Holy (INO)	3
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ZOEGIRL You Get Me (Sparrow)	+313
AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	+125
PAUL COLMAN TRIO I'll Be With You (Essential)	+108
SONICFLOOD Cry Holy (INO)	+103
CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	+102
JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	+93
ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	+93
SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)	+70
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	+69
WARREN BARFIELD My Heart Goes Out (Creative Trust Workshop)	+66

Christian Activity

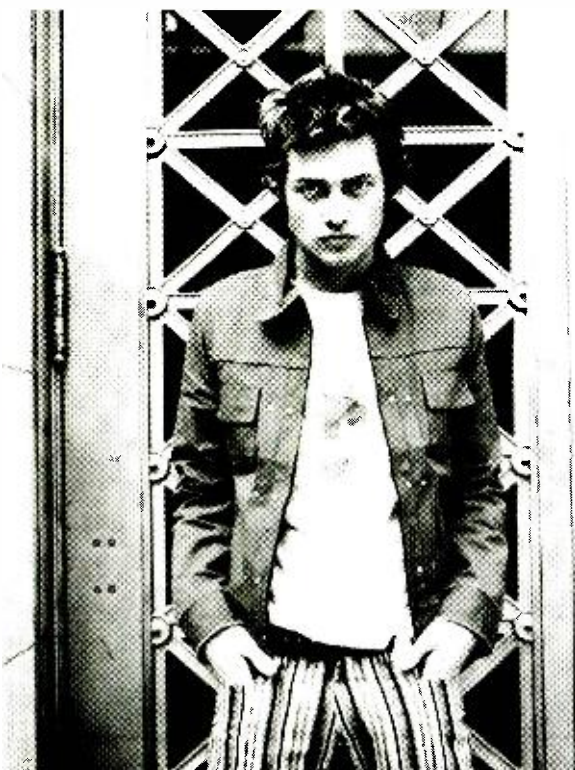
by Rick Welke

Girls Week Out

Slamming up the Christian AC chart this week to an impressive debut position of No. 17 are none other than **ZOEGirl**. Their first track off their newest project gains a huge 313 plays, and they add 13 stations to their arsenal. If that trend continues, the trio could land in the top five within a few short weeks. That would make them one of the fastest climbers of 2003.

The clash between **MercyMe** and **Point Of Grace** continues at the top, with MercyMe extending their lead over the female foursome by 38 plays. If the ladies don't make a move next week — or see an unexpected drop in spins by this week's No. 1 — they may not be able to make an appearance at the top.

Amy Grant enters the New & Active list this week with a modest six station adds while gaining 125 plays on 14 total frequencies.



Nate Sallie

"It's About Time"

R&R AC 27 on 16 and growing!

"All About You"

at CHR - on 9 stations including: Radio U, KLFF, Shine 89, KOKF

"It adds Summer intensity to our playlist! ...It's clear what the song is about and Mom can make out every word!"

- Noonie Fugler/KLFF

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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	THIRD DAY You Are So Good To Me (Essential)	879	-26	17	22/0
2	2	JOY WILLIAMS Every Moment (Reunion)	848	+51	11	23/0
3	3	JEREMY CAMP I Still Believe (BEC)	840	+67	10	21/0
4	4	EVERYDAY SUNDAY Hanging On (Flicker)	748	+16	9	24/1
5	5	RELIENT K Getting Into You (Gotee)	723	+17	17	21/0
6	6	TODD AGNEW This Fragile Breath (Ardent)	698	+34	7	22/0
8	7	SANCTUS REAL Hey Wait (Sparrow)	640	+29	12	20/0
7	8	BEBO NORMAN Falling Down (Essential)	614	-18	15	16/0
13	9	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	571	+70	6	20/0
14	10	SEVEN PLACES Everything (BEC)	570	+103	6	19/1
12	11	W. BARFIELD My Heart Goes Out (Creative Trust Workshop)	539	+29	4	20/1
9	12	NEWSBOYS He Reigns (Sparrow)	504	-60	25	14/0
20	13	SWITCHFOOT Gone (Sparrow)	478	+114	2	20/3
11	14	REBECCA ST. JAMES I Thank You (ForeFront)	468	-44	15	14/0
15	15	LIFHOUSE Take Me Away (Sparrow/DreamWorks)	450	+6	9	14/0
17	16	FFH You Found Me (Essential)	409	-5	11	11/0
18	17	TOBYMAC Love Is In The House (ForeFront)	400	+27	4	14/0
10	18	JENNIFER KNAPP By And By (Gotee)	374	-167	18	11/0
26	19	KRISTY STARLING Water (Word/Curb/Warner Bros.)	359	+49	2	10/0
21	20	SUPERCHICK Hero (Innap)	338	-16	14	10/0
19	21	KUTLESS Run (BEC)	327	-39	28	9/0
22	22	PLUMB Free (Curb)	321	-30	6	13/0
27	23	BIG DADDY WEAVE Neighborhoods (Fervent)	316	+31	2	9/0
24	24	J. VELASQUEZ You're My God (Word/Curb/Warner Bros.)	312	-16	14	10/0
28	25	SARA GROVES All Right Here (INO)	302	+25	14	11/1
23	26	AUDIO ADRENALINE Pierced (ForeFront)	301	-41	8	10/0
16	27	SOULJAHZ True Love Waits (Squint/Curb/Warner Bros.)	285	-151	17	8/0
Debut	28	S. CURTIS CHAPMAN How Do I Love Her (Sparrow)	279	+64	1	10/2
30	29	JEFF DEYO I Give You My Heart (Gotee)	277	+27	2	12/2
29	30	MERCYME The Change Inside Of Me (INO)	265	+10	2	12/1

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 6/29-Saturday 7/5. © 2003 Radio & Records.

New & Active

- PHIL JOEL The Man You Want Me To Be (Innap)
Total Plays: 251, Total Stations: 10, Adds: 0
- BIG DADDY WEAVE Audience Of One (Fervent)
Total Plays: 248, Total Stations: 5, Adds: 0
- JILL PAQUETTE Lift My Eyes (Reunion)
Total Plays: 229, Total Stations: 9, Adds: 1
- ZOEGIRL You Get Me (Sparrow)
Total Plays: 223, Total Stations: 12, Adds: 7
- BY THE TREE Far Away (Fervent)
Total Plays: 218, Total Stations: 11, Adds: 1

- BIG DISMAL Remember (I.O.U.) (Wind-up)
Total Plays: 216, Total Stations: 7, Adds: 0
- AUDIO ADRENALINE Strong (ForeFront)
Total Plays: 212, Total Stations: 11, Adds: 1
- OC SUPERTONES Welcome Home (Tooth & Nail)
Total Plays: 198, Total Stations: 6, Adds: 0
- JARS OF CLAY The Valley Song (Essential)
Total Plays: 194, Total Stations: 4, Adds: 0
- CHRIS RICE Smile (Just Want To Be With You) (Rocketown)
Total Plays: 184, Total Stations: 6, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	KUTLESS Tonight (BEC)	465	+29	10	38/2
4	2	THOUSAND FOOT KRUTCH Bounce (Tooth & Nail)	404	+10	9	33/1
1	3	JUSTIFIDE Pointing Fingers (Ardent)	369	-69	14	30/0
3	4	BIG DISMAL Remember (I.O.U.) (Wind-up)	363	-52	15	30/0
5	5	JONAH33 All For You (Ardent)	358	-10	13	33/0
8	6	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	341	+32	7	25/1
9	7	BENJAMIN GATE Need (ForeFront)	330	+26	5	30/0
6	8	PAX217 PSA (ForeFront)	319	-3	5	29/0
7	9	LAST TUESDAY Social Butterfly (DUG)	295	-15	10	20/1
13	10	38TH PARALLEL Turn... (Squint/Curb/Warner Bros.)	287	+20	4	29/0
16	11	EAST WEST For Every Wish (Floodgate)	285	+51	3	28/4
12	12	SANCTUS REAL Audience Of One (Sparrow)	284	+2	12	23/1
10	13	ANBERLIN Change The World (Tooth & Nail)	282	-22	15	27/0
11	14	CADET Nobody (BEC)	272	-31	14	24/2
14	15	STRANGE CELEBRITY Free (Squint/Curb/Warner Bros.)	250	+9	9	27/0
15	16	GS MEGAPHONE Light Child (Spindust)	249	+10	6	23/1
17	17	BRAVE SAINT... The Sun Also Rises (Tooth & Nail)	236	+4	8	19/1
18	18	BLEACH Baseline (BEC)	227	-2	15	20/0
27	19	P.O.D. Sleeping Awake (Maverick/Reprise)	220	+40	2	15/1
22	20	TINMAN JONES Sunshine (Cross Driven)	217	+9	4	21/2
21	21	MODERN DAY JOHN Disdain (Independent)	210	+1	3	13/1
24	22	OC SUPERTONES Welcome Home (Tooth & Nail)	206	0	10	15/0
28	23	NATE SALLIE All About You (Curb)	202	+25	2	22/4
25	24	SUPERCHICK Hero (Innap)	199	+1	19	19/0
20	25	PEACE OF MIND I Am (BEC)	194	-18	16	21/1
Debut	26	SKY HARBOR In Stereo (Innap)	188	+93	1	17/6
23	27	LIFHOUSE Take Me Away (Sparrow/DreamWorks)	188	-19	8	14/1
Debut	28	TODD AGNEW This Fragile Breath (Ardent)	187	+28	1	13/1
19	29	CURBSQUIRRELS Beautiful (DUG)	187	-40	12	17/0
26	30	PLUMB Free (Curb)	174	-12	7	19/1

44 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 6/29-Saturday 7/5. © 2003 Radio & Records.

New & Active

- POOR MAN'S RICHES Motions (Independent)
Total Plays: 151, Total Stations: 10, Adds: 2
- PIVITPLEX Overshaken (Sonic Fish)
Total Plays: 148, Total Stations: 15, Adds: 1
- FURTHER SEEMS FOREVER The Sound (Tooth & Nail/EMC)
Total Plays: 143, Total Stations: 10, Adds: 1
- SEVENTH DAY SLUMBER Innocence (Crown)
Total Plays: 142, Total Stations: 20, Adds: 6
- BY THE TREE Far Away (Fervent)
Total Plays: 137, Total Stations: 8, Adds: 1

- MARK STUART W/ REBECCA ST. JAMES Hero (Meaux)
Total Plays: 135, Total Stations: 15, Adds: 1
- ROYAL RUCKUS Check It Out (Flicker)
Total Plays: 133, Total Stations: 9, Adds: 2
- VIOLET BURNING Lovesick (Northern)
Total Plays: 131, Total Stations: 14, Adds: 1
- LUCERIN BLUE Monday In Vegas (Tooth & Nail)
Total Plays: 130, Total Stations: 10, Adds: 1
- APOLOGETIX How You Rewind Me (Parodudes)
Total Plays: 116, Total Stations: 15, Adds: 1



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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
5	1	C. BILLINGSLEY A Loss... (Perpetual Entertainment)	408	+80	8	22/1
1	2	MERCYME Word Of God Speak (INO)	404	-3	9	22/0
2	3	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	397	+8	11	21/0
4	4	NICHOLE NORDEMAN Legacy (Sparrow)	353	+11	12	21/0
3	5	A.ASBURY Somebody's Praying Me Through (Doxology)	301	-45	13	16/0
7	6	NEWSBOYS He Reigns (Sparrow)	260	+11	10	14/0
9	7	AL DENSON Trusting You Alone... (Spring Hill)	258	+27	6	19/0
6	8	RIVER I Will Go (Ingrace)	246	-11	9	16/0
11	9	S. BARNARD & S. EVERETT Be Near (Inpop)	237	+10	6	14/1
13	10	C. RICE Smile (Just Want To Be With You) (Rocketown)	214	+11	3	16/1
8	11	PARACHUTE... All ... (Here To Him/Worship Extreme)	210	-32	15	15/0
15	12	FFH You Found Me (Essential)	194	+11	11	12/0
14	13	SARA GROVES Remember Surrender (INO)	169	-15	15	12/0
10	14	4HIM Walk On (Word/Curb/Warner Bros.)	166	-62	15	13/0
16	15	AVALON Everything To Me (Sparrow)	165	-7	21	10/0
Debut	16	PHILLIPS, CRAIG & DEAN Hallelujah... (Sparrow)	162	+41	1	15/4
Debut	17	KRISTY STARLING Water (Word/Curb/Warner Bros.)	152	+18	1	11/1
17	18	MICHAEL W. SMITH The Wonderful Cross (Reunion)	146	0	3	11/0
20	19	BRIAN ODERKSEN Hope Of The Nations (Hosanna)	139	0	2	11/1
Debut	20	S. CURTIS CHAPMAN How Do I Love Her (Sparrow)	136	+16	1	10/0

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 6/29-Saturday 7/5.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	VERBS Live To The Music (Gotee)
2	CROSS MOVEMENT Forever (BEC)
3	OUT OF EDEN Showpiece (Gotee)
4	GRITS F/ JENNIFER KNAPP Believe (Gotee)
5	JOHN REUBEN Doin' (Gotee)
6	T-BONE Blazing Microphones (Flicker)
7	TUNNEL RATS Line Finish (Uprok)
8	DJ MAJ The Ringleader (Gotee)
9	LPG Never Did I (Uprok)
10	TOBYMAC Love Is In The House (ForeFront)

CHR Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
ZOEGIRL You Get Me (Sparrow)	7
SWITCHFOOT Gone (Sparrow)	3
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	3
PAUL COLMAN TRIO I'll Be With You (Essential)	3
JEFF DEYO I Give You My Heart (Gotee)	2
STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	2
FM STATIC Crazy Mary (Tooth & Nail)	2
SOULJAHZ Let Go (Squint/Curb/Warner Bros.)	2

Rock Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
PILLAR Indivisible (MCA)	8
RELIENT K Forward Motion (Gotee)	8
SEVENTH DAY SLUMBER Innocence (Crown)	6
SKY HARBOR In Stereo (Inpop)	6
PETRA Jekyll And Hyde (Inpop)	5
EAST WEST For Every Wish (Floodgate)	4
NATE SALLIE All About You (Curb)	4
SWITCHFOOT Ammunition (Sparrow)	4
FM STATIC Crazy Mary (Tooth & Nail)	4
PHIL JOEL No Longer (Inpop)	3
T-BONE, MICHAEL TAIT & DONNIE LEWIS Raised In Harlem (Meaux)	3
AUDIO ADRENALINE Worldwide (ForeFront)	3

Inspo Most Added

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ARTIST TITLE LABEL(S)	ADDS
PHILLIPS, CRAIG & DEAN Hallelujah (Your Love Is Amazing) (Sparrow)	4
TWILA PARIS God Of All (Sparrow)	4
CHARMAINE All In All (Elevate/Inpop)	3
JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	2

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jmadrigal@radioandrecords.com

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As the industry continues to salute Spanish Broadcasting System for its 20 years in Spanish-language radio, we wanted to show the growth of its radio family. Below is a rundown of SBS's 27-station family in seven of the country's major markets.



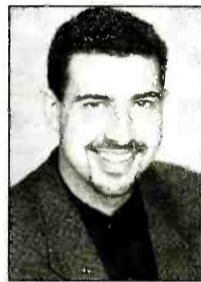
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Raúl Alarcón Jr.



Bill Tanner



Pio Ferro



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 Chairman of the Board

Raúl Alarcón Sr.
 Chairman Emeritus

Bill Tanner
 Exec. VP/Programming

Pio Ferro
 National Program Director

Joseph A. García
 Exec. VP/Secretary/CFO

Los Angeles

Fernando Pérez
 Programming Manager,
 Los Angeles
GM: Marko Radlovic
mradlovic@
sbslosangeles.com

KXOL (El Sol)
 96.3 FM
 Contemporary
 10281 W. Pico Blvd.
 Los Angeles, CA 90064
 310-203-0900 Phone
 310-203-8989 Fax
PD: Martha Shalhoub
mshalhoub@
sbslosangeles.com

KLAX (La Raza)
 97.9 FM
 Regional Mexican
PD: Juan Carlos Hidalgo
jchidalgo@
sbslosangeles.com

**KZAB & KZBR
 (La Sabrosa)**
 93.5 FM
 Tropical



Fernando Pérez



Marko Radlovic



Martha Shalhoub



Juan Carlos Hidalgo

PD: Fernando Pérez
fperez@sbslosangeles.com
Consultant:
Germán Estrada
gestrada@sbsmiami.com

San Francisco

GM: Marko Radlovic
mradlovic@
sbslosangeles.com

KPTI (Party)
 92.7 FM
 Dance
 1801 Harrison St.
 Oakland, CA 94612
 510-762-0927 Phone
 510-465-4990 Fax
PD: Jerry Pulles
jpulles@sbslosangeles.com



Jerry Pulles

San Antonio

GM: Peggy McCormick
pmccormick@
sbssanantonio.com
KLEY (La Ley)
 94.1 FM
 Regional Mexican
 7800 IH-10 West, Ste. 330
 San Antonio, TX 78230
 210-340-1234 Phone
 210-340-1775 Fax
PD: Danny García
dgarcia@
sbssanantonio.com



Peggy McCormick



Danny García

KSAH (Norteño)
 720 AM
 Regional Mexican
PD: Danny García
dgarcia@sbssanantonio.com

Chicago

GM: Mario Paez
mpaez@sbschicago.com

WLEY (La Ley)
 107.9 FM
 Regional Mexican
 150 N. Michigan Ave.
 Ste. 1040
 Chicago, IL 60601
 312-920-9500 Phone
 312-920-9514 Fax
PD: Margarita Vázquez
mvazquez@
sbschicago.com



Mario Paez

**WDEK, WKIF & WKIE
 (Onda 92)**
 92.7 FM/92.5 FM
 Contemporary
PD: Margarita Vázquez
mvazquez@
sbschicago.com



Margarita Vázquez

New York

GM: Carey Davis
cdavis@sbsnewyork.com
WSKQ (Mega)
 97.9 FM
 Tropical
 26 W. 56th St.
 New York, NY 10019
 212-541-9200 Phone
 212-541-9295 Fax
PD: George Mier
gmier@sbsnewyork.com



Carey Davis



George Mier

WPAT (Amor)
 93.1 FM
 Contemporary
PD: Tony Luna
tluna@sbsnewyork.com



Tony Luna

Miami
GM: María Elena Llansa
mlansa@sbsmiami.com
WXDJ (El Zol)
 95.3 FM
 Tropical

1001 Ponce De Leon Blvd.
 Miami, FL 33134
 305-444-9292/
 305-441-6901 Phone
 305-444-2171 Fax
PD: Pio Ferro
pioferro@hotmail.com



María Elena Llansa

WCMQ (Clásica)
 92.3 FM
 Spanish Oldies
PD: Germán Estrada
gestrada@sbsmiami.com



Germán Estrada

WRMA (Romance)
 106.7 FM
 Contemporary
PD: Germán Estrada
gestrada@sbsmiami.com

Puerto Rico

Billy Fourquet
 VP/Programming,
 Puerto Rico
GM: Ismael Nieves
inieves@sbspuertorico.com



Billy Fourquet

**WMEG & WEGM
 (La Mega)**
 106.9 FM (San Juan),
 95.1 FM (Mayagüez)
 American CHR
 Frances St., Lot 42
 Amelia Industrial Park
 Guaynabo, PR 00968
 787-622-9700 Phone
 787-622-9477 Fax



Ismael Nieves

PD: Raymond Torres
rtorres@sbspuertorico.com

WCMA (Cima)
 96.5 FM (San Juan)
 American '80s & '90s Hits
PD: Raymond Torres
rtorres@sbspuertorico.com



Raymond Torres

**WIOA, WIOB & WIOC
 (Estereotempo)**
 99.9 FM (San Juan), 97.5
 FM (Mayagüez), 105.1 FM
 (Ponce)
 Contemporary
PD: Pedro Arrollo
parrollo@
sbspuertorico.com



Pedro Arrollo

**WZNT, WZMT &
 WZET (La Zeta)**
 93.7 FM (San Juan),
 93.3 FM (Mayagüez),
 92.1 FM (Ponce)
 Salsa
PD: Pedro Arrollo
parrollo@sbspuertorico.com

WODA & WNOD (Onda 94)
 94.7 FM (San Juan), 94.1 FM (Mayagüez)
 Spanish Top 40
PD: Raymond Torres
rtorres@sbspuertorico.com

TALK BACK TO R&R!

Do you have questions, comments
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 or other issues?

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 or e-mail:

jmadrigal@radioandrecords.com

RADIO MÚSICA®

This Week In Latin Music

On the Spot

AKWID: Hip-Hop, Mexican-Style

Brothers Francisco and Sergio Gómez are leading the way in a new trend and an almost necessary fusion of music from two very different worlds, the U.S. and Mexico. The result is a juxtaposition of two cultures, two lifestyles and two music genres that are so different, it wouldn't seem that they could ever blend well enough to cause a stir.

This is the sound of Latin kids who identify with the American way of life and listen to hip-hop and rap but just can't and won't leave their roots, and their music, behind. The band's first album is *Proyecto AKWID*, and these guys are rapping Mexican-style.

R&R: Explain what AKWID's music is about.

AKWID: Our music is a mix of two cultures: Mexican, with regional Mexican music, and American, with hip-hop. We were born in Mexico and brought to the U.S. at a very young age. We heard regional Mexican music at home but hip-hop on the streets. For years we had been playing with the idea of mixing both sounds. This music doesn't have a category. We're calling it "regional urban." It's a mix of two different lifestyles.

This is a lifestyle that has always existed in the U.S. Because of our heritage and where we have been brought up, we may not feel accepted in either country. Not in Mexico, because our Spanish may not be the best; and not here, because our English is broken up. All we did was bring this issue into the picture by way of music. I'm sure many people experience this and identify with it. We creatively put in music what has existed within us for so long.

R&R: You represent a subculture of Mexicans — or Latinos in general — that is unique to the U.S., and Los Angeles in particular.

AKWID: When we were kids and our parents picked us up from school, we were embarrassed because they didn't speak English. Many people may feel that way. Taking that into account, what we're saying now is that it is OK to be who you are, and we express that through our music.

R&R: A lot of urban music touches on violence and uses obscenities. Does your music have any of that?

AKWID: Not at all. Our music is not political or violent. It tells stories that normally come from personal experience. It's very mainstream and something that anyone can identify with. Our music is real, but not in a graphic way.



AKWID

R&R: Was that a choice you made early on?

AKWID: Yes. We'd rather write about things that are really happening to us and not create lies. We're not trying to create something; we're using something that already exists within. Even though we were raised in South Central Los Angeles and saw that life of crime, why write about it? We have our way of expressing things. Other artists may feel they want to express their own points of view, and that's all right. There is no correct or incorrect way to express your lifestyle, emotions or music. This is just what we chose to do.

R&R: Fusing regional Mexican with urban or rock with cumbia, etc., has already been done in the alternative world of Latin music. Your music is pure banda and hip-hop. Do you listen to alternative, and have you been influenced by it?

AKWID: We listen to everything, including a lot of Spanish rock. We appreciate all music. When you are the one making music, you listen to everything with a musician's ear. Of course, there are things that spark ideas for our own music. We think all music has an influence on musicians.

R&R: There are a lot of genres within regional Mexican. Do you focus only on banda, or are you also taking from other Mexican genres, like norteño or cumbia, to mix with hip-hop?

AKWID: Our music is hip-hop with banda. There's a heavy hip-hop influence, and the banda aspect of it is in the sound, in the instruments.

R&R: Why choose banda if you're from Michoacán and banda comes from Sinaloa?

AKWID: An artist is never closed-minded, and we love the sound of banda. We appreciate all Mexican music, because when you're growing up, you listen to everything from Los Angeles Negros and Javier Solís to Banda Machos and Banda El Recodo. It's not by choice, but because your parents are listening to it. When you grow up, you accept it. When you're a kid, you're a little iffy about it, because you're embarrassed. But once you grow out of that, you love it, and you get in touch with who you really are.

R&R: What do you say to the purists who

Radio News

Alicia Zertuche
PD, KTXZ/Austin

We're sponsoring three of the five nights of the National Council of La Raza's conference (July 12-15). Oro Sólido, Jimmy González and local group Del Castillo will perform one of those nights. The following night will feature Tejano music, and for the first time David Lee Garza Y Los Musicales will reunite with all the ex-singers of the band. Jay Pérez, Marcos Orozco, Emilio and others will be there. And on the 15th there's a gala.



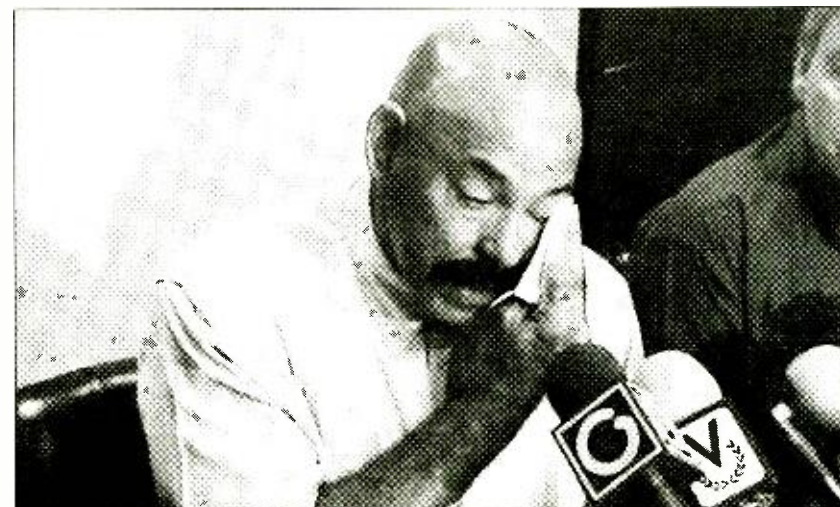
Alicia Zertuche

We also have an event called Taconazo 2003, which we are promoting on our four Austin stations: KTXZ, KELG, KKLB & KFON. This event is free to the public, but they can only get tickets by staying tuned to the station and winning them. Every DJ gives tickets away, but each of them has different requirements. Tickets are very limited. We're only giving away 1,200, which is almost the full capacity of Club Rodeo, where we're having the event.

The concert will feature Mexican music by bands like Conjunto Amanecer, La Flama, Montú, Bombazo Norteño, Los Diferentes De La Región, División De Danny Zapata and Tierra Norteña.



SIGN ON THE DOTTED LINE Musician, producer and songwriter A.B. Quintanilla III recently signed an exclusive worldwide publishing deal with Universal Music Publishing Group Latin America. "We are pleased to welcome A.B. Quintanilla to our distinguished roster of writers," said Universal Music Publishing Group Sr. VP/Latin America Iván Alvarez. "He brings to the table a rap and hip-hop fusion that is sure to be a strong component of the future of regional Mexican music." Seen here (l-r) are Quintanilla's attorney, Peter López; Quintanilla; UMPGLA Manager/Business Affairs Angela Martínez; and Alvarez.



THE STRENGTH OF A LION After suffering three heart attacks recently during a concert on the island of Martinique, Oscar D'León is recuperating. He's seen here at a press conference in his native Venezuela, where he was visibly touched by all the love he's received.

won't like the fusion of Mexican music and hip-hop?

AKWID: That's OK. I can't tell other people what kind of music to do. We are part of a culture or lifestyle that has no category. You can call us Chicanos, Hispanic

Americans or whatever, but this is who we are. We like English and we like Spanish, and it's not something that we chose. This is the way we grew up. There will be many who identify with this music, and others who won't like the idea of it, which is OK.

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MAMA Mariposa Traicionera (Warner M.L.)	174
2	JUANES & NELLY FURTADO Fotografia (Universal)	172
3	SOFAYA Casi (EMI Latin)	137
4	RICKY MARTIN Tal Vez (Sony Discos)	136
5	EROS RAMAZZOTTI Una Emoción Para Siempre (BMG)	109
6	DAVID BISBAL Lloraré Las Penas (Universal)	99
7	JACI VELASQUEZ No Hace Falta Un Hombre (Sony Discos)	99
8	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	89
9	PEPE AGUILAR Me Falta Valor (Univision)	88
10	ENRIQUE IGLESIAS Para Qué La Vida (Universal)	80
11	RICKY MARTIN Jaleo (Sony Discos)	76
12	MILLIE CORRETJER Suéltalo (BMG)	63
13	ALEXANDRE PIRES Amame (BMG)	61
14	RICARDO ARJONA Minutos (Sony Discos)	59
15	JOSE FELICIANO Lo Que Yo Tuve Contigo (Universal)	59
16	RICARDO MONTANER Qué Ganas (Warner M.L.)	54
17	LA OREJA DE VAN GOGH Puedes Centar Conmigo (Sony Discos)	51
18	FRANKIE J. Ya No Es Igual (Sony Discos)	43
19	ALEXANDRE PIRES Quitémonos La Ropa (BMG)	41
20	JENNIFER PEÑA Entre El Delirio Y La Locura (Univision)	41
21	THALIA A Quién Le Importa (EMI Latin)	38
22	OBIE BERMUDEZ Antes (EMI Latin)	35
23	EVANESCENCE Bring Me To Life (Wind-up)	35
24	JOAN SEBASTIAN Barrio Viejo (Balboa)	32
25	LA LEY Amate Y Sálvate (Warner M.L.)	32

Data is compiled from the airplay week of June 29-July 5, and based on a point system.
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Going For Adds

- BODEGA SOMICA** Ametralladora (Balboa)
- YAHIR** Déjame (Warner M.L.)
- KABAH** Fue Lo Que Será (Warner M.L.)
- TIZIANO FERRO** Perdona (EMI Latin)
- GUILLERMO PLATA** Contigo Y Sin Ti (Balboa)
- CAROLINA** Ya Te Olvidé Mi Corazón (Warner M.L.)
- AXE BAHIA** Beso En La Boca (Balboa)
- MYRIAM** Sin Ti No Hay Nada (EMI Latin)
- BACILOS** Viejo (Warner M.L.)
- 4 EN DO** Pirata (Balboa)
- JARABE DE PALO** Bonito (Warner M.L.)
- VILMA PALMA** Los Besos Que Vendí (Balboa)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	186
2	KEVIN CEBALLO Amame O Déjame (Universal)	168
3	TITO ROJAS Cuidala (MP)	133
4	INDIA Traición (Sony Discos)	108
5	RICKY MARTIN Tal Vez (Sony Discos)	107
6	VICTOR MANUELLE Poco Hombre (Sony Discos)	104
7	JOSEPH FONSECA Que Levante La Mano (Karen)	90
8	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	83
9	SON DE CALI Son De Cali (Univision)	80
10	MONCHY & ALEXANDRA Polo Opuesto (J&N)	78
11	MARC ANTHONY Barco A La Deriva (Sony Discos)	77
12	DANIEL RENE No Me Tortures (Univision)	66
13	JOSE FELICIANO Lo Que Yo Tuve Contigo (Universal)	65
14	LIMI-T 21 Perdóname (EMI Latin)	60
15	JUANES & NELLY FURTADO Fotografia (Universal)	59
16	OLGA TAÑON No Podrás (Warner M.L.)	57
17	MANA Mariposa Traicionera (Warner M.L.)	57
18	AREA 305 Vive La Vida (Univision)	56
19	SORAYA Casi (EMI Latin)	54
20	EL GRAN COMBO Se Nos Perdió El Amor (Combo)	52
21	FRANKIE J. Ya No Es Igual (Sony Discos)	48
22	ENRIQUE IGLESIAS Para Qué La Vida (Universal)	48
23	VICTOR MANUELLE El Tonto Que No Te Olvidó (Sony Discos)	48
24	EROS RAMAZZOTTI Una Emoción Para Siempre (BMG)	47
25	MAGIC JUAN La Última Vez (J&N)	45

Data is compiled from the airplay week of June 29-July 5, and based on a point system.
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Going For Adds

- OBIE BERMUDEZ** Antes (EMI Latin)
- CHARLIE CRUZ** Te Voy A Dar (Warner M.L.)
- JOSE MANUEL** Amor Matemático (EMI Latin)
- FRANKIE NEGRON** Hasta Que Te Enamores (Warner M.L.)

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July 11, 2003

REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	TUCANES DE TIJUANA El Sinvergüenza (<i>Universal</i>)	381
2	INTOCABLE Muy A Tu Manera (<i>EMI Latin</i>)	342
3	TIGRES DEL NORTE En Qué Fallé (<i>Fonovisa</i>)	295
4	MARCO A. SOLIS Tu Amor O Tu Desprecio (<i>Fonovisa</i>)	292
5	CONTROL Pequeña Y Frágil (<i>EMI Latin</i>)	232
6	PEPE AGUILAR Me Falta Valor (<i>Univision</i>)	219
7	CONJUNTO PRIMAVERA Una Vez Más (<i>Fonovisa</i>)	206
8	JOAN SEBASTIAN Así Te Quiero (<i>Balboa</i>)	206
9	LIMITE Soy Así (<i>Universal</i>)	203
10	KUMBIA KINGS f/JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (<i>EMI Latin</i>)	181
11	CONJUNTO PRIMAVERA Actos De Un Tonto (<i>Fonovisa</i>)	164
12	COYOTE Y SU BANDA TIERRA SANTA Te Vas Amor (<i>EMI Latin</i>)	161
13	BANDA EL RECODO Acá Entre Nos (<i>Fonovisa</i>)	159
14	PALOMO De Uno Y De Todos Los Modos (<i>Disa</i>)	124
15	MONTEZ DE DURANGO Hoy Empieza Mi Tristeza (<i>Disa</i>)	122
16	RAZOS María Chuchena (<i>BMG</i>)	112
17	LIBERACION Muchacha De 15 Años (<i>Disa</i>)	111
18	TEMERARIOS No Sé Vivir Sin Ti (<i>Fonovisa</i>)	96
19	LUPILLO RIVERA Son Tus Perjúmenes Mujer (<i>Sony Discos</i>)	91
20	LA ONDA Así, Así (<i>EMI Latin</i>)	89
21	PESADO No Te La Vas A Acabar (<i>Warner M.L.</i>)	87
22	VALENTIN ELIZALDE Vete Ya (<i>Universal</i>)	86
23	PALOMINOS Tócame (<i>Fonovisa</i>)	86
24	JOAN SEBASTIAN El General (<i>Balboa</i>)	83
25	JORGE LUIS CABRERA Quédate Callada (<i>Disa</i>)	81

Data is compiled from the airplay week of June 29-July 5, and based on a point system.
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Going For Adds

JUNIOR KLAN El Solterito (*Balboa*)
KUMBIA KINGS Insomnio (*EMI Latin*)
TIGRILLOS Sueltecito (*Warner M.L.*)
LA FRECUENCIA Si Piensas Regresar (*Balboa*)
JOE LOPEZ Amar Y Vivir (*EMI Latin*)
LOS ORIGINALES DE SAN JUAN La Motosierra (*EMI Latin*)
PARAJITOS DE TACUPA Cambió Mi Suerte (*Balboa*)
ZULY Regresa (*EMI Latin*)
BANDA MACHOS Las Isabeles (*Warner M.L.*)
PAQUITA LA DEL BARRIO Ya Remodelé La Casa (*Balboa*)
IVAN DIAZ Volver A Empezar (*EMI Latin*)
LOS INVASORES DE NUEVO LEON Cruz De Dolor (*EMI Latin*)
PURO CORAZON Llorarás (*Balboa*)
JOE LOPEZ Entre Tus Cosas (*EMI Latin*)
NADIA La Duda (*Warner M.L.*)
RAFAEL PONCE Un Viejo Amor (*Balboa*)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	PALOMINOS Tócame (<i>Fonovisa</i>)	257
2	CONTROL Pequeña Y Frágil (<i>EMI Latin</i>)	244
3	JIMMY GONZALEZ & GRUPO MAZZ Dame Un Minuto (<i>Freddie</i>)	194
4	LA ONDA Así, Así (<i>EMI Latin</i>)	160
5	INTOCABLE Muy A Tu Manera (<i>EMI Latin</i>)	131
6	COSTUMBRE Cómo Olvidarte (<i>Warner M.L.</i>)	115
7	DUELO Desde Hoy (<i>Univision</i>)	113
8	LIMITE Soy Así (<i>Universal</i>)	104
9	VARONIL Sonidero Nacional (<i>Univision</i>)	93
10	KUMBIA KINGS Insomnio (<i>EMI Latin</i>)	91
11	JENNIFER PEÑA Entre El Delirio Y La Locura (<i>Univision</i>)	85
12	LA CONTRA Ya Tengo Mi Vida (<i>Univision</i>)	79
13	KUMBIA KINGS f/JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (<i>EMI Latin</i>)	74
14	ALAZZAN Contigo O Sin Ti (<i>Freddie</i>)	72
15	SHELLY LARES Ojitos Negros (<i>Tejas</i>)	66
16	BOBBY PULIDO Se Me Olvidó Otra Vez (<i>EMI Latin</i>)	63
17	DAVID LEE GARZA Chiquilina (<i>Sony Discos</i>)	47
18	BIG CIRCO La Endiablada (<i>EMI Latin</i>)	46
19	IMAN Amor De Dos Caras (<i>Univision</i>)	45
20	PILAR MONTENEGRO Yo Sé Que Te Amo (<i>Univision</i>)	43
21	IMAN Qué Mala Onda (<i>Univision</i>)	37
22	MICHAEL SALGADO Maldiciendo Tu Destino (<i>Sony Discos</i>)	37
23	JOE LOPEZ Entre Tus Cosas (<i>EMI Latin</i>)	36
24	VOLCAN Corazón (<i>Latin Exposure</i>)	34
25	MARCOS OROZCO Río Rebelde (<i>Catalina</i>)	33

Data is compiled from the airplay week of June 29-July 5, and based on a point system.
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Going For Adds

RAMON AYALA Tropa De Valientes (*Freddie*)
RAMON AYALA La Puñalada Al Corazón (*Freddie*)
SOLIDO Hasta La Cima Del Cielo (*Freddie*)
ATRAPADO El Amor Es Un Gran Negocio (*Freddie*)
LOS BRAVIOS Bon-Bon (*Freddie*)

Rock/Alternative

TW	ARTIST Title Label(s)
1	CAFE TACUBA EO (<i>MCA</i>)
2	MOENIA En Qué Momento (<i>BMG</i>)
3	LA LEY Amate Y Sálvate (<i>Warner M.L.</i>)
4	EL GRAN SILENCIO Super Riddim Internacional (<i>EMI Latin</i>)
5	LOS PERICOS Complicado Y Aturdido (<i>Universal</i>)
6	MOLOTOV Here We Kum (<i>Universal</i>)
7	PLASTILINA MOSH Peligroso (<i>EMI Latin</i>)
8	INSPECTOR Amargo Adiós (<i>Universal</i>)
9	JARABE DE PALO Bonito (<i>Warner M.L.</i>)
10	LA OREJA DE VAN GOGH Puedes Contar Conmigo (<i>Sony Discos</i>)
11	GUSTAVO CERATI Cosas Imposibles (<i>BMG</i>)
12	GUSTAVO CERATI Karaoke (<i>BMG</i>)
13	MUNDO APARTE Soledad (<i>Access Denied Productions</i>)
14	JUANES Mala Gente (<i>Universal</i>)
15	RESORTE Animo (<i>Warner M.L.</i>)

Songs ranked by total number of points. 19 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	INDIA Traición (<i>Sony Discos</i>)
2	KEVIN CEBALLO Amame O Déjame (<i>Universal</i>)
3	SON DE CALI Son De Cali (<i>Univision</i>)
4	TITO ROJAS Cuidala (<i>MP</i>)
5	AKWID No Hay Manera (<i>Univision</i>)
6	FAT JOE & HUEY DUNBAR Chasing Papi (<i>Sony Discos</i>)
7	RICKY MARTIN Jaleo (<i>Sony Discos</i>)
8	AXE BAHIA Beso En La Boca (<i>Balboa</i>)
9	SONEROS DEL BARRIO Ahí Namá (<i>Rumba Jams</i>)
10	TONY RIVAS Hay Amores (<i>Mambo</i>)
11	JOHNNY VENTURA Allá Se Quedó (<i>MP</i>)
12	ENRIQUE IGLESIAS Para Qué La Vida (<i>Universal</i>)
13	RABANES Bam Bam (<i>Crescent Moon</i>)
14	EMMANUEL El Bodeguero (<i>Universal</i>)
15	MIGUEL ANGEL Un Amor Casi Perfecto (<i>Sony Discos</i>)

Songs ranked by total number of points. 23 Record Pool reporters.

NATIONAL

JOBS!

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SOUTH

Clear Channel Radio is looking for Sports Talk stars for opportunities in Southwest Central Region. Can you learn the sports culture of a new market quickly? Are you topical, relevant, compelling and entertaining? Can you attract more than the fantasy football crowd? Great jobs open now; send your best stuff to: **Ken Charles, 510 Lovett, Houston, TX 77006. NO CALLS PLEASE. An equal opportunity employer.**

EAST

AC MORNING SHOW FEMALE PARTNER

B101 Philadelphia has a great opportunity for a female morning show co-host. This person must have a good sense of humor and ability to "play along" with both her morning partner and listeners. Please bring a strong work ethic and an ability to shine delivering information to our target.

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Please send an unscoped aircheck and resume...no demo tapes. B101 is an independently owned radio station. This position pays well and we have great benefits including matching 401k. All correspondence will be held in strict confidence.

Attention PD's: If there is a good female morning talent that you would like to get out of the market, feel free to submit a tape of her work.

Tapes and resumes (no calls please) to:
Chris Conley
WBEB-FM
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Bala Cynwyd, PA 19004
mp3 files 4mgs or less to: opportunity@101-fm.com

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EAST

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The ideal candidate should possess strong problem solving skills and have a hands-on working knowledge of radio broadcast FCC regulations, procedures, components, applications and operating systems. Candidate must also be capable of performing physical labor, multi-tasking and be available to work a flexible schedule...

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Requirements:

Qualified candidates will have strong knowledge of technical TV and radio broadcasting equipment (including cameras, robotics, VTRs, routing equipment and production switchers). Knowledge of broadcast automation systems and thorough understanding of PC hardware and software operations. Ideal candidate should possess strong troubleshooting skills and have the ability to work independently and quickly in high-pressure situations. Please apply online at <http://careers.bloomberg.com>

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Want to work for "David" instead of Goliath? Giant killer 94.7 WMAS in Springfield Mass. has an immediate opening for a morning show CO-host. If you can communicate to our adult female audience, live the lifestyle of our target demographic, are community oriented, like to meet your listeners, and enjoy a team environment We'd like to hear from you! Must have a minimum of two years commercial radio experience. Females encouraged to apply. Send your tape, resume, or MP3 to Paul Cannon, Program Director, 94.7 WMAS, 101 West Street, Springfield, Ma. 01102. MP3 files to PCannon@947WMAS.com. EOE.

R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax. 310-203-8727. Only free positions sought ads are accepted by e-mail to: linares@radioandrecords.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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NEWS DESK:	310-788-1699	310-203-9763	newsroom@radioandrecords.com	EDITORIAL, OTHER DEPTS:	310-553-4330	310-203-9763 mailroom@radioandrecords.com
R&R ONLINE SERVICES:	310-788-1635	310-553-4056	kmccabe@radioandrecords.com	WASHINGTON, DC BUREAU:	301-951-9050	301-951-9051 rrdc@radioandrecords.com
ADVERTISING/SALES:	310-553-4330	310-203-8450	hmowry@radioandrecords.com	NASHVILLE BUREAU:	615-244-8822	615-248-6655 lhelton@radioandrecords.com

EAST

PM Drive Producer

Opening for an experienced PM Drive Producer. Minimum of 3 years experience plus producing and production skill required. Salary and benefits package including 401K. Tape and resume to Radio & Records at 10100 Santa Monica Blvd., 3rd Floor #1098 Los Angeles, CA 90067. EOE.

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Our Station Manager will lead souls to Christ by building an ever-increasing listener and support community. As the primary technical associate, they ensure the operating integrity of the radio station. Candidate should possess a solid foundation of the Catholic faith. A minimum of 3-5 years radio broadcasting experience in the areas of traffic/billing; writing/recording promotional sponsorships; programming/production; live remotes. Associate degree/equivalent experience. Please email resume and cover letter to: hr@relevantradio.com OR fax to 920-469-3747. EOE

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Small market group of six stations looking for a new Morning show on our 100,000 kw Country station. Are you a successful team, Stand-a-alone, topical guy with a side kick? Send me tape, resume and salary history. We believe in community minded-topical on-air morning shows.

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WEST

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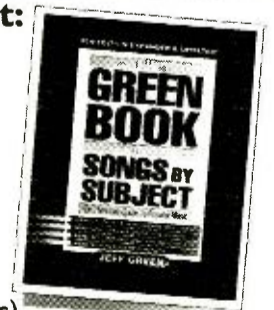
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Publisher's Profile

By Erica Farber



JOE MCCOY

Vice President/Program Director, WCBS-FM/New York

York, and all WCBS had was a late-night shift, and it paid less money.

"I left XLO at the end of '74 and got an opportunity to program a Top 40 station. I made some calls to WCBS and spoke to Bill Brown, a PD. I worked part-time there and then had the opportunity to go to WNBC/New York for middays. Bob Pittman came in and fired us all. I went back to Connecticut and got a call to come down to be an air talent at WCBS. They weren't paying enough money, but I kept one weekend shift there and stayed up in Connecticut. Nancy Widmann, the GM, called me to be PD. I said, 'This is the place I'd like to program,' and that was it. I've been here 22 years."

Programming philosophy: "It's something I've taken from the Drake organization, which I think still applies today: Say what you have to say in the least number of words possible, and be relatable. Even with the high-profile personalities we've had here, if you listen to some of their old airchecks, there was brevity even when they worked at WABC/New York or WMCA/New York. They were very tight. When people think 'personality,' they think they have to keep talking. That's not what it is. If you can touch someone out there by saying something — and not just over the intro of a record — that's part of it. You have to be real and really feel the music. I like people who know and love the music, because I'm that way."

Biggest challenge: "The day I walked into this station, because the Arbitron from the previous regime was the lowest it had ever been. There was also talk about 'Hot Hits,' which CBS had in Chicago and Philadelphia and was doing very well with. I felt there was some great music here and that a lot of people wanted to hear this music. I said, 'We've got to find a way to save it.' We did a focus group, and it told us that people thought of us only as a '50s doo-wop station, even though we were playing '60s songs. And at that time we also had Future Gold, where we played currents."

"Our campaign was to get all the Motown and Beach Boys out there and let people know that we were actually playing that stuff. We managed to do that and got some great air personalities to come over. Cousin Brucie was one of the first big names I brought here, because we had worked together at NBC. I knew that if we could get in touch with the best of what was in this city and the best of the newer air personalities, we could be a great radio station. It happened."

State of the industry: "It's certainly different from when I came in. There are a lot fewer jobs because of consolidation. It's probably more difficult for people who are in this business and people who are getting into this business. Radio's always going to be here, especially local radio. When 9/11 happened, all of the stations here in New York and across the country did a great job of getting information to people, hopefully calming their nerves and, a few days later, bringing back the music they wanted to hear."

State of Oldies radio: "It's evolving; it has to. I knew somewhere around 2000 that it was probably going to reach its peak and then have to start searching for answers. Our format certainly held up, but we know it's going to decline. That has to do with the age of the population. It's going over that 25-54 demo. If Madison Avenue ever decided to move the money demo up a little bit, that would be great, but that's not a reality right now."

On being recognized by the readers of R&R: "It makes me feel great. There's nothing better than awards from your peers. I'm extremely proud and happy that people recognize our accomplishments and my accomplishments here at the station. When we first started to do well, people weren't looking at Oldies; they were all looking at CHR. And well they should: It's now, and it's here, and it's hip. Oldies started to make inroads

and branched out. CBS put a lot more Oldies stations on because of the success of this radio station.

"I never get tired of winning. That's what we're in this business for. You don't last 22 years if you're unsuccessful. I've been blessed to work with a bunch of great personalities and a great programming department, all of whom love what they do and would rather be at this station than any other station."

Career highlight: "Leading the resurgence and taking the station to No. 1 12+ and 25+ five times. We were the first Oldies station in a top 10 market to do that. Also, winning the five Industry Achievement Awards from R&R. It's like being the most valuable player on a baseball team."

"One of my biggest thrills was meeting Mel Allen, the voice of the Yankees, and having him know who I was. I'm a big Yankees fan and grew up listening to this guy and watching him on TV. To meet him, work with him and have him know who I was, I was like an 8-year-old kid when I saw him. I've met a lot of people, but nobody struck me like he did."

Career disappointment: "When I got into radio I hoped my career would take me to music or that I would be a play-by-play sportscaster. If I had the opportunity to do play-by-play at a major level, for the Yankees or something, that would be good too. But I can say now that I'm glad it worked out the way it did. When you're doing play-by-play, you work weekends, and you don't have the opportunity to do things that normal people have to do."

Most influential individual: "I took a lot of good and bad from the people I've worked for and with. I said to myself that if I ever had the opportunity to be a PD or lead a station, I would like to do things a certain way and to treat people the way they want to be treated. That was important to me because I was on the air and saw how some management treated people. Sometimes they treated personalities like they were pieces of meat. Jocks are people too! A lot of people at stations had forgotten that."

Favorite radio format: "Oldies. I also listen to Sports Talk and Smooth Jazz."

Favorite song: "'Ooo Baby Baby' by Smokey Robinson & The Miracles and 'Does Anybody Really Know What Time It Is' by Chicago."

Favorite television show: "CSI — not Miami, but the regular one. That, *Frasier* and *Friends* are the shows I never miss."

Favorite book: "*Rush to Judgment*, about the Warren Commission and the JFK assassination. The other would be *Joe DiMaggio: The Hero's Life* by Richard Cramer."

Favorite movie: "*Windy City*, a little-known movie that starred Kate Capshaw."

Favorite restaurant: "I don't have one right now."

Beverage of choice: "Bottled water and tea, hot or iced."

Hobbies: "I'm a huge baseball fan, and I collect New York Yankees memorabilia, mostly prior to 1965. I live on eBay."

E-mail address: "jmccoy@cbs.com."

Advice for broadcasters: "Never stop learning. No one has all of the answers. If someone tells you they do, don't listen to them. Keep striving. There's a new world out there every day. It's amazing. Don't ever think you know it all — that's the most important thing. There are some people out there who believe that, and there's a big stop sign in front of them. They can't go any further, because they think they know it all. I learn something every day, whether it's from reading the paper or walking down the street or going to a focus group or talking to a friend. The medium is expanding and growing every day, and you need to be a part of that."

For the past 22 years Joe McCoy has been programming WCBS-FM/New York. Under his stewardship, the station has become America's most listened-to Oldies station. In addition, the readers of R&R have voted McCoy and the station Oldies PD and Oldies Station of the Year, respectively, for the last five years.

A New York native, McCoy grew up listening to some of radio's most popular DJs of the '50s and early '60s, including Alan Freed, Murray The K and Cousin Brucie.

Getting into the business: "I was in high school and sang with a doo-wop group. I graduated and had no idea what I was going to do. My parents didn't have enough money to send me to college. A friend who also played in a band graduated from another school and said there was this announcing school in New York City that we should go and check out."

"The first job I got was in a little town called Bonham, TX, a couple hours north of Dallas. The guy I commuted with had gotten a job in Texas. His boss called me and said, 'Someone recommended you. Do you have anything there you can read to me?' 'Over the phone?' I asked. 'Yeah.' I pulled out this old newscast from announcing school and read it. He asked if I wanted to come down and work for him. I was there as quick as I could be."

"I thought I was going to be playing rock 'n' roll, but I was playing cowboy gospel. I saw segregation for the first time there. I walked into this record store, and the black artists were on one side, the whites on the other. In the middle of the store was an album by The Del Vikings, who had two white guys and three black guys. They didn't know what to do with it, so they stuck it in the middle of the store."

"I was there a grand total of about three weeks. I got homesick and came back home. Another job opened in upstate New York. I worked there for about three months. I came home for Christmas. My father asked when I was going back; I said I wasn't. I played with a band for 5 1/2 years, dropped out of radio. The band was playing in Greenwood Lake, NY, and I was coming down this mountain road at 2:30am. I woke up just before I hit this telephone pole two nights in a row. Someone was trying to tell me something. I left the band and went back to radio."

Joining WCBS-FM: "I came to New York in 1969 and worked at WOR-FM. I stayed there for 5 1/2 years, through four GMs and five PDs. During one of those PD moves I came to WCBS to talk to John Gehron, who was programming there at the time. I knew the music backward and forward. I was doing middays at WXLO/New

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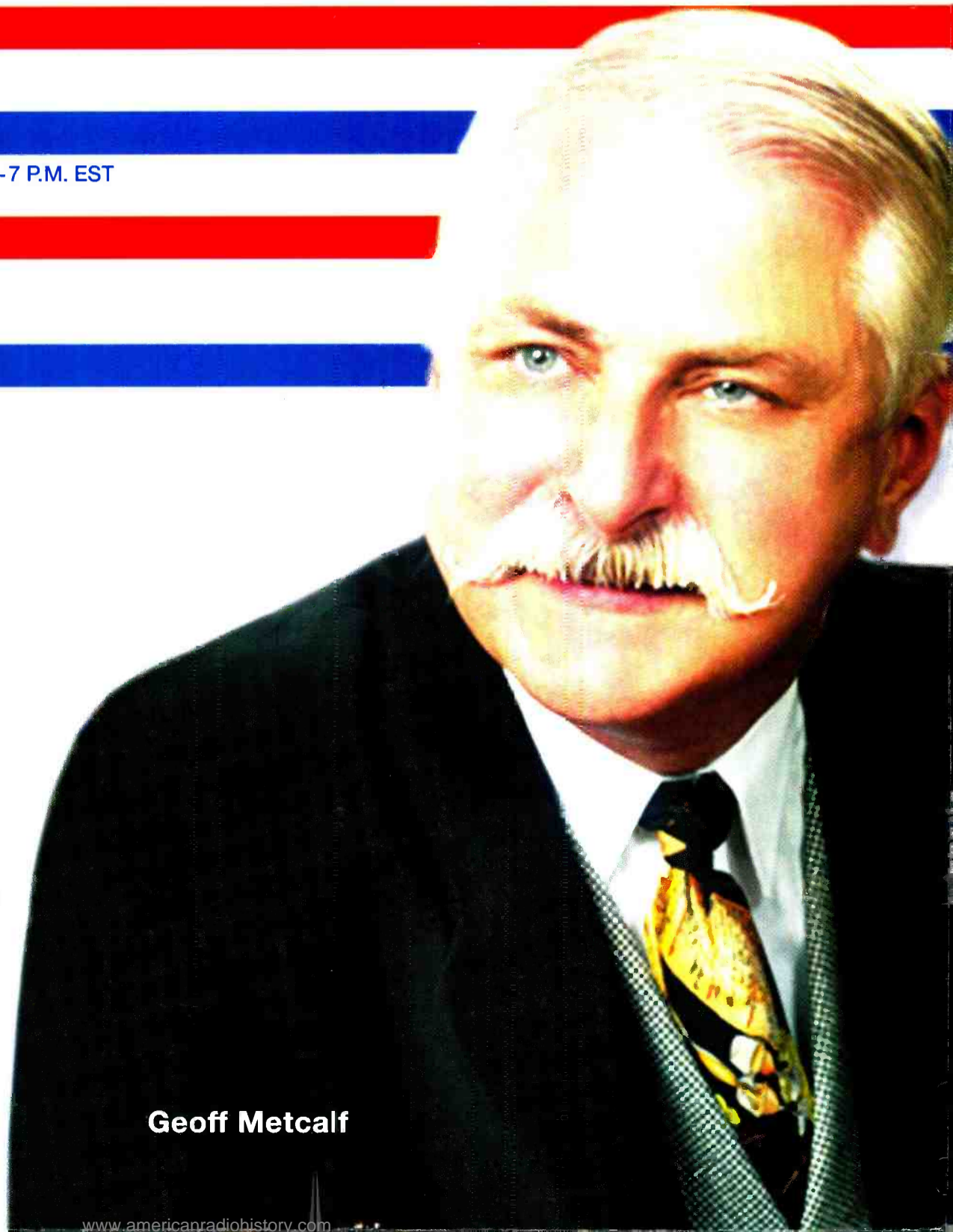
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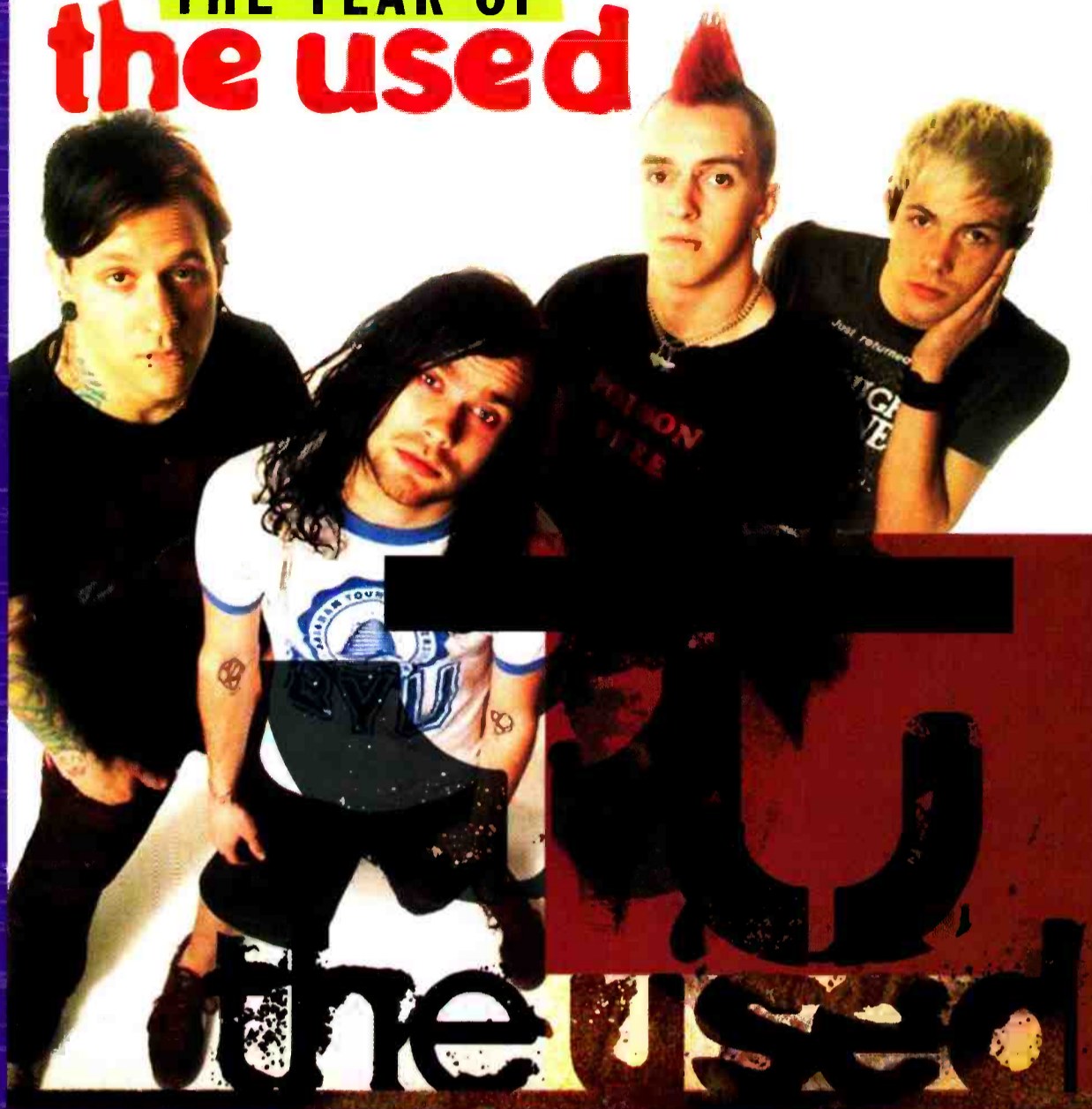
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