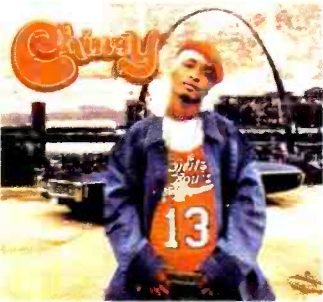


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### Chingy Hits The Jackpot

Chingy ascends to the top of R&R's CHR/Rhythmic chart this week with "Right Thurr," his debut single from DTP/Capitol. The first single off his album *Jackpot* is also top five at Urban and rises 33-23\* at CHR/Pop this week, and it's top 10 in Callout America.



30TH YEAR

# R&R

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JULY 18, 2003



### The Presidents & VPs Speak

R&R's annual summer special devoted to AC and Hot AC features a series of state-of-the-format addresses. We hear from experts like WLTW/New York's Jim Ryan, KOST & KBIG/Los Angeles programming chief Jhani Kaye, KRWM & KLSX/Seattle PD Tony Coles and consultants Mike McVay, Guy Zapoleon, Alan Eurns, Gary Berkowitz and John Lund. It all begins on the next page.



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**ARE YOU PAID WHAT YOU'RE WORTH?**

Consultant **Alexandra Duran** explains in this week's Management/Marketing/Sales section how obsolete mental conditioning might be selling you short. Also: **Walter Sabo's** closing argument on consolidation, bolstered by Katz Media Group's **Gerry Boehme's** insights. Check out the R&R All-Star salute to KZST/Santa Rosa, CA; **Irwin Pollack's** mid-year Sales Manager Checklist and more.

Pages 7-9



**R&R EXCLUSIVE: SPOTLIGHT ON CHRISTIAN NEW MUSIC**

It's a scorching summer for the many new artists of Christian music! This week R&R presents a five-page focus on pertinent new music across all Christian genres. There's also a special list of radio's top 10 new artists as voted by R&R reporters, and R&R Christian Editor **Rick Welke** has assembled a new-music release calendar that stretches into mid-September.

Begins on Page 100

**R&R NUMBER ONES**

- CHR/POP**
  - KELLY CLARKSON *Miss Independent (RCA)*
- CHR/RHYTHMIC**
  - CHINGY *Right Thurr (DTP/Capitol)*
- URBAN**
  - MONICA *So Gone (J)*
- URBAN AC**
  - HEATHER HEADLEY *I Wish I Wasn't (J)*
- COUNTRY**
  - LONESTAR *My Front Porch... (BNA)*
- AC**
  - UNCLE KRACKER / DOBIE GRAY *Drift Away (Lava)*
- HOT AC**
  - MATCHBOX TWENTY *Unwell (Atlantic)*
- SMOOTH JAZZ**
  - DAVID SANBORN *Comin' Home Baby (GRP/VMG)*
- ROCK**
  - AUDIOSLAVE *Like A Stone (Interscope/Epic)*
- ACTIVE ROCK**
  - CHEVELLE *Send The Pain Below (Epic)*
- ALTERNATIVE**
  - WHITE STRIPES *Seven Nation Army (Third Man/V2)*
- TRIPLE A**
  - TRAIN *Calling All Angels (Columbia)*
- CHRISTIAN AC**
  - MERCYME *Word Of God Speak (INO)*
- CHRISTIAN CHR**
  - JOY WILLIAMS *Every Moment (Reunion)*
- CHRISTIAN ROCK**
  - KUTLESS *Tonight (BEC)*
- CHRISTIAN INSPO**
  - MERCYME *Word Of God Speak (INO)*
- SPANISH CONTEMPORARY**
  - JUANES Y NELLY FURTADO *Fotografia (Universal)*
- TEJANO**
  - PALOMINOS *Tocame (Fonovisa)*
- REGIONAL MEXICAN**
  - TUCANES DE TIJUANA *El Sinvergüenza (Universal)*
- TROPICAL**
  - GILBERTO S. ROSA *Si Te Dijeron (Sony Discos)*



**Senators Launch Bipartisan Effort To 'Veto' FCC Rules**

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

In what he described as a "broad bipartisan effort," Democratic Sen. **Byron Dorgan** joined Republican **Trent Lott** and fellow Democrat **Russ Feingold** Tuesday to introduce a Senate Joint Resolution that aims to veto the FCC's new media-ownership rules and restore the regulations that existed before the agency's June 2 vote to adopt new rules.

Under the Congressional Review Act, Congress may veto action by a federal agency if it believes the agency has made a significant error on a particular issue. Some 35 senators — 28 Democrats and seven Republicans — signed a petition supporting the resolution, which Dorgan says gives the bill status as a "privileged resolution" and forces the full Senate to give it 10 hours of debate before voting.

SENATE ▶ See Page 23

**Infinity Resets Radio Ops**

**Herman SVP/East; Janoff, Bouloukos, Rayfield take key posts; O'Keefe, Woods, Hilles exit**

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

Infinity Broadcasting has initiated a restructuring of its regional and major-market radio operations, upping New York Sr. VP/Market Manager **Scott Herman** to Sr. VP/Eastern Region and several other execs in New York and Philadelphia.



Herman

Herman will oversee all Infinity markets on the Eastern Seaboard with the exception of New York, where, Infinity spokesman **Dana McClintock** told R&R, the GMs will report directly to Infinity President/COO **Joel Hollander**.

Herman replaces **Ken O'Keefe**, who leaves to pursue other opportunities. Also leaving is VP/Western Region **Clancy Woods**.

Western region GMs will report to **Hollander** until a replacement is named. **Brian Ongaro** will continue as Sr. VP/Central Region and add oversight of San Francisco and Houston.

Herman was named Sr. VP/Market Manager for Infinity Radio in New York in January, with oversight of all six Infinity/New York stations. He also continued to serve as VP/GM of WINS/New York, a position he has held since 1994. He oversaw Infinity stations in the Greensboro region for two years and in 1997 was named Sr. VP/News for the CBS Radio Network.

A 25-year company veteran, Herman has also served as Director/News Programming for KYW-AM & TV & WMMR/Philadelphia (1992-93), News

INFINITY ▶ See Page 23

**NAB Reverses TV-Bill Stance**

Although the group still supports a 35% national TV audience-reach cap, the NAB has withdrawn its support for proposed Senate legislation that seeks to reinstate the cap because the legislation has been saddled with amendments that NAB President/CEO **Eddie Fritts** believes could prove detrimental to broadcasters.

"We would prefer a clean bill that would codify the national television ownership cap at 35%," Fritts said. "The Senate Commerce Committee has modified [the bill] in numerous ways that are unacceptable to the broadcast industry."

NAB ▶ See Page 23

**Redstone Predicts Media Upswing**

Viacom Chairman/CEO **Sumner Redstone** has declared that the media business is headed for a major upswing.

Redstone made the comments late last week at the annual Allen & Co. financial conference, held in Sun Valley, ID. Speaking to reporters after a speech to conference attendees, Redstone said that ad spending is on the rebound after a lengthy slump.

"The media industry is on the threshold of breakthrough performance," Redstone said.

"We're in for an advertising rebound. I'm very optimistic about Viacom, but also for the industry."

Redstone was just one of several top executives at the weeklong conference, where sessions were off-limits to journalists. Among those in attendance were Walt Disney Chairman **Michael Eisner** and billionaire investor **Warren Buffett**.

Redstone agreed to answer

REDSTONE ▶ See Page 6

**Figenshu Now Citadel Pres./ Western Region**

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

**Bill Figenshu**, a radio-industry veteran who most recently served as Sr. VP at Infinity Broadcasting, has been named President/Western Region for **Citadel Broadcasting**. He will begin his new role on July 23.



Figenshu

Figenshu will report to Citadel CEO **Farid Suleman**, his former boss at Infinity. Suleman said, "I am delighted to once again work with Bill. His experience will be invaluable at Citadel."

COO **Judy Ellis** said, "We

FIGENSHU ▶ See Page 23

**THE UNITED STATES OF AC**  
**Presidents And Vice Presidents Speak**

**State of AC and Hot AC examined in annual summer special**

Welcome to R&R's annual AC and Hot AC special, patriotically titled *The United States of AC*. The theme was chosen in part to highlight a series of state-of-the-format addresses by the leaders of the two formats. The AC and Hot AC formats continue to score in markets of all sizes. With their desirable adult audiences, many AC and Hot AC stations are serious revenue producers.



Ryan

Today's winning groups recognize the value of operating AC- and Hot AC-programmed stations. Within the context of this special, we learn that the sustaining force behind the formats' success is the music.

The contributors to *The United States of AC* share valuable information, theories, concepts and opinions. They are as follows: **Clear**

See Page 53

**Lite Still On In Big Apple**

Clear Channel AC WLTW (Lite FM) is once again the ratings leader in New York, thanks to a 6.8-6.7 move in the spring 2003 Arbitrons. Emmis CHR/Rhythmic WQHT (Hot 97) places second, slipping 5.1-4.9. Infinity's News WINS takes third place, CC Urban WWPR climbs to fourth, and CC CHR/Pop WHTZ finishes in fifth.

Out on the Island, Clear

RATINGS ▶ See Page 23

New York		
Station (Format)	W1 '03	Sp '03
WLTW-FM (AC)	6.8	6.7
WQHT-FM (CHR/Rhy)	5.1	4.9
WINS-AM (News)	4.2	4.3
WWPR-FM (Urban)	3.8	4.2
WHTZ-FM (CHR/Pop)	4.2	4.0

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# Will New FCC Rules Force CC/San Diego To Shrink?

Mexican-property LMAs included in station count

By Joe Howard

R&R Washington Bureau  
jhoward@radioandrecords.com

Under the FCC's new, more restrictive radio ownership rules, Clear Channel is facing a dilemma in San Diego: Sell some stations, or terminate the programming agreements it has at some Mexican-owned stations across the border.

Clear Channel owns eight stations in San Diego but controls 12, thanks to programming, sales and marketing agreements with two Tijuana-based broadcast companies. But under the new rules, joint sales agreements will count against a

company when determining market ownership and reach, so Clear Channel must either sell some of its San Diego stations or end some of the agreements to comply with the new regulations.

The fact that the stations are outside U.S. borders creates a unique situation, but FCC spokeswoman Michelle Russo told R&R that as long as the Mexican stations are included in the Arbitron home market, they will be included in Clear Channel's San Diego station count. The FCC's new market-definition

**CLEAR CHANNEL ▶ See Page 11**

# Moreira Moves Up To RCA VP

The RCA Music Group has promoted Sr. Director/Adult Formats Adrian Moreira to VP/Adult Formats. He is based in New York City.



Moreira

"I am very excited that Adrian is joining our national leadership team," RCA Music Group Exec. VP/Promotion Richard Palmese said. "His commitment to our artists is extraordinary, and his knowledge and work ethic are amazing. He brings to this important position a genuine love of the game and the talent to deliver day and night. Our treasures couldn't be in more capable hands."

Moreira said, "I couldn't be more excited and flattered by this new

opportunity. Richard Palmese is a phenomenal leader, and the opportunity to be mentored by someone of his stature and experience is truly an honor. From top to bottom, the RCA Music Group is a very special place, full of immensely talented and experienced individuals working as a cohesive unit to get the job done."

Moreira began his career at Sony Music Distribution, moving on to hold key sales and marketing positions at Geffen Records. He began his work in promotion at London-Sire before taking on duties at RCA as Sr. Director/Modern Adult and, later, Adult Formats.

# Starr Set As WERQ/Baltimore PD

Victor Starr has been named PD of Radio One's Urban WERQ (92Q)/Baltimore. He was previously PD of Infinity's CHR/Rhythmic WZMX (Hot 93.7)/Hartford and was part of the team that launched that station in 2001.

Starr replaces Dion Summers, who left in March to join Clear Channel's Urban WMIB (The Beat)/Miami.

"Victor has always been a star," Radio One/Baltimore GM Howard Mazer said. "We expect him to do a great job as PD of 92Q/Baltimore."

Starr said, "I am grateful for this opportunity to work with Howard Mazer and the team at 92Q, as well as with Radio One. I'm looking forward to taking a hot station and making it even hotter."

# Emmis/Indy Ups Quick, Edgar

Emmis has made several changes at its Indianapolis properties. Jon Quick has been promoted from Director/News & Programming at News/Talk WIBC and for Emmis' Network Indiana and AgriAmerica Network to Director/Operations for the three entities, and David Edgar has added Operations Director duties to his existing position as PD of CHR/Pop WNOU.

Also gaining a new title and expanded responsibilities is Jo Robinson, who has risen from Promo-

tions & Marketing Director of Hot AC WENS to Marketing Director of the four-station Emmis/Indianapolis cluster, which also includes AC WYXB.

Meanwhile, John Emerson has been promoted from Director/Operations of Network Indiana to Director/Operations of Network Indiana Building OM. Emerson's expanded duties include overseeing all building operations for Emmis' radio-station, network and interactive assets in the market.



**JACKSON PAVES THE WAY** ASCAP recently honored Hal Jackson, the first African-American radio host on network radio, with its first-ever ASCAP Broadcaster Legend Award. The award, which was presented at the organization's 16th annual Rhythm & Soul Music Awards ceremony in New York City, recognizes Jackson's 60-plus years of work introducing millions of radio listeners to new music, including artists like Stevie Wonder, Gladys Knight & The Pips and Dinah Washington. Seen here are (l-r) ASCAP CEO John LoFrumento, Jackson and ASCAP Sr. VP/Licensing Vincent Candilora.

# Jones Radio Networks Ups LaMarca To Exec. VP/COO

Jim LaMarca has been promoted to Exec. VP/COO of Jones Radio Networks. He was previously VP/GM for the Seattle division of JRN and will continue to be based in Seattle, but will now oversee the Denver-based 24-hour format service, News and Talk division, and research and prep division, including American Comedy Network.



LaMarca

"Jim has been doing a great job

running our very successful Seattle personality and programming division," JRN President Ron Hartenbaum said. "He is entrepreneurial and a great people manager."

A 25-year broadcasting veteran, LaMarca has spent the last 13 years with JRN/Seattle. He has also programmed radio stations in San Diego, Seattle and Portland, OR.

**LaMARCA ▶ See Page 11**

# Wetherbee To WLCL/Atlanta PD Krieger adds Asst. PD/MD responsibilities at WKLS

John Wetherbee has been named PD of Clear Channel's Oldies WLCL (Cool 105.7)/Atlanta. A veteran Atlanta talent, Wetherbee spent several years at former Atlanta Oldies outlet WFOX as Asst. PD/middayer and was most recently a part-timer for WLCL and co-owned Soft AC WLTM/Atlanta.



Wetherbee

Wetherbee replaces Paul Krieger, who assumes Asst. PD/MD du-

ties for sister WKLS (96 Rock)/Atlanta. Krieger also retains his PD/MD duties at Alternative cluster partner WBZY (The Buzz).

"I'd like to thank great professionals like [Cool] morning hosts Randy & Spiff, afternoon JJ Jackson and the local Clear Channel management, who have given me the chance to manage again," Wetherbee said. "It's going

**WETHERBEE ▶ See Page 11**

# Quantum Taps Brewster As SVP/Southeast

Jonathan Brewster has been named Sr. VP/Southeastern Region for Quantum Communications. Brewster will oversee the stations in Auburn, AL; Ft. Walton Beach, FL; Brunswick, GA; and Myrtle Beach and Florence, SC owned by the Frank Osborn-led company.

Brewster previously served as VP/Regional Manager-South Carolina for Root Communications, which in March sold its entire 26-

station cluster to Quantum for \$82 million. Prior to that Brewster was Market Manager for Root's former Brunswick stations, now also owned by Quantum. He's also managed stations in Augusta, GA and Tampa.

"Jonathan has done an outstanding job in Florence and has been deeply involved in strengthening management throughout the

**BREWSTER ▶ See Page 11**

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# ABC Radio Vet Ernie Fears Jr. Dies

Ernest Donald "Coach" Fears Jr., a veteran of the Washington, DC broadcast community, died July 9 after a long struggle with heart disease. He was 71.

Fears is best known for his role as GM of ABC-owned WRQX (Q107)/Washington from 1978-87, during which time he shifted the station from AOR to CHR. In 1992 Fears returned to radio after a five-year hiatus to serve as VP/GM of XHRM/San Diego. He was most recently a business instructor at Howard University.

"As GM of WRQX in the late 1970s and early 1980s, Coach broke down barriers and impacted the lives and careers of many broadcasters," said Chris Berry, President/GM of ABC News/Talker WMAL/Washington. "Until very recently, he taught his passion for our business at Howard University. He also served on the board of directors of Cox Communications and was a vocal and visible advocate for radio."

Fears' son, Ernie Fears III, is GSM at WMAL. Fears is also survived by another son, Eric; two sisters; and five grandsons. Services were held July 15 at a Northwest Washington church. Interment was at Lincoln Memorial Cemetery in Suitland, MD.

# Was Congress Too Tough On Low-Power FM?

Report says third-adjacent protection may not be needed

By Joe Howard  
R&R Washington Bureau  
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A report just released by Mitre Corp. suggests that the third-adjacent channel restrictions established by Congress to protect existing full-power radio stations from interference by low-power FM stations may have been unnecessary.

"LPFM stations can be operated on third-adjacent channels with respect to existing full-power stations provided that relatively modest distance separations are maintained between any LPFM station and receivers tuned to the potentially affected full-power stations," the report says, noting that such separations may range from tens of meters to just over one kilometer.

Concerning how LPFM could affect digital radio, Mitre describes iBiquity's HD Radio as "very robust" and says it performed about as well in the presence of LPFM signals as the analog car radio Mitre

used for part of its testing. "As a result," the study says, "no interference from LPFM stations to digital receivers is likely to occur at a distance of more than 130 meters, even at the full-power protected contour distance."

When Congress instituted the third-adjacent channel protection, it also ordered the FCC to commission a study on the potential interference problems LPFM could present for full-power stations. Since the report says interference is minimal with third-adjacent protection, its findings could inspire LPFM proponents to move to have the protection loos-

ened to the second-adjacent channel. That was the protection authorized by the FCC before its decision was overturned by Congress.

FCC Media Bureau Chief Ken Ferree said Mitre's findings won't change how the agency approves LPFM applications in the near future. "I would caution you not to jump to any conclusions," he told reporters Tuesday morning. "It's way too early to predict where this might end up."

Ferree noted that the FCC will give the public an opportunity to comment on the report, after which the agency will prepare its own report for Congress. Further, he said Congress would have to authorize any change in the adjacency protection. "We're in a very early stage now," he said.

## Former Citadel Head Buys TV Group

Wilson-led entity gets Lamco stations

A new Las Vegas-based group headed by former Citadel Chairman/CEO Larry Wilson last week purchased 100% of the stock of Lamco Communications. The deal marks Wilson's return to the broadcast industry and gives his yet-to-be-named new company nine television stations in medium-sized and small markets throughout the U.S.

"This acquisition is ideally suited as a launching point for our new media company and will provide a tremendous base for future expansion," said Wilson, who helmed Citadel from the company's founding in 1984 until February 2002, when he relinquished CEO duties to Fa-

rid Suleman. Wilson left the company a month later, citing personal considerations.

The Lamco deal gives Wilson's new company affiliates in Chico and Eureka, CA; Greenville, NC; and Abilene and San Angelo, TX; as well as NBC affiliates in Butte and Missoula, MT (where Lamco has two stations), and Johnson City, TN. Wilson

**WILSON** See Page 6

## BUSINESS BRIEFS

### Analyst: Radio Is As Good Or Better Than Other Media

We believe there is a misperception in the market that radio is lagging other local media," Credit Suisse First Boston's Paul Sweeney said in a recent report, noting that local radio advertising grew 4% in Q1, while local TV improved 0.3%, newspapers improved 1.8%, and outdoor grew 2.3%. Sweeney went on, "We continue to believe that radio's secular growth rate is in the 6%-8% range, while local and national spot TV is likely to grow in the 3%-5% range." For the immediate future, he said near-term trends remain "sluggish," but forward pacings are "modestly more upbeat." He added, "At this point, we believe business trends are gradually improving, particularly national advertising in the largest markets."

### Los Angeles Radio Tops \$100 Million In May

Los Angeles radio revenue topped \$100 million in May, marking the largest-ever single billing month for any radio market, according to a revenue analysis of the L.A. radio market conducted by the Southern California Broadcasters Association. "The fact that Los Angeles generated this unprecedented revenue amount in the middle of Q2 substantiates our expectations for overall recovery in radio in the second half of 2003," said RAB President/CEO Gary Fries.

### Arbitron Unveils 'Black Radio Today' Study

Arbitron this week released the 2003 edition of its annual "Black Radio Today: How America Listens to Radio" study. This year's study combines Arbitron information with Scarborough consumer data to create a comprehensive profile of listeners in the top 100 African-American markets surveyed by Arbitron. The study found that in many large metropolitan areas, black-targeted formats are the top radio stations not only among black listeners, but with all listeners. Among persons 12+, the audience share of black-targeted stations has increased dramatically, from 8.6 in spring 1999 to 15.1 in spring 2002. Among African-American listeners, Urban is the favorite format, followed by Urban AC, CHR and Gospel. For a look at the complete study, including a list of the top 100 black markets, go to [www.arbitron.com](http://www.arbitron.com).

### Ad Results Launches Spanish-Language Radio Arm

Dallas-based Ad Results, which buys live radio endorsements, has launched ARI Hispanic, a sister company that will buy live radio spots for Spanish-language radio clients. Jana Kusin will lead the company in the Exec. VP post, based in Houston. She previously served as Director/Marketing for Cingular Wireless' Houston operations.

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				
	7/1/02	7/3/03	7/1/03	7/1/02	7/3/03-7/1/03
R&R Index	181.26	218.95	222.27	+22%	+1.5%
Dow Industrials	8,813.50	9,070.21	9,119.59	-3.5%	+0.5%
S&P 500	920.47	985.70	998.13	+8%	+1%

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## BUSINESS BRIEFS

Continued from Page 4

### NextMedia Sells Reno, NV FM From Trust

**N**extMedia has made a deal to sell its KSRN-FM/Reno, NV to Alfredo Plascencia's Lazer Broadcasting for \$2.5 million. In May NextMedia had placed the station into a Colorado-based trust led by David Juris to comply with FCC ownership limits after it bought KNHK-FM/Reno from Citadel for \$4.25 million. NextMedia owns four other stations in Reno and operates KWYL/Reno via an LMA with Flinn Broadcasting. The deal with Lazer is expected to close before the end of the year, subject to FCC approval. Media Venture Partners brokered the transaction. Lazer owns 10 Spanish-language stations in California and is expected to flip KSRN to a Spanish-language format.

### Pittman-Led Group Seeking Radio, TV Properties

**F**ormer AOL Time Warner COO and co-founder of MTV **Bob Pittman's** newly formed investment company, the Pilot Group, is looking for broadcast properties to buy, company principal Bob Sherman told *Televisionweek* last week. Sherman said Pilot has at least \$400 million in capital to invest. "We are a group of friends who have been in the media business professionally and want to look at radio and TV properties," he said. "We're looking for opportunities in both big and small properties. We're all too young to just retire. We want to go in and take on a business and apply our organizational skills. This is at its nascent stage." Pittman served as PD of WNBC/New York in the late '70s and co-created MTV in 1981. He became COO of America Online in 1996 and resigned in 2002. He has also served as Exec. VP of NBC's owned and operated radio stations.

### Redstone

Continued from Page 4

several general questions from reporters following a July 9 session and even said Viacom would be interested in purchasing CNN if AOL Time Warner were to ever put it up for sale — something he suggested is highly unlikely. "Ted Turner would have a heart attack," Redstone said of the network's founder, a former AOLTV Vice Chairman.

Meanwhile, Viacom's radio company, **Infinity**, on Monday reached a last-minute agreement with Arbitron that allows all of Infinity's radio stations to receive ratings data and trend information up to the release of the spring 2004 ratings. The one-year contract extension came just in the nick of time, as the first batch of results from the spring 2003 ratings period came out that afternoon.

Neither company, however, said

much about the odds of agreeing on a longer-term deal. Infinity spokesman Dana McClintock told R&R, "We signed this extension as we evaluate a longer-term deal. This allows us to move forward in terms of using Arbitron." Arbitron VP/Communications Thom Mocarsky said that "negotiations are ongoing."

By Joe Howard, with additional reporting by Adam Jacobson

### Wilson

Continued from Page 4

said, "The stations we are acquiring from Lamco are heritage properties that have thrived under the Lamade family ownership and operation by experienced and talented people." Kalil & Co. served as the exclusive broker for the transaction.

Meanwhile, Wilson's former company is still eyeing an initial public offering. Citadel on July 2 updated its registration statement with the Securities & Exchange Commission, reiterating its inten-

tion to re-enter the public market but still failing to set a date for when it will do so. Forstmann Little bought out Citadel in January 2001 for \$1.7 billion in a deal that took the company private.

While Citadel didn't say when it plans to go public, the company did provide a peek at how business is coming along: In Q1, Citadel's net broadcasting revenue improved 6%, to \$77.2 million, while operating losses narrowed from \$21 million to \$11.8 million. Net loss during the quarter grew slightly, from \$31.1 million to \$31.2 million. For fiscal

year 2002, Citadel's net broadcasting revenue improved 7%, to \$348.9 million, while the company's operating loss narrowed from \$119.3 million, to \$27.4 million, and net loss improved from \$203 million to \$76.9 million.

The company gave credit to Suleman for the improvements, saying that under his leadership Citadel has "a renewed focus and discipline on our business operations and on maximizing the value and growth opportunities of our existing stations."

— Adam Jacobson and Joe Howard

## TRANSACTIONS AT A GLANCE

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

- **WFVY-FM/Bloomsburg, WLGL-FM/Riverside, WWBE-FM/Mifflinburg and WYGL-AM & FM/Selinsgrove, PA** \$7.5 million

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

## DEAL OF THE WEEK

- **WFVY-FM/Bloomsburg, WLGL-FM/Riverside, WWBE-FM/Mifflinburg and WYGL-AM & FM/Selinsgrove, PA**

**PRICE: \$7.5 million**

**TERMS: Asset sale for cash**

**BUYER: Max Media Properties, headed by President/COO John Trinder. Phone: 757-437-9800. It owns 14 other stations. This represents its entry into the market.**

**SELLER: Sunair Communications Inc., headed by David & Susan Bernstein. Phone: 570-374-8819**

**FREQUENCY: 106.5 MHz; 92.3 MHz; 98.3 MHz; 1240 kHz; 100.5 MHz**

**POWER: 10.5kw at 1,028 feet; 930 watts at 833 feet; 1.4kw at 483 feet; 1kw; 1.2kw at 515 feet**

**FORMAT: Hot AC; Country; Country; Country; Country**

**BROKER: Ted Hepburn of the Ted Hepburn Co.**

**COMMENT: Sunair is listed as the licensee of WLGL and WYGL-AM & FM. The licensee of WWBE is shown as B-98 Broadcasting, and Radio Friendz is listed as the licensee of WFVY.**

## 2003 DEALS TO DATE

**Dollars to Date: \$1,393,764,288**  
(Last Year: \$5,393,213,206)

**Dollars This Quarter: \$15,450,000**  
(Last Year: \$283,857,435)

**Stations Traded This Year: 433**  
(Last Year: 811)

**Stations Traded This Quarter: 13**  
(Last Year: 139)

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edpowers@talkamerica.com bwernick@talkamerica.com

#### Contact information:

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Tel. 888.727.8629 (toll-free) — Fax 973.438.1727

#### Ask Heloise:

##### Live:

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

##### Refeed via Satellite:

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

##### Best of Heloise:

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

##### Avails:

6 minutes network, 10 minutes local

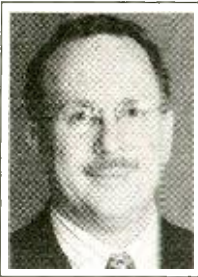
#### Hints From Heloise:

**Content:**  
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Passionate programming that sells





KATZ WOMEN'S CAREER SUMMIT SERIES, PART TWO

# Are You Getting Paid What You're Worth?

## How obsolete childhood beliefs can hold you back

**A**t the recent Katz Media Group Women's Career Summit, career coach, management consultant and author Alexandra Duran pointed out that women in full-time jobs earn, on average, 77.5% of the salaries men make in the same jobs. Why do women leave that 22.5% on the table? And if you're a guy reading this, why do you earn less than perhaps you should for the work you do?

According to Duran, the answer lies in beliefs that are formed in early childhood about appropriate behavior, risk-taking and money. If these strongly held opinions are not adjusted or abandoned in adulthood, they can prevent women (and men) from making as much money as they might otherwise be entitled to.



Alexandra Duran

Citing some examples of how this psychological conditioning occurs among women, Duran explained, "Growing up, we all hear, 'Be a good little girl, and you'll get rewarded,' or, 'Be careful, and don't want too much.' Everything you learn comes when you're young, probably by the time you're 6.

"Some things are said to you, others you devise yourself. These belief systems always come from a place of protection, so when you think about them, you can't demonize them. These beliefs were positive things,

and when we were kids, they were exceptionally useful. They got us love and acceptance, and they gave us safety.

"As we grow up, if we're fortunate, those things that are no longer necessary fall by the wayside. But sometimes they don't. So often women will talk about how if they don't do well at work, they're afraid of becoming homeless. They really believe it. How do you get from not receiving a promotion to having to move out onto the street? Once these stories, beliefs, myths and rules of our lives are no longer appropriate for the adult that you are, you have to get rid of them. You need to jettison them from your life and reorient yourself to a life of abundance."

Duran said such axioms have resulted, for many women, in ambivalence about money. She explained, "They see the value of using it for their families. They want to have se-

curity and for their kids to go to the best schools. They love dressing up. We like having money and the power that money gives us, but we're ashamed to actually say that out loud. We don't want to be seen as somebody who might want money in a really bad way."

The danger of harboring such inhibitions is that superiors, prospective clients and other decisionmakers may sense that you're not 100% committed.

"You need to get rid of that ambivalence," Duran said. "Even if you don't like material things, you need to go after them as if you do, with such verve that it's translated as enthusiasm in the workplace — enthusiasm for the work, for the goal of the corporation, for your team's goal. If you don't believe in the idea of being materialistic, go after the money anyway and give it away."

### Dangerous Thinking

Duran offered a list of typical "belief statements" she regards as limiting to progress and opportunities. Here's the list, with her comments.

- "Good things come to those who wait." "This is not a good negotiating strategy."
- "Good work is recognized, maybe later rather than sooner."
- "The glass is always half-full or half-empty." "Why must it be only half-full?"

• "Choose your battles carefully." "This sounds too defeated, like you've already decided you're going to lose some of them."

• "The road less traveled is hard." "The piece that's missing is how extraordinary the results are when you take that risk."

• "Nothing comes easy to me."

• "It's just how it is."

• "Don't think too much of yourself."

• "I hope I get a raise this year." "It's as if it's a gift that someone else has to recognize and give you, as opposed to your earning it."

• "I'm lucky." "I've never heard a man say that about his career. They believe they've earned it, even if they don't have the requisite skills to do the job."

• "When I'm happy, something bad will happen." "I know so many clients who, when they finally get promoted, make more money, get a house, get a relationship, they're almost in tears. I ask, 'What's the matter?' They say, 'I know something's going to happen. I don't know what, but it's going to be really bad.' When you feel that way, it's a self-fulfilling prophecy."

One "rule of life" that particularly bothers Duran is "Stay safe. Be careful about crossing the street." She said, "How did that translate into the workplace? Women get into a job, they like the people they work with, it's not too demanding, and they get home at a reasonable hour. And so what do they do? Instead of being ambitious and looking for the next opportunities and wanting to accept more challenges, they nest. You can tell who they are. They put up pictures and doilies and bring in books from home, running shoes and Tupperware full of food."

### Give Yourself Strength

To replace an outdated belief system, Duran advised, "Select the beliefs to have instead. But it doesn't happen overnight. Write them down, speak about them with friends, teach them to others and include them in your dreams. Envision an abundant life."

If you're entering a negotiating situation and your mind tells you, "I'm not entitled," or "I'm not good enough," Duran advised replacing limiting thoughts with one of these power positions:

• "Making money is good. Poverty is not glamorous."

• "I avoid accepting limitations on my earning power."

• "I take financial responsibility because it's powerful."

• "No failures, only experiences."

• "I'm entitled to be competitive, aggressive and assertive in seeking, negotiating for and receiving money."

• "I'm entitled to a life of abundance."

• "I thrive on all the work I have to do."

Duran challenged women to speak up about their accomplishments and fight off any accompanying discomfort. "Is it any surprise that it's difficult for women to market themselves at work, to talk about why they're valuable to the company, when you're not actually supposed to do that because it's seen as unfeminine and gauche?" she asked. "But isn't that what you have to do? Don't you have to negotiate and say, 'Look, I've got the best numbers in the department'? But if you're not supposed to say that to anybody, are they supposed to just find out for themselves?"

Asked how to deal with male bosses who have old-fashioned attitudes toward women, Duran replied, "It's not about what you do with somebody else, it's what you do in your own head. It's all about how you view yourself. If you truly believe that it's not just the actions you're taking, but what you believe about yourself is completely integrated into how you behave at work and your issues of entitlement, 90% of that negotiation battle will be over."

"It comes from a place of being very sure about the value that you add. And it has to be real value, and also a true belief in yourself that you won't let those limitations or negative belief systems interfere in the negotiation."

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## PART TWO OF A TWO-PART SERIES

# The Misunderstood World Of Consolidation

By Walter Sabo

Last week I wrote about the various perceived negative consequences of consolidation in radio. This week, for your review and consideration, I'll address three more issues related to consolidation.

## Consolidation & The Single Viewpoint

Organizations often call to ask us how to get other points of view onto Talk radio. "Where is the liberal Rush Limbaugh?" they ask. Consider these two points:

1. There are more stations airing different points of view today than at any time in history. In 1983 there were 59 full-time Talk stations. Today there are over 1,300, with more going on every day. The proliferation of Talk radio, the fastest-growing format in the history of electronic media, means that there have never been more points of view available to the audience.

2. You know what those stations need? Callers. It's really hard to get calls on most talk shows. Try it yourself. Call your local Talk station at any time of day, and I bet you don't get a busy signal.

Until the '80s most cities had never had a telephone Talk station. Listeners often didn't understand how Talk radio worked. When WHBQ/Memphis started as a Talk station, research showed that many listeners didn't realize they could actually call in. They thought the callers were radio actors. Really.

Different point of view? Yes, please, we want it badly. So call in today.

## Consolidation & Voicetracking

Voicetracking would be evil if the argument against it was true. Here's that argument: Local air talents serve a vital function by building community and relating locally. In the memo collection of every PD is the one they issue quarterly urging and encouraging jocks to be "local" — that is, to be aware of street fairs, church and school events, major road closings, new stores, situations at City Hall and anything else affecting their target listeners.

Voicetracking exists because most local jocks rarely present local content. Most jocks don't follow the guidelines. Instead, they talk on the phone during songs, then parrot the usual DJ phrases. Ugly, I know, but somebody's got to say it.

If jock content was always truly local, if they worked hard to make

local references in every single break, if they took every opportunity to become part of the community, both on and off the air, the value of locally employed jocks would not be up for debate.

## Consolidation & Radio Sales

It just ain't right that more commercial inventory has not resulted in more revenue share. Radio ad revenue has only kept pace with total ad-revenue increases for 30 years. We have not captured a larger piece of the pie, but we should have. And here's why:

All the hoopla about non-traditional revenue distracts from the fact that we could do a better job of selling what we already have. Like nights and weekends, for example. The second most listened-to daypart in all of radio is Saturday from 10am-3pm, not weekday afternoon drive. Many stations have more listeners during Saturday midday than they do 6-10am Monday through Friday. That daypart should not be "bonused up," it should be marked up.

It's human nature to go after the easy kill. A consolidated sales department can't help but sell the easier radio station. In some clusters a whole radio station has been turned into "nights." Everything is bonused up on one station to bring in the pricing on the others. It requires extraordinary local management to prevent that very human phenomenon from taking place in a consolidated sales department.

While deregulation has made the medium more appealing to investors and financial speculators, radio has not improved its status as an advertising medium at all. Here's the math: In 1970 there were 3,000 viable radio stations, and radio captured 8% of all advertising revenues. In 2003 there are 10,000 viable radio stations, and radio captures 8% of all advertising revenues. Consider the vast increase in inventory. Contemplate the thousands of additional salespeople on the street. Review all the inventory increases you have been handed without discussion.

Controlling more inventory has not given consolidated companies more leverage with advertisers to

command appropriate rates, it's just provided more spots to bonus up. Therefore, the advertiser has benefited from consolidation. While consolidated companies mandate that managers generate 10%-15% more revenue annually, rates have not increased at those levels.

How are those revenue goals being achieved? With more spots. The result has merely been to lower the average unit rate and increase inventory supply, thereby erasing our ability to leverage and sell the product for what it's worth.

But radio airtime is worth a lot — so much that our entertainment is used by more Americans more often and in more places than any other medium. Here's the real report card on radio:

Ninety-eight percent of North Americans own more than one radio.

Ninety-two percent use radio every week.

Sixty-five percent use it every day.

That's astonishing. No one is forcing Americans to put radios in their bathrooms and garages and beside their home-gym treadmills. Strangely, those overwhelming stats rarely appear in sales presentations. They are treated like statistical garbage.

"Hey, that's nice," comments the hardened sales executive, "but no one makes a buy based on that." Actually, every single buy is based on that. It's that volume of listener acceptance that makes our targeted-demo sales strategy work. Even in "narrow demos," radio delivers lots of bodies.

No company is capable of forcing listeners to use the medium. People use it because the programming radio delivers is coveted. So when can we price appropriately? When we become proactive in all levels of public relations to sell the stunning story of listeners' love of radio. The PR campaign could refer to our audience acceptance number and be titled, "Radio, the 98% Solution."

*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 Sirius channels. 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.*

## Consolidation Means More Choice, Stronger Business

By Gerry Boehme

Despite some claims to the contrary, it is clear to us that radio's consolidation has led to more choice for radio listeners, not less. We believe that our view is supported both by the facts and by business logic.

Katz has produced its "National Format Averages" study since 1980, including station counts and profiles for all major formats in the U.S. We began to notice an expansion in format descriptions in 1991 through 1993, when the first LMAs appeared. Formats like Alternative, Hot AC, "Hot Talk," Sports and Urban AC qualified to be given their own classifications in our studies during this period.

We then experienced a veritable explosion in new format inclusion in 1996 and 1997, coinciding with the passage of the Telecom Act. In 1997 alone we added five new formats, including FM Talk, Modern AC and Rhythmic AC, and four other formats nearly doubled their station counts that same year. The link between the revision of the ownership rules and the appearance of new formats with significant station counts is not a coincidence.

Let's remember that ownership consolidation came about due to the rise of LMAs in the early '90s. At that time many radio stations were losing money and in danger of going dark. Owners of these stations began to partner with other, stronger stations in order to survive, while the stronger stations realized early on the potential of joining forces from a programming and sales standpoint.

Prior to consolidation radio stations had to survive as single entities or, at best, as part of an AM-FM combo. These stations often competed with 20 or 30 other stations in the same market for radio advertising dollars, as well as with TV stations, cable systems, newspapers and other local media outlets for total media expenditures. A station's sales efforts had to support all facets of its operations, including programming, staffing, promotion and back-office functions.

In that environment, every station had to program to the masses in an attempt to garner the largest possible audience. Format competitors went head-to-head with similar approaches, each trying to outperform the other. It was not unusual for the average market to feature two or three similar-sounding stations within broad format categories like CHR/Pop, AOR, AC, Country and News.

## Raising Radio From Its Mom-And-Pop Roots

That philosophy changed immediately and dramatically when single owners took responsibility for programming several stations in the same market. It no longer made sense to operate two stations with a similar sound. Groups could now target new audiences with fresh formats that were designed to either provide complementary coverage within the ownership group or outflank competitors in the market.

Corporate resources could be used to explore and develop new programming that could then be introduced in several markets, making the initial investment worthwhile. Niche formats could be given time to grow, supported within a group structure instead of having to stand alone. Stations in smaller markets could benefit through their association with larger group owners with deeper resources.

The shifts in radio ownership have certainly changed the industry landscape. However, we should all go back and read the trades from years ago to realize that some questions we face today are not new. Concerns about format similarity, lack of new music and the increasing popularity of network programming were industry issues before consolidation. So were commercial clusters and heavily researched playlists.

Songs and artists were shared across stations before the Telecom Act was passed, probably to a higher level than exists now. Levels of persons using radio began to decline well before consolidation was even thought of. In fact, we believe that radio ownership consolidation has been a driving force in helping radio maintain its strength in the face of increased competition for the audience's attention.

What ownership consolidation has done is raise the radio industry from its mom-and-pop roots to a level where it can compete effectively in today's economic climate against other big-business media organizations, including TV networks, cable providers, newspaper consortiums and agency conglomerates.

Whether radio groups use their power to incorporate the best practices across markets is not really the issue. Listeners judge radio stations by what is available to them in their own local marketplace. The facts prove that ownership consolidation supports stronger, more diverse programming within individual markets.

In some ways radio is a wonderfully simple medium. It is driven to serve the interests of two constituencies: the local-market listener and the advertiser. If the programming does not satisfy the listener, the listener goes away. The advertiser only purchases the station if the audience size justifies the investment. This simplicity continues to drive radio owners to superserve their single-station audience and maximize their own investments.

*Gerry Boehme is Sr. VP/Strategic Planning for Katz Media Group in New York. He can be reached at gerry.boehme@katz-media.com.*



Gerry Boehme



Walter Sabo

# R&R All-Star: KZST/Santa Rosa, CA

Nominee, R&R Station of the Year (Markets 101-plus)

In the 12 months between fall 2001 and fall 2002, Redwood Empire Stereocasters AC KZST/Santa Rosa, CA climbed 5.5-7.3 12+, notching its best book in two years and regaining the No. 1 post in the affluent and fast-growing market (No. 107). In a tough battle between an outlying station and a major-metro giant, the improvement moved the 6kw class B FM ahead of ABC News/Talk leader KGO/San Francisco.

One thing that makes Redwood Empire special is that it's been owned for 30 years by Gordon Zlot, who loves radio and music so much that he also serves as PD of co-owned Smooth Jazz outlet KJZY-FM/Santa Rosa, which scored the best book in its seven-year history last fall. To explain the driving forces behind the company's success, we turn to 12-year Redwood Empire VP/GM Tom Skinner.



**R&R:** To what would you attribute the growth you've achieved in the past year at KZST?

**TS:** It's as if this has been a 20-year project. We've had the same ownership and same management team for a long time. I've been here 21 years. Business Manager Linda Gummerson has been here 30 years. Morning man Brent Farris and MD Pat Schaffer, 18 years. Sales Manager Tom Nelson, 15 years. Same thing with the sales reps. We have a profit-sharing plan here, and we really take care of these people. It's a family.

It's never one thing you do that makes you successful; it's about doing a lot of things right, tweaking all the elements. At the end of the day, we're like a damn toaster. People like their old toaster. If it works consistently well, you don't have to change it.

**R&R:** What kind of influence does Gordon Zlot bring to the station?

**TS:** Gordon got into this business with a \$70,000 loan from his dad. You just don't see those stories anymore, with all the consolidation. He's been offered millions of dollars for these stations and could retire tomorrow, but he loves the business. He's a real broadcaster.

The team here realizes how unique we have it because of the ownership. We thank God we're not working for a big radio conglomerate. These people — from the owner down — love broadcasting. There's nobody in here because it's a real estate business. And that's

what shows. They can be creative here.

**R&R:** How important is staff stability? Everyone must feel pretty secure, and that's a rare situation in radio.

**TS:** Basically, that's it. We're not running scared here. All of our decisions are guided by the simple principle of long-term thinking. How is this decision going to be in the best interest of KZST — not today, but at the end of the year, two years, five years? Because we

all plan to be here. That's how we play the game. If every decision you make is based on thinking long-term, the dividends begin to accumulate that will pay off in future years.

One example is the largest community event in town, the Human Race, with 15,000 runners. It raises over \$1 million for the various charities of the Volunteer Center, which organizes it. At first they only allowed us to have a small involvement, but five years later we're now right up there with a live broadcast, playing runners' music. Brent Farris now fires the starting gun. It's this long-term strategy that explains why we're enjoying the success we're having now.

**R&R:** How important is community involvement for a station in the shadow of San Francisco?

**TS:** We're at all the big events in town. If Brent gets invited to any opportunity to be MC, he takes it. He'll even go to the senior citizens' center, with 100 people in the room. He decided a long time ago that it was more fun to be a big fish in a small city.

**R&R:** What else are you doing to compete against big-city signals?

**TS:** Even though we're part of the San Francisco metro, people who come up here have made a lifestyle change that they want — a smaller market, a smaller-town feel. They don't want the big city. They identify with our marketing campaigns that say, "Sonoma County's radio station."



But we have a big-market sound. We use major-market consultants such as Gary Berkowitz and George Johns. We're the last guys in town to do the crappy remotes and put the junk on the air; we're looking for quality programming. You know how advertisers will try to browbeat you into doing free remotes, free this, free that. We won't do them. We won't change our high quality standards.

**R&R:** How do you say no when everybody else feels as if they have to say yes?

**TS:** Because I don't have a stock market analyst breathing down my neck to deliver ROI this month. We're playing this ROI for life.

## 60-Second Copywriter

# Hit The Bull's-Eye With Targeted Listening

By Jeffrey Hedquist

To become a better radio writer or audio producer, become a better listener. Each time you enter a new environment, do some "targeted" listening. Listen to the sound of the room. How dead or live is it?

What do the voices sound like? What other sounds do you hear, such as air conditioning, dishes clattering, people milling about, machinery or music? What is the audio texture of the environment? Close your eyes and imagine how you would describe the feel and the sound of the room without using words, just sound effects.

Targeted listening registers the sound cues for each environment more solidly in your memory. In composing copy, establish the location for the scene: a theater lobby, inside a car, in a gymnasium, a locker room, a stadium, a tunnel, a cave, outdoors by a stream, in an empty house, a factory, an intimate restaurant, a fast-food place, a farm, an auction, in a traffic jam or a video arcade or under a tin roof during a rainstorm. When it's time to create the commercial, you'll be able to draw on those cues as a way to break writer's block and make the sound design of the commercial much more accurate.

To carry this to an (effective) extreme, carry a small tape recorder around with you and record different environments. You'll become a more effective audio creator. Your targeted listening will produce targeted radio commercials.

*If you see Jeffrey Hedquist driving past you with his eyes closed, know that he's just practicing targeted listening and stay a couple of car lengths away. He'll soon be safely back at Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556. Phone: 515-472-6708; fax: 515-472-7400; jeffrey@hedquist.com.*

# Twelve-Step Midyear Sales Manager's Checklist

By Irwin Pollack

As we pass the halfway point of 2003, check your management systems and make sure you're doing all the things needed for a well-oiled sales management machine.

1. If sellers feel overwhelmed, break up goals into smaller "sub-goals" that they'll feel better able to tackle.
2. Set goals high, but not too high. If you underpromise and overdeliver, you come out looking good even if you fall short.
3. Survey employees for no-cost or low-cost ideas.
4. Your award programs should reward behaviors as well as outcomes. When you fail to celebrate a behavior change, you lose a chance to motivate employees to improve their skills and habits.
5. Ask open-ended questions to encourage employees to explain any problems they've encountered.
6. Build dream teams. Choose a team leader employees respect, ensure that all team members' abilities are valued, and encourage teammates to help each other.
7. Reassess your listening skills. Have you taken the time to listen? Have you given each employee your full attention?
8. Improve your sales meetings. Determine whether you're holding too many. Take people polls, and stick to an agenda.
9. Do what is difficult to set your company above the competition. Discounts and giveaways are easy. Learning about a customer's business is tougher, but gaining that knowledge can make your sales force enormously valuable to your customers.
10. Conduct a "time audit" by keeping track of how you spend your time for a week. Look for ways to consolidate the bits and pieces of time spent on the same task.
11. Pay compliments. Choose each person's best attributes and praise them. Mentioning positive points increases people's confidence and morale.
12. Avoid distractions. Stop side conversations during meetings; they destroy focus and fragment participants. Diplomatically ask everybody to cooperate.



Irwin Pollack

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

## PART TWO OF A TWO-PART SERIES

# Panel: Legal Digital Music Does Have A Future

Rights management will be part of it, but things are (mostly) looking up

Last week we began a look at the digital-media panel at R&R Convention 2003 with some of the panelists' observations about competing with free peer-to-peers and the necessity of making digital music easily accessible anywhere consumers might want it.

This week panelists 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** talk about digital rights management and developments that could make paying for music more attractive.

Asked to define DRM, Sexton pointed out that it's not simply a matter of whether a file can be copied or not. "In fact, the rights are set by the labels," he said. "If the labels want to say you can make unlimited CD copies, they can say that. If they want to say you can make 100 exports to portable, or unlimited exports, they can say that.

"But it changes the frame when you're tying in with these legal services. It changes the framework people expect. They have certain expectations that it's not all free and it's not unlimited copying. And I think that's a very important threshold to get over for consumers."

## The Apple Effect

Apple's success with rights-managed music through the iTunes Music Store came up as an example of how

DRM need not deter consumers, and the panel also talked about the good press Apple gained for legal digital music. Kauffman said, "I think [Apple CEO] Steve Jobs has done a tremendous amount to raise the awareness level, to ease some of the tensions that have existed between the services and the labels and to raise all the boats. He's done it for 3% of the market, and, at least in the case of FullAudio's MusicNow service, we're content to serve the remaining 97%."

Harrison revealed that AOL has already tested an Apple-style by-the-song service and said, "We proved the concept, and we're building out the back end now. Our goal was always, first, to build a large audience that's driven by unique programming. So we're launching songs before they go to radio, with a program called FirstListen, and through this program we're engaging upward of a million music fans in one day to notify them that there's a new record coming.

"Our thought had always been that once you make a way to purchase — if you make it easy to consume from there, and the consumer can choose what way they want to consume — it's going to lead to sales. We're finding that when we make a FirstListen available, the record goes right to No. 1

By **Brida Connolly**  
Associate Managing Editor

on the [Amazon] chart the next day in pre-orders alone."

## Bringing Pirates Back

The conversation then turned to ways to make legal digital music more appealing. Asked what an ideal service would include, Flannigan replied, "You're really talking about, philosophically, how people consume music. There's a discovery piece of it, there's a desire to listen to more than you'd actually want to put on your shelf.

"We think Internet radio is a huge third corner of the triangle, because we think the ultimate music experience is to 'lean forward and lean back,' and listening to radio and being able to download the songs as you find the ones you like — we think that's a great way to consume that will ultimately be at least a corollary behavior to searching."

Cohen showed the crowd what looked to be two CDs, then explained, "That side's a CD, that side's a DVD audio. One disc, put it in your car or play it in your stereo, put it in your home DVD Audio player, listen to it in DVD Audio. This is going to change things a lot, and you'll be seeing this in the next two or three months."

## But It's Not All Good

The future, the panelists agreed, seems brighter than it has in some time, but there are still problems, particularly with the labels' terrible public image. Cohen told this story: "I did an interview on Tech TV, and they were asking Steven Jenkins of Third Eye Blind what he thought of his record company. And he says, 'They're a bunch of fucking assholes. I hate them. They're awful people. Take our music, who cares? We hate our label.'

"On a break I said, 'Can I give you my cell number? I'd just really like to know why you hate your label so much.' So I gave him my number, interview ended, and I'm in my car and driving back to the office. The phone rings, and it's Steven Jenkins. I said, 'Why do you hate your label so much?' He goes, 'Hate 'em? I love 'em. They just gave us \$2 million, we just re-signed, I just bought a new car.'

"I said, 'But you just went through this whole thing about how you despise your record company.' He said, 'You think my fans want to hear how much I love my record company? There's no mileage in that. I've got to hate my record company or my fans won't like me.' True story."



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 50<sup>SM</sup>

LW	TW	ARTIST Album Title	Weeks On
2	1	EVANESCENCE <i>Fallen</i>	19
1	2	NORAH JONES <i>Come Away With Me</i>	63
4	3	50 CENT <i>Get Rich Or Die Tryin'</i>	23
3	4	EMINEM <i>The Eminem Show</i>	60
5	5	METALLICA <i>St. Anger</i>	6
8	6	COLDPLAY <i>A Rush Of Blood To The Head</i>	45
7	7	LINKIN PARK <i>Meteora</i>	16
6	8	RADIOHEAD <i>Hail To The Thief</i>	8
9	9	AVRIL LAVIGNE <i>Let Go</i>	56
10	10	BEYONCÉ <i>Dangerously In Love</i>	3
—	11	CHEMISTRY <i>Between The Lines</i>	1
11	12	CHRISTINA AGUILERA <i>Stripped</i>	36
13	13	RED HOT CHILI PEPPERS <i>By The Way</i>	52
12	14	LED ZEPPELIN <i>How The West Was Won</i>	7
14	15	VARIOUS ARTISTS <i>8 Mile</i>	36
15	16	WHITE STRIPES <i>Elephant</i>	15
18	17	SHANIA TWAIN <i>Up!</i>	33
17	18	AUDIOSLAVE <i>Audioslave</i>	33
22	19	R. KELLY <i>Chocolate Factory</i>	21
16	20	JUSTIN TIMBERLAKE <i>Justified</i>	35
19	21	ROLLING STONES <i>Forty Licks</i>	40
23	22	NELLY <i>Nellyville</i>	54
25	23	SEAN PAUL <i>Dutty Rock</i>	22
20	24	ASHANTI <i>Chapter II</i>	2
26	25	SYSTEM OF A DOWN <i>Toxicity</i>	93
29	26	U2 <i>The Best Of 1990-2000</i>	35
21	27	T.A.T.U. <i>200 Km/H In The Wrong Lane</i>	22
27	28	MICHELLE BRANCH <i>Hotel Paper</i>	3
28	29	MAONNA <i>American Life</i>	12
35	30	PINK <i>Missundaztood</i>	79
36	31	PINK FLOYD <i>Echoes (The Best Of Pink Floyd)</i>	87
34	32	JACK JOHNSON <i>On And On</i>	10
24	33	VARIOUS ARTISTS <i>The Matrix Reloaded</i>	9
30	34	LUTHER VANDROSS <i>Dance With My Father</i>	5
44	35	ELVIS PRESLEY <i>Elvis 30 #1 Hits</i>	41
33	36	MARILYN MANSON <i>Golden Age Of Grottesque</i>	9
40	37	CREEO <i>Weathered</i>	85
32	38	ANNIE LENNOX <i>Bare</i>	5
45	39	ELTON JOHN <i>Greatest Hits 1970-2002</i>	31
39	40	NICKELBACK <i>Silver Side Up</i>	90
43	41	GOOD CHARLOTTE <i>The Young And The Hopeless</i>	21
—	42	SUM 41 <i>Does This Look Infected?</i>	20
37	43	DIXIE CHICKS <i>Home</i>	43
41	44	JENNIFER LOPEZ <i>This Is Me ... Then</i>	24
—	45	MANA <i>Revolucion De Amor</i>	3
49	46	STROKES <i>Is This It</i>	56
42	47	NIRVANA <i>Nirvana</i>	36
—	48	ROBBIE WILLIAMS <i>Escapology</i>	18
—	49	INCUBUS <i>Morning View</i>	47
—	50	SYSTEM OF A DOWN <i>Steal This Album</i>	24

## DIGITAL BITS

### File-Trading Dips After RIAA Warning

Traffic at KaZaa fell by 1 million unique visitors, or about 15%, in the week of June 29-July 6, following the RIAA's announcement of plans to collect evidence for lawsuits against large-scale file-traders. That's according to Internet-ratings service Nielsen/NetRatings, which reports that Morpheus was also down 15% over the same period, while Israel-based iMesh saw traffic dip 16%.

Nielsen/NetRatings analyst Greg Bloom said, "With the negative publicity and threat of steep fines, some surfers appear to be backing off. However, with millions of loyal users, these applications aren't likely to go offline in the near future." KaZaa itself reported about a 10% dip in trading on June 26, the day after the RIAA announcement, but said traffic soon rebounded.

EXECUTIVE ACTION

Smith Rises To CC/Charleston, SC Market Mgr.

Clear Channel/Charleston, SC Director/Sales Paul Smith has been promoted to Market Manager for the five-station cluster, which comprises Hot AC WABC, Country WEZL, Classic Hits WRFQ, News WSCC and Oldies WXLY. The company also has an LMA with Urban WSSP.

Clear Channel Radio Sr. VP/Mid-South Region Alene Grevey said, "Paul has a unique sense of the Charleston market. He's been involved with our clients and their needs since arriving here in 1994 and has created a terrific rapport with the advertisers and community. Paul will make a wonderful contribution to our continued growth."

Smith is a 14-year radio veteran who has spent the last eight years in sales and sales management roles.

Zimmerman Becomes Broadcast Manager VP/Ops

Broadcast Manager Inc. has named Craig Zimmerman VP/Operations. He will oversee training, support and technical assistance for the firm's 500-plus clients that use the PromoSuite marketing and promotion software and Listener-Email.com communications and database integration service.



Zimmerman

Broadcast Manager founder/CEO Rocco Macri said, "Craig's unique background makes him the only candidate for this position. He has a combined 10 years' experience with PromoSuite as either a client or a co-worker. He'll be able to relate to our clients and, together with our talented staff, help our clients get the most out of our products."

Zimmerman began his career as Director/Marketing for WHUD/Westchester and, in 1998, joined Broadcast Manager full-time as a customer service rep. From 1999-2001 he served as Internet Content Director for Clear Channel's New York stations and WALK/Long Island. He then consulted Broadcast Manager for two years through his own company, Dealer Support Group.

Clear Channel

Continued from Page 3

rules determine what stations are part of a market by using Arbitron data. So, though the Mexican stations aren't governed by the FCC, because they serve the San Diego market, they are counted.

While the FCC's new rules are mired in a tangle of legislation that aims to overturn the agency's June 2 rewrite and reinstate the old regulations (see story, Page 1), if the new rules stand, Clear Channel will have two years from when the rules are finalized — which should occur in the next few weeks, when they are due to be published in the *Federal Register* — to either terminate the Mexican agreements or sell some of its San Diego stations.

The Mexican stations weren't added to the company's overall San Diego station count under the FCC's old rules, since those rules didn't include stations operated via a JSA or local marketing agreement.

Clear Channel VP/Government Relations Andy Levin told R&R that his company will comply with the new rules, but noted that since a final decision isn't due for two years, "It's very premature to say precisely what will be done."

As news of possible divestitures in the market hung over its head, Clear Channel on Monday issued some positive news about its San Diego operations.

The future of Salem Communications' Talk KCBQ recently came into question when the San Diego County Board of Supervisors denied Salem's request to relocate the station's tower to the Muth Valley. Clear Channel decided to help by allowing Salem to use the KPQP/San Diego tower for KCBQ's transmitter.

Salem/San Diego VP/GM Judy Bowen called the offer a great solution, saying, "This is an example of how business relationships can

OBITUARIES

Industry Mourns Radio Veterans

• **Charles Michelson**, best known for his syndication work as a distributor of old-time radio programs, died July 4 at Cedars-Sinai Medical Center in Los Angeles. He was 93. For more than 50 years Charles Michelson Inc. distributed more than 1,000 episodes from 26 dramatic radio series, including *The Shadow*, *The Green Hornet*, *The Lone Ranger*, *Fibber McGee & Molly*, *Dragnet*, *Gunsmoke*, *Jack Benny* and *Burns & Allen*. It also handled the Halloween rebroadcasts of Orson Welles' *War of the Worlds*. Michelson is survived by his wife, Vivian; two sons; and three grandchildren.

• **Ernest Boch**, a multimillionaire auto dealer who bought his first radio station in 1991 and added three other properties to Boch Broadcasting five years later, died July 13 at his home in Martha's Vineyard, MA. He was 77. Boch was well known throughout New England for his personable TV commercials advertising his auto dealerships. His Boch Enterprises included 18 different businesses, including the Subaru distributorship for New England. He is survived by his wife, Barbara; three daughters; a son; and 12 grandchildren.

• **Bill Walker**, one of the founding partners of the Madison-based Midwest Family Broadcasting, died of an apparent heart attack last weekend. He was 79. Walker helped create Midwest Family in 1959, when he purchased then-WISC/Madison and switched it to Top 40 as WISM. Today Midwest Family has a seven-station cluster in Wisconsin's capital, as well as station groups in Springfield, IL; Benton Harbor, MI; Springfield, MO; and La Crosse, WI. Walker retired as the day-to-day GM of the stations in the 1980s but remained active on Midwest Family's board of directors.

• **Chris Bruney**, who helmed Pacifica noncommercial KPFA/San Francisco's morning news block, died July 8 after suffering an apparent heart attack. He was 44. Bruney was in his car at the time of the apparent attack and had been on his way to Oakland, CA's Lake Merritt to take a walk after lunch, the *San Francisco Chronicle* reported. Bruney had been with KPFA for more than 15 years and had been in the station's 7-9am slot since 1993. Before becoming an on-air host Bruney worked as a technician at KNBR/San Francisco from 1989-93.

• **Tommy Snowden**, who started his radio career in 1937 at a Norfolk station and served as President/CEO of Snowden Associates from 1978 until its sale in 1997, died June 12 at age 86. Born James T. Snowden, he also managed radio stations in Augusta, GA and the North Carolina cities of Greenville, Rocky Mount and Tarboro. Snowden is survived by his wife, Martha; a daughter; and a granddaughter.

Wetherbee

Continued from Page 3

basis as a weather forecaster for CBS affiliate WGCL-TV/Atlanta.

In related news, WKLS part-timer Nick Parsons becomes Music Coordinator for WBZY & WKLS. He also takes the overnight airshift on WKLS most recently held by Jimmy Tidwell, now PD at WRDU/Raleigh.

tent. I look forward to working closely with him as we take over the management of these properties."

Brewster

Continued from Page 3

region," Osborn said. "He is both very straightforward and compe-

overcome natural competitive issues to better the entire industry."

Salem purchased KCBQ, which was San Diego's Top 40 giant during the 1960s and 1970s, from Concord Media Group in August 2000 for \$5 million.

Additional reporting by Adam Jacobson.

LaMarca

Continued from Page 3

LaMarca said, "I look forward to expanding my responsibilities and working closely with the other JRN divisions. Our company has grown and matured in the last few years, so this is an exciting time to take on the Exec. VP/COO role."

JURASSIC PARK TICKLE ME NO DOLE NEI SEI... ARSENIO GILLOOLY ROSA... GAY... PRINCE OF BEL AIR BUTTAFUOCO SEINFEL... MARIAN 90210 BOBBITT HOOTIE... LEWINSTY KERRIGAN PARTY OF FIVE TITANIC ALANIS J... HOI... JAM... QU... WAYNE & GARTH FLEISS URKEL ETHERIDGE BEAVIS & BU

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**72 million households**  
Tom Calderone  
VP/Programming

	Plays
BEYONCÉ I/JAY-Z Crazy In Love	28
LUMIDEE I/BUSTA RHYMES Never Leave You	26
ASHANTI Rock Wit U (Awww Baby)	25
MONICA So Gone	25
MICHELLE BRANCH Are You Happy Now?	24
MYA My Love Is Like ... Whoa	23
NELLY I/P. DIDDY... Shake Ya Tailfeather	23
SEAN PAUL Like Glue	21
WHITE STRIPES Seven Nation Army	19
LUDACRIS Act A Fool	18
CHINGY Right Thurr	15
PHARRELL I/JAY-Z Frontin'	13
GOOD CHARLOTTE Girls & Boys	12
COLDPLAY The Scientist	11
KORN Did My Time	10
CHRISTINA AGUILERA I/LIL KIM Can't Hold Us Down	9
JANE'S ADDICTION Just Because	9
THALIA I/FAT JOE I Want You	8
RADIOHEAD There There	8
LINKIN PARK Faint	7

Video playlist for the week of July 7-14.



David Cohn  
General Manager

## 2

SEAN PAUL Like Glue
CHINGY Right Thurr
COLDPLAY The Scientist
LINKIN PARK Faint
AFI The Leaving Song Pt. II
RADIOHEAD There There
DAVID BANNER Like A Pimp
PHARRELL I/JAY-Z Frontin'
LIL JON & THE EASTSIDE BOYS I/YING YANG Get Low
ALL-AMERICAN REJECTS Last Song
BEYONCÉ I/JAY-Z Crazy In Love
JUNIOR SENIOR Move Your Feet
JANE'S ADDICTION Just Because
KENNA Freetime
ROONEY Blueside
STARTING LINE The Best Of Me
INTERPOL Obstacle 1
LUDACRIS Act A Fool
GOOD CHARLOTTE The Young And The Hopeless
VENETTA RED Shatterday

Video playlist for the week of July 7-14.



**75 million households**  
Paul Marszalek  
VP/Music Programming

### ADDS

FOUNTAINS OF WAYNE Stacy's Mom	
ROONEY Blueside	
MATCHBOX TWENTY Unwell	25
JEWEL Intuition	24
TRAIN Calling All Angels	24
EVANESCENCE Bring Me To Life	23
BEYONCÉ I/JAY-Z Crazy In Love	22
LIZ PHAIR Why Can't I?	22
COLDPLAY The Scientist	21
MAROON 5 Harder To Breathe	20
MICHELLE BRANCH Are You Happy Now?	19
KELLY CLARKSON Miss Independent	19
BLACK EYED PEAS... Where Is The Love?	17
MARY J. BLIGE I/METHOD MAN Love @ 1st Sight	17
ALL-AMERICAN REJECTS Swing, Swing	17
JASON MRAZ The Remedy (I Won't Worry)	16
PINK I/WILLIAM ORBIT Feel Good Time	16
UNCLE KRACKER Drift Away	16
ASHANTI Rock Wit U (Awww Baby)	14
THORNS I Can't Remember	13
LISA MARIE PRESLEY Sinking In	11
MADONNA Hollywood	9
WHITE STRIPES Seven Nation Army	8
EAGLES Hole In The World	7
THALIA I/FAT JOE I Want You	7
MARIAH CAREY Bringin' On The Heartbreak	6
CELINE DION Have You Ever Been In Love?	6
GOO GOO DOLLS Sympathy	6
LIVE Heaven	6
SUGAR RAY Mr. Bartender (It's So Easy)	6
SANTANA I/ALEX BAND Why Don't You & I	5
FOO FIGHTERS Times Like These	4
JOHN MELLENCAMP Teardrops Will Fall	2
NICKEL CREEK Speak	2
DAMIEN RICE Volcano	2
SMASH MOUTH You Are My Number One	2
TURIN BRAKES Painkiller	2

Video airplay for July 7-14.

### 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.
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 Ooooh)

Video playlist for the week ending July 13.



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

### ADDS

TIM MCGRAW Real Good Man			
Information current as of July 15, 2003.			
TOP 20	Plays	TW	LW
T. KEITH I/W. NELSON Beer For My Horses	38	36	
KENNY CHESNEY No Shoes, No Shirt, No...	36	33	
SHANIA TWAIN Forever And For Always	34	35	
BRAD PAISLEY Celebrity	34	33	
DWIGHT YOAKAM The Back Of Your Hand	33	28	
EAGLES Hole In The World	32	38	
BROOKS & DUNN Red Dirt Road	32	34	
JIMMY WAYNE Stay Gone	32	31	
MONTGOMERY GENTRY Speed	31	30	
RASCAL FLATTS I Melt	28	25	
PATTY LOVELESS Lovin' All Night	25	5	
LONESTAR My Front Porch Looking In	19	17	
DERIC RUTTAN When You Come Around	19	17	
PAT GREEN Wave On Wave	19	12	
ALISON KRAUSS The Lucky One	18	11	
TOBY KEITH Courtesy Of The Red, White...	17	19	
JOHN MELLENCAMP Teardrops Will Fall	17	15	
KEITH URBAN Somebody Like You	17	14	
DIXIE CHICKS Long Time Gone	17	13	
VINCE GILL Someday	16	20	

CMT airplay as monitored by Mediabase 24/7 between July 6-July 12.




Jim Murphy, VP/Programming  
19 million households

### ADDS

JESSICA ANDREWS Good Time
Information current as of July 8, 2003.
TOP 10
BLAKE SHELTON Heavy Liftin'
BUDDY JEWELL Help Pour Out The Rain
BRAD PAISLEY Celebrity
KENNY CHESNEY No Shirt, No Shoes, No Problems
TOBY KEITH I/WILLIE NELSON Beer For My Horses
SHANIA TWAIN Forever And For Always
TRACE ADKINS Then They Do
LONESTAR My Front Porch Looking In
BROOKS & DUNN Red Dirt Road
DIERKS BENTLEY What Was I Thinkin'?

Information current as of July 15, 2003.



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

### RAP CITY TOP 10

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

Video playlist for the week ending July 13.

## TELEVISION

### TOP TEN SHOWS

Total Audience  
(105.5 million households)

- 1 For Love Or Money
- 2 Law & Order
- 3 CSI
- 4 Without A Trace
- 5 Everybody Loves Raymond
- 6 CSI: Miami
- 7 Law & Order (Wednesday, 9pm)
- 8 Law & Order: Criminal Intent
- 9 60 Minutes
- 10 Law & Order: Special Victims Unit

### June 30-July 6

Adults  
18-34

- 1 For Love Or Money
- 2 The Simpsons
- 3 Paradise Hotel (Wednesday)
- 4 The Simpsons (9:30pm)
- 5 Banzai
- (tie) Last Comic Standing
- (tie) That '70s Show
- 8 Big Brother 4
- 9 Malcolm In The Middle
- 10 Fear Factor

Source: Nielsen Media Research

### COMING NEXT WEEK

#### Tube Tops

**Beyoncé Knowles, Queens Of The Stone Age, Trapt, Bow Wow and Wilshire** perform on the WB's new weekly concert series, *Pepsi Smash* (Wednesday, 7/23, 9pm ET/PT).

#### Friday, 7/18

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

- Macy Gray, *The Tonight Show With Jay Leno* (NBC, check local listings for time).

- Beyoncé Knowles, *Late Show With David Letterman* (CBS, check local listings for time).

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

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

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

- Macy Gray, *The Wayne Brady Show* (check local listings for time and channel).

#### Saturday, 7/19

- Bruce Springsteen & The E

**Street Band, Saturday Night Live** (NBC, 11:30pm ET/PT).

#### Monday, 7/21

- Guster, *Jay Leno*.
- Fountains Of Wayne, *David Letterman*.

- Kenny Chesney, *Craig Kilborn*.
- David Banner, *Carson Daly*.

#### Tuesday, 7/22

- Brad Paisley, *The View* (ABC, check local listings for time).

- Mya, *Regis & Kelly*.
- Buddy Guy, *Jay Leno*.

- Jane's Addiction, *David Letterman*.

- Idlewild, *Jimmy Kimmel Live* (ABC, check local listings for time).

#### Wednesday, 7/23

- Rosanne Cash, *Jay Leno*.
- Interpol, *Jimmy Kimmel*.

- Jane's Addiction, *Carson Daly*.

#### Thursday, 7/24

- Jessica Simpson is a guest co-host on *The View*.

- Toby Keith, *Jay Leno*.
- Cheap Trick, *Conan O'Brien*.

- Michelle Branch, *Jimmy Kimmel*.

- Kenna, *Carson Daly*.

— Julie Gidlow

## FILMS

### BOX OFFICE TOTALS

July 11-13

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Pirates Of The Caribbean ...</i> (Buena Vista)*	\$46.63	\$46.63
2	<i>The League Of Extraordinary Gentlemen</i> (Fox)*	\$23.07	\$23.07
3	<i>Terminator 3: Rise Of The Machines</i> (WB)	\$19.47	\$110.31
4	<i>Legally Blonde 2: Red, White...</i> (MGM/UA)	\$12.03	\$62.89
5	<i>Finding Nemo</i> (Buena Vista)	\$8.46	\$291.06
6	<i>Charlie's Angels: Full Throttle</i> (Sony)	\$7.14	\$81.53
7	<i>Sinbad: Legend Of...</i> (DreamWorks)	\$4.31	\$18.80
8	<i>28 Days Later</i> (Fox Searchlight)	\$4.24	\$28.44
9	<i>The Hulk</i> (Universal)	\$3.67	\$124.66
10	<i>The Italian Job</i> (Paramount)	\$2.73	\$88.83

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

**COMING ATTRACTIONS:** This week's openers include *Bad Boys II*, starring recording artist **Will Smith** and featuring recording artist **Henry Rollins** in a supporting role. The film's *Bad Boy/Universal* soundtrack features **P. Diddy, Mary J. Blige, 50 Cent, Jay-Z, Beyoncé Knowles, Lenny Kravitz, Loon, Nelly, Notorious B.I.G., Snoop Dogg, Justin Timberlake, Pharrell Williams** and others.

Also opening this week is *How to Deal*, starring recording artist **Mandy**

Moore. The film's *Capitol* soundtrack sports music from **John Mayer, Beth Orton, The Flaming Lips, The Donnas, Liz Phair, Skye Sweetnam, Tremolo, The Music, Marjorie Fair, Echo, Aslyn and Cat Stevens**.

Rounding out this week's openers is *Johnny English*, starring recording artist **Natalie Imbruglia**. **Robbie Williams' "A Man for All Seasons"** kicks off the film's *Decca* score soundtrack.

— Julie Gidlow

### 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



apeterson@radioandrecords.com

# Rallying The Troops

Talk host Glenn Beck hits the road for America's military

**I**n the weeks around the start of the war in Iraq, a number of radio stations and personalities staged events and promotions aimed at showing support for America's men and women in uniform, regardless of any political position on the war.

Perhaps no other host in America developed and executed a bigger nationwide salute to the troops than Premiere Radio Networks' Glenn Beck. His grass-roots Rally for America tour hit more than a dozen cities around the country and attracted more than 170,000 people.



Glenn Beck

miere syndicates Beck's daily talk show on a reported 125-plus stations nationwide.

I recently caught up with the Philadelphia-based host to get his reflections on what he saw and learned as he traveled across the country. I also learned what he thinks about those critics who

suggested that, rather than being benefits for our troops, the Rally events were little more than pro-government propaganda.

**R&R:** Tell us about the genesis of this idea.

**GB:** It actually came from a conversation with a listener in Dallas who was telling me how frustrated she was when she saw Tim Robbins tell a British TV reporter that he was proud to represent the American people's opinion on the war issue. She said he sure didn't represent her opinion and wanted to know what

she could do to get her voice heard out there.

I had recently received an e-mail from KLIF/Dallas host Darryl Ankarlo asking if I would mention his local Texas United Rally. He decided to do the rally after watching TV coverage of anti-war protesters with his son, who had recently joined the Marines. His son asked him, "Why is nobody standing up for us?" I told the caller she should go to Darryl's rally and join some folks who felt like she did.

As I was telling her about this I began to realize that there really was a need for an outlet for people like her who were feeling small and insignificant and that, unless you were a member of the Hollywood elite, your voice simply didn't matter. So I just ad-libbed on the air. I said, "If I were listening in Tulsa or Cleve-



**ROCKING IN THE CRADLE OF LIBERTY** Premiere Radio Networks' Glenn Beck whips up the crowd at his Rally for America, held in his adopted hometown of Philadelphia.

land or one of our other cities, I'd call the program director at your local station and volunteer to help them stage a rally." When I got off the air I had a huge stack of messages from PDs — some happy, some not — saying listeners were calling them in droves. It all just sort of snowballed from there.

**R&R:** How many rallies did you originally plan to do?

**GB:** At first there were going to be two of them — in San Antonio and Cleveland. Then Houston decided to do one, and on that first weekend we had about 10,000 people at each event. That's when a lot of program directors saw it and realized that listeners did want something like this. One by one, more of

them started calling and asking me to come out and join them.

**R&R:** Did you notice any particular changes in the mood or attitude of rally attendees as the weeks went by?

**GB:** In the beginning people were really angry. There were signs that said things like "Martin Sheen is French for 'deserter'" and other messages with that kind of sentiment. In the middle — when we were right up against it — it seemed to me that people were much more reflective, almost spiritual, because they all knew this was now a serious reality. Once the war started, people would come up to me and say things like, "I listen to you, I disagree with a lot of what you are saying, and I don't like George W. Bush, but I'm here to stand behind our troops." That was really something.

At the last rally in West Virginia, I want to say there was the air of a victory celebration, but I don't want that to be misunderstood. It wasn't about a victory in Iraq; it was more about the average person being victorious over their sense of hopelessness. I think it helped a lot of people feel that the individual in America

Continued on Page 16

**"I don't hate the government of the United States of America. I don't hate the U.S. government when it's run by liberals, and I don't inherently mistrust the government."**

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**Rallying The Troops**

Continued from Page 14

does still matter if you're willing to stand up and be heard.

**R&R:** You traveled to a bunch of different cities. How were they different, and how were they alike?

**GB:** Wherever I went, people were the same. The biggest difference I noticed was that the people I met along the way in the heartland — what I call the real Americans — haven't lost touch with what it was like on Sept. 11, 2001, when we all stood shoulder to shoulder and said, "What can I do, and where can I go to help?" They haven't lost touch with that feeling, because 9/11 wasn't a transformation for them — it's the way they are, and the way they've always been.

**R&R:** You said upfront that these events were to be pro-troops but not pro-administration. Is that possible?

**GB:** Absolutely, until the fighting began. Once that started, you had to stand behind the president. Our troops were in harm's way, and the president is the commander in chief, so, as Americans, I believe we have to stand behind the president at that point. You don't have to agree with him on other issues, and it doesn't mean that when it's over you can't ask, "By the way, can you tell me about those weapons of mass destruction that we haven't found yet?" But when the fighting starts, we have to support the president, close ranks and do whatever it takes to get it over with. That was the lesson we needed to learn from Vietnam, and I think we did. When we're split as a country, we lose.

**R&R:** While you were offering a platform to those who felt their voices were not being heard, the anti-war left claimed the rallies were nothing more than pro-government propaganda. Your comments?

**GB:** To start with, I don't hate the government of the United States of

America. I don't hate the U.S. government when it's run by liberals, and I don't inherently mistrust the government. I certainly keep a watchful and mindful eye on it, but I don't automatically expect the worst from it. For those who do expect the worst from our government, I guess they could say it was a pro-government rally.

But for those of us who don't inherently mistrust everyone in Washington, DC, it was not that at all. To us, due process had been completed. The government met, the intelligence was discussed, we went to the United Nations, and then Congress voted. In short, we did everything that a democracy is supposed to do, and the decision to move forward was made.

**"When the fighting starts, we have to support the president, close ranks and do whatever it takes to get it over with."**

Sure, not everyone was convinced, but you are never going to convince everyone. There's always going to be a minority out there that will stand up and say, "I disagree with this." That's normal in a democracy, and to me that's a sign of great health in our American democracy.

**R&R:** Did those who were against the war also show up at your events?

**GB:** When I'd get onstage there were usually protesters across the street, and when I'd mention they were there the crowd would boo. It

was the most uncomfortable place in my speech, and I would always tell the crowd to please not boo them. This country was built on the foundation of questioning the government, and those who honestly question it, I salute you. You are true patriots.

The ones I question are those I don't really believe are honestly questioning their government. They were those who protested simply because they hate the Republicans, they hate conservatives, and they hate George W. Bush. When they start making it about "selected, not elected," that's not an American position at a time of war when our troops are in harm's way.

**R&R:** Are there any moments that stick in your mind from your travels?

**GB:** The whole audience in Ft. Wayne, IN, when I told them we were all going to go roller-skating over at the local roller rink. I'll also always remember the woman who ran it. When I pulled out my credit card to pay for everyone, she told me her husband was a World War II veteran and insisted that we all come in on the house. It was an amazing and very touching moment.

Then there was this guy we saw as we were coming out of Oklahoma across the border into Texas. It was raining, and as we were rolling by, we saw this guy wearing an old Vietnam War-era jacket standing along the freeway holding a sign he'd made out of bed sheets that said, "Welcome Rally for America." As we went by he snapped to attention and saluted us. I still wonder how long that guy had been standing out there in the rain just to salute us as we drove by at 65 miles an hour. That was an unbelievable moment that will always stay with me.

**R&R:** An associate of mine asked, "What does it say about this country that when our military goes to war, we

**"When a good host can reach into listeners' hearts and say, 'I know how you feel, because I feel the same way, and here's what you can do about it,' the audience will respond."**

have to stage rallies to raise money and get food for their families left behind at home?"

**GB:** This country did the same thing in World War II, but back then we still had neighborhoods and communities where everyone knew each other. You knew the people on your block, and you knew which families had husbands, sons, brothers and uncles in the war.

It's not like that anymore. Today I live 30 minutes away from where I work by car, and to get there I have to travel faster than my grandfather could ever have traveled. I know the people I work with and maybe a few neighbors, but you don't know that Betsy, who lives three doors down, has a husband who's away at war and that she's struggling to take care of three kids and pay the rent. Today we need events like these as a way to pull everyone together and show them how they can help.

That was the secret of the rallies — and maybe it's even the secret to the success of Talk radio. It's what the liberals and the people who want to tear Talk radio down don't understand. They think we're calling our listeners to action like they're some sort of zombies waiting for marching orders, but that's not how it is.

When people listen to Talk radio, they hear something, and they either agree or disagree with it. But when a good host can reach into listeners' hearts and say, "I know how

you feel, because I feel the same way, and here's what you can do about it," the audience will respond. The host isn't telling them what to do, but he is empowering them by saying, "Get up off your couch, because you have a voice in this country." They will do it because they want to do it.

**R&R:** During that last week you led a caravan across a number of states heading for the final rally in Huntington, WV. What was the worst part of living on a bus for a week?

**GB:** It's just agonizing. The worst part was trying to do a live radio show from wherever we were every day and trying to write and research the show while we were on the road between cities without access to anything except newspapers. I honestly wonder how people did Talk radio when there were only newspapers. Then there was also the undeniable thing about being surrounded by a crew of guys on the bus who really needed showers.

**R&R:** Finally, word has it that you will soon join the ranks of talk-host authors. Can you tell us about that?

**GB:** My book will be coming out in late September from Pocket Books, which is a division of Simon & Schuster. It's called *The Real America: Messages From the Heart and the Heartland*. It is at least partly inspired by what I learned from being out on the road doing the rallies — the people I met and some of the things I saw that cemented my vision of what people really are in our country.

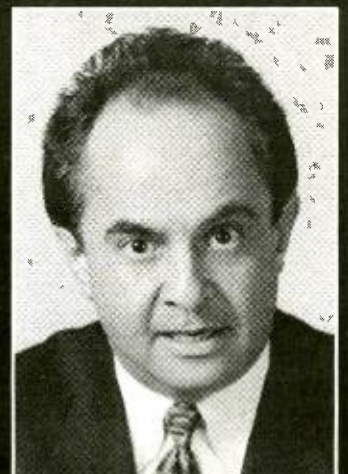
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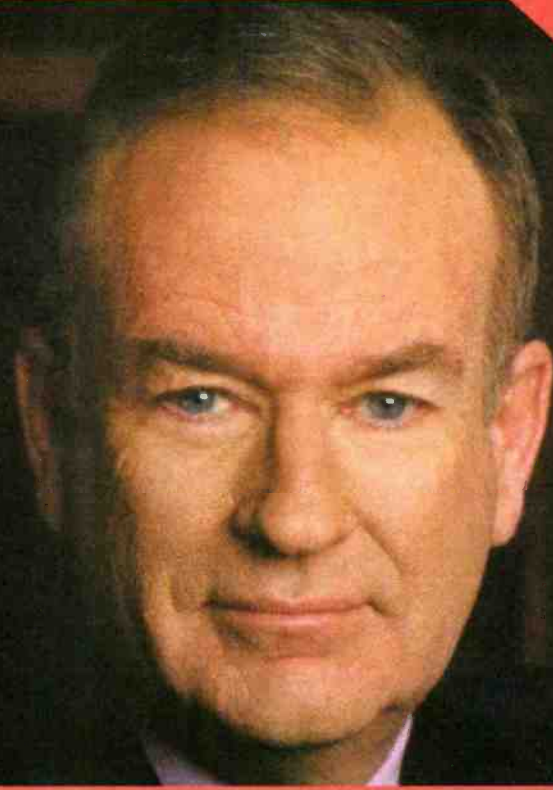
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## When News Breaks, We Fix It

**O**ne week, two big-time Alternative PDs exit: Emmis WKQX (Q101)/Chicago PD **Tim Richards** and Infinity WHFS/Washington PD **Robert Benjamin** have left their respective buildings. At Q101, Asst. PD/MD Mary Shuminas takes on interim PD duties while the search begins for Richards' replacement; no successor has been named at WHFS.

And, after nearly four years as PD of Clear Channel CHR/Pop WKCI (KC101)/New Haven, CT, **Danny Ocean** has exited. No replacement has been named yet, although MD Kerry Collins is now interim PD. Ocean can be reached at 203-230-2184 or [docean97@aol.com](mailto:docean97@aol.com).

Nothing says love quite like a chance to win \$250 million — served up with some gratuitous public nudity. Speaking of which, Entercom Active Rocker KQRC/Kansas City's aptly named morning stunt boy, **T-Bone**, got himself arrested last



T-Bone feels like a perfect ass.

Wednesday and charged with public nudity and disorderly conduct. It seems that the moderately hairy Mr. Bone, with no thought for his personal safety, taped 100 Powerball tickets (none of which proved to be a winner, unfortunately) to his naked body, positioned himself at a major intersection

and let ordinary citizens rip the tickets off. Witnesses say it only took about 10 minutes for the cops to arrive, and by that time the tickets were pretty much gone. A nude T-Bone was handcuffed and transported to the police station, where he was later released on a signature bond and emerged to a throng of TV cameras — wearing a pair of police-issued skivvies.

"I was really scared," Mr. Bone said to KCTV-TV upon his release. "I didn't know what was going on around me. I could possibly go to jail for a year." T-Bone is expected back in court on July 29, and a local attorney has already volunteered his services, er, pro bono.

### The Programming Dept.

**Dave Ashcraft**, last seen as Clear Channel/Jonesboro, AR OM, takes the OM post at CC's Tyler, TX cluster. Ashcraft will have day-to-day programming duties for Country KNUE and will oversee CHR/Pop KISX, AC KTYL and Classic Rock KKTU.

Former KZMG/Boise, ID PD **Beau Richards** is named PD of Cumulus CHR/Pop WAOA/Melbourne, effective July 21. He replaces interim PD Larry McKay, who remains in afternoons.

Clear Channel/Panama City, FL OM **Bill Young** exits following the elimination of his position. He can be reached at [billyoung007@yahoo.com](mailto:billyoung007@yahoo.com).

NextMedia Active Rocker WXQR (Rock 105)/Greenville, NC Asst. PD/MD/afternoon jock **Lu Valentino** turns in the Asst. PD half of her stripes to concentrate on her other duties. **Jack Spade**, PD of sister simulcast WQSL & WQZL, will now handle the day-to-day management of Rock 105, working with PD Brian Rickman.

### People & Places & Stuff

After an exhaustive civilian search, **WNEW (102.7 Blink)/New York** has selected **Don Leake**, a.k.a. "Postmidnight," as Blink's new late-night air talent. Leake, a nationally ranked spoken-word artist and movie-trivia buff from Rahway, NJ, was one of five finalists whose on-air auditions were posted on the Blink website. Listeners were encouraged to vote for their favorite to help Blink choose the next host. Leake will hit the Blink airwaves in the next few weeks — and will earn a cool \$100,000 per year.

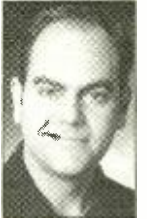
Across town, Emmis head honcho **Jeff Smulyan** said he was "cautiously optimistic" the company will reach a deal with suspended WQHT (Hot 97)/New York morning host **Star**. In a recent edition of the *New York Daily News*, Star's manager, Wyatt Cheek, said, "There is more room for 'caution' than optimism. Star just doesn't feel the deal they offered him is representative of what he brought to the station." Cheek adds that Star has been exploring options in pay-per-view, cable TV and film, as well as "opportunities for radio outside New York." In any case, says Cheek, "He won't be off radio for very long."

Over on the other coast, congrats and much love to legendary broadcaster **Gary Owens**, who was just voted the

## RR Timeline

### 1 YEAR AGO

- **Andy Schuon** becomes Infinity Radio President/Programming.
- **David Haley** named head of promotions for Warner Bros./Nashville.
- WEA appoints **Jim Caparro** CEO.



Andy Schuon

### 5 YEARS AGO

- **Steve Smith** promoted to VP/Programming of Emmis Communications.
- **Tommy Mattern** upped to PD at WALC/St. Louis.
- **Linda Murdock** set as VP/Promotion for Trauma Records.

### 10 YEARS AGO

- KASP & WKBQ/St. Louis name **Bill Stoeffhaas** General Manager.
- **Ron Oberman** promoted to Executive VP/A&R for MCA Records.
- **Tim Pohlman** named General Sales Manager at KFVB & KTWW/Los Angeles.

### 15 YEARS AGO

- **Andrea Ganis** and **Lou Sicurezza** named VPs/National Promotion at Atlantic.
- **Michael Kakoyiannis** named Exec. VP of Westwood One's newly formed radio station division.



Andrea Ganis

### 20 YEARS AGO

- **Bobby Rich** becomes Operations Manager at KFI/Los Angeles.



Bobby Rich

### 25 YEARS AGO

- **Paul Drew** terminates his consultancy at RKO Radio.

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Best Los Angeles Radio Person of All Time by LARadio.com's readers. In 1997 those same readers voted Owens the No. 1 Disc Jockey for the second half of the 20th century. Owens, who became nationally known during his late-1960s stint on *Rowan & Martin's Laugh In*, still does afternoons on KLAC/Los Angeles.

### Label Love

After a short summer break, former Island Def Jam Exec. VP **Stu Bergen** will join Columbia Records, where he will oversee the rock areas of the company, as well as work in an overall senior management capacity. Expect more details soon.



Where's the beef, Stu?

### Formats You'll Flip Over

At 10am on July 15, Journal Broadcast Group/Knoxville flipped **WMYU** from Classic Hits to Hot AC as "93-1 The Point" under current PD Bruce Patrick and Zapoleon Media Strategies consultant Mark St. John. The best part? "None of the staff is losing their jobs," says **Rich Bailey**, who is upped to Director/Programming for JBG/Knoxville. Bailey, the longtime PD of CHR/Pop WWST (Star 102.1), will now also oversee the new WMYU, Sports WQBB and new Urban WKHT (Hot 104.5), which recently flipped from Classic Rock. FYI: Bailey is looking for a PD for Hot 104.5. Interested candidates should rush their stuff to him at 1533 Amherst Road, Knoxville, TN 37909.

Meanwhile, in a deserted warehouse across town, Citadel plans to dump the Triple A format on **WOKI (100.3 The River)** on Aug. 1 in favor of some mystery direction. PD Shane Cox tells **ST** that the entire staff, including him, will exit the station. The move follows an announcement to WOKI staffers that Citadel will assume control of the station owned by John Pirkle, which has been by operated by Dick Broadcasting via an LMA since July 1997.

### Quick Hits

Infinity Hot AC **WBMX (Mix 98.5)/Boston** has a rare full-time opening for an overnight personality. No pesky

voicetracking here! Rush your package to VP/Programming Greg Strassell, WBMX, 1200 Soldiers Field Road, Boston, MA 02134.

Amid rumors of a pending format flip, KRBZ (96.5 The Buzz)/Kansas City Asst. PD/MD/midday talent **Todd Violette** exits for a new gig.

KLSY/Seattle midday talent **Dana Dearden**, an expectant first-time mother, is stepping down to part-time to focus on her upcoming maternal duties.

KIKI (194)/Honolulu Mix Show Coordinator **K-Smooth** is upped to MD. Mr. Smooth retains his MD title at sister Hawaiian/Reggae KDNN.

South Florida radio personality **Greg Budell**, most recently the morning news guy at WLYF/Miami, crosses the street to anchor mornings at WJNA-AM.

In what is being termed an "economic restructuring," Infinity '80s-based AC WSSS (Star 104.7)/Charlotte MD/afternoon personality **Joe Larson** and midday host **Samantha Stone** have exited. Find Larson at 704-752-7942 or [regjoe111@aol.com](mailto:regjoe111@aol.com). Look up Stone at 704-321-9050. Part-timer Tom Jeffries is covering afternoons for now.

### Talk Topics

Strange bedfellows? Premiere's **Rush Limbaugh**, a huge football fan, is joining ESPN's *Sunday NFL Countdown* to "provide the voice of the fan and spark debate on the show," according to ESPN Exec. VP/Programming and Production Mark Shapiro. Limbaugh makes his ESPN debut on Sept. 7. On Oct. 10, Limbaugh will leave his longtime Seattle home at Fisher Talk KVI and cross the street to Entercom's **KTTH**. He'll air live from 9am-noon, bumping Bill O'Reilly to a delayed split shift of 3-4pm and 7-8pm.



Is this thing on? Guess not....

Drama in Denver, as **The Ken Hamblin Show** disappears from American View Networks. Affiliates received a cryptic fax this past Monday from network President John Macready, saying that the show was over based on Hamblin's decision and that the network could not offer a "best of" compilation because Hamblin had removed the show tapes from American View's Denver studios. Hamblin, a.k.a. "The Black Avenger," responded to **ST** that there was a dispute over money owed to him by the network and that he doubted their ability to support the show. Regarding the tapes, Hamblin

explained that he was a vendor, not an employee of American View, so he owns the show and all tapes of it. He's currently speaking to "a number of other people" about getting the show back on the air as soon as possible.

WRKO/Boston late-night host and *Howie Carr Show* producer **Doug "V.B." Goudie** exits the Entercom Talker and crosses the street to Fox's WFXT-TV as part of that station's new local morning show, which will debut this fall.

On Tuesday popular KFBK/Sacramento talk host **Tom Sullivan** announced that he will not seek the nomination for the soon-to-be-vacated U.S. Congressional seat in California's Third District because he would take a "substantial pay cut" in the process. KFBK inks local TV news anchor **Kelly Brothers** as morning co-host, working alongside Chris Lane. He replaces Jeff Bell, who's leaving the station after eight years.

### Flour And Water Raises Dough

KZZO/Sacramento morning guys **Shawn & Jeff** dug deep to put a dent in California's record \$30 billion budget deficit by holding a "Pass the Plate for the State" bake sale in front of the state Capitol. "It was off the hook!" says KZZO PD **Mister Ed Lambert**. "Listeners donated all kinds of goodies. We had 40 cakes, 20 dozen doughnuts, 50 dozen cookies, brownies galore and our special Million-Dollar Muffins. Hundreds of people came by, plus we had a ton of TV and local media coverage." Although the sale was considered a success, Lambert reports that total funds raised fell slightly short of the boys' rather ambitious goal of \$1 billion. Later that day, an exhausted Shawn & Jeff — Jeff's the guy dressed as an extremely homely Girl Scout — presented a giant cardboard check for \$138.23 to some guy wearing a tie who told them he worked inside the Capitol building.



Shawn Cash, a local bald Boy Scout, Jeff Jensen, Lambert.

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**PART TWO OF A TWO-PART SERIES**

# Three Decades Of Record Executives

**Label pros talk tech, recall past projects and dispense free advice**

Last week we recapped the first half of the "Three Decades of Record Executives" session at R&R Convention 2003, where promotion executives talked about the past, present and future of the music industry. This week we wrap up with the executives' views on technology, their past passion projects and some advice for today's promotion executives.

Launching into the always sticky issue of downloading, file-sharing and other new technologies, moderator John Fagot asked Roadrunner's Mark Abramson if the new technology is the future of the industry. "Abso-fucking-lutely," Abramson said. "I'm sick to death of this 'Woe is me, downloading is killing the music business' bullshit. The technology is here, and it's not going away.

"Instead of saying, 'Woe is me,' we've got to find a way to embrace it. Apple did it. Now we need to embrace it and find a way to bring the consumer back from getting it for free.

"We're on the verge of an incredible new time. Right now there's a lot of frustration. Satellite radio is going to stick around, but the first thing that's going to kick this business in the ass is going to be the downloading. Satellite is the next thing that will be the booster in the ass. With all this new technology, the passion is going to be in finding ways to embrace that technology and promote to it."

Fagot concurred: "Finally, we're coming around and realizing that this is one of the greatest distribution models in the world — and I mean the world, because it's a global thing. More and more people are getting into music, and different kinds of music, every day.

"The only thing we have to do is get organized as a group and decide how we're going to charge people the right price point for the right product and make it clean, convenient and easy."

**New Media, New Passion**

Curb Records' Bob Catania recalled his days of taking bus trips to the city to discover new music, then

said, "Now I have kids who sit in front of a box in the comfort of their room, and the whole world is right there for them. That's an amazing thing. I was the ultimate music junkie when I was kid; my kids have me beat 10 times.

"We have to develop those kids to be the next executives. These kids are much more sophisticated and have more access to many more things than we ever had, and I think that's a great thing.

"I don't know if it's true, but Shaun Fanning probably sat in the lobby of many a record company and was sent away. As an industry, we were all living so fat that no one wanted to change it.

**"I was the ultimate music junkie when I was kid; my kids have me beat 10 times."**

**Bob Catania**

"I think this bottoming out is good. The new economics and the new reality we face are good. Why did we ship all those records and take them back? Because the guys running the companies were making million-dollar bonuses on how many records they shipped. Nobody has that luxury anymore."

RLG/Nashville's Butch Waugh explained the passion he sees in BMG's new-media department. "All these kids are 25 or 26 years old, and

they have that passion," he said. "They are on the edge, they're ahead of the curve, and they're making their presentations now.

"I think the record industry is coming around. We've been hit in the head with a 2x4 enough times that we finally figured it out. I hope that all the promotion staffs out there have that kind of passion for what they're doing."

**Moving On Up**

Fagot asked Waugh how he would advise somebody in promotion who would like to move into upper management. "Have a philosophy you believe in," Waugh said. "Believe in people; help mentor.

"Promotion is unique within companies. Everyone on that team has got to have the same vision. I remember some of the conference calls I was on with Harold [Childs] where he would be reading Teddy Roosevelt. We'd be so fired up after those conference calls, we'd be at radio stations until 9 o'clock at night. You can build a strong, solid team that believes in everything you're doing."

Warner Bros.' Tom Biery said, "One of the best ways you can get into a different level of a promotion job is to break a fucking band and put your stamp on it. That's what happened to me.

"I was in Chicago as a local guy, and basically no one at our company gave one flying shit about The Flaming Lips. *Transmission* was named Album of the Year by both the *Chicago Tribune* and the *Chicago Sun-Times*. I had just moved to Chicago. Radio didn't give a shit about The Flaming Lips, so we just said, 'We'll do it without radio.'

"One thing led to another, and that increased my profile as a local guy. I went from being a Chicago local to VP/Alternative Promotion, and it was all because I was involved with this crazy band."

**Passion Projects**

Street Information Networks' Vince Pellegrino noted that Nivea's

"Don't Mess With My Man" was a passion project of his that, surprisingly, received a Grammy nomination. He said, "When guys ask me to tell them what's going on, before that I ask them to tell me what's hot.

"Ignite me with some passion. Tell me what you feel, then I'll tell you what I feel. If we kind of feel the same thing, now we're networking across to one another. That's part of the fun."

Abramson's passion project was clearly Type O Negative. In fact, he showed off his tattoo of the band's logo. "I've got a career and Roadrunner exists in the commercial radio world because of me and Type O Negative," he said. "The band went on to be some of my best friends."

Catania cited Melissa Etheridge and U2. "I was told by my boss that I was given a gift," he recalled of working U2's third record. "We went out to Rock radio, and they said, 'We don't play Irish punk bands. This is bullshit; we're not going to play this group.'

"I remember we worked 'Pride (In the Name of Love),' and we didn't get it to No. 1 at Rock radio because there was a 38 Special track that we couldn't dislodge. We were on U2 nonstop for five years — from *The Unforgettable Fire* album to *Wide Awake in America* to *The Joshua Tree*. There really wasn't a day that didn't go by in that period of time that we didn't work U2."

Arista's Joe Reichling recalled breaking records from Arrested Development and The Guru in the San Francisco market during his local promotion days. "I don't think you can really help break a band any more than when you're a local," he said.

Another passion project for Reichling was Jewel. "It was so incredible to watch a label — Atlantic at the time, with Andrea Gannis leading — that was so committed to breaking an artist," he said. "People told us that they'd never, ever play that and that she might have a shot at a country career."

**Sock Purchases & Pac Man**

Virgin promo vet Jeffrey Naumann cited records from Evelyn Champagne King ("Shame"), Mr. Mister ("Broken Wings") and Bruce Hornsby And The Range's "The Way It Is," which he worked to radio while the rest of the company was working "Every Little Kiss."

Waugh noted that he was lucky enough to work on projects by Peter Frampton, The Police, Joe Jackson, Styx and more. "We just kept getting lucky one time after another with all these acts, but there was a lot of great leadership going on," he said. Waugh also mentioned Hornsby and added Dave Matthews, Kenny Chesney and Martina McBride to his list.

Biery shared an old story about

buying socks for Goo Goo Dolls bassist Robby Takac. "He didn't have a pot to pee in," Biery said. "Fast forward to the beginning of July, and we're on the second single, 'Flat Top.' We get a phone call from KROQ/Los Angeles, and they added the Goos. But it wasn't 'Flat Top,' it was 'Name.' The rest is history. The Goos are very special to me."

Music Research Consultants' Harold Childs gave credit to promotion veterans like Lenny Bronstein and JB Brenner before explaining how his own career at A&M was bookended by two great records from the same artist. "The first album I worked there was Quincy Jones' first album, and the last record I worked at A&M was *The Dude*, a Quincy Jones record," he said.

Besides reviving Eddie Money's career with the Ronnie Spector duet "Take Me Home Tonight," Fagot recalled another proud moment in his career: "I had the No. 1 record in terms of profit for Columbia Records. It wasn't the No. 1 selling record, but because of the way we signed this band and the profit we made on that, it was our No. 1 profit-making record. It's something I tell my children I want engraved on my tombstone: The man who broke 'Pac Man Fever.'"

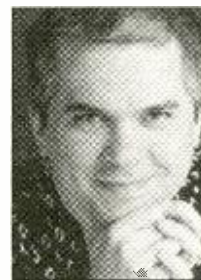
**Professional Advice**

Fagot wrapped the session by giving this advice to today's promotion executive: "If you're a local promotion person and you're getting your ass beat every day, you're getting clobbered on the conference calls, and you feel like you're overwhelmed with the number of records you have to work, the amount of stations and what's required of you, these people up here are all testimony to what your individual strength and will can do if you're passionate about your music, if you believe in your music, and if you're willing to put in that extra effort.

"I think most records are broken by local promotion people. Local promotion people are the people who make the whole industry function.

"The industry, I believe, is not going to expand to where it was in the past. There will still be a very viable music industry, but if you're a promo person in this industry, what you have to do is try every day to become a professional. Learn how a businessperson does his or her job every day. Learn to get organized, to follow through, to return phone calls. Some of the best promo people in the business have turned around and, for no reason at all, been out of a job.

"Unfortunately, right now probably four out of five people who get fired are not going to find another job in the business. So, you have to prepare yourself so that you are qualified enough to go in to somebody and do an interview and say, 'I'm a professional; this is what I do.' Take the time to be a professional."


**Tom Biery**

**Mark Abramson**

**Bob Catania**

## THE INDUSTRY'S NO. 1 RETAIL CHART July 18, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	ASHANTI	Chapter II	Murder Inc./IDJMG	127,207	-61%
2	2	BEYONCE	Dangerously In Love	Columbia	123,845	-34%
6	3	EVANESCENCE	Fallen	Wind-up	70,318	+6%
5	4	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	66,735	-9%
4	5	MICHELLE BRANCH	Hotel Paper	Maverick/Warner Bros.	64,645	-20%
3	6	LUTHER VANDROSS	Dance With My Father	J	64,278	-29%
8	7	NORAH JONES	Come Away With Me	Blue Note/Virgin	61,334	+1%
7	8	METALLICA	St. Anger	Elektra/EEG	60,581	-2%
-	9	TRACE ADKINS	Greatest Hits Collection, Vol.1	Capitol	55,740	-
-	10	THALIA	Thalia	EMI Latin/Virgin	51,910	-
11	11	KELLY CLARKSON	Thankful	RCA	48,598	-2%
18	12	CHER	Very Best Of Cher	WSM	47,686	+17%
14	13	LINKIN PARK	Meteora	Warner Bros.	46,943	+4%
10	14	SOUNDTRACK	Charlie's Angels: Full Throttle	Columbia	42,256	-20%
13	15	MONICA	After The Storm	J	40,890	-10%
17	16	SOUNDTRACK	Lizzie McGuire Movie	Buena Vista/Hollywood	40,282	-2%
16	17	SEAN PAUL	Dutty Rock	VP/Atlantic	38,936	-11%
9	18	THREE 6 MAFIA	Da Unbreakables	Hypnotize Minds/Columbia	38,912	-29%
19	19	LONESTAR	From Here To There: G. Hits	RCA	36,035	-10%
22	20	TOBY KEITH	Unleashed	DreamWorks	35,694	-8%
15	21	SOUNDTRACK	2 Fast 2 Furious	Def Jam South/IDJMG	35,182	-20%
29	22	COLDPLAY	Rush Of Blood To The Head	Capitol	34,252	+8%
28	23	AUDIOSLAVE	Audioslave	Interscope/Epic	34,213	+7%
23	24	STAINED	14 Shades Of Grey	Flip/Elektra/EEG	33,601	-7%
27	25	WHITE STRIPES	Elephant	V2	33,145	+1%
21	26	ANNIE LENNOX	Bare	J	32,471	-17%
32	27	BLACK EYED PEAS	Elephunk	Interscope	31,731	+5%
20	28	RADIOHEAD	Hail To The Thief	Capitol	31,693	-19%
33	29	TRAIN	My Private Nation	Columbia	31,530	+7%
26	30	BEACH BOYS	Sounds Of Summer: Very Best Of	Capitol	31,223	-5%
39	31	JIMMY BUFFETT	Meet Me In Margaritaville	UTV	30,381	+13%
24	32	JEWEL	0304	Atlantic	30,363	-15%
37	33	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	29,576	+7%
30	34	LUMIDEE	Almost Famous	Universal	29,422	-7%
-	35	CELINE DION	One Heart	Epic	28,632	-
35	36	CHRISTINA AGUILERA	Stripped	RCA	27,848	-1%
38	37	FABOLOUS	Street Dreams	Desert Storm/Elektra/EEG	27,607	+1%
34	38	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	27,552	-6%
36	39	JACK JOHNSON	On And On	Jack Johnson/Universal	27,192	-2%
43	40	SHANIA TWAIN	Up	Mercury	26,469	+3%
25	41	R.KELLY	Chocolate Factory	Jive	26,447	-21%
12	42	BUDDY JEWELL	Buddy Jewell	Columbia	26,391	-45%
31	43	LIL' KIM	La Bella Mafia	Queen Bee/Atlantic	26,357	-14%
40	44	ALL-AMERICAN REJECTS	All-American Rejects	DreamWorks	25,898	-3%
-	45	VARIOUS	Totally Hip Hop	BMG	22,126	-
49	46	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	22,081	+7%
44	47	GINUWINE	Senior	Epic	21,020	-17%
48	48	VARIOUS	Now 12	Capitol	19,925	-4%
47	49	JUSTIN TIMBERLAKE	Justified	Jive	19,795	-6%
41	50	GEORGE STRAIT	Honkytonkville	MCA	19,154	-28%

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### ON ALBUMS

## Divas Dominate Dog Days

A pair of dueling divas continues to dominate the upper reaches of the *HITS* Top 50, although the numbers in general are down — way down.

Ashanti's *Murder Inc./IDJMG* sophomore effort, *Chapter II*, remains at No. 1 in its second week, followed by Beyoncé's three-week-old *Columbia* solo bow, *Dangerously in Love*, in the



Beyoncé

No. 2 spot — right where it ended up a week ago.

Whatever the reason, people stayed away from record stores in droves, with only the two aforementioned albums topping the 100,000 mark. That's compared to eight at the same time last year, when the chart was topped by *Nellyville's* 300,000-plus.

The Nos. 3-8 slots are occupied by the same six albums that appeared in those positions on the previous chart, with only the pecking order changed.



Ashanti

Wind-up's *Evanescence* goes 6-3 on a 6% sales hike; *Shady/Aftermath/Interscope* rapper 50 Cent inches up 5-4 on a 9% gain; *Maverick's* Michelle Branch drops two spots, to No. 5, in week three; and J's Luther Vandross slips from No. 3 to No. 6. *Elektra/EEG* headbangers *Metallica* (7-8) and *Blue Note's* Norah Jones (8-7) trade places.

The two newcomers to the top 10 are *Capitol/EMI's* Trace Adkins hits collection (quick, name one!), which makes its debut at No. 9, and *Virgin* Latin diva Thalia, who bows in the No. 10 slot with her English-language debut.

The only double-digit increases are registered by a pair of veterans, as *WSM's* Cher career retrospective shimmies from No. 18-12 on a 17% pickup, and *UTV's* Jimmy Buffett sails from No. 39-31 on a 13% jump.

*WB's* Linkin Park (No. 14), *Capitol's* Coldplay

(No. 22), *Epic/Interscope's* Audioslave (No. 23), *A&M/Interscope's* Black Eyed Peas (No. 27), *Columbia's* Train (No. 29) and *Daylight/Epic's* Good Charlotte (No. 33) all post modest gains.

Next week: *Priority/Capitol* St. Louis hip-hopper Chingy should score a six-figure sales debut, with *So So Def/Arista's* Da Brat, *Def Jam/IDJMG's* Keith Murray, the star-studded *Bad Boys II* soundtrack (P. Diddy's first *Bad Boy/Universal* release) and *Epic* soul diva Macy Gray also hitting the charts.



Thalia

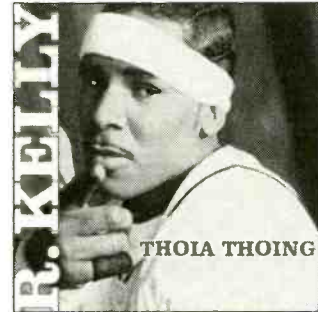
## Greatest Hits

By the time you read this, Major League Baseball's All-Star Game and Home Run Derby will have delivered their greatest hits, but that doesn't mean the action is over. Record labels are not only delivering greatest hits albums, they're hoping to hit home runs with leadoff singles by top artists.

R. Kelly has been a mainstay in R&B music for the past decade, and lately he's been trying to reinvent the genre with hits like "Ignition (Remix)" and "Snake." Next week the Chicago native goes for adds at Pop, Rhythmic and Urban with "Thoia Thoing," one of two brand-new songs from his upcoming greatest hits CD, *The "R" in R&B Collection, Volume 1*. The CD, due in stores Sept. 9, will feature past hits and a bonus limited-edition CD that contains remixes of songs that were never available commercially. The other new song in the collection is "Ghetto Religion" featuring Wyclef Jean.

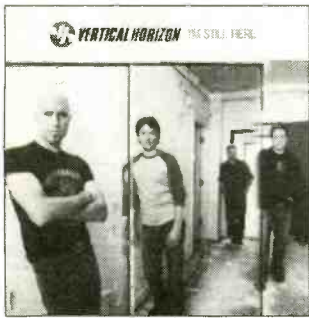
Jo Dee Messina enters the greatest hits mix at Country as she presents "I Wish," from her *Greatest Hits* CD. The song debuted on R&R's Country chart at No. 50\* this week. Upcoming appearances for Messina include Saint Helens, OR on July 20; Vienna, VA on July 25; and Norfolk on July 26.

The weather is hot here in Los Angeles, and it looks like it's only going to get more intense next week — at least as far as radio is concerned. Programmers in the City of Angels and all across the country will be adding Fuel to their playlist, as "Falls on Me" goes for adds at Rock, Active Rock and Alternative. "Falls on Me" is the lead single from the band's Sept. 23 release, *Natural Selection*, co-produced by Fuel guitarist-songwriter Carl Bell and Michael Beinhorn (Soundgarden, Marilyn Manson, Red Hot Chili Peppers). In support of their newest project, Fuel will be hitting the road this fall on an extensive tour.



R. Kelly

THOIA THOING



Vertical Horizon

More hot lead singles are headed your way. Vertical Horizon deliver "I'm Still Here" to Hot AC, our first look into their Sept. 23 release, *Go*. Vertical Horizon was formed by Keith Kane and Matt Scannell, when they met as undergrads at Georgetown University in 1991. Drummer Ed Toth actually heard about the band through Scannell's mother when she was perusing a Borders bookstore he worked at for her son's CD. He caught their live act soon after, skipped the "I'm a big fan" stage and became the band's drummer. Vertical Horizon will begin touring with Blue October Aug. 17 in Modesto, CA.

112 make a triumphant return to Rhythmic and Urban radio next week as they unveil "Na Na Na" to the formats. The track has a definite island feel, thanks in no small measure to the efforts of dance-hall superstar Super Cat. "Na Na Na" is the lead single from the quartet's forthcoming album, *Hot and Wet* — their first record since departing from P. Diddy's Bad Boy Records and fourth overall. Says Daron of 112, "This album reunites a lot of the hit elements. Plus, without the stress of the past, we're a lot looser. We're not afraid to say and do what we want to do."

Ill Niño get into the act at Rock, Active Rock and Alternative with "How Can I Live," the first single off the soundtrack to the film *Freddy Vs. Jason*. Recently, Ahroe Luster took over guitar duties for Marc Rizzo, and Danny Cuoto took over percussion duties for Roger Vasquez in an amiable transition. When asked what to expect from Ill Niño's upcoming tour, beginning in August, drummer Dave Chavarri joked, "The same beating fans got the first time around. We can't wait to get on the road with the new guys. We've been rehearsing every day for the past two weeks, and it sounds better than ever."



112

## R&R Going For Adds

Week Of 7/21/03

### CHR/POP

R. KELLY Thoia Thoing (*Jive*)

### CHR/RHYTHMIC

112 f/SUPERCAT Na Na Na (*Def Soul/IDJMG*)  
 BABY BASH Suga Suga (*Universal*)  
 BUBBA SPARXXX Deliverance (*Beat Club/Interscope*)  
 LIL KIM f/MISSY ELLIOTT (When Kim Say)  
 Can You Hear Me Now? (*Atlantic*)  
 MARK RONSON f/GHOSTFACE & NATE DOGG  
 Ooh Wee (*Elektra/EEG*)  
 R. KELLY Thoia Thoing (*Jive*)  
 THA' RAYNE Didn't You Know (*Divine Mill/Arista*)

### URBAN

112 f/SUPERCAT Na Na Na (*Def Soul/IDJMG*)  
 LIL KIM f/MISSY ELLIOTT (When Kim Say)  
 Can You Hear Me Now? (*Atlantic*)  
 MARK RONSON f/GHOSTFACE & NATE DOGG  
 Ooh Wee (*Elektra/EEG*)  
 PRETTY TONY Down In Tha Dirty (*JJ*)  
 R. KELLY Thoia Thoing (*Jive*)  
 THA' RAYNE Didn't You Know (*Divine Mill/Arista*)

### URBAN AC

JIMMY SOMMERS f/RAHSAAN PATTERSON  
 What Am I Gonna Do (*Higher Octave*)

### COUNTRY

JENNIFER HANSON Half A Heart Tattoo (*Capitol*)  
 JILL KING Hand Me Down Heartache (*Blue Diamond*)  
 JO DEE MESSINA I Wish (*Curb*)  
 MONTGOMERY GENTRY Hell Yeah (*Columbia*)  
 RANDY TRAVIS Pray For The Fish  
 (*Word/Curb/Warner Bros.*)

### AC

JIM BRICKMAN Peace (Where The Heart Is)  
 (*Arista Associated Labels*)

### HOT AC

JACK JOHNSON Wasting Time  
 (*Jack Johnson Music/Universal*)  
 JAYHAWKS Save It For A Rainy Day  
 (*American/Lost Highway/IDJMG*)  
 VERTICAL HORIZON I'm Still Here (*RCA*)

### SMOOTH JAZZ

HEDDON STREET BAND Rodeo Rodeo (*Advantage*)  
 SIMPLY RED Sunrise (*Simplyred.com*)  
 ZZAH Michael On Main (*Higher Feelings*)

### ROCK

ALLMAN BROTHERS BAND High Cost Of Low Living  
 (*Sanctuary/SRG*)  
 DOG FASHION DISCO Grease (*Eagle Rock/Spitfire*)  
 FUEL Falls On Me (*Epic*)  
 ILL NINO How Can I Live (*Roadrunner/IDJMG*)  
 MOTOGRATER Down (*No Name/Elektra/EEG*)

### ACTIVE ROCK

DOG FASHION DISCO Grease (*Eagle Rock/Spitfire*)  
 FUEL Falls On Me (*Epic*)  
 ILL NINO How Can I Live (*Roadrunner/IDJMG*)  
 MOTOGRATER Down (*No Name/Elektra/EEG*)  
 WATERDOWN Xerox (*Victory*)

### ALTERNATIVE

B.R.M.C. Stop (*Virgin*)  
 FUEL Falls On Me (*Epic*)  
 ILL NINO How Can I Live (*Roadrunner/IDJMG*)  
 JACK JOHNSON Wasting Time  
 (*Jack Johnson Music/Universal*)  
 RANCID Fall Back Down (*Hellcat/Warner Bros.*)  
 STARTING LINE The Best Of Me (*Geffen*)  
 WATERDOWN Xerox (*Victory*)  
 YELLOWCARD Way Away (*Capitol*)

### TRIPLE A

ALLMAN BROTHERS BAND High Cost Of Low Living  
 (*Sanctuary/SRG*)  
 CAITLIN CARY Please Break My Heart (*Yep Roc*)  
 COLIN HAY Man At Work (*Compass*)  
 DIANE WARD Wide Awake (*Shinytown*)  
 GARY JULES Broke Window (*Independent*)  
 KELLER WILLIAMS Love Handles (*SCI-Fidelity*)  
 MICHAEL FRANTI & SPEARHEAD  
 Everyone Deserves Music (*iMusic*)  
 OVER THE RHINE Show Me (*Back Porch/Narada/EMC*)  
 WARREN ZANES First On The Moon (*Dualtone*)

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](mailto:gmaffei@radioandrecords.com).





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A Perry Capital Corporation

Senate

Continued from Page 1

Dorgan — the driving force behind the bill — said he's gunning for a Senate vote before Congress' August recess and that Senate Commerce Committee Chairman John McCain has promised a committee markup session on the bill to move the process along.

Dorgan noted that the wide disparity between Republican and Democratic support is due simply to the fact that he sought support from Democratic colleagues before turning to Republicans, and once he'd surpassed the 30 required to force a vote, he stopped looking. But he's encouraged by the broad bipartisan support he's seen for the action, which he believes is necessary given the FCC's June 2 actions.

Saying the new rules will take the media industry in "exactly the opposite direction," Dorgan said the resolution will restore the regulations that were in effect before June 2 and force the FCC to go back to the drawing board. "We disapprove of these rules," Dorgan said, "and the FCC has to do it again and get it right."

Lott added, "This is not a procedure that I do lightly," admitting that while he initially wasn't sure he wanted to take such a drastic step, he changed his mind after considering how difficult it might be to get the item on the Senate schedule and also

the resistance a traditional bill might get from some of his colleagues on the House side.

"It is available to us," he said of the Congressional Review Act resolution. "If you look at regulatory actions, it's an action that maybe we should take more often, or at least keep the option open."

Further, Lott believes the nation's media-ownership regulations are worthy of the action. "I think this is a very, very important issue," he said. "I've met with those who are on all sides of this issue, and I talked to some of the leaders in the House about their thinking on this issue, and it gave me the impetus to join this effort. I think it's the right thing to do, and I think it's the right thing for the American people. That's what's really at stake here."

Feingold agreed, saying his constituents are "very worried about the reduction in the number of voices that they are receiving, the way they get information." He also took a shot at one of his favorite targets, Clear Channel.

"My interest in this subject started when I started hearing complaints back home about the concentration in radio ownership, in particular the Clear Channel Corporation owning 1,200 to 1,400 radio stations," he said. "And these concerns, I think, arose out of the Telecommunications Act of 1996. I opposed that bill, but I didn't even imagine at that time that there could be that much concentration in one company in radio."

Figenshu

Continued from Page 1

are fortunate to be able to add someone with Bill's knowledge and talent to the Citadel team."

Figenshu said, "I'm excited to be back on Farid's team and to work with Judy in growing Citadel's radio stations. I love day-to-day operations and look forward to meeting and working with the station staff at one of the country's top radio broadcasters."

Figenshu was with Infinity until December 2002. Before joining that company he served as President of Viacom Radio and enjoyed a 20-year career with the broadcast group. He joined Viacom in March 1980 as National PD for the company's then-newly formed radio division after serving as OM for KIKK/Houston for 18 months. Prior to that Figenshu held similar duties at WMZQ/Washington under Sonderling Broadcasting, which merged with Viacom in late 1979. His early career highlights include stints as an air talent at then-Top 40 WMID/Atlantic City, NJ and at WIFL/Philadelphia.

As word of Figenshu's arrival at Citadel spread, so did unconfirmed reports that Citadel VP Bob Proffitt and VP/Product Development Scott Mahalick have exited.

Proffitt refused to comment on his status with Citadel when contacted by R&R; Citadel has not publicly commented on the departures of the two executives.

Infinity

Continued from Page 1

Director of KYW-TV (1990-92), PD of WMAQ-AM/Chicago (1988-90) and PD of KYW-AM (1985-88). He began his career at WINS in 1978 as a news production assistant and then ascended through the ranks to ultimately become the station's News Director, a post he held from 1983-85.

Greg Janoff has taken over for Herman as WINS/New York VP/GM. A replacement for Herman as WNEW/New York VP/GM has not yet been named. The other New York GMs are WCBS-AM's Steve Swenson, WCBS-FM's Maire Mason, WFAN's Lee Davis and WXRK's Tom Chiusano.

Taking over for Janoff as Director/Sales for Infinity/New York is Chad Brown. Brown also retains his GSM duties for WCBS-AM.

Over in Philadelphia, Don Bouloukos rejoins Infinity as Market Manager — replacing Drew Hilles, who

Ratings

Continued from Page 1

Channel AC WALK-FM remains the big champ as ABC Talker WABC and Cox CHR/Pop WBLI tie for second in the Nassau-Suffolk ratings. Up in Westchester, WABC takes the top spot, while Inner City Urban WBL5 soars from a 16th-place tie to second. WBL5 received a 1.4 in Westchester's summer 2002 ratings and has been on a tear ever since.

Another station seeing a huge jump in the spring Arbitrons is

NAB

Continued from Page 1

Of particular concern to Fritts were amendments to restore the FCC's newspaper-broadcast cross-ownership limits and new legislation that would require some radio-station owners to divest properties. In fact, he described as "very significant" the provision that proposes to require radio broadcasters — Clear Channel in particular — that are in violation of the FCC's new radio-ownership caps to sell off stations, even though those stations were purchased legally when the old rules were in effect.

"That affects more than one company," Fritts told R&R. "It affects a multitude of radio broadcasters. That's important." He's also troubled by amendments that promise tougher restrictions on political advertising and those that affect the FCC's rule-review obligations.

And while it wasn't approved, Fritts didn't like an amendment due for reconsideration that would make it easier to challenge broadcast stations' license renewals. "If you add all of those up, you could come up with a nightmarish view of turning back the clock of gains that broadcasters have made over the last 20 years," Fritts told R&R. "That's very serious from our point of view."

— Joe Howard

exits — and as VP/GM of KYW & WYSP. Current KYW VP/GM Roy Shapiro will stay on to ensure a smooth transition before retiring early next year. Bouloukos oversaw central operations for Infinity before leaving the company last fall.

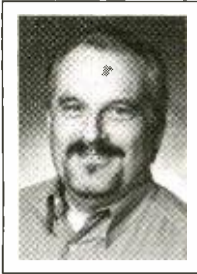
Finally, Infinity/Philadelphia Director/Sales Marc Rayfield rises to VP/GM of WIP/Philly.

"With 185 stations, Infinity Broadcasting has become one of the premier radio groups in the country, with a roster of market-leading stations from coast to coast," Hollander said. "This restructuring will help us better realize our potential and continue to deliver quality radio programming to listeners across the country while also growing our revenue and advertiser base. We have assembled a first-class team of radio operators, and I look forward to working with all of them in the coming weeks and months."

Additional reporting by Joe Howard and Adam Jacobson.

Entravision's recently launched Tropical KLYY (iOye! 97.5), which leaps from 27th to fifth in Riverside, thanks to a 0.9-4.6 jump. CC's CHR/Rhythmic KGGI retakes the market's top spot, thanks to a 7.4-8.8 rise. KFI finishes in second, while former No. 1 KFRG dips to third, and KOLA remains in fourth.

Meanwhile, WKXW repeats at No. 1 in Monmouth-Ocean; WEBE tops Bridgeport and Stamford, CT; and New York-based WLTV rings up a 9.8 No. 1 finish in Morristown.



# Kissing Our Way Across The U.S.A.

A CHR/Pop snapshot of stations called 'Kiss'

I admit it. I couldn't help myself this week. I had originally planned to write a comprehensive history of the radio industry, complete with graphs and informative pie charts that would have knocked your socks off. No, really. Instead, my inner geek reared its ugly head, waking me up at 3am scratching at the door, trying to get out.

The fact that said inner geek is not yet paper-trained caused me to bolt out of bed and run down the hall to fire up my computer, where I spent the next several hours playing with Mediabase. "Hey!" said my inner geek, somewhere around 5:30am. "Wouldn't it be cool if we were to take a simultaneous CHR/Pop snapshot of four radio stations — each of which happens to be known in its market as Kiss — and stack them up song-for-song in real time to give your equally geeky readers a unique look at four major CHR stations, spanning all four time zones, at the exact same moment in time?"

"Sounds like a plan to me," I remember mumbling. "Now will you leave me alone and let me get back to sleep for an hour?"

## Your Kiss Is On My List

Later that same day, with the help of my partner-in-crime, R&R Assoc. Radio Editor Keith Berman, I spent hours and hours painstakingly reviewing every single radio station in the country — no, really — before hand-selecting the following four Kiss outlets. And, no, they aren't all Clear Channel stations. That would have been too predictable. Instead, we only used two. Damn, we're clever!

Representing the Eastern time zone, may we present Entercom's WKSE/Bufalo. Moving west one hour and parked squarely in the Central time zone, it's Clear Channel's WKSC/Chicago. Moving into the Rocky Mountains, we used Clear Channel's KFMD/Denver. And, within sight of the sparkling blue waters of the Pacific Ocean, please put your hands together for Infinity's KBKS/Seattle.

Remember: All this action took place on Tuesday, July 8, at exactly the same time. Please try to contain your excitement.



**KBKS (Kiss 106.1)/  
Seattle (Infinity)**

OM/PD: Mike Preston  
MD: Marcus D.

### 2pm Pacific

- 2:00 **50 CENT** In Da Club
- 2:04 **ALL-AMERICAN REJECTS** Swing, Swing
- 2:06 **CHRISTINA AGUILERA** Dirty
- 2:10 **SANTANA f/ALEX BAND** Why Don't You & I
- 2:14 **SEAN PAUL** Get Busy
- 2:18 **SIMPLE PLAN** Addicted  
Stopset
- 2:28 **BEYONCÉ** Crazy In Love
- 2:32 **AVRIL LAVIGNE** I'm With You  
Stopset
- 2:44 **R. KELLY** Ignition
- 2:46 **SALIVA** Rest In Pieces
- 2:50 **EMINEM** Hailie's Song
- 2:54 **COLDPLAY** Clocks
- 2:58 **ANGIE MARTINEZ** If I Could Go



**KFMD (95.7 Kiss-FM)/  
Denver (Clear Channel)**

PD: Jim Lawson  
MD: Gerry Dixon

### 3pm Mountain

- 3:01 **BEYONCÉ** Crazy In Love
- 3:05 **PINK** Just Like A Pill
- 3:09 **SARAI** Ladies
- 3:13 **DJ ENCORE** I See Right Through To You  
Stopset
- 3:21 **MATCHBOX TWENTY** Unwell
- 3:25 **JESSICA SIMPSON** Sweetest Sin
- 3:29 **MISSY ELLIOTT** Work It  
Stopset
- 3:39 **ASHANTI** Rock Wit U (Awww Baby)
- 3:43 **LINKIN PARK** In The End
- 3:45 **WAYNE WONDER** No Letting Go
- 3:49 **BLACK EYED PEAS** Where Is The Love?
- 3:53 **FRANKIE J** Don't Wanna Try
- 3:57 **CHRISTINA AGUILERA** Fighter



**WKSC (103.5 KISS-FM)/  
Chicago (Clear Channel)**

PD: Rod Phillips  
MD: Jeff Murray

### 4pm Central

- 4:02 **WAYNE WONDER** No Letting Go  
Stopset
- 4:12 **LIL KIM f/50 CENT** Magic Stick
- 4:14 **UNCLE KRACKER f/DOBIE GRAY** Drift Away  
Stopset
- 4:26 **SEAN PAUL** Get Busy
- 4:30 **BUSTA RHYMES** I Know What You Want  
Stopset
- 4:40 **FRANKIE J** Don't Wanna Try
- 4:46 **LUDACRIS** What's Your Fantasy
- 4:50 **BEYONCÉ** Crazy In Love
- 4:54 **ASHANTI** Rock Wit U (Awww Baby)
- 4:56 **KELLY CLARKSON** Miss Independent



**WKSE (Kiss 98.5)/  
Buffalo (Entercom)**

PD: Dave Universal  
MD: Brian Wilde

### 5pm Eastern

- 5:00 **UNCLE KRACKER f/DOBIE GRAY** Drift Away
- 5:04 **JA RULE** Always On Time
- 5:08 **3 DOORS DOWN** When I'm Gone
- 5:12 **ASHANTI** Rock Wit U (Awww Baby)
- 5:16 **BUSTA RHYMES** I Know What You Want  
Stopset
- 5:26 **STACIE ORRICO** Stuck
- 5:30 **CHINGY** Right Thurr  
Stopset
- 5:40 **BEYONCÉ** Crazy In Love
- 5:44 **SARAI** Ladies
- 5:46 **PINK f/WILLIAM ORBIT** Feel Good Time
- 5:50 **R. KELLY** Ignition
- 5:54 **JUSTIN TIMBERLAKE** Rock Your Body
- 5:58 **TOYA** I Do

A quick glance at the numbers shows that KFMD and WKSE tie for the most music title, with each station managing to jam 13 songs into its respective hour, but KBKS and WKSC pull up a close second with 10 songs each.

We hope you had as much fun looking at this as we had bringing it to you. If you have your own unique idea for a Mediabase-themed feature like this, submit it to me at [kcarter@radioandrecords.com](mailto:kcarter@radioandrecords.com). Collect the entire set! Trade 'em with your friends!



**MEET YOUR NEW MASCOT** After scouring greater Long Island for weeks, WBLI/Nassau-Suffolk morning team Steve & Maria recently hired an intern who bears an uncanny resemblance to 'BLI PD JJ Rice. Police are investigating.

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES July 18, 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 22-28.

HP = Hit Potential ®

**CHR/POP**

TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)

TW LW 2W 3W

TOTAL % FAMILIARITY

TOTAL % BURN

DEMOGRAPHICS

WOMEN 12-17 WOMEN 18-24 WOMEN 25-34

REGIONS

EAST SOUTH MID-WEST WEST

ARTIST TITLE LABEL(S)	TW	LW	2W	3W	TOTAL % FAMILIARITY	TOTAL % BURN	WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
<b>50 CENT</b> 21 Questions (Shady/Aftermath/Interscope)	4.01	4.10	4.01	3.96	97.7	32.6	4.16	4.08	3.76	3.97	3.98	3.99	4.09
<b>FABOLOUS</b> Can't Let You Go (Desert Storm/Elektra/EEG)	3.90	3.94	4.00	3.89	91.4	28.9	3.99	3.82	3.88	4.00	3.81	3.74	4.04
<b>R. KELLY</b> Ignition (Jive)	3.89	4.01	3.97	3.93	97.1	40.6	3.92	3.86	3.87	3.81	4.00	3.74	3.99
<b>KELLY CLARKSON</b> Miss Independent (RCA)	3.87	3.69	3.57	3.68	95.7	37.4	3.90	3.83	3.87	3.82	3.97	3.87	3.82
<b>SEAN FAUL</b> Get Busy (VP/Atlantic)	3.86	4.01	4.02	3.96	98.9	28.6	3.94	3.93	3.71	3.68	3.82	4.00	3.95
<b>FRANKIE J.</b> Don't Wanna Try (Columbia)	3.82	3.90	3.95	3.79	95.7	30.9	3.88	3.85	3.73	3.82	3.75	3.69	4.02
<b>LIL' KIM</b> F/ <b>50 CENT</b> Magic Stick (Queen Bee/Atlantic)	3.80	3.94	3.96	3.87	92.3	36.3	4.07	3.75	3.57	3.75	3.76	3.77	3.93
<b>CHINGY</b> Right Thurr (DTP/Capitol)	3.79	3.87	3.87	3.67	94.6	24.3	3.86	3.85	3.65	3.66	3.81	3.65	4.04
<b>BUSTA RHYMES</b> F/ <b>MARIAH CAREY</b> I Know What You Want (J)	3.78	3.84	3.95	3.91	93.4	32.6	3.73	3.87	3.73	3.86	3.68	3.67	3.90
<b>WAYNE WONDER</b> No Letting Go (VP/Atlantic)	3.76	3.69	3.65	3.67	91.1	29.7	3.79	3.83	3.61	3.85	3.49	4.02	3.64
<b>ASHANTI</b> Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	3.71	3.63	3.64	3.78	92.3	34.6	3.75	3.62	3.75	3.83	3.38	3.69	3.89
<b>3 DOORS DOWN</b> When I'm Gone (Republic/Universal)	3.70	3.79	3.85	3.73	93.7	40.9	3.53	3.92	3.64	3.63	3.82	3.66	3.68
<b>JUSTIN TIMBERLAKE</b> Rock Your Body (Jive)	3.70	3.70	3.62	3.74	97.4	33.7	3.69	3.70	3.73	3.67	3.63	3.66	3.86
<b>DA BRAT</b> In Love Wit Chu (So So Def/Arista)	3.70	3.76	3.80	3.74	95.4	33.7	3.78	3.70	3.61	3.42	3.40	3.84	4.15
<b>CHRISTINA AGUILERA</b> Fighter (RCA)	3.70	3.70	3.56	3.66	97.4	33.1	3.81	3.68	3.60	3.67	3.67	3.78	3.66
<b>MICHELLE BRANCH</b> Are You Happy Now? (Maverick/Warner Bros.)	3.69	3.71	3.52	3.55	83.1	29.4	3.56	3.62	3.89	3.51	3.85	3.75	3.63
<b>THALIA</b> F/ <b>FAT JOE</b> I Want You (EMI Latin/Virgin)	3.68	-	-	-	83.4	31.7	3.70	3.60	3.73	3.66	3.82	3.45	3.79
<b>ALL-AMERICAN REJECTS</b> Swing, Swing (Doghouse/DreamWorks)	3.65	3.71	3.69	3.55	83.4	33.1	3.74	3.64	3.58	3.46	3.62	3.79	3.75
<b>BLACK EYED PEAS</b> Where Is The Love? (A&M/Interscope)	3.62	3.68	3.65	3.59	78.0	21.7	3.62	3.59	3.66	3.67	3.56	3.64	3.63
<b>EVANESCENCE</b> Bring Me To Life (Wind-up)	3.60	3.49	3.40	3.38	90.3	37.1	3.62	3.44	3.73	3.48	3.65	3.72	3.54
<b>UNCLE KRACKER</b> F/ <b>DOBIE GRAY</b> Drift Away (Lava)	3.60	3.79	3.92	3.82	86.0	25.1	3.44	3.62	3.73	3.53	3.60	3.46	3.81
<b>SIMPLE PLAN</b> Addicted (Lava)	3.60	3.79	3.79	3.59	88.9	37.1	3.57	3.75	3.48	3.52	3.59	3.52	3.77
<b>JEWEL</b> Intuition (Atlantic)	3.59	3.61	3.55	3.51	87.1	32.9	3.59	3.46	3.71	3.45	3.60	3.61	3.71
<b>BEYONCÉ</b> F/ <b>JAY-Z</b> Crazy In Love (Columbia)	3.57	3.61	3.74	3.68	90.0	30.9	3.80	3.56	3.34	3.72	3.14	3.64	3.76
<b>MATCHBOX TWENTY</b> Unwell (Atlantic)	3.54	3.66	3.82	3.79	88.6	32.0	3.41	3.50	3.70	3.51	3.61	3.67	3.36
<b>JASON MRAZ</b> The Remedy (I Won't Worry) (Elektra/EEG)	3.47	-	-	-	78.3	30.9	3.27	3.50	3.64	3.30	3.42	3.66	3.54
<b>PINK</b> F/ <b>WILLIAM ORBIT</b> Feel Good Time (Columbia)	3.39	3.29	3.00	3.26	85.1	38.3	3.47	3.37	3.33	3.28	3.41	3.37	3.51

**CalloUT AMERICA®**  
**HOT SCORES**

By ANTHONY ACAMPORA

**5** 0 Cent holds on to the top spot on Callout America again this week with "21 Questions" (Shady/Aftermath/Interscope). The audience continues to love 50 Cent, with burn still just over 30%. He ranks No. 1 with teens and women 18-24 and scores a fifth-place ranking with women 25-34.

Kelly Clarkson scores her best results to date with "Miss Independent" (RCA). The American Idol winner ranks sixth with teens, eighth with women 18-24 and third among women 25-34.

Lil Kim and 50 Cent rank seventh this week with "Magic Stick" (Queen Bee/Atlantic). "Magic" ranks second with teens.

Chingy — who moved to the top spot on R&R's CHR/Rhythmic chart this week — moves up to No. 8 this week with "Right Thurr" (DTP/Capitol). "Right" ranks eighth with teens and sixth with women 18-24.

Ashanti moves up to No. 11 with "Rock Wit U (Awww Baby)" (Murder Inc./IDJMG). "Rock" is testing best among women 25-34, where it ranks sixth.

Michelle Branch, who ranks 16th overall, scores a first-place ranking with women 25-34 on "Are You Happy Now?" (Maverick/Warner Bros.).

Also scoring in the 25-34 cell is Simple Plan's "Addicted" (Lava), which ranks seventh in the demo.

Remember, you can now view Callout America on the web at [www.bullsey.com](http://www.bullsey.com), thanks to our partnership with Bullseye Research. This week's password is *bozen*.

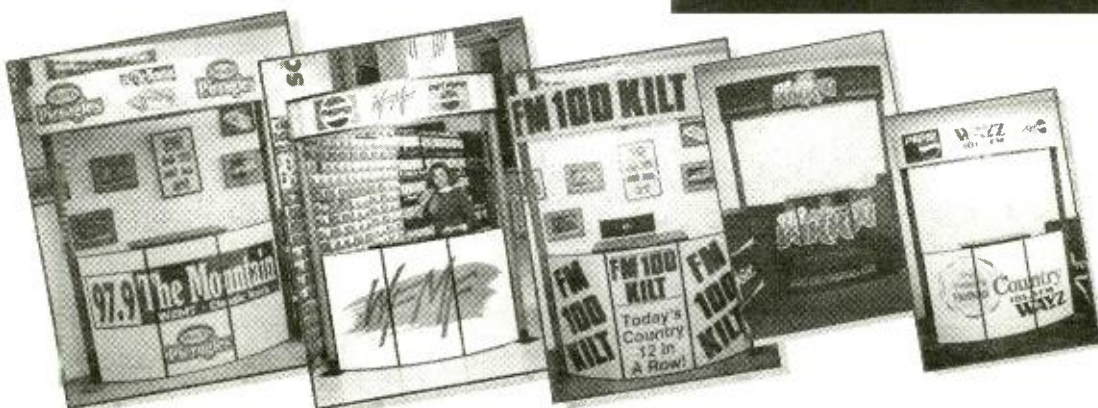
Total sample size is 350 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1=dislike very much, 5=like very much). Total familiarity represents the total percentage of respondents who recognized the song. Total burn represents the percentage of 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.

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WNOU	KHFI	WQZQ
WRVW	WKSS	WKSE

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APD/MD, WXKS-BOSTON

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— ALEX TEAR,  
PD, WDRQ-DETROIT

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# R&R CHR/POP TOP 50

Powered By



July 18, 2003

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)	8696	+16	721250	13	122/0
3	2	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	7199	+821	574945	9	122/0
5	3	BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	7152	+902	592684	8	124/1
2	4	EVANESCENCE Bring Me To Life (Wind-up)	6821	-367	570686	20	122/1
4	5	MATCHBOX TWENTY Unwell (Atlantic)	6266	-24	487668	21	111/0
11	6	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	5283	+498	412137	9	125/0
6	7	BUSTA RHYMES F/ MARIAH CAREY I Know What You Want (J)	4839	-621	364784	14	114/0
14	8	JEWEL Intuition (Atlantic)	4834	+398	353344	14	123/0
7	9	SEAN PAUL Get Busy (VP/Atlantic)	4773	-495	423068	15	118/0
12	10	UNCLE KRACKER F/ DOBBIE GRAY Drift Away (Lava)	4764	+118	376555	11	105/1
15	11	LIL' KIM F/ 50 CENT Magic Stick (Queen Bee/Atlantic)	4751	+402	378076	8	108/4
8	12	JUSTIN TIMBERLAKE Rock Your Body (Jive)	4533	-532	329296	19	127/0
17	13	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	4382	+201	305639	10	120/2
16	14	SIMPLE PLAN Addicted (Lava)	4375	+140	331261	12	110/0
9	15	R. KELLY Ignition (Jive)	4288	-655	310823	20	118/0
10	16	50 CENT 21 Questions (Shady/Aftermath/Interscope)	3897	-917	257379	12	114/0
13	17	FRANKIE J. Don't Wanna Try (Columbia)	3808	-695	286450	14	115/0
23	18	THALIA F/ FAT JOE I Want You (EMI Latin/Virgin)	3704	+446	269384	8	120/5
21	19	ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	3584	+44	255179	14	115/0
20	20	3 DOORS DOWN When I'm Gone (Republic/Universal)	3360	-226	247511	30	118/0
19	21	CHRISTINA AGUILERA Fighter (RCA)	3287	-384	308717	18	117/0
22	22	WAYNE WONDER No Letting Go (VP/Atlantic)	3160	-297	285763	17	108/0
18	23	PINK F/ WILLIAM ORBIT Feel Good Time (Columbia)	3151	-793	184386	7	125/0
26	24	NELLY F/ P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3055	+723	200634	5	102/6
24	25	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2870	+166	188288	13	99/1
27	26	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	2861	+642	187174	4	113/1
31	27	SARAI Ladies (Sweat/Epic)	2088	+311	125447	5	96/5
29	28	TRAIN Calling All Angels (Columbia)	2072	+155	121092	9	85/3
33	29	CHINGY Right Thurr (DTP/Capitol)	2016	+501	109971	5	87/19
25	30	FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG)	2016	-393	158342	11	76/0
46	31	JUSTIN TIMBERLAKE Senorita (Jive)	1916	+1111	182344	2	116/21
28	32	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	1782	-179	124616	18	113/0
35	33	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	1769	+464	220585	5	72/7
32	34	DA BRAT In Love Wit Chu (So So Def/Arista)	1680	+38	104948	7	62/0
34	35	MERCYME I Can Only Imagine (INO/Curb)	1616	+216	85329	8	56/7
39	36	SANTANA F/ ALEX BAND Why Don't You & I (Arista)	1376	+218	91327	4	72/10
Debut	37	CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)	1292	+969	90851	1	103/18
38	38	DREAM F/ LOON Crazy (Bad Boy/Universal)	1271	+20	64038	5	76/2
41	39	MAROON 5 Harder To Breathe (Octone/J)	1162	+158	49074	4	80/19
40	40	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	1099	+88	51150	6	42/2
42	41	JUNIOR SENIOR Move Your Feet (Crunchy Frog/Atlantic)	987	+104	73668	4	59/3
Debut	42	SMASH MOUTH You Are My Number Dne (Interscope)	926	+234	39763	1	67/6
Debut	43	FABOLOUS F/ TAMIA Into You (Desert Storm/Elektra/EEG)	917	+330	65041	1	55/15
47	44	BOWLING FOR SOUP Punk Rock 1D1 (Silvertone/Jive)	909	+110	27595	4	75/2
48	45	ATARIS The Boys Of Summer (Columbia)	907	+151	51626	2	56/6
37	46	JENNIFER LOPEZ I'm Glad (Epic)	894	-360	62426	14	102/0
43	47	BOOMKAT What U Do 2 Me (DreamWorks)	799	-15	25919	3	55/3
50	48	CLAY AIKEN This Is The Night (RCA)	740	+24	76809	2	42/4
44	49	COLDPLAY Clocks (Capitol)	674	-140	62669	18	35/0
45	50	GOOD CHARLOTTE The Anthem (Daylight/Epic)	644	-164	46028	19	63/0

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ARTIST TITLE LABEL(S)	ADDS
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	54
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	32
JESSICA SIMPSON Sweetest Sin (Columbia)	30
JUSTIN TIMBERLAKE Senorita (Jive)	21
CHINGY Right Thurr (DTP/Capitol)	19
MAROON 5 Harder To Breathe (Octone/J)	19
CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)	18
LIZ PHAIR Why Can't I? (Capitol)	16
FABOLOUS F/ TAMIA Into You (Desert Storm/Elektra/EEG)	15
SEAN PAUL Like Glue (VP/Atlantic)	12

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JUSTIN TIMBERLAKE Senorita (Jive)	+1111
CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)	+969
BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	+902
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	+821
NELLY F/ P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+723
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	+642
CHINGY Right Thurr (DTP/Capitol)	+501
M. BRANCH Are You Happy Now? (Maverick/Warner Bros.)	+498
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	+464
THALIA F/ FAT JOE I Want You (EMI Latin/Virgin)	+446

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
50 CENT In Da Club (Shady/Aftermath/Interscope)	2826
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	1643
AVRIL LAVIGNE I'm With You (Arista)	1389
AMANDA PEREZ Angel (Powerhouse/Virgin)	1364
STACIE ORRICO Stuck (ForeFront/Virgin)	1343
JENNIFER LOPEZ F/ LL COOL J All I Have (Epic)	1262
GINUWINE Hell Yeah (Epic)	1219
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	1077
EMINEM Lose Yourself (Shady/Interscope)	1043
BLU CANTRELL F/ SEAN PAUL Breathe (Arista)	1008
CHRISTINA AGUILERA Beautiful (RCA)	997
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	995
KID ROCK F/ SHERYL CROW Picture (Atlantic)	972
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	961
NIVEA Don't Mess With My Man (Jive)	959
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	937
LINKIN PARK In The End (Warner Bros.)	898
NO DOUBT F/ LADY SAW Underneath It All (Interscope)	814
AVRIL LAVIGNE Complicated (Arista)	813
NELLY Hot In Herre (Fo' Reel/Universal)	791
JA RULE F/ ASHANTI Mesmerize (Murder Inc./IDJMG)	731
NELLY F/ KELLY ROWLAND Dilemma (Fo' Reel/Universal)	722
DJ SAMMY & YANDU Heaven (Robbins)	654
JUSTIN TIMBERLAKE Cry Me A River (Jive)	613
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)/606	

127 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/6-7/12. 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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July 18, 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)	3243	-17	76782	12	53/0
2	2	EVANESCENCE Bring Me To Life (Wind-up)	2896	-56	64224	16	53/0
3	3	MATCHBOX TWENTY Unwell (Atlantic)	2681	+26	62253	22	51/0
4	4	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	2662	+294	66677	8	51/0
7	5	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	2309	+220	54903	8	54/0
9	6	BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	2286	+261	59325	7	50/0
8	7	JEWEL Intuition (Atlantic)	2147	+105	51249	13	53/1
6	8	UNCLE KRACKER F/ DOBIE GRAY Drift Away (Lava)	2126	+16	51867	10	45/0
10	9	R. KELLY Ignition (Jive)	1783	-237	40693	17	41/0
12	10	SEAN PAUL Get Busy (VP/Atlantic)	1770	-191	39214	15	42/0
11	11	BUSTA RHYMES F/ MARIAH CAREY I Know What You Want (J)	1763	-208	36427	10	42/0
14	12	50 CENT 21 Questions (Shady/Aftermath/Interscope)	1722	-96	37177	10	45/0
5	13	JUSTIN TIMBERLAKE Rock Your Body (Jive)	1675	-453	35791	18	42/0
13	14	PINK F/ WILLIAM ORBIT Feel Good Time (Columbia)	1582	-239	33197	7	46/0
16	15	ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	1571	-18	36795	16	48/1
18	16	SIMPLE PLAN Addicted (Lava)	1535	+51	34509	11	46/1
19	17	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	1501	+137	37565	8	49/1
15	18	FRANKIE J. Don't Wanna Try (Columbia)	1417	-177	31918	13	36/0
21	19	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1391	+99	34033	13	43/2
20	20	TRAIN Calling All Angels (Columbia)	1324	+23	29064	9	44/0
24	21	LIL' KIM F/ 50 CENT Magic Stick (Queen Bee/Atlantic)	1175	+122	33023	6	43/5
17	22	CHRISTINA AGUILERA Fighter (RCA)	1168	-355	24952	17	34/1
22	23	3 DOORS DOWN When I'm Gone (Republic/Universal)	1109	-37	21977	31	36/0
26	24	THALIA F/ FAT JOE I Want You (EMI Latin/Virgin)	1010	+160	28808	7	42/6
29	25	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	975	+257	23562	4	40/3
23	26	WAYNE WONDER No Letting Go (VP/Atlantic)	955	-121	21523	13	30/0
28	27	NELLY F/ P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	892	+154	23214	3	40/4
27	28	MERCYME I Can Only Imagine (INO/Curb)	858	+9	19342	8	35/1
31	29	SANTANA F/ ALEX BAND Why Don't You & I (Arista)	723	+152	18451	4	34/3
30	30	BOOMKAT What U Do 2 Me (DreamWorks)	674	+27	17725	5	42/1
Debut	31	JUSTIN TIMBERLAKE Senorita (Jive)	565	+398	15207	1	42/14
34	32	SMASH MOUTH You Are My Number One (Interscope)	544	+42	12665	3	39/0
33	33	JULIE WOOD Open My Eyes (Independent)	531	-3	11985	7	20/1
35	34	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	494	+20	12625	3	27/0
36	35	SUZY K. Teaching (Vellum)	458	+21	8040	6	15/0
40	36	MAROON 5 Harder To Breathe (Octone/J)	441	+64	10377	2	25/6
49	37	CHINGY Right Thurr (DTP/Capitol)	400	+151	11426	2	27/5
32	38	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	399	-159	7021	16	14/0
42	39	DA BRAT In Love Wit Chu (So So Def/Arista)	383	+37	13976	2	18/1
37	40	COLDPLAY Clocks (Capitol)	379	-53	8875	18	14/0
46	41	SARAI Ladies (Sweat/Epic)	368	+56	12032	2	22/2
45	42	TRAPT Headstrong (Warner Bros.)	367	+44	10091	3	23/1
38	43	FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG)	365	-43	12316	9	12/0
50	44	LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	361	+115	15766	2	18/4
44	45	JUNIOR SENIOR Move Your Feet (Crunchy Frog/Atlantic)	358	+29	9692	2	25/2
39	46	STACIA Angel (Raystone)	358	-28	6794	19	12/0
47	47	LEANN RIMES We Can (Asylum/Curb)	314	+33	8764	2	27/3
Debut	48	CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)	311	+239	9919	1	31/11
41	49	JENNIFER LOPEZ I'm Glad (Epic)	274	-77	6241	13	9/0
43	50	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	272	-58	6118	22	10/0

54 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 7/6-Saturday 7/12.

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## Most Added®

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JUSTIN TIMBERLAKE Senorita (Jive)	14
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	14
CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)	11
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	7
THALIA F/ FAT JOE I Want You (EMI Latin/Virgin)	6
MAROON 5 Harder To Breathe (Octone/J)	6
JESSICA SIMPSON Sweetest Sin (Columbia)	6
LIL' KIM F/ 50 CENT Magic Stick (Queen Bee/Atlantic)	5
CHINGY Right Thurr (DTP/Capitol)	5
SALIVA Rest In Pieces (Island/IDJMG)	5
LIVE Heaven (Radioactive/MCA)	5
FABOLOUS F/ TAMIA Into You (Desert Storm/Elektra/EEG)	5
SEAN PAUL Like Glue (VP/Atlantic)	5
LIZ PHAIR Why Can't I? (Capitol)	5
NELLY F/ P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	4
LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	4
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	3
SANTANA F/ ALEX BAND Why Don't You & I (Arista)	3
LEANN RIMES We Can (Asylum/Curb)	3
MICHAEL MCGLONE The Moment Of Goodbye (Independent)	3
STEPHANIE RICHARDS Get Used To It (Arbuckle Music)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JUSTIN TIMBERLAKE Senorita (Jive)	+398
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	+294
BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	+261
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	+257
CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)	+239
M. BRANCH Are You Happy Now? (Maverick/Warner Bros.)	+220
THALIA F/ FAT JOE I Want You (EMI Latin/Virgin)	+160
NELLY F/ P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+154
SANTANA F/ ALEX BAND Why Don't You & I (Arista)	+152
CHINGY Right Thurr (DTP/Capitol)	+151
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	+137
LIL' KIM F/ 50 CENT Magic Stick (Queen Bee/Atlantic)	+122
LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	+115
FABOLOUS F/ TAMIA Into You (Desert Storm/Elektra/EEG)	+108
JEWEL Intuition (Atlantic)	+105
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+99
MAROON 5 Harder To Breathe (Octone/J)	+64
CLAY AIKEN This Is The Night (RCA)	+60
SARAI Ladies (Sweat/Epic)	+56
SALIVA Rest In Pieces (Island/IDJMG)	+56
SIMPLE PLAN Addicted (Lava)	+51
TRAPT Headstrong (Warner Bros.)	+44
SMASH MOUTH You Are My Number One (Interscope)	+42
BOWLING FOR SOUP Punk Rock 101 (Silvertone/Jive)	+41
DA BRAT In Love Wit Chu (So So Def/Arista)	+37
MICHAEL MCGLONE The Moment Of Goodbye (Independent)	+36
DREAM F/ LOON Crazy (Bad Boy/Universal)	+34
SEAN PAUL Like Glue (VP/Atlantic)	+34
LEANN RIMES We Can (Asylum/Curb)	+33
BEYONCE' Dangerously In Love (Columbia)	+33

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**ON THE RECORD**

With **Karson With A K**  
Asst. PD, WHTF/Tallahassee, FL



Florida's summer heat is off the chart, and so is pop music right now. At WHTF (Hot 104.9)/Tallahassee, FL we have two CHRs and a solid Rock station on either side of us, so it's now more important than ever that we play hit music. • PD/MD Brian O'Conner is excited about the early response on P. Diddy and Nelly. We are the home of the Florida State Seminoles, and it

sure sounds like that 'Noles war chant in "Shake Ya Tailfeather" will keep rockin' right through football season. He is also excited about the early reaction on Lumidee's "Never Leave You (Uh-ooh, Uh-ooh)." • Hot 104.9

Mix Show DJ OB-1 says Soda Club's "Keep Love Together" and Andrea Doria's "Bucci Bag" are floor-fillers right now. *The Tommy Fox Night Show* has Simple Plan's "Addicted" and Lil Kim featuring 50 Cent's "Magic Stick" on top of the "Hot 9 at 9." • If you want some reaction records for your morning show, I suggest Fannypack's "Camel Toe" and a sleeper track that is No. 2 in the UK right now, The Fast Food Rockers' "Fast Food." This song lit up the phones immediately and may even spark some memories of songs you sang as a kid.

**K**elly Clarkson reigns supreme for a fifth week on the R&R CHR/Pop chart, as "Miss Independent" (RCA) retains the No. 1 spot. **Black Eyed Peas** move 3-2\* with "Where Is the Love?" (A&M/Interscope) ... **Beyoncé featuring Jay-Z's** "Crazy In Love" (Columbia) rises 5-3\* ... **Michelle Branch's** "Are You Happy Now?" (Maverick/Warner Bros.) cracks the top 10, climbing 11-6\* ... **Ashanti** brings us "Rock Wit U (Awww Baby)" (Murder Inc./IDJMG), which rolls up 17-13\* ... Programmers tell **Thalia featuring Fat Joe** "I Want You" (EMI Latin/Virgin); the song jumps 23-18\* ... **Nelly featuring P. Diddy & Murphy Lee's** "Shake Ya Tailfeather" (Bad Boy/Universal) rises 26-24\* ... **Sarai** has success with "Ladies" (Sweat/Epic), which goes up 31-27\* ... **Chingy's** "Right Thurr" (DTP/Capitol) climbs 33-29\* ... **Justin Timberlake's** "Senorita" (Jive) rockets up 46-31\*, scoring Most Increased Plays with a 1,111-play increase ... Last week's Most Added song, **Christina Aguilera featuring Lil Kim's** "Can't Hold Us Down" (RCA), debuts at No. 37 ... **Bowling For Soup's** sophomore single, "Punk Rock 101" (Silvertone/Jive), climbs 47-44\* ... **Stacie Orrico's** "(There's Gotta Be) More to Life" (ForeFront/Virgin) picks up Most Added honors this week with 54 adds ... Other chart debuts come from **Smash Mouth** and **Fabulous featuring Tamia**.



— Keith Berman, Radio Editor

**ON THE RISE**

ARTIST: **Wakefield**

LABEL: **Arista**

By **MIKE TRIAS** / ASSISTANT EDITOR



**S**t. Mary's County, MD is historically known for its tobacco fields and Amish communities. These days it's becoming the breeding ground for pop punk bands. Wakefield is the area's latest product, consisting of Ryan Escolopio (vocals-guitar), Aaron Escolopio (drums), JD Tennyson (guitar-vocals) and Mike Schoolden (bass-vocals).

Wakefield has its roots in the cover band Ryan Escolopio and Tennyson formed as youngsters in junior high (they were called Soar, though the name was misspelled — it was supposed to be "Sore," according to Escolopio). As they matured, the cover band evolved into their current pop punk format with Escolopio's cousin, Schoolden, taking over bass duties, and his brother, Aaron, choosing to vacate his seat in Good Charlotte to bang the drums for Wakefield. As for the band's moniker, it's the name of the street the Escolopios grew up on — nothing too exciting, but, according to Tennyson, a much better name than Ninja Penguins.

Wakefield have definitely turned into a family affair, and, as such, have enjoyed the support of the bandmembers' families. The Escolopios' father and mother met when they joined the same cover band as teenagers, and Ryan and Aaron grew up going to the band's practices. Nowadays, Dan Escolopio not only plays father to Ryan and Aaron, he also acts as Wakefield's manager.

Tennyson's father, Francis, has also joined in the act. He drives the RV that the band use to travel around the country while on tour. So far this year Wakefield have logged many miles on the road with touring partners All-American Rejects, and there are still many more miles to go. Wakefield are in Southern markets with

Reel Big Fish and Zebrahead until the beginning of August, when the bands hit Nevada, California and Arizona. This October Wakefield will join the lineup of the Nokia Tour.

All this touring should be more than enough to expose audiences to the boys' brand-new single, "Say You Will," a love song inspired by the feature film *Scream*. Explains Ryan, "Get your heart broken a few times, and the tragedy begins to unfold." The video for "Say You Will," directed by Marc Webb (Green Day, Good Charlotte, Unwritten Law), should also help win Wakefield many new fans.

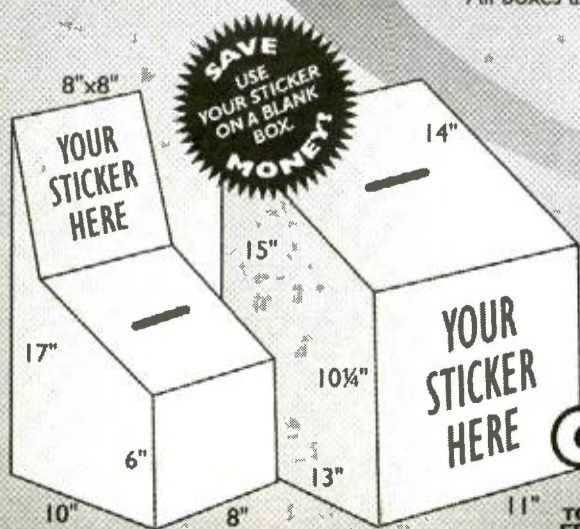
*American Made* is the band's debut album, and it is filled with tongue-in-cheek goodness, "Goodbye" pokes fun at *Jerry McGuire's* catch phrase — "Screw hello/ You had me at goodbye" — while "Infamous" takes a look at the hardships of trying to make it in the industry: "We suck yeah/We're never gonna make it/We're too dumb to be rich and famous/Record companies don't even want to claim us." And if the band does make it big, they're prepared for the inevitable accusations with their sarcastic song "Sold Out": "We're in it for the money/All the groupie honeys/We want your life so we sold out/We wanted to be famous/With what God gave us/We sold our souls to the devil last night/And wrote this song."

"There are a lot of emotions on *American Made*," says Schoolden of the Matt Wallace-produced album. "But, ultimately, we're all about having fun."

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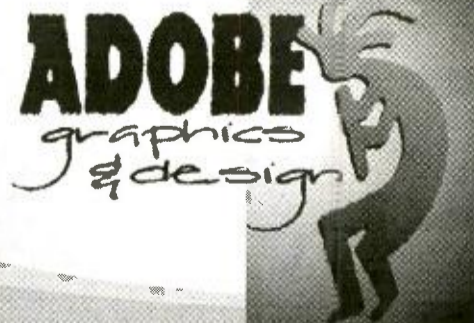
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## America's Best Testing CHR/Pop Songs 12 + For The Week Ending 7/18/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
<b>BLACK EYED PEAS</b> Where Is The Love? (A&M/Interscope)	4.15	4.09	87%	11%	4.39	4.15	3.98
<b>MATCHBOX TWENTY</b> Unwell (Atlantic)	4.14	4.20	95%	28%	4.15	3.95	4.35
<b>MICHELLE BRANCH</b> Are You Happy Now? (Maverick/Warner Bros.)	4.14	4.05	94%	14%	4.31	4.17	4.01
<b>KELLY CLARKSON</b> Miss Independent (RCA)	4.11	4.22	98%	30%	4.20	3.97	4.28
<b>GOOD CHARLOTTE</b> Girls & Boys (Daylight/Epic)	4.11	—	73%	9%	4.55	4.10	3.49
<b>EVANESCENCE</b> Bring Me To Life (Wind-up)	4.10	4.21	97%	37%	4.00	3.92	4.45
<b>SIMPLE PLAN</b> Addicted (Lava)	4.05	3.96	88%	24%	4.46	4.07	3.62
<b>ALL-AMERICAN REJECTS</b> Swing, Swing (Doghouse/DreamWorks)	4.02	3.86	86%	20%	4.53	3.84	3.63
<b>JASON MRAZ</b> The Remedy (I Won't Worry) (Elektra/EEG)	3.98	3.99	74%	14%	4.09	3.92	4.00
<b>3 DOORS DOWN</b> When I'm Gone (Republic/Universal)	3.95	3.95	97%	43%	3.74	3.91	4.22
<b>CHRISTINA AGUILERA</b> Fighter (RCA)	3.93	4.01	98%	36%	3.94	4.03	3.99
<b>JEWEL</b> Intuition (Atlantic)	3.86	3.89	97%	26%	3.74	3.71	3.97
<b>DANIEL BEDINGFIELD</b> If You're Not The One (Island/IDJMG)	3.83	3.84	93%	32%	3.73	4.01	3.93
<b>TRAIN</b> Calling All Angels (Columbia)	3.77	3.64	76%	18%	3.54	3.67	4.06
<b>BEYONCÉ F/ JAY-Z</b> Crazy In Love (Columbia)	3.75	3.64	91%	27%	3.87	3.72	3.72
<b>UNCLE KRACKER F/ DOBIE GRAY</b> Drift Away (Lava)	3.70	3.74	94%	33%	3.83	3.68	3.77
<b>EMINEM</b> Sing For The Moment (Shady/Aftermath/Interscope)	3.69	3.66	97%	43%	3.88	3.71	3.73
<b>JUSTIN TIMBERLAKE</b> Rock Your Body (Jive)	3.67	3.70	99%	49%	3.67	3.80	3.96
<b>FRANKIE J.</b> Don't Wanna Try (Columbia)	3.64	3.59	91%	31%	3.74	3.80	3.54
<b>FABOLOUS</b> Can't Let You Go (Desert Storm/Elektra/EEG)	3.62	3.44	71%	23%	3.87	3.62	3.90
<b>THALIA F/ FAT JOE I</b> Want You (EMI Latin/Virgin)	3.60	3.37	68%	17%	3.85	3.50	3.70
<b>WAYNE WONDER</b> No Letting Go (VP/Atlantic)	3.56	3.42	75%	33%	3.49	3.56	3.88
<b>NELLY F/ P. DIDDY &amp; MURPHY LEE</b> Shake Ya Tailfeather (Bad Boy/Universal)	3.55	—	61%	13%	3.86	3.76	3.57
<b>SEAN PAUL</b> Get Busy (VP/Atlantic)	3.52	3.57	92%	47%	3.64	3.50	3.61
<b>PINK F/ WILLIAM ORBIT</b> Feel Good Time (Columbia)	3.48	3.66	88%	24%	3.42	3.26	3.83
<b>R. KELLY</b> Ignition (Jive)	3.41	3.47	96%	54%	3.42	3.26	3.50
<b>50 CENT</b> 21 Questions (Shady/Aftermath/Interscope)	3.36	3.32	92%	48%	3.55	3.50	3.43
<b>LIL' KIM F/ 50 CENT</b> Magic Stick (Queen Bee/Atlantic)	3.36	3.46	73%	29%	3.50	3.48	3.52
<b>ASHANTI</b> Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	3.33	3.29	87%	33%	3.36	3.38	3.48
<b>BUSTA RHYMES F/ MARIAH CAREY</b> I Know What You Want (J)	3.25	3.31	90%	44%	3.21	3.15	3.32

Total sample size is 436 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

**50 CENT P.I.M.P.** (Shady/Aftermath/Interscope)  
Total Plays: 640, Total Stations: 17, Adds: 2

**TRAPT** Headstrong (Warner Bros.)  
Total Plays: 634, Total Stations: 37, Adds: 1

**LIVE** Heaven (Radioactive/Geffen)  
Total Plays: 518, Total Stations: 37, Adds: 1

**SEAN PAUL** Like Glue (VP/Atlantic)  
Total Plays: 504, Total Stations: 31, Adds: 12

**MARIAH CAREY** Bringin' On The Heartbreak (MonarC/IDJMG)  
Total Plays: 444, Total Stations: 51, Adds: 1

**JUSTIN GUARINI** Sorry (RCA)  
Total Plays: 437, Total Stations: 39, Adds: 6

**AMANDA PEREZ** Never (Powerhouse/Virgin)  
Total Plays: 408, Total Stations: 34, Adds: 1

**SUGAR RAY** Is She Really Going Out With Him? (Atlantic)  
Total Plays: 407, Total Stations: 19, Adds: 0

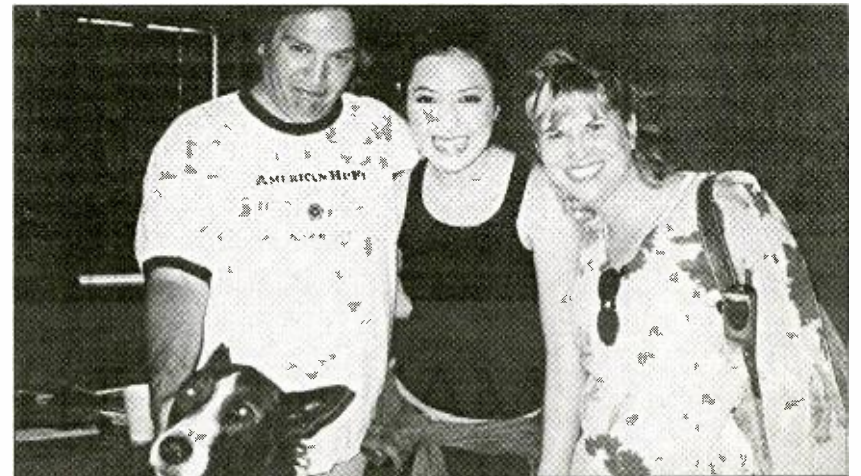
**LEANN RIMES** We Can (Asylum/Curb)  
Total Plays: 389, Total Stations: 35, Adds: 3

**NICK LACHEY** Shut Up (Universal)  
Total Plays: 378, Total Stations: 34, Adds: 1

Songs ranked by total plays



**DREAM COME TRUE** WHTZ (Z100)/New York night jocks Romeo & Niko couldn't pass up the opportunity to have four gorgeous and talented ladies share the studio with them, so they invited Dream to co-host. Seen here are (l-r) Niko, bandmembers Holly and Diana, Romeo, bandmember Kasey, Universal's Kelly Nash, bandmember Ashley and Z100 MD Paul "Cubby" Bryant.



**THE QUICKER PICKER-UPPER** KRBV/Dallas PD Dan Kieley spread a bunch of old R&Rs on the floor of his office in anticipation of a visit by Michelle Branch and her semi-paper-trained dog, Brandy. Seen here are (l-r) Brandy, Kieley, Branch and Warner Bros. VP/Promo Felicia Swerling-Suslow.



**RHYMING PROMOTION NAME CAUSES RIOT** Just to show how passionate (or crazy) listeners are about their favorite artists, KSLZ (Z107-7)/St. Louis held a Picket for Tickets contest to award passes for an upcoming Christina Aguilera-Justin Timberlake concert. A rabid crowd of more than 300 people marched for almost an hour to try to score the primo tickets.



Stations and their adds listed alphabetically by market

WFLY/Albany, NY \*
VP/Prog: Michael Morgan
PD: Donnie Michaels
MD: John Fox

WXXX/Burlington, VT \*
PD: Ben Hamilton
APD: Pete Belair
FABULOUS FTAMIA "Info"

WVVB/Daytona Beach, FL \*
PD: Jim Lawson
MD: Jerry Dixon
ATARIS "Summer"

WVKS/Gainesville-Ocala, FL \*
PD: Jeri Banta
APD: Mike Forte
AGUILERA F.L.I. "Kim Down"

KMXV/Kansas City, MO \*
DM/MD: Jon Zelner
APD: Ponch
AGUILERA F.L.I. "Kim Down"

WABB/Mobile, AL \*
DM/MD: Jay Hastings
APD/MD: Pablo
AGUILERA F.L.I. "Kim Down"

KKRZ/Portland, OR \*
PD: Michael Hayes
2 LUMIDEE "Love"

KXXM/San Antonio, TX \*
PD: Jay Shannon
MD: Nadia Canales
BOWLING FOR SOUP "Rock"

KROQ/Tucson, AZ \*
APD/MD: Ken Carr
12 GOOD CHARLOTTE "Girls"

WKFK/Albany, NY \*
PD: Rob Dawes
21 R. KELLY "Thug"

WZKL/Canton, OH \*
PD: John Stewart
MD: Gerry Dixon
ATARIS "Summer"

KFMD/Denver-Boulder, CO \*
PD: Jim Lawson
MD: Gerry Dixon
ATARIS "Summer"

WNSX/Grand Rapids, MI \*
PD: Eric D'Brien
DM: Dan Stone
9 GOOD CHARLOTTE "Girls"

WWST/Knoxville, TN \*
DM: Jeff Jamison
APD: Rich Bailey
APD/MD: Scott Bohannon

WBBO/Monmouth-Ocean, NJ \*
PD: Gregg Thomas
AGUILERA F.L.I. "Kim Down"

WERZ/Portsmouth, NH \*
OM/MD: Mike D'Onnell
APD/MD: Jay Michaels
2 JUSTIN TIMBERLAKE "Seniors"

KHTS/San Diego, CA \*
APD/MD: Himan Haze
2 JUSTIN TIMBERLAKE "Seniors"

KHTT/Tulsa, OK \*
OM: Ted Tucker
PD: Carly Bush
APD: Matt The Great

KQID/Alexandria, LA
PD: Ron Roberts
10 GOOD CHARLOTTE "Girls"

WRZE/Cape Cod, MA
PD/MD: Shane Blue
FABULOUS FTAMIA "Info"

WVXX/Green Bay, WI \*
DM: Dan Stone
PD/MD: David Burns
12 SUGAR RAY "Gang"

WVXX/Green Bay, WI \*
DM: Dan Stone
PD/MD: David Burns
12 SUGAR RAY "Gang"

KSMB/Lafayette, LA \*
PD: Bobby Novosad
MD: Aaron Santini
3 JUSTIN TIMBERLAKE "Seniors"

WHYY/Montgomery, AL
APD/MD: Keith Scott
CHINCY "Right"

WSPK/Poughkeepsie, NY
PD: Scotty Mac
APD: Shy Walker
MD: Paulie Cruz

KSLS/San Luis Obispo, CA
PD: Adam Burmes
MD: Craig Marshall

WKZJ/Tulpeo, MS
PD/MD: Rick Stevens
16 SANTANA FALLEX BAND "Don't"

WAEB/Allentown, PA \*
PD: Laura St. James
MD: Mike Kelly
JUSTIN TIMBERLAKE "Seniors"

KZIA/Cedar Rapids, IA
PD/MD: Eric Hanson
AGUILERA F.L.I. "Kim Down"

WDRQ/Detroit, MI \*
PD: Alex Tear
APD: Jay Towers
MD: Keith Curry

WVXX/Green Bay, WI \*
DM: Dan Stone
PD/MD: David Burns
12 SUGAR RAY "Gang"

WLAN/Lancaster, PA \*
APD: Terrie Knight
MD: Marcia Gan
1 AGUILERA F.L.I. "Kim Down"

WVAQ/Morgantown, WV
Dir./Prog./PD: Lucy Neft
MD: Dylak
AGUILERA F.L.I. "Kim Down"

WPRO/Providence, RI \*
OM: Ron St. Pierre
PD: Tony Bristol
APD/MD: Davey Morris

WAEV/Savannah, GA
PD/MD: Chris Alan
No Adds

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

KPRF/Amarillo, TX
PD/MD: Marshall Blevins
1 BABY BASH "Sugar"

WVSR/Charleston, WV
DM: Jeff Whitehead
PD: Chris Carmichael
MD: Apollo

WKQI/Detroit, MI \*
OM/MD: Don Theodore
MD: Brian Daniels
21 JUSTIN TIMBERLAKE "Seniors"

WVXX/Green Bay, WI \*
DM: Dan Stone
PD/MD: David Burns
12 SUGAR RAY "Gang"

WLAN/Lancaster, PA \*
APD: Terrie Knight
MD: Marcia Gan
1 AGUILERA F.L.I. "Kim Down"

WVXX/Myrtil Beach, SC
PD: Wally B.
8 LUMIDEE "Love"

KBFA/Quad Cities, IA-IL \*
MD: Brandon
2 JUSTIN TIMBERLAKE "Seniors"

WVSR/Charleston, WV
DM: Jeff Whitehead
PD: Chris Carmichael
MD: Apollo

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

KOOT/Anchorage, AK
PD: Bill Stewart
9 MICHELLE BRANCH "Happy"

WVSR/Charleston, WV
DM: Jeff Whitehead
PD: Chris Carmichael
MD: Apollo

WKQI/Detroit, MI \*
OM/MD: Don Theodore
MD: Brian Daniels
21 JUSTIN TIMBERLAKE "Seniors"

WVXX/Green Bay, WI \*
DM: Dan Stone
PD/MD: David Burns
12 SUGAR RAY "Gang"

WLAN/Lancaster, PA \*
APD: Terrie Knight
MD: Marcia Gan
1 AGUILERA F.L.I. "Kim Down"

WVXX/Myrtil Beach, SC
PD: Wally B.
8 LUMIDEE "Love"

KBFA/Quad Cities, IA-IL \*
MD: Brandon
2 JUSTIN TIMBERLAKE "Seniors"

WVSR/Charleston, WV
DM: Jeff Whitehead
PD: Chris Carmichael
MD: Apollo

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WSTP/Atlanta, GA \*
PD: Dan Bowen
APD: J.R. Ammons
MD: Michael Chase

WNKS/Charlotte, NC \*
DM/MD: John Reynolds
MD: Keith Reynolds
LIL' KIM F50 CENT "Magic"

WVXX/Green Bay, WI \*
DM: Dan Stone
PD/MD: David Burns
12 SUGAR RAY "Gang"

WLAN/Lancaster, PA \*
APD: Terrie Knight
MD: Marcia Gan
1 AGUILERA F.L.I. "Kim Down"

WVXX/Myrtil Beach, SC
PD: Wally B.
8 LUMIDEE "Love"

KBFA/Quad Cities, IA-IL \*
MD: Brandon
2 JUSTIN TIMBERLAKE "Seniors"

WVSR/Charleston, WV
DM: Jeff Whitehead
PD: Chris Carmichael
MD: Apollo

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WWOJ/Atlanta, GA \*
OM/MD: Dylan Sprague
MD: Jeff Miles
Dir./Prog.: Leslie Fram

WKQJ/Chattanooga, TN \*
PD: Tommy Chuck
MD: Riggs
6 CLAY AIKEN "Night"

WVXX/Green Bay, WI \*
DM: Dan Stone
PD/MD: David Burns
12 SUGAR RAY "Gang"

WLAN/Lancaster, PA \*
APD: Terrie Knight
MD: Marcia Gan
1 AGUILERA F.L.I. "Kim Down"

WVXX/Myrtil Beach, SC
PD: Wally B.
8 LUMIDEE "Love"

KBFA/Quad Cities, IA-IL \*
MD: Brandon
2 JUSTIN TIMBERLAKE "Seniors"

WVSR/Charleston, WV
DM: Jeff Whitehead
PD: Chris Carmichael
MD: Apollo

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WAYV/Atlantic City, NJ \*
PD: Paul Kelly
2 ASHANTI "Rock"

WKSC/Chicago, IL \*
PD: Rod Phillips
MD: Jeff Murray
AGUILERA F.L.I. "Kim Down"

WVXX/Green Bay, WI \*
DM: Dan Stone
PD/MD: David Burns
12 SUGAR RAY "Gang"

WLAN/Lancaster, PA \*
APD: Terrie Knight
MD: Marcia Gan
1 AGUILERA F.L.I. "Kim Down"

WVXX/Myrtil Beach, SC
PD: Wally B.
8 LUMIDEE "Love"

KBFA/Quad Cities, IA-IL \*
MD: Brandon
2 JUSTIN TIMBERLAKE "Seniors"

WVSR/Charleston, WV
DM: Jeff Whitehead
PD: Chris Carmichael
MD: Apollo

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WZNY/Augusta, GA \*
OM: Mike Kramer
APD: Steve Matthews
MD: Drew Young

KLRS/Chicago, CA
PD/MD: Eric Brown
11 AGUILERA F.L.I. "Kim Down"

WVXX/Green Bay, WI \*
DM: Dan Stone
PD/MD: David Burns
12 SUGAR RAY "Gang"

WLAN/Lancaster, PA \*
APD: Terrie Knight
MD: Marcia Gan
1 AGUILERA F.L.I. "Kim Down"

WVXX/Myrtil Beach, SC
PD: Wally B.
8 LUMIDEE "Love"

KBFA/Quad Cities, IA-IL \*
MD: Brandon
2 JUSTIN TIMBERLAKE "Seniors"

WVSR/Charleston, WV
DM: Jeff Whitehead
PD: Chris Carmichael
MD: Apollo

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

KHFI/Austin, TX \*
PD: Jay Shannon
MD: Bobby Bones
LUMIDEE "Love"

WKFC/Cincinnati, OH \*
OM: Scott Reinhart
PD: Donna Decoster
APD/MD: Eddie Rupp

WVXX/Green Bay, WI \*
DM: Dan Stone
PD/MD: David Burns
12 SUGAR RAY "Gang"

WLAN/Lancaster, PA \*
APD: Terrie Knight
MD: Marcia Gan
1 AGUILERA F.L.I. "Kim Down"

WVXX/Myrtil Beach, SC
PD: Wally B.
8 LUMIDEE "Love"

KBFA/Quad Cities, IA-IL \*
MD: Brandon
2 JUSTIN TIMBERLAKE "Seniors"

WVSR/Charleston, WV
DM: Jeff Whitehead
PD: Chris Carmichael
MD: Apollo

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WFMF/Baton Rouge, LA \*
PD: Kevin Campbell
1 LUMIDEE "Love"

WAKS/Cleveland, OH \*
PD: Dan Mason
APD/MD: Kasper
No Adds

WVXX/Green Bay, WI \*
DM: Dan Stone
PD/MD: David Burns
12 SUGAR RAY "Gang"

WLAN/Lancaster, PA \*
APD: Terrie Knight
MD: Marcia Gan
1 AGUILERA F.L.I. "Kim Down"

WVXX/Myrtil Beach, SC
PD: Wally B.
8 LUMIDEE "Love"

KBFA/Quad Cities, IA-IL \*
MD: Brandon
2 JUSTIN TIMBERLAKE "Seniors"

WVSR/Charleston, WV
DM: Jeff Whitehead
PD: Chris Carmichael
MD: Apollo

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

KQXY/Beaumont, TX \*
OM: Jim West
PD: Brandon Shaw
APD: Patrick Sanders

WKMG/Colorado Springs, CO \*
OM: Scotty Irwin
PD: Bobby Valentine
2 SEAN PAUL "Gale"

WVXX/Green Bay, WI \*
DM: Dan Stone
PD/MD: David Burns
12 SUGAR RAY "Gang"

WLAN/Lancaster, PA \*
APD: Terrie Knight
MD: Marcia Gan
1 AGUILERA F.L.I. "Kim Down"

WVXX/Myrtil Beach, SC
PD: Wally B.
8 LUMIDEE "Love"

KBFA/Quad Cities, IA-IL \*
MD: Brandon
2 JUSTIN TIMBERLAKE "Seniors"

WVSR/Charleston, WV
DM: Jeff Whitehead
PD: Chris Carmichael
MD: Apollo

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WXYK/Biloxi-Gulfport, MS \*
PD: Kyle Curley
APD/MD: Lucas
3 FABULOUS FTAMIA "Info"

WNOK/Columbia, SC \*
OM: Dan Balla
PD: Brad Kelly
APD/MD: Kell Reynolds

WVXX/Green Bay, WI \*
DM: Dan Stone
PD/MD: David Burns
12 SUGAR RAY "Gang"

WLAN/Lancaster, PA \*
APD: Terrie Knight
MD: Marcia Gan
1 AGUILERA F.L.I. "Kim Down"

WVXX/Myrtil Beach, SC
PD: Wally B.
8 LUMIDEE "Love"

KBFA/Quad Cities, IA-IL \*
MD: Brandon
2 JUSTIN TIMBERLAKE "Seniors"

WVSR/Charleston, WV
DM: Jeff Whitehead
PD: Chris Carmichael
MD: Apollo

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WMBV/Binghamton, NY
OM: Jim Free
PD/MD: Glen Turner
16 TRAPT "Headstrong"

WBFA/Columbus, GA
PD/MD: Wes Carroll
APD: Amanda Lister

WVXX/Green Bay, WI \*
DM: Dan Stone
PD/MD: David Burns
12 SUGAR RAY "Gang"

WLAN/Lancaster, PA \*
APD: Terrie Knight
MD: Marcia Gan
1 AGUILERA F.L.I. "Kim Down"

WVXX/Myrtil Beach, SC
PD: Wally B.
8 LUMIDEE "Love"

KBFA/Quad Cities, IA-IL \*
MD: Brandon
2 JUSTIN TIMBERLAKE "Seniors"

WVSR/Charleston, WV
DM: Jeff Whitehead
PD: Chris Carmichael
MD: Apollo

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WQEN/Birmingham, AL \*
OM: Doug Hamond
PD: Johnny Vincent
APD/MD: Madison Rees

WCGO/Columbus, GA
OM: Bob Quick
PD/MD: Al Hayes

WVXX/Green Bay, WI \*
DM: Dan Stone
PD/MD: David Burns
12 SUGAR RAY "Gang"

WLAN/Lancaster, PA \*
APD: Terrie Knight
MD: Marcia Gan
1 AGUILERA F.L.I. "Kim Down"

WVXX/Myrtil Beach, SC
PD: Wally B.
8 LUMIDEE "Love"

KBFA/Quad Cities, IA-IL \*
MD: Brandon
2 JUSTIN TIMBERLAKE "Seniors"

WVSR/Charleston, WV
DM: Jeff Whitehead
PD: Chris Carmichael
MD: Apollo

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

KSAS/Boise, ID \*
PD: Hess Ghyg
12 JUNIOR SENIOR "Fear"

WNCV/Columbus, OH \*
PD: Jimmy Steele
APD/MD: Joe Kelly
3 SARAI "Ladies"

WVXX/Green Bay, WI \*
DM: Dan Stone
PD/MD: David Burns
12 SUGAR RAY "Gang"

WLAN/Lancaster, PA \*
APD: Terrie Knight
MD: Marcia Gan
1 AGUILERA F.L.I. "Kim Down"

WVXX/Myrtil Beach, SC
PD: Wally B.
8 LUMIDEE "Love"

KBFA/Quad Cities, IA-IL \*
MD: Brandon
2 JUSTIN TIMBERLAKE "Seniors"

WVSR/Charleston, WV
DM: Jeff Whitehead
PD: Chris Carmichael
MD: Apollo

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

KZMG/Boise, ID \*
PD: Jim Allen
MD: Valentine
AGUILERA F.L.I. "Kim Down"

KRBB/Dallas-Ft. Worth, TX \*
APD/MD: Fernando Ventura
AGUILERA F.L.I. "Kim Down"

WVXX/Green Bay, WI \*
DM: Dan Stone
PD/MD: David Burns
12 SUGAR RAY "Gang"

WLAN/Lancaster, PA \*
APD: Terrie Knight
MD: Marcia Gan
1 AGUILERA F.L.I. "Kim Down"

WVXX/Myrtil Beach, SC
PD: Wally B.
8 LUMIDEE "Love"

KBFA/Quad Cities, IA-IL \*
MD: Brandon
2 JUSTIN TIMBERLAKE "Seniors"

WVSR/Charleston, WV
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PD: Chris Carmichael
MD: Apollo

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

WWSX/Charleston, SC \*
OM/MD: Mike Edwards
MD: Karen Paige
2 CLAY AIKEN "Night"

Monitored Reporters
181 Total Reporters
127 Total Monitored
54 Total Indicator



**DONTAY THOMPSON**  
dthompson@radioandrecords.com

# Who Really Plays The Most New Music?

An analysis of the CHR/Rhythmic format

**D**o you ever wonder which stations are most current-based and which add the most music? Well, this is your lucky week. We've gathered some of the best information available, and, since it's just past the midpoint of the year (27 airplay weeks), we thought we'd take a look and see who really adds the most new music and what stations are, hopefully, breaking records and new artists in their markets.

Some of the smaller markets are the most diverse, with KNDA/Corpus Christi, TX leading the way. KNDA has added 148 songs in 27 weeks, an average of 5.5 songs per week. New songs also seem to be popular in Reno, NV: Rhythmic com-

petitors KWNZ and KWYL are tied with 114 adds each. Dance-oriented stations, however, are at the lower end in adds. For example, WPYM/Miami has added only 45 songs thus far in 2003, an average of 1.6 songs per week.

Calls/Market	Adds In 2003	Calls/Market	Adds In 2003
KNDA/Corpus Christi, TX	148	KZZP/Phoenix	81
KSXY/Santa Rosa, CA	146	WPYO/Orlando	81
KWIN/Stockton	123	KGGI/Riverside	77
KSEQ/Fresno	116	KKFR/Phoenix	77
KHTE/Little Rock	114	WJFX/Ft. Wayne, IN	77
KWNZ/Reno, NV	114	WQHT/New York	77
KWYL/Reno, NV	114	WQSL/Greenville, NC	76
KBMB/Sacramento	112	WMBX/West Palm Beach	74
WWKX/Providence	112	WPOW/Miami	74
WXIS/Johnson City, TN	110	KKWD/Oklahoma City	72
WWBZ/Charleston, SC	108	KLUC/Las Vegas	72
KMEL/San Francisco	107	KUBE/Seattle	71
KQBT/Austin	106	KBBT/San Antonio	70
KHTN/Modesto, CA	105	WJMN/Boston	68
KBOS/Fresno	102	WZMX/Hartford	67
KCAQ/Oxnard, CA	102	KTTB/Minneapolis	66
KDDB/Honolulu	101	WNVZ/Norfolk	66
KYWL/Spokane	98	KBXX/Houston	65
KZFM/Corpus Christi, TX	96	WDHT/Dayton	65
KYLD/San Francisco	95	KISV/Bakersfield	64
KXJM/Portland, OR	94	WCHH/Charlotte	64
XHTZ/San Diego	94	WJHM/Orlando	64
KDGS/Wichita	93	KOHT/Tucson	63
KXHT/Memphis	92	WBBM/Chicago	63
KXMG/Austin	92	WHZT/Greenville, SC	63
KYLZ/Albuquerque	92	KPWR/Los Angeles	61
KDON/Monterey	91	WHHH/Indianapolis	61
KVEG/Las Vegas	91	WJMH/Greensboro	61
KXME/Honolulu	91	KUUU/Salt Lake City	60
WJNH/Baton Rouge	90	KPTY/Houston	59
KSFM/Sacramento	86	WBTS/Atlanta	59
WBHJ/Birmingham	85	WBLO/Louisville	58
KBTT/Shreveport, LA	84	KBFB/Dallas	57
KKXX/Bakersfield	84	KQCH/Omaha	57
KPRR/EI Paso	84	WPHI/Philadelphia	57
WZBZ/Atlantic City, NJ	84	WLLD/Tampa	56
KIKI/Honolulu	83	WPGC/Washington	56
KKSS/Albuquerque	83	KQKS/Denver	54
KWID/Las Vegas	83	WKTU/New York	52
WBTT/Ft. Myers	83	WPYM/Miami	45

## Current, Recurrent & Gold

We also broke things down by current percentage, and KNDA/Corpus Christi, TX wins again, at 95% current. The next closest is Radio One's WBLO/Louisville, at 88%. We have seven stations playing 80% or more currents, and 31 reporters are between 70%-79% current.

Calls/Market	% Current	% Recurrent	% Gold
KNDA/Corpus Christi, TX	95	5	0
WBLO/Louisville	88	11	0
WWBZ/Charleston, SC	86	6	8
WWKX/Providence	85	10	5
WPYO/Orlando	83	13	4
CKEY/Buffalo	80	13	7
WBBM-FM/Chicago	80	13	7
WQHT/New York	78	9	13
KZFM/Corpus Christi, TX	77	16	8
WBTT/Ft. Myers	76	17	7
WJHM/Orlando	76	17	7
KBOS/Fresno	76	16	8
KHTN/Modesto, CA	75	19	6
KPRR/EI Paso	75	18	7
KBTT/Shreveport, LA	75	14	11
KXJM/Portland, OR	75	14	11
KBFB/Dallas	75	13	12
WCHH/Charlotte	74	18	8
KQBT/Austin	73	22	5
WRCL/Flint, MI	73	21	6
KSXY/Santa Rosa, CA	73	17	11
WJFX/Ft. Wayne, IN	73	17	10
KTTB/Minneapolis	72	24	4
WJNH/Baton Rouge	72	23	5
KDDB/Honolulu	72	20	9
WZMX/Hartford	72	18	10
KXHT/Memphis	72	16	12
XHTZ/San Diego	72	14	14
KXMG/Austin	71	26	3
KHTE/Little Rock	71	25	4
WJMH/Greensboro	71	23	7
KKSS/Albuquerque	71	20	8
WJMN/Boston	71	19	9
WPHI/Philadelphia	71	9	20
KPTY/Houston	70	22	7
KBBT/San Antonio	70	20	10
KWNZ/Reno, NV	70	20	10
KCAQ/Oxnard, CA	70	15	15
WDHT/Dayton	69	27	4
KUUU/Salt Lake City	69	23	8
KKXX/Bakersfield	69	22	9
KPWR/Los Angeles	69	18	13
KSEQ/Fresno	69	16	15
KDGS/Wichita	68	19	14
WBVD/Melbourne	68	19	13
KBXX/Houston	68	16	16
WXIS/Johnson City, TN	67	30	3
KYWL/Spokane	67	26	8
KWYL/Reno, NV	67	22	11
WHHH/Indianapolis	67	18	14
KVEG/Las Vegas	67	17	16
WPGC/Washington	67	11	22
WYIL/Knoxville	66	30	5
KQCH/Omaha	66	28	6
WWKL/Harrisburg	66	25	9
KKFR/Phoenix	66	21	13
WHZT/Greenville, SC	64	30	6
KBMB/Sacramento	64	22	14
WPYM/Miami	64	21	16
KYLZ/Albuquerque	64	20	16
KMEL/San Francisco	64	8	28
KWIN/Modesto, CA	63	24	14
WQSL/Greenville, NC	63	24	13
KDON/Monterey	63	17	20
KYLD/San Francisco	63	15	22
KISV/Bakersfield	62	21	17
KCJZ/San Antonio	62	16	21
WLLD/Tampa	61	23	16
WMBX/West Palm Beach	61	22	17
KXME/Honolulu	60	36	4
WNVZ/Norfolk	60	35	5
WBHJ/Birmingham	60	33	7
KLUC/Las Vegas	60	28	13
WZBZ/Atlantic City, NJ	59	31	11
KUBE/Seattle	59	24	18
KGGI/Riverside	58	17	25
WBTS/Atlanta	57	34	9
KTBT/Tulsa	57	26	17
KKWD/Oklahoma City	53	32	16
KSFM/Sacramento	53	22	25
KIKI/Honolulu	52	38	11
WPOW/Miami	51	29	20
KZZP/Phoenix	51	13	36
KQKS/Denver	49	33	18
KOHT/Tucson	48	32	20
WKTU/New York	45	12	44
KWID/Las Vegas	43	15	42
WQSX/Boston	34	13	53

# R&R CHR/RHYTHMIC TOP 50

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July 18, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	CHINGY Right Thurr (DTP/Capitol)	5480	+346	497797	12	78/0
1	2	LIL' KIM F/ 50 CENT Magic Stick (Queen Bee/Atlantic)	5186	-176	511156	14	70/0
3	3	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	5158	+92	513006	12	86/1
4	4	BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	5055	+132	517479	9	84/0
5	5	FABOLOUS F/ TAMIA Into You (Desert Storm/Elektra/EEG)	4779	+255	457223	12	74/1
8	6	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3985	+546	417721	7	79/1
7	7	LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	3904	+328	429732	9	81/1
6	8	50 CENT 21 Questions (Shady/Aftermath/Interscope)	3144	-734	349924	19	81/0
9	9	LUDACRIS Act A Fool (Def Jam South/IDJMG)	3004	-114	221103	11	75/0
10	10	NELLY F/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	2942	+157	220403	6	79/0
12	11	SEAN PAUL Like Glue (VP/Atlantic)	2815	+205	274586	9	78/1
19	12	GINUWINE In Those Jeans (Epic)	2663	+495	313750	8	70/4
17	13	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2629	+378	269541	11	68/9
18	14	MARY J. BLIGE Love @ 1st Sight (Geffen)	2571	+347	257620	4	82/0
13	15	SEAN PAUL Get Busy (VP/Atlantic)	2486	-83	286926	23	83/0
16	16	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	2433	+133	158801	9	58/0
11	17	FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG)	2399	-259	254847	23	76/0
15	18	MONICA So Gone (J)	2221	-216	263048	14	61/0
22	19	MYA My Love Is Like...Whoa (A&M/Interscope)	2116	+292	157243	7	70/0
14	20	BUSTA RHYMES F/ MARIAH CAREY I Know What You Want (J)	2041	-408	184875	22	78/0
23	21	PHARRELL F/ JAY-Z Frontin' (Star Trak/Arista)	2015	+280	199020	6	74/3
20	22	THALIA F/ FAT JOE I Want You (EMI Latin/Virgin)	1992	+107	198730	10	64/0
24	23	DAVID BANNER F/ LIL' FLIP Like A Pimp (Universal)	1658	-56	140727	16	55/2
21	24	BONE CRUSHER Never Scared (Arista)	1592	-283	150218	16	60/0
34	25	R. KELLY Thoia Thoing (Jive)	1435	+614	165822	2	51/15
30	26	BOW WOW Let's Get Down (Columbia)	1322	+364	105939	3	61/12
28	27	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	1208	+153	93697	4	45/2
27	28	JUSTIN TIMBERLAKE Rock Your Body (Jive)	1195	-164	106964	18	46/0
26	29	JOE BUDDEN Pump It Up (Def Jam/IDJMG)	1161	-248	100225	15	67/0
25	30	R. KELLY F/ BIG TIGGER Snake (Jive)	1103	-589	108890	14	68/0
32	31	BABY BASH Suga Suga (Universal)	1027	+100	73682	6	11/4
35	32	ROSCOE Smooth Sailin' (Priority)	917	+99	79548	4	40/3
38	33	JS Ice Cream (DreamWorks)	796	+99	42094	3	50/7
36	34	LOON F/ KELIS How You Want That (Bad Boy/Universal)	796	+10	78483	10	47/1
31	35	DA BRAT In Love Wit Chu (So So Def/Arista)	772	-158	63790	17	50/0
29	36	SMILEZ AND SOUTHSTAR Now That You're Gone (ARTISTdirect)	767	-274	42373	11	45/0
33	37	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	729	-194	72557	6	47/0
Debut	38	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	720	+392	93822	1	57/7
44	39	NICK CANNON F/ B2K Feelin' Freaky (Nickelodeon/Jive)	638	+169	62908	2	42/4
42	40	TAMIA Officially Missing You (Elektra/EEG)	615	+43	39355	4	35/1
41	41	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	586	+13	55101	15	18/2
43	42	DREAM F/ LOON Crazy (Bad Boy/Universal)	542	+19	22944	3	32/0
40	43	EMINEM F/ 50 CENT & BUSTA RHYMES Hail Mary (Shady/Aftermath/Interscope)	535	-112	31426	11	4/0
46	44	LYRIC Hot & Tippy (J)	515	+64	24613	6	26/3
47	45	TYRESE Signs Of Love Makin' (J)	507	+56	28609	4	38/0
39	46	SARAI Ladies (Sweat/Epic)	494	-164	38517	8	27/0
Debut	47	TIMBALAND & MAGOO Cop That Shit (BlackGround/Universal)	479	+137	35364	1	37/5
48	48	KEITH MURRAY Candi Bar (Def Jam/IDJMG)	473	+28	37402	3	29/0
45	49	50 CENT F/ NOTORIOUS B.I.G. Realist Nigga (Shady/Aftermath/Interscope)	469	+11	104168	7	3/0
Debut	50	YOUNGBLOODZ F/ LIL' JON Damn! (Arista)	460	+86	46420	1	19/1

## Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
FRANKIE J. We Still (Columbia)	31
NAPPY ROOTS Roun'The Globe (Atlantic)	25
CHERISH F/ DA BRAT Miss P. (Warner Bros.)	21
R. KELLY Thoia Thoing (Jive)	15
KELIS Popular Thug (Star Trak/Arista)	15
BOW WOW Let's Get Down (Columbia)	12
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	9
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	8
BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	7
JS Ice Cream (DreamWorks)	7
HI-C F/ DJ QUIK Let Me Know (Independent)	7
STAGGA LEE Rock Your Body (ARTISTdirect)	7

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R. KELLY Thoia Thoing (Jive)	+614
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+546
GINUWINE In Those Jeans (Epic)	+495
BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	+392
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	+378
BOW WOW Let's Get Down (Columbia)	+366
MARY J. BLIGE Love @ 1st Sight (Geffen)	+347
CHINGY Right Thurr (DTP/Capitol)	+346
LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	+328
CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)	+298

## New & Active

- JOE BUDDEN F/ BUSTA RHYMES Fire... (Def Jam/IDJMG)**  
Total Plays: 457, Total Stations: 38, Adds: 5
- CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)**  
Total Plays: 436, Total Stations: 35, Adds: 6
- DA BRAT Boom (So So Def/Arista)**  
Total Plays: 375, Total Stations: 25, Adds: 1
- MACK 10 Lights Out (Cash Money/Universal)**  
Total Plays: 352, Total Stations: 10, Adds: 0
- HI-C F/ DJ QUIK Let Me Know (Independent)**  
Total Plays: 336, Total Stations: 13, Adds: 7
- ELEPHANT MAN Pon De River (Greensleeves)**  
Total Plays: 272, Total Stations: 14, Adds: 1
- JUSTIN TIMBERLAKE Cry Me A River (Jive)**  
Total Plays: 253, Total Stations: 25, Adds: 0
- M. RONSON F/ GHOSTFACE & N. DOGG Ooh Wee (Elektra/EEG)**  
Total Plays: 253, Total Stations: 15, Adds: 5
- BUBBA SPARXXX Deliverance (Beatclub/Interscope)**  
Total Plays: 234, Total Stations: 17, Adds: 8
- CHERISH F/ DA BRAT Miss P. (Warner Bros.)**  
Total Plays: 227, Total Stations: 34, Adds: 21

Songs ranked by total plays

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).

88 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/6-7/12. 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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July 18, 2003

RANK ARTIST TITLE LABEL

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

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/13-7/19/03.  
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## PHAT MIX SIX

- OUTKAST** She Lives In My Lap (Arista)  
**50 CENT** P.I.M.P. (Remix) (Shady/Aftermath/Interscope)  
**LIL JON & THE EASTSIDE BOYZ** Get Low (TVT)  
**CAM'RON** I Really Mean It (Roc-A-Fella/IDJMG)  
**BUSTA RHYMES** Light Your Ass On Fire (Star Trak/Arista)  
**JOE BUDDEN f/ BUSTA RHYMES** Fire (Spit/IDJMG)



I'm feeling R. Kelly's new joint, "Thoia, Thoing" (Jive). It's bananas, and we just got vinyl, so I'm about to blast this off in the club. The biggest club record in Seattle is Lil Jon & The Eastside Boyz's "Get Low" (TVT). That and David Banner's "Like a Pimp" (Universal) work well in the club. And usually right after I get done playing those two joints in my set, I'll play the new Too Short featuring Lil Jon track, "Shake That Monkey" (Jive). This is another joint I'm playing heavy in the club. Last but not least, Busta Rhymes' "Light Your Ass On Fire" (Star Trak/Arista) is starting to heat up for me.



— DJ Supasam, KUBE/Seattle



The new Too Short featuring Lil Jon track, "Shake That Monkey" (Jive), is out of control. We jumped on this during our Fourth of July mix weekend, and we've been playing it ever since. Busta Rhymes' "Light Your Ass On Fire" (Star Trak/Arista) is a no-brainer. The reaction in the club is off the chain, and the ghetto folks love it. The new Nappy Roots track, "Roun' the Globe" (Atlantic), is a good record, but you need to check the B-side on the vinyl. It's a joint called "Lacs, Dogs-N-Hogs," and it will be one to watch for. It's a good street record. Three 6 Mafia have a hot record with "Testin' My Gangsta" (Columbia). That joint is real gangsta and is a great followup. And all that I can say is, OutKast did it again with "She Lives in My Lap" (Arista). That's really all I can say about that record.

— Nappy Wilson, KXHT/Memphis



**KILEY DEAN VISITS POWER** Beatclub/Interscope's newest recording artist, Kiley Dean, hit the road recently to promote her debut album, Simple Girl. Seen here are (l-r) KPWR/Los Angeles evening personality Felli Fel, Dean and Interscope's Brian Gray.

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# ON THE RECORD

## This Week's Hottest Music Picks

### Bobby Ramos PD, KPRR/E Paso

Christina Aguilera featuring Lil Kim's "Can't Hold Us Down" (RCA): Already reacting after one week of airplay.

Monica featuring Missy Elliott's "Get It Off" (J): This one's going to sneak up on you. Grab it! Play it!

R. Kelly's "Thoia Thoing" (Jive): The most requested song this week. Great demos!

Gemini featuring NB Ridaz's "Crazy for You" (Independent): Instant reaction from just a few spins over the weekend. Made top 10!

Busta Rhymes' "Light Your Ass On Fire" (Star Trak/Arista): It's da hot shit!

### Jill Strada PD, WPYO/Orlando

Ashanti's "Rock Wit U (Awww Baby)" (Murder Inc./IDJMG): This song is doing really well on the station — top three in call-out. I love her CD. Track No. 5, "Break Up to Make Up," is a hit!

Pharrell featuring Jay Z's "Frontin'" (Star Trak/Arista): My favorite song!

Darude's "Music" (Groovilicious/Strictly Rhythm): Hot dance track — it's in a solid category.

K5 featuring Terra Skye's "When I'm Alone" (Independent): This local Orlando group definitely produced a hit — I love this song!

### Crash Kelly PD, KSXY/Santa Rosa, CA

Young Gunz's "Can't Stop, Won't Stop" (Roc-A-Fella/IDJMG): This is the No. 3 most requested song on the station and is generating monster record-store inquiries. A definite Bay Area smash.

Lil Jon & The Eastside Boys featuring Ying Yang Twins' "Get Low" (TVT): When-

ever this one plays at the clubs, people go crazy. Total reaction and phones. Already in "A" rotation.

R. Kelly's "Thoia Thoing": Great early reaction. R. Kelly is red-hot right now.

NB Ridaz's "Until I Die" (Upstairs): Great

breakout track generating incredible response. This could be huge, especially in Hispanic markets.

JS's "Ice Cream" (DreamWorks): Put this ish on a cone, double scoop. It has both requests and record-store customers looking for the CD ahead of release. But, please, no "I scream for ice cream" clichés.

### JoJo Collins MD, KDGS/Wichita

Nappy Roots' "Roun' the Globe" (Atlantic): The brothers from Kentucky are back! They got a sound all their own: Straight-up bluegrass funk!

Ashanti's "Rain on Me" (Murder Inc./IDJMG): The next single from the *Chapter 2* CD. It's a nice, mellow groove, and Ashanti and sugar have one thing in common — they're sweet!

Frankie J's "We Still" (Columbia): Greg Williams gave me the CD. I put it in my stereo, and *bam!* Major, kick-ass followup to "Don't Want to Try." Don't fall on this one.

### Zac Davis PD, WBVD/Melbourne

Justin Timberlake's "Senorita" (Jive): Might have some legs, even though it's the fourth song off the album. I'm anxious to see the story.

R. Kelly's "Thoia Thoing": Might be stronger than "Snake." I like.

JS's "Ice Cream": Good female record. There's not a lot out right now that's like it. Hope it works for us!

### JB King MD, KLUC/Las Vegas

Pink's "Feel Good Time (Remix)" (Columbia): A great track for any Rhythmic station that can get away with a few mainstream tracks.

Bow Wow's "Let's Get Down" (Columbia): Personally, I'm not a fan, but the phones are there.

R. Kelly's "Thoia Thoing": No-brainer.

### Nathan Reed PD, WRCL/Flint, MI

Joe Budden featuring Busta Rhymes' "Fire" (Def Jam/IDJMG): We've played the song 20 times, and the women are making it top 10 requests! *Hot!*

JS's "Ice Cream": Another favorite with the ladies. Give this a few spins, and it'll react.

Mary J Blige featuring Method Man's "Love @ 1st Sight" (Geffen): Club 93-7 started bangin' this five weeks ago. It'll be in power rotation the rest of the summer!

Keith Murray's "Candi Bar" (Def Jam/IDJMG): It may take a few listens, but give this some quality spins, and you will get phones!

### Puerto Rico MD, KOHT/Tucson

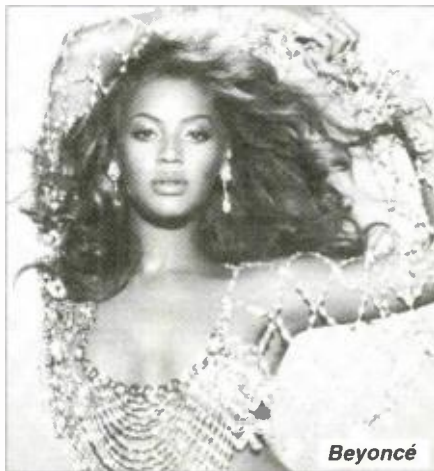
Lil Jon & The Eastside Boyz featuring Ying Yang Twins' "Get Low": Tried it out in our 98-Hour Mix Show Weekend and got a good response. Lil Jon is always hit or miss out there. I think this one might do something.

Bubba Sparxx's "Deliverance" (Beatclub/Interscope): Got on our mix-show playlist. Sounds cool — an escape from the norm.

Cherish's "Miss P" (Warner Bros.): I heard it, and I couldn't get it out of my head. It's hot!

### Mark Medina PD, KZZP/Phoenix

Sean Paul's "Punkie" (VP/Atlantic): This



is a hot vibe record. Look for it on the album. Fire!

R. Kelly's "Thoia Thoing": Robert delivers again.

### Lee L'Heureux MD, WRED/Portland, ME

Bubba Sparxxx's "Deliverance": Continuing to do it out here. It is easily top 10 in phones and approaching top five. It is a great record for this market, where there is definitely a strong rock influence.

DMX's "Where the Hood At" (Def Jam/IDJMG): Debuted on our new music show and has been hot ever since. DMX is always a solid choice in our market, and this record is already causing a reaction.

Beyoncé featuring Sean Paul's "Baby Boy" (Columbia): While this one is not as much of a secret, it should definitely be the next single for Beyoncé. Two of the hottest artists out now on the same record equals a certified hit.

R. Kelly's "Thoia Thoing": Debuted this week in one of our top categories. As expected, the phones are already strong. Looks to be a third straight hit for Mr. Kelly.

### Big Bear PD, KCAQ/Ventura, CA

Mark Ronson featuring Nate Dogg & Ghostface Killah's "Ooh Wee" (Elektra/EEG): A hot record everyone needs to give a chance. Instant phones.

Nelly featuring P. Diddy & Murphy Lee's "Shake Ya Tailfeather" (Bad Boy/Universal): Hot record. I think this will be one of the biggest records of the summer — besides 50 Cent records.

Suga Free's "Anger Enough" (Bungalow): It's a banger. It's kinda like how Hi-C came out of nowhere. This will do the same.

### Felix "The Cat" Santos MD, KSEQ/Fresno

Pharrell featuring Jay-Z's "Frontin'": The Neptunes are still makin' the hits. Climbed to top five phones here.

Gemini featuring NB Ridaz's "Crazy for You": Unsigned Latin artist. The buzz is out on this. If you program in a Latin market, this is a no-brainer.

213's "Fly" (Geffen): Snoop and Nate have been talkin' "213" for a while. Glad to see it's finally happened, and with a smash.

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**DANA HALL**  
 dhall@radioandrecords.com

# Ratings Downturn: Do You React Or Relax?

Major-market PDs and a consultant give their advice

**T**his week the spring Arbitron ratings began rolling out in the major markets. If you haven't seen yours already, you'll be getting them in the next few weeks. Ratings time is always stressful, but it's even more so when you have added competition in the market or your station was trending down and you expect a bad book. What exactly do you do when the ratings are down? What do you look for, and how do you react, if at all?

We polled several programmers and a consultant in the Urban and Urban AC formats who have dealt with both up and down books. If you don't have a game plan yet, take note of this advice.

## No Easy Answer

**Derrick Brown**, PD of Urban AC WHQT (Hot 105)/Miami, says, "There's no easy answer. In the old days a lot of programmers might have had quick, knee-jerk reactions to a down book. But with the new technology we have available to us today and programmers' increased expertise in Arbitron, we can now make an educated judgment on why we dipped and how to fix it."



**Derrick Brown**

To start off, Brown says he looks at the extrapolation each month. "If the first two months of a trend are decent, then I know I will probably be OK overall in the book," he says.

"If the third month is bad, it's usually pretty easy to pinpoint the problem or determine if it's just a fluke. That's the good thing about the Arbitron system: It's over a quarter and not really month to month.

"If the morning show's ratings are up but the rest of the station is down, I would then go deep into Maximizer and PD Advantage and compare what was happening in relation to what promotion we had on the air or what we may have been doing out of the ordinary musically.

"I recently had a problem in the winter book, where mornings and middays were great, but afternoons and the *Quiet Storm* show dropped. I identified the afternoon issues, which were to stress the music more

and cut down on the talk, and the next two trends we saw both shows come back strong."

## Check The Competition

**Jerry Boulding**, a radio consultant who specializes in diary analysis, says, "It's important to note that when you have a bad book, you have to look at what was happening before that book. Most people will look at a three-book trend. Where were the numbers heading before that ratings period, and how far back do you have to look to see where the problem began?"

"I recommend that you review each daypart's trends and see where the biggest drop was. Or see if every daypart went down. Start where there seems to be the greatest need for improvement.

"I've found that a lot of Urban stations suffer in middays because the competition in the market, even in other formats, will run a commercial-free 9am hour. For people listening at work, that's a major draw. You'll see it in the Smooth Jazz formats and even on the CHR/Rhythmic side. So, if midday is your daypart that's hit hardest, look at what the competition is doing at that time.

"Whatever is happening in the marketplace can have an effect on your ratings. Let's say a CHR station did a national contest and gave away a million dollars. Even though that station is not your direct competitor, it may have hurt your TSL. Sometimes it's not what you are doing, but what your competition is doing."

## Amazing Technology

Colby Colb, PD of WPHI/Philadelphia, agrees with Boulding. "If

you see a downturn and it correlates to when a change in the market took place, you have to pay attention," he says. "Here, the Rock station took Opie & Anthony off, and I also came into the market at the same time, so that shifted the afternoon drive landscape across the board.

"I study everything, including my numbers and the competition's numbers. You can take Maximizer and PD Advantage and put the stations side by side to compare. I'll look at the listener comments, as well as compare it to our own research."

Colb also likes to look at a five-book average trend, particularly in each daypart. "A good PD usually already knows where his problems are," he says. "Arbitron just confirms it."

And with tools like PD Advantage, Boulding says, you can actually "take a copy of your music log along on a diary analysis, compare what you were playing to a specific time slot and judge if it caused a tune-out and whether that happens consistently with any particular song or artist — it's amazing technology."

## Working The Core

An Urban AC programmer in a major market who prefers to remain anonymous says, "With a ratings drop, the first thing I will look at is the population estimates for the counties and see if anything changed. It may not be anything we're doing at all, and I want to establish that upfront before I make changes.

**"It's important to review a good book just as meticulously as a bad book."**

**Jerry Boulding**



**Jerry Boulding**

"If that has stayed consistent, I will look more closely at the individual numbers: Where does the problem stem from? Typically, TSL is up and cume is down, or vice versa, but when both are down you have a major problem. That's usually not a fluke or outside issues.

"Most PDs can even predict what kind of a book they will have, depending on past history. For us, we historically have a down spring book, and I think that's because there are additional counties factored into the spring book in this market. If you're not aware of that, as a PD, you're at a disadvantage.

"Let's say I'm up 12+ but down in my core demo. That still concerns me, maybe even more so. It may mean we are playing too much young-end music for the target demo or we're not banging the old school enough.

"I'm also a big believer in concentrating on the core in your hot ZIP codes. You have to superserve them musically and promotionally. Is your van hitting those areas daily? Are you giving away the right kind of prizes? Are your jocks really speaking to your demo?"

Colb agrees with our mystery PD when it comes to overall numbers. "Who cares about 12+ numbers anymore?" he asks. "If you're not in the top two in your demo, you're not doing your job.

"One way to make sure you are serving that demo is to pay attention to them.

When you get phone calls or e-mails from listeners, you have to respond to every one personally. Also, listen to what they are saying. Sometimes they can give you the best feedback. You could even be converting that listener into a P1. I don't want one single unhappy customer."

Boulding offers one piece of advice about something that might be taken for granted: "PDs and GMs will always scrutinize a down or bad book and take it apart piece by piece, but it's important to review a good book just as meticulously. A good book can show you where you are strongest and why. Understanding the good books gives you benchmarks to follow."

## The Problem With Arbitron

All the programmers we spoke to stress a major point when it comes to your ratings: The system isn't perfect. "Almost all of the PDs I've worked for in the past have stressed this to me," Brown says. "Mark Edwards at [AC] WLIT/Chicago said, 'Arbitron is a crapshoot. You can do everything right and still have your numbers fall out, and you can do everything wrong and still shoot up in one book.'

"I always try to remember what Tony Kidd [Cox/Atlanta GM] told me, and that is, 'It all averages out in the end.' That's why I look to the

trends. When I want an overall idea of how we're performing, I'll take a five-book average."

"One thing that can happen with Arbitron is sampling errors," Boulding says. "If one book Arbitron happens to hit more Country listeners than Urban, your station is going to suffer, no matter what you've done.

**"If the first two months of a trend are decent, then I know I will probably be OK overall in the book."**

**Derrick Brown**

"That's why it's so important that a PD look very closely at Maximizer and PD Advantage, as well as going to Arbitron to do an onsite diary analysis. It can give you an entirely new insight into what was going on during that ratings period. You then have an answer for the GM, as well as the ability to develop a game plan or sit tight in what you are doing.

"With a diary analysis and PD Advantage, you can see exactly what your listeners are writing in the diary, as well as what your competition's listeners are writing. Let's say a diarykeeper in New York writes that he listens to WBLS 98.7 [98.7 is the dial position of WBLS' competition].

"Usually, Arbitron will give credit to both stations there to be fair. But if you review and see there is a pattern of listening to WBLS every other day, you can argue that it should be credited to WBLS alone."

## Words Of Wisdom

"I can't stress enough how important it is to fill out your Station Information Packet," Boulding says. "So many new PDs really don't understand how much it could hurt them to not fill it out, and fill it out every quarter."

"Be patient, and hopefully you have a GM who is patient as well," Brown says. "Don't be too quick to act. I'm lucky that I have a GM, Jerry Rushin, who looks at the trends and plays the game with the concept that we have time. You're not running out of time after just one bad book."

"For those who don't have access to Maximizer or PD Advantage but are Arbitron subscribers, try talking to your Arbitron rep and see if you can get some information to help when you're in a bad-book scenario," Boulding says. "Without access to Arbitron information, you're just running blindly, without the tools necessary to make educated decisions."



**Colby Colb**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MONICA So Gone (J)	3721	+44	508797	16	69/0
2	2	BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	3417	+121	441580	9	70/0
3	3	GINUWINE In Those Jeans (Epic)	3220	+309	449085	11	61/0
5	4	CHINGY Right Thurr (DTP/Capitol)	3000	+218	354940	14	67/0
7	5	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2852	+260	295866	13	56/1
4	6	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	2806	-63	294781	12	70/0
6	7	LIL' KIM F/ 50 CENT Magic Stick (Queen Bee/Atlantic)	2631	+19	313191	13	10/0
12	8	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	2278	+345	286668	11	67/0
8	9	DAVID BANNER F/ LIL' FLIP Like A Pimp (Universal)	2102	+46	209709	16	59/0
9	10	AALIYAH F/ TANK Come Over (BlackGround/Universal)	2093	+68	292641	11	56/0
11	11	LUDACRIS Act A Fool (Def Jam South/IDJMG)	2004	+69	167245	10	61/0
13	12	LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	2002	+237	240643	9	55/0
10	13	BONE CRUSHER Never Scared (Arista)	1829	-171	176116	19	66/0
17	14	PHARRELL F/ JAY-Z Frontin' (Star Trak/Arista)	1807	+271	252161	8	63/1
20	15	MARY J. BLIGE Love @ 1st Sight (Geffen)	1785	+313	207442	4	70/2
21	16	TYRESE Signs Of Love Makin' (J)	1732	+286	187951	10	61/1
18	17	SEAN PAUL Like Glue (VP/Atlantic)	1680	+154	225329	7	64/1
14	18	FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG)	1500	-151	183125	22	61/0
24	19	FABOLOUS F/ TAMIA Into You (Desert Storm/Elektra/EEG)	1480	+300	168862	5	63/1
16	20	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	1456	-117	153812	20	56/0
23	21	MYA My Love Is Like...Whoa (A&M/Interscope)	1436	+119	126843	6	56/0
25	22	BOW WOW Let's Get Down (Columbia)	1407	+240	163056	5	64/4
15	23	50 CENT 21 Questions (Shady/Aftermath/Interscope)	1347	-284	158119	19	70/0
19	24	R. KELLY F/ BIG TIGGER Snake (Jive)	1298	-197	137814	14	62/0
26	25	NELLY F/ P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	1274	+112	122182	4	60/2
22	26	LIL' MO F/ FABOLOUS 4 Ever (Gold Mind/Elektra/EEG)	1184	-249	147501	20	61/0
27	27	JOE BUDDEN Pump It Up (Def Jam/IDJMG)	945	-211	114938	16	53/0
31	28	T.I. 24's (Grand Hustle/Atlantic)	942	+115	74398	7	41/0
29	29	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	922	-4	103518	7	51/1
28	30	HEATHER HEADLEY I Wish I Wasn't (RCA)	915	-104	130784	18	48/0
32	31	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	901	+80	84281	5	44/2
41	32	R. KELLY Thoia Thoing (Jive)	864	+356	145447	2	6/4
33	33	JS Ice Cream (DreamWorks)	858	+43	63499	10	40/0
36	34	YOUNGBLOODZ F/ LIL' JON Damn! (Arista)	806	+190	72127	3	48/5
30	35	RON ISLEY F/ R. KELLY What Would You Do? (DreamWorks)	802	-63	112325	19	51/0
35	36	R. KELLY I'll Never Leave (Jive)	763	+107	122107	6	5/0
37	37	TAMIA Officially Missing You (Elektra/EEG)	729	+125	47066	6	44/0
39	38	RUBEN STUDDARD Superstar (J)	718	+130	84393	4	37/1
38	39	THREE 6 MAFIA F/ LIL' FLIP Ridin' Spinners (Loud/Columbia)	629	+37	43489	7	28/1
50	40	TIMBALAND & MAGOO Cop That Shit (BlackGround/Universal)	617	+269	47489	2	48/1
34	41	DRU HILL I Love You (Def Soul/IDJMG)	598	-84	103169	17	27/0
Debut	42	NICK CANNON F/ B2K Feelin' Freaky (Nickelodeon/Jive)	546	+230	43149	1	43/2
40	43	NIVEA 25 Reasons (Jive)	541	-27	34534	8	27/0
49	44	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	540	+150	62833	2	44/7
42	45	LOON F/ KELIS How You Want That (Bad Boy/Universal)	462	-41	44676	9	38/0
Debut	46	JOE BUDDEN F/ BUSTA RHYMES Fire (Yes, Yes Y'all) (Def Jam/IDJMG)	461	+128	41621	1	41/4
43	47	CLIPSE Hot Damn (Star Trak/Arista)	455	-36	36519	7	25/0
44	48	JAVIER Crazy (Capitol)	436	-8	35254	3	37/3
47	49	KEITH MURRAY Candi Bar (Def Jam/IDJMG)	413	+14	23009	3	35/0
46	50	FREEWAY Flipside (Roc-A-Fella/IDJMG)	394	-7	52985	9	18/0

**Most Added**

www.raddis.com

ARTIST TITLE LABEL(S)	ADDS
NAPPY ROOTS Roun'The Globe (Atlantic)	48
ISLEY BROTHERS F/ RON ISLEY Busted (DreamWorks)	38
ATL Calling All Girls (Epic)	36
YING YANG TWINS Naggin' (TVT)	26
JUELZ SANTANA Dipset (Santana's Town) (Roc-A-Fella/IDJMG)	18
KELIS Popular Thug (Star Trak/Arista)	15
JUSTIN TIMBERLAKE Still On My Brain (Jive)	8
BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	7
YOUNGBLOODZ F/ LIL' JON Damn! (Arista)	5
TQ Keep It On The Low (Cash Money/Universal)	5

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R. KELLY Thoia Thoing (Jive)	+356
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+345
MARY J. BLIGE Love @ 1st Sight (Geffen)	+313
GINUWINE In Those Jeans (Epic)	+309
FABOLOUS F/ TAMIA Into You (Desert Storm/Elektra/EEG)	+300
TYRESE Signs Of Love Makin' (J)	+286
PHARRELL F/ JAY-Z Frontin' (Star Trak/Arista)	+271
TIMBALAND & MAGOO Cop That Shit (BlackGround/Universal)	+269
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	+260
BOW WOW Let's Get Down (Columbia)	+240

**New & Active**

- LUTHER VANDROSS Dance With My Father (J)  
Total Plays: 342, Total Stations: 26, Adds: 3
- CHERISH F/ DA BRAT Miss P. (Warner Bros.)  
Total Plays: 287, Total Stations: 33, Adds: 4
- DWELE Find A Way (Virgin)  
Total Plays: 285, Total Stations: 26, Adds: 1
- ZANE Tonite, I'm Yours (Capitol)  
Total Plays: 249, Total Stations: 25, Adds: 1
- BONE CRUSHER Grippin' The Grain (Arista)  
Total Plays: 248, Total Stations: 21, Adds: 1
- YING YANG TWINS Naggin' (TVT)  
Total Plays: 210, Total Stations: 27, Adds: 26
- BOO & GOTTI Ain't It Man (Cash Money/Universal)  
Total Plays: 181, Total Stations: 13, Adds: 0
- B.G. Keep It Gangsta (Choppa City/Koch)  
Total Plays: 171, Total Stations: 15, Adds: 0
- LIL' JON & THE EASTSIDE BOYZ Play No Games (TVT)  
Total Plays: 170, Total Stations: 7, Adds: 0
- BIG GIPP Steppin' Out (Koch)  
Total Plays: 168, Total Stations: 21, Adds: 3

Songs ranked by total plays

R&R Station Playlists have moved to the web.  
See all of our monitored reporters at  
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71 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/6-7/12. 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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**America's Best Testing Urban Songs 12 +  
 For The Week Ending 7/18/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
<b>FABOLOUS F; TAMIA</b> Into You (Desert Storm/Elektra/EEG)	4.15	4.24	79%	13%	4.08	4.14	3.81
<b>FABOLOUS</b> Can't Let You Go (Desert Storm/Elektra/EEG)	4.14	4.17	95%	34%	4.04	4.16	3.59
<b>LIL' KIM F; 50 CENT</b> Magic Stick (Queen Bee/Atlantic)	4.11	4.22	96%	32%	4.06	4.11	3.84
<b>50 CENT P.I.M.P.</b> (Shady/Aftermath/Interscope)	4.10	4.21	89%	19%	4.07	4.14	3.80
<b>NELLY F; P. DIDDY &amp; MURPHY LEE</b> Shake Ya Tailfeather (Bad Boy/Universal)	3.99	—	81%	13%	3.93	4.02	3.62
<b>50 CENT</b> 21 Questions (Shady/Aftermath/Interscope)	3.98	4.15	99%	52%	3.93	4.02	3.53
<b>BEYONCÉ F; JAY-Z</b> Crazy In Love (Columbia)	3.98	3.98	99%	30%	3.89	3.90	3.83
<b>SEAN PAUL</b> Like Glue (VP/Atlantic)	3.98	4.11	91%	21%	3.94	4.04	3.53
<b>AALIYAH F; TANK</b> Come Over (BlackGround/Universal)	3.95	4.09	69%	15%	3.95	4.00	3.73
<b>JAHEIM</b> Put That Woman First (Divine Mill/Warner Bros.)	3.89	3.96	75%	23%	3.86	3.98	3.44
<b>CHINGY</b> Right Thurr (DTP/Capitol)	3.88	4.02	88%	23%	3.60	3.69	3.27
<b>ASHANTI</b> Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	3.87	3.92	99%	32%	3.84	3.86	3.75
<b>MONICA</b> So Gone (J)	3.86	3.92	88%	23%	3.92	4.00	3.60
<b>LUMIDEÉ</b> Never Leave You - Uh Ooh, Uh Ooh! (Universal)	3.84	3.93	83%	22%	3.72	3.78	3.51
<b>BOW WOW</b> Let's Get Down (Columbia)	3.84	—	67%	10%	3.66	3.79	3.22
<b>LUDACRIS</b> Act A Fool (Def Jam South/DJMG)	3.83	3.93	96%	28%	3.77	3.79	3.68
<b>LIL' MO F; FABOLOUS</b> 4 Ever (Gold Mind/Elektra/EEG)	3.82	3.95	80%	25%	3.78	3.92	3.22
<b>PHARRELL F; JAY-Z</b> Frontin' (Star Trak/Arista)	3.82	3.99	71%	15%	3.81	3.89	3.50
<b>JOE BUDDEN</b> Pump It Up (Def Jam/DJMG)	3.78	3.88	89%	30%	3.63	3.63	3.64
<b>MYA</b> My Love Is Like...Whoa (A&M/Interscope)	3.78	3.90	85%	18%	3.70	3.73	3.57
<b>BUSTA RHYMES F; MARIAH CAREY</b> I Know What You Want (J)	3.76	3.85	99%	52%	3.76	3.80	3.59
<b>LIL' JON &amp; THE EASTSIDE BOYZ</b> Get Low (TVT)	3.76	3.93	64%	17%	3.72	3.80	3.47
<b>GINUWINE</b> In Those Jeans (Epic)	3.73	3.88	83%	20%	3.65	3.72	3.39
<b>TYRESE</b> Signs Of Love Makin' (J)	3.71	3.87	64%	12%	3.76	3.90	3.28
<b>MARY J. BLIGE</b> Love @ 1st Sight (Geffen)	3.71	4.03	54%	9%	3.81	3.87	3.60
<b>R. KELLY F; BIG TIGGER</b> Snake (Jive)	3.63	3.66	90%	32%	3.58	3.68	3.19
<b>HEATHER HEADLEY</b> I Wish I Wasn't (RCA)	3.61	3.76	59%	16%	3.55	3.72	2.98
<b>DAVID BANNER F; LIL' FLIP</b> Like A Pimp (Universal)	3.60	3.72	78%	24%	3.51	3.52	3.49
<b>BONE CRUSHER</b> Never Scared (Arista)	3.54	3.67	85%	32%	3.58	3.60	3.49
<b>RON ISLEY F; R. KELLY</b> What Would You Do? (DreamWorks)	3.43	3.51	59%	20%	3.42	3.52	3.06

Total sample size is 653 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.

**Indicator**

**Most Added\***

- YING YANG TWINS** Naggin' (TVT)
- NAPPY ROOTS** Roun'The Globe (Atlantic)
- KELIS** Popular Thug (Star Trak/Arista)
- ATL** Calling All Girls (Epic)
- ISLEY BROTHERS F; RON ISLEY** Busted (DreamWorks)
- ETERNAL WARRIORS** Punchanella (Independent)
- JUELZ SANTANA** Dipset (Santana's Town) (Roc-A-Fella/DJMG)
- JAVIER** Crazy (Capitol)
- ZANE** Tonight, I'm Yours (Capitol)
- BOW WOW** Let's Get Down (Columbia)
- YOUNG GUNZ** Can't Stop, Won't Stop (Def Jam/DJMG)
- 50 CENT P.I.M.P.** (Shady/Aftermath/Interscope)
- LIL' KIM F; 50 CENT** Magic Stick (Queen Bee/Atlantic)
- DRU HILL** I Love You (Def Soul/DJMG)
- SWAPP SOLDJAS** Wuzzup Girl (Independent)

**Songs ranked by total plays**

**Recurrents**

- SEAN PAUL** Get Busy (VP/Atlantic) 1141
- B. RHYMES f/M. CAREY** I Know What You Want (J) 1139
- SNOOP DOGG** Beautiful (Doggystyle/Priority/Capitol) 749
- FLOETRY** Say Yes (DreamWorks) 737
- 50 CENT** In Da Club (Shady/Aftermath/Interscope) 573
- LIL' KIM...** The Jump Off (Queen Bee/Undeas/Atlantic) 533
- TYRESE** How You Gonna Act Like That (J) 476
- AALIYAH** Miss You (BlackGround/Universal) 451
- WAYNE WONDER** No Letting Go (VP/Atlantic) 393
- JAY-Z** Excuse Me Miss (Roc-A-Fella/DJMG) 391
- R. KELLY** Ignition (Jive) 363
- NAS** I Can (Columbia) 311
- ERYKAH BADU...** Love Of My Life (Magic Johnson/MCA) 274
- MISSY ELLIOTT** Work It (Gold Mind/Elektra/EEG) 266
- LUDACRIS** Move Bitch (Def Jam South/DJMG) 263
- FIELD MOB** Sick Of Being Lonely (MCA) 230
- LL COOL J** Liv U Better (Def Jam/DJMG) 226

**Reporters**

- WAJZ/Albany, NY \***  
 PD/MD: Sugar Bear  
 APD: Marie Cristal  
 2 YOUNGBLOODZ/LI'JON "Damm"  
 ATL "Girls"  
 ISLEY BROTHERS "Busted"  
 NAPPY ROOTS "Globe"
- KBCE/Alexandria, LA**  
 APD/MD: Dell Banks  
 NAPPY ROOTS "Globe"
- KDDG/Alexandria, LA**  
 OM/MD: Jay Stevens  
 MD: Wade Hampton  
 5 NAPPY ROOTS "Globe"  
 4 YING YANG TWINS "Naggin"  
 KELIS "Thug"
- WHTA/Atlanta, GA \***  
 PD: Jerry Smokin' B  
 APD: Dimittius Stevens  
 MD: Ramona Debraux  
 3 YING YANG TWINS "Naggin"  
 NAPPY ROOTS "Globe"
- WVEE/Atlanta, GA \***  
 OM/MD: Tony Brown  
 APD/MD: Tosha Love  
 20 YING YANG TWINS "Naggin"  
 13 ISLEY BROTHERS "Busted"  
 3 ATL "Girls"  
 NAPPY ROOTS "Globe"
- WFXX/Augusta, GA \***  
 OM/MD: Ron Thomas  
 9 BIG GIPP "Steppin"  
 4 YING YANG TWINS "Naggin"  
 NAPPY ROOTS "Globe"
- WPRW/Augusta, GA \***  
 PD: Tim Snel  
 MD: Nightrain  
 12 ZANE "Yours"  
 ATL "Girls"  
 NAPPY ROOTS "Globe"
- WERO/Baltimore, MD \***  
 PD: Victor Starr  
 APD/MD: Neke At Night  
 5 BOW WOW "Down"
- WEMX/Baton Rouge, LA \***  
 PD/MD: J-Tweety  
 21 NAPPY ROOTS "Globe"  
 17 YING YANG TWINS "Naggin"  
 2 KELIS "Thug"  
 1 ATL "Girls"  
 ISLEY BROTHERS "Busted"  
 "Q Low"
- KTCX/Beaumont, TX \***  
 OM: Jim West  
 PD: Al Payne  
 2 THREE 6 MAFFIA "Spinnin"  
 1 YING YANG TWINS "Naggin"  
 1 NAPPY ROOTS "Globe"  
 1 ATL "Girls"  
 ISLEY BROTHERS "Busted"  
 JUELZ SANTANA "Dipset"  
 JUSTIN TIMBERLAKE "Brain"
- WJZD/Biloxi-Gulfport, MS \***  
 OM/MD: Rob Neal  
 MD: Tabari Daniels  
 8 ISLEY BROTHERS "Busted"  
 ATL "Girls"  
 KELIS "Thug"  
 NAPPY ROOTS "Globe"  
 YING YANG TWINS "Naggin"  
 JUELZ SANTANA "Dipset"
- WBOT/Boston, MA \***  
 PD/MD: Lamar "LBD" Robinson  
 4 YOUNG GUNZ "Slop"
- WBLK/Buffalo, NY \***  
 PD/MD: Chris Reynolds  
 1 NAPPY ROOTS "Globe"  
 ISLEY BROTHERS "Busted"  
 JUSTIN TIMBERLAKE "Brain"
- WSSP/Charleston, SC \***  
 Interim PD/MD: Rory Sheriff  
 MD: Justin Timberlake "Brain"  
 LUTHER VANDROSS "Father"
- WWWZ/Charleston, SC \***  
 OM/MD: Terry Base  
 MD: Yonni O'Donohue  
 6 YING YANG TWINS "Naggin"  
 4 ISLEY BROTHERS "Busted"  
 2 KELIS "Thug"  
 1 CASSIDY "Take"  
 1 JUELZ SANTANA "Dipset"  
 1 BIG GIPP "Steppin"  
 ATL "Girls"  
 NAPPY ROOTS "Globe"
- WPEG/Charlotte, NC \***  
 OM/MD: Tosha Love  
 MD: Dean Cole  
 21 YING YANG TWINS "Naggin"  
 8 ISLEY BROTHERS "Busted"  
 2 ATL "Girls"  
 NAPPY ROOTS "Globe"
- WJTT/Chattanooga, TN \***  
 PD: Keith Landecker  
 MD: Magic  
 25 NAPPY ROOTS "Globe"  
 13 ISLEY BROTHERS "Busted"  
 2 ATL "Girls"  
 2 YING YANG TWINS "Naggin"  
 2 KELIS "Thug"  
 JUSTIN TIMBERLAKE "Brain"
- WGCI/Chicago, IL \***  
 OM/MD: Elroy Smith  
 APD/MD: Tiffany Green  
 1 BEYONCÉ F/SEAN PAUL "Boy"  
 1 ERYKAH BADU "Danger"
- WPWX/Chicago, IL \***  
 MD: Jay Alan  
 MD: Barbara A. McDowell  
 3 YOUNG GUNZ "Slop"  
 ISLEY BROTHERS "Busted"  
 LUTHER VANDROSS "Father"  
 NAPPY ROOTS "Globe"  
 YING YANG TWINS "Naggin"
- WZFX/Cincinnati, OH \***  
 PD/MD: Terri Thomas  
 23 ISLEY BROTHERS "Busted"  
 CHERISH F/OA BRAT "Miss P."  
 NAPPY ROOTS "Globe"
- WENZ/Cleveland, OH \***  
 PD: Kim Johnson  
 MD: Eddie Bauer  
 7 TYRESE "Signs"  
 NAPPY ROOTS "Globe"
- WHKY/Columbia, SC \***  
 PD: Chris Connors  
 APD: Harold Banks  
 MD: Shanik Minnie  
 26 YING YANG TWINS "Naggin"  
 1 NAPPY ROOTS "Globe"  
 1 ISLEY BROTHERS "Busted"  
 1 ATL "Girls"
- WIKS/Greenville, NC \***  
 PD/MD: B.K. Kirkland  
 ISLEY BROTHERS "Busted"
- WJMG/Greenville, SC \***  
 OM: Tony Fields  
 PD/MD: Doug Davis  
 2 YOUNGBLOODZ/LI'JON "Damm"  
 ATL "Girls"
- WWDW/Columbia, SC \***  
 PD: Mike Love  
 MD: Finesse  
 12 NAPPY ROOTS "Globe"  
 6 YING YANG TWINS "Naggin"  
 24 RUBEN STUDDARD "Wings"  
 2 ISLEY BROTHERS "Busted"  
 3 ATL "Girls"
- WFXX/Columbia, SC \***  
 MD: Michael Soul  
 25 ATL "Girls"  
 20 YING YANG TWINS "Naggin"  
 12 ISLEY BROTHERS "Busted"  
 10 NAPPY ROOTS "Globe"  
 5 KELIS "Thug"
- WCXK/Columbus, OH \***  
 PD: Paul Strong  
 MD: Warren Stevens  
 1 NAPPY ROOTS "Globe"  
 CHERISH F/OA BRAT "Miss P."  
 YING YANG TWINS "Naggin"
- WKDA/Dallas-Ft. Worth, TX \***  
 PD/MD: Skip Cheatham  
 No Adds
- WJBT/Jacksonville, FL \***  
 MD: G-Wiz  
 4 BOW WOW "Down"  
 11 ISLEY BROTHERS "Busted"  
 NAPPY ROOTS "Globe"
- WDTJ/Detroit, MI \***  
 PD: Lance Patton  
 MD: Spudd  
 5 SEAN PAUL "Glue"  
 3 YOUNG GUNZ "Slop"  
 NAPPY ROOTS "Globe"
- WJLB/Detroit, MI \***  
 PD: KJ Holiday  
 APD/MD: Kri Kelly  
 3 ISLEY BROTHERS "Busted"  
 ATL "Girls"  
 KELIS "Thug"  
 NAPPY ROOTS "Globe"
- WJMN/Dothan, AL**  
 OM/MD: Jar Wilson  
 MD: James Wilson  
 10 YING YANG TWINS "Naggin"  
 10 ISLEY BROTHERS "Busted"  
 10 KELIS "Thug"  
 10 NAPPY ROOTS "Globe"
- WZFY/Fayetteville, NC \***  
 PD: Jeff Anderson  
 APD: Garrett Davis  
 MD: Taylor Morgan  
 8 YING YANG TWINS "Naggin"  
 1 ATL "Girls"  
 1 JUELZ SANTANA "Dipset"  
 ISLEY BROTHERS "Busted"  
 NAPPY ROOTS "Globe"
- WTMG/Gainesville-Ocala, FL \***  
 PD/APPD: Chris Ryan  
 6 YING YANG TWINS "Naggin"  
 6 KELIS "Thug"  
 1 ATL "Girls"  
 1 JUELZ SANTANA "Dipset"  
 ISLEY BROTHERS "Busted"  
 NAPPY ROOTS "Globe"
- WIKS/Greenville, NC \***  
 PD/MD: B.K. Kirkland  
 ISLEY BROTHERS "Busted"
- WJMG/Greenville, SC \***  
 OM: Tony Fields  
 PD/MD: Doug Davis  
 2 YOUNGBLOODZ/LI'JON "Damm"  
 ATL "Girls"
- WBTX/Lexington-Fayette, KY \***  
 PD/MD: Jay Alexander  
 6 ISLEY BROTHERS "Busted"  
 3 YING YANG TWINS "Naggin"  
 2 NAPPY ROOTS "Globe"  
 ATL "Girls"  
 JUELZ SANTANA "Dipset"  
 JOE BUDDEN/BUSTA "Fire"  
 NAPPY ROOTS "Globe"  
 WQHH/Lansing, MI \*  
 PD/MD: Brant Johnson  
 5 ISLEY BROTHERS "Busted"  
 1 KELIS "Thug"  
 NAPPY ROOTS "Globe"  
 YING YANG TWINS "Naggin"
- WBR/Little Rock, AR \***  
 OM/MD: Joe Booker  
 21 MARY J. BLIGE "Sight"  
 1 ATL "Girls"  
 1 JUSTIN TIMBERLAKE "Brain"  
 B2K "Girl"  
 BUSTA RHYMES "Fire"  
 NAPPY ROOTS "Globe"  
 "Q Low"  
 YING YANG TWINS "Naggin"
- WUPH/Huntsville, AL \***  
 PD/MD: Steve Murry  
 32 YOUNGBLOODZ/LI'JON "Damm"  
 29 YING YANG TWINS "Naggin"  
 24 RUBEN STUDDARD "Wings"  
 5 HI-C F/DJ QUIK "Know"  
 NAPPY ROOTS "Globe"
- WJMI/Jackson, MS \***  
 APD: Alice Dixon  
 PD: Mike Green  
 9 NAPPY ROOTS "Globe"  
 8 YING YANG TWINS "Naggin"  
 5 ATL "Girls"  
 4 KELIS "Thug"  
 3 ISLEY BROTHERS "Busted"  
 JUELZ SANTANA "Dipset"
- WRJH/Jackson, MS \***  
 PD: Steve Poston  
 MD: DJ Scrap  
 ATL "Girls"  
 JUELZ SANTANA "Dipset"  
 NAPPY ROOTS "Globe"
- WJBT/Jacksonville, FL \***  
 MD: G-Wiz  
 4 BOW WOW "Down"  
 11 ISLEY BROTHERS "Busted"  
 NAPPY ROOTS "Globe"
- KPRZ/Kansas City, MO \***  
 APD/MD: Myron Fears  
 7 ISLEY BROTHERS "Busted"  
 7 JOE BUDDEN/BUSTA "Fire"  
 12 ETERNAL WARRIORS "Punch"  
 12 NAPPY ROOTS "Globe"  
 "Q Low"  
 YING YANG TWINS "Naggin"
- KIIZ/Killeen-Temple, TX**  
 PD/MD: Mychal Maguire  
 14 YOUNG GUNZ "Slop"  
 10 BOW WOW "Down"  
 10 YING YANG TWINS "Naggin"
- KRRQ/Lafayette, LA \***  
 PD/MD: John Kimlit  
 6 ISLEY BROTHERS "Busted"  
 3 YING YANG TWINS "Naggin"  
 2 NAPPY ROOTS "Globe"  
 ATL "Girls"  
 JUELZ SANTANA "Dipset"  
 JOE BUDDEN/BUSTA "Fire"  
 NAPPY ROOTS "Globe"
- WQHH/Lansing, MI \***  
 PD/MD: Brant Johnson  
 5 ISLEY BROTHERS "Busted"  
 1 KELIS "Thug"  
 NAPPY ROOTS "Globe"  
 YING YANG TWINS "Naggin"
- WBLX/Mobile, AL \***  
 PD/MD: Myrona Reuben  
 5 YING YANG TWINS "Naggin"  
 2 ISLEY BROTHERS "Busted"  
 1 JUELZ SANTANA "Dipset"  
 NAPPY ROOTS "Globe"  
 YOUNGBLOODZ/LI'JON "Damm"
- WDRR/Montgomery, AL**  
 PD: Darryl Elliott  
 MD: Michael Long  
 7 NAPPY ROOTS "Globe"  
 NAPPY ROOTS "Globe"
- WNPL/Nashville, TN \***  
 PD: DC  
 APD: Tazz  
 MD: Rick Walker  
 No Adds
- WUBT/Nashville, TN \***  
 PD: Pamela Aniese  
 7 NAPPY ROOTS "Globe"  
 ATL "Girls"  
 ISLEY BROTHERS "Busted"  
 JUELZ SANTANA "Dipset"  
 JUSTIN TIMBERLAKE "Brain"
- KNOW/New Orleans, LA \***  
 PD: Lamond Williams  
 MD: Tawala Sharp  
 6 BOW WOW "Down"  
 5 HI-C F/DJ QUIK "Know"  
 NAPPY ROOTS "Globe"
- WQNE/New Orleans, LA \***  
 OM: Carla Boatner  
 PD: Angelo Watson  
 No Adds
- WLSL/New York, NY \***  
 PD: Vinny Brown  
 MD: Deneen Womack  
 9 IT2 "Na"  
 3 ISLEY BROTHERS "Busted"
- WWPR/New York, NY \***  
 PD: Michael Saunders  
 MD: Mara Melendez  
 74 ELEPHANT MAN "River"  
 23 R. KELLY "Thugn"  
 5 NELLY F DIDDYLEE "Tail"
- WIBB/Macon, GA**  
 PD/MD: Chris Williams  
 7 YING YANG TWINS "Naggin"  
 2 JAVIER "Crazy"
- WHRR/Memphis, TN \***  
 OM/MD: Nate Bell  
 APD/MD: Devin Steel  
 16 PHARRELL F/FRAYZ "Frontin"  
 11 R. KELLY "Thugn"  
 5 FABOLOUS F/TAMIA "Into"  
 ATL "Girls"  
 ISLEY BROTHERS "Busted"  
 JUELZ SANTANA "Dipset"
- WEDR/Miami, FL \***  
 OM/MD: Cedric Hollywood  
 5 JUELZ SANTANA "Dipset"  
 ATL "Girls"  
 ISLEY BROTHERS "Busted"  
 KELIS "Thug"  
 NAPPY ROOTS "Globe"  
 YING YANG TWINS "Naggin"
- WMIB/Miami, FL \***  
 PD: Dion Summers  
 31 BOW WOW "Down"
- WKVW/Milwaukee, WI \***  
 PD: Ronn Scott  
 MD: Doc Love  
 10 R. KELLY "Thugn"  
 CHERISH F/OA BRAT "Miss P."  
 ISLEY BROTHERS "Busted"  
 LUTHER VANDROSS "Father"  
 ATL "Girls"
- WBLX/Mobile, AL \***  
 PD/MD: Myrona Reuben  
 5 YING YANG TWINS "Naggin"  
 2 ISLEY BROTHERS "Busted"  
 1 JUELZ SANTANA "Dipset"  
 NAPPY ROOTS "Globe"
- WVOK/Raleigh-Durham, NC \***  
 PD: Ty Young  
 MD: Shawn Alexander  
 17 TIMBALAND & MAGDO "Cop"  
 5 NAPPY ROOTS "Globe"  
 2 NICK CANNON F/BZK "Freaky"
- WBTJ/Richmond, VA \***  
 PD: Aaron Maxwell  
 MD: Mike Street  
 10 BUSTA RHYMES "Fire"
- WCDX/Richmond, VA \***  
 Interim PD/MD: Reggie Baker  
 NAPPY ROOTS "Globe"
- WRHH/Richmond, VA \***  
 PD: J.D. Kunes  
 MD: Alvin "Big Nat" Smalls  
 NAPPY ROOTS "Globe"
- WDKY/Rochester, NY \***  
 OM/MD: Andre Marcel  
 APD: Jim Jordan  
 MD: Kala O'Neal  
 ATL "Girls"  
 ISLEY BROTHERS "Busted"  
 NAPPY ROOTS "Globe"  
 PRETTY TONY "Down"  
 "Q Low"
- WTLZ/Saginaw, MI \***  
 PD: Eugene Brown  
 MD: Deneen Womack  
 11 NAPPY ROOTS "Globe"  
 ISLEY BROTHERS "Busted"  
 NAPPY ROOTS "Globe"
- WEAS/Savannah, GA**  
 PD: Sam Nelson  
 MD: Jewel Carter  
 9 YING YANG TWINS "Naggin"  
 1 NAPPY ROOTS "Globe"  
 1 ATL "Girls"  
 1 JUELZ SANTANA "Dipset"
- KDKS/Shreveport, LA \***  
 PD/MD: Queen Echols  
 6 NICK CANNON F/BZK "Freaky"  
 6 BONE CRUSHER "Grain"  
 5 YOUNGBLOODZ/LI'JON "Damm"  
 4 CASSIDY "Take"  
 4 CHERISH F/OA BRAT "Miss P."  
 JOE BUDDEN/BUSTA "Fire"  
 ATL "Girls"  
 ISLEY BROTHERS "Busted"  
 JUELZ SANTANA "Dipset"  
 NAPPY ROOTS "Globe"
- KMLJ/Shreveport, LA \***  
 PD/MD: Long John  
 ATL "Girls"  
 ISLEY BROTHERS "Busted"  
 NAPPY ROOTS "Globe"  
 JUELZ SANTANA "Dipset"
- KVSP/Oklahoma City, OK \***  
 OM/MD: Terry Monday  
 MD: Eddie Brasco  
 No Adds
- WUJL/Philadelphia, PA \***  
 PD: Glenn Cooper  
 MD: Coka Lani  
 AM/D: Cosmic Kev  
 25 JAY-Z "La"  
 13 ASHANTI "Rain"  
 12 BUSTA RHYMES "Fire"
- WAMO/Pittsburgh, PA \***  
 PD/MD: DJ Boogie  
 18 BUSTA RHYMES "Fire"  
 ATL "Girls"  
 ISLEY BROTHERS "Busted"  
 NAPPY ROOTS "Globe"
- WVOK/Raleigh-Durham, NC \***  
 PD: Ty Young  
 MD: Shawn Alexander  
 17 TIMBALAND & MAGDO "Cop"  
 5 NAPPY ROOTS "Globe"  
 2 NICK CANNON F/BZK "Freaky"
- WBTJ/Richmond, VA \***  
 PD: Aaron Maxwell  
 MD: Mike Street  
 10 BUSTA RHYMES "Fire"
- WCDX/Richmond, VA \***  
 Interim PD/MD: Reggie Baker  
 NAPPY ROOTS "Globe"
- WRHH/Richmond, VA \***  
 PD: J.D. Kunes  
 MD: Alvin "Big Nat" Smalls  
 NAPPY ROOTS "Globe"
- WPHR/Syracuse, NY \***  
 PD: Butch Barnes  
 MD: Kenny Deas  
 1 RUBEN STUDDARD "Superstar"  
 ATL "Girls"  
 ISLEY BROTHERS "Busted"
- WTMP/Tampa, FL**  
 PD: Louis Muhammad  
 MD: Big Money Ced  
 34 SWAPP SOLDJAS "Wuzzup"  
 15 ETERNAL WARRIORS "Punch"  
 11 JUELZ SANTANA "Dipset"  
 10 ZANE "Yours"
- WJUC/Toledo, OH \***  
 PD: Charlie Mack  
 MD: Nikki G.  
 15 YING YANG TWINS "Naggin"  
 14 ISLEY BROTHERS "Busted"  
 1 KELIS "Thug"  
 NAPPY ROOTS "Globe"  
 ATL "Girls"  
 JUELZ SANTANA "Dipset"
- KJMM/Tulsa, OK \***  
 OM: Bryan Robinson  
 PD: Terry Monday  
 APD/MD: Aaron Bernard  
 No Adds
- WESE/Tulsa, MS**  
 OM: Paul Stone  
 PD: Jeff Lee  
 15 50 CENT F.L.M.P.  
 14 DRU HILL "Love"  
 14 LIL' KIM F/OA CENT "Magic"  
 10 YING YANG TWINS "Naggin"
- WKYS/Washington, DC \***  
 PD: Darryl Hubbard  
 MD: Ian Walker  
 9 BUSTA RHYMES "Fire"  
 JUSTIN TIMBERLAKE "Brain"
- WJKS/Wilmington, DE \***  
 PD: Tony Quararone  
 MD: Manuel Mena  
 1 KELIS "Thug"  
 ATL "Girls"  
 ISLEY BROTHERS "Busted"  
 "Q Low"  
 JUELZ SANTANA "Dipset"  
 JAVIER "Crazy"

**\*Monitored Reporters**

82 Total Reporters

71 Total Monitored

11 Total Indicator



# ON THE RECORD

With **Mark Gunn**  
PD, WBLO & WGZB/Louisville



WBLO & WGZB (B96)/Louisville just finished up a big promotion with MTV2 for the Sucker Free concert tour. WBLO was the main presenter, while WGZB was the support on the promotion. The tour only hit four cities, including Louisville, and it featured Bonecrusher, David Banner, Lil Jon And The Eastside Boyz and Joe Budden. We worked with the folks at MTV2 last fall on Snoop Dogg's \$2 Tour, and it came off so well that they wanted to hook up with us again. I have to give mad props to my staff for really doing a great job, especially on a show of this magnitude. • We also get really involved in community issues here. There were recently two DWI, hit-and-run accidents in Louisville that got a lot of attention in the news. The first involved the death of a 7-year-old boy, and the second resulted in the death of a 21-year-old woman who had been married only a week. I've been doing quite a bit of research, and one of the things I learned is that many people still think of DWI-related offenses as accidents, but in reality they are crimes. Our goal is to help get information out there and to talk about drinking and driving — and the possible consequences. • We're running a new feature on B96 every night at 9:30. It's called "The Wendy's Late Night Spotlight," and we profile local artists. We run each artist profile for about two weeks. It helps to give exposure to local musicians who are looking for support from radio here. It helps us, too, because we can't always play their records, considering the amount of national music we have to play. • Speaking of local musicians, hometown-boy-made-good Playa is working on his new album, which will feature an appearance by me! I don't know yet what it will be exactly — maybe an interlude or something — but wait and see.

**B**ig props to J Records on keeping **Monica's** "So Gone" and **Heather Headley's** "I Wish I Wasn't" at No. 1 on the Urban and Urban AC charts, respectively. Monica needs only one more week to match **50 Cent's** eight-week run at the top with "In da Club" (Shady/Aftermath/Interscope) from earlier this year. Headley needs two more weeks at No. 1 to match Jive Records' seven-week stint with **Syleena Johnson's** "Guess What" back in February ... **50 Cent's** "P.I.M.P." makes it into the top 10, moving 12-8\* on an increase of 345 plays. He's bettered in the Most Increased battle by **R. Kelly's** "Thoia Thoin" (Jive), which adds 356 plays and moves 41-32\* ... The top 30 slots on the Urban chart are tight, with all songs having been on the chart five weeks or more except **Mary J. Blige's** "Love @ 1st Sight" (Geffen), which has only four weeks on ... **The Nappy Roots** return with "Roun' the Globe" (Atlantic), picking up Most Added at Urban this week, with 48 ... DreamWorks has the Most Added on the Urban AC chart, with 19 adds on **The Isley Brothers'** "Busted." The Isleys were No. 2 in adds at Urban, with 38, followed by Epic's new guys, **ATL**, who get 36 adds under their belts with "Calling All Girls."

# Urban ON THE RADIO

— Anthony Acampora, Director/Charts

# PHUN D A M E N T A L L Y phat

ARTIST: Neptunes/Busta Rhymes

LABEL: Star Trak/Arista

By **MIKE TRIAS**/ASSISTANT EDITOR



The Neptunes' ability to create an infectious beat combined with Busta Rhymes' ability to mesmerize with his unique rhyme style makes their "Light Your Ass On Fire" perfect for summer. Sure to be huge in the clubs with its jungle-like, head-bobbing, body-bouncing rhythm, "Light Your Ass On Fire" will grow on radio as well, simply because you can't get the beat out of your head. And with the video for the single set for release in the coming weeks, it just might be a summer smash.

The song comes from the debut Neptunes project, *The Neptunes Present ... Clones*, on their Star Trak imprint, which is distributed through Arista Records. Scheduled for release on Aug. 5, the album features songs with Jay-Z, Clipse, Foxy Brown, Kelis, Nore, Dirt McGirt (O.D.B.) and Supercat, as well as new artists N.E.R.D., Spymob, Vanessa Marquez, Rosco P. ColdChain and Famlay. Musically, the album bridges the genres of dance, hip-hop, dancehall-reggae and R&B.

The Neptunes are Chad Hugo and Star Trak CEO, songwriter, producer, arranger and singer Pharrell Williams. They are the hitmakers behind artists such as Clipse, LL Cool J, Justin Timberlake, Britany Spears and 'N Sync. Their recent Snoop Dogg chart topper, "Beautiful," featured Pharrell on vocals and was just as popular for its video — shot in Brazil — as it was for its dominance on the radio. The Neptunes' first project, their self-titled album under the moniker N.E.R.D., was released on Virgin in 2001 and went gold.

Busta Rhymes, with his cartoonish image, is anything but comic when it comes to his performance. Fast, driven and

unique, his style was first recognized when he was a member of the early-'90s hip-hop trio Leaders Of The New School. It was clear that he would succeed on his own with his performance on the group's only charting single, "What's Next." Going solo proved to be the right move when he released his debut single, "Woo-Ha! Got You All in Check," in '96. During the course of his career, Busta has had hit singles on collaborations with several superstars, including The Fugees on "Rumble in the Jungle," Janet Jackson on "What's It Gonna Be?" and, most recently, Mariah Carey on "I Know What You Want."

The first single from *The Neptunes Present ... Clones* is the track "Frontin'," featuring Jay-Z, which is still climbing the Urban chart, moving 17-14 this past week. "Light Your Ass On Fire" debuted at No. 49 the week of July 11 and moves 49-44 this week.

Pharrell is scheduled for a number of television appearances, including *The Late Late Show with Craig Kilborn* (date TBA), WB's *Smash Tape* on July 29, *The Late Show With David Letterman* on Aug. 6, *Jimmy Kimmel Live* on Aug. 8 and *Last Call With Carson Daily*, which is tentatively set to air Aug. 19.

Pharrell says of the sweaty, dance-floor-inspired track to "Light Your Ass On Fire," "We made it for all the girls. It will light your ass on fire."

## Urban AC Reporters

Stations and their adds listed alphabetically by market

<b>WWIN/Baltimore, MD *</b> PD: Tim Watts MD: Keith Fisher 10 JAVIER "Crazy"	<b>WVAZ/Chicago, IL *</b> PD: Elroy Smith APD/MD: Armando Rivera No Adds	<b>WUKS/Fayetteville, NC *</b> PD/APD: Garrett Davis MD: Calvin Pee 20 ISLEY BROTHERS "Busted" 5 TONY RICH PROJECT "Alone" 1 IMPROMP2 "Mocha" 1 RUBEN STUDDARD "Superstar"	<b>WICKI/Jackson, MS *</b> PD/MD: Stan Branson 10 TERENCE TRENT D'ARBY "Foot" 1 ISLEY BROTHERS "Busted" 1 LJ "Fortunate"	<b>KHHT/Los Angeles, CA *</b> PD: Michelle Santosuosso MD: Rick Nuhn No Adds	<b>WDLT/Mobile, AL *</b> PD: Steve Crumley MD: Kathy Barlow 17 RUBEN STUDDARD "Superstar" 9 RHIAN BENSON "Feet" 5 DETRICK HADDON "Sinner's" JAVIER "Crazy"	<b>WCFB/Orlando, FL *</b> GM/MD: Steve Holbrook MD: Joe Davis No Adds	<b>KMJM/St. Louis, MO *</b> DM: Chuck Atkins PD: Eric Michaels MD: Taylor J CALVIN RICHARDSON "Pushin" RHIAN BENSON "Feet"
<b>KOXL/Baton Rouge, LA *</b> PD/MD: Mya Vernon ISLEY BROTHERS "Busted" LJ "Fortunate"	<b>WZAK/Cleveland, OH *</b> PD: Kim Johnson MD: Bobby Rush No Adds	<b>WDZZ/Flint, MI *</b> PD: Jerold Jackson 18 RUBEN STUDDARD "Superstar" DWELE "Find" RHIAN BENSON "Feet"	<b>WSOL/Jacksonville, FL *</b> PD: Mike Williams MD: K.J. No Adds	<b>KJLH/Los Angeles, CA *</b> PD/MD: Andrae Russell 2 ISLEY BROTHERS "Busted"	<b>WQOK/Nashville, TN *</b> PD/MD: D.C. 4 ISLEY BROTHERS "Busted" 3 DWELE "Find"	<b>WDAS/Philadelphia, PA *</b> Sta. Mgr./PD: Joe Tamburro APD/MD: Joann Gamble 6 ISLEY BROTHERS "Busted"	<b>WLWH/Savannah, GA</b> PD: Gary Young No Adds
<b>WBHK/Birmingham, AL *</b> GM/MD: Jay Dixon APD/MD: Darryl Johnson No Adds	<b>WLXC/Columbia, SC *</b> PD: Doug Williams AMN NESEY "Beter" ISLEY BROTHERS "Busted" LJ "Fortunate"	<b>WFLM/Ft. Pierce, FL *</b> GM: Mike James PD: Tony Bear ISLEY BROTHERS "Busted" MIKE PHILLIPS "Summertime"	<b>KMJK/Kansas City, MO *</b> PD: Greg Love MD: Trey Michaels 10 DETRICK HADDON "Sinner's"	<b>WRBW/Macon, GA</b> PD/MD: Lisa Charles BARKAYS "Joy" IMPROMP2 "Mocha"	<b>WYBC/New Haven, CT *</b> PD/MD: Juan Castillo No Adds	<b>WFXC/Raleigh-Durham, NC *</b> GM/MD: Cy Young APD/MD: Jodi Berry 11 RUBEN STUDDARD "Superstar" 1 RHIAN BENSON "Feet"	<b>WIMX/Toledo, OH *</b> GM/MD: Rocky Love 2 TERENCE TRENT D'ARBY "Foot" 1 ISLEY BROTHERS "Busted" LJ "Fortunate"
<b>WMGL/Charleston, SC *</b> PD: Terry Base APD/MD: Belinda Parker ISLEY BROTHERS "Busted" LJ "Fortunate" TERENCE TRENT D'ARBY "Foot"	<b>WAGH/Columbus, GA</b> PD: Asha Stowe MD: Ed Lewis TERENCE TRENT D'ARBY "Foot" IMPROMP2 "Mocha"	<b>WQMG/Greensboro, NC *</b> PD: Alvin Stowe MD: AC Stone 2 ISLEY BROTHERS "Busted" 1 TONY RICH PROJECT "Alone"	<b>KNEK/Lafayette, LA *</b> PD/MD: John Kinnit 1 ISLEY BROTHERS "Busted" LJ "Fortunate"	<b>WHQT/Miami, FL *</b> PD/MD: Karen Vaughn 5 CALVIN RICHARDSON "Pushin" 3 DWELE "Find"	<b>WYLD/New Orleans, LA *</b> GM: Carla Boatner PD/APD/MD: Aaron "A.J." Apple No Adds	<b>WKJS/Richmond, VA *</b> PD/MD: Kevin Gardner ISLEY BROTHERS "Busted"	<b>WHUR/Washington, DC *</b> PD/MD: David A. Dickinson No Adds
<b>WBAV/Charlotte, NC *</b> DM/MD: Terri Avery 1 DETRICK HADDON "Sinner's" ISLEY BROTHERS "Busted" RHIAN BENSON "Feet" SMOKE NORBUL "Now"	<b>KRNB/Dallas-Ft. Worth, TX *</b> GM/MD: Sam Weaver MD: Rudy V No Adds	<b>KVGS/Las Vegas, NV *</b> PD/MD: Tony Rankin 5 TONY RICH PROJECT "Alone" ISLEY BROTHERS "Busted"	<b>KVMS/Memphis, TN *</b> GM/MD: Nate Bell APD/MD: Eileen Collier 4 DWELE "Find" ISLEY BROTHERS "Busted"	<b>WJMR/Milwaukee Racine, WI *</b> PD/MD: Lauri Jones 5 ARETHA FRANKLIN "Missing" 1 JEFFREY OSBORNE "Rest"	<b>WYBE/Roanoke-Lynchburg, VA *</b> PD/MD: Walt Ford 10 TONY RICH PROJECT "Alone" 4 ISLEY BROTHERS "Busted" IMPROMP2 "Mocha"	<b>WMMJ/Washington, DC *</b> PD: Kathy Brown MD: Mike Chase No Adds	
<b>WLOV/Chattanooga, TN *</b> PD/MD: Sam Terry 3 TERENCE TRENT D'ARBY "Foot" IMPROMP2 "Mocha" ISLEY BROTHERS "Busted" LJ "Fortunate"	<b>WMXD/Detroit, MI *</b> PD: Jamillah Muhammad APD: Oneil Stevens MD: Sheila Little No Adds	<b>WTLK/Indianapolis, IN *</b> GM/MD: Brian Wallace APD/MD: Garth Adams 3 JAVIER "Crazy" 1 VIVIAN GREEN "Fanatic"	<b>KOKY/Little Rock, AR *</b> PD: Mark Dylan MD: Jamal Oazies 11 IMPROMP2 "Mocha" 8 TERENCE TRENT D'ARBY "Foot" ISLEY BROTHERS "Busted" LJ "Fortunate"	<b>WWSV/Norfolk, VA *</b> PD/MD: Michael Mauzone CALVIN RICHARDSON "Pushin"	<b>WVKL/Norfolk, VA *</b> GM: Dick Lamb PD/MD: Don London No Adds	<b>WWSV/Norfolk, VA *</b> PD/MD: Michael Mauzone CALVIN RICHARDSON "Pushin"	

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





# R&R URBAN AC TOP 30

July 18, 2003

Powered By

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	HEATHER HEADLEY I Wish I Wasn't (RCA)	1209	+63	137354	18	36/0
	2	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	1095	-22	122556	19	33/0
	3	KEM Love Calls (Motown/Universal)	1028	+40	114778	25	30/0
	4	LUTHER VANDROSS Dance With My Father (J)	1017	+2	103278	11	41/0
	5	FLOETRY Say Yes (DreamWorks)	936	-23	111989	24	37/0
	6	RON ISLEY F/ R. KELLY What Would You Do? (DreamWorks)	784	-111	78606	22	41/0
	7	KINDRED THE FAMILY SOUL Far Away (Hidden Beach)	746	+127	84951	19	36/0
	8	TAMIA Officially Missing You (Elektra/EEG)	745	+82	64164	10	35/0
	9	R. KELLY I'll Never Leave (Jive)	565	-11	57228	12	27/0
	10	JEFFREY OSBORNE Rest Of Our Lives (JayDz/Koch)	559	+60	51232	12	35/2
	11	ARETHA FRANKLIN Only Thing Missing Is You (Arista)	543	+70	54541	5	38/1
	12	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	503	-138	50129	21	33/0
	13	RUBEN STUDDARD Superstar (J)	499	+55	50579	6	32/4
	14	JAVIER Crazy (Capitol)	489	-4	45977	9	29/4
	15	VIVIAN GREEN Fanatic (Columbia)	479	+40	42698	8	24/1
	16	EARTH, WIND & FIRE All In The Way (Kalimba)	448	+24	39487	13	28/0
	17	SYLEENA JOHNSON Faithful To You (Jive)	361	+71	32086	7	27/0
	18	WHITNEY HOUSTON Try It On My Own (Arista)	320	-67	26786	13	24/0
	19	R. KELLY Step In The Name Of Love (Jive)	269	+21	43372	11	2/0
	20	TYRESE Signs Of Love Makin' (J)	225	+15	14783	6	20/1
	21	MONICA So Gone (J)	221	+11	39735	5	2/0
	22	SMOKIE NORFUL I Need You Now (EMI Gospel)	189	-11	17745	15	14/1
	23	DWELE Find A Way (Virgin)	183	+37	20668	2	16/3
Debut	24	CALVIN RICHARDSON Keep On Pushin' (Hollywood)	155	+35	9786	1	17/3
	25	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJMG)	151	0	18445	4	7/0
Debut	26	LUTHER VANDROSS F/ BEYONCE' Closer I Get To You (J)	149	+61	19890	1	2/0
Debut	27	RHIAN BENSON Say How I Feel (DKG)	144	+51	10758	1	22/5
	28	GEORGE DUKE Guess You're Not The One (BPM)	142	-45	5296	14	14/0
Debut	29	DEITRICK HADDON Sinner's Prayer (Verity)	139	+12	7214	1	17/3
	30	BLU CANTRELL Sleep In The Middle (Arista)	134	-23	8476	4	13/0

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
ISLEY BROTHERS F/ RON ISLEY Busted (DreamWorks)	19
LJ Fortunately (Independent)	8
RHIAN BENSON Say How I Feel (DKG)	5
TERENCE TRENT D'ARBY Designated Fool (Compendia)	5
RUBEN STUDDARD Superstar (J)	4
JAVIER Crazy (Capitol)	4
TONY RICH PROJECT Traveling Alone (Compendia)	4
IMPROMP 2 Mocha Soul (Big3)	4
CALVIN RICHARDSON Keep On Pushin' (Hollywood)	3
DEITRICK HADDON Sinner's Prayer (Verity)	3
DWELE Find A Way (Virgin)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KINDRED THE FAMILY SOUL Far Away (Hidden Beach)	+127
TAMIA Officially Missing You (Elektra/EEG)	+82
SYLEENA JOHNSON Faithful To You (Jive)	+71
ARETHA FRANKLIN Only Thing Missing Is You (Arista)	+70
HEATHER HEADLEY I Wish I Wasn't (RCA)	+63
LUTHER VANDROSS F/ BEYONCE' Closer I Get To You (J)	+61
JEFFREY OSBORNE Rest Of Our Lives (JayDz/Koch)	+60
MAXWELL Lifetime (Columbia)	+58
RUBEN STUDDARD Superstar (J)	+55
JOHNNIE TAYLOR This Is The Night For Makin' (Malaco)	+55

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SYLEENA JOHNSON Guess What (Jive)	456
TYRESE How You Gonna Act Like That (J)	442
VIVIAN GREEN Emotional Rollercoaster (Columbia)	427
MUSIQ Dontchange (Def Soul/DJMG)	367
JAHEIM Fabulous (Divine Mill/Warner Bros.)	336
LUTHER VANDROSS Take You Out (J)	295
MAXWELL Lifetime (Columbia)	233
WHITNEY HOUSTON One Of Those Days (Arista)	221
LUTHER VANDROSS I'd Rather (J)	220
RUFF ENDZ Someone To Love You (Epic)	186

44 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/6-7/12. 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

**LSG Shakedown (Elektra/EEG)**  
Total Plays: 119, Total Stations: 10, Adds: 0

**JOHN STODDART Angel (Reprise)**  
Total Plays: 102, Total Stations: 12, Adds: 0

**TONY RICH PROJECT Traveling Alone (Compendia)**  
Total Plays: 81, Total Stations: 14, Adds: 4

**ANN NESBY Make Me Better (RT Entertainment)**  
Total Plays: 67, Total Stations: 11, Adds: 1

**IMPROMP 2 Mocha Soul (Big3)**  
Total Plays: 46, Total Stations: 5, Adds: 4

**ISLEY BROTHERS F/ RON ISLEY Busted (DreamWorks)**  
Total Plays: 45, Total Stations: 19, Adds: 19

**TERENCE TRENT D'ARBY Designated Fool (Compendia)**  
Total Plays: 27, Total Stations: 5, Adds: 5

**LJ Fortunately (Independent)**  
Total Plays: 0, Total Stations: 8, Adds: 8

Songs ranked by total plays

R&R Station Playlists have moved to the web.  
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## PART ONE OF A TWO-PART SERIES

# The Companies That Control Country's Fortunes

## Clear Channel, Infinity dominate national cume, AQH and revenue

There are 19 companies that make \$8 million or more from their Country outlets. Clear Channel leads the way, with over \$390 million, while Zimmer makes the cut, at \$8.1 million. Over the next two weeks we'll not only reveal which companies are Country's top money-makers, we'll show you who has the most listeners as well.

Once again, here's our yearly look at Country's major players, complete with year-to-year audience and revenue trends and AQH trends from fall '01-fall '02 for every station in each of the top companies. We also present a ranking of the top 19 Country companies in America by revenue and audience, with results from the past included.

Of course, it's impossible to list everybody, so I've narrowed it to operators with at least \$8 million in revenue from their Country outlets (down from \$10 million in years past). If I've inadvertently omitted your company or station from these listings, please let me know.

### Legend

Following the station identification is its Arbitron 12+ ranking from fall '02 and, in parentheses, fall '01. Next is the station's fall '02 Arbitron metro cume audience, in thousands, followed in parens by the '01 figures. Follow-

ing that are the 2002 and, in parens, 2001 station revenues, listed in millions except in "Totals," where actual figures are shown for both revenue and cume. A note of "N/A" means a figure was not available or not applicable.

The first set of figures under "Totals" shows the number of Country stations owned by the operator. It should also be noted that, to allow up-to-the-minute comparisons, recently purchased or soon-to-be-acquired stations are listed under their new parents, along with revenue and cume numbers for 2002, although the figures were obviously not part of the parents' 2002 totals. Cume totals for previous years represent the totals for stations owned that year. All figures come from BIA, and station ownership is as of the end of May 2003.

This week we present the revenue rankings, along with some owners and their stations. Next week we'll have the cume audience rankings and the remaining owners and stations.

## Country Companies Revenue Ranker

Here's how the companies listed on these pages rank by 2002 revenue, according to BIA. Revenue and rankings for 2001, 1999 and 1996 follow.

Owner	2002	2001	1999	1996
1 Clear Channel	\$390.98	\$378.95/1	\$162.7/3	\$76.3/4
2 Infinity	\$217.7	\$220.75/2	\$223.9/1	\$167.05/1
3 Citadel	\$80.0	\$70.925/3	\$53.6/6	\$32.2/7
4 Cox	\$65.3	\$58.45/4	\$55.0/5	\$35.5/6
5 Cumulus	\$62.55	\$48.775/5	\$75.4/4	—
6 ABC Radio	\$50.2	\$49.8/5	\$53.6/7	\$43.0/6
7 Susquehanna	\$42.3	\$35.2/7	\$29.5/9	\$19.9/13
8 Jefferson-Pilot	\$32.2	\$31.9/8	\$33.2/8	\$25.7/10
9 Regent	\$30.4	\$17.675/11	\$14.4/17t	—
10 Beasley	\$28.13	\$29.5/9	\$26.0/10	\$21.8/11
11 Emmis	\$22.9	\$22.7/10	29.1/11	—
12 Entercom	\$22.25	\$11.3/15	\$15.7/15	—
13 Journal	\$13.45	\$16.425/12	\$20.2/12	—
14 NextMedia	\$12.78	—	—	—
15 Barnstable	\$12.6	\$12.0/14	\$17.2/13	—
16 Hall	\$10.95	\$10.025/17	—	—
17 Bonneville	\$9.2	\$10.15/16	\$16.7/14	—
18 Saga	\$9.08	—	—	—
19 Zimmer	\$8.1	—	—	—

## Radio Holdings At A Glance

Station/Market      Fall '02 12+ Share (Fall '01)      '02 Cume ('01)      '02 Rev. ('01)

### ABC Radio Inc.

WKHX/Atlanta	4.3 (4.7)	4,324 (4,643)	19.7 (19.1)
WYAY/Atlanta	2.4 (2.5)	2,836 (2,538)	8.6 (8.1)
KSCS/Dallas	3.7 (5.0)	5,105 (5,279)	21.9 (22.6)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002	3	10.4	1,226,500	\$50,200,000
	2001	3	12.2	1,246,000	\$49,800,000
	1999	3	12.0	1,150,600	\$53,600,000
	1996	3	N/A	1,270,800	\$41,600,000

### Barnstable

WGKX/Memphis	4.9 (5.0)	1,478 (1,474)	5.1 (4.4)
WCMS/Norfolk	5.0 (4.4)	1,498 (1,471)	2.6 (2.5)
WGH/Norfolk	5.6 (5.2)	1,395 (1,616)	4.9 (5.0)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002	3	15.5	437,100	\$12,600,000
	2001	3	14.6	456,100	\$12,000,000
	1999	8	30.1	651,900	\$17,200,000
	1996	4	N/A	318,500	\$10,100,000

### Beasley

WKXC/Augusta, GA	11.0 (8.0)	777 (712)	2.325 (2.6)
WKML/Fayetteville, NC	11.0 (10.3)	747 (692)	3.9 (4.3)
WKIS/Miami	3.0 (2.9)	2,631 (2,821)	11.7 (12.4)
WXTU/Philadelphia	3.8 (3.4)	3,329 (3,306)	10.2 (10.2)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002	4	28.8	748,400	\$28,125,000
	2001	4	24.6	753,100	\$29,500,000
	1999	3	19.2	685,200	\$26,500,000
	1996	4	N/A	749,000	\$21,100,000

### Bonneville

WIL/St. Louis	5.2 (6.1)	3,409 (3,492)	9.2 (10.15)
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Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002:	1	5.2	340,900	\$9,200,000
	2001:	1	6.1	349,200	\$10,150,000
	1999:	2	2.1	554,800	\$16,700,000
	1996:	1	N/A	0	\$300,000

### Citadel

KRST/Albuquerque	4.5 (4.5)	1,016 (878)	2.575 (3.55)
WCTO/Allentown	10.1 (9.7)	1,346 (1,160)	3.8 (3.75)
WEBB/Augusta, GA	7.0 (10.4)	181 (186)	1.0 (.975)
WTVL/Augusta, GA	0 (0)	4 (3)	0 (0)
WHWK/Binghamton, NY	8.9 (10.2)	471 (419)	1.8 (1.4)
WBWN/Bloomington, IL	12.5 (9.2)	269 (256)	2.075 (2.15)
KQFC/Boise, ID	7.0 (7.2)	509 (516)	1.650 (1.625)
KIZN/Boise, ID	6.2 (7.2)	626 (613)	2.400 (2.25)
WNKT/Charleston, SC	2.6 (3.2)	459 (487)	1.2 (1.0)
KHKI/Des Moines	3.6 (5.3)	460 (558)	1.4 (1.45)
KJJY/Des Moines	4.5 (6.1)	568 (588)	1.775 (1.825)
WFBE/Flint, MI	7.8 (6.5)	550 (480)	1.6 (1.55)
WCAT/Harrisburg	5.9 (3.8)	575 (492)	2.7 (2.8)
WGOC/Johnson City, TN	3.5 (2.4)	316 (227)	.2 (.2)
WIVK/Knoxville	20.8 (24.0)	2,224 (2,289)	11.4 (10.75)
KXKC/Lafayette, LA	8.0 (4.7)	701 (573)	2.1 (2.0)
WITL/Lansing, MI	11.4 (9.7)	677 (680)	3.7 (3.6)
KVLO/Little Rock	3.9 (3.9)	388 (N/A)	1.2 (.9)
KATM/Modesto, CA	8.9 (10.8)	793 (665)	4.775 (4.7)
WMDH/Muncie, IN	11.1 (0)	336 (N/A)	1.7 (1.6)
WKDF/Nashville	5.2 (4.4)	1,399 (1,074)	7.0 (6.4)
WOKQ/Portsmouth, NH	8.9 (11.2)	801 (835)	6.0 (4.6)
WPKQ/Portsmouth, NH	0 (0)	12 (0)	.9 (.85)
KBUL/Reno, NV	5.5 (5.9)	503 (487)	2.050 (2.2)
KUBL/Salt Lake City	6.2 (5.5)	2,205 (1,973)	5.6 (4.7)
KDRK/Spokane	5.0 (5.9)	615 (547)	2.3 (2.45)
KIIM/Tucson	5.8 (8.5)	1,317 (1,354)	5.2 (5.0)
WCWI/Wilkes Barre	0.4 (0.2)	0 (N/A)	.2 (.225)
WQXA/York, PA	0 (1.0)	71 (61)	.2 (.2)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002	33	185.2	1,939,200	\$80,000,000
	2001	27	167.3	1,699,800	\$70,925,000
	1999	25	165.2	1,371,300	\$53,625,000
	1996	15	N/A	874,000	\$32,200,000

Citadel also owns four Country stations in non-rated markets not listed above, according to BIA.

Continued on Page 44

# CONGRATULATIONS TOBY & WILLIE

ON "BEER FOR MY HORSES" BEING YOUR LONGEST RUNNING #1 TO DATE!

**A legend and a format super-power**  
team up to punch through the long arm of the law  
and the Country charts!

Mike Brophay, WKLB/Boston

Written by Toby Keith  
and Scott Emerick

"Beer For My Horses" is a **classic, timeless Country**  
song that pairs an American icon with Country music's most  
important artist. This song could have been played in the  
60's, 70's, 80's, or 90's but I'm very thankful it's here in 2003!

Travis Daily, KCCY/Colorado Springs

"Beer For My Horses"  
puts the F-U in fun!

Joe Kelly, WPUR/  
Atlantic City, NJ

Our listeners have  
taken this song and raised it  
above the format, and it's  
**testing like a MOTHER!**  
Country fans "gotta hear the drunk  
hoss record"

Bill Hagy, WXBQ/Bristol

Proof  
that even at 70,  
Willie's about the coolest  
guy on the planet...  
even if he *did* cause Toby  
to miss giving an acceptance speech!

Mark McKay, WGH-FM/Virginia Beach

It's **an anthem**  
**for the USA**  
without talking  
directly about war.  
It reminds me  
of an old John  
Wayne movie!

Jessica Tyler,  
WPKX/Springfield, MA

They need to make room in the

## "TOP 10 BEST COUNTRY SONGS OF ALL TIME"

for "Beer For My Horses." It's a classic  
for this and all future generations.

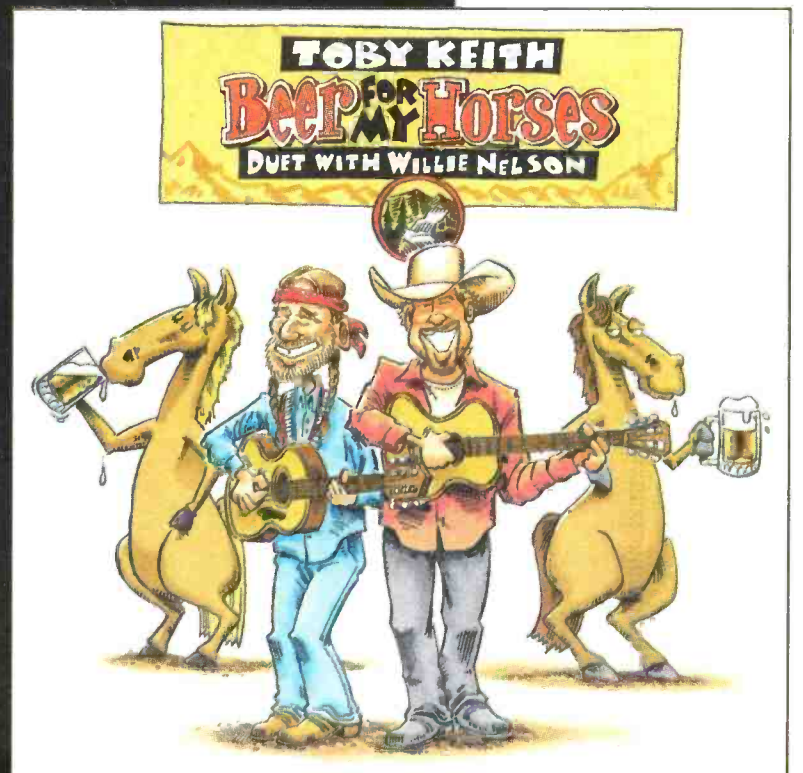
Bob Richards, WFMS/Indianapolis

"Beer For My Horses" is the perfect marriage between two  
of the most unique artists in music. The hook is **infec-**  
**tious** and the message rings true. Even after 1000 spins  
on The Wolf, it still jumps out of the speakers!

Smokey Rivers, The Wolf/Dallas-Ft. Worth

It's **more than a vocal event...**  
It's a thread running from an iconic out-  
law to his modern-day contemporary.

Rick "RJ" Jordan, WPOR/Portland



We Believe!

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Continued from Page 42

Station/Market	Fall '02 12+ Share (Fall '01)	'02 Cume ('01)	'02 Rev. ('01)
<b>Clear Channel</b>			
KEAN/Abilene, TX	1.6 (0.5)	63 (30)	0 (0)
KEAN-FM/Abilene, TX	12.5 (12.6)	331 (327)	.95 (1.0)
WOBB/Albany, GA	4.1 (2.9)	85 (54)	.8 (.725)
KBQ/Albuquerque	5.3 (6.8)	805 (894)	1.2 (1.1)
KRRV/Alexandria, LA	7.9 (8.5)	325 (332)	.9 (1.075)
KMML/Amarillo, TX	5.7 (7.0)	229 (267)	.75 (.7)
KATP/Amarillo, TX	6.1 (3.5)	221 (126)	.55 (.35)
KASH/Anchorage, AK	5.5 (5.6)	295 (292)	.825 (.725)
WWWW/Ann Arbor, MI	4.9 (5.9)	263 (257)	2.05 (1.6)
WPEK/Asheville, NC	1.7 (7.3)	76 (N/A)	.7 (.8)
WKSF/Asheville, NC	18.2 (10.2)	794 (538)	5.6 (5.7)
WCOH/Atlanta	0 (0)	0 (0)	.2 (.2)
KVET/Austin	8.0 (6.4)	1,638 (1,561)	5.8 (5.7)
KASE/Austin	7.6 (7.3)	1,951 (1,620)	10.0 (9.7)
WPOC/Baltimore	9.0 (7.1)	3,958 (3,238)	14.0 (12.8)
WBFB/Bangor, ME	5.2 (7.4)	214 (241)	.525 (.35)
WYNK/Baton Rouge	7.0 (6.9)	902 (847)	3.7 (3.4)
KYKR/Beaumont, TX	7.4 (5.4)	552 (152)	1.5 (1.775)
KCTR/Billings, MT	19.1 (17.4)	299 (277)	1.65 (1.5)
WKNN/Biloxi, MS	7.2 (8.3)	590 (550)	2.3 (1.875)
WDXB/Birmingham	4.3 (2.0)	1,194 (683)	1.2 (1.0)
KFXD/Boise, ID	2.3 (2.6)	233 (213)	.225 (.2)
KAGG/Bryan, TX	8.7 (9.2)	295 (335)	1.15 (1.35)
KWYY/Casper, WY	6.5 (7.1)	94 (93)	.35 (.4)
WEZL/Charleston, SC	7.2 (7.8)	708 (660)	2.6 (2.5)
WKKT/Charlotte	4.0 (5.4)	1,623 (1,593)	7.9 (7.7)
WCYK/Charlottesville, VA	8.1 (11.4)	212 (243)	1.275 (1.0)
WUSY/Chattanooga, TN	18.6 (18.7)	1,219 (1,276)	8.0 (7.3)
KOLZ/Cheyenne, WY	12.2 (13.5)	150 (160)	.9 (1.0)
KCGY/Cheyenne, WY	0 (1.0)	0 (23)	0 (25)
KHSL/Chico, CA	4.2 (3.5)	207 (178)	.35 (.35)
WGAR/Cleveland	6.8 (5.7)	2,883 (2,526)	9.9 (9.8)
KCCY/Colorado Springs	3.8 (4.0)	561 (242)	1.7 (1.6)
WCOS/Columbia, SC	10.8 (9.1)	986 (837)	5.0 (4.2)
WSTH/Columbus, GA	3.1 (2.7)	210 (165)	.9 (.9)
WCOL/Columbus, OH	7.0 (5.7)	1,880 (1,716)	8.8 (8.9)
WGSQ/Cookeville, TN	24.3 (20.4)	367 (313)	1.8 (1.55)
WHUB/Cookeville, TN	6.1 (8.8)	76 (106)	.325 (.225)
KRYS/Corpus Christi, TX	7.5 (7.9)	592 (561)	2.0 (1.9)
WDJO/Dayton	0.5 (0.8)	251 (N/A)	.4 (.15)
KKCB/Duluth, MN	10.5 (10.2)	317 (428)	1.7 (1.65)
WQRB/Eau Claire, WI	11.2 (9.5)	291 (275)	1.4 (1.2)
WATQ/Eau Claire, WI	6.1 (7.9)	169 (171)	.45 (.5)
KHEY/EI Paso	4.6 (4.6)	558 (609)	.6 (.8)
KFAB/Fargo, ND	3.5 (3.5)	170 (N/A)	.1 (.15)
KKBX/Fargo, ND	3.5 (3.5)	149 (N/A)	.4 (0)
KKIX/Fayetteville, AR	9.5 (13.9)	529 (660)	2.75 (2.05)
WLAY/Florence, AL	0.6 (1.2)	29 (0)	0 (0)
WLAY/Florence, AL	5.8 (6.2)	189 (209)	1.1 (1.075)
WFRE/Frederick, MD	16.5 (15.5)	582 (388)	4.5 (4.1)
WCKT/Ft. Myers	3.8 (5.6)	668 (693)	2.9 (2.8)
WAVW/Ft. Pierce, FL	5.4 (3.3)	518 (311)	.75 (.625)
KMAG/Ft. Smith, AR	8.0 (9.7)	434 (467)	1.550 (1.9)
WBCT/Grand Rapids	9.6 (10.0)	1,357 (1,343)	6.8 (6.3)
WTQR/Greensboro, NC	8.5 (7.9)	2,185 (2,000)	7.8 (7.1)
WESC/Greenville, SC	7.0 (7.5)	1,414 (1,414)	4.4 (4.3)
WSSL/Greenville, SC	7.5 (8.0)	1,542 (1,513)	6.3 (6.3)
WRBT/Harrisburg	4.9 (6.1)	894 (723)	2.55 (2.2)
WKCY/Harrisonburg, VA	9.7 (11.8)	191 (216)	1.375 (1.3)
WWYZ/Hartford, CT	7.4 (7.0)	1,179 (1,461)	8.3 (8.0)
WTCR/Huntington, WV	15.1 (17.3)	640 (746)	3.2 (2.95)
WDRM/Huntsville, AL	13.0 (16.3)	1,117 (1,085)	5.3 (4.9)
WMSI/Jackson, MS	7.4 (7.6)	622 (688)	4.65 (4.65)
WTNV/Jackson, TN	8.0 (7.7)	151 (152)	1.2 (1.0)
WROO/Jacksonville	3.9 (4.1)	1,099 (1,036)	2.5 (2.5)
WQIK/Jacksonville	5.2 (5.9)	1,464 (1,374)	5.8 (6.0)
WMTZ/Johnstown, PA	16.3 (15.9)	526 (555)	1.4 (1.050)
KFIN/Jonesboro, AR	16.5 (11.6)	184 (N/A)	1.7 (1.65)
WYSH/Knoxville	0 (0.4)	68 (52)	.75 (.75)
KWNR/Las Vegas	7.9 (6.0)	1,940 (1,752)	8.0 (7.0)
WUSW/Laurel, MS	4.4 (5.2)	159 (166)	.300 (.325)
KLAW/Lawton, OK	16.5 (17.1)	284 (292)	1.1 (1.15)
WBUL/Lexington, KY	11.2 (11.1)	1,128 (1,057)	3.2 (2.5)
WIMT/Lima, OH	12.2 (13.5)	300 (316)	1.3 (1.1)
KZKX/Lincoln, NE	8.0 (6.5)	393 (345)	3.5 (3.2)
KSSN/Little Rock	10.8 (10.7)	947 (1,117)	4.8 (4.4)
KHKN/Little Rock	3.1 (2.7)	488 (401)	.7 (.6)
WAMZ/Louisville	13.2 (11.2)	1,951 (1,970)	9.1 (8.5)
KQBR/Lubbock, TX	5.3 (4.8)	327 (298)	.3 (.3)
KYSM/Mankato, MN	18.9 (11.6)	321 (N/A)	1.4 (1.85)
WDDD/Marion, IL	9.9 (14.4)	276 (276)	1.7 (1.725)
KIAI/Mason City, IA	12.4 (12.2)	177 (N/A)	1.1 (1.0)
KTEX/McAllen	8.1 (8.6)	1,250 (1,241)	2.1 (1.6)

Station/Market	Fall '02 12+ Share (Fall '01)	'02 Cume ('01)	'02 Rev. ('01)
KRWQ/Medford, OR	10.1 (9.3)	291 (270)	1.7 (1.95)
WYYW/Meridian, MS	4.1 (2.4)	86 (77)	.2 (.275)
WMIL/Milwaukee	5.7 (6.4)	2,109 (2,102)	7.5 (7.5)
KEEY/Minneapolis	5.8 (6.3)	4,308 (3,836)	14.4 (15.3)
WKSJ/Mobile	8.3 (8.7)	928 (924)	4.1 (4.05)
KTOM/Monterey	0 (0.3)	96 (69)	0 (0)
KTOM-FM/Monterey	3.5 (4.5)	545 (619)	1.9 (1.8)
WMUS/Muskegon, MI	12.4 (15.6)	298 (367)	1.8 (1.725)
WSIX/Nashville	6.3 (7.0)	1,562 (1,530)	7.8 (7.4)
WNOE/New Orleans	5.4 (5.5)	1,628 (1,391)	4.5 (4.35)
KXXY/Oklahoma City	6.1 (5.8)	1,261 (1,199)	4.9 (5.15)
KTST/Oklahoma City	4.8 (4.9)	1,199 (1,253)	2.2 (2.0)
KXKT/Omaha	8.5 (8.2)	1,001 (917)	5.1 (5.3)
WPAP/Panama City, FL	16.1 (12.0)	299 (235)	1.6 (1.575)
WNUS/Parkersburg, WV	18.5 (13.7)	331 (333)	.9 (.8)
KNIX/Phoenix	4.7 (4.4)	3,739 (2,996)	15.0 (15.2)
WUBB/Portsmouth, NH	0.5 (0)	121 (0)	.35 (.35)
WRWD/Poughkeepsie, NY	5.8 (7.0)	287 (312)	2.0 (1.4)
WLLR/Quad Cities, IA-IL	15.0 (12.2)	839 (681)	3.6 (3.6)
KORD/Tri-Cities, WA	9.8 (9.1)	319 (230)	1.2 (1.2)
KTDD/Riverside	0.8 (0)	322 (0)	.4 (.35)
WYYD/Roanoke, VA	6.9 (7.2)	681 (687)	2.55 (3.3)
KMFX-FM/Rochester, MN	7.1 (6.3)	247 (228)	.95 (.75)
KMFX/Rochester, MN	0 (0)	0 (0)	0 (0)
WWFG/Salisbury, MD	8.4 (7.6)	553 (495)	1.6 (1.6)
KKAT/Salt Lake City	2.4 (2.5)	1,380 (1,411)	3.0 (2.8)
KWLW/Salt Lake City	1.4 (1.0)	462 (438)	.6 (.6)
KAJA/San Antonio	4.0 (4.5)	2,132 (1,831)	6.1 (5.5)
KSNI/Santa Maria, CA	4.8 (5.2)	214 (207)	.5 (.6)
WIKX/Sarasota	3.1 (2.0)	357 (N/A)	0 (0)
WCTQ/Sarasota	5.0 (6.5)	610 (489)	2.0 (2.4)
WWOJ/Sebring, FL	10.7 (13.4)	193 (N/A)	1.2 (1.05)
KXKS/Shreveport, LA	7.7 (3.9)	432 (380)	.8 (.75)
KIXZ/Spokane	3.6 (5.6)	476 (502)	1.4 (1.45)
WFMB/Springfield, IL	9.6 (15.5)	371 (432)	2.0 (1.35)
WPXK/Springfield, MA	5.0 (6.3)	661 (658)	2.3 (2.425)
KGMY/Springfield, MO	7.3 (5.7)	479 (484)	2.0 (2.225)
KSD/St. Louis	3.5 (3.7)	2,814 (2,677)	5.1 (3.9)
WBBS/Syracuse	10.7 (8.7)	1,082 (1,037)	5.3 (5.25)
WTNT/Tallahassee, FL	4.7 (6.2)	309 (432)	1.9 (2.25)
KKYR/Texasarkana, TX-AR	15.8 (10.9)	303 (280)	1.65 (1.625)
KOYT/Tucson	3.3 (2.6)	629 (499)	.6 (.4)
WWZD/Tupelo, MS	10.9 (11.0)	473 (420)	1.2 (1.125)
WTXT/Tuscaloosa, AL	9.7 (8.6)	310 (291)	1.7 (2.0)
KNUE/Tyler, TX	5.6 (7.2)	421 (511)	1.75 (1.9)
WRBY/Utica-Rome, NY	3.9 (2.4)	292 (247)	.3 (.225)
KATJ/Victor Valley, CA	0 (0)	0 (N/A)	0 (0)
KJAT/Victor Valley, CA	0.5 (0)	73 (N/A)	0 (0)
KATJ/Victor Valley, CA	4.9 (0)	315 (N/A)	1.5 (0)
WACO/Waco, TX	17.2 (17.6)	539 (534)	2.4 (2.3)
WMZQ/Washington	2.3 (3.2)	3,183 (3,647)	18.8 (18.0)
WOVK/Wheeling, WV	16.9 (17.4)	396 (457)	1.5 (1.4)
KWFS/Wichita Falls, TX	7.1 (7.9)	200 (159)	.625 (.625)
KZSN/Wichita, KS	5.5 (5.0)	597 (626)	2.8 (2.7)
WBLY/Williamsport, PA	5.7 (1.5)	112 (46)	.075 (.125)
WDSO/Wilmington, DE	1.0 (1.2)	225 (215)	2.5 (2.4)
WUSQ/Winchester, VA	21.3 (15.4)	540 (408)	2.6 (2.4)
KUTI/Yakima, WA	3.2 (4.2)	102 (136)	.200 (.175)
KDBL/Yakima, WA	4.0 (2.1)	210 (N/A)	.350 (.22)
WICT/Youngstown-Warren, OH	1.9 (2.1)	236 (282)	.65 (.45)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002	191	1059.7	10,068,700	\$390,975,000
	2001	144	1002.5	9,384,900	\$378,950,000
	1999	53	367.5	4,355,700	\$162,645,000
	1996	26	3,149,900	\$76,300,000	

Clear Channel also owns 48 Country stations in non-rated markets not listed above, according to BIA.

**Cox**

WZZK/Birmingham	6.3 (8.0)	1,551 (1,478)	5.3 (5.5)
WHKO/Dayton	9.9 (9.5)	1,870 (1,977)	7.0 (6.95)
KKBQ/Houston	2.6 (2.8)	4,528 (3,759)	18.4 (17.3)
KTHT/Houston	1.8 (1.9)	3,068 (N/A)	3.6 (3.0)
WWKA/Orlando	6.2 (5.3)	1,803 (1,550)	10.6 (10.4)
WKHK/Richmond	8.5 (6.5)	1,523 (1,358)	8.0 (7.0)
KCYI/San Antonio	5.0 (5.8)	2,271 (2,122)	7.5 (6.8)
KKYX/San Antonio	1.5 (1.7)	493 (494)	.8 (.7)
KWEN/Tulsa	8.1 (6.4)	1,282 (1,227)	4.1 (3.8)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2002	9	49.9	1,838,900	\$65,300,000
	2001	8	46.0	1,396,500	\$58,450,000
	1999	8	50.5	1,355,200	\$55,000,000
	1996	8	N/A	1,110,600	\$35,500,000

# THE COUNTRY MUSIC ASSOCIATION PROUDLY SALUTES AND THANKS THE STARS WHO PARTICIPATED IN FAN FAIR® 2003

- ★ Trace Adkins
- ★ Rhett Akins
- ★ Alabama
- ★ Bill Anderson
- ★ Jessica Andrews
- ★ Rodney Atkins
- ★ Sherrié Austin
- ★ Steve Azar
- ★ Lance Bass
- ★ Jeff Bates
- ★ T. Bubba Bechtol
- ★ Bellamy Brothers
- ★ Dierks Bentley
- ★ Bering Strait
- ★ John Berry
- ★ Biscuit Boys
- ★ Suzy Bogguss
- ★ BR549
- ★ Kyle Brandt
- ★ Thom Bresh
- ★ Bristol Crossing
- ★ Chad Brock
- ★ Lane Brody
- ★ Brooks & Dunn
- ★ T. Graham Brown
- ★ Sonny Burgess
- ★ Gary Burr
- ★ Sam Bush
- ★ Chris Cagle
- ★ Chuck Cannon
- ★ Jeff Carson
- ★ Deana Carter
- ★ Cerrito
- ★ Amy Chappell
- ★ Charlie Daniels Band
- ★ The Cherryholms Family
- ★ Kenny Chesney
- ★ Terri Clark
- ★ Tammy Cochran
- ★ Kellie Coffey
- ★ Confederate Railroad
- ★ John Conlee
- ★ Elizabeth Cook
- ★ Greg Cook
- ★ Katie Cook
- ★ The Crabb Family
- ★ Billy "Crash" Craddock
- ★ Rodney Crowell
- ★ Billy Currington
- ★ Billy Ray Cyrus
- ★ Clint Daniels
- ★ Bryan Dattilo

- ★ Gail Davies
- ★ Linda Davis
- ★ Billy Dean
- ★ Diamond Rio
- ★ Dusty Drake
- ★ Eddie Bayers & The Players
- ★ Jolie Edwards
- ★ Scotty Emerick
- ★ Emerson Drive
- ★ Ty England
- ★ Bill Engvall
- ★ Sara Evans
- ★ Donna Fargo
- ★ The Fox Brothers
- ★ 4runner
- ★ David Frizzell
- ★ Tommy Gardner
- ★ Jamey Garner
- ★ Crystal Gayle
- ★ Galen Gering
- ★ Vince Gill
- ★ Vern Gosdin
- ★ Lee Greenwood
- ★ Ricky Lynn Gregg
- ★ Andy Griggs
- ★ The Hager Twins
- ★ Jennifer Hanson
- ★ Justin Hartley
- ★ Eric Heatherly
- ★ Steve Holy
- ★ Hometown News
- ★ Rebecca Lynn Howard
- ★ Marcus Hummon
- ★ Ferlin Husky
- ★ Alan Jackson
- ★ Stonewall Jackson
- ★ Buddy Jewell
- ★ Stephanie Urbina Jones
- ★ Cledus T. Judd
- ★ Naomi Judd
- ★ Jeannie Kendall
- ★ Kentucky HeadHunters
- ★ Sammy Kershaw
- ★ Hal Ketchum
- ★ Royal Wade Kimes
- ★ Jill King
- ★ Lindsay Korman
- ★ Shelley Laine
- ★ Larry Cordle & Lonesome Standard Time
- ★ Larry The Cable Guy

- ★ Jim Lauderdale
- ★ Shannon Lawson
- ★ Johnny Lee
- ★ Aaron Lines
- ★ Little Big Town
- ★ Lonestar
- ★ Patty Loveless
- ★ Kyle Lowder
- ★ MARCEL
- ★ Brad Martin
- ★ Daniel Lee Martin
- ★ John Arthur Martinez
- ★ Eric Martsof
- ★ Mila Mason
- ★ Martina McBride
- ★ Lila McCann
- ★ Brian McComas
- ★ Neal McCoy
- ★ Ken Mellons
- ★ Jo Dee Messina
- ★ Jesse Metcalfe
- ★ Montgomery Gentry
- ★ John Michael Montgomery
- ★ Moot Davis & The Old Devil Moon Boys
- ★ Craig Morgan
- ★ David Lee Murphy
- ★ Michael Martin Murphy
- ★ Joe Nichols
- ★ Daron Norwood
- ★ The Oak Ridge Boys
- ★ Devon O'Day
- ★ Paul Overstreet
- ★ Vernon Oxford
- ★ Brad Paisley
- ★ Kim Patton-Johnston
- ★ Michael Peterson
- ★ Pinmonkey
- ★ Colt Prather
- ★ Marty Raybon
- ★ Peter Reckell
- ★ Melissa Reeves
- ★ Rhonda Vincent & The Rage
- ★ Lulu Roman
- ★ Rushlow

- ★ Sawyer Brown
- ★ Kevin Sharp
- ★ Victoria Shaw
- ★ Blake Shelton
- ★ Jean Shepard
- ★ T.G. Sheppard
- ★ Daryle Singletary
- ★ Sixwire
- ★ Ricky Skaggs
- ★ Anthony Smith
- ★ Johnny St. Clair
- ★ Tommy Shane Steiner
- ★ Marty Stuart
- ★ Alison Sweeney
- ★ Rusty Tabor
- ★ Chalee Tennison
- ★ Neil Thrasher
- ★ Mel Tillis
- ★ Aaron Tippin
- ★ Trent Summar & The New Row Mob
- ★ Trick Pony
- ★ Trini Triggs
- ★ Verne "Mini-Me" Troyer
- ★ Tanya Tucker
- ★ Keith Urban
- ★ Phil Vassar
- ★ Porter Wagoner
- ★ Clay Walker
- ★ Wayne Warner
- ★ Jimmy Wayne
- ★ Kitty Wells
- ★ McKenzie Westmore
- ★ The Whites
- ★ Wild Horses
- ★ The Wilkinsons
- ★ Mark Wills
- ★ Deanna Wright
- ★ Darryl Worley
- ★ Johnny Wright
- ★ Michelle Wright
- ★ Wynonna
- ★ Billy Yates
- ★ Arianne Zuker

*cma*  
COUNTRY MUSIC ASSOCIATION



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JUNE 10-13, 2004  
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# R&R COUNTRY TOP 50

July 18, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
2	1	LONESTAR My Front Porch Looking In (BNA)	17501	-25	6389	-53	510048	323	20	154/0
3	2	BROOKS & DUNN Red Dirt Road (Arista)	16789	1432	5969	+469	472953	37235	15	155/0
1	3	TOBY KEITH Beer For My Horses (DreamWorks)	16637	-987	6025	-390	482389	-31661	29	153/0
5	4	BRAD PAISLEY Celebrity (Arista)	14819	876	5521	+342	415700	24035	18	155/0
4	5	JIMMY WAYNE Stay Gone (DreamWorks)	14664	-360	5417	-134	410148	-6871	24	154/0
7	6	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	14490	1169	5190	+515	437601	40635	6	155/0
8	7	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	13146	926	4712	+370	380041	33270	7	155/0
6	8	MONTGOMERY GENTRY Speed (Columbia)	12110	-1392	4618	-600	333379	-35854	28	153/0
10	9	SHANIA TWAIN Forever And For Always (Mercury)	11956	494	4450	+160	341154	14101	16	153/1
9	10	JEFF BATES The Love Song (RCA)	11062	-544	4286	-273	290738	-20990	28	151/0
13	11	TIM MCGRAW Real Good Man (Curb)	10095	856	3532	+263	284379	28471	11	153/2
12	12	BRIAN MCCOMAS 99.9% Sure (Lyric Street)	9804	439	3645	+154	269252	19164	20	151/1
15	13	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	9750	748	3369	+262	268628	26330	15	149/5
17	14	TRACE ADKINS Then They Do (Capitol)	9384	552	3490	+214	249154	9331	19	152/2
11	15	GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	9094	-682	3553	-148	239598	-22240	16	153/0
16	16	WYNONNA What The World Needs (Asylum/Curb)	9074	210	3367	+136	244511	6478	12	152/1
14	17	TRACY BYRD The Truth About Men (RCA)	8681	-327	3277	-140	222266	-14364	19	149/0
20	18	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	7932	958	2843	+361	221012	29367	10	153/3
19	19	SARA EVANS Backseat Of A Greyhound Bus (RCA)	7874	260	2912	+95	199976	7712	21	152/0
21	20	CLAY WALKER A Few Questions (RCA)	7133	318	2669	+98	187137	8877	13	151/2
22	21	MARTINA MCBRIDE This One's For The Girls (RCA)	6801	967	2438	+351	183518	26448	6	145/7
23	22	JOE NICHOLS She Only Smokes When She Drinks (Universal South)	6179	380	2236	+120	161822	13706	12	133/1
24	23	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	6093	988	2185	+328	159513	31544	6	143/5
25	24	PAT GREEN Wave On Wave (Republic/Universal South)	3611	475	1082	+171	100074	13696	9	80/13
26	25	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	3295	192	1303	+80	78599	3742	16	110/4
31	26	GARY ALLAN Tough Little Boys (MCA)	3153	582	1239	+213	82807	16320	5	126/30
28	27	BILLY CURRINGTON Walk A Little Straighter (Mercury)	3096	376	1219	+160	78959	10972	12	102/6
27	28	FAITH HILL You're Still Here (Warner Bros.)	2993	-18	1145	+19	70107	-2543	12	104/2
33	29	RACHEL PROCTOR Days Like This (BNA)	2946	492	1150	+184	65271	10335	11	114/5
32	30	RUSHLOW I Can't Be Your Friend (Lyric Street)	2792	302	1129	+105	63042	8423	11	100/3
35	31	PATTY LOVELESS Lovin' All Night (Epic)	2380	583	927	+230	50433	15161	7	113/19
45	32	RASCAL FLATTS I Melt (Lyric Street)	1975	1056	873	+439	44646	23677	3	101/16
36	33	SHERRIE' AUSTIN Streets Of Heaven (C4/BBR)	1931	184	714	+68	49571	4809	6	80/10
39	34	RODNEY ATKINS Honesty (Write Me A List) (Curb)	1805	394	734	+171	40344	9485	5	85/12
41	35	CHRIS CAGLE Chicks Dig It (Capitol)	1749	405	738	+166	42316	10184	4	80/15
34	36	DEANA CARTER I'm Just A Girl (Arista)	1738	-264	694	-135	37512	-5570	9	74/0
37	37	JAMIE O'NEAL Every Little Thing (Mercury)	1624	160	669	+56	35590	4716	8	74/5
42	38	JOSH TURNER Long Black Train (MCA)	1398	252	539	+72	26890	3282	6	59/4
44	39	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	1269	325	527	+119	25311	4385	3	65/11
46	40	DARRYL WORLEY Tennessee River Run (DreamWorks)	1166	319	513	+121	25460	6004	2	55/8
43	41	ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	1092	55	460	+48	25382	-602	6	47/10
40	42	MCHAYES It Doesn't Mean I Don't Love You (Universal South)	987	-431	413	-155	19600	-12197	14	63/0
48	43	RICK TREVINO In My Dreams (Warner Bros.)	867	128	308	+25	17143	2456	2	45/6
Debut	44	DERIC RUTTAN When You Come Around (Lyric Street)	853	259	300	+44	17627	6220	1	43/4
Debut	45	PHIL VASSAR Ultimate Love (Arista)	692	325	306	+132	15829	7692	1	47/9
Debut	46	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	668	572	194	+144	17250	13988	1	33/13
Debut	47	MARTY STUART If There Ain't There Ought'a Be (Columbia)	624	148	281	+67	11651	3270	1	49/11
-	48	JEFF CARSON I Can Only Imagine (Asylum/Curb)	570	-8	196	-8	11277	-1760	3	23/0
Debut	49	MONTGOMERY GENTRY Hell Yeah (Columbia)	498	445	115	+101	14698	12103	1	11/9
Debut	50	JO DEE MESSINA I Wish (Curb)	489	371	207	+140	8771	4030	1	23/16

## Most Added<sup>®</sup>

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ARTIST TITLE LABEL(S)	ADDS
DIAMOND RIO Wrinkles (Arista)	34
GARY ALLAN Tough Little Boys (MCA)	30
JESSICA ANDREWS Good Time (DreamWorks)	22
PATTY LOVELESS Lovin' All Night (Epic)	19
RASCAL FLATTS I Melt (Lyric Street)	16
DWIGHT YOAKAM The Late, Great Golden State (Audium)	16
JO DEE MESSINA I Wish (Curb)	16
CHRIS CAGLE Chicks Dig It (Capitol)	15
REBECCA LYNN HOWARD What A Shame (MCA)	15
PAT GREEN Wave On Wave (Republic/Universal South)	13
SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	13

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BROOKS & DUNN Red Dirt Road (Arista)	+1432
A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	+1169
RASCAL FLATTS I Melt (Lyric Street)	+1032
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	+985
MARTINA MCBRIDE This One's For The Girls (RCA)	+966
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+958
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	+926
BRAD PAISLEY Celebrity (Arista)	+876
TIM MCGRAW Real Good Man (Curb)	+856
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+748

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	+515
BROOKS & DUNN Red Dirt Road (Arista)	+469
RASCAL FLATTS I Melt (Lyric Street)	+439
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	+370
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+361
MARTINA MCBRIDE This One's For The Girls (RCA)	+351
BRAD PAISLEY Celebrity (Arista)	+342
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	+328
TIM MCGRAW Real Good Man (Curb)	+263
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+262

## Breakers

No Songs qualify for Breaker Status this week.

Songs ranked by total plays

R&R Station Playlists have moved to the web.  
See all of our monitored reporters at  
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155 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 7/6-7/12. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.



Country Radio's #1 Overnight Program



CHEESE... Uh oh, here comes trouble. Blair Garner and Kenny Chesney goofing off on After Midnite



## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	JIMMY WAYNE Stay Gone (DreamWorks)	3404	-87	2661	-117	61239	-1308	24	74/0
3	2	BRAD PAISLEY Celebrity (Arista)	3329	124	2640	+109	59033	1733	19	74/0
4	3	BROOKS & DUNN Red Dirt Road (Arista)	3325	169	2626	+123	59371	3134	14	74/1
7	4	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	3257	250	2598	+218	58498	3542	5	75/0
9	5	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	3246	352	2560	+267	58670	6720	9	75/1
2	6	LONESTAR My Front Porch Looking In (BNA)	3147	-204	2446	-199	55995	-3188	21	72/0
8	7	SHANIA TWAIN Forever And For Always (Mercury)	3064	110	2413	+75	55746	2075	15	75/1
5	8	TOBY KEITH Beer For My Horses (DreamWorks)	2775	-345	2187	-282	47781	-6699	17	69/0
6	9	MONTGOMERY GENTRY Speed (Columbia)	2600	-447	2057	-336	45526	-7638	29	65/0
12	10	BRIAN MCCOMAS 99.9% Sure (Lyric Street)	2592	135	2043	+100	46111	2851	20	75/0
13	11	TRACE ADKINS Then They Do (Capitol)	2464	115	1930	+95	43490	2222	20	73/0
10	12	GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	2446	-345	1946	-258	43447	-6291	16	71/0
14	13	WYNONNA What The World Needs (Asylum/Curb)	2378	131	1874	+82	42391	2174	10	75/1
17	14	TIM MCGRAW Real Good Man (Curb)	2371	290	1895	+222	41650	4472	8	75/4
16	15	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	2318	171	1844	+149	41710	2920	13	72/2
19	16	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	2193	279	1743	+241	38970	5175	8	72/3
11	17	JEFF BATES The Love Song (RCA)	2076	-576	1601	-489	35091	-11345	28	60/0
15	18	TRACY BYRD The Truth About Men (RCA)	2055	-173	1659	-95	37094	-2873	20	62/1
18	19	CLAY WALKER A Few Questions (RCA)	1999	12	1592	+6	35180	194	11	72/0
22	20	MARTINA MCBRIDE This One's For The Girls (RCA)	1961	279	1553	+231	35032	4654	5	74/3
23	21	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	1876	285	1473	+234	33921	4380	5	74/4
20	22	JOE NICHOLS She Only Smokes When She Drinks (Universal South)	1851	24	1497	+20	32564	332	13	66/0
21	23	SARA EVANS Backseat Of A Greyhound Bus (RCA)	1743	21	1413	+26	29472	271	22	66/0
25	24	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	1325	115	1045	+92	23836	1998	18	54/1
26	25	GARY ALLAN Tough Little Boys (MCA)	1271	149	1061	+125	22865	2467	4	66/6
27	26	PAT GREEN Wave On Wave (Republic/Universal South)	1125	260	905	+192	20310	4849	7	49/7
33	27	RASCAL FLATTS I Melt (Lyric Street)	1018	363	833	+275	18380	6703	3	59/11
31	28	PATTY LOVELESS Lovin' All Night (Epic)	935	263	763	+212	16869	4262	5	57/11
30	29	CHRIS CAGLE Chicks Dig It (Capitol)	844	167	695	+151	15337	2381	4	54/10
29	30	RUSHLOW I Can't Be Your Friend (Lyric Street)	824	118	665	+89	15013	2104	11	43/3
35	31	BILLY CURRINGTON Walk A Little Straighter (Mercury)	755	121	614	+98	14485	2151	11	41/3
34	32	DARRYL WORLEY Tennessee River Run (DreamWorks)	737	100	596	+79	13212	1843	4	48/7
40	33	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	730	270	580	+217	13396	5262	3	42/6
32	34	FAITH HILL You're Still Here (Warner Bros.)	697	26	537	+23	12853	351	9	35/3
36	35	JAMIE O'NEAL Every Little Thing (Mercury)	677	75	594	+65	11980	1403	8	44/4
38	36	RACHEL PROCTOR Days Like This (BNA)	591	85	463	+67	10871	1544	6	37/4
44	37	PHIL VASSAR Ultimate Love (Arista)	448	126	365	+98	8737	2340	2	33/8
28	38	DEANA CARTER I'm Just A Girl (Arista)	410	-396	329	-304	7888	-7258	9	22/1
45	39	RODNEY ATKINS Honesty (Write Me A List) (Curb)	404	88	315	+73	7939	1798	3	22/1
43	40	ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	376	43	313	+42	7361	564	4	27/5
47	41	SHERRIE' AUSTIN Streets Of Heaven (C4/BBR)	323	72	286	+68	5849	1157	4	20/3
Debut	42	DIAMOND RIO Wrinkles (Arista)	299	187	271	+169	5199	3411	1	28/19
48	43	BILLY RAY CYRUS Back To Memphis (Madacy)	259	14	187	+7	4190	79	3	16/0
49	44	JOSH TURNER Long Black Train (MCA)	248	20	237	+15	4317	383	2	22/2
39	45	MARK WILLS When You Think Of Me (Mercury)	222	-246	207	-241	3711	-4251	22	16/0
Debut	46	MARTY STUART If There Ain't There Ought'a Be (Columbia)	219	48	163	+35	4058	1002	1	14/5
50	47	DERIC RUTTAN When You Come Around (Lyric Street)	207	9	191	+10	3423	123	2	17/0
Debut	48	RICK TREVINO In My Dreams (Warner Bros.)	185	47	146	+38	3146	702	1	16/5
Debut	49	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	179	76	161	+69	3510	1326	1	14/6
46	50	DWIGHT YOAKAM The Back Of Your Hand (Audiom)	175	-80	147	-69	3397	-1567	3	11/0

75 Country reporters. Songs ranked by total plays for the airplay week of Sunday 7/6 - Saturday 7/12.  
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## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
DIAMOND RIO Wrinkles (Arista)	19
RASCAL FLATTS I Melt (Lyric Street)	11
PATTY LOVELESS Lovin' All Night (Epic)	11
CHRIS CAGLE Chicks Dig It (Capitol)	10
MONTGOMERY GENTRY Hell Yeah (Columbia)	10
TRAVIS TRITT Lonesome, On'ry And Mean (RCA/Columbia)	9
PHIL VASSAR Ultimate Love (Arista)	8
JESSICA ANDREWS Good Time (DreamWorks)	8
PAT GREEN Wave On Wave (Republic/Universal South)	7
DARRYL WORLEY Tennessee River Run (DreamWorks)	7

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
RASCAL FLATTS I Melt (Lyric Street)	+363
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	+352
TIM MCGRAW Real Good Man (Curb)	+290
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	+285
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+279
MARTINA MCBRIDE This One's For The Girls (RCA)	+279
B. SHELTON Playboys Of The Southwestern World (Warner Bros.)	+270
PATTY LOVELESS Lovin' All Night (Epic)	+263
PAT GREEN Wave On Wave (Republic/Universal South)	+260
A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	+250

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RASCAL FLATTS I Melt (Lyric Street)	+275
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	+267
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+241
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	+234
MARTINA MCBRIDE This One's For The Girls (RCA)	+231
TIM MCGRAW Real Good Man (Curb)	+222
A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	+218
B. SHELTON Playboys Of The Southwestern World (Warner Bros.)	+217
PATTY LOVELESS Lovin' All Night (Epic)	+212
PAT GREEN Wave On Wave (Republic/Universal South)	+192



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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES July 18, 2003

Callout America © song selection is based on the top 35 titles from the R&R Country chart for the airplay week of June 22-28.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
TOBY KEITH Beer For My Horses (DreamWorks)	56.6%	69.4%	13.1%	95.1%	6.9%	5.7%
TRACY BYRD The Truth About Men (RCA)	40.3%	67.4%	17.1%	95.7%	8.6%	2.6%
SHANIA TWAIN Forever And For Always (Mercury)	36.3%	65.1%	18.6%	95.1%	6.3%	5.1%
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	33.7%	67.7%	20.6%	93.7%	3.1%	2.3%
JIMMY WAYNE Stay Gone (DreamWorks)	33.7%	62.9%	24.6%	95.7%	5.1%	3.1%
BROOKS & DUNN Red Dirt Road (Arista)	33.1%	69.7%	20.0%	96.0%	4.0%	2.3%
LONESTAR My Front Porch Looking In (BNA)	32.0%	64.9%	21.4%	94.9%	4.6%	4.0%
BRAD PAISLEY Celebrity (Arista)	30.3%	66.6%	23.4%	97.1%	5.4%	1.7%
CRAIG MORGAN Almost Home (BBR)	30.3%	62.6%	24.3%	95.4%	5.4%	3.1%
MONTGOMERY GENTRY Speed (Columbia)	30.0%	67.4%	21.1%	94.9%	4.6%	1.7%
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	28.9%	63.7%	24.9%	94.9%	4.6%	1.7%
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	26.9%	60.6%	19.1%	91.7%	8.6%	3.4%
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	26.3%	58.0%	25.4%	88.9%	4.0%	1.4%
TRACE ADKINS Then They Do (Capitol)	25.1%	56.6%	26.6%	92.9%	7.7%	2.0%
GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	22.9%	55.1%	26.0%	90.3%	7.7%	1.4%
JEFF BATES The Love Song (RCA)	22.0%	51.1%	31.1%	90.3%	5.1%	2.9%
WYNONNA What The World Needs (Asylum/Curb)	21.7%	56.3%	25.1%	94.0%	11.1%	1.4%
CLAY WALKER A Few Questions (RCA)	21.4%	53.7%	27.1%	87.7%	5.1%	1.7%
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	21.1%	55.7%	24.9%	92.6%	10.3%	1.7%
BILLY CURRINGTON Walk A Little Straighter (Mercury)	21.1%	55.4%	23.7%	86.6%	7.1%	0.3%
SARA EVANS Backseat Of A Greyhound Bus (RCA)	20.6%	54.9%	27.4%	91.1%	6.0%	2.9%
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	17.4%	49.7%	28.3%	87.7%	8.3%	1.4%
RUSHLOW I Can't Be Your Friend (Lyric Street)	15.4%	50.6%	28.3%	84.9%	5.7%	0.3%
TIM MCGRAW Real Good Man (Curb)	15.1%	40.6%	26.3%	82.3%	14.0%	1.4%
PATTY LOVELESS Lovin' All Night (Epic)	14.9%	39.1%	29.4%	77.1%	7.1%	1.4%
DUSTY DRAKE One Last Time (Warner Bros.)	13.7%	36.9%	29.1%	78.9%	10.3%	2.6%
GARY ALLAN Tough Little Boys (MCA)	13.1%	35.4%	25.7%	72.9%	10.6%	1.1%
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	12.9%	48.3%	28.0%	85.7%	7.7%	1.7%
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	11.4%	40.3%	34.3%	80.0%	4.6%	0.9%
FAITH HILL You're Still Here (Warner Bros.)	9.7%	34.9%	24.3%	79.1%	15.4%	4.6%
MARTINA MCBRIDE This One's For The Girls (RCA)	8.6%	36.3%	27.4%	72.9%	8.0%	1.1%
CHRIS CAGLE Chicks Dig It (Capitol)	8.3%	30.0%	30.3%	70.6%	7.1%	3.1%
PAT GREEN Wave On Wave (Republic/Universal South)	7.4%	29.1%	28.9%	66.0%	7.7%	0.3%
RACHEL PROCTOR Days Like This (BNA)	6.6%	35.4%	29.4%	69.4%	4.3%	0.3%
DEANA CARTER I'm Just A Girl (Arista)	6.3%	27.1%	34.3%	76.0%	13.1%	1.4%

**CALLOUT AMERICA®  
HOT SCORES**

**Password of the Week:** Kraig  
**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? (Note: This is phase two, bringing the total sample to 400 persons.)

- Total**  
 5. Very exciting: 29%  
 4. Good/kind of exciting: 40%  
 3. It's OK: 25%  
 2. Not very exciting: 5%  
 1. Really boring: 1%

- P1**  
 5. Very exciting: 40%  
 4. Good/kind of exciting: 36%  
 3. It's OK: 18%  
 2. Not very exciting: 4%  
 1. Really boring: 2%

- P2**  
 5. Very exciting: 15%  
 4. Good/kind of exciting: 41%  
 3. It's OK: 39%  
 2. Not very exciting: 4%  
 1. Really boring: 1%

- Male**  
 5. Very exciting: 26%  
 4. Good/kind of exciting: 37%  
 3. It's OK: 31%  
 2. Not very exciting: 5%  
 1. Really boring: 1%

- Female**  
 5. Very exciting: 33%  
 4. Good/kind of exciting: 44%  
 3. It's OK: 18%  
 2. Not very exciting: 4%  
 1. Really boring: 1%

- 25-34**  
 5. Very exciting: 31%  
 4. Good/kind of exciting: 45%  
 3. It's OK: 19%  
 2. Not very exciting: 4%  
 1. Really boring: 1%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay, Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3<sup>d</sup> 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..

# Lia

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**America's Best Testing Country Songs 12 +  
For The Week Ending 7/18/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
LONESTAR My Front Porch Looking In (BNA)	4.31	4.21	99%	24%	4.33	4.35	4.25
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	4.30	4.22	90%	9%	4.53	4.50	4.70
MARK WILLS When You Think Of Me (Mercury)	4.28	4.10	69%	4%	4.19	4.20	4.16
BRAD PAISLEY Celebrity (Arista)	4.26	4.17	98%	23%	4.28	4.29	4.25
BROOKS & DUNN Red Dirt Road (Arista)	4.24	4.09	97%	17%	4.24	4.19	4.41
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	4.22	4.12	82%	12%	4.22	4.23	4.16
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	4.21	3.96	55%	3%	4.22	4.30	3.88
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	4.20	4.06	81%	10%	4.11	4.19	3.81
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	4.18	3.92	92%	15%	4.10	4.17	3.84
TOBY KEITH Beer For My Horses (DreamWorks)	4.17	4.05	99%	34%	4.35	4.33	4.41
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	4.15	4.10	98%	19%	4.15	4.10	4.34
JIMMY WAYNE Stay Gone (DreamWorks)	4.15	4.08	95%	18%	4.18	4.23	3.97
CLAY WALKER A Few Questions (RCA)	4.15	3.99	74%	7%	4.32	4.33	4.26
TRACE ADKINS Then They Do (Capitol)	4.11	4.06	91%	15%	4.25	4.28	4.13
TIM MCGRAW Real Good Man (Curb)	4.09	4.01	89%	14%	4.20	4.20	4.17
RUSHLOW I Can't Be Your Friend (Lyric Street)	4.07	3.81	38%	4%	4.12	4.25	3.75
MONTGOMERY GENTRY Speed (Columbia)	4.06	3.92	97%	27%	4.19	4.18	4.22
MARTINA MCBRIDE This One's For The Girls (RCA)	4.03	3.93	76%	10%	3.97	3.97	4.00
BILLY CURRINGTON Walk A Little Straighter (Mercury)	3.98	3.79	56%	8%	3.84	3.91	3.64
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	3.97	3.88	91%	14%	3.97	4.01	3.83
TRACY BYRD The Truth About Men (RCA)	3.96	3.86	94%	24%	4.12	4.19	3.88
CRAIG MORGAN Almost Home (BBR)	3.95	3.94	88%	25%	4.20	4.17	4.30
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	3.94	3.83	74%	12%	3.92	4.03	3.54
DUSTY DRAKE One Last Time (Warner Bros.)	3.93	3.70	70%	18%	3.96	4.01	3.77
JEFF BATES The Love Song (RCA)	3.88	3.84	90%	28%	3.99	3.99	3.97
SHANIA TWAIN Forever And For Always (Mercury)	3.77	3.73	98%	32%	3.94	3.87	4.23
SARA EVANS Backseat Of A Greyhound Bus (RCA)	3.74	3.61	92%	24%	3.84	3.79	4.07
WYONNNA What The World Needs (Asylum/Curb)	3.68	3.59	88%	20%	3.64	3.71	3.38
GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	3.57	3.60	93%	29%	3.85	3.81	4.00
FAITH HILL You're Still Here (Warner Bros.)	3.46	3.36	68%	21%	3.59	3.60	3.55

Total sample size is 388 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.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**

**WARREN BROTHERS** Break The Record (BNA)  
Total Plays: 141, Total Stations: 19, Adds: 2

**REBECCA LYNN HOWARD** What A Shame (MCA)  
Total Plays: 128, Total Stations: 36, Adds: 15

**DWIGHT YOAKAM** The Late, Great Golden State (Audiom)  
Total Plays: 97, Total Stations: 27, Adds: 16

**DEAN MILLER** The Gun Ain't Loaded (Universal South)  
Total Plays: 74, Total Stations: 11, Adds: 2

**JESSICA ANDREWS** Good Time (DreamWorks)  
Total Plays: 65, Total Stations: 23, Adds: 22

**DIAMOND RIO** Wrinkles (Arista)  
Total Plays: 55, Total Stations: 36, Adds: 34

**TRAVIS TRITT** Lonesome, On'ry And Mean (RCA/Columbia)  
Total Plays: 44, Total Stations: 12, Adds: 12

Songs ranked by total plays

**Please Send Your Photos**

R&R wants your best snapshots  
(color or black & white).

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

**R&R, c/o Mike Davis:**  
10100 Santa Monica Blvd., 3rd Floor,  
Los Angeles, CA 90067

Email: mdavis@radioandrecords.com

C · O · U · N · T · R · Y  
**FLASHBACK**

**1 YEAR AGO**

• No. 1: "Courtesy Of The Red, White and Blue ..." — Toby Keith (second week)

**5 YEARS AGO**

• No. 1: "Now That I Found You" — Terri Clark

**10 YEARS AGO**

• No. 1 "Chattahoochee" — Alan Jackson (second week)

**15 YEARS AGO**

• No. 1 "Don't Close Your Eyes" — Keith Whitley

**20 YEARS AGO**

• No. 1 "Pancho & Lefty" — Willie Nelson & Merle Haggard

**25 YEARS AGO**

• No. 1: "Love Or Something Like It" — Kenny Rogers

**Most Played Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Bros.)	2827
CRAIG MORGAN Almost Home (BBR)	2595
DIAMOND RIO I Believe (Arista)	2552
RASCAL FLATTS Love You Out Loud (Lyric Street)	2467
DARRYL WORLEY Have You Forgotten (DreamWorks)	2321
JOE NICHOLS Brokenheartsville (Universal South)	2208
MARK WILLS Nineteen Somethin' (Mercury)	2012
KENNY CHESNEY Big Star (BNA)	1872
RASCAL FLATTS These Days (Lyric Street)	1678
KEITH URBAN Raining On Sunday (Capitol)	1607

KEAN/Abilene, TX
7 DIAMOND RIO 'Wrinkles'
7 JENNER HANSON 'Tattoo'
7 MONTGOMERY GENTRY 'Heart'

WHWK/Birmingham, NY
PD: APD/MD: Ed Walker
10 JESSICA ANDREWS 'Good'

WYGY/Cincinnati, OH
Interim PD: T.J. Holland
APD/MD: Dawn Michaels
BLAKE SHELTON 'Southwest'
SCOTTY EMERICK 'Anywhere'

KNKX/Fayetteville, AR
PD: Tom Travis
APD/MD: Jake McBride
18 BUDDY JEWELL 'Lacy's'
10 RACHEL PROCTOR 'Days'

KKBQ/Houston, TX
OM/ PD: Michael Cruise
APD: Johnnie Ray
MD: Christi Brooks
No Adds

WBLI/Lexington-Fayette, KY
OM: Barry Fox
PD: Rick Larson
1 FAITH HILL 'Sisi'
1 GARY ALLAN 'Boys'
MONTGOMERY GENTRY 'Heart'

WKDF/Nashville, TN
PD: Dave Kelly
MD: Eddie Fox
No Adds

WLLR/Quad Cities, IA-IL
PD: Jim O'Hara
MD: Ron Evans
2 EMERSON DRIVE 'Only'

KRAZ/Santa Barbara, CA
PD: Rick Barker
6 ASHLEY GEARING 'Heart'
6 DIAMOND RIO 'Wrinkles'
5 CHRIS CAGLE 'Dog'

WTCM/Traverse City, MI
OM/ PD: Jack O'Malley
APD/MD: Ryan Dobry-Hunt
10 RANDY TRAVIS 'Pray'
10 RASCAL FLATTS 'Meat'

230 Total Reporters
155 Total Monitored
75 Total Indicator
74 Current Indicator Playlists
Did Not Report, Playlist Frozen (1):
WPAP/Panama City, FL



WQMX/Akron, OH
OM/ PD: Kevin Mason
1 TIM MCGRAW 'Heart'
DIAMOND RIO 'Wrinkles'
DWAYNE YOUNG 'State'

WGNA/Albany, NY
OM/ PD: Buzz Brindle
MD: Bill Earley
1 PHIL VASSAR 'Ultimate'
1 DIAMOND RIO 'Wrinkles'

KBOJ/Albuquerque, NM
PD: Tommy Carrera
MD: Sammy Cruise
2 MARK WILLS 'Cowboy'
2 JO DEE MESSINA 'Wish'

KRST/Albuquerque, NM
PD: John Richards
MD: Paul Bailey
1 ASHLEY GEARING 'Heart'
1 JO DEE MESSINA 'Wish'

KRRV/Alexandria, LA
PD/MD: Steve Casey
15 PATTY LOVELESS 'Night'
15 SHERRIE AUSTIN 'Heaven'

WZLX/Biloxi-Gulfport, MS
OM: Walter Brown
PD/MD: Kigo Gregory
4 EMERSON DRIVE 'Only'

WDXB/Birmingham, AL
PD: Tom Hanrahan
MD: Jay Cruze
4 GARY ALLAN 'Boys'
2 CLAY WALKER 'Fwy'

WZZK/Birmingham, AL
PD/MD: Brian Driver
CHRIS CAGLE 'Dog'
RICK TREVIÑO 'Dreams'

WPSK/Blacksburg, VA
PD: Jack Douglas
APD/MD: Nicole Williams
24 PATTY LOVELESS 'Night'
15 MONTGOMERY GENTRY 'Heart'

WWSK/Blacksburg, VA
PD: Jack Douglas
APD/MD: Nicole Williams
24 PATTY LOVELESS 'Night'
15 MONTGOMERY GENTRY 'Heart'

WWSU/Chattanooga, TN
PD: Clay Hunicutt
MD: Bill Poindexter
MONTGOMERY GENTRY 'Heart'

WWSN/Chicago, IL
OM: Tom Rivers
PD: Justin Case
APD/MD: Evan Kraft

WKML/Fayetteville, NC
OM: Mac Edwards
PD: Andy Brown
8 DWIGHT YOKAM 'State'

KAFF/Flagstaff, AZ
PD: Chris Halstead
MD: Hugh James
4 MONTGOMERY GENTRY 'Heart'

WFBE/Flint, MI
PD: Coyote Collins
MD: Kristine Turner
11 WARENE BROTHERS 'Record'

KKCS/Colorado Springs, CO
PD: Shannon Stone
MD: Stix Franklin
3 DIAMOND RIO 'Wrinkles'

WCOS/Columbia, SC
APD/MD: Ron Brooks
MD: Glen Garrett
CHRIS CAGLE 'Dog'

WXXX/El Paso, TX
PD: Fred Horton
15 DIAMOND RIO 'Wrinkles'

KAFK/Flagstaff, AZ
PD: Travis Daily
MD: Valerie Hart
DIAMOND RIO 'Wrinkles'

WFMS/Indianapolis, IN
PD: Bob Richards
MD: J.D. Cannon
1 HANK WILLIAMS JR. 'One'

WWSI/Jackson, MS
PD: Rick Adams
3 KEITH URBAN 'Wana'

WWSJ/Jackson, MS
PD/MD: Tom Freeman
DIAMOND RIO 'Wrinkles'

WWSL/Greenville, SC
OM/ PD: Bruce Logan
APD/MD: John Landrum
7 BUDDY JEWELL 'Lacy's'

WWRB/Charleston, SC
PD: Lloyd Ford
APD/MD: Eric Chaney
JESSICA ANDREWS 'Good'

WTCR/Huntington, KY
PD: Judy Eaton
MD: Dave Poole
5 DIAMOND RIO 'Wrinkles'

WDRM/Huntsville, AL
OM/ PD: Wes McShay
APD: Stuart Langston
MD: Dan McClain
No Adds

WDRW/Jacksonville, FL
OM: Gail Austin
MD: Jay McCarthy
MD: John Scott
No Adds

WDRY/Wichita, KS
PD: Steve Shedd
MD: Mike Peterson
10 RASCAL FLATTS 'Meat'

WDRY/Wichita, KS
PD: Steve Shedd
MD: Mike Peterson
10 RASCAL FLATTS 'Meat'

WDRY/Wichita, KS
PD: Steve Shedd
MD: Mike Peterson
10 RASCAL FLATTS 'Meat'

WVLA/Lexington-Fayette, KY
OM: Barry Fox
PD: Rick Larson
1 FAITH HILL 'Sisi'

WWSM/Jackson, MS
PD: Rick Adams
3 KEITH URBAN 'Wana'

WWSM/Jackson, MS
PD/MD: Tom Freeman
DIAMOND RIO 'Wrinkles'

WWSM/Jackson, MS
PD/MD: Tom Freeman
DIAMOND RIO 'Wrinkles'

WWSM/Jackson, MS
PD/MD: Tom Freeman
DIAMOND RIO 'Wrinkles'

WWSM/Jackson, MS
PD/MD: Tom Freeman
DIAMOND RIO 'Wrinkles'

WSIX/Nashville, TN
PD: Mike Moore
APD/MD: Billy Greenwood
8 PAT GREEN 'Wade'

WSM/Nashville, TN
PD: Lee Logan
APD: Frank Seres
2 GARY ALLAN 'Boys'

WSM/Nashville, TN
PD: Lee Logan
APD: Frank Seres
2 GARY ALLAN 'Boys'

WWSM/Jackson, MS
PD/MD: Tom Freeman
DIAMOND RIO 'Wrinkles'

WWSM/Jackson, MS
PD/MD: Tom Freeman
DIAMOND RIO 'Wrinkles'

WWSM/Jackson, MS
PD/MD: Tom Freeman
DIAMOND RIO 'Wrinkles'

WQDR/Raleigh-Durham, NC
PD: Lisa McKay
APD/MD: Mike Biddle
1 SHERRIE AUSTIN 'Heaven'

KOUT/Rapid City, SD
PD/MD: Mark Houston
21 DIAMOND RIO 'Wrinkles'

KBUL/Reno, NV
OM/ PD: Tom Jordan
APD: JJ Christy
MD: Chuck Reeves
No Adds

WVNO/New Orleans, LA
PD: Jim Owen
APD/MD: Casey Carter
RASCAL FLATTS 'Meat'

WVNO/New Orleans, LA
PD: Jim Owen
APD/MD: Casey Carter
RASCAL FLATTS 'Meat'

WVNO/New Orleans, LA
PD: Jim Owen
APD/MD: Casey Carter
RASCAL FLATTS 'Meat'

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APD/MD: Casey Carter
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APD/MD: Casey Carter
RASCAL FLATTS 'Meat'

WVNO/New Orleans, LA
PD: Jim Owen
APD/MD: Casey Carter
RASCAL FLATTS 'Meat'



America's Best Testing AC Songs 12+ For The Week Ending 7/18/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 25-54, Women 25-34, Women 35-54. Lists top songs like Matchbox Twenty, Clay Aiken, Phil Collins, etc.

Total sample size is 320 respondents. Total average favorability estimates are based on a scale of 1-5. Total burn represents the number of respondents who said they are tired of hearing the song.

Indicator Most Added

- AMY GRANT Simple Things (Word/Curb/A&M/Interscope)
FLEETWOOD MAC Say You Will (Reprise)
TRAIN Calling All Angels (Columbia)
CLAY AIKEN This Is The Night (RCA)
EAGLES Hole In The World (ERC)
FAITH HILL Cry (Warner Bros.)
VANESSA CARLTON A Thousand Miles (A&M/Interscope)
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
MATCHBOX TWENTY Unwell (Atlantic)
LEANN RIMES We Can (Asylum/Curb)
WHITNEY HOUSTON Try It On My Own (Arista)
RUBEN STUDDARD Flying Without Wings (J)
DIDO Thankyou (Arista)
BURKE RONEY Let It All Come Down (R World)
CHRIS EMERSON Baby's Gone (Monomoy)
DIDO White Flag (Arista)
JESSICA SIMPSON Sweetest Sin (Columbia)
K. CARLSON f/B. MARDONES I Know You By Heart (Kataphonic)
SMASH MOUTH I'm A Believer (Interscope)
3 DOORS DOWN Be Like That (Republic/Universal)

Recurrents

- VANESSA CARLTON A Thousand Miles (A&M/Interscope) 1231
ENRIQUE IGLESIAS Hero (Interscope) 1159
SHERYL CROW Soak Up The Sun (A&M/Interscope) 1098
TRAIN Drops Of Jupiter (Tell Me) (Columbia) 900
LONESTAR I'm Already There (BNA) 864
CELINE DION A New Day Has Come (Epic) 803
CALLING Wherever You Will Go (RCA) 694
KELLY CLARKSON A Moment Like This (RCA) 677
AVRIL LAVIGNE Complicated (Arista) 655
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia) 641
HALL & OATES Forever For You (U-Watch) 590
JOHN MAYER No Such Thing (Aware/Columbia) 558

Songs ranked by total plays

Reporters

Grid of reporter information for various radio markets, including names, stations, and contact info for markets like Albany, Boise, Dallas, etc.

\*Monitored Reporters 139 Total Reporters 122 Total Indicator 17 Total Indicator

DEBUT **37** at R&R Hot AC

**35\*-27\*** at Modern Adult Monitor

DEBUT **36\*** at Top 40 Adult Monitor

# Saliva

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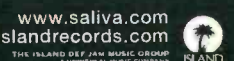
KYSR/Los Angeles  
WBMX/Boston (add)  
WVRV/St. Louis  
WWZZ/Washington DC  
KBKS/Seattle  
KAMX/Austin (add)  
KDND/Sacramento  
KEZR/San Jose  
WMC/Memphis  
WMBZ/Memphis  
WZPL/Indianapolis

WTMX/Chicago (add)  
WDRQ/Detroit  
WSSR/Tampa  
WQAL/Cleveland  
WMVX/Cleveland  
WBZZ/Pittsburgh  
KQMB/Salt Lake City (add)  
WNCI/Columbus (add)  
KMXB/Las Vegas  
WRVW/Nashville  
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Lyrics and Music by Nikki Sixx and James Michael (ASCAP/BMI)  
Produced by Bob Marlette | Mixed by Randy Staub

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# THE UNITED STATES OF AC

## Presidents And Vice Presidents Speak

State of AC and Hot AC examined in annual summer special

Continued from Page 1

Channel VP/AC and WLTW/New York Program Director Jim Ryan; Director/AC Programming of Clear Channel/Los Angeles' famed AC combo KOST & KBIG Jhani Kaye; KRWM (Warm 106.9) & KLSY (Mix 92.5)/Seattle PD Tony Coles; and legendary consultants, programmers and research strategists Mike McVay, Guy Zapoleon, Alan Burns, Gary Berkowitz and John Lund. R&R also presents "The Label State," where the heads of AC and Hot AC promotion from various record companies offer their thoughts.

To kick things off, we first hear from WLTW's Jim Ryan.

**R&R:** How wide can AC be? Can you still play songs from the '60s?

**JR:** It all depends on the competitive situation in your market and what your sister stations program. For example, on WLTW/New York we still pound "Respect" by Aretha Franklin, one of the greatest songs of all time. In Washington, however, where we own Oldies WBIG, we let them take ownership of that song and leave it off WASH.

**R&R:** How much '70s music should be incorporated?

**JR:** Again, it's different in each market. WLTW plays more '70s titles than WNIC/Detroit. I've found that the most important thing is to evaluate each competitive situa-

**"Cover songs are great for us in radio. They test quickly and are not a big risk. The problem is sales for the record industry."**

tion and make your decision based on the individual market. At Clear Channel we have a different mix and philosophy for each station. The only idea we carry from market to market is that we want each station to win its target demo and be the best it can be. Everyone has to look for a market solution that fits their situation. The days of stealing what WLTW or KOST/Los Angeles does and putting it on in your market are over.

**R&R:** With marketing and promotion budgets being slashed, how does a format that relies on these things compete?

**JR:** Actually, companywide we have spent more this year than last on marketing and promotion to invest in the future. But there is never enough to go around. You have to make the most of your resources. In the old days at WLTW we spent about \$1 million more on marketing than we do now. But today we test our spots and have a better researched radio station. We're smarter today, and we have much better products. It enables us in New York, for example, to have the highest four-book average in the station's history, yet spend less on marketing to do it.

**R&R:** It will be November before we know it. Do you see the all-holiday-music approach being as big this year as last? Has it gone over the top?

**JR:** At AC we reflect the lifestyle of our audience. In cities from Los Angeles to Philadelphia, once mid-November comes along, you cannot compete with Santa Claus. Why compete? Why not join forces with him? Do a music test on Dec. 15, and I'll bet you the most popular song with every woman we target is a holiday song.

**R&R:** Cover songs have been huge this year. To what do you attribute this? Have there been too many? Is there a burn issue, or are these simply great songs?

**JR:** Cover songs are great for us in radio. They test quickly and are not a big risk. The problem is sales for the record industry. The record companies are our partners. If Uncle Kracker's "Drift Away" is No. 1 for 20 weeks and only sells 10,000 copies a week, remakes are going to stop. I'd rather be on Luther Vandross' bandwagon, with 441,000 sold the first week. I think we are much better off in the long run with good, new, original product.

We have to do a better job of partnering with the record industry to find more ways to make these songs familiar. The WMA labels, for example, have done a great job of making songs like Faith Hill's "Cry" and Enya's "Only Time" more familiar by getting them into promos for shows like *Frasier* and *Will & Grace*. They're doing the same thing now with the new Seal song, "Waiting for You."

**R&R:** How do you feel about the increasing amount of syndication? How does it affect the format? Do you think that running this type of programming at night can hurt the local feel of the station?

**JR:** Good programming is good, no matter where it comes from. Take Howard Stern. Los Angeles seems to like him, even though he's syndicated from New York. Delilah does great for us in Atlanta — probably better than anyone we could afford to hire locally — but not as good as JJ Kennedy at WLTW, Karen Sharpe at KOST or Glenn Hollis at WASH.

**R&R:** If you are a second AC in a market and you are losing the battle at night with love songs, what other opportunities are there for the daypart?

**JR:** If you ask most AC listeners how they use radio at night, they say they don't, instead choosing TV. You must find something different, something that can attract a small but loyal fan base. We're trying lots of different things, some music-driven, some relationship-oriented. Again, it's one of the great things about being part of a company where we all talk and look for the best answers for each individual situation.

**R&R:** The ratings for Hot AC have declined steadily over the last few years. To what do you attribute this?

**JR:** Don't tell that to someone like Jeff Stevens at WMMX/Dayton. That station is No. 1 25-54 with a 12.6 share in the winter book. Hot ACs can win. I think some took the Nickelback-Creed sound a bit too far. It's much more important to play the hits

Continued on Page 70

### THE LABEL STATE Elaine Locatelli

VP/AC Promo, Columbia

AC is more exciting and diverse now than it has been in the past. I have especially noticed that the format is taking more chances with pop-leaning artists than it has previously, thanks primarily to market airplay.

Years ago AC radio wanted to own a particular artist for its stations. Now AC needs market airplay before it will consider a song.

As far as I am concerned, AC has entered a more musically diverse state. Columbia has impacted the AC format with a variety of artists — from The Dixie Chicks to Charlotte Church, from Chris Botti to Train, from Steve Tyrell to John Mayer.

Breaking a new artist at AC — such as Frankie J — is very gratifying, and knowing that AC is embracing the No. 1 single from Train only goes to show that multiformat airplay is needed more so now than in the past.

Of course, a key part of AC's diversity is having fresh new music from core artists such as James Taylor. AC still has its core artists, as we can see from the chart. This year, many core artists reappeared with some of the best music of their careers. It's a great time for AC.



# The Los Angeles Landscape

Jhani Kaye tells us what he sees

**L**ast year KOST/Los Angeles celebrated its 20th anniversary as an AC station. KOST has remained the market's dominant AC in nearly every book since it signed on. The consistency of Jhani Kaye and the staff of KOST over the years has made the station what it is. In the landscape of Los Angeles radio, it has been one of the most consistent performers. There are no surprises when you turn on KOST; you know what to expect. It is a Southern California legend.

Challengers to KOST have come and gone — "K-Lite" twice (at 100.3 as KIQQ and 101.9 as KLIT), KXEZ twice (at 98.7 and 100.3), KHTZ and KBZT ("K-Hits" and "K-Best" at 97.1), upbeat KMGG (Magic 106) and even a short-lived Hot AC offshoot, KKBT (remember "Rock With a Beat"?).

Legendary Oldies KRTH (K-Earth 101) dabbled in '70s music over the last couple of years — invading KOST's territory — but ultimately eliminated most of those titles. Smooth Jazz KTWV (The Wave) plays a lot of AC crossovers, and KOST's Hot AC sister KYSR is also in the mix, but KOST always delivers the goods.

The only long-term competitor KOST ever had was KBIG, owned for decades by Bonneville. But KBIG always seemed to play second fiddle to KOST. It would get close but could never consistently top the kingpin. Respected programmers like Rob Edwards, Dave Ervin and Tony Coles passed through the halls of KBIG, but Jhani Kaye and KOST always found a way to hold off solid competition from the station.

Kaye began overseeing the programming of KBIG in June 2001, after its purchase by Clear Channel, and the landscape changed. When Kaye inherited KBIG, it was 13th 25-54. KBIG had always been the more upbeat of the two stations, but today they fully complement each other and are dramatically different. They even air stopsets at different times: If one station is playing commercials, the other is playing music.

In the winter 2003 book KOST and KBIG tied for third place in the market 25-54, trailing only Regional Mexican KSCA and Spanish AC KLVE, making them the top-rated English-language stations in that demo.

Today, KOST has returned to a more gold-based, softer '70s and '80s approach, while KBIG has become an upbeat station with a slight rhythmic lean. Disco and '80s dance music are noticeable parts of KBIG. While KOST is the place for Elton John, Fleetwood Mac, Celine Dion and Lionel Richie, you can find Madonna, Michael Jackson, Donna Summer, Prince and Jennifer Lopez over at KBIG.

**R&R:** How wide can the format be? Can you still play songs from the '60s?

**JK:** Yes, I believe so. It depends a great deal on how strong the Oldies station is in your market. Even with a great Oldies property against you, ACs can certainly play the '60s songs that test great. But don't make the mistake of incorporating '60s product without an auditorium music test. To do so can de-focus your station.

**R&R:** How much '70s music should be incorporated?

**JK:** As with music from any era, that should be determined by a well-recruited auditorium music test. The sort from such a test will always dictate the proper amount of music to play from each decade.

**R&R:** With marketing and promotion budgets being slashed, how does a format that relies on these things compete?

**JK:** Concentrate only on one form of media, and make it count. Generate whatever stunts and promotions you can to create coverage. And don't forget to create press releases and make the calls to invite media to your events. They will come if you have something unique to offer and simply give them a heads-up on the event.

**R&R:** It will be November before we know it. Do you see the all-holiday-music approach being as big as it was last year? Has it gone over the top?

**JK:** There seems to be no end to the love affair between listeners and their holiday classics. It does tend to settle a bit in markets that have conducted the campaign more than once, but the overall ratings lift is still significant and should continue to be, given that a station researches the Christmas tunes it broadcasts.



Jhani Kaye

**"We are developing what we believe is the true alternative to love songs. Initial reaction is highly positive."**

**R&R:** Cover songs have been huge this year. To what do you attribute this? Have there been too many? Is there a burn issue, or are these simply great songs?

**JK:** It's a great way for artists to have instant hits if they do a good job of updating the original versions. Familiar songs typically test great out of the box in callout. Artists and their management teams are tuned in to this. It's simply a way of generating instant acceptance in the research.

**R&R:** How do you feel about the increasing amount of syndication? How does it affect the format? Do you think that running this type of programming at night can hurt the local feel of a station?

**JK:** As with any syndication, it totally depends on how compelling the content of the syndicated programming is. Production values are important. Does the station care enough to produce drops that actually sound like the air talent is generating the show from their market? Are those drops continually updated, or are they allowed to become old, recognizable and stale?

**R&R:** If you are a second AC in a market and are losing the battle at night with love songs, what other opportunities are there for the daypart?

**JK:** That's a sensitive question for us, given the timing of this article. We are developing what we believe is the true alternative to love songs. Initial reaction is highly positive. I'll have to share more about it at another time.

## Tom Cunningham

Sr. Director/Adult Promo, Jive

### The Top 10 Things That Make Adult Radio Great

10. Convention Dinners. Unbeknownst to many, during any convention you can think of a goodly number of folks from the AC radio and record communities sit down at always fun dinners. A great way to see old faces and connect with new people.

9. Joe Riccitelli. He's our Sr. VP/Promotion here at Jive and is a big booster of AC formats. Plus, he signs off on expense reports that help pay for the aforementioned schwank dinners.

8. Kevin Carter, R&R's esteemed AC Editor. Has there ever been a better guy in the job? He's someone who clearly gets it and is always there when you need him. What's that? He just been "promoted" to the CHR gig? Never mind.

7. Bobby Rich. Bobby programs KMXZ/Tucson. More often than not he has the No. 1 station in the market. His morning show remains wildly successful, and he is a true role model.

6. Paul Colbert. Paul works for R&R in a sales position. He told me that we didn't have to run an ad in this special edition if I put his name on this top 10 list.

5. Scott Shannon. Scott makes this list for a myriad of reasons, but most notably because he got the only U.S. radio interview that Bruce Springsteen did last year.

4. Marc Ratner. Marc is on my list because when I wasn't paying attention he convinced me to move out West. Anyone who can do that is on this list.

3. Mike Mullaney. Mike works at WBMX/Boston. He is as passionate a person as I've ever met. I was going to send him a plaque for helping to break Justin Timberlake at Hot AC, but I figured that putting him on this list is a bigger deal.

2. The Coleman Research Hot AC report. This thing came out in the spring, shook many people up and got many people to rethink some ideas.

1. Jim Ryan's "safe list." Jim programs WLTW/New York and does a bunch of other stuff for Clear Channel. Rumor has it that he sends out a safe list of songs for CC programmers to keep an eye on. I'm not sure that it actually exists, because we've never had one song on it!



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# AC At A Crossroads — Again

New challenges and how to deal with them

By Mike McVay

**A**dult Contemporary is again at a crossroads. It seems to be at some sort of crossroads every couple of years. This is due largely to the fact that ours is a mongrel format. AC has very few format-exclusive songs. The thinking of some programmers is that a song cannot be an AC hit unless it has exposure in another format.

There are even those who will argue that it is impossible to have a No. 1 hit at AC if the song in question was not a No. 1 hit at another format. How, then, does one explain "Do It for Love" by Hall & Oates? It was an AC-only hit. More accurately, the thinking should be that if a song does not have exposure at another format, it *might* not be able to be an AC hit.

There are also those who think that it is impossible to have a No. 1 song at AC without the support of the syndicated nightly radio shows that exist in our format. Not having nighttime airplay does make it much more difficult to get to No. 1, but I would argue that it is possible to have a No. 1 song without it, provided that the record labels close out the AC panel. One daypart does not a hit make.

## THE REALITY OF AC

The reality for Adult Contemporary, looking at it purely as a programming format and not something that interests the record labels, is that the further adults get beyond

**AC is a mongrel format. It has very few format-exclusive songs.**

the age of 40, the more important it is to them that they hear familiar music.

That is not to say that they don't want to hear new music, but it takes them a long time to become familiar with a new song. The songs they love the most tend to be the standards and those that receive the most airplay.

At many stations "Because You Loved Me" by Celine Dion has never been off the air since it came out as a single in 1996. While some feel that familiarity breeds contempt, the truth is, familiarity breeds passion. Look at research, and you'll find that the most familiar songs — those that by all rights should be burned out — still score the highest.

The challenges facing AC are as follows:

1. Lower passion scores
2. Higher burn endangering TSL
3. Defragmentation of the format
4. A lack of format-exclusive artists
5. You don't miss anything if you don't listen

## WANTED: NEW AND FRESH TITLES

Music testing shows that fewer and fewer songs are receiving high passion scores. It used to be that a song needed to have a 75% and above Total Positive score to be in a power gold category. Many radio stations now accept songs for power gold down into the 60% score range.

## THE LABEL STATE Mary Conroy VP/AC Promo, Atlantic

The state of adult radio is a lot healthier than the state of New York — but that's another story! Operating under the premise that radio will never play enough new music to suit the record labels, the format — both Hot and mainstream — is thriving.

Hot AC has earned the respect of label executives and artists alike, helping to break new artists while supporting established acts with powerful airplay (Matchbox Twenty, Jewel and Sugar Ray, for instance). Our label embraces Hot AC with the same intensity we do CHR/Pop.

Mainstream AC has opened up to more variety in its programming, playing a mix of adult-appeal artists while adding in the hits from other formats. These stations reflect what we all know: True hits are rare, and you have to play the hits!

Burn is being accepted at a higher level today, mainly because we continue to test the same songs in every research project that is conducted. That means that we pound the heck out of the same songs over and over. It is not necessary that we expand the number of titles in our library from 275 to 325 up to 500, but, rather, that we look for new and fresh titles to test.

Instead of lowering your criteria for what's acceptable to play, why not look for more songs to test that fit your original high standards? That may mean testing more music to get the number of songs you want. Consider broadening the eras you play to include songs from the '70s and late '60s. Start looking at other formats for fresh gold titles. Something has to be done if we are to continue to build TSL in the AC format.

There was a time when power gold songs could not have double-digit burn and regular gold could not have burn over 20%. Today we will accept power gold burn up to 20% and regular gold burn up to 30%.

While it is a plausible argument that it is OK to accept 30% burn because 70% of the audience still likes the song, you have to think about how people use AC. Our core listeners turn us on and leave us on for seven to nine hours a day while working. When we play songs that are fried, we are chasing people away from the format and from radio in general.

## LESS IS LESS

Look back five years, and you'll see that AC had fragmented into pop alternative Hot AC, straight-ahead Hot AC, mainstream AC, Soft AC, "Rock AC" and oldies-based AC. Things have changed. The format is starting to meld together again. We have Hot AC, mainstream AC and Soft AC. AC seems to be narrowing to those three shadings of the format.

Looking at the most recent McVay Media safe list, based on research in more than 25 markets, we see that mainstream AC and Soft AC have never been closer to-

**Our core listeners turn us on and leave us on for seven to nine hours a day while working. When we play songs that are fried, we are chasing people away from the format and from radio in general.**

gether. We are seriously considering offering one gold list that goes to mainstream and Soft AC instead of continuing to break it out as two different formats.

We'll keep the currents separate, but the gold tracks are basically the same at mainstream AC and Soft AC. Since the music we play is listener-driven, you can see that mainstream and Soft AC are now one and the same.

Hot AC will remain its own individual format, but it is becoming less pop alternative-leaning than it was at one time. Frankly, it is an oxymoron to put "pop" and "alternative" in the same sentence when describing a format. Triple A is where Rock AC once was, and that's in a totally different world from AC.

Oldies-based AC may return to the airwaves, given that many Oldies stations are now leaning well into the '70s. There are some stations that previously featured only songs from the '50s and '60s but now play music from the '60s, '70s and early '80s.

There are even some markets where the combination of gold and soft-textured songs has created "Soft Oldies." This format has arrived as an option in highly fragmented markets. It makes perfect sense, given that more and more Soft ACs seem to be jettisoning '60s and '70s music, leaving a hole for someone to fill.



Mike McVay

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# The Theory Of Evolution

The past, present and future of AC

By Gary Berkowitz

**T**hey say you can't know where you're going if you don't know where you've come from. With this in mind, for this *United States of AC* special, let's look at AC past, present and future.

## THE PAST

The year was 1978, and I was a hot-rockin', flame-throwing Top 40 (this was before they called the format CHR/Pop) PD at WPRO/Providence. At that point AC on FM did not really exist. Most of the big ACs were still on the AM band. We called them "Full Service." WBZ & WHDH/Boston, WIP/Philadelphia, WGAR/Cleveland and WBT/Charlotte were a few of the great ones.

On the FM dial, "Beautiful Music" was all the rage, with Shulke and Bonneville battling it out for supremacy.

I remember the call I received from Tom Baker, then GM of WROR/Boston. At the time it was an Oldies station using Drake-Chenault automation. It was Tom's idea to take the basics of the AM Full Service stations and put them on FM. He invited me to come up and program and Peter Smyth (now President of Greater Media) to head up sales. Before our eyes, one of the country's first ACs was born on FM.

The "I'd Rather Be in Boston" jingle series (thanks for the idea go to Jon Wolfert's Jam Productions and KIMN/Denver) debuted with a contemporary mix of MOR mu-

their respective stations with big morning numbers that lead to great at-work ratings.

In many markets ACs often surpass AM News stations in 25-54 listenership. On the night side, personalities like WMJX's David Allen Boucher and the syndicated Delilah round out the landscape with their love song shows.

AC radio always was, and always will be, a gold-based format. It demands not only a familiar sound, but also a comfortable one for its core. A popular topic today concerns the balance of eras. Is it '80s and '90s, or is it '60s, '70s, '80s and '90s? Look at any of the stations I work with, and you will clearly see it is the latter.

When you look closely in most markets, music from the '60s and '70s often gets higher scores on the lower-end test demos than newer music or the gold base from the '80s and '90s. To this demo this music is fresh, fun and easy to listen to.

As is always the case, as the demo changes, so does the music. Gloria, Lionel, Whitney and Billy replaced Barbra, Kenny and Neil. Then came the current core lineup of acts that today represent AC radio, including Celine Dion, Phil Collins, Matchbox Twenty and, of course, the many country acts that are played today. It's not uncommon for one-third of any AC current list to be country acts.

One of the big differences today vs. 10 years ago is that AC radio has become more song-driven than artist-driven and has more of a rock feel than ever before. Just as Gloria and Lionel were staples in the late '80s-early '90s, today such artists as Sheryl Crow, Avril Lavigne and The Calling are heard on most ACs.

As the demo changes, the younger end always brings in the more contemporary sounds. The challenge, as it has always been, is to balance the younger and upper listeners of the demo with mass-appeal songs that appeal to both.



Gary Berkowitz

**How lucky was I to be sitting in the programming seat doing a format that would become one of the most listened-to over the next 20 years.**

sic, lots of information and a heavy dose of personalities. Our initial airstaff included WBZ legend Larry Justice, Frank Kingston Smith and Phil Redo. Quickly, we became a player in Boston radio.

Back then our core artists were Kenny Rogers, Neil Diamond, Barbra Streisand and, of course, all the great disco artists. I clearly remember the great KVIL/Dallas being the station that we all wanted to be like, with Ron Chapman leading the way in mornings.

We basically took all of the great parts of the big AMs and put them on FM with fewer commercials and much better FM audio. WHDH had "Accu-Weather," and we had "Accu-Traffic." They had Jess Cain in the morning, and we had Joe & Andy.

It was a lot of fun, and very quickly ACs like us were popping up all over the country. The once-dominant AMs began to erode and lose listenership to these new stations, and their evolution away from music began.

Beautiful Music stations started converting to vocals left and right. From WMGK/Philadelphia to KOST/Los Angeles, it was happening quickly, and AC was on its way to becoming the premier adult female format in America. How lucky was I to be sitting in the programming seat doing a format that would become one of the most listened-to over the next 20 years.

## PRESENT

There was once a jingle that went, "We're everywhere you go," and that is pretty much the story of AC in 2003. It's hard to find a rated market today that does not have an AC station in the top five 25-54. Whether it's Soft or mainstream, AC today is the predominant music format for adult females. Just like with the old Beautiful Music stations, work-day listening is the main target of today's AC.

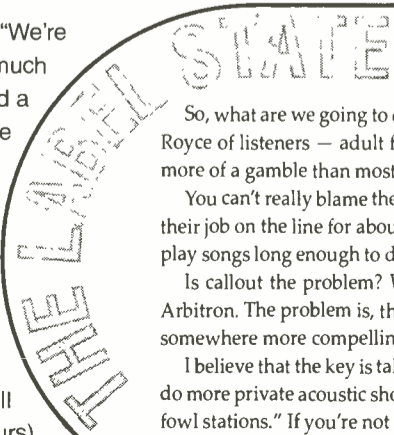
But before middays, there is still plenty of importance (and quarter-hours) in mornings and nights for AC. Morning leaders such as Jim Harper on WMGC/Detroit, fuel

**There was once a jingle that went, "We're everywhere you go," and that is pretty much the story of AC in 2003.**

Where is new AC music coming from? This topic is consistently a concern for the AC programmers I work with. AC has never been a format that made its own stars. We have always relied on CHR, Country and, at times, Rock to bring us new music.

With the emergence of hip-hop and R&B, as well as harder rock product, on CHR, AC is now missing that pop element that was so prevalent in the '80s and '90s. Bottom

Continued on Page 70



## Marc Ratner

DreamWorks

So, what are we going to do? I believe in the format and the listeners, but I know it's a Catch-22 situation. Hot AC is a format that has the Rolls Royce of listeners — adult females — and yet it is caught in a situation where playing an exclusive format artist enough to break them out is more of a gamble than most programmers are willing or able to take.

You can't really blame them when you see that it can take 400 spins to really find out if a song is a hit. That would mean they would be putting their job on the line for about three months. That's a tough decision in these lean job times. Simply put, there are not enough stations willing to play songs long enough to develop new artists for the format. But, without something exclusive to call our own, will the listeners be loyal to us?

Is callout the problem? Who's left to answer solicitation calls? The bottom of the barrel? Some say it's the same people who respond to Arbitron. The problem is, those are the followers, not the leaders. If the leaders are not programmed to, they will eventually lead the followers somewhere more compelling.

I believe that the key is taking a chance. Yes, I'm a record guy, but I'm serious. Stations need to get involved in the music, tie in with artists and do more private acoustic shows — adults flip for those. Look at the trends: There seems to be a general fall-off in ratings for the "neither fish nor fowl stations." If you're not the older, almost-AC station, you need to be more musical. The trends I see indicate that, for the first time in a long time, getting aggressive in the right way with the right records actually works.

The key? Records will be there for radio, but radio needs to be there for us. If not, eventually we'll all be gone!

## What's Wrong With Hot AC?

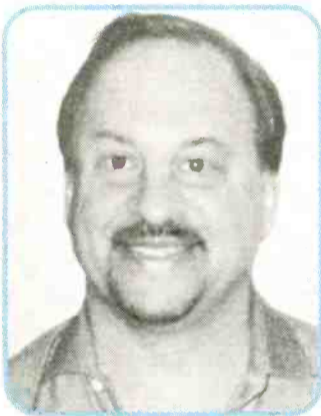
Some answers and some solutions

By Guy Zapoleon

**H**ot AC has been experiencing some downtrends in the last three books. Fall 2002 was awful for the format (as it was for CHR/Pop), winter 2003 showed a strong rebound, and spring 2003 appears to be a return to the lower numbers of the fall. So, what's causing this?

### RADIO PROBLEMS

**Economic woes:** With the demands of Wall Street and the struggling economy, radio is looking for ways to cut costs, and, as a result, is not putting nearly enough money back into the product. This is killing formats, especially those that depend on adults. Those formats need a bigger budget for marketing personalities and product, not smaller.



Guy Zapoleon

**Consolidation:** Many major companies are trying to create templates for their radio stations, stamping out "Mix" stations all over America instead of customizing these stations to the unique needs of their marketplaces. Doing that would take a lot of money for research, programming, production, outside experts, talent and marketing, money that many major companies would rather not reinvest in the radio stations and instead put to the bottom line.

**Arbitron issues:** It's getting increasingly difficult for Arbitron's methodology to accurately get a good sample every month. Arbitron itself tells you never

to look at a single month for a good representation of age, sex and race, let alone geographic representation, which should contain information from households at all the different income levels in your market. (This greatly affects certain formats.)

As Kurt Hanson said in a brilliant piece he wrote about ratings methodology years ago, getting a sample is much like having a pool filled with lots of different-colored balls representing radio stations, with more balls for the most popular stations and less for the average stations, then using a small scooper to extract a sample.

*We've found that carefully crafted online research is amazingly accurate and predictive of the hits that eventually come through in callout.*

With a small sample, it's possible to miss getting enough colored balls for average to struggling radio stations, so shares can be off by points, not fractions of points, in any given month. As Hanson said, when people look at monthly ratings over a period of time, trying to trend them is ridiculous, because the ups and downs have as much to do with sample errors as anything the radio station did.

The winter trend, which was back to pre-fall 2002 levels, makes me believe that part of Hot AC's problem is Arbitron-related.

### MUSIC PROBLEMS

**Fractionalization:** Hot AC has been fractionalized over the past five years by new formats like '80s, Clear Channel's '80s and '90s "Mix" stations, the contemporization of mainstream AC, CHR playing pop alternative hits and Alternative beginning to play pop alternative music.

**Doldrums:** Today's hottest sounds are still the more extreme sounds in music, alternative rock and hip-hop, and that benefits Rock and CHR/Rhythmic stations. Pop music — both pop alternative and pure pop — is in the doldrums, and stations are struggling to find the musical glue that allows them to play other styles of music.

**Finding the hits:** Traditional callout is less and less capable of identifying the hottest music with your medium and heavy listeners (and just wait till the Do Not Call Registry goes into effect in October). It's falling short in identifying hit music early enough in the cycle. A lot of programmers are dropping songs way too early when a given song has three or four weekly callout reports showing no potential. Then the song comes through for other PDs 10 weeks later, and the PDs who dropped the song go back on it or miss it entirely.

Another problem in this area has to do with national charts. Since national charts are based on spins, labels are pushing songs up the charts as they work programmers for more spins. As a result, programmers see the songs going up the charts

*With the demands of Wall Street and the struggling economy, radio is looking for ways to cut costs, and, as a result, is not putting nearly enough money back into the product.*

and project these into better rotations because their callout is so slow in capturing new hits. Thus many of the songs in the top 20 aren't really the hits (this is even worse at CHR).

**Understanding which type of Hot AC you are:** There are three types: "Modern AC," Hot AC and "Conservative Hot AC," and they are very different from one another. Many programmers have screwed up their radio stations by following national trends instead of looking at their listeners' expectations for their radio stations (based on market and station history).

### OTHER PROBLEMS

**Morning show issues:** "More music" morning shows that were put on to enhance stations' music image are found wanting in a time where the music isn't enough. Many stations aren't challenging their morning shows enough and aren't giving them all the tools they need to be great.

**Outside talent:** Liner-card jocks and lackluster personalities are entertaining listeners after morning drive, and radio stations have a huge drop-off outside mornings.

**Lack of marketing:** The single biggest cause for the drop is the lack of marketing by most Hot ACs at a time when new radio stations are marketing to create their audiences, formats like Alternative and CHR have more active listeners and more of a buzz than Hot AC, and key competitors like mainstream AC continue to market themselves.

**A fading connection with listeners:** Due to minimized budgets, stations are doing fewer big, creative promotions that keep listeners entertained and the stations

Continued on Page 62

### THE LABEL STATE Cheryl Kahner Consultant

During the last few months I have been fortunate to take a hiatus from the business of music and rediscovered the joy of being a regular music consumer. I naturally gravitate toward Hot AC as a listener, and from what I have heard while traveling the world and the country, I am encouraged.

There is so much talk and focus on the problems of the music business, when, in reality, nearly every type of business is suffering right now. The key, in my opinion, is to get back to the basics. Sign great artists and let them write lyrics and music that resonate with the casual listener, because casual listeners use music as an escape from reality.

As far as the format goes, I have spoken with adult females from Portland, ME to Auckland, New Zealand, and they want the following: songs that are inspiring and relatable, songs with which they can sing along, stations that tell them the names and titles of the songs, and (most often mentioned) songs about men who are better than their husbands!

Now that I am back in the game, I wanted to focus more on the music and less on the biz. My fledgling consulting company (Kahner Consulting) has been lucky enough to have as its first client a label where I can begin to do that, V2 Records.

It also just so happens that Katy Rose's "Overdrive" is the exact record that adult women want to hear on Hot AC right now. (Hey, once a promotion person, always a promotion person!)

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## What's Wrong With Hot AC?

Continued from Page 60

energized. In addition, stations are cutting their promotional staffs, so there is less of a chance to have a larger-than-life, well-branded presence at events and less of a chance for personalities to connect with listeners in person.

**Lack of compelling production:** Zapoleon consultant Steve Davis chimes in on this one: "Most of the stuff I hear is wallpaper. Creative and compelling production is a rare commodity these days. There is a real lack of compelling production and packaging that reinforce a station's name and position with listeners. This plays to the Arbitron top-of-mind game."

### RADIO SOLUTIONS

Hot AC equals variety. That's why 25-39 women listen. It's not only a variety of music (era plus style), it's also a variety of content. In the current state of music, Hot

*It's getting increasingly difficult for Arbitron's methodology to accurately get a good sample every month.*

ACs don't have enough unique product to be just music boxes. Those that are will be doomed to failure in the next few years.

The first solution to the format's problem is to do more research.

**Perceptual research:** Do a full-blown research study at least once a year to get a grasp on your station image vs. the marketplace, as well as on the key and secondary styles that make up your musical recipe.

Do a market format study every 18 months to grasp the strength of your format vs. your competing formats, as well as your strengths and weaknesses and those of your key competitors.

These studies work well to bring everyone together to create a strategy skeleton and get everyone on the same page about how they contribute to the strategy.

**Auditorium tests:** A perceptual study maps out a musical recipe using three song styles, but it's not able to capture the entire picture. A good music test gives you a much more in-depth look at how all the music works together on your radio station, giving you many songs for each style in your perceptual study. An auditorium music test will give you an idea of what eras and styles are strongest for your station.

Digital music tests like those conducted by Pinnacle Media Worldwide and Broadcast Architecture also give you the benefit of testing a two-hour segment of your station and your key competitors' stations. This gives you incredible insight into how you are matching up with your competition.

**Callout vs. online music research:** With callout struggling these days, it's not capable of giving the entire picture. Callout is a good picture of your more conservative listeners, but it doesn't give you a gauge of the listeners who give you most of your TSL.

We've found that carefully crafted online research is amazingly accurate and predictive of the hits that eventually come through in callout. It's anywhere from three to six weeks ahead of traditional callout and can give you information on the real hits that you might drop if you relied solely on traditional callout.

### MARKETING

**Outside marketing:** Mercury Research's Mark Ramsey did a national study where he identified two key marketing vehicles. TV was key to generating awareness of the product, and direct mail was the best vehicle for generating trial.

There is no way around it, outside marketing every spring and fall is essential to keeping adults tuning to your station. Brilliant programmer Steve Salhaney from WTIC/Hartford knows this. When faced with a budget crunch in a very competitive battle, he knew he needed TV for a good spring book and traded with local TV affiliates for TV time.

A direct-mail campaign tied to a contest that recycles people back into the radio station has repeatedly proven successful for Zapoleon Media Strategies clients.

**Database marketing:** Loyal-listener reward programs have proven extremely

successful at making listeners feel connected to radio stations. Zapoleon Media Strategies client WBMX/Boston has maintained its top three 25-54 showing during these budget-crunch times by doing a majority of its major promotions exclusively through the Fairwest Freeloaders listener-rewards program. Our client KLLC/San Francisco has contracted with Fairwest and built its database up to 100,000 in six months with its Alice Every Day rewards program.

**Events:** When I worked with consultant Jerry Clifton at KZZP/Phoenix in the '80s, he taught me that a great radio station is in charge of a listener's social life. Hot ACs should own every key event in their markets and create unique events that appeal to their 25-39 female core. Think mixers, bridal fairs, station concerts and key charitable events.

**Promotion departments:** Now more than ever we need staff to help set up all these key promotions and events. Stations need the manpower to help personalities shake hands and kiss babies and to set up a larger-than-life branded presence at events.

### PERSONALITY

**Mornings:** Having the generic "lots of music" Hot AC morning show isn't enough these days. You need a cutting-edge, major-personality morning show that is the best — or rivals the best — morning show in town. A B or B+ morning show won't help a station survive when formats go through their inevitable down cycles.

**Talent outside mornings:** It isn't enough just to have a good morning show. Broadcasters are beginning to realize that the great radio stations of the past had great personalities in all dayparts. Witness two successful Hot ACs that have added two-personality shows in afternoon drive: WLNK (Link)/Charlotte, with Matt & Ramona, and KSTP-FM (KS95)/Minneapolis, with Larry Moon and Staci Matthews.

Talent development is a serious problem for radio right now. It's a problem so severe that unless radio reinvests funds in developing new talent, finds places to create a farm team and reinstitutes overnight and weekend positions, the talent pool will continue to dwindle.

Speaking of talent, to survive in the future and be a great radio station, you need to have a talented imaging person who isn't loaded down with too much commercial production or with creating imaging for too many radio stations.

*What's going to keep radio alive in 2010, when satellite and Internet radio are not only in cars and at home, but are totally portable and a part of listeners' everyday lives?*

This person must be dedicated to branding your position, promotions and personalities by coming up with fresh creative production that isn't too hip for the room but is riding the wave of what's hip for your target audience.

### SUMMARY

What's going to keep radio alive in 2010 when satellite and Internet radio are not only in cars and at home, but are totally portable and a part of listeners' everyday lives? What's going to happen when people can download their favorite songs into their iPod even more easily and inexpensively? The people-using-radio figures will take an enormous hit, and listeners will become even more dissatisfied with commercial radio.

When this happens, the three or four radio stations that survive in most markets will have the following:

1. A great team of talented insiders and outside experts to create the strategy.
2. Consistent music and perceptual research to clue the station in about listeners' needs.
3. A strong, consistently marketed brand.
4. They will be plugged into everything local that appeals to their target.
5. They will have great, relatable personalities in all key dayparts to inform and entertain.
6. They will find ways to connect and bond with most of their listeners one on one on the air and outside the station.





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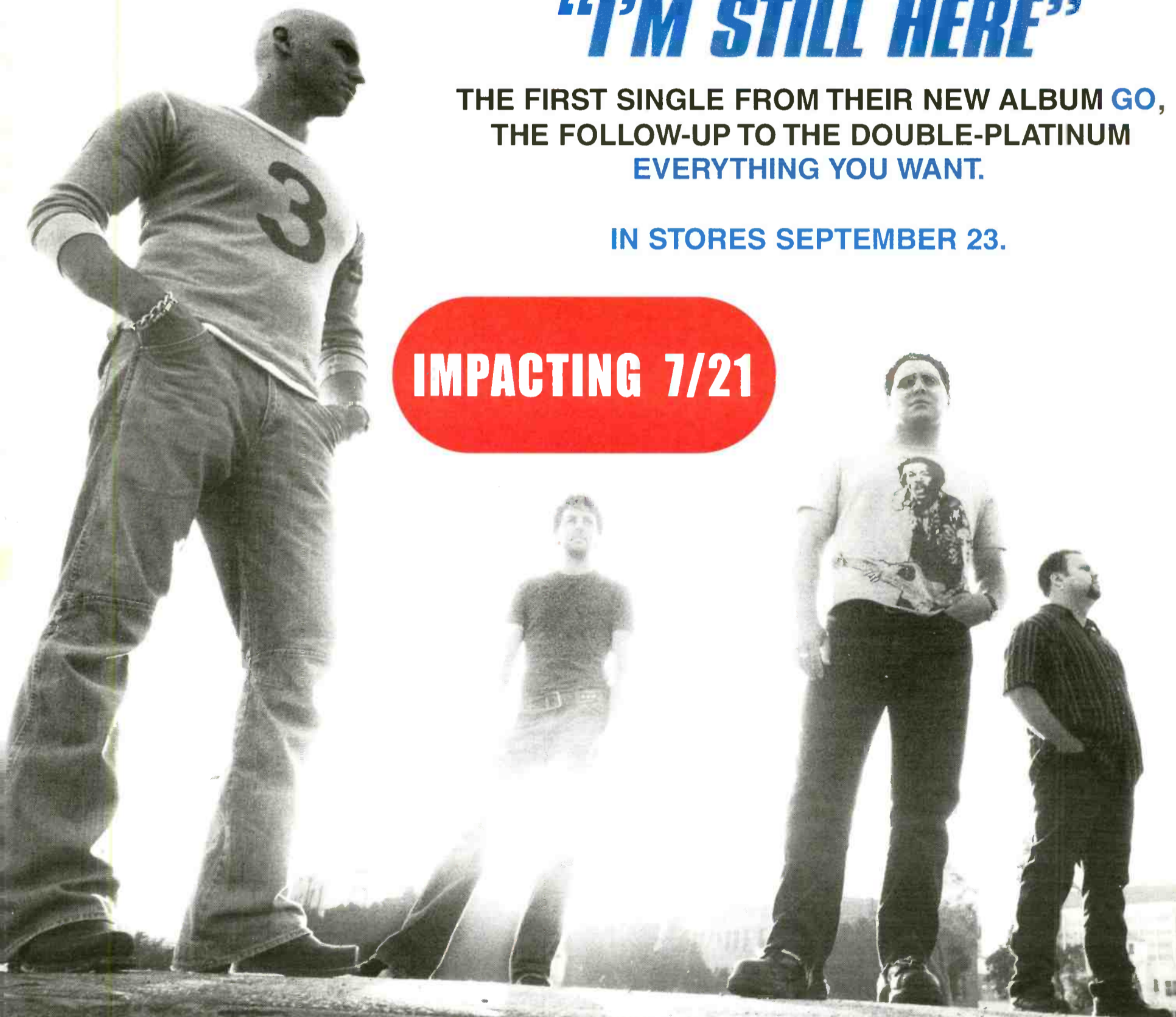
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## Setting The Record Straight

Where Hot AC came from, and where it's going

By Alan Burns

**T**here are some misconceptions floating around about where Hot AC — especially those stations that call themselves “Mix” — was born and who invented the format. I want to set the record straight and then take a look at the format's future.

First of all, the beginning: As good as the station was, KHMx/Houston was not the first Hot AC, nor even the first “Mix” station. The first station I know of to play off the word “Mix” was WMYX/Milwaukee. While it wasn't always very hot, the station did sometimes refer to itself as “The Mix.” Although they didn't totally capitalize on it, the staff apparently were the first to realize the power of using the word “mix” as a proprietary synonym for “variety.”



Alan Burns

The first station to really be a Hot AC and call itself “Mix (plus frequency)” was WWMX/Baltimore. This station launched as “Mix 106.5” in 1985. It was very uptempo but very oldies-heavy, playing up to four '60s songs an hour.

Mix 106.5 got off to a strong start, but the ratings really blew up when the station moved more contemporary starting in the winter of 1987. That's also the book I began consulting WWMX, but I didn't invent the format; instead, I would point to Bob Lind, Don Kelly and Jon Coleman — the station's GM and

PD and the President of Capital Broadcasting (which owned Mix), respectively. It was a great team.

You could also make a respectable argument that KVIL/Dallas was the first Hot AC. After all, in the '80s KVIL was uptempo, aggressive on currents and upbeat in presentation. Nevertheless, WWMX started the ball rolling toward more contemporary AC stations that focused on women 25-34 and called themselves “Mix.”

### A FLOOD OF MIXES

A flood of stations with M's and X's in their call letters followed, including KHMx (Mix 96.5) in 1990. I was privileged to have a hand in the birth of KHMx. When Nation-

**Owners need to realize that there is a reasonable minimum level of marketing that AC needs to remain healthy and that that number increases for new ACs, ACs with stronger competition or ACs that have simply drifted into the doldrums.**

wide bought the frequency, Mickey Franko called to ask me to help create a Hot AC for the market even before it had a GM or PD.

The blastoff was incredible: The only other AC in the market then was a very sleepy KLTR, and KRBE, the market's Top 40, was not at the top of its game. KHMx launched into that situation with an excellent product and the heaviest TV schedule I've ever seen — something like 6,000 points per month.

Later on, after KHMx's ratings had softened, I was asked back to help bring the rankers back up. Over the years Guy Zapoleon and Pat Paxton did excellent jobs as programmers of Mix 96.5.

One of the Mixes that demonstrated the format's appeal to both listeners and advertisers early on was WBMx/Boston. The “original” WROR had lost its way and its shares by 1991. I managed to talk Mark Renier and Steve Dodge into abandoning the calls and relaunching as Mix 98.5, a “Best Mix of the (at that time) '70s, '80s and '90s” Hot AC. John Parikhal's research found a rhythmic lean that helped, and Greg Strassell, who was brought in from Minneapolis, created a wonderful sound.

By the way, I used some revenue projections to help persuade Mark and Steve to

go for a risky and expensive format change. Steve said he thought I was smokin' dope on those numbers, but they exceeded them by 30%!

While WBMx has changed owners a couple of times since, Strassell and his team continue to run one of America's great Hot ACs.

Finally, while it isn't called “Mix,” KFMB/San Diego remains one of the bellwether Hot ACs. Tracy Johnson, who put in several years at Alan Burns and Associates, constantly re-creates a personality-driven station that women 25-34 (and 25-54) find compelling.

### WHERE TO FROM HERE?

There are four groups of people who will determine the health and direction of Hot AC: owners, PDs, listeners and labels (including the artists themselves).

Owners will either give their Hot ACs the resources they need, or they'll continue to turn over PDs and consultants in search of the “magic bullet.” To hit their maximum ratings potential, Hot ACs need good — and frequent — audience research, both

**One of the few things Hot AC has going against it is the fact that, within the 25-54 population, the “bulge” is no longer 25-34; it's actually tending toward 43-49.**

perceptual and music. They need talented people, and they need marketing.

Remember, though, that everything on the expense budget has to be looked at as an investment that will or won't generate a return. If your AC could increase its ratings by an average of one share point with an additional infusion of \$500,000 in marketing, this probably won't be spent if you're in a \$30,000,000 revenue market. (Why? Because one share point times a typical AC power ratio of 1.5 times the market revenue yields \$450,000, which is a \$50,000 loss on the marketing investment).

However, owners need to realize that there is a reasonable minimum level of marketing that AC needs to remain healthy and that that number increases for new ACs, ACs with stronger competition or ACs that have simply drifted into the doldrums. And remember: The higher your share, the higher your power ratio.

### CREATE COMPELLING RADIO

Program directors will either invigorate the format with the creativity it needs, or they'll let it sink to a low top-of-mind position that produces lower ratings. Two key things you need to do as a Hot AC PD are, first, not to let the format become too narrow: 25-44-year-old women like variety, and they tend to be very aware of the broad entertainment world.

Second, create compelling, interesting radio. Good morning shows broaden and deepen the format's appeal. Do you know how to help yours do that? Great copy and cinematic production breathe life into a short library.

And ask yourself how well you really know the audience. Radio researches music and images all the time but rarely actually pokes around in the audience's personal psyche and needs.

Listeners may change their tastes, and they definitely will change in age. One of the few things Hot AC has going against it is the fact that, within the 25-54 population, the “bulge” is no longer 25-34; it's actually tending toward 43-49.

As for tastes, Hot AC needs to remain open enough to follow trends. Establish your image (both internally and with listeners) as “the station that plays what I like,” and be willing to follow the audience. Don't be too narrow. Several years ago, I wrote an article that predicted that “Modern AC” would probably morph into the future Hot AC when pop alternative cooled down. That's exactly what has happened.

Labels and their artists will probably create more and better Hot AC product. We have been in a bit of a slump recently, and since everything in the universe is cyclical, the odds are that the product will get better and the format will get stronger. Patience is called for here, but patience is in very short supply lately in our industry.

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# Music: The Basic Ingredient Of A Top-Rated AC

Make sure the first of the 'Three M's' is perfect

By John Lund

**T**he pursuit of excellence is a prominent characteristic of all top-rated radio stations. Regardless of format, the "Three M's," music, mornings and marketing, are the basic elements essential to station success. Consistently striving to perfect these three absolutes achieves No. 1 ratings — and drives the competition crazy.

## THE THREE M'S

In this era of multiple-station ownership, it is imperative that each station in the group be the format leader in ratings and revenue and that it have the best positioning, marketing, talent and execution. In today's marketplace, winning requires having the most listeners, the highest ratings and the top billing. The PD's role is to meet management goals for ratings and revenue through enhanced music, mornings and marketing.

When the Three M's are working, everything comes together. When setting strategic goals for fall, carefully examine the DNA of your station — that which makes your station unique. Mornings are the anchor for the rest of the listening day. Your morning show should be one of a kind and memorable, with listener contact, anticipation and local and topical relatables. Marketing should be conducted externally to build trial and replenish cume and internally to strengthen recycling, TSL and reported recall of the station name.

## 'You Play the Same Songs Over and Over'

"You play the same songs over and over." We've all heard that criticism, and it's one of the most misunderstood comments in radio. When you hear this remark from a listener or staff member, there are four things you should consider before attempting any "fix."

1. The speaker may be a "music-only" person. About 10%-15% of any format's audience only wants music and may favor obscure cuts. This is the young woman who calls the station requesting an album cut she heard on the Internet and that was never released as a single. She probably doesn't like your morning show, commercials or contests, either. She's a CD addict or Internet downloader who will never convert to P1 listenership.

2. You may be hearing from a "marathon listener." This person may well be on your staff, or she may be the woman who listens to you on her clock radio, in the shower, in the car, at work and at the gym.

This person complains about music repetition, but, at 12 hours a day, she is not the average listener. We often find her in your traffic department, monitoring the commercial load and getting the full effect of a tight playlist. This may also be the sales rep who listens between appointments. To win the ratings war, you must target somewhere between the average listener and the typical P1 cume.

3. Sorry, Charlie, you *are* playing the wrong songs. Listeners rarely complain about hearing their favorite song too often — they can't hear it enough! But hearing a song one hates (or doesn't know) even twice is, to that person, "hearing it all the time, over and over."

Check specific music research about current, recurrent and gold titles that details waning interest and burn. Adding more songs is rarely the solution. In fact, our studies document that tightening the playlist actually improves this listener's perception. The best solution is to play the best-testing songs more frequently and avoid borderline or weak tunes.

4. Houston, we have a problem! Here's another situation that truly needs a fix. Your music software holds the solution. Check play histories of random songs in each category. Are the songs repeating in the same hours or time periods? Are they being forced to play elsewhere before such a repeat (a good idea)?

If this is the problem, all music software has ways of forcing better rotations and preventing repeat plays in the same hour. Hand-editing of the daily music log is essential. Perform a software tuneup to ensure that every music rule and category rotation is working properly. One great solution to freshen your library is to cycle gold titles in and out of play. One favorite method is to rest for 15-30 days those songs that played most often in the previous month. Your music-scheduling software can print a report of these tunes.

Rest up to 10% of each gold and recurrent category, using the most-played report as the basis. Doing this automatically allows for artist separation and other important scheduling factors and makes the procedure more subjective. Repeat the process every month, and the listener will hear songs that have been rested and sound fresh.

— John Lund

But for an FM music station, the first M, music, is by far the most important. The following six basic music rules will contribute to a healthy life for an AC radio station.

## THE MUSIC RULES

Music is the reason listeners come to an AC station, and it's why they keep listening. Music is to a radio station what food is to a restaurant. If a restaurant has poor food, its atmosphere, capable waitstaff and pricing mean nothing, because diners will not return. A station's music must be well researched, familiar and loved by the target audience.

An AC station must dominate its own music imagery position in the minds of core listeners, whether its AC format is mainstream, Hot, Lite or gold-based.

**Rule No. 1: Play the hits.** Playing the hits is the foundation of music-oriented stations and does not allow for playing secondary songs that are less popular or less familiar to the audience. When listeners tune to the station, they expect to hear a hit, not an also-ran. The winning AC station plays music precisely focused to its target demo.

At a top station, music complements the overall sound and is specifically tuned to each daypart. Music selection is handled delicately. Listener research is con-



John Lund

**An AC station must dominate its own music imagery position in the minds of core listeners, whether its AC format is mainstream, Hot, Lite or gold-based.**

ducted to ensure that every song is perfect, contributing to familiarity and longer hours of listening. Playing the best songs works like glue on paper — it acts as an adhesive to keep listeners tuned for long time spent listening.

**Rule No. 2: Play the best music.** Playing the best songs is far better than playing a large library of songs. Research indicates a high correlation between playing hits and good ratings. Quality is more important than quantity. In fact, it's not as important that you play the most songs in an hourly sweep as it is that you always play the best songs. If you do that, P1 listeners will stay tuned in.

Don't be fooled by listeners who say they desire a greater variety of songs. They really want to hear a greater variety of their favorite songs, not stiffs. No one tires of hearing their favorites more than once a day.

Continued on Page 72

**THE LABEL STATE** Pete Cosenza  
VP/Adult Formats, Columbia

Hot AC is in a very solid place and getting stronger. The format has opened up to a wider variety of music, which I believe has led to a more balanced sound. We have had some quality music from new artists, as well as big, big songs from established ones. I also feel there are more core artists for this format than ever before, which has helped build and maintain a solid base of adult pop listeners.



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## Sowing Seeds For The Future

What you do today determines what happens tomorrow

By Tony Coles

**A**uthor Robert Louis Stevenson once said, "Don't judge each day by the harvest you reap, but by the seeds you plant." While one theme of this special is the future of the format, I believe that in order to see the future, we need to look at the seeds we are planting today.

If I attend one more convention, conference or jock meeting at which someone asks if I'm worried about the impact of satellite radio, my head will explode. The final outcome of these discussions is always the same: Someone says, "As long as we have strong and compelling local talent, we have nothing to worry about." Yet how many companies are investing in the resources to develop talent?

I also encounter a number of unemployed air personalities who complain about losing their jobs to voicetracking. I hate seeing good people out of work, but often when I ask them what they did to avoid being let go, they are puzzled. Voicetracking will continue to take jobs as long as talent do not invest in their own careers. If it takes working a second job to afford to go to a talent workshop, do it. If it means you have to send your tape to every major-market PD before someone gives you the coaching you need, do it.

Getting a job doesn't entitle you to keep that job. We must all continue to learn, grow and develop. We must continue to have the passion we did when we first got into the business, or we will be replaced by those who do. Incredible talent will never be replaced by voicetracking, satellite radio or whatever comes next.

### THE NEXT GENERATION

We also need to plant the seeds for the next generation of AC programmers. I'm not talking about kids who love radio and are given programming directives from a corporate executive or a consultant; I'm talking about finding, training and promoting smart, creative, independent thinkers.

When I worked for a larger company, they held programming summits for all of the PDs, and I was lucky enough to have a boss like Kurt Johnson, who always made a case for me to be included, even though I didn't have the title. Unfortunately, I know of a lot of talented people who aren't as fortunate. Now is the time for us to develop leaders who not only understand how to execute the basics, but also have the vision to see beyond today.

I often hear discussions about the lack of women and minorities in radio, especially in the AC format. Yes, this is a format that targets women, and logic would say that we should have more women programmers. This problem is a twofold one: If the future of AC is going to see more diversity, we, as individuals, must take responsibility for our futures, and we, as leaders, must address the seeds we are planting.

Those who want to program — black or white, male or female — must invest in themselves. Go to conventions, subscribe to trades, and do what it takes to prepare

**Getting a job doesn't entitle you to keep that job. We must all continue to learn, grow and develop.**

yourself for the job you want. It's expensive, but it is the best money you'll ever spend.

Those with the power to hire, train and promote need to realize that we must use our skills to help others develop theirs. There is nothing more powerful than a mentor. I became a programmer not because I love the taste of Tums; I chose this path because 15 years ago Dave Robbins, who was PD of WNCI/Columbus, OH, took the time to tell a kid he didn't even know about what a great job he had and instilled in me a passion for programming.

Later, WPGC/Washington's Jay Stevens took the time at a convention to talk to me and help guide me on my journey to the programmer's chair. We have a responsibility as AC programmers to not only find, but also inspire tomorrow's leaders.

### DON'T WASTE LISTENERS' TIME

Wouldn't it be great if we could do a research study to predict the future of AC radio? We test everything we do, so why not research this too? The only problem with this plan is that even if there were a company willing to undertake a project like that, it probably wouldn't be able to get a big enough sample size due to hang-ups, do-not-call features and endless voicemail prompts.

Researching our listeners is becoming more and more challenging. Online testing has been a great start, but, with all due apologies to our great research partners, it's

simply an easier and more convenient version of what we have always done.

We need to stop wasting our listeners' time asking if station WKRP plays music that is upbeat but not too upbeat and actually ask them questions about things that matter to *them*.

As long as we keep asking them to spend 25 minutes on the phone talking about who plays a blend of music that picks you up and makes you feel good, we'll continue to wonder why no one wants to answer the phone. When we begin asking women to explain to us why they feel safe and empowered while listening to Joe Jock, we'll be amazed at how long they'll stay on the phone.



Tony Coles

### PLAYING THE HITS

There is a growing philosophy in AC radio that we should spend less time worrying about AC-only records and just play the hits. This strategy has helped many AC stations climb to record high cume levels. The format has become more mass-appeal and more accessible than ever. At the same time, we again need to look at the seeds that we are planting.

As we continue to take our currents from CHR/Pop, we need to start asking ourselves where the music in AC is headed. A few years ago I had the honor to consult the launch of WJFX (Hot 107.9)/Ft. Wayne, IN. This is an amazing Hip-Hop radio station that understands the balance between playing the hits and creating the hits.

Aside from my personal interest in the music, being involved with this station caused me to look at current music from a different perspective. Hip-hop and R&B are no longer African-American genres. Whether we choose to admit it or not, this music is mainstream for many young, white, suburban women.

Our history has always been to play the songs that bring back memories for our target. Our future AC cume is growing up with more diverse musical tastes than ever. Rhythmic radio is influencing mainstream radio. Where does that leave AC, a format that is far from rhythmic?

It is good for us to continue to share artists and titles with other formats, but it is equally important that the radio and the records community develop artists we can own. We cannot rely upon CHR to create our gold library for us.

### PASSION IS IMPORTANT

Some will scoff at the notion, but AC radio needs to find new ways to help sell records. While AC audiences may not stand in line at Tower Records to buy a CD the day it goes on sale, they still love music, and they still buy records.

The record industry is going through an incredibly difficult time. As in radio, there are new challenges, new forms of competition and increasing demand for profitability. No matter what the future brings, radio will always need records and the labels will always need radio.

No look at the future would be complete without a discussion about revenue. While we will never be happy, we can continue to complain about spotloads and talk ourselves out of jobs, or we can take charge of the future and search for ways to help sales meet its goals while protecting the product.

Over the years I have worked for a lot of radio stations where the salespeople don't listen to the station. They make calls to media buyers who couldn't find the station on the dial if they tried. And we wonder why we miss out on buys or don't get the cost per point we deserve.

I make sales calls on a regular basis with our account managers. I don't go because I have a desire to go into sales or because I lack better things to do; I go on these calls because there is no person more passionate about our product or our format than me.

Nothing sells like passion. We are salespeople by nature. Sell the call letters! Sell the music! Sell the positioning! If we are truly building the future of AC, it will include building our financial future as well. We need to be a tool for the sales department, not an adversary.

Adult Contemporary radio has some of the best minds in the industry. I am honored and excited by the harvest that we as a format reap book after book, but I am more excited about the seeds that we have the potential to sow.

WITH THIS RING

*Kenny Rogers*

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7/30	Costa Mesa, CA	8/14	Phoenix, CA	8/26	Hershey, PA
8/1	Paso Robles, CA	8/15	Las Vegas, NV	8/27	Philadelphia, PA
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## Presidents And Vice Presidents Speak

Continued from Page 53

than to program to a certain kind of sound. We've got huge cumes with many of our "Mix" stations. Look for us to increase TSL and grow their share.

**R&R:** *Hot AC has become more gold-based in many markets. For example, stations like KMXB/Phoenix; WMXL/Lexington, KY; KSMG/San Antonio; WFLC/Miami; WVMX/Cincinnati; WMVX/Cleveland; and several others are barely 15%-20% current. Are these just pseudo-'80s stations?*

**JR:** Every situation is dictated by local research. I'm willing to bet that we do more market research than any other major broadcasting company. We look at each market as unique and come up with a solution for each situation. Take WVMX, for ex-

***"At Clear Channel we have a different mix and philosophy for each station. The only idea we carry from market to market is that we want each station to win its target demo and be the best it can be."***

ample. In Cincinnati there's a mainstream AC, another Hot AC and a Clear Channel CHR. We need to differentiate "Mix" from the other properties. At this point, when a listener turns on WVMX, she knows what to expect and knows what makes that station special.

**R&R:** *For the last several years Hot AC has been very pop- and rock-leaning. There have been only a select few artists, like Pink and Christina Aguilera, who have broken through. Could this have anything to do with the decline of the format?*

**JR:** Both radio and records are guilty of taking a certain sound that's hot at any given time and exposing it until the audience is tired of it. Yeah, Hot AC played too much raspy pop rock in the same way that we played too many boy bands a few years earlier and too many Lilith females before that. But it's our culture to always try to get too much of any good thing.

**R&R:** *Is Pop/Alternative still a viable format?*

**JR:** As always, that depends on the market. In New York it wouldn't work, but KYSR (Star)/Los Angeles is a strong radio station. John Ivey has made that station part of

## The Theory Of Evolution

Continued from Page 59

line: Backstreet Boys, where are you when we need you? It's fair to say that most AC PDs today yearn for the pop days and eagerly await their return.

Whether the position is "Soft Rock," "Lite Rock" or "Today's Hits & Yesterday's Favorites," today's successful ACs are combinations of the right music, innovative pro-

***With more and more of today's younger listeners having grown up on FM, the opportunities for ACs to offer information services have never been better.***

motions and personalities who are able to establish on-air relationships with the listener. They are also well marketed in an overcrowded radio and diverse media world.

Many listeners today still refer to AC as "Easy Listening." This is a good thing. AC is the format women use to unwind and relax, and they do it quarter-hour after quarter-hour.

### FUTURE

AC is an evergreen format. What will keep it alive and make it different is the constant evolution of not only its music, but also its presentation. Think about the music from AC's early days to today. I will bet there was not one programmer in 1980 who thought that a song like Sheryl Crow's "Soak Up the Sun" would ever be on an AC station. Who would have thought in 1984 that Bruce Springsteen's "Dancing in the Dark" would be an AC library staple? That's evolution for you!

L.A.'s culture. The personalities and attitude combine with the music to make that station what it is.

**R&R:** *Songs like "In the End" by Linkin Park tested very well with 25-34 women, yet the song's texture doesn't necessarily fit a lot of songs around it at Hot AC. Do that song and others like it work in the format?*

**JR:** There you go, talking about a hit. I cannot stress enough, no matter what kind of AC you program, that you find a way to incorporate the really big hits. You've got to take advantage of songs like "In the End" in the same way "Dance With My Father" by Luther Vandross deserves play. Can you play them back to back? No way. We need program and music directors to spend a little more time working those Selector programs. Daypart songs and make sure each quarter-hour represents the different sounds on your station.

**R&R:** *How has the '80s format affected Hot AC? What do you recommend a Hot AC do when flanked by a competitor playing all '80s?*

**JR:** The '80s format has, hopefully, affected us by reminding us to put some more fun into our radio stations. That's really what these stations evoke. When you hear some old Def Leppard, Huey Lewis and Prince together, not only does it sound fun, but most 30-somethings also think back to a time in their lives when they were having more fun than they are today. We need to keep a fun attitude at Hot AC and not give it up to a specialty format.

**R&R:** *CHR/Pop is getting polarizing again; the music is getting very rhythmic. Does this open things up for Hot AC to be more current-driven?*

**JR:** The most successful stations are those that don't lock themselves into certain exact categories and rotations on a week-to-week basis. Some weeks there are six clear power currents, some weeks only three. You have to be flexible on what is available and know how much new product you can make familiar to your audience at any given time.

**R&R:** *Some of the most successful Hot ACs have huge morning shows, such as KFMB/San Diego and WBMX/Boston. Can you compete without one?*

**JR:** You need to set priorities for each station. In mainstream or Hot AC you have to win the workday. That's where most of the average quarter-hours are. If you don't score from 9am-5pm, your weekly share will be low. Now, do you go after the workday with a big morning show acting as a strong lead-in or take advantage of Americans working longer days and start more music at an earlier hour? I think most of us would rather have the big morning show to build loyalty.

When it comes right down to it, every station gets the same music, but not everyone can have a Jeff & Jer in the morning. In Houston, for example, we've got a new team that we're excited about at Hot AC KHM, Roula & Ryan, and a great established morning show on Soft AC KODA, Weaver & Dana. With each show setting up the workday, we will see KODA continue to win the market and look for KHM to be right behind it.

With more and more of today's younger listeners having grown up on FM, the opportunities for ACs to offer information services have never been better. Ever since Sept. 11, 2001 and the recent war in Iraq, when many ACs began adding news to the format, listeners have discovered that they can not only listen for their favorite music, but that information is also available. Moreover, AC radio has great news personalities to deliver this information. In the future, look for the format to woo more and more listeners away from primary news providers.

So how do some of today's leading AC programmers feel about the format and its future? WMGC OM Bill Fries says, "What a great format to be in right now. It is mass-appeal, flexible and a format that you can grow and shape as music trends continue to change."

As a person who lives AC day in and day out, I am feeling great about "The United States of AC." Just as we used to play Neil, Kenny and Barbra and have advanced to Hootie, Avril and Celine, we will continue to evolve, keep it relevant and thrive.

*Gary Berkowitz is President of Detroit-based Berkowitz Broadcast Consulting, a full-service consultancy that specializes in AC programming. He is the former PD of WPRO AM & FM/Providence; WROR/Boston; and WHYT, WJR & WKQI/Detroit. He currently consults such winning AC stations as WMJX/Boston, KEZK/St. Louis, WSHH/Pittsburgh and WRCH/Hartford.*

*The United States of AC was administered by R&R Sr. VP Kevin McCabe. Many thanks to the contributors, including R&R Director/Charts Anthony Acampora.*



# BEYOND THE MUSIC

ONE AC STATION'S ANSWER TO RISING ABOVE THE RADIO MASSES

**Lite. Hot. Alternative. Country. Eighties. Rhythmic. How can an AC station in today's saturated, crossover-happy world define itself? For Charlotte's WLNK, the answer was simple: turn the format on its head.**

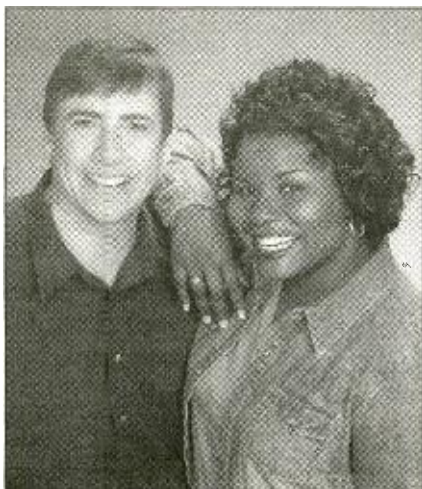
By Carol Adams

Ten years ago, WLNK (107.9 The Link), was in the ratings graveyard. It had struggled to find its legs with a variety of formats ranging from rock to soft AC. Nothing was moving the needle. Finally, the station struck gold in the mornings with *Bob & Sheri*. The show's fresh, funny voices resonated with listeners, but keeping the audience tuned in for the rest of the day was still tough.

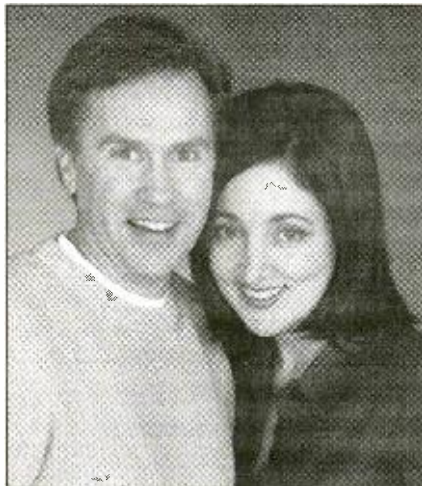
"We finally had a morning show that listeners were passionate about," says WLNK Vice President and General Manager Rick Jackson. "And it wasn't about the music, it was about the personalities of the hosts. It brought a whole new dimension to our station."

Jackson had an idea. As *Bob & Sheri* continued to climb in the ratings and then in syndication, his team talked about producing a similar show in afternoon drive. Industry experts balked at first. No one else in FM was doing it, so no one knew whether it would work. Well, it didn't just work. It went through the roof.

In March 2001, *The Matt & Ramona Show* debuted. The afternoon drive team picked



Matt Harris and Ramona Holloway



Bob Lacey and Sheri Lynch

up the reigns with a light-hearted, edgy approach. The show's topics range from gossip and news of the day to relationships and romance, with plenty of listener calls, celebrity interviews and several songs each hour. Within two years, the show jumped from twelfth to first with Adults 25-54. Women 25-54 rocketed from a 5.0 share in Winter 2001 to an 11.2 share by Winter 2003 and WLNK accomplished this with no marketing except internal cross-promotion.

PersonalityAC was born.

### Formatting fun.

WLNK Program Director Neal Sharpe says personality-driven programming is simply a way to make AC radio exciting again. "This isn't talk radio. It's fun radio. You connect with your listeners on a much more personal level than just 12-in-a-row."

The Link and its two anchor shows are generating buzz in the Charlotte market like no other outlet: a true accomplishment for an AC station. Now, WLNK is taking the next step in its evolution. On July 7, veteran comedienne Pam Stone launched a midday

show, following *Bob & Sheri* each weekday. Stone, who still works the comedy circuit, was named Best Female Stand-up in the nation in 1992. She's perhaps best known for her role as Judy Watkins, the sassy foil to Craig T. Nelson on the ABC sitcom *Coach*. She works from an in-home studio at her horse farm in S.C., and continues the Link's quick-witted conversation during the workday.

### Passion play.

Many in the industry believe the secret to success in AC still lies with the morning show. But what most stations don't do is retain listeners after that. "What we find is that a strong morning show can build an audience that has very diverse needs. After the morning show is over, they scatter, depending on what music they prefer," says radio industry researcher Jon Coleman. What WLNK has done is make music a secondary part of that equation and the station is not just recycling, but gaining in afternoon drive.

"The key to winning in radio is to create passion among your listeners." Says Jackson. "AC isn't traditionally a passion-inspiring format, but we've found that our listeners connect to the talent at our station in a way that we could have only dreamed." And that passion has translated into real TSL and real revenue.

### If you build it, they will advertise.

Adult Contemporary, by design, fades nicely into the background at the office. And so do its advertisers. With PersonalityAC, listeners are more engaged with the content. That has directly impacted sales at The Link. *The Matt & Ramona Show* has doubled the average commercial rate for afternoon drive. WLNK has moved from tenth to third in revenue in the



Pam Stone

Charlotte market, according to Miller Kaplan. "The environment for sales is stunning," says Jackson. "Forefront listening is the key. Listeners hear the message and buy the products."

Beginning with *Bob & Sheri*, WLNK has always gone after the lucrative female demographic. While men are tuning in like never before, the Link's two latest incarnations are both formatted to appeal to women. Overall, the station has jumped from a 4.3 share with Women 25-54 to an 8.4 in the most recent book.

### Get out of the game.

Competition in today's market is tough. Crossover music and a saturation of new media sources make it even tougher. WLNK effectively has taken itself out of the battle with other AC outlets and emerged as one of the most innovative stations in the industry. Is it gutsy? Yes. Is it risky? Some might say so. But for a station looking to break away from the middle-of-the-pack mentality, laughter really might be the best medicine.

*Bob & Sheri* and *The Matt & Ramona Show* are both available in syndication from Jefferson Pilot Communications. Interested in learning more about what PersonalityAC could do for your station? Contact Tony Garcia at (704) 374-3689 or tgarcia@jpc.com.



## Setting The Record Straight

Continued from Page 64

Using a football analogy (the law requires at least one sports analogy per radio article): In the NFL it's gotten to the point that coaches don't get several years to rebuild; they need to win in their first year. But in radio, lately the coach had better win his first three games! The answer to "the music's not great" is to make your station phenomenal between the songs. Place a high priority on creativity at your station.

By the way, if the music industry and the audience conspire to throw another sharp curve at us as they did in 1996, you're going to have to be ready to follow it — or make a conscious decision not to. The one wrong move is to not make a decision.

### A GREAT FUTURE

There's one other factor that affects the format's health, and that's competition, particularly from CHR. Mainstream CHR narrows the opportunity, while more hip-hop-leaning CHR creates room. It's a reality. Some people accept this, others don't.

The health of a format is really the sum total of the results of all the individual stations that make up the format group. Listeners and labels will exert a macro influ-

ence, but at the individual market and station level, it's the owner-GM and the PD who will make the difference.

Personally, I think Hot AC has a great future. Adults will continue to want their

**Establish your image (both internally and with listeners) as "the station that plays what I like" and be willing to follow the audience.**

current favorites and some of the important songs from their past, and buyers will continue to love the format and help it earn a high power ratio.

Some owners will slash expenses so far they choke the golden goose, but others will make smart investments in the format. The PDs will, on a day-to-day, year-to-year basis, give the audience what they need in terms of both music and emotional, creative radio. Those who do that — who avoid being an AC jukebox — will make the best of their situation, given the owner, the market and the competition.

## AC At A Crossroads — Again

Continued from Page 56

### PERSONALITY IS A PLUS

Adult Contemporary faces a challenge because, by the very nature of its positive benefit as background music, it creates the illusion that "If I don't listen, I won't miss anything."

What will you do on your AC station to drive listeners to it? I am of the belief that personality is an important attribute of AC and that the best air talent bring people back on a daily basis.

The morning show has to be designed to create day-to-day tune-in. Get listeners' days started with survival information, but put a smile on their faces as you do it. Provide them with the entertainment news and gossip that they feel they must have so they don't miss something.

Present news and information in a compact package that will let listeners know that they can stay tuned to your station in these troublesome times and that they need not go on a scavenger hunt for information when listening to a music FM.

Air personalities in midday and afternoon drive should serve as companions. They are there to help people through the workday and get them through the afternoon and to serve as a decompression chamber back into the real world.

Nighttime programs, be they live or syndicated, should be designed to take advantage of the available audience. There are a number of nationally syndicated shows that can create day-to-day tune-in. Jones Radio Networks' highly successful *Delilah* show is designed to create a compelling reason for women to listen to their radios.

The newly syndicated *John Tesh Radio Show* provides information for listeners' lifestyles wrapped in the blanket of a lot of music. The entertainment elements of Alan Kabel's program serve Hot AC as a way to move listeners from afternoon drive into the nighttime. There are even syndicated overnight shows available in the AC arena.

### THE CURE

The health of AC is good, but not great. It will be better when we learn to address the elements of variety and keeping listeners tuned in daily. Focusing more of our energies on improving the sound of the station, making it memorable, going beyond being a background format and committing to personalities are all part of the cure for what ails AC.

*Mike McVay is founder and President of McVay Media, a full-service consultancy serving AC, Country, CHR, Oldies, Rock, Sports and News/Talk radio stations. McVay's 35 years of worldwide broadcast experience include stints as a GM, PD and air personality. Contact him at [mvcvaymedia@aol.com](mailto:mvcvaymedia@aol.com) or 440-892-1910.*

## Music: The Basic Ingredient Of A Top-Rated AC

Continued from Page 66

**Rule No. 3: Music is why they come.** Hearing the hits is instant gratification for the AC partisan, because music is the single most important factor when they choose which station to listen to. Don't disappoint them with marginal music. Give them exactly what they came in the door to hear.

**Rule No. 4: "I don't know what I like, I like what I know."** While younger listeners may desire new songs along with their favorite artists, targeting adults often requires programming familiarity. Stations are rarely hurt by what they don't play. Listeners prefer familiar favorite songs because familiarity breeds contentment. Hot ACs that play more currents must rotate the new songs with the safe, familiar artists to guarantee that a core performer is only a song away.

**Rule No. 5: Music contributes to flow.** Building TSL requires the station to flow in a forward, positive motion with continuous momentum. Music and other programming elements should interact and work in close harmony. The alert air talent will be conscious of tight boardwork and produce the show in such a way that each element proceeds naturally into the next. The music should make the station familiar to the target audience and develop the music position with core listeners.

Music flow is governed by the music software, which must be consistently evaluated and honed with regard to the daily playlist, hourly rotations, artist rules, etc. Hand-

editing the music logs assures the best song-to-song fit. Find a careful balance of current songs each week. Avoid playing several unknown names in one cluster of tunes, and program your format's "brand names" within rotational rules. Use artist familiarity as a criterion for selecting music and adjusting categories.

**Rule No. 6: Talents relate to the music.** Listeners love the artists and songs played. Talents sound most credible to listeners when they talk about the artists and illustrate a shared passion for the music.

What do listeners want? One reason listeners have trouble identifying with newer music is that many air talents don't say who is singing or provide any artist information. Newer songs should be back-announced — and the same goes for gold. Some PDs believe that this sounds boring, but it remains a programming element that people desire. Back-announcing allows the artist's name to register with the listener.

Lund Media Research studies indicate that the audience has an overwhelming desire to know what songs have been played. The back-announce helps listeners become familiar with songs, especially new ones, whether a core or new artist performs them.

When conducting strategic planning for the fall 2003 ratings sweep, carefully evaluate what makes your station great — your music — and how to make it even better.

*John Lund is President of the Lund Consultants to Broadcast Management and Lund Media Research, a full-service multiformat radio consulting and research firm in San Francisco. Reach him at 650-692-7777 or [john@lundradio.com](mailto:john@lundradio.com) or through [www.lundradio.com](http://www.lundradio.com).*



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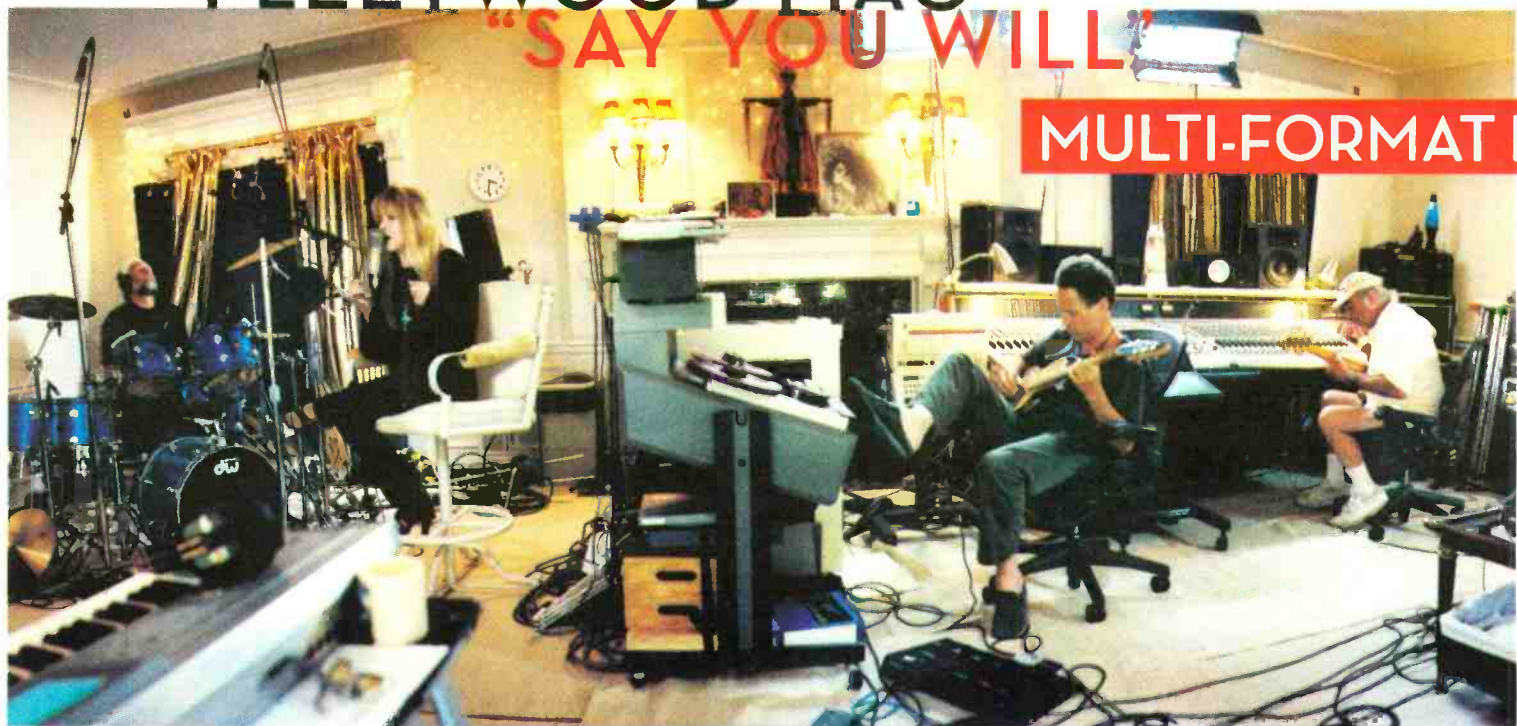
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	UNCLE KRACKER F/ OOBIE GRAY <i>Drift Away (Lava)</i>	2676	+115	229806	20	107/0
2	2	CELINE DION <i>Have You Ever Been In Love (Epic)</i>	2390	+37	192219	13	120/0
3	3	DANIEL BEDINGFIELD <i>If You're Not The One (Island/IDJMG)</i>	2167	-7	165199	15	110/0
4	4	SANTANA F/ MICHELLE BRANCH <i>The Game Of Love (Arista)</i>	1990	+40	166020	40	109/0
5	5	PHIL COLLINS <i>Can't Stop Loving You (Atlantic)</i>	1775	-15	132595	41	110/0
6	6	CHRISTINA AGUILERA <i>Beautiful (RCA)</i>	1760	+10	126574	30	96/0
9	7	EAGLES <i>Hole In The World (ERC)</i>	1621	+156	113438	8	103/1
7	8	NORAH JONES <i>Don't Know Why (Blue Note/Virgin)</i>	1618	-43	127421	40	117/0
8	9	FAITH HILL <i>One (Warner Bros.)</i>	1588	-28	116160	15	102/0
10	10	SHANIA TWAIN <i>Forever And For Always (Mercury/IDJMG)</i>	1440	+22	94177	12	99/2
11	11	COUNTING CROWS <i>Big Yellow Taxi (Geffen/Interscope)</i>	1363	+102	134336	11	81/6
13	12	MATCHBOX TWENTY <i>Unwell (Atlantic)</i>	1334	+254	132439	10	79/6
15	13	LUTHER VANDROSS <i>Dance With My Father (J)</i>	1232	+287	104793	6	92/8
12	14	FAITH HILL <i>Cry (Warner Bros.)</i>	1176	-21	88109	44	107/0
14	15	HALL & OATES <i>Man On A Mission (U-Watch)</i>	1007	-39	51653	10	85/0
16	16	MERCYME <i>I Can Only Imagine (INO/Curb)</i>	855	-10	36819	11	67/4
17	17	CLAY AIKEN <i>This Is The Night (RCA)</i>	729	+141	74456	5	56/12
19	18	FLEETWOOD MAC <i>Say You Will (Reprise)</i>	662	+121	48244	3	83/11
18	19	MICHAEL MCDONALD <i>I Heard It Through The Grapevine (Motown/Universal)</i>	615	+41	31895	6	69/2
20	20	LEANN RIMES <i>We Can (Asylum/Curb)</i>	540	+76	21351	3	77/4
23	21	EARTH, WIND & FIRE <i>All In The Way (Kalimba)</i>	504	+167	15821	5	42/2
22	22	FRANKIE J. <i>Don't Wanna Try (Columbia)</i>	428	+18	20909	8	55/1
21	23	RUBEN STUODARO <i>Flying Without Wings (J)</i>	400	-18	43339	5	34/3
27	24	TRAIN <i>Calling All Angels (Columbia)</i>	359	+90	34131	3	41/12
26	25	SIMPLY RED <i>Sunrise (simplyred.com)</i>	353	+54	10988	2	46/6
24	26	FLEETWOOD MAC <i>Peacekeeper (Reprise)</i>	266	-60	12703	18	49/0
28	27	CLAY AIKEN <i>Bridge Over Troubled Water (RCA)</i>	264	-1	23802	5	24/1
25	28	MARIAH CAREY <i>Bringin' On The Heartbreak (MonarC/IDJMG)</i>	264	-45	10392	3	43/3
29	29	MICHAEL BUBLE <i>Kissing A Fool (143/Reprise)</i>	260	+1	15571	4	33/1
Debuts	30	DARYL HALL <i>Cab Driver (Rhythm &amp; Groove/Liquid 8)</i>	223	+56	13452	1	46/11

122 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/6-7/12. 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

- KATRINA CARLSON F/ BENNY MARDONES** *I Know You By Heart (Kataphonic)*  
Total Plays: 185, Total Stations: 21, Adds: 6
- STEVEN CURTIS CHAPMAN** *How Do I Love Her (Sparrow)*  
Total Plays: 183, Total Stations: 33, Adds: 3
- ANNIE LENNOX** *Pavement Cracks (J)*  
Total Plays: 156, Total Stations: 30, Adds: 2
- DAN GARDNER** *More Than Life (DGP)*  
Total Plays: 135, Total Stations: 26, Adds: 1

- JOAN ARMATRADING** *Lover's Speak (Denon)*  
Total Plays: 58, Total Stations: 14, Adds: 0
- AMY GRANT** *Simple Things (Word/Curb/A&M/Interscope)*  
Total Plays: 22, Total Stations: 25, Adds: 24
- KENNY LOGGINS** *With This Ring (All The Best)*  
Total Plays: 3, Total Stations: 15, Adds: 15

Songs ranked by total plays

### Most Added®

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ARTIST TITLE LABEL(S)	AOS
AMY GRANT <i>Simple Things (Word/Curb/A&amp;M/Interscope)</i>	24
KENNY LOGGINS <i>With This Ring (All The Best)</i>	15
CLAY AIKEN <i>This Is The Night (RCA)</i>	12
TRAIN <i>Calling All Angels (Columbia)</i>	12
FLEETWOOD MAC <i>Say You Will (Reprise)</i>	11
DARYL HALL <i>Cab Driver (Rhythm &amp; Groove/Liquid 8)</i>	11
CHRIS EMERSON <i>Baby's Gone (Monomoy)</i>	11
LUTHER VANDROSS <i>Dance With My Father (J)</i>	8
COUNTING CROWS <i>Big Yellow Taxi (Geffen/Interscope)</i>	6
MATCHBOX TWENTY <i>Unwell (Atlantic)</i>	6
SIMPLY RED <i>Sunrise (simplyred.com)</i>	6
K. CARLSON F/ B. MARDONES <i>I Know You By Heart (Kataphonic)</i>	6

**MARIAH CAREY**  
"BRINGIN' ON THE HEARTBREAK"  
**11\* AT MAINSTREAM AC MONITOR**  
NEW THIS WEEK:  
WMJX/BOSTON  
ADDED AT

### Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LUTHER VANDROSS <i>Dance With My Father (J)</i>	+287
MATCHBOX TWENTY <i>Unwell (Atlantic)</i>	+254
KATRINA CARLSON F/ BENNY MARDONES <i>I Know You By Heart (Kataphonic)</i>	+182
EARTH, WIND & FIRE <i>All In The Way (Kalimba)</i>	+167
EAGLES <i>Hole In The World (ERC)</i>	+156
CLAY AIKEN <i>This Is The Night (RCA)</i>	+141
FLEETWOOD MAC <i>Say You Will (Reprise)</i>	+121
UNCLE KRACKER F/ DOBIE GRAY <i>Drift Away (Lava)</i>	+115
COUNTING CROWS <i>Big Yellow Taxi (Geffen/Interscope)</i>	+102
TRAIN <i>Calling All Angels (Columbia)</i>	+90

R&R Station Playlists have moved to the web.  
See all of our monitored reporters at  
[www.radioandrecords.com](http://www.radioandrecords.com).

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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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## ON THE RECORD

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**Terese Taylor**  
MD, WRMM/Rochester, NY

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Fairy tales can come true — it can happen to you, if you're young at heart. Fresh-faced Clay Aiken is making women in Rochester, NY react! The phones and emails are relentless on this young'un, and the local sales story proves our audience buys music. • Have you seen

Michael Buble in concert? Women from 16 to 60 dig his funny, hip, sexy, youthful show. I hope our format gives this kid from Canada the shot at fame he deserves.

• We all know the backbone of any great AC is a strong gold-based library. How-

ever, artists like these create a youthful mood that women are responding to. What better time than summer to have a young-at-heart feeling at AC radio?

**A**my Grant is back and grabs Most Added honors at AC this week for "Simple Things" (A&M/Interscope) ... On the chart, **Uncle Kracker** holds at No. 1 with "Drift Away" (Lava). "Drift" is one of six remakes on this week's chart ... **Celine Dion** is waiting at No. 2 for her chance to top the chart with "Have You Ever Been In Love" (Epic). Will she get there? ... **The Eagles** move 9-7\* with "Hole in the World" (ERC), which has become the band's biggest AC hit since "Love Will Keep Us Alive" ... **Daryl Hall** has this week's lone debut, with "Cab Driver" (Rhythm & Groove/Liquid 8) ... Over at Hot AC, **Matchbox Twenty** (Atlantic) are No. 1 yet again ... **Train** appear to be on the right track to eventually take over the top spot, as "Calling All Angels" (Columbia) is a solid No. 2 ... A great move for "Why Don't You & I" by **Santana f/Alex Band** of The Calling (Arista). The song vaults 15-10\* and is second in the Most Increased category at +319. Winning top honors is **Dido's** "White Flag," also on Arista, which is +470 and debuts on the chart at No. 24 ... Also debuting at Hot AC this week are **Saliva** (Island/IDJMG) and **Fountains Of Wayne** (S-Curve/EMC).

— Anthony Acampora, Director/Charts



## artist activity

ARTIST: Amy Grant

LABEL: A&M/Interscope

By MIKE TRIAS/ASSISTANT EDITOR



Amy Grant has accomplished much in her 25 years in the music business. She has won both Grammys and Dove Awards and is considered one of the pioneers of modern Christian music. Grant became a mainstream pop star in the late '80s and early '90s and has become a holiday tradition for many thanks to her Christmas albums and specials. All of this recognition hasn't been without controversy, but through all the adversity two things have remained constant — her faith in God and her music.

Born in Augusta, GA, Grant moved to Nashville with her family while she was still very young. As a teenager, she worked part-time at a local studio, sweeping floors and demagnetizing tapes. She received permission from producer and friend Brown Bannister to duplicate tapes of her original songs, which she intended to give to family. Fate intervened when someone from Word Records heard her tape, played it for his superiors and set Grant on the path to stardom.

Her self-titled debut album was a hit, but it was 1982's *Age to Age* that not only established Grant as an artist with longevity, but as a leader in Christian music. In 1985 she released *Unguarded*, and with its single, "Find a Way," Grant began to cross over to the mainstream pop world — but not without paying a price. Many Christian music purists saw the move as Grant selling out, but she stood her ground, maintaining her status as both a Christian and pop music star. In 1991 her signature song, "Baby Baby," (inspired by the birth of her first daughter with then-husband Gary Chapman) reached the top of the charts.

In 1997 Grant released *Behind the Eyes*, which many people felt showed a darker, more somber side of her. Some even believe that it was a sign of things to come: Grant divorced Chapman in 1999, much to the dismay of many in the Christian community. Her subsequent announcement that she was to marry country star Vince Gill caused an uproar. Nonetheless, Grant married Gill in 2000.

"Simple Things" is the title track to Grant's first album of all-new material since *Behind the Eyes*, and the CD is scheduled for release on Aug. 19. She began work on *Simple Things*, her 18th release, in the summer of 2000. "This album is three years in the making," says Grant. "As a result, *Simple Things* is a collection of songs that reflect a lot of life that has happened along the way."

Over the years Grant has never backed down from using her music to share her feelings and beliefs with anyone and everyone who will listen. *Simple Things* continues this pattern, with Grant singing songs that deal with the issues of shame, forgiveness and healing that came up after her divorce. "Innocence Lost" is one of only two songs on the album that I didn't have a part in writing, but the lyric captures what I was feeling about how part of living involves losing your innocence," she explains. "And 'Out in the Open,' which is the first song I wrote for the record, is about finding freedom from shame and forgiving yourself."

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# R&R HOT AC TOP 40

Powered By



July 18, 2003

LAST WEEK	THS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MATCHBOX TWENTY Unwell (Atlantic)	4158	+74	295284	23	95/0
2	2	TRAIN Calling All Angels (Columbia)	3703	+182	244525	15	92/0
3	3	UNCLE KRACKER F/ DOBIE GRAY Drift Away (Lava)	3485	+58	239021	26	86/0
5	4	EVANESCENCE Bring Me To Life (Wind-up)	2897	+57	201163	18	76/1
4	5	3 DOORS DOWN When I'm Gone (Republic/Universal)	2856	-38	197180	32	74/1
7	6	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	2677	+87	168194	9	92/0
6	7	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2666	+62	180339	22	84/0
9	8	JEWEL Intuition (Atlantic)	2571	+116	166814	14	83/2
8	9	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	2563	-8	171663	32	77/0
15	10	SANTANA F/ ALEX BAND Why Don't You & I (Arista)	1892	+319	116071	6	82/2
10	11	AVRIL LAVIGNE I'm With You (Arista)	1884	-148	114276	33	83/0
11	12	COLDPLAY Clocks (Capitol)	1875	-53	130606	27	75/0
12	13	JOHN MAYER Why Georgia (Aware/Columbia)	1794	-17	115211	25	73/0
16	14	JOSH KELLEY Amazing (Hollywood)	1697	+149	110030	15	77/3
14	15	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1596	+22	115643	47	70/0
17	16	LIVE Heaven (Radioactive/MCA)	1593	+140	91919	10	73/2
19	17	LIZ PHAIR Why Can't I? (Capitol)	1342	+102	79192	9	73/1
21	18	KELLY CLARKSON Miss Independent (RCA)	1269	+167	105164	9	41/6
18	19	MAROON 5 Harder To Breathe (Octone/J)	1213	-47	59297	18	54/0
20	20	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	1030	-125	41374	14	63/0
22	21	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	897	-126	48915	16	42/0
23	22	NORAH JONES Come Away With Me (Blue Note/Virgin)	826	-51	76079	18	30/0
25	23	JUSTIN TIMBERLAKE Rock Your Body (Jive)	701	-2	38600	12	29/0
Debut	24	DIDO White Flag (Arista)	664	+470	47113	1	55/14
24	25	AUDIOSLAVE Like A Stone (Interscope/Epic)	632	-77	26785	12	37/0
28	26	FLEETWOOD MAC Say You Will (Reprise)	575	+113	28944	3	44/6
30	27	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	535	+103	21493	3	45/7
29	28	PINK F/ WILLIAM ORBIT Feel Good Time (Columbia)	448	+6	31039	4	19/1
32	29	SMASH MOUTH You Are My Number One (Interscope)	444	+54	18724	3	32/3
34	30	CHRISTINA AGUILERA Fighter (RCA)	435	+71	27483	6	12/1
26	31	LIFEHOUSE Take Me Away (DreamWorks)	407	-159	21787	17	31/1
31	32	PLUMB Real (Curb)	395	-12	10968	10	26/0
36	33	ATARIS The Boys Of Summer (Columbia)	394	+57	21227	3	22/7
40	34	WILSHIRE Special (Columbia)	391	+108	12064	2	37/14
33	35	PETE YORN Crystal Village (Columbia)	390	+13	17376	5	26/1
27	36	FRANKY PEREZ Something Crazy (Lava)	387	-140	16274	14	34/0
Debut	37	SALIVA Rest In Pieces (Island/IDJMG)	370	+116	17632	1	32/8
Debut	38	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	369	+105	17554	1	30/10
37	39	LUCINDA WILLIAMS Righteously (Lost Highway/IDJMG)	332	+30	14835	5	15/0
39	40	GAVIN DEGRAW Follow Through (J)	331	+46	16414	2	27/2

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
DIDO White Flag (Arista)	14
WILSHIRE Special (Columbia)	14
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	10
GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	9
O.A.R. Hey Girl (Lava)	9
SALIVA Rest In Pieces (Island/IDJMG)	8
DAKONA Good (I've Got A Lot To Learn) (Maverick/Warner Bros.)	8
SUGAR RAY Is She Really Going Out With Him? (Atlantic)	7
ATARIS The Boys Of Summer (Columbia)	7
FLEETWOOD MAC Say You Will (Reprise)	6
KELLY CLARKSON Miss Independent (RCA)	6

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## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIDO White Flag (Arista)	+470
SANTANA F/ ALEX BAND Why Don't You & I (Arista)	+319
TRAIN Calling All Angels (Columbia)	+182
KELLY CLARKSON Miss Independent (RCA)	+167
JOSH KELLEY Amazing (Hollywood)	+149
LIVE Heaven (Radioactive/MCA)	+140
GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	+125
JEWEL Intuition (Atlantic)	+116
SALIVA Rest In Pieces (Island/IDJMG)	+116
FLEETWOOD MAC Say You Will (Reprise)	+113

95 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/6-7/12. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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## America's Best Testing Hot AC Songs 12+ For The Week Ending 7/18/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 18-34	Women 18-24	Women 25-34
MATCHBOX TWENTY Unwell (Atlantic)	4.21	4.22	98%	27%	4.24	4.36	4.03
GOO GOO DOLLS Sympathy (Warner Bros.)	4.14	4.21	83%	13%	4.10	4.17	3.98
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	4.01	4.11	91%	23%	3.93	3.99	3.83
EVANESCENCE Bring Me To Life (Wind-up)	3.96	3.97	97%	43%	4.00	4.05	3.92
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3.95	4.02	93%	18%	3.88	3.96	3.71
MAROON 5 Harder To Breathe (Octone/J)	3.95	4.09	72%	15%	4.07	4.24	3.74
LIVE Heaven (Radioactive/Geffen)	3.93	3.97	67%	10%	4.01	4.11	3.83
SANTANA F/ ALEX BAND Why Don't You & I (Arista)	3.92	4.09	54%	8%	3.94	4.01	3.79
TRAIN Calling All Angels (Columbia)	3.90	3.95	92%	24%	3.87	3.92	3.79
THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	3.87	3.96	72%	12%	3.78	3.96	3.36
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.86	3.90	97%	43%	3.90	3.95	3.79
COLDPLAY Clocks (Capitol)	3.85	3.88	93%	37%	3.75	3.88	3.51
LIFEHOUSE Take Me Away (DreamWorks)	3.84	3.96	67%	13%	3.97	4.05	3.82
LIZ PHAIR Why Can't I? (Capitol)	3.81	3.77	65%	8%	3.83	3.80	3.89
PLUMB Real (Curb)	3.76	3.71	25%	3%	3.65	3.81	3.39
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.72	3.72	74%	25%	3.74	3.75	3.70
JOSH KELLEY Amazing (Hollywood)	3.72	3.76	62%	13%	3.69	3.75	3.58
AVRIL LAVIGNE I'm With You (Arista)	3.63	3.58	99%	56%	3.65	3.67	3.62
JOHN MAYER Why Georgia (Aware/Columbia)	3.60	3.66	93%	37%	3.57	3.62	3.47
JEWEL Intuition (Atlantic)	3.57	3.53	94%	35%	3.50	3.52	3.44
KELLY CLARKSON Miss Independent (RCA)	3.56	3.62	91%	34%	3.63	3.70	3.49
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	3.52	3.53	100%	57%	3.49	3.46	3.54
FRANKY PEREZ Something Crazy (Lava)	3.52	3.62	53%	12%	3.56	3.67	3.33
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3.50	3.39	81%	30%	3.53	3.58	3.42
UNCLE KRACKER F/ DOBIE GRAY Drift Away (Lava)	3.49	3.51	96%	41%	3.44	3.48	3.37
NORAH JONES Come Away With Me (Blue Note/Virgin)	3.41	3.47	89%	39%	3.47	3.41	3.56
FLEETWOOD MAC Say You Will (Reprise)	3.37	-	50%	11%	3.24	3.04	3.50
PINK F/ WILLIAM ORBIT Feel Good Time (Columbia)	3.34	-	73%	20%	3.35	3.31	3.44
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.06	3.09	94%	51%	3.19	3.25	3.07

Total sample size is 497 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

## New & Active

- COLDPLAY** The Scientist (Capitol)  
Total Plays: 328, Total Stations: 26, Adds: 4
- MERCYME** I Can Only Imagine (INO/Curb)  
Total Plays: 314, Total Stations: 16, Adds: 2
- O.A.R.** Hey Girl (Lava)  
Total Plays: 267, Total Stations: 31, Adds: 9
- SISTER HAZEL** Life Got In The Way (Sixth Man)  
Total Plays: 260, Total Stations: 17, Adds: 0
- LEANN RIMES** We Can (Asylum/Curb)  
Total Plays: 230, Total Stations: 20, Adds: 2
- GUSTER** Amsterdam (Gonna Write You A Letter) (Palm/Reprise)  
Total Plays: 210, Total Stations: 32, Adds: 9
- ALL-AMERICAN REJECTS** Swing, Swing (Doghouse/DreamWorks)  
Total Plays: 180, Total Stations: 10, Adds: 1
- MACY GRAY** She Ain't Right For You (Epic)  
Total Plays: 126, Total Stations: 15, Adds: 3
- DAKONA** Good (I've Got A Lot To Learn) (Maverick/Warner Bros.)  
Total Plays: 41, Total Stations: 10, Adds: 8

## Indicator

### Most Added\*

- MERCYME I Can Only Imagine (INO/Curb)  
AVRIL LAVIGNE I'm With You (Arista)  
SHERYL CROW Soak Up The Sun (A&M/Interscope)  
VANESSA CARLTON A Thousand Miles (A&M/Interscope)  
SUGAR RAY Is She Really Going Out With Him? (Atlantic)  
DIDD White Flag (Arista)  
TRAIN Drops Of Jupiter (Tell Me) (Columbia)  
FLEETWOOD MAC Say You Will (Reprise)  
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)  
CHRISTINA AGUILERA Fighter (RCA)  
CLAY AIKEN This Is The Night (RCA)  
WILSHIRE Special (Columbia)  
GAVIN DEGRAW Follow Through (J)  
THALIA F/ FAT JOE I Want You (EMI Latin/Virgin)  
PLUMB Real (Curb)  
BUSTA RHYMES F/ MARIAH CAREY I Know What You Want (J)

Songs ranked by total plays

## Reporters

<b>WKDD/Akron, OH *</b> PD/M: Keith Kennedy ALL-AMERICAN REJECTS "Swing" LEANN RIMES "We"	<b>WMT/Cedar Rapids, IA</b> PD/M: Mike Blakemore No Adds	<b>KKPM/Corpus Christi, TX *</b> PD: Jason Hilery OM: Marissa Garcia SALIVA "Rest"	<b>KSII/El Paso, TX *</b> OM: Courtney Nelson PD/M: Chris Elliott 1 GUSTER "Amsterdam" 1 COLDPLAY "Scientist" JUSTIN TIMBERLAKE "Senorita"	<b>WENS/Indianapolis, IN *</b> OM: Jerry Dean PD/M: Greg Dunkin MD: Marissa Garcia DIDD "White"	<b>WMBZ/Memphis, TN *</b> OM: Jerry Dean PD/M: Kramer No Adds	<b>WPTF/Norfolk, VA *</b> PD: Steve McKay MD: Jason Goodman 1 KELLY CLARKSON "Miss" 1 SANTANA/ALEX BAND "Don't" SMASH MOUTH "You" WILSHIRE "Special"	<b>WRFY/Reading, PA *</b> PD/M: Al Burke OAR "Hey" GUSTER "Amsterdam"	<b>KIOI/San Francisco, CA *</b> PD: Michael Martin MD: James Baker No Adds	<b>WKPK/Traverse City, MI</b> PD: Rob Weaver MD: Heather Leigh FOUNTAINS OF WAYNE "Mom" GAVIN DEGRAW "Follow" OAR "Hey" WILSHIRE "Special"
<b>WRVE/Albany, NY *</b> PD: Randy McCarlton MD: Tred Hulse SUGAR RAY "Gong"	<b>WALC/Charleston, SC *</b> PD: Brent McKay MD/Promo Dir.: Lee Adams COLDPLAY "Scientist" DIDD "White"	<b>KLTV/Corpus Christi, TX *</b> PD: Bert Clark DIDD "White" FLEETWOOD MAC "Whit" GUSTER "Amsterdam" WILSHIRE "Special"	<b>WOSM/Fayetteville, NC *</b> PD/M: Chris Chaos Asst. MD: Kid Carter No Adds	<b>WZPL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker 71 MATT NATHANSON "Lad" ATARIUS "Summer" BEYONCE "Crazy" DIDD "White" GAVIN DEGRAW "Follow" SUGAR RAY "Gong"	<b>WMC/Memphis, TN *</b> PD: Chris Taylor MD: Tom St. James 4 WILSHIRE "Special" 4 SUGAR RAY "Gong" LISA MARIE PRESLEY "Sinking" MACY GRAY "Right"	<b>KYIS/Oklahoma City, OK *</b> OM: Chris Baker PD/M: Ray Kalusa OAR "Hey" SEA "Waiting"	<b>WSNE/Providence, RI *</b> PD: Bill Hesse MD: Gary Trust 1 KELLY CLARKSON "Miss" DAKONA "Good" FOUNTAINS OF WAYNE "Mom" PETE YORN "Whage" WILSHIRE "Special"	<b>KLCC/San Francisco, CA *</b> PD: John Peake MD: Derek Madden No Adds	<b>KSZR/Tucson, AZ *</b> PD: Chandler MD: Kate Burns No Adds
<b>KPEK/Albuquerque, NM *</b> OM: Bill May PD: Mike Parsons MD: Deya APD: Jaime Barreras 1 SMASH MOUTH "You" FORTY FOOT ECHO "New"	<b>WLNC/Charlotte, NC *</b> OM: Tom Jackson PD: Neal Sharpe APD: Chris Allen MD: Derek James FLEETWOOD MAC "Whit" WILSHIRE "Special"	<b>KDMX/Dallas-Ft. Worth, TX *</b> PD: Pat McMahon MD: Lisa Thomas DIDD "White" KELLY CLARKSON "Miss"	<b>WINK/Ft. Myers, FL *</b> OM/PPD/M: Bob Grissinger APD: Moose SALIVA "Rest" WILSHIRE "Special"	<b>KFME/Kansas City, MO *</b> PD: Mike O'Reilly APD: Joe Bales MD: Elena Abatigis 3 JEWEL "Intuition" 3 3 DOORS DOWN "Gone" 1 EVANESCENCE "Life"	<b>WKT/Milwaukee, WI *</b> OM: Rick Belcher PD: Bob Walker 13 LIFEHOUSE "Away" 11 SUGAR RAY "Gong"	<b>KSRZ/Omaha, NE *</b> PD: Erik Johnson 14 WILSHIRE "Special"	<b>KLCA/Reno, NV *</b> PD: Beej MD: Connie Wray ATARIUS "Summer" LISA MARIE PRESLEY "Sinking" OAR "Hey"	<b>KRUZ/Santa Barbara, CA</b> MD: Mandy Thomas No Adds	<b>KZPT/Tucson, AZ *</b> PD: Carey Edwards APD/M: Leslie Lois 12 SUGAR RAY "Gong" DIDD "White" GAVIN DEGRAW "Follow"
<b>KMXS/Anchorage, AK</b> PD: Rosy Lenno MD: Monika Thomas No Adds	<b>WTWC/Chicago, IL *</b> PD: Mary Ellen Kachinske Station Mgr.: Barry James WILSHIRE "Special"	<b>WDAQ/Danbury, CT</b> MD: Scott McDonnell 28 MERCYME "Imagine" 25 THALIA F/FAT JOE "Want" 12 GOOD CHARLOTTE "Girls" 9 BUSTA RHYMES/MARIAH "Know"	<b>WMEE/Ft. Wayne, IN *</b> PD: John O'Rourke MD: Chris Cage No Adds	<b>KMXB/Las Vegas, NV *</b> OM: Cal Thomas PD/M: Charese Fruge FOO FIGHTERS "Times"	<b>WMYX/Milwaukee, WI *</b> PD: Tom Gierdum APD/M: Mark Richards No Adds	<b>WOMX/Olando, FL *</b> PD/APD: Jeff Cushman MD: Laura Francis No Adds	<b>WMXB/Richmond, VA *</b> PD: Tim Baldwin MD: Sheri Blanks DIDD "White"	<b>KRMH/Santa Rosa, CA *</b> PD: Mark Thomas DAKONA "Good" MERCYME "Imagine"	<b>WRQX/Washington, DC *</b> Dir./Ops: Steve Kosbau OM/PD: Kenny King MD: Carol Parker 4 LIZ PHAIR "Can't"
<b>WIXM/Atlantic City, NJ *</b> PD/M: Brad Carson No Adds	<b>WKRO/Cincinnati, OH *</b> OM: Chuck Finney PD: Tommy Frank APD: Grover Collins MD: Brian Douglas FLEETWOOD MAC "Whit" JUSTIN TIMBERLAKE "Senorita" OAR "Hey"	<b>WMMX/Dayton, OH *</b> PD: Jeff Stevens MD: Shaun Vincent No Adds	<b>KALZ/Fresno, CA *</b> OM/PPD: E. Curtis Johnson APD: Laurie West MD: Chris Blood 1 DAKONA "Good" ATARIUS "Summer" STAIN'D "So"	<b>WMXL/Lexington-Fayette, KY *</b> PD: Jill Meyer No Adds	<b>KSTP/Minneapolis, MN *</b> OM: Cat Thomas MD: Jill Roen No Adds	<b>WOMY/Olando, FL *</b> PD/APD: Jeff Cushman MD: Laura Francis No Adds	<b>WVOR/Rochester, NY *</b> PD: Dave LeFrois MD: Joe Bonacci No Adds	<b>KRZU/Santa Barbara, CA</b> No Adds	<b>KPLZ/Seattle-Tacoma, WA *</b> PD: Kent Phillips MD: Alisha Hashimoto 2 JOSH KELLEY "Amazing" 1 OAR "Hey" 1 FLEETWOOD MAC "Whit"
<b>KAMX/Austin, TX *</b> PD: Scooter B. Stevens MD: Clay Culver 9 DIDD "White" 5 FOUNTAINS OF WAYNE "Mom" MACY GRAY "Right"	<b>WVMX/Cincinnati, OH *</b> PD: Steve Denver MD: Storm Bennett No Adds	<b>KALC/Denver-Boulder, CO *</b> OM: Mike Stern PD: B.J. Harris APD/M: Kozman No Adds	<b>WVTL/Grand Rapids, MI *</b> PD: John Patrick APD: Ken Evans No Adds	<b>KURB/Little Rock, AR *</b> PD: Rick Cain APD: Aaron Anthony MD: Becky Rogers COLDPLAY "Scientist" DIDD "White" GUSTER "Amsterdam" OAR "Hey" SALIVA "Rest"	<b>KHOP/Modesto, CA *</b> PD: Chase Murphy MD: Debra Maszella GUSTER "Amsterdam" DAKONA "Good" GUSTER "Amsterdam"	<b>WJLQ/Pensacola, FL *</b> OM: Jim Mahaney PD: Chuck McCartney APD/M: Blake @ Night KELLY CLARKSON "Miss"	<b>KBBY/Oxnard-Ventura, CA *</b> PD: Mandy Thomas APD/M: Darren McPeake No Adds	<b>KZZO/Sacramento, CA *</b> Dir./Prog.: Mark Evans PD: Ed Lambert APD/M: Jim Matthews 1 ATARIUS "Summer" FOUNTAINS OF WAYNE "Mom" SUGAR RAY "Gong"	<b>WVZZ/Washington, DC *</b> PD: Mike Edwards APD/M: Sean Sellers No Adds
<b>KLLY/Bakersfield, CA *</b> PD/M: E.J. Tyler APD: Erik Fox 9 DIDD "White" 1 DAKONA "Good" FORTY FOOT ECHO "New" FOUNTAINS OF WAYNE "Mom" SALIVA "Rest"	<b>WVMX/Cleveland, OH *</b> PD: Dave Popovich MD: Jay Hudson FLEETWOOD MAC "Whit" LIVE "Heaven"	<b>KIMM/Denver-Boulder, CO *</b> PD: Ron Harrell APD/M: Michael Gifford No Adds	<b>WVUZ/Greensboro, NC *</b> MD: Eric Gray SMASH MOUTH "You"	<b>WMXL/Lexington-Fayette, KY *</b> PD: Jill Meyer No Adds	<b>KOSQ/Modesto, CA *</b> PD: Max Miller MD: Donna Miller 4 SALIVA "Rest" 1 FOUNTAINS OF WAYNE "Mom"	<b>WMMX/Philadelphia, PA *</b> OM/PPD: Gerry DeFrancesco APD/M: Joe Proke 19 BEYONCE "Crazy" 12 JEWEL "Intuition" 7 R.O.C. PROJECT "Never" 6 DIDD "White"	<b>WVOR/Rochester, NY *</b> PD: Dave LeFrois MD: Joe Bonacci No Adds	<b>KYKY/St. Louis, MO *</b> PD: Smoke Rivers APD/M: Greg Hewitt WILSHIRE "Special"	<b>WSSR/Tampa, FL *</b> OM: Alan Kapur PD: Rick Schmitt APD: Kurt Schreiner MD: Kristy Knight No Adds
<b>WMMX/Baltimore, MD *</b> VP/Prog.: Bill Pasha PD: Steve Monz MD: Ryan Sampson DIDD "White" GUSTER "Amsterdam" WILSHIRE "Special"	<b>WQAL/Cleveland, OH *</b> PD: Allan Fee MD: Rebecca Wilde DIDD "White" GUSTER "Amsterdam" WILSHIRE "Special"	<b>KSTZ/Des Moines, IA *</b> PD: Jim Schaefer MD: Jimmy Wright No Adds	<b>WIKZ/Hagerstown, MD</b> OM: Robert Archer PD: Steve Williams LEANN RIMES "We"	<b>KYSR/Los Angeles, CA *</b> VP/Programming/PPD: John Ivey APD/M: Chris Patyk 1 ANNIE LENOX "Wonderful" GUSTER "Amsterdam"	<b>WJLK/Monmouth-Deean, NJ *</b> OM/PPD: Lou Russo MD: Debbie Maszella DAKONA "Good" SALIVA "Rest" WILSHIRE "Special"	<b>KMXP/Phoenix, AZ *</b> PD: Ron Price MD: John Principe FOUNTAINS OF WAYNE "Mom"	<b>WVVR/St. Louis, MO *</b> PD: Marty Linc MD: Jill Devine No Adds	<b>WVOR/Rochester, NY *</b> PD: Dave LeFrois MD: Joe Bonacci No Adds	<b>WVZZ/Washington, DC *</b> PD: Mike Edwards APD/M: Sean Sellers No Adds
<b>WBMX/Boston, MA *</b> VP/Prog.: Greg Strassell MD: Mike Mulaney 3 DOORS DOWN "Here" FOUNTAINS OF WAYNE "Mom" WILSHIRE "Special"	<b>KVUU/Colorado Springs, CO *</b> APD/M: Andy Carlisle 17 KELLY CLARKSON "Miss" 16 PINK WILLIAM ORBIT "Good" 9 CHRISTINA AGUILERA "Fighter" 2 FOUNTAINS OF WAYNE "Mom" 1 DAKONA "Good"	<b>WVTV/Hartford, CT *</b> PD: Steve Sathany APD/M: Jeannine Jersey FOUNTAINS OF WAYNE "Mom" OAR "Hey" DAKONA "Good"	<b>WVTV/Hartford, CT *</b> PD: Steve Sathany APD/M: Jeannine Jersey FOUNTAINS OF WAYNE "Mom" OAR "Hey" DAKONA "Good"	<b>WMAD/Madison, WI *</b> PD: Mike Ferris MD: Laura Ford No Adds	<b>WPLJ/New York, NY *</b> VP/Prog.: Tom Cuddy PD: Scott Shannon APD/M: Tony Mascaro No Adds	<b>WZPT/Pittsburgh, PA *</b> PD: Keith Clark APD/M: Jonny Hartwell 3 DOORS DOWN "Here" SALIVA "Rest"	<b>WVVR/St. Louis, MO *</b> PD: Marty Linc MD: Jill Devine No Adds	<b>KQMB/Salt Lake City, UT *</b> OM: Alan Hague PD: Mike Nelson APD/M: J.J. Riley ATARIUS "Summer"	<b>WMMX/Youngstown-Warren, OH *</b> PD: Dan Rivers MD: Mark French LIVE "Island"
<b>WCOD/Cape Cod, MA</b> OM: Gregg Cassidy MD: Cheryl Park 22 SUGAR RAY "Gong" 16 CHRISTINA AGUILERA "Fighter"	<b>WBNS/Columbus, OH *</b> PD: Jeff Ballentine MD: Robin Cole 14 FOO FIGHTERS "Times" ATARIUS "Summer" GUSTER "Amsterdam" SALIVA "Rest" SANTANA/ALEX BAND "Don't" JOSH KELLEY "Amazing"	<b>WNNK/Harrisburg, PA *</b> PD: John O'Dea MD: Denny Logan No Adds	<b>WVTV/Hartford, CT *</b> PD: Steve Sathany APD/M: Jeannine Jersey FOUNTAINS OF WAYNE "Mom" OAR "Hey" DAKONA "Good"	<b>WVTV/Hartford, CT *</b> PD: Steve Sathany APD/M: Jeannine Jersey FOUNTAINS OF WAYNE "Mom" OAR "Hey" DAKONA "Good"	<b>WVTV/Hartford, CT *</b> PD: Steve Sathany APD/M: Jeannine Jersey FOUNTAINS OF WAYNE "Mom" OAR "Hey" DAKONA "Good"	<b>WVTV/Hartford, CT *</b> PD: Steve Sathany APD/M: Jeannine Jersey FOUNTAINS OF WAYNE "Mom" OAR "Hey" DAKONA "Good"	<b>WVVR/St. Louis, MO *</b> PD: Marty Linc MD: Jill Devine No Adds	<b>WVTV/Hartford, CT *</b> PD: Steve Sathany APD/M: Jeannine Jersey FOUNTAINS OF WAYNE "Mom" OAR "Hey" DAKONA "Good"	<b>WVTV/Hartford, CT *</b> PD: Steve Sathany APD/M: Jeannine Jersey FOUNTAINS OF WAYNE "Mom" OAR "Hey" DAKONA "Good"

### \* Monitored Reporters

105 Total Reporters

95 Total Monitored

10 Total Indicator





## ON THE RECORD

With  
**Patricia James**  
MD, WLOQ/Orlando



One of the best things about a three-day weekend is having a chance to catch up on a few things you enjoy doing. I took advantage of my time off and spent time with a few great CDs. While preparing my Fourth of July feast, I put on Brian Culbertson, whom I really, really dig. Whether it's an uptempo tune or a sultry seductive piece, his CD flows

and has a real feel-good sound to it. After three listens to Culbertson's latest CD, I moved on to Luther Vandross. Wow! The title track just happens to be one of the many tunes that blew me away, with its catchy melody, lyrics that tell a story and, as always, his utterly flawless voice. By the time I got to Daryl Hall, I was on a roll — three for three. I only hope radio doesn't stop with "Cab Driver," because there are a few more tunes that would sound marvelous on the air. Hall does a fabulous job with "She's Gone," which we are currently playing on WLOQ/Orlando. Listening to these three CDs made me stop and think about how much I enjoy the music in this format and how deep my passion runs. How wonderfully blessed we all are to have a job that we don't mind taking home. Radio is great, but there is something magical about taking home one of the artists' CDs, feeling like the average listener, and really enjoying the music on your own time. It makes me proud to be a part of the Smooth Jazz family.

**D**avid Sanborn holds No. 1 with "Comin' Home Baby" (GRP/VMG) .. It's a good week at radio for Dave Love and Heads Up International: **Spyro Gyra's** "Getaway" moves to 2\*, and **Hiroshima's** latest offering, "Revelation," garners No. 1 Most Added with seven new adds, including WQCD/New York and WNWW/Cleveland. Be sure to check out **Joe McBride & Smooth Africa's** "Adderly Street" ... **Praful's** "Sigh" (Rendezvous/N-Coded) debuts at 28\*, is No. 1 Most Increased with a +121 gain in plays and is No. 2 Most Added with four new adds, such as WLOQ/Orlando ... **Jazzmasters'** "Puerto Banus" (Trippin' 'N' Rhythm) earns three new adds, including KTWV (The Wave)/Los Angeles ... Similarly, **Chuck Loeb's** "eBop" (Shanachie) also receives three adds this week, including WJCD/Norfolk ... **Candy Dulfer's** "Finsbury Park, Café 67" (Eagle Rock) — which also picked up three new adds — is the week's prime mover, gaining 24-17\*. Dulfer's track is getting 26 plays on KWJZ/Seattle ... **Paul Taylor's** "On the Move" (Peak) moves up 18-14\* ... Of four vocals currently on the chart, two are in our top 10: **Michael McDonald's** "I Heard It Through the Grapevine" (Motown/Universal) at 7\*, and **Daryl Hall's** "Cab Driver" (Rhythm & Groove/Liquid 8) at 9\*.



— Carol Archer, Smooth Jazz Editor

## Reporters

### WZMR/Albany, NY

PD: Kevin Callahan  
31 KEM "Calls"  
15 FATTBURGER "Sizzlin'"  
2 LAURA TURNER "Dress"  
2 RICK BRAUN "Tomatoes"  
NICK COLIONNE "High"

### KAJZ/Albuquerque, NM

PD: Paul Lavoie  
MD: Jeff Young  
4 GREGG KARUKAS "Drive"  
3 PETER MALICK GROUP "New"  
3 STEVE OLIVER "Energy"

### WJZZ/Atlanta, GA

PD/MD: Nick Francis  
No Adds

### KSMJ/Bakersfield, CA

PD/MD: Chris Townshend  
HIROSHIMA "Revelation"  
STEVE OLIVER "Energy"

### WNUA/Chicago, IL

OM: Bob Kaake  
PD: Steve Stiles  
No Adds

### WNWW/Cleveland, OH

PD/MD: Bernie Kimble  
5 KENNY G "Malibu"  
HIROSHIMA "Revelation"

### WJZA/Columbus, OH

OM/PD/MD: Bill Harman  
APD: Gary Woller  
LAURA TURNER "Dress"

### KOAI/Dallas-Ft. Worth, TX

OM/PD: Kurt Johnson  
APD/MD: Bret Michael  
No Adds

### KJCD/Denver-Boulder, CO

PD/MD: Michael Fischer  
CHRIS BOTTI "Mambo"  
CHRIS STANDING "Mad"  
JAZZMASTERS "Banus"  
MARION MEADOWS "Treasures"

### KVJZ/Des Moines, IA

PD: Mike Blakemore  
10 DARYL HALL "Cab"  
10 KENNY G "Malibu"

### WVMV/Detroit, MI

PD: Tom Sleeker  
MD: Sandy Kovach  
J. THOMPSON "Truth"  
RICHARD ELLIOT "Corner"

### KSEC/Fayetteville, AR

PD: Ken Couch  
9 BONEY JAMES "Central"  
9 BWB "Groovin'"  
9 JOE SAMPLE "Markus"  
9 KENNY G "Paradise"

### KEZL/Fresno, CA

DM: Scott Keith  
PD/MD: J. Weidenheimer  
1 KENNY G "Malibu"  
1 RICK BRAUN "Tomatoes"

### KHJZ/Houston, TX

PD: Maxine Todd  
APD/MD: Greg Morgan  
No Adds

### WYJZ/Indianapolis, IN

PD/MD: Carl Frye  
No Adds

### KCIY/Kansas City, MO

PD: Mark Edwards  
MD: Michelle Chase  
No Adds

### KOAS/Las Vegas, NV

PD/MD: Erik Foxx  
No Adds

### KTWV/Los Angeles, CA

PD: Paul Goldstein  
APD/MD: Samantha Wiedmann  
JAZZMASTERS "Banus"  
MARION MEADOWS "Treasures"

### WELV/Macon, GA

PD: Rick Smith  
10 CANDY DULFER "Park"  
10 PRAFUL "Sigh"

### WCJZ/Madison, WI

DM/PD: Mike Ferris  
APD: Sybil McGuire  
No Adds

### WJZN/Memphis, TN

PD: Norm Miller  
2 NICK COLIONNE "High"  
1 BLAKE AARON "Fine"  
1 JAZZMASTERS "Banus"  
1 KEM "Calls"  
1 RICK BRAUN "Tomatoes"

### WLVE/Miami, FL

PD: Rich McMillan  
BRIAN HUGHES "Along"

### WJZI/Milwaukee, WI

OM/PD: Steve Scott  
3 CANDY DULFER "Park"  
2 LUTHER VANDROSS "Father"

### KSBR/Mission Viejo, CA

OM/PD: Terry Wedel  
MD: Susan Koshbay  
2 PETER MALICK GROUP "New"  
1 HIROSHIMA "Revelation"  
1 RICK BRAUN "Tomatoes"  
JEFF GOLUB "Boom"

### KRVR/Modesto, CA

PD: Jim Bryan  
MD: Doug Wulff  
2 GREGG KARUKAS "Drive"

### WQCD/New York, NY

OM: John Mullen  
PD/MD: Charley Connolly  
HIROSHIMA "Revelation"  
JEFF GOLUB "Boom"

### WJCD/Norfolk, VA

OM: Daisy Davis  
APD/MD: Larry Hollowell  
2 CHUCK LOEB "eBop"

### WLOQ/Orlando, FL

PD: Brian Morgan  
MD: Patricia James  
JIMMY SOMMERS "Heart"  
KENNY LOGGINS "Ring"  
PRAFUL "Sigh"

### WJJZ/Philadelphia, PA

PD: Michael Tozzi  
MD: Frank Childs  
5 DOC POWELL "Goddess"

### KJZS/Reno, NV

APD/MD: Doug Thomas  
5 KIRK WHALLUM "Day"  
5 RICK BRAUN "Tomatoes"

### KSSJ/Sacramento, CA

PD: Lee Hanson  
APD: Ken Jones  
MINDI ABAR "That"

### WSSM/St. Louis, MO

PD: David Myers  
4 KEM "Calls"  
1 PRAFUL "Sigh"

### KBZN/Salt Lake City, UT

PD/MD: Rob Riesen  
HIROSHIMA "Revelation"

### KIFM/San Diego, CA

PD: Mike Vasquez  
APD/MD: Kelly Cole  
No Adds

### KKSF/San Francisco, CA

PD: Steve Williams  
1 UNWRAPPED VOL. 2 "Summerlane"  
1 RICK BRAUN "Tomatoes"

### KMGQ/Santa Barbara, CA

PD: Mark De Anda  
15 CANDY DULFER "Park"  
15 NORMAN BROWN "Teasing"  
8 NELSON RANGELL "Cok"  
CHUCK LOEB "eBop"  
KENNY LOGGINS "Ring"

### KJZY/Santa Rosa, CA

PD: Gordon Zlot  
APD/MD: Rob Singleton  
No Adds

### KWJZ/Seattle-Tacoma, WA

PD: Carl Handley  
MD: Dianna Rose  
JEFF GOLUB "Boom"  
LARRY GITTENS "Ma Love"

### WEIB/Springfield, MA

PD: Drew Dawson  
MD: Darrel Cutting  
11 DOC POWELL "Upman"  
8 JOAN OSBORNE "Tag-ther"  
HIROSHIMA "Revelation"  
KENNY G "Malibu"  
NICK COLIONNE "High"  
LUTHER VANDROSS "Father"  
WILL SUMNER "Drive"

### WSJT/Tampa, FL

OM/PD: Ross Block  
MD: Kathy Curtis  
No Adds

### WJZW/Washington, DC

OM: Kenny King  
PD: Carl Anderson  
MD: Renee DePuy  
No Adds

### JRN/(Jones NAC)/National

PD: Steve Hibbard  
MD: Cheri Marquart  
1 GREGG KARUKAS "Drive"  
1 HIROSHIMA "Revelation"  
1 KENNY LOGGINS "Ring"  
1 RICK BRAUN "Tomatoes"

46 Total Reporters

42 Current Playlists

Did Not Report, Playlist Frozen (4):

KNIK/Anchorage, AK  
WDRR/Ft. Myers-Naples, FL  
KYOT/Phoenix, AZ  
WJZV/Richmond, VA

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# Smooth Sounds Return To The Twin Cities

## Clear Channel brings KJZI to jazz-starved Minnesotans

After a five-year absence, smooth jazz sounds returned to Minneapolis' airwaves on June 19 when Clear Channel flipped WLOL from Classic Hits to Smooth Jazz as KJZI. The station boasts an 89,000-watt class C blowtorch signal, and the format change represents a deepening commitment to the format by the megagroup. Simply put, the arrival of KJZI is tremendous news for adults in the Twin Cities.

The Smooth Jazz format has a solid history in Minneapolis. It first aired on the former KCFE (The Café) and then on Nationwide's old KMJZ. Interestingly, both stations were programmed by veteran jazz programmer Rob Moore. KMJZ wound up in the hands of Infinity,



Dan Seeman

and in 1998 the company flipped the station to Hot AC, despite its 5.7 12+ share at the time.

Recently, I spoke with Dan Seeman, GM of KDWB, KJZI & KQQL/Minneapolis, and with several KJZI staffers to learn more about Clear Channel's strategy for the station's debut and how Smooth Jazz fits into the company's market portfolio.

### Strategic Thinking

Seeman roundly disagrees with the critics who claim that format diversity following the rapid consolidation of radio since 1996 is an illusion. "It's too convenient to blame radio's woes

on consolidation, to obsess on an uninformed list of detrimental effects that consolidation has had on the industry," he says.

"Consolidation has certainly brought changes, but lack of format diversity is not one of them. Smooth Jazz is back in Minneapolis-St. Paul for one simple reason: consol-

idation. The new Smooth Jazz 100.3 KJZI fits perfectly into Clear Channel's market portfolio."

Seeman outlines how Smooth Jazz fits and enhances his company's market portfolio: "WLOL was struggling. After a strong debut and two years of great success, the '70s-based music station was burned out and fighting to find a position. Heritage Rocker KQRS owned the Classic Rock hill, and KXPT (Mix 104) was flanking it with '80s rock. It was time to make a change.

"Format decisions are no longer made in a vacuum. Those decisions are made within the context of the market portfolio. How will a new for-

mat help achieve the common goal of the portfolio without adversely affecting the individual radio stations?"

"When we considered the format change, we examined the research against the following criteria: Does the format fit in the market portfolio? Can we own the format position? Will the format have a negative impact on our current stations?"

"Clear Channel owns seven radio stations in Minneapolis-St. Paul. The five FMs lean toward women and often dominate the top positions with young women [CHR/Pop KDWB] and adult women [Country KEEY, Triple A KTCZ and Oldies KQQL].

"We have created a wall of women. We reach 63% of 25-54 women each week. Conservative projections show that the addition of Smooth Jazz will grow that weekly reach to 70%."

### Playing A Role

Seeman says Smooth Jazz will also strengthen Clear Channel's position with 25-54 adults in the Twin Cities, bringing KJZI's reach to over 63% of adults each week.

"In addition, Clear Channel already owns the qualitative position in the advertising marketplace," he continues. "Sports Talk KFAN and Triple A KTCZ are top stations in nearly every upscale, educated and active qualitative profile. Our Oldies station is not far behind. We know Smooth Jazz KJZI will not only round out the portfolio, but also lead the effort.

"We are blessed with a group of radio stations that own each of their positions in the market. KDWB means CHR. KEEY is one of America's greatest Country stations. KQQL owns Oldies. KFAN dominates the Sports position, and KTCZ is one of those unique radio stations, like KBCO/Denver and KFOG/San Francisco, that has created and owns its position. Research and past performance have proven that Smooth Jazz is a viable position in the market that no one owns right now. KJZI will own the hill.

"We have a clear understanding that if you own seven radio stations, you need not put them all in the top five. Remember, each station plays a role in the market portfolio.

**"Unlike with most format changes, we were open to the media community and the listeners about our intentions. We not only announced the format change two days in advance, we invited the top advertisers in the market to join us for the launch."**

Dan Seeman

"After evaluating research and past performance, we quickly learned that Smooth Jazz is unlikely to have a negative effect on our current stations, since the majority of sharing will come from News/Talk, Soft AC and noncommercial formats such as Classical and those of the NPR stations.

"In fact, we are confident that Smooth Jazz's success in Minneapolis will not only contribute to Clear Channel's market portfolio by growing ratings for itself, but its adverse affect on competitors will increase market rank for our top stations as well."

### Countdown To Launch

When it was time for Clear Channel to debut KJZI, the company decided to launch the station with an unusual twist. "Unlike with most format changes, we were open to the media community and the listeners about our intentions," Seeman says.

"Most format changes are made under the cloak of darkness. We not

"We are excited to work closely with Allen Kepler and his great staff to be successful in the Twin Cities. Through music testing we will find the local taste to balance with the national perspective that Broadcast Architecture brings.

"One local favorite who will be heard immediately on KJZI is midday personality Carolyn Peterson. Carolyn is the 'First Lady of Smooth Jazz' in the Twin Cities, with past announcing experience on Café 105 and KMJZ. Carolyn will join local personalities John Nene, Mike Wolf, Kelly Guest and Dan Culhane in the station's on-air lineup."

### Major Marketing Push

Thirty-five station bulletins will reach 83% of 25-54 adults during a three-month campaign. Additionally, all of the Clear Channel radio stations in the market will cross-advertise the new station, promoting the fact that there is a new place to unwind and relax in the Twin Cities.

KJZI will also have an aggressive street presence under the leadership of Promotions Director Jon Hanson. "We don't plan to treat this like a niche radio station," he explains. "If there is live jazz in the

market, we will be there. If there is an art fair, we will be there. If there is a mass-appeal event like the Minneapolis Aquatennial, the Minnesota Timberwolves or the St. Paul Winter Carnival, we will be there."

The ultimate test for KJZI is ratings and revenue success, but not within the traditional concept of a single-station economy. "Ratings and revenue success will be judged within the context of the market portfolio," Seeman says. "There is a delicate balance between individual-station success and growing ratings and revenue at the expense of the group.

"We believe that KJZI is poised to achieve growth within the context of a successful group strategy. Its growth will come independent of the already successful stations within the group. That's the puzzle GMs now face in radio group management. It's also the catalyst for format diversity fueled by consolidation."



**WINING & DINING** Quick, find the PDs, the Gorovs and Mindi Abair's stunt double in this photo. Seen here at the Verve/Warner Bros. dinner during last month's R&R Convention are (l-r) WQCD/New York OM John Mullen; All That Jazz's Julie Gorov and Jason Gorov; KSBR/Mission Viejo, CA MD Susanna Koshbay; and WJCD/Norfolk MD Larry Hollowell.



**Going For Adds  
At Smooth Jazz July 21st!**

**Already Added  
KBZN**

# SIMPLY RED SUNRISE

NOT JUST A COMEBACK, A SOULFUL  
RETURN TO FORM

ALREADY A HIT AROUND THE WORLD

TAKEN FROM THE NEW ALBUM 'HOME'  
SIMPLY RED USA TOUR: FALL 2003

**R&R AC CHART 25**

Most Added 3rd week in a row!

Most increased plays! +182

New:

WSHH/Pittsburgh

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KRNO/Reno

WHBC/Canton

KTRR/Ft. Collins

WFPG/Atlantic City

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KESZ/Phoenix

KKLT/Phoenix

WLTJ/Pittsburgh

WDOK/Cleveland

KUDL/Kansas City

KQXT/San Antonio

WLTQ/Milwaukee

KSNE/Las Vegas

KKMJ/Austin

WRSN/Raleigh

WRMM/Rochester

WTVR/Richmond

WYSF/Birmingham

WHUD/Westchester

WSPA/Greenville

WYJB/Albany

KVLY/McAllen

WLHT/Grand Rapids

WOOD/Grand Rapids

WMGS/Wilkes Barre

KMGA/Albuquerque

KWAV/Monterey

KTSM/El Paso

WTCB/Columbia

KKDJ/Bakersfield

WSUY/Charleston

KISC/Spokane

KXLY/Spokane

WTFM/Johnson City

WLRQ/Melbourne

WAJI/Ft. Wayne

WDEF/Chattanooga

WGYL/Ft. Pierce

WFMK/Lansing

KJSN/Modesto

KVKI/Shreveport

KKBA/Corpus Christi

and many more!!

FOR MORE INFORMATION CONTACT:

All That Jazz

info@allthatjazzinc.com 702.453.6995

LISA BARBARIS AT SO WHAT MANAGEMENT

sowhatarts@aol.com 212.877.9631

simplyred.com

July 18, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	DAVID SANBORN Comin' Home Baby (GRP/VMG)	999	+10	116397	10	46/0
4	2	SPYRO GYRA Getaway (Heads Up)	865	+25	91317	23	44/0
3	3	JEFF LORBER Gigabyte (Narada)	859	+18	95012	17	43/0
2	4	EUGE GROOVE Rewind (Warner Bros.)	849	-37	81460	20	39/0
6	5	CHIELI MINUCCI Kickin' It Hard (Shanachie)	753	-1	78766	24	40/0
7	6	BRIAN CULBERTSON Say What? (Warner Bros.)	749	+7	73185	14	44/0
8	7	MICHAEL MCDONALD I Heard It Through The Grapevine (Motown/Universal)	671	+40	67172	7	45/0
5	8	KIM WATERS Waterfall (Shanachie Entertainment)	642	-143	75864	25	34/0
9	9	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	609	+43	47762	11	41/1
10	10	RICHARD ELLIOT Corner Pocket (GRP/VMG)	598	+34	67546	15	42/1
11	11	URBAN KNIGHTS Got To Give It Up (Narada)	543	+23	54464	9	40/0
12	12	PAUL JACKSON, JR. It's A Shame (Blue Note)	529	+22	67932	9	39/0
13	13	LUTHER VANDROSS Dance With My Father (J)	516	+40	52373	8	36/1
18	14	PAUL TAYLOR On The Move (Peak)	409	+31	38676	6	35/0
14	15	BOB BALDWIN The Way She Looked At Me (Narada)	397	-55	28869	29	27/0
24	16	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	371	+82	47604	6	33/3
16	17	RICK DERRINGER Hot And Cool (Big3)	371	-8	32800	16	32/0
17	18	PHIL COLLINS Come With Me (Atlantic)	371	-8	34441	13	26/0
20	19	WALTER BEASLEY Precious Moments (N-Coded)	368	+17	39014	13	31/0
22	20	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	321	+11	14960	15	23/0
21	21	J. THOMPSON Tell Me The Truth (AMH)	320	-20	19676	18	26/1
19	22	CRUSADERS Viva De Funk (Verve/VMG)	307	-62	35624	20	28/0
26	23	ACOUSTIC ALCHEMY No Messin' (Higher Octave)	304	+56	22315	3	25/0
23	24	FATBURGER Sizzlin' (Shanachie)	304	+10	21084	11	27/1
28	25	KENNY G. Malibu Dreams (Arista)	267	+65	43956	2	22/4
25	26	STEELY DAN The Last Mall (Reprise)	236	-16	10044	9	18/0
Debut	27	PRAFUL Sigh (Rendezvous/N-Coded)	219	+121	23342	1	25/4
27	28	RIPPINGTONS Stingray (Peak)	206	+1	9298	7	18/0
Debut	29	MINDI ABAIR Flirt (GRP/VMG)	181	+24	27981	1	17/1
29	30	NORMAN BROWN The Feeling I Get (Warner Bros.)	177	-5	16502	7	13/1

46 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 7/6-7/12. 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: 175, Total Stations: 16, Adds: 0

**CHUCK LOEB** eBop (Shanachie)  
Total Plays: 145, Total Stations: 16, Adds: 3

**BRIAN HUGHES** Along The Way (A440 Music Group)  
Total Plays: 123, Total Stations: 13, Adds: 1

**MICHAEL LINGTON** Off The Hook (3 Keys Music)  
Total Plays: 107, Total Stations: 11, Adds: 0

**RICK BRAUN** Green Tomatoes (Warner Bros.)  
Total Plays: 101, Total Stations: 16, Adds: 7

**JIMMY SOMMERS** Take My Heart (You Can Have It If You Want It) (Higher Octave)  
Total Plays: 96, Total Stations: 10, Adds: 2

**BWB** Ruby Baby (Warner Bros.)  
Total Plays: 93, Total Stations: 8, Adds: 0

**BERNIE WILLIAMS F/ DAVID BENOIT** Just Because (GRP/VMG)  
Total Plays: 84, Total Stations: 8, Adds: 0

**STEVE OLIVER** Positive Energy (Native Language)  
Total Plays: 80, Total Stations: 11, Adds: 2

**BLAKE AARON** She's So Fine (Innervation)  
Total Plays: 80, Total Stations: 9, Adds: 1

Songs ranked by total plays

## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
RICK BRAUN Green Tomatoes (Warner Bros.)	7
HIROSHIMA Revelation (Heads Up International)	7
PRAFUL Sigh (Rendezvous/N-Coded)	4
KENNY G. Malibu Dreams (Arista)	4
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	3
CHUCK LOEB eBop (Shanachie)	3
JEFF GOLUB Boom Boom (GRP/VMG)	3
GREGG KARUKAS Riverside Drive (N-Coded)	3
KEM Love Calls (Motown/Universal)	3
JAZZMASTERS Puerto Banus (Trippin' N' Rhythm)	3
KENNY LOGGINS With This Ring (All The Best)	3
NICK COLIONNE High Flyin' (3 Keys Music)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PRAFUL Sigh (Rendezvous/N-Coded)	+121
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	+82
RICK BRAUN Green Tomatoes (Warner Bros.)	+73
CHUCK LOEB eBop (Shanachie)	+66
KENNY G. Malibu Dreams (Arista)	+65
ACOUSTIC ALCHEMY No Messin' (Higher Octave)	+56
KEM Love Calls (Motown/Universal)	+47
DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	+43
M. MCDONALD I Heard It Through... (Motown/Universal)	+40
LUTHER VANDROSS Dance With My Father (J)	+40

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MINDI ABAIR Lucy's (GRP/VMG)	373
PIECES OF A DREAM Love's Silhouette (Heads Up)	299
GREG ADAMS 'Sup With That (Ripa/Blue Note)	161
NORAH JONES Come Away With Me (Blue Note/Virgin)	152
KENNY G. Paradise (Arista)	133
PAUL HARCASTLE Desire (Trippin' N' Rhythm)	123
JOAN OSBORNE I'll Be Around (Compendia)	96
NELSON RANGELL Look Again (A440 Music Group)	95
DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/Warner Bros.)	94
MICHAEL LINGTON Still Thinking Of You (3 Keys Music)	84
BOB JAMES Morning, Noon & Night (Warner Bros.)	82
BONEY JAMES Grand Central (Warner Bros.)	80
STEVE OLIVER High Noon (Native Language)	74
CRAIG CHAQUICO Luminosa (Higher Octave)	57
BWB Groovin' (Warner Bros.)	55
JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	52
JEFF GOLUB Cold Duck Time (GRP/VMG)	49
PETER WHITE Who's That Lady? (Columbia)	45

WITH THIS RING

*Kenny Loggins*

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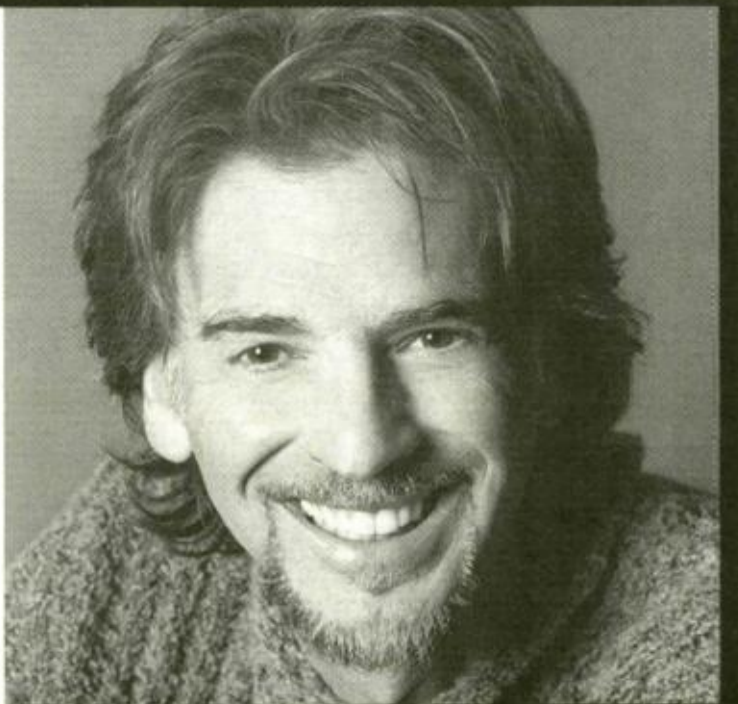
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## America's Best Testing Active Rock Songs 12+ For The Week Ending 7/18/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Men 18-34	Men 18-24	Men 25-34
<b>DISTURBED</b> Liberate (Reprise)	4.24	4.23	82%	11%	4.28	4.33	4.22
<b>DISTURBED</b> Remember (Reprise)	4.17	4.20	96%	28%	4.22	4.10	4.33
<b>POWERMAN 5000</b> Free (DreamWorks)	4.10	4.22	84%	15%	4.07	4.12	4.02
<b>TRAPT</b> Headstrong (Warner Bros.)	4.06	4.10	98%	40%	4.01	3.94	4.08
<b>COLD</b> Stupid Girl (Flip/Geffen/Interscope)	4.06	4.12	96%	24%	3.83	3.86	3.80
<b>LINKIN PARK</b> Faint (Warner Bros.)	4.05	4.11	90%	21%	4.06	4.31	3.79
<b>SMILE EMPTY SOUL</b> Bottom Of A Bottle (Lava)	4.04	4.02	72%	11%	3.87	4.07	3.66
<b>GODSMACK</b> Straight Out Of Line (Republic/Universal)	4.02	4.00	97%	34%	4.05	3.97	4.14
<b>MUDVAYNE</b> World So Cold (Epic)	4.00	4.04	72%	13%	4.11	4.13	4.09
<b>SHINEDOWN</b> Fly From The Inside (Atlantic)	4.00	3.98	62%	8%	3.94	4.05	3.83
<b>KORN</b> Did My Time (Immortal/Epic)	3.99	—	64%	11%	4.12	4.23	4.00
<b>SEETHER</b> Driven Under (Wind-up)	3.98	4.02	88%	20%	3.95	4.12	3.77
<b>GODSMACK</b> Serenity (Republic/Universal)	3.96	3.99	75%	12%	3.81	3.65	3.98
<b>CHEVELLE</b> Send The Pain Below (Epic)	3.91	3.97	97%	38%	3.89	3.83	3.95
<b>AUDIOSLAVE</b> Like A Stone (Interscope/Epic)	3.90	3.94	98%	45%	3.95	3.84	4.06
<b>AUDIOSLAVE</b> Show Me How To Live (Interscope/Epic)	3.90	3.95	84%	16%	3.99	3.87	4.13
<b>STAINED</b> So Far Away (Flip/Elektra/EEG)	3.90	3.97	79%	17%	3.88	3.96	3.78
<b>BLACK LABEL SOCIETY</b> Stillborn (Spitfire)	3.89	3.93	71%	16%	4.04	3.88	4.18
<b>STAINED</b> Price To Pay (Elektra/EEG)	3.87	3.81	95%	29%	3.84	4.03	3.66
<b>LINKIN PARK</b> Somewhere I Belong (Warner Bros.)	3.82	3.90	98%	42%	3.84	3.88	3.80
<b>EVANESCENCE</b> Bring Me To Life (Wind-up)	3.81	3.81	98%	51%	4.00	3.85	4.16
<b>REVIS</b> Caught In The Rain (Epic)	3.78	3.93	78%	18%	3.72	3.59	3.85
<b>DEFTONES</b> Minerva (Maverick/Reprise)	3.72	3.79	84%	21%	3.75	3.90	3.57
<b>VELVET REVOLVER</b> Set Me Free (Decca/Immortal)	3.71	3.81	50%	9%	3.65	3.84	3.46
<b>MARILYN MANSON</b> Mobsome (Nothing/Interscope)	3.69	3.67	87%	23%	3.52	3.51	3.53
<b>DOUBLEDRIIVE</b> Imprint (Roadrunner/IDJMG)	3.69	3.94	56%	13%	3.52	3.38	3.69
<b>3 DOORS DOWN</b> The Road I'm On (Republic/Universal)	3.64	3.48	86%	27%	3.68	3.63	3.74
<b>SOCIALBURN</b> Everyone (Elektra/EEG)	3.61	3.84	58%	14%	3.31	3.31	3.31
<b>METALLICA</b> St. Anger (Elektra/EEG)	3.50	3.44	95%	33%	3.59	3.64	3.55
<b>JANE'S ADDICTION</b> Just Because (Capitol)	3.38	3.50	75%	23%	3.20	3.18	3.23

Total sample size is 377 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

- METALLICA** Frantic (Elektra/EEG)  
Total Plays: 123, Total Stations: 6, Adds: 4
- SLOTH** Someday (Hollywood)  
Total Plays: 121, Total Stations: 28, Adds: 10
- EVANESCENCE** Going Under (Wind-up)  
Total Plays: 118, Total Stations: 20, Adds: 7
- NICKELBACK F/ KID ROCK** Saturday Night's... (Columbia)  
Total Plays: 109, Total Stations: 6, Adds: 2
- MOTOGRAFTER** Down (No Name/EEG)  
Total Plays: 96, Total Stations: 13, Adds: 4
- QUEENSRYPHE** Open (Sanctuary/SRG)  
Total Plays: 92, Total Stations: 8, Adds: 2
- GRADE 8** Another Day To Celebrate (Lava)  
Total Plays: 74, Total Stations: 10, Adds: 2
- PRESENCE** Remember (Curb)  
Total Plays: 73, Total Stations: 19, Adds: 5
- HOTWIRE** Not Today (RCA)  
Total Plays: 64, Total Stations: 19, Adds: 9
- LYNYRD SKYNYRD F/ KID ROCK** Gimme Back My Bullets (Sanctuary/SRG)  
Total Plays: 51, Total Stations: 7, Adds: 1

### Songs ranked by total plays

- Indicator**
- Most Added**
- HOTWIRE** Not Today (RCA)
- ALIEN ANT FARM** These Days (DreamWorks)
- PRESENCE** Remember (Curb)
- THRICE** All That's Left (Island/IDJMG)
- MOTOGRAFTER** Down (No Name/EEG)
- ILL NINO** How Can I Live (Roadrunner/IDJMG)
- FINGERTIGHT** Guilt (Hold Down) (Columbia)
- V SHAPED MIND** Monsters Under The Bed (Independent)
- GODSMACK** Serenity (Republic/Universal)
- AOEMA** Unstable (Arista)
- SMILE EMPTY SOUL** Bottom Of A Bottle (Lava)

## Reporters

<p><b>WQBR/Albany, NY</b> PD/M: Cheri Walker Asst. MD: Jeff Levack 1. STAINED "So" 2. GRADE 8 "Celebrate" 3. QUEENSRYPHE "Open" 4. SLOTH "Someday" 5. THREE DAYS GRACE "Here"</p>	<p><b>KRQR/Chico, CA</b> PD/M: Dain Sandoval 1. THRICE "Lull" 2. TWISTED METHOD "Reach" 3. FINGERTIGHT "Guilt" 4. DISTURBED "Liberate" 5. LINKIN PARK "Faint" 6. SHINEDOWN "Inside"</p>	<p><b>WVBN/Flint, MI</b> OM/PD: Brian Beedow APD/M: Tony LaBrie (HD) PLANET EARTH "Side" HOTWIRE "Not" UNLICO "Empty"</p>	<p><b>WCCC/Hartford, CT</b> PD: Michael Piccozzi APD/M: Mike Karolyi HOTWIRE "Not" THRICE "Left" UNLICO "Empty"</p>	<p><b>KIBZ/Lincoln, NE</b> PD: E.J. Marshall APD: Sparky MD: Samantha Knight GODSMACK "Serenity" TRAPT "Shit" QUEENSRYPHE "Open"</p>	<p><b>WRAT/Monmouth-Ocean, NJ</b> OM/PD: Carl Craft APD/M: Robyn Lane 3. GODSMACK "Serenity" 2. FOOD FIGHTERS "Low" TRAPT "Shit" WHITE STRIPES "Seven"</p>	<p><b>KUFO/Portland, OR</b> OM: Dave Numme APD/M: Al Scott No Adds</p>	<p><b>KIOZ/San Diego, CA</b> Dir/Prog: Jim Richards OM: Shauna Moran-Brown 1. FINGERTIGHT "Guilt" 2. UNLICO "Empty"</p>	<p><b>KZQR/Springfield, MO</b> OM: Dave DeFranzo MD: George Spankmeister 1. FINGERTIGHT "Guilt" 2. PRESENCE "Remember"</p>	
<p><b>KZKR/Amarillo, TX</b> PD/M: Eric Slayter 1. EVANESCENCE "Under" 2. METALLICA "Frantic" 3. MOTOGRAFTER "Down"</p>	<p><b>WMMS/Cleveland, OH</b> PD: Jim Trapp 1. DISTURBED "Liberate" 2. LINKIN PARK "Faint" 3. SHINEDOWN "Inside"</p>	<p><b>KRZR/Fresno, CA</b> OM/PD: E. Curtis Johnson MD: Rick Roddam ILL NINO "Live"</p>	<p><b>KPOL/Monolite, HI</b> PD: Ryan Sean APD: Fil Slash GO JIMMY GO "Easy" HOTWIRE "Not"</p>	<p><b>WTFX/Louisville, KY</b> OM: Michael Lee MD: Frank Webb FINGERTIGHT "Guilt"</p>	<p><b>WKQZ/Myrtle Beach, SC</b> PD: Brian Rickman APD/M: Charley 4. V SHAPED MIND "Monsters"</p>	<p><b>WBRR/South Bend, IN</b> OM/PD: Ron Stryker MD: Eric Meier ADENA "Unstable" FOO FIGHTERS "Low" WHITE STRIPES "Seven"</p>	<p><b>WRBR/South Bend, IN</b> OM/PD: Ron Stryker MD: Eric Meier ADENA "Unstable" FOO FIGHTERS "Low" WHITE STRIPES "Seven"</p>	<p><b>WXTB/Tampa, FL</b> OM: Brad Hardin PD: Rick Schmidt APD: Carl Harris MD: Launa Phillips 3. SWIATCHOO "Live" 4. FINGERTIGHT "Guilt"</p>	
<p><b>WWWX/Waunakee/Genoa Bay, WI</b> PD/M: Guy Dark 1. SALIVA "Rise" 2. EVANESCENCE "Under"</p>	<p><b>KILO/Colorado Springs, CO</b> PD: Ross Ford APD: Matt Gentry 1. SALIVA "Rise" 2. AOEMA "Unstable" 3. MOTOGRAFTER "Down"</p>	<p><b>WRQC/Ft. Myers, FL</b> PD: Fritz MD: Tim Savage (HD) PLANET EARTH "Side" MOTOGRAFTER "Down"</p>	<p><b>WAMX/Huntington, WV</b> PD/M: Paul Oskund 1. SMILE EMPTY SOUL "Bottle" 2. THRICE "Left" 3. ALIEN ANT FARM "These"</p>	<p><b>KFMX/Lubbock, TX</b> OM: Wes Nessmann No Adds</p>	<p><b>WNOR/Norfolk, VA</b> PD: Harvey Kojan APD/M: Tim Parker 1. FINGERTIGHT "Guilt" HOTWIRE "Not"</p>	<p><b>WBBS/Raleigh-Durham, NC</b> PD: Jay Nachlis EVANESCENCE "Under"</p>	<p><b>WBBB/Raleigh-Durham, NC</b> PD: Jay Nachlis EVANESCENCE "Under"</p>	<p><b>WRTT/Huntsville, AL</b> OM: Rob Harder PD/M: Jimbo Wood APD: Joe Kuner 29. SEETHER "Under" 1. AOEMA "Unstable" ILL NINO "Live" UNLICO "Empty"</p>	
<p><b>WCHZ/Augusta, GA</b> OM: Harley Drew PD/M: Chuck Williams 1. VELVET REVOLVER "Frantic" 2. SLOTH "Someday"</p>	<p><b>WBZX/Columbus, OH</b> PD: Hal Fish APD/M: Ronni Hunter FOO FIGHTERS "Low" SLOTH "Someday"</p>	<p><b>WBYR/Ft. Wayne, IN</b> OM: Jim Fox FINGERTIGHT "Guilt"</p>	<p><b>WRWF/Gainesville-Ocala, FL</b> PD: Harry Guscott MD: Ryan North 1. WHITE STRIPES "Seven" 2. AOEMA "Unstable" EVANESCENCE "Under"</p>	<p><b>WJJO/Madison, WI</b> PD: Randy Hawke APD/M: Blake Patton 1. FINGERTIGHT "Guilt" 311 "Distracted" EVANESCENCE "Under" GRADE 8 "Celebrate" ILL NINO "Live" UNLICO "Empty"</p>	<p><b>KATT/Oklahoma City, OK</b> OM: Chris Baker MD: Jake Daniels EVANESCENCE "Under" LYNYRD SKYNYRD "Gimme"</p>	<p><b>KDPT/Reno, NV</b> PD/M: Jave Patterson 5. PRESENCE "Remember" 1. TRAPT "Shit"</p>	<p><b>KHTO/Spokane, WA</b> OM: Brew Michaels PD: Ken Richards MD: Barry Bennett 15. QUEENSRYPHE "Open" 12. REVIEWS "Run" 3. STAND "So" 3. ALIEN ANT FARM "These" 7. BOY SETS FIRE "Nest" FINGERTIGHT "Guilt" THRICE "Left"</p>	<p><b>KRTQ/Tulsa, OK</b> PD: Chris Kelly APD: Kelly Garrett SLOTH "Someday"</p>	
<p><b>KRAB/Bakersfield, CA</b> PD/M: Danny Spinks No Adds</p>	<p><b>KCCG/Corpus Christi, TX</b> Interim PD/M: Dave Ross FINGERTIGHT "Guilt"</p>	<p><b>WRXW/Jackson, MS</b> PD/M: Brother Sam APD: Nate West No Adds</p>	<p><b>WRWX/Jackson, MS</b> PD/M: Brother Sam APD: Nate West No Adds</p>	<p><b>WGR/Manchester, NH</b> PD: Valerie Knight MD: Jason Russell 1. HOTWIRE "Not" 2. NICKELBACK "Rock 'Saturday"</p>	<p><b>KROC/Omaha, NE</b> PD: Tim Sheridan MD: Jon Terry 1. TRAPT "Shit" FOO FIGHTERS "Low"</p>	<p><b>WNVE/Rochester, NY</b> PD: Erik Anderson MD: Don Vincent FINGERTIGHT "Guilt" WHITE STRIPES "Seven"</p>	<p><b>KCTC/Wichita, KS</b> PD: D.C. Carter MD: Rick Thomas 1. TRAPT "Shit" EVANESCENCE "Under" METALLICA "Frantic"</p>	<p><b>WOLZ/Springfield, IL</b> PD: Ray Lytle APD: The Blatch MD: Rocky 4. V SHAPED MIND "Monsters" 3. STAND "So" THREE DAYS GRACE "Here"</p>	
<p><b>KRFR/Bakersfield, CA</b> OM: Bob Lewis PD/M: Alex Quigley No Adds</p>	<p><b>KEGL/Dallas-Ft. Worth, TX</b> PD: Max Dugan APD: Chris Ryan MD: Cindy Scull 7. STAND "So" 2. AOEMA "Unstable"</p>	<p><b>WKLQ/Grand Rapids, MI</b> PD: Hunter Scott APD/M: Sean Kelly FINGERTIGHT "Guilt"</p>	<p><b>KORC/Kansas City, MO</b> OM/PD: Bob Edwards APD/M: Don Jantzen 6. FUEL "Falls" 1. FINGERTIGHT "Guilt" HOTWIRE "Not" PORCUPINE TREE "Blackest"</p>	<p><b>KFRQ/McAllen, TX</b> PD: Alex Duran MD: Stacy Taylor ALIEN ANT FARM "These" FINGERTIGHT "Guilt" HOTWIRE "Not" SLOTH "Someday" KORN "Time"</p>	<p><b>WTKQ/Pensacola, FL</b> Dir/Prog: Joel Sampson APD/M: Mark "The Shark" Dyba 5. DIE TRYING "Done" 6. 311 "Distracted" 2. ALIEN ANT FARM "These" FUEL "Falls"</p>	<p><b>WQXX/Sacramento, CA</b> Stn. Mgr.: Curtiss Johnson PD: Pat Martin MD: Paul Marshall 11. GODSMACK "Serenity"</p>	<p><b>WLSX/Springfield, MA</b> MD: Becky Pohotsky No Adds</p>	<p><b>WBSX/Wilkes-Barre, PA</b> OM: Jules Riley MD: Chris Lloyd MD: Freddie 15. BLACK LABEL SOCIETY "Submer" BILLY TALENT "Try" FEEDER "Around" S U N "Generation"</p>	
<p><b>WYBY/Baltimore, MD</b> OM: Kerry Plackmeyer PD: Dave Hill APD/M: Rob Hecuman 4. LINKIN PARK "Faint" SMILE EMPTY SOUL "Bottle"</p>	<p><b>KBPJ/Denver-Boulder, CO</b> PD: Dave Hill APD/M: Bob Richards APD/M: Willie B. METALLICA "Frantic"</p>	<p><b>WZOR/Green Bay, WI</b> PD/M: Roxanne Steele ALIEN ANT FARM "These" HOTWIRE "Not" MOTOGRAFTER "Down"</p>	<p><b>KLFX/Killeen-Temple, TX</b> PD/M: Bob Fonda No Adds</p>	<p><b>WJZO/Lansing, MI</b> OM: Bob Olson MD: Kevin Conrad 1. NICKELBACK "Rock 'Saturday" ADENA "Unstable" ALIEN ANT FARM "These"</p>	<p><b>WIXD/Peoria, IL</b> PD/M: Matt Bahan ILL NINO "Live"</p>	<p><b>WYSP/Philadelphia, PA</b> OM/PD: Tim Sabean APD: Gil Edwards Interim MD: Rich DeSisto No Adds</p>	<p><b>WKQZ/Saginaw, MI</b> OM/PD: Jerry Tarrants APD/M: Jay Randall 7. PRESENCE "Remember" 2. VELVET REVOLVER "Free" APD/M: Mike Hunter 15. MANMACHINE "Passage" COLD "Softcore" HOTWIRE "Not" ILL NINO "Live" LYNYRD SKYNYRD "Gimme"</p>	<p><b>WZBH/Salisbury, MD</b> PD: Shawn Murphy APD/M: Mike Hunter 15. MANMACHINE "Passage" COLD "Softcore" HOTWIRE "Not" ILL NINO "Live" LYNYRD SKYNYRD "Gimme"</p>	<p><b>KISS/San Antonio, TX</b> PD: Kevin Vargas MD: C.J. Cruz FOO FIGHTERS "Low" SALIVA "Rise" SLOTH "Someday"</p>
<p><b>WCPR/Biloxi-Gulfport, MS</b> OM: Wayne Watkins PD: Scott Fox MD: Mitch Cry 3. DOORS DOWN "Here"</p>	<p><b>KAZR/Des Moines, IA</b> PD: Sean Elliott MD: Jo Michaels 1. FINGERTIGHT "Guilt" EVANESCENCE "Under" PRESENCE "Remember" SWITCHFOOT "Live"</p>	<p><b>WQXR/Greenville, NC</b> PD: Brian Rickman MD: Lu Valentino 1. MOTOGRAFTER "Down" (HD) PLANET EARTH "Side" FINGERTIGHT "Guilt" PRESENCE "Remember" SWITCHFOOT "Live"</p>	<p><b>WJXJ/Lansing, MI</b> OM: Bob Olson MD: Kevin Conrad 1. NICKELBACK "Rock 'Saturday" ADENA "Unstable" ALIEN ANT FARM "These"</p>	<p><b>KOXR/Minneapolis, MN</b> OM: Dave Hamilton PD: Wade Linder MD: Pablo 22. NICKELBACK "Rock 'Saturday" ALIEN ANT FARM "These"</p>	<p><b>KUPD/Phoenix, AZ</b> PD: J.J. Jeffries MD: Larry McFeele 4. SMILE EMPTY SOUL "Bottle" 1. METALLICA "Frantic" GODSMACK "Serenity" SLOTH "Someday" STAND "So" WHITE STRIPES "Seven"</p>	<p><b>WZZZ/Lexington-Fayette, KY</b> PD/M: Flash 1. SALIVA "Rise" METALLICA "Frantic" MOTOGRAFTER "Down"</p>	<p><b>WZZZ/Lexington-Fayette, KY</b> PD/M: Flash 1. SALIVA "Rise" METALLICA "Frantic" MOTOGRAFTER "Down"</p>	<p><b>KMRO/Modesto, CA</b> PD/M: Jack Paper APD: Matt Foley 7. UNLICO "Empty" 1. MOTOGRAFTER "Down" HOTWIRE "Not"</p>	

**\* Monitored Reporters**  
79 Total Reporters

**63 Total Monitored**

**16 Total Indicator**


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# Active Rock Vs. Alternative

## Jacobs Media fires up the Cool-O-Meter in two new surveys

**W**e've joined the *Rock and Alternative* columns to present the results of Jacobs Media's Internet poll using the audiences of their *Alternative and Active Rock* client stations. Fred Jacobs and Dave Beasing debuted this presentation at the Jacobs Media Summit during the R&R Convention last month. Max now has a few words (be brief, Max).

Say what you want about Internet research, but it's here to stay and getting more credible and relevant with every passing day. You definitely can't turn your nose up at results culled from almost 8,600 respondents. I find this study extremely fascinating since it not only tracks the — some would say subtle — differences between *Active and Alternative*, but it also gives us very useful, actionable information about the lifestyles of both audiences.

There's so much info that Cyndee and I decided to combine our columns this week so you get the whole story. It starts here and wraps up in the *Alternative* column on Page 89. Plus, for you short-attention-span types, lots of graphics means easier reading.

Project ALT, an acronym for "Alternative Lifegroup Trending," was first deployed in January for the consultants' *Alternative* clients. For the purpose of comparing the two formats, they added *Active Rock* clients for the Project ACT study. Both formats will continue to be tracked.

### What's Hot; What's Not

The goal of these surveys is to capture — over time — the mood, flavor and tastes of the *Alternative and Active Rock* audiences. In this case, the studies were designed to uncover some of the core differences between listeners of these two formats.

Most stations have limited research resources. And even when there's an investment in a perceptual study, time constraints limit most of the questions to "vital signs" (cume, P1, etc.) and music tastes. That's why these web polls are so important: They can tackle different types of questions that can be very helpful to programming, marketing and promotion. General pop-culture issues — what's hot and what's not — are especially important.

Of course, this is a web poll, so it cannot hope to represent the total *Alternative* or *Active Rock* audiences. As you are no doubt aware, not all listen-

ers are online (although Arbitron-Edison studies show that for *Alternative* the bar is at or above 90%). Additionally, most of the listeners who visit station websites and/or belong to an e-mail database are very likely to be P1s or, at least, hard-core listeners.

The major value, of course, is that



Project ALT and Project ACT are designed to track the listeners who are most influential in terms of both their opinions and the contribution they make to ratings and word-of-mouth, viral marketing. This is the first time in the history of radio that we've had this type of access to a large group of P1 listeners. It's not unlike an airline being able to query its most frequent flyers. It's a very exciting time for radio research.

To give you even more optimism as Projects ALT and ACT move forward, nearly eight in 10 of these survey takers tell us they'd like to participate in more of these web studies — and this was a very long survey. We've tapped in to a very enthusiastic, expressive and important base.

### Top-Line Results

The Cool-O-Meter continues to provide insight and great highlights (Graph 1). As we did in January's debut Project ALT study, we asked respondents to rate 55 different items, ranging from TV hosts to bands to music genres to videogames. Respondents rated each on a 1-5 not cool/cool scale.

The Cool-O-Meter has a broad range of application for stations in the promotional and marketing depart-

ment, and it's a question area that we will include in future Project ALT/ACT surveys.

Here are some interesting highlights:

- The coolest item in both surveys is the same — the American flag. This finding is interesting, because the Iraq War furor has died down. Yet, for both *Alternative* and *Active Rock* listeners, a patriotic symbol scored the highest. Note that the U.S. military also made the top 10 in both samples. This speaks to the continued importance of patriotism and "supporting the troops" we have spoken about over the past several months.

- Here's a positive finding: The sponsor stations of this poll hit the No. 3 position on both the ACT and ALT sides of the spectrum. While it may be expected that database members and website visitors would be predisposed to liking these stations, these are exceptionally strong rankings.

- The *Active Rockers* clearly have a more traditional skew. Led Zeppelin, *Classic Rock* and the NFL all make the ACT top 10 but are considerably lower on the ALT side of the spectrum.

- Internet activities are far more important (and cooler) to ALT fans. KaZaa and MP3 downloading show up prominently on their top 10 (as do tattoos) but do not reach that level among the ACT group. CD burning makes both groups' top 10 and ranks second among ALT listeners.

- "Older Metallica" makes the top five in both samples. Beer makes the top 10 in both surveys too.

- In general, the cool scores run higher in the Project ACT sample, reinforcing the perception that *Alternative* listeners tend to be more cynical and more difficult to please and impress.

- In the bottom 10 (Graph 2), MTV — and even *The Real World* — makes both lists, as do 50 Cent, *American Idol*, Pony sneakers, blogs, comic books and WWE. Hip-hop is in this lowest category on the ACT side, while NASCAR is in the bottom rungs among *Alternative* fans.

### Cool-O-Meter Differences

Cool-O-Meter differences between

Continued on Page 89

## The Project Sample Info

- A total of over 8,500 online visitors participated from 25 stations in markets across the U.S.

- There were 12 *Active Rock* stations (4,115 surveys) and 13 *Alternative* stations (4,415 surveys) participating. Overall, 48% of respondents came from *Active Rock* sites, while *Alternative* stations generated 52%.

- No more than 7% of the interviews came from any single station.

- Gender: *Active Rock* breakouts were 65.6% male and 34.4% female. *Alternative* breakouts were 54.4% male and 45.6% female. While that is predictable, it is important to note that male/female representation differs substantially between the two surveys. While two-thirds of those in the *Active* sample are male, there's more balance among *Alternative* respondents. This finding should lead us to consider female representation in research studies overall — especially for *Alternative*.

- Age: While the *Active Rock* sample tends to be balanced across demographic cells, *Alternative* has a clearly younger skew. In fact, four of every 10 ALT respondents fall in the 18-24-year-old group, while three-fourths are under 30. In the *Active* sample, half of our survey takers are 30+.

Demo	Active Rock	Alternative
12-17	6.0%	16.9%
18-24	24.0%	39.0%
25-29	20.5%	18.9%
30-34	19.0%	12.3%
35-39	15.1%	6.8%
40+	15.3%	6.0%

- The survey dates were May 21-30, 2003. The war was over, and news stories about it were dying down. The NHL and NBA playoffs were going strong, and *The Matrix: Reloaded* had been released.

- Some stations sent out e-mails to their databases, while others posted a link or message on their sites.

Graph 1

## The Cool-O-Meter Top 10

### Project ACT

1. The American flag
2. Older Metallica songs
3. Station that sent the survey
4. U.S. military
5. CD burning
6. Led Zeppelin
7. NFL football
8. Classic rock
9. Beer
10. *Matrix: Reloaded*

### Project ALT

1. The American flag
2. CD burning
3. Station that sent the survey
4. Older Metallica songs
5. KaZaa (or other peer-to-peer)
6. *Matrix: Reloaded*
7. Beer
8. Tattoos
9. MP3 downloading
10. U.S. Military

Graph 2

## The Cool-O-Meter Bottom 10

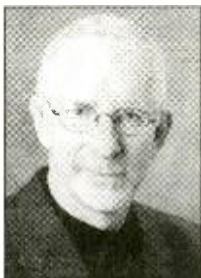
### Project ACT

10. Comic books
9. *The Sims*
8. Hip-hop
7. MTV
6. 50 Cent
5. WWE Wrestling
4. Blogs
3. *American Idol*
2. *The Real World*
1. Pony sneakers

### Project ALT

10. *Fear Factor*
9. Comic books
8. MTV
7. 50 Cent
6. WWE Wrestling
5. NASCAR
4. Blogs
3. *The Real World*
2. Pony sneakers
1. *American Idol*

Continued on Page 89



Fred Jacobs



Dave Beasing

# The White Stripes



Huge Phones!  
Huge Call-Out!  
Huge Sales!  
*Add It Today!!!*

## Seven Nation Army is EXPLODING at Rock Radio!!!

R&R Active Rock: **33 - 30** 424 spins (+61)

Monitor Active Rock: 36-34\* 364 spins (+64)

**Total Audience: 25.5 million!**

Brad Hardin/WXTB "We weren't even playing it and it was testing huge with our core. Based on the research success at Modern Rock, I've encouraged Active Rocks that are skeptical to give it a shot. It worked for us!"

Kevin Vargas/KISS "This is a band that makes people look at their radio and say 'Cool!' when they hear it....Why not have that be your station with that hip association...plus, the song is an outright **ROCKER!**"

Gary Schoenwetter/KSJO "Hit records transcend formats. Seven Nation Army is a **HIT!** Its a hit, played with a loud guitar, that our audience told us they loved."

Joe Bevilacqua/KHJY "Seven Nation Army is not a fadish or trendy song. It's a Rock record and its a **HIT** and that's why its on HJY."

#1 record for 3 weeks  
at Modern Rock!  
Over 700,000 scanned.  
Quickly approaching  
**PLATINUM!**

# The White Stripes **ELEPHANT**





July 18, 2003

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE (00), WEEKS ON CHART, TOTAL STATIONS/ADDS

Most Added

www.rradds.com

Table with columns: ARTIST TITLE LABEL(S), ADDS

Most Increased Plays

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE

Most Played Recurrents

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAYS

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 7/6-7/12.

New & Active

NICKELBACK F/ KID ROCK Saturday Night's... (Columbia)

SMILE EMPTY SOUL Bottom Of A Bottle (Lava)

JIBE Yesterday's Gone (226)

TRAPT Still Frame (Warner Bros.)

MANMADE GOD Safe Passage (American/IDJMG)

FOO FIGHTERS Low (Roswell/RCA)

MUDVAYNE World So Cold (Epic)

QUEENS OF THE STONE AGE Go With The Flow (Interscope)

WHITE STRIPES Seven Nation Army (Third Man/V2)

ALLMAN BROTHERS BAND Firing Line (Sanctuary/SRG)

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

Songs ranked by total plays

Reporters

KZRR/Albuquerque, NM \*

De/Pro: Bill May PD: Phil McHenry MD: Rob Brothers No Adds

KZMZ/Alexandria, LA

PD: Steve Casey MD: Pat Cloud 3 NICKELBACK/ROCK "Saturday" 3 3 DOORS DOWN "I'm On" BLUES TRAVELER "Luv"

WZZO/Allentown, PA \*

PD: Robin Lee MD: Keith Meyer No Adds

KWHL/Anchorage, AK

PD: Larry Snider MD: Kathy Mitchell TRAPT "SB"

KLBJ/Austin, TX \*

OM: Jeff Carroll MD: Loria Lowe No Adds

KOOJ/Baton Rouge, LA \*

PD: Paul Connell APD/MD: Dave Michaels 13 KEVIN MARTIN/WATTS "Cool" 9 NICKELBACK/ROCK "Saturday" FANZINE "Sky" ILL NINO "Luv"

KIOG/Beaumont, TX \*

PD/MD: Mike Davis 3 JANE'S ADDICTION "Because" FINGERTIGHT "Guilt"

WKGB/Binghamton, NY

PD: Jim Frie MD: Tim Boland 9 KORN "Time" ALIEN ANT FARM "These"

WBUF/Bufalo, NY \*

PD: John Paul APD/MD: Joe Russo 1 NICKELBACK/ROCK "Saturday" FOO FIGHTERS "Low"

WRQK/Canton, OH \*

PD: Tim Roberts MD: Kelly Cozzz 10 FOO FIGHTERS "Low" 8 GODSMACK "Serenity" 5 SALIVA "Raise" CHEAP TRICK "Woman" NICKELBACK/ROCK "Saturday"

WPXC/Cape Cod, MA

OM: Steve McVie PD/MD: Suzanne Tonare No Adds

WYBB/Charleston, SC \*

PD/MD: Mike Allen 311 "Creatures" LYNX/ROCK "Gimme"

WKLC/Charleston, WV

PD/MD: Mike Rappaport FINGERTIGHT "Guilt" FOO FIGHTERS "Low" HOTWIRE "Not"

WEBN/Cincinnati, OH \*

OM/MD: Scott Reinhart MD: Rick "The Dude" Vesale HOTWIRE "Not" SLOTH "Somebody"

WVRK/Columbus, GA

OM: Brian Wilton PD: Sam Millman APD/MD: Ken Zepeto 8 VELVET REVOLVER "Free" 5 DIE TRYING "One" 3 THEORY OF A DEADMAN "Last"

KNCN/Corpus Christi, TX \*

OM/MD: Paula Newell PD: John Olson APD/MD: Monte Montano 1 ILL NINO "Luv"

KLAQ/El Paso, TX \*

OM/Interim PD: Courtney Nelson APD/MD: Glenn Garza EVANESCENCE "Under"

WPHO/Elmira-Corning, NY

GM/MD: George Harris MD: Stephen Shiner 1 CHEAP TRICK "Woman"

WRDQ/Fayetteville, NC \*

OM: Paul Michels PD: Marc Awers MD: Al Field 2 SALIVA "Raise"

KLOL/Houston, TX \*

OM/MD: Vince Richards MD: Steve Fiza 6 NICKELBACK/ROCK "Saturday"

WQBZ/Macon, GA

PD: Erik West MD: Serina Scott No Adds

WCLG/Morgantown, WV

PD: Jeff Miller MD: Dave Murdock 311 "Creatures"

Woha/Morristown, NJ \*

PD: Terrie Carr 8 VELVET REVOLVER "Free" 5 DIE TRYING "One" 3 THEORY OF A DEADMAN "Last"

WBAB/Nassau-Suffolk, NY \*

PD: John Olson APD/MD: John Parise No Adds

KFZX/Odessa-Midland, TX

PD/MD: Steve Driscoll 14 QUEENSRYPHE "Open" 12 SMILE EMPTY SOUL "Bottle" 2 PRESENCE "Remember" JACK CASADY "Parade"

KEZO/Omaha, NE \*

PD: Lester St. James MD: Jessica Del 11 BLUE OCTOBER "Somebody" 8 LYNX/ROCK "Gimme" 7 TRAPT "Headstrong" 6 LYNX/ROCK "Gimme" REVIS "Rain"

KCLB/Palm Springs, CA

APD/Acting MD: Rick Sparks 3 ALIEN ANT FARM "These" 3 PRESENCE "Remember" 3 QUEENSRYPHE "Open"

WRRX/Pensacola, FL \*

OM/MD: Dan McClintock 1 FOO FIGHTERS "Low"

WWCT/Peoria, IL

PD: Jamie Markley MD: Debbie Hunter No Adds

WMWR/Philadelphia, PA \*

PD: Sam Millman APD/MD: Ken Zepeto 6 FUEL "Talk" No Adds

KOKB/Phoenix, AZ \*

PD: Joe Bonadonna MD: Dock Ellis No Adds

WHEB/Portsmouth, NH \*

PD/MD: Alex James 19 VELVET REVOLVER "Free" 12 WHITE STRIPES "Seven" 1 AUDIOSLAVE "Live"

WHJY/Providence, RI \*

PD: Joe Bevilacqua APD: Doug Palmieri MD: John Laurenti No Adds

KCAL/Riverside, CA \*

PD: Steve Hoffman APD/MD: M.J. Matthews No Adds

WROV/Roanoke-Lynchburg, VA \*

PD: Aaron Roberts MD: Heidi Krumer-Tate ALIEN ANT FARM "These"

WCMF/Rochester, NY \*

PD: Jamie Markley MD: Dave Kana HOTWIRE "Not"

WXRK/Rockford, IL

PD/MD: Jim Stone 1 SLOTH "Somebody"

KBER/Salt Lake City, UT \*

OM: Bruce Jones PD: Kelly Hammer APD/MD: Helen Powers QUEENSRYPHE "Open"

KSJO/San Jose, CA \*

OM: Gary Schoenwetter MD: Zack Tyler 18 WHITE STRIPES "Seven" 3 KORN "Time"

KZOZ/San Luis Obispo, CA

PD/MD: David Alwood APD: London Fields 1 CHEAP TRICK "Woman"

KXFX/Santa Rosa, CA \*

PD/MD: Don Harrison Asst. MD: Todd Pym 1 HOTWIRE "Not" 1 SALIVA "Raise" FINGERTIGHT "Guilt"

KISW/Seattle-Tacoma, WA \*

APD/MD: Kyle Brooks No Adds

KTUX/Shreveport, LA \*

PD: Kevin West MD: Flynn Stone QUEENSRYPHE "Open"

KXUS/Springfield, MO

PD: Tony Maffeo MD: Mark McClain 9 VELVET REVOLVER "Free" 7 "GOLD '01" 6 STAIN'D "So" CHEAP TRICK "Woman"

WKLT/Traverse City, MI

PD/MD: Terri Ray 1 EVANESCENCE "Under" 1 FOO FIGHTERS "Low" 1 GODSMACK "Serenity" 1 LYNX/ROCK "Gimme"

KLPX/Tucson, AZ \*

PD/MD: Jonas Hunter APD: Chris AUDIOSLAVE "Live"

KMOO/Tulsa, OK \*

PD/MD: Rob Hurt No Adds

WMZK/Wausau, WI

PD/MD: Nick Summers No Adds

KATS/Yakima, WA

OM: Ron Harris FOO FIGHTERS "Low"

WNCO/Youngstown, OH \*

PD/MD: Chris Patrick No Adds

\*Monitored Reporters 52 Total Reporters

32 Total Monitored

20 Total Indicator 18 Current Indicator Playlists

Did Not Report, Playlist Frozen (2): WRQR/Wilmington, NC WRKR/Kalamazoo, MI



# R&R ACTIVE ROCK TOP 50

Powered By



July 18, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	CHEVELLE Send The Pain Below (Epic)	1944	-29	113105	26	60/0
2	2	COLD Stupid Girl (Flip/Geffen/Interscope)	1665	-27	82211	21	60/0
3	3	TRAPT Headstrong (Warner Bros.)	1613	+46	95544	40	60/0
7	4	JANE'S ADDICTION Just Because (Capitol)	1398	+44	60956	7	62/0
4	5	AUDIOSLAVE Like A Stone (Interscope/Epic)	1396	-73	75935	27	60/0
5	6	METALLICA St. Anger (Elektra/EEG)	1367	-80	73124	7	62/0
8	7	REVIS Caught In The Rain (Epic)	1338	+66	59490	22	58/1
11	8	LINKIN PARK Faint (Warner Bros.)	1276	+167	60087	10	61/2
6	9	LINKIN PARK Somewhere I Belong (Warner Bros.)	1256	-178	68164	20	56/0
13	10	STAIN'D So Far Away (Flip/Elektra/EEG)	1244	+203	66599	5	61/4
12	11	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1180	+122	63177	16	60/0
9	12	GODSMACK Straight Out Of Line (Republic/Universal)	1135	-73	61227	24	55/0
18	13	KORN Did My Time (Immortal/Epic)	1076	+182	51576	3	60/1
10	14	POWERMAN 5000 Free (DreamWorks)	1068	-50	50209	18	54/0
17	15	DISTURBED Liberate (Reprise)	1046	+134	46982	7	61/1
14	16	SEETHER Driven Under (Wind-up)	984	-6	45650	24	50/1
16	17	SHINEDOWN Fly From The Inside (Atlantic)	945	+23	44342	17	58/1
21	18	GODSMACK Serenity (Republic/Universal)	895	+156	35636	5	61/3
15	19	DEFTONES Minerva (Maverick/Reprise)	848	-93	31186	13	50/0
19	20	DISTURBED Remember (Reprise)	808	-71	46473	33	48/0
25	21	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	735	+77	23449	15	53/2
27	22	VELVET REVOLVER Set Me Free (Decca/Immortal)	717	+91	33435	4	44/2
23	23	MUDVAYNE World So Cold (Epic)	717	+20	26610	10	53/0
24	24	BLACK LABEL SOCIETY Stillborn (Spitfire)	681	-12	38834	17	31/1
22	25	STAIN'D Price To Play (Elektra/EEG)	631	-102	41071	15	34/0
26	26	SOCIALBURN Everyone (Elektra/EEG)	612	-39	16807	10	49/0
30	27	TRAPT Still Frame (Warner Bros.)	563	+75	19542	5	52/4
28	28	DOUBLEDRIVE Imprint (Roadrunner/IDJMG)	503	-103	14417	19	34/0
34	29	SALIVA Raise Up (Island/IDJMG)	436	+97	16350	5	40/4
33	30	WHITE STRIPES Seven Nation Army (Third Man/V2)	424	+61	23283	9	25/4
35	31	ADEMA Unstable (Arista)	422	+87	12357	4	43/6
29	32	MARILYN MANSON Mobscent (Nothing/Interscope)	385	-211	17734	14	40/0
45	33	FOO FIGHTERS Low (Roswell/RCA)	354	+175	11793	2	43/6
31	34	3 DOORS DOWN The Road I'm On (Republic/Universal)	330	-61	12848	19	23/0
36	35	DIE TRYING Oxygen's Gone (Island/IDJMG)	270	-50	5883	11	33/1
32	36	MEMENTO Nothing Sacred (Columbia)	270	-98	9174	13	28/0
37	37	PILLAR Fireproof (MCA)	269	-29	6267	10	25/1
38	38	THREE DAYS GRACE (I Hate) Everything About You (Jive)	266	-2	5636	8	25/1
39	39	MANMADE GOD Safe Passage (American/IDJMG)	261	-5	5066	6	32/0
40	40	(HED) PLANET EARTH Other Side (Volcano/Jive)	247	+1	8114	3	28/4
43	41	AFI The Leaving Song Part II (DreamWorks)	244	+44	5072	5	30/1
42	42	ATARIS The Boys Of Summer (Columbia)	209	-4	5755	5	12/1
Debut	43	311 Creatures (For A While) (Volcano)	188	+97	4267	1	12/2
47	44	ECHO 7 One Step Away (In De Goot)	183	+20	4730	6	20/1
41	45	QUEENS OF THE STONE AGE Go With The Flow (Interscope)	171	-57	8577	15	23/0
44	46	TYPE O NEGATIVE I Don't Wanna Be Me (Roadrunner/IDJMG)	164	-34	4868	9	19/0
-	47	ANTHRAX Safe Home (Sanctuary/SRG)	143	+26	5855	3	14/0
49	48	THRICE All That's Left (Island/IDJMG)	140	+5	1866	2	20/2
Debut	49	UNLOCO Empty (Maverick/Reprise)	126	+59	1870	1	17/4
Debut	50	ALIEN ANT FARM These Days (DreamWorks)	123	+62	2265	1	22/6

## Most Added®

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
FINGERTIGHT Guilt (Hold Down) (Columbia)	17
SLOTH Someday (Hollywood)	10
HOTWIRE Not Today (RCA)	9
EVANESCENCE Going Under (Wind-up)	7
FOO FIGHTERS Low (Roswell/RCA)	6
ADEMA Unstable (Arista)	6
ALIEN ANT FARM These Days (DreamWorks)	6
PRESENCE Remember (Curb)	5
FUEL Falls On Me (Epic)	5
STAIN'D So Far Away (Flip/Elektra/EEG)	4
TRAPT Still Frame (Warner Bros.)	4
SALIVA Raise Up (Island/IDJMG)	4
(HED) PLANET EARTH Other Side (Volcano/Jive)	4
WHITE STRIPES Seven Nation Army (Third Man/V2)	4
UNLOCO Empty (Maverick/Reprise)	4
MOTOGRATER Down (No Name/EEG)	4
METALLICA Frantic (Elektra/EEG)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STAIN'D So Far Away (Flip/Elektra/EEG)	+203
KORN Did My Time (Immortal/Epic)	+182
FOO FIGHTERS Low (Roswell/RCA)	+175
LINKIN PARK Faint (Warner Bros.)	+167
GODSMACK Serenity (Republic/Universal)	+156
DISTURBED Liberate (Reprise)	+134
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	+122
SALIVA Raise Up (Island/IDJMG)	+97
311 Creatures (For A While) (Volcano)	+97
VELVET REVOLVER Set Me Free (Decca/Immortal)	+91

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
EVANESCENCE Bring Me To Life (Wind-up)	705
SEETHER Fine Again (Wind-up)	694
MUDVAYNE Not Falling (Epic)	636
CHEVELLE The Red (Epic)	606
SALIVA Always (Island/IDJMG)	590
3 DOORS DOWN When I'm Gone (Republic/Universal)	587
DISTURBED Prayer (Reprise)	566
SYSTEM OF A DOWN Aerials (American/Columbia)	554
FOO FIGHTERS All My Life (Roswell/RCA)	514
TAPROOT Poem (Velvet Hammer/Atlantic)	428

63 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/6-7/12. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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## ON THE RECORD

With  
**Jim Fox**  
OM, WBVR & WFWI/  
Ft. Wayne, IN



Last week I began the list of personality traits I've found to be most common in inexperienced talent who have the potential to be stars. The first trait that I noted was life experience. No. 2 is relatability. Is this person capable of presenting his or her life experiences — or those borrowed through osmosis from others — in a way that the audience can relate to? • I've often asked aspiring stars, "What experience in your life has had the greatest impact on who you are today?" You'd be amazed by the depth and candor with which most respond. Those with children will most likely refer to the birth of a child. So I'm always prepared to ask, "Before that?" or "Since then?" I can usually make several observations from their response: How are their storytelling skills? Are they willing to share themselves with their audience? Do they have the ability to spontaneously recall an event from their past? And can they apply an event from their past to the present conversation, or do they appear to be simply reminiscing? Since nothing is more universally attractive to humans than humanity, it's no surprise that people are naturally drawn toward those who are willing to honestly reveal themselves to others. • No. 3 is courage. Does this person have the courage to venture outside his or her own comfort zone to grow? Of those who tell me, "I will work my ass off for you," 90% omit the rest of the sentence: "...within my own comfort zone." New experiences are a part of growth, and they're often uncomfortable. Fortunately, the more you experience that which is new, the less uncomfortable it becomes. Here's where an introvert can prove himself or herself worthy of stardom, because choosing to break the grip of fear and interact with others is a clear display of courage. • No. 4 is intelligence. Very simply, is this person smart? There's no question that there are numerous other qualities and personality traits that contribute to superstardom. Communication skills, a good work ethic and drive are obviously positive traits. However, developing an inexperienced personality requires a great deal of commitment from management. • The four skills I've shared with you have helped me determine whether that investment will result in a payoff.

The top three on the Active chart are holding tightly to their respective positions: **Chevelle**, **Cold** and **Trapt** are waving the flag of next-generation rockers. Then along come **Jane's Addiction** from No. 7 to No. 4! While "Been Caught Stealin'" and "Jane Says" are still in everyone's gold category, the band delivers another shot for the future. "Just Because" is still in the early development stages. In fact, it just started getting played last week at MTV and MTV2. The full CD comes out next week, and early predictors indicate that sales will be over 100,000 units. Hold the research for a few more weeks ... I can't believe the **Shinedown** album just hit the streets yesterday! "Fly From the Inside" went for adds March 31, and it's still alive on the chart. In fact, it's been top 10 most played on stations like WNOR/Norfolk, KXXR/Minneapolis, WMFS/Memphis, KQRC/Kansas City, WIYY/Baltimore, WXTB/Tampa, WLZR/Milwaukee, WJJO/Madison and WJRR/Orlando.

— Cyndee Maxwell, Active Rock/Rock Editor



## Record Of The Week

ARTIST: **Fu Manchu**  
TITLE: **Go For It ... Live!**  
LABEL: **Steamhammer/SPV**



For rockers who like their Marshalls stacked high, dig everything from tricked-out vans to Vans footwear and require riffage fuzzier than Ted Nugent's mane, Los Angeles-based four-some Fu Manchu are the consummate live act. With *Go For It ... Live!* the group's SoCal-Sabbath groove is in full effect throughout the 22-track affair. This warts 'n' all live recording captures the raw energy of the group's onstage presence and spans their seven-album career. There's the early stuff like "Ojo Rojo" and the always-requested "Super Bird," *In Search Of* greats like "Regal Begal," *The Action Is Go's* shoulda-been hit "Evil Eye" and a slew of rockers from 2001's *California Crossing*. Fans can hit the bong a few times while reliving past shows, while newcomers can hear what they're missing. Aloha, Mr. Hand.

— Frank Correia, Rock Specialty Editor

## active INSIGHT

ARTIST: **Sloth**

LABEL: **Hollywood**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR

Sometimes the best party guests turn out to be the ones who weren't invited in the first place. Case in point, Hollywood Records' new rock act, the ironically named Sloth. While playing the crowded Los Angeles club scene during the summer of 1999, the group decided to join the Vans Warped Tour, even though they weren't invited.

"That didn't stop us," laughs guitarist Kristo Panos. "We bought a generator and a shitty old Astro Van, which had holes in the roof. We packed it with equipment — which got wet every time it rained — and followed the tour from town to town. We'd set up in parking lots and perform as people were going in. Over the course of a few weeks we played for thousands of people."

Midway through the tour, main-event star Ice T caught a Sloth set. He put in a good word with festival organizer Kevin Lyman, and the young group became part of the tour. Of course, such confidence and a strong work ethic come naturally to the band, who formed back in '95 in the L.A. 'burb of Claremont. Demos and local gigs sharpened the group's sound, and in '97 they hit the studio with Oingo Boingo producer John Avila to record their independent debut, *22*.

As *22* became a hot number in the underground scene, Sloth decided to submit the tape to a nationwide band competition, where it cleaned the ring of competi-



tors. The group funded their next CD, 1998's *Acedia*, with the prize money. Over the past few years they've managed to sell 10,000 copies of their releases.

"After a show, we'll strap on backpacks filled with CDs and go into the crowd to sell them ourselves," Panos explains. "We usually ask for \$10 per disc, but wind up selling them for whatever people can afford. We do the same thing with T-shirts. Our attitude is, why do a show if you can't leave anything behind?"

Soon, the group's dedicated fan base will be able to get their hands on Sloth's major-label debut, *Dead Generation*, when it hits stores in September. And the group that once tagged along with the Warped Tour now find themselves getting legitimate gigs, as well as adds on their lead single, "Someday," at Active Rockers like WAAF/Boston, WRIF/Detroit, KQRC/Kansas City, KOMP/Las Vegas and more. On top of that, the group's "You Can't Look Away" is featured on the new *Tomb Raider* soundtrack. So much for a lazy summer.

## R&R TOP 20 SPECIALTY ARTISTS

1. **SUPERJOINT RITUAL** (*Sanctuary/SRG*) "Dress Like A Target"
2. **POISON THE WELL** (*Atlantic*) "Ghostchant"
3. **CHIMAIRA** (*Roadrunner/IDJMG*) "Pure Hatred"
4. **TYPE O NEGATIVE** (*Roadrunner/IDJMG*) "I Don't Want To Be Me"
5. **MOTOGRAFTER** (*Elektra/EEG*) "Down"
6. **SHADOWS FALL** (*Century Media*) "Destroyer Of Senses"
7. **SPINESHANK** (*Roadrunner/IDJMG*) "Violent Mood Swings"
8. **BLACK DAHLIA MURDER** (*Metal Blade*) "Funeral Thirst"
9. **IN FLAMES** (*Nuclear Blast*) "Trigger"
10. **ENTOMBED** (*Koch*) "Retaliation"
11. **METALLICA** (*Elektra/EEG*) "Frantic"
12. **THROWDOWN** (*Trustkill*) "Walk Away"
13. **AS I LAY DYING** (*Metal Blade*) "94 Hours"
14. **LAMB OF GOD** (*Prosthetic*) "11th Hour"
15. **DARKEST HOUR** (*Victory*) "The Patriot Virus"
16. **TRANSPORT LEAGUE** (*Crash*) "Disconnect Massconnect"
17. **NOTHINGFACE** (*TVT*) "Here Come The Butchers"
18. **SOILWORK** (*Nuclear Blast*) "Figure No. 5"
19. **ANTHRAX** (*Sanctuary*) "We've Come For You All"
20. **THRICE** (*Island/IDJMG*) "Under A Killing Moon"

Ranked by total number of shows reporting artist.



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Continued from Page 84

# Active Rock Vs. Alternative

the formats are revealing. When examining the strength of the responses to these 55 items, we broke out the biggest spreads between Active Rock and Alternative listeners. Items that are considerably more positive to active rockers include NASCAR, Creed, Classic Rock, newer Metallica, the American flag, the U.S. military, the



NFL, President Bush, older Metallica and Led Zeppelin.

On the other side, alternative rockers think the following are quite a bit cooler: Conan O'Brien, piercings, KaZaa (and other music download sites) and Punk'd.

**Downloading:** This is a huge issue. And as we've already seen, it's an even bigger deal with Alternative fans (who are, of course, younger). Nearly four in 10 Project ALT listeners say they either download frequently or it's the only place they get music (Graph 3). Conversely, half the Project ACT respondents say they rarely or never download music.

**These surveys are designed to track the listeners who are most influential, in terms of both their opinions and the contribution they make to ratings and word-of-mouth, viral marketing.**

Steve Jobs' innovation, nearly half the Project ALT fans say they'll continue to take their music from sites like KaZaa. Only about 5% of respondents in both samples say they'd definitely pay this type of per-song fee.

It is noteworthy, however, that the notion of acquiring music via the Internet isn't comfortable for a substantial number of these listeners. About four in 10 Project ACT respondents say they'd rather purchase CDs, compared to about one-fourth of Project ALT respondents.

Downloading plays a major role in how Alternative listeners, in particular, are exposed to new music (Graph 5). One-fourth of our Project ALT respondents say finding out about new music via file-sharing is "very important."

**Beer Rules!**

Beer rules — especially with Active Rock listeners (Graph 6). But it's the alcoholic beverage of choice among fans of both formats.

The NFL is the sports league of choice (Graph 7). It is noteworthy that in the middle of May, when football is as far from everyone's mind as possible, the NFL emerges as far and away the top sports preference.

This brings to mind some of the issues and concerns we've been talking about regarding poor fall Arbitron performances due, in part, to the football season. Active rockers also emerge as bigger sports fans. In fact, half describe themselves as "heavily into sports," compared to only four in 10 Project ALT survey takers.

Metallica and Led Zeppelin are very strong brands. So is classic rock (Graph 8). We pulled many of the music-oriented genres and names from the Cool-O-Meter and ranked them for both sample bases. Older Metallica is in a top slot for both samples (and *St. Anger* had not been released while this survey was in the field).

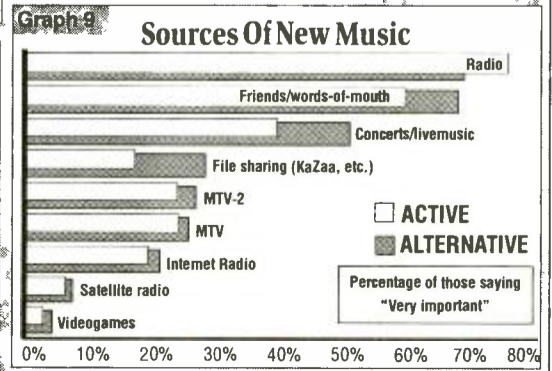
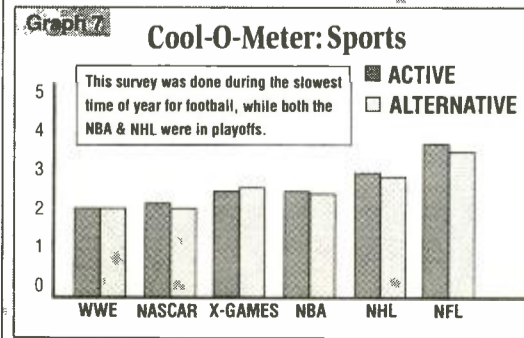
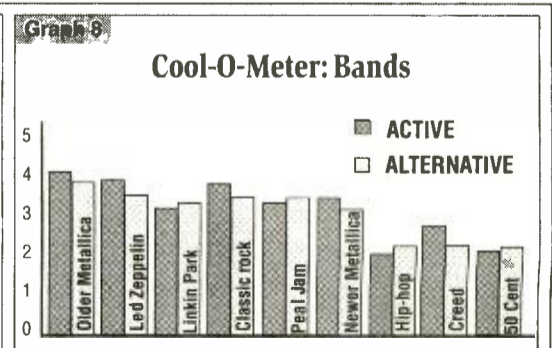
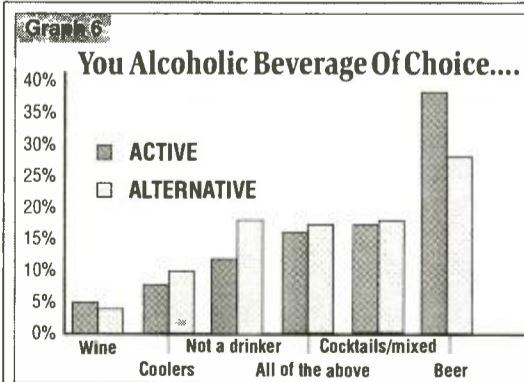
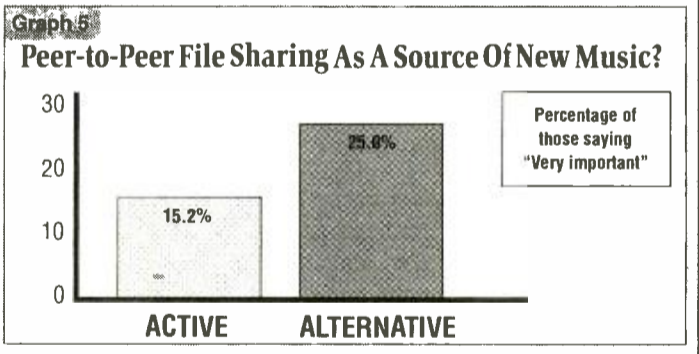
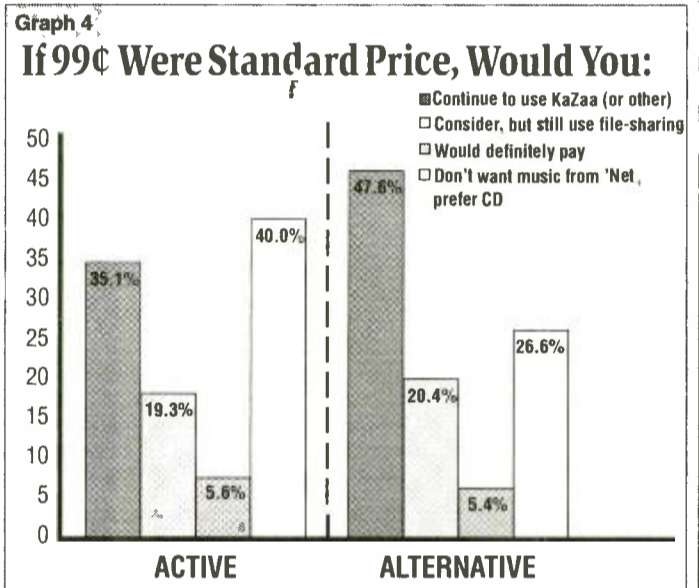
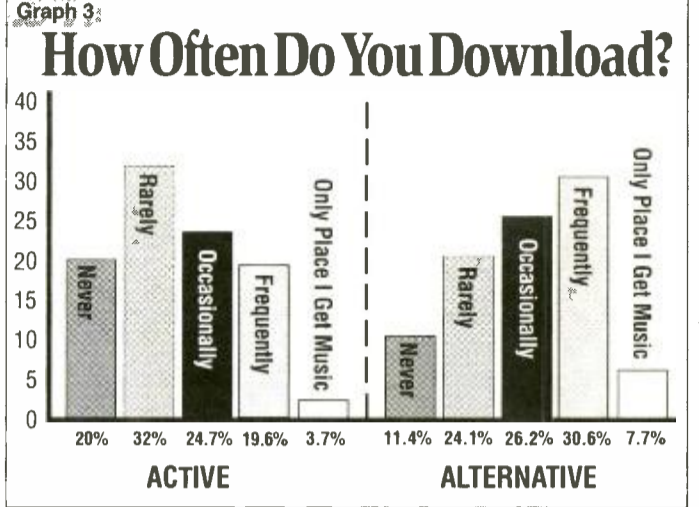
In fact, among Project ALT participants, older Metallica beat out Pearl

Jam, hip-hop, Creed and Linkin Park. Led Zeppelin scores well among Project ALT fans. The classic rock brand also resonates well with both samples, especially the Project ACT group.

**It is noteworthy that the notion of acquiring music via the Internet isn't comfortable for a substantial number of these listeners.**

Radio is still the top choice for new-music exposure (Graph 9). In fact, it is the top choice for both sample bases, with even greater strength among Project ALT listeners. But friends/word of mouth scores almost as well among these Alternative fans.

Going to concerts is also a major source for these listeners. MTV and MTV2 are well down the pecking order, with new-media sources trailing. However, it is noteworthy that satellite radio is on the radar screen.



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Will Apple's 99 cents-per-song download model fly (Graph 4)? Our polls indicate that changing the opinions and habits of frequent downloaders isn't going to be easy. In spite of



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
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5	3	LINKIN PARK Faint (Warner Bros.)	2688	+296	200535	16	82/0
3	4	CHEVELLE Send The Pain Below (Epic)	2686	+35	187916	25	77/0
4	5	TRAPT Headstrong (Warner Bros.)	2586	-50	201058	37	79/0
7	6	ATARIS The Boys Of Summer (Columbia)	2392	+184	177168	9	75/2
9	7	QUEENS OF THE STONE AGE Go With The Flow (Interscope)	2147	+65	155040	17	76/0
11	8	STAIN'D So Far Away (Flip/Elektra/EEG)	2137	+424	150646	5	79/2
6	9	AUDIOSLAVE Like A Stone (Interscope/Epic)	2117	-108	169057	28	82/0
8	10	COLD Stupid Girl (Flip/Geffen/Interscope)	2094	-13	112551	20	70/1
15	11	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	1745	+194	98417	14	74/1
22	12	311 Creatures (For A While) (Volcano)	1715	+471	138135	3	81/4
16	13	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1681	+173	112164	6	75/1
13	14	RED HOT CHILI PEPPERS Dosed (Warner Bros.)	1625	+24	112107	10	74/2
12	15	LINKIN PARK Somewhere I Belong (Warner Bros.)	1612	-59	127923	20	77/0
10	16	FOO FIGHTERS Times Like These (Roswell/RCA)	1568	-151	153913	27	70/0
20	17	EVANESCENCE Going Under (Wind-up)	1510	+217	85535	6	71/0
19	18	EVE 6 Think Twice (RCA)	1458	+105	76802	8	67/0
18	19	RADIOHEAD There There (Capitol)	1376	-50	93107	13	65/0
17	20	EVANESCENCE Bring Me To Life (Wind-up)	1346	-86	101746	28	76/0
21	21	VENETTA RED Shatterday (Epic)	1339	+67	70806	11	75/1
14	22	DEFTONES Minerva (Maverick/Reprise)	1324	-271	87715	13	74/0
24	23	KORN Did My Time (Immortal/Epic)	1267	+229	81215	3	66/0
26	24	USED Blue And Yellow (Reprise)	1043	+107	67782	8	59/2
27	25	HOT HOT HEAT Bandages (Sub Pop/Reprise)	1023	+102	94673	16	50/3
28	26	AFI The Leaving Song Part II (DreamWorks)	986	+116	68477	5	61/2
23	27	SEETHER Driven Under (Wind-up)	976	-136	60008	19	45/0
29	28	DISTURBED Liberate (Reprise)	872	+115	40956	5	46/3
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39	30	FOO FIGHTERS Low (Roswell/RCA)	816	+358	39078	2	68/9
33	31	GODSMACK Serenity (Republic/Universal)	768	+143	45922	4	51/2
31	32	SOCIALBURN Everyone (Elektra/EEG)	758	+42	30997	9	49/0
36	33	TRAPT Still Frame (Warner Bros.)	663	+124	32091	2	51/4
30	34	STAIN'D Price To Play (Elektra/EEG)	648	-83	42800	15	39/0
34	35	VELVET REVOLVER Set Me Free (Decca/Immortal)	619	+47	56055	4	31/2
32	36	DIE TRYING Oxygen's Gone (Island/IDJMG)	599	-88	20041	10	46/0
37	37	THREE DAYS GRACE (I Hate) Everything About You (Jive)	548	+45	26058	5	37/3
Debut	38	ALIEN ANT FARM These Days (DreamWorks)	534	+225	25119	1	46/5
35	39	SHINEDOWN Fly From The Inside (Atlantic)	515	-56	18550	13	32/1
41	40	THRICE All That's Left (Island/IDJMG)	491	+53	32721	3	50/9
48	41	DASHBOARD CONFESSIONAL Hands Down (Vagrant)	488	+158	39194	2	50/20
40	42	ROOTS Seed 2.0 (MCA)	464	+14	32705	11	24/0
44	43	WHITE STRIPES The Hardest Button To Button (Third Man/V2)	441	+59	48820	4	12/1
45	44	MUDVAYNE World So Cold (Epic)	433	+51	19554	3	27/0
Debut	45	ADEMA Unstable (Arista)	404	+99	15641	1	32/4
43	46	ALKALINE TRIO We've Had Enough (Vagrant)	376	-49	19605	7	26/0
Debut	47	SWITCHFOOT Meant To Live (Red Ink/Columbia)	368	+59	16639	2	25/2
38	48	JACK JOHNSON The Horizon Has Been Defeated (Jack Johnson Music/Universal)	360	-133	22286	18	23/0
Debut	49	LESS THAN JAKE The Science Of Selling Yourself Short... (Warner Bros.)	350	+107	26518	1	25/7
47	50	AUTHORITY ZERO Over Seasons (Lava)	316	-26	13037	6	20/0

85 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/6-7/12. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BILLY TALENT Try Honesty (Atlantic)	28
RANCID Fall Back Down (Hellcat/Warner Bros.)	24
DASHBOARD CONFESSIONAL Hands Down (Vagrant)	20
FOO FIGHTERS Low (Roswell/RCA)	9
THRICE All That's Left (Island/IDJMG)	9
FINGERTIGHT Guilt (Hold Down) (Columbia)	8
LESS THAN JAKE The Science Of Selling Yourself... (Warner Bros.)	7
FEEDER Come Back Around (Republic/Universal)	6
FUEL Falls On Me (Epic)	6
ALIEN ANT FARM These Days (DreamWorks)	5
BLACK REBEL MOTORCYCLE CLUB Stop (Virgin)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
311 Creatures (For A While) (Volcano)	+471
STAIN'D So Far Away (Flip/Elektra/EEG)	+424
FOO FIGHTERS Low (Roswell/RCA)	+358
LINKIN PARK Faint (Warner Bros.)	+296
KORN Did My Time (Immortal/Epic)	+229
ALIEN ANT FARM These Days (DreamWorks)	+225
EVANESCENCE Going Under (Wind-up)	+217
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	+194
ATARIS The Boys Of Summer (Columbia)	+184
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	+173

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	1123
FOO FIGHTERS All My Life (Roswell/RCA)	982
QUEENS OF THE STONE AGE No One Knows (Interscope)	931
SEETHER Fine Again (Wind-up)	828
CHEVELLE The Red (Epic)	812
3 DOORS DOWN When I'm Gone (Republic/Universal)	756
SALIVA Always (Island/IDJMG)	671
SYSTEM OF A DOWN Aerials (American/Columbia)	668
COLDPLAY Clocks (Capitol)	634
TAPROOT Poem (Velvet Hammer/Atlantic)	574

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).

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**ON THE RECORD**

With  
**The Reverend MD, KFRR/Fresno**

Greetings from the raisin capital of the world! It's currently 101 degrees, and it's supposed to get hotter this weekend. Got to love the Valley! • The White Stripes hitting No. 1 is great! We've always enjoyed playing them. At KFRR/Fresno our new moniker is "104.1 Alternative Radio," and we've been checking out a lot of



newer, hipper and — dare I say it? — *alternative* bands. Did I just say hipper? I sound like my dad. • Being the only station in town playing Linkin Park is great. So far, they have sold over 13,000 records in this town alone. We're working on a possible summer show around September. If anyone wants to get in on it, call me. • As far as new tunes, I've been listening to The Yeah Yeah Yeahs, Caesars and, of course, my TimeLife three-CD collection of bluegrass favorites. Being from Modesto (there's something to brag about), I love the new Grandaddy. • Speaking of rednecks, is the new Foo Fighters clip a music video or soft-core pornography? Either way, I think they are one of the most solid bands in the format. Well, I'm off to sit in the kiddie pool I planted in front of my swamp cooler.

**T**he White Stripes top the chart for the third consecutive week. There will be a column on this effort in the coming weeks. V2's Rick Morrison, Matt Pollock and Steve Backer will reveal the secrets of radio airplay. Actually, that's a lie. They have no secrets. What they have is a hit record ... **Jane's Addiction, Linkin Park, Chevelle, The Ataris, Queens Of The Stone Age and Staind** round out the rest of the top 10 bullets this week ... The hot action is in the teens, with **Smile Empty Soul** going 15-11 ... **311** jump 22-12 ... The new **Evanescence** track marches upward 20-17 ... **The Used** rise nicely to 24 from 26 ... Keep your eye on the new chart entries this week: **Alien Ant Farm, Adema** and **Switchfoot**, as well as **Less Than Jake's** "The Science of Selling Yourself" ... Most Added: **Billy Talent, Rancid** (it's not even the official add week!), **Dashboard Confessional, Thrice, Foo Fighters, Fingertight** and **Less Than Jake** ... Most Should Be Added: **Dandy Warhols, Sense Field, Sloth, Black Rebel Motorcycle Club, Brand New, Ill Niño, Yellowcard** and **Leaves**.

— Max Talkoff, Alternative Editor



**COMING RIGHT UP**

ARTIST: **Kings Of Leon**

LABEL: **RCA**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



**W**ay before any members of the RCA act **Kings Of Leon** were even born, Dickey Betts of The Allman Brothers Band was singing about being born in the backseat of a Greyhound bus. He was, after all, born a "Ramblin' Man." The Allmans' Southern-fried rock spawned a host of imitators and memories, and some 30 years later the Kings pick up the spliff and roll with it.

It seems almost like "Ramblin' Man" was some sort of premature biography of the Kings. The Followill brothers — Caleb (vocals, rhythm guitar), Nathan (drums) and Jared (bass) — grew up on the road with their hippie-turned-Pentecostal-minister father. Leon, traveling through the Bible Belt and playing in churches while dad preached.

"Growing up, we didn't have an actual home," says Nathan. "We stayed with relatives, one place or the other. We lived out of the back of our car. I'd say there were at least five of those cars. Four of those 14 years we had a travel trailer; the other 10, the church would either put us up in a hotel, or we would stay at the pastor's house or a parsonage. We grew up doing that pretty much our whole lives."

When dad was kicked out of the church amid scandal, the family relocated to Oklahoma City. Nathan and Caleb started writing songs, bought baby brother Jared a bass and enlisted first cousin Matthew Followill for lead guitar. They moved to Nashville, eventually scored a publishing deal and signed with RCA in New York a year later.

Although they're young — ages range from 16 to 22 — the Kings display musical and lyrical wisdom beyond their years,

combining vintage Stones and Zeppelin with CCR, Allmans and Skynyrd before adding some modern retrofitting a la The White Stripes or Strokes. "Too many artists now, either they have their fists in the air throughout the whole record, or they're crying the whole record," says Nathan. "That's not what we're about. We're about the journey."

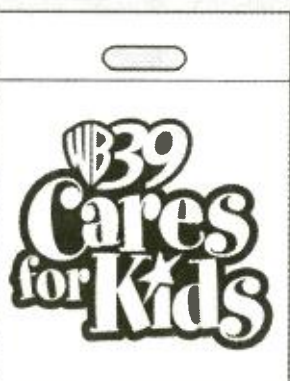
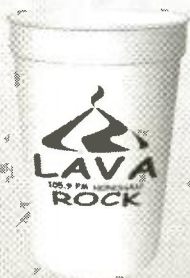
Listening to their RCA debut, *Youth & Young Manhood*, is almost like traveling on that bus from *Almost Famous*. "Joe's Head" buzzes with such an Allmans vibe you'd swear Betts was guesting on the track. "Trani" sounds like heartbreak and hang-over committed to tape, and Caleb's voice here is positively hoarse at times, sounding like the whiskey and smokes did him in during last night's after-party. By the next track, however, the group is back on the bus and rolling toward the golden coast with "California Waiting." "Spiral Staircase" is a rollicking ride, replete with handclap breakdowns and boogie-rock beats.

Meanwhile, the lead single, "Molly's Chambers," is instantly infectious, thanks to its hooky guitar riffs and Caleb's laid-back vocals. The track is presently charming listeners of WFNX/Boston, where it's already up to medium rotation, and WWCD/Columbus, OH, which recently added the song. Decidedly unslick in production and approach, Kings Of Leon belt out a kind of dirty rock combined with a Southern twang that make them stand out from the majority of sanitized-for-airplay rock.

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**America's Best Testing Alternative Songs 12 +  
 For The Week Ending 7/18/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LINKIN PARK Faint (Warner Bros.)	4.18	4.14	93%	15%	4.04	4.07	4.02
ATARIS The Boys Of Summer (Columbia)	4.15	4.03	92%	15%	4.05	4.17	3.96
USED Blue And Yellow (Reprise)	4.12	3.95	60%	6%	3.98	3.90	4.02
AFI The Leaving Song Part II (DreamWorks)	4.07	3.85	60%	6%	3.90	3.89	3.90
TRAPT Headstrong (Warner Bros.)	4.06	4.06	98%	38%	4.01	4.08	3.96
LINKIN PARK Somewhere I Belong (Warner Bros.)	4.03	3.99	98%	37%	3.95	4.01	3.91
CHEVELLE Send The Pain Below (Epic)	3.94	4.01	96%	36%	3.88	3.98	3.81
EVE 6 Think Twice (RCA)	3.94	3.87	65%	6%	3.90	4.08	3.78
COLD Stupid Girl (Flip/Geffen/Interscope)	3.92	3.78	96%	25%	3.78	3.88	3.71
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	3.89	3.93	69%	11%	3.74	3.75	3.73
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.88	3.80	96%	47%	3.93	4.03	3.85
FOO FIGHTERS Times Like These (Roswell/RCA)	3.86	3.88	98%	36%	3.86	3.96	3.79
STAIN'D So Far Away (Flip/Elektra/EEG)	3.85	3.73	75%	15%	3.70	3.65	3.74
EVANESCENCE Bring Me To Life (Wind-up)	3.83	3.83	99%	56%	3.95	4.07	3.86
SEETHER Driven Under (Wind-up)	3.81	3.74	85%	24%	3.74	3.83	3.67
EVANESCENCE Going Under (Wind-up)	3.80	3.80	81%	16%	3.90	3.88	3.92
311 Creatures (For A While) (Volcano)	3.78	-	56%	6%	3.65	3.56	3.71
VENETTA RED Shatterday (Epic)	3.74	3.59	63%	11%	3.60	3.60	3.60
STAIN'D Price To Play (Elektra/EEG)	3.71	3.76	90%	26%	3.61	3.77	3.48
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	3.68	3.47	82%	26%	3.65	3.71	3.61
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.66	3.68	73%	16%	3.62	3.84	3.45
DEFTONES Minerva (Maverick/Reprise)	3.65	3.57	74%	19%	3.57	3.60	3.54
DISTURBED Liberate (Reprise)	3.65	-	62%	12%	3.62	3.84	3.45
HOT HOT HEAT Bandages (Sub Pop/Reprise)	3.63	3.49	58%	12%	3.46	3.27	3.61
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.60	3.61	94%	37%	3.60	3.52	3.66
RED HOT CHILI PEPPERS Dosed (Warner Bros.)	3.57	3.64	81%	19%	3.54	3.47	3.58
JANE'S ADDICTION Just Because (Capitol)	3.57	3.71	73%	14%	3.56	3.69	3.46
KORN Did My Time (Immortal/Epic)	3.33	-	54%	12%	3.23	3.52	3.01
RADIOHEAD There There (Capitol)	3.24	3.20	73%	23%	3.30	3.23	3.35
METALLICA St. Anger (Elektra/EEG)	2.66	2.80	79%	39%	2.46	2.51	2.42

Total sample size is 387 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

**R&R TOP 20 SPECIALTY ARTISTS**

1. ME FIRST & THE GIMME GIMMES (Fat Wreck Chords) "I Believe I Can Fly"
2. BLACK REBEL MOTORCYCLE CLUB (Virgin) "Stop"
3. YEAH YEAH YEAHS (Interscope) "Date With The Night"
4. MARS VOLTA (Universal) "Inertiat ESP"
5. THE HISS (Polydor UK) "Clever Kicks"
6. WHITE LIGHT MOTORCADE (Octone) "All Gone Again"
7. BRAND NEW (Razor & Tie) "The Quiet Things That No One Ever Knows"
8. IMA ROBOT (Virgin) "Dynamite"
9. BILLY TALENT (Atlantic) "Try Honesty"
10. AMBULANCE LTD. (TVT) "Heavy Lifting"
11. SINGAPORE SLING (Stinky) "Overdriver"
12. TRICKY (Sanctuary/SRG) "Love Cats"
13. DEATH IN VEGAS (Sanctuary/SRG) "Hands Around My Throat"
14. KINGS OF LEON (RCA) "Molly's Chambers"
15. RUFIO (Nitro) "White Lights"
16. WARLOCKS (Mute/EMC) "Shake The Dope Out"
17. DASHBOARD CONFESSIONAL (Vagrant) "Hands Down"
18. THE CURE (Eagle Rock) "Pictures Of You"
19. LEAVES (DreamWorks) "Crazy"
20. CAVIAR (Unsigned) "On The DL"

Ranked by total number of shows reporting artist.

**Record Of The Week**

ARTIST: The Fever  
 TITLE: Pink on Pink  
 LABEL: Kemado



Just when another bite out of the Big Apple's rock market was about to turn your stomach, here come The Fever, who take the New York rock revival in delirious new directions with their EP *Pink on Pink*. "Ponyboy" struts its stuff confidently as noisy guitars spill into the alleyways for a carousing sing-along. A collision between new wave, goth rock and retro revival, "Ladyfingers" features elastic guitar lines that bounce off of Jeremy Jasper's spastic vocals. Also included is a raucous retreading of Sheila E's "Glamorous Life" where angular guitars and drums fall down the stairs with Jasper's snotty vocals while keyboards blurb and beep like your old Atari 2600. The Fever pack enough odd beats to make you sweat and enough originality to give you the chills.

— Frank Correia, Rock Specialty Editor

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## Stations and their adds listed alphabetically by market

### Reporters

<p><b>WHRL/Albany, NY *</b> OM/PD/APD/M: Lisa Biello ALIEN ANT FARM "These" DASHBOARD... "Hands" THRICE "Left"</p>	<p><b>WEDG/Buffalo, NY *</b> PD: Lanny Diana NO ADDS</p>	<p><b>KTCL/Denver-Boulder, CO *</b> PD: Robin Jordan MD: Ryan Patrick 23 COLD "Girl" 18 BOWLING FOR SOUP "Rock"</p>	<p><b>KUCD/Honolulu, HI *</b> PD: Jamie Hyatt FEEDER "Around" FUEL "Falls" THRICE "Left"</p>	<p><b>KROQ/Los Angeles, CA *</b> VP/Prog.: Kevin Weatherly APD: Gene Sandblom MD: Lisa Worden 12 RANCID "Back" 2 AUDIO SLAVE "Live" FOO FIGHTERS "Low" HOT HOT HEAT "Talk" SMILE EMPTY SOUL "Bottle"</p>	<p><b>KORX/Odesa-Midland, TX</b> PD: Michael Todd Mobley 17 GRANDDADDY "On" 7 FORTY PERCENT "October" 7 COUNT THE STARS "Back" 7 LEAVES "Crazy" 7 SISTER HAZEL "Life"</p>	<p><b>WWRX/Providence, RI *</b> PD: Chris APD/M: Kevin Mays 7 HOT HOT HEAT "Bandages" 1 SLOTH "Someday" (HED) PLANET EARTH "Side"</p>	<p><b>KXKR/Salt Lake City, UT *</b> PD: Todd Hotal APD/M: Artie Fallon AMD: Corey D'Orion 1 DASHBOARD "Hands" RANCID "Back"</p>	<p><b>WKRL/Syracuse, NY *</b> OM/PD: Glenn Griswold APD/M: Abbie Weber 1 BILLY TALENT "Try" (HED) PLANET EARTH "Solo" BRAND NEW "Quiet" FEEDER "Around"</p>	
<p><b>KTEG/Albuquerque, NM *</b> PD: Ellen Fishery MD: Marc Young BILLY TALENT "Try"</p>	<p><b>WBTZ/Burlington, VT *</b> PD/M: Stephanie Hamley 1 BILLY TALENT "Try" THRICE "Left"</p>	<p><b>CIMX/Detroit, MI *</b> PD: Murray Brookshaw APD: Vince Casanova MD: Matt Franklin 18 INTERPOL "PDA" 2 RANCID "Back"</p>	<p><b>KTZX/Houston-Galveston, TX *</b> PD: Vince Richards APD: Eric Schmidt 1 B.R.M.C. "Stop" TRAPT "Still"</p>	<p><b>WMFS/Memphis, TN *</b> PD: Rob Cressman MD: Mike Kikabrew 4 FOO FIGHTERS "Low" 1 FINGERTIGHT "Guilt" 3 DOORS DOWN "Here"</p>	<p><b>KHBZ/Oklahoma City, OK *</b> PD: Jimmy Barreda NO ADDS</p>	<p><b>KRZQ/Reno, NV *</b> OM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Deablo 9 RANCID "Back" ALIEN ANT FARM "These" BILLY TALENT "Try" THREE DAYS GRACE "Hate"</p>	<p><b>KBZT/San Diego, CA *</b> PD: Gareth Michaels APD/M: Mike Holloran 7 RANCID "Back"</p>	<p><b>WXSJ/Tallahassee, FL</b> PD: Steve King MD: Mouthhead 10 BIG DISMAL "Remember" 1 BRAND NEW "Quiet"</p>	
<p><b>KTZO/Albuquerque, NM *</b> PD: Scott Soule MD: Don Kelley 2 THRICE "Left" 1 BILLY TALENT "Try" RANCID "Back"</p>	<p><b>WAVF/Charleston, SC *</b> PD: Greg Patrick APD/M: Danny Villalobos NO ADDS</p>	<p><b>KHRD/El Paso, TX *</b> OM/PD: Dave DeFranzo APD: Greg Peters FINGERTIGHT "Guilt" LESS THAN JAKE "Selling" FEEDER "Around"</p>	<p><b>WRZX/Indianapolis, IN *</b> PD: Scott Jamison MD: Michael Young AFI "Song"</p>	<p><b>WZTA/Miami, FL *</b> PD: Troy Hanson APD/M: Ryan Castle 5 FUEL "Falls" 5 RANCID "Back" BILLY TALENT "Try" FEEDER "Around"</p>	<p><b>WJRR/Orlando, FL *</b> PD: Pat Lynch MD: Dickerson 8 (HED) PLANET EARTH "Side" DASHBOARD "Hands"</p>	<p><b>WDYL/Richmond, VA *</b> PD: Mike Murphy MD: Keith Duda BILLY TALENT "Try" RANCID "Back" THREE DAYS GRACE "Hate"</p>	<p><b>XTRA/San Diego, CA *</b> PD: Bryan Scheck MD: Marty Whitmy 5 RANCID "Back" 1 DASHBOARD... "Hands" 1 FEEDER "Around" 1 AUDIO BULLIES "Things"</p>	<p><b>WSUN/Tampa, FL *</b> OM: Chuck Beck PD: Shaq APD: Paul Largo 17 STAMBO "So" 3 DASHBOARD... "Hands" 2 DISTURBED "Liberate"</p>	
<p><b>WNXX/Atlanta, GA *</b> PD: Leslie Fram APD: Chris Williams MD: Jay Harren 1 RANCID "Back" 1 LESS THAN JAKE "Selling" 1 DASHBOARD... "Hands" 1 BILLY TALENT "Try" 1 ALIEN ANT FARM "These" GOOD CHARLOTTE "Girls" SWITCHFOOT "Live" HOT HOT HEAT "Bandages"</p>	<p><b>WEND/Charlotte, NC *</b> PD: Jack Daniel APD/M: Kristen Honeycutt NO ADDS</p>	<p><b>KNRQ/Eugene-Springfield, OR</b> PD: Chris Crowley APD/M: Ste Allen GOODSMACK "Serenity" METALLICA "Frantic" SMILE EMPTY SOUL "Bottle"</p>	<p><b>WPLA/Jacksonville, FL *</b> PD: Bo Matthews APD/M: Chad Chumley 311 "Creatures" FOO FIGHTERS "Low" GOODSMACK "Serenity"</p>	<p><b>WLUM/Milwaukee, WI *</b> PD: Tommy White MD: Kenny Neumann 1 HOT HOT HEAT "Bandages" BILLY TALENT "Try" DASHBOARD "Hands" RANCID "Back"</p>	<p><b>WPLY/Philadelphia, PA *</b> PD: Jim McGinnis MD: Dan Fain 5 RANCID "Back" 3 FUEL "Falls"</p>	<p><b>WRXL/Richmond, VA *</b> PD/M: Casey Krieger APD: Jay Smad 1 FOO FIGHTERS "Low"</p>	<p><b>KCNL/San Jose, CA *</b> PD/M: John Alters NO ADDS</p>	<p><b>KFMA/Tucson, AZ *</b> PD: Libby Carstensen MD: Matt Spay 16 RANCID "Back"</p>	
<p><b>WJSE/Atlantic City, NJ *</b> OM: Lou Romanelli PD: AJ Parinello MD: Jason Ufford FEEDER "Around" BILLY TALENT "Try" COUNT THE STARS "Back" FINGERTIGHT "Guilt" LEAVES "Crazy"</p>	<p><b>WZZN/Chicago, IL *</b> PD: Bill Gambale APD: Steve Levy MD: James VanOrdel REVIS "Rain" SHINEDOWN "Inside"</p>	<p><b>KNXA/Fayetteville, AR</b> PD: Dave Jackson WHITE STRIPES "Button"</p>	<p><b>WRZK/Johnson City, TN *</b> VP/Prog. Ops.: Mark E. McKlein 311 "Creatures" AFI "Song" ALIEN ANT FARM "These" DASHBOARD "Hands" FINGERTIGHT "Guilt" FOO FIGHTERS "Low" TRAPT "Still"</p>	<p><b>WHTG/Monmouth-Ocean, NJ *</b> PD: Dennis Smith MD: Brian Zanyor NO ADDS</p>	<p><b>WPKX/Phoenix, AZ *</b> PD: Nancy Stevens APD: Dead Air Dave MD: Roban Nash RANCID "Back"</p>	<p><b>KCXX/Riverside, CA *</b> OM/PD: Keith Chang APD/M: Daryl James ATARIS "Summer"</p>	<p><b>KITS/San Francisco, CA *</b> PD: Sean Donnelly MD: Aaron Asanban 7 RANCID "Back" 1 B.R.M.C. "Stop"</p>	<p><b>KNYZ/Tulsa, OK *</b> PD: Lynn Barstow MD: Cecilia Pierce 1 DASHBOARD "Hands" 1 DISTURBED "Liberate" 1 THRICE "Left"</p>	
<p><b>KROX/Austin, TX *</b> PD: Melody Lee MD: Tolly Ryan 1 GODSMACK "Serenity" BLUE OCTOBER "Blade" THRICE "Left"</p>	<p><b>WJBY/Ft. Myers, FL *</b> PD: John Ricci APD: Filz Madoni MD: Jeff Zito 1 DASHBOARD "Hands" THRICE "Left"</p>	<p><b>KRBZ/Kansas City, KS *</b> OM/PD: Mike Kaptan MD: Lardo 19 GOOD CHARLOTTE "Girls" 3 DASHBOARD "Hands" BILLY TALENT "Try"</p>	<p><b>WNFZ/Knoxville, TN *</b> PD: Anthony Proffitt OM/PD: Dustin Matthews 311 "Creatures" SLOTH "Someday" THRICE "Left"</p>	<p><b>KMBY/Monterey-Salinas, CA *</b> PD: Kenny Altan NO ADDS</p>	<p><b>KEDJ/Phoenix, AZ *</b> PD: Nancy Stevens APD: Dead Air Dave MD: Roban Nash RANCID "Back"</p>	<p><b>KZON/Phoenix, AZ *</b> OM/PD: Tim Maravalle APD/M: Kevin Morrison NO ADDS</p>	<p><b>WZZI/Roanoke-Lynchburg, VA *</b> OM/PD: Bob Travis MD: Greg Travis 21 VELVET REVOLVER "Free" BILLY TALENT "Try" B.R.M.C. "Stop" DASHBOARD "Hands" FINGERTIGHT "Guilt" OVERSEER "Horndog" SLOTH "Someday"</p>	<p><b>KJEE/Santa Barbara, CA</b> OM/PD: Eddie Gutierrez MD: Dabalo 18 311 "Creatures" MATT NATHANSON "Laid" RANCID "Back" ROONEY "Blue" SLOTH "Someday" FEEDER "Around"</p>	<p><b>WHFS/Washington, DC *</b> APD: Bob Waugh MD: Paul Ferraro 24 WHITE STRIPES "Button" 5 RANCID "Back"</p>
<p><b>WRAJ/Birmingham, AL *</b> PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsay 8 COWBOY MOUTH "Better" 1 THRICE "Left" RED HALD "Amphetamine"</p>	<p><b>WXTM/Cleveland, OH *</b> PD: Kim Monroe APD: Dan Harbelle MD: Pete Schindler BILLY TALENT "Try" FUEL "Falls" LINKIN PARK "Numb"</p>	<p><b>WJWX/Ft. Wayne, IN *</b> PD/M: JJ Fabini 17 VELVET REVOLVER "Free" 1 DASHBOARD "Hands" 1 BRAND NEW "Quiet" BILLY TALENT "Try" FINGERTIGHT "Guilt"</p>	<p><b>KFTF/Lafayette, LA *</b> PD: Scott Perrin MD: Chris Olivier 1 TRAPT "Still" FOO FIGHTERS "Low"</p>	<p><b>WBUZ/Nashville, TN *</b> OM: Jim Patrick PD: Russ Schenck 2 COWBOY MOUTH "Better" BILLY TALENT "Try" STUNT MONKEY "Girlfriend"</p>	<p><b>WXXD/Pittsburgh, PA *</b> PD: John Moschitta MD: Vinicio 2 BILLY TALENT "Try" 2 VENETTA RED "Shattered" 2 RED HOT CHILI "Dosed" 1 DASHBOARD "Hands"</p>	<p><b>WZNE/Rochester, NY *</b> OM/PD: Mike Dugger MD: Violent 5 LESS THAN JAKE "Selling" ADEMA "Unstable" BILLY TALENT "Try" ME FIRST "Try" THREE DAYS GRACE "Hate"</p>	<p><b>KNDD/Seattle-Tacoma, WA *</b> PD: Phil Manning APD: Jim Keller 6 311 "Creatures" 3 BILLY TALENT "Try" RANCID "Back"</p>	<p><b>WPBZ/West Palm Beach, FL *</b> OM/PD: John O'Connell MD: Eric Kristensen 7 OVERSEER "Horndog" 1 BILLY TALENT "Try" 1 DASHBOARD "Hands" BRAND NEW "Quiet" ONE "True"</p>	
<p><b>WQAZ/Cincinnati, OH *</b> APD/M: Shaggy 8 RANCID "Back"</p>	<p><b>WGRD/Grand Rapids, MI *</b> PD: Bobby Deasca MD: Michael Grey CAUTERIZE "Something" DISTURBED "Liberate"</p>	<p><b>WVWX/Lansing, MI *</b> PD: John Boyle MD: Kelly Bradley 7 DASHBOARD "Hands" ADEMA "Unstable" LESS THAN JAKE "Selling"</p>	<p><b>KXTE/Las Vegas, NV *</b> PD: Andy Davis APD/M: Chris Ripley 23 SEETHER "Gasoline" 14 WHITE STRIPES "Seven" 5 RANCID "Back" 4 FUEL "Falls" 3 MOTOGRATER "Down" BILLY TALENT "Try"</p>	<p><b>WRRY/Newburgh, NY</b> PD/M: Andrew Boris EYE 6 "Twice" SMILE EMPTY SOUL "Bottle" WHITE STRIPES "Button"</p>	<p><b>WCYY/Portland, ME</b> PD: Herb Ivy MD: Brian James BILLY TALENT "Try" BRAND NEW "Quiet" DASHBOARD "Hands" FINGERTIGHT "Guilt" TRAPT "Still"</p>	<p><b>KWOO/Sacramento, CA *</b> PD: Ron Benca MD: Marco Collins FOO FIGHTERS "Low"</p>	<p><b>KSFR/Shreveport, LA *</b> Acting PD: Red The Human Trip 1 LESS THAN JAKE "Selling" B.R.M.C. "Stop" RELIENT K "Clapped"</p>	<p><b>WDFW/Washington, DC *</b> PD: Danly Rizer 1 DASHBOARD "Hands" 1 BILLY TALENT "Try"</p>	
<p><b>WQXR/Boise, ID *</b> PD: Jacqui Jackson APD/M: Kallan ROONEY "Blue"</p>	<p><b>WWCD/Columbus, OH *</b> PD: Andy Davis MD: Jack DeVoss BRAND NEW "Quiet" SOUNDTRACK OF OUR Intra</p>	<p><b>WXNR/Greenville, NC *</b> PD: Jeff Sanders APD: Turner Watson ALIEN ANT FARM "These" USED "Yellow"</p>	<p><b>WVVO/Dayton, OH *</b> PD: Steve Kramer MD: Boomer NO ADDS</p>	<p><b>WROX/Monterey-Salinas, CA *</b> PD: Kenny Altan NO ADDS</p>	<p><b>WYRK/New York, NY *</b> MD: Mike Pear 12 GOOD CHARLOTTE "Girls" 5 FUEL "Falls" 4 RANCID "Back" 2 FOO FIGHTERS "Low"</p>	<p><b>KNPT/St. Louis, MO *</b> PD: Tommy Blanton MD: Jeff Frizzo APD: Jeff "Woody" File NO ADDS</p>	<p><b>KCPX/Salt Lake City, UT *</b> PD/M: Ian McCann 3 BILLY TALENT "Try" 3 TRAPT "Still" 2 DASHBOARD "Hands" FINGERTIGHT "Guilt" ILL NINO "Live"</p>	<p><b>WFSM/Wilmington, NC</b> 1 LEAVES "Crazy" RANCID "Back"</p>	

\* Monitored Reporters  
94 Total Reporters  
85 Total Monitored  
9 Total Indicator



### New & Active

- ROONEY Blue Side (Geffen/Interscope)**  
Total Plays: 304, Total Stations: 26, Adds: 1
- BLUE OCTOBER Calling You (Universal)**  
Total Plays: 262, Total Stations: 17, Adds: 0
- YEAR OF THE RABBIT Rabbit Hole (Elektra/EEG)**  
Total Plays: 194, Total Stations: 15, Adds: 0
- GOOD CHARLOTTE Girls & Boys (Daylight/Epic)**  
Total Plays: 179, Total Stations: 9, Adds: 4
- (HED) PLANET EARTH Other Side (Volcano/Jive)**  
Total Plays: 141, Total Stations: 11, Adds: 3

- OVERSEER Horndog (Independent)**  
Total Plays: 130, Total Stations: 11, Adds: 2
- CAUTERIZE Something Beautiful (Wind-up)**  
Total Plays: 120, Total Stations: 12, Adds: 1
- RANCID Fall Back Down (Hellcat/Warner Bros.)**  
Total Plays: 116, Total Stations: 24, Adds: 24
- DIFFUSER I Wonder (Hollywood)**  
Total Plays: 107, Total Stations: 9, Adds: 0
- GOB Oh! Ellin! (Arista)**  
Total Plays: 103, Total Stations: 10, Adds: 0

Songs ranked by total plays

### Indicator

### Most Added\*

- SMILE EMPTY SOUL** Bottom Of A Bottle (Lava)
- WHITE STRIPES** The Hardest Button To Button (Third Man/V2)
- RANCID** Fall Back Down (Hellcat/Warner Bros.)
- LEAVES Crazy** (DreamWorks)
- COUNT THE STARS** Taking It All Back (Victory)
- BRAND NEW** The Quiet Things That No One... (Razor & Tie)
- 311** Creatures (For A While) (Volcano)
- KORN** Did My Time (Immortal/Epic)
- TRAPT** Still Frame (Warner Bros.)
- DASHBOARD CONFESSIOAL** Hands Down (Vagrant)
- EYE 6** Think Twice (RCA)
- GODSMACK** Serenity (Republic/Universal)
- SHINEDOWN** Fly From The Inside (Atlantic)
- ROONEY** Blue Side (Geffen/Interscope)
- EVANESCENCE** Bring Me To Life (Wind-up)
- YEAR OF THE RABBIT** Rabbit Hole (Elektra/EEG)
- STUNT MONKEY** Girlfriend Likes Girls (Independent)
- SLOTH** Someday (Hollywood)
- BILLY TALENT** Try Honesty (Atlantic)
- FORTY PERCENT** To October (Independent)
- FINGERTIGHT** Guilt (Hold Down) (Columbia)
- MATT NATHANSON** Laid (Universal)
- METALLICA** Frantic (Elektra/EEG)

### Please Send Your Photos

R&R wants your best snapshots (color or black & white).  
Please include the names and titles of all pictured and send them to:  
**R&R, c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067**  
Email: mdavis@radioandrecords.com



# Staying On Track

Train reach a new creative plateau with *My Private Nation*

**C**onstant touring, a grounded perspective on what commercial success really means and an understanding of how music can affect people's lives have kept the members of Train focused on what's important — to themselves, as well as their fans.

It all started back in the mid-'90s, when singer Patrick Monahan and singer-guitarist Rob Hotchkiss met in Los Angeles and started performing together. After playing extensively in clubs and coffeehouses, they decided to form a full band and enlisted the help of guitarist Jim Stafford, bassist Charlie Colin and drummer Scott Underwood. The band resettled in San Francisco and named themselves Train.

They eventually developed a solid local following and made the commitment to record their eponymous debut album in 1997. After they struck a deal with Aware Records to pick up the project the following year, Train's career was off and running.

After two solid years of touring and considerable airplay for the songs "Free" and "Meet Virginia," Columbia Records got involved in the project and helped push *Train* to gold status (it has since been certified platinum).

In 2001 Train returned with *Drops of Jupiter*, and the multiformat success of the song of the same name brought their career to the next level. They not only toured the U.S. extensively in support of the project, they also started to develop a strong following around the world. When all was said and done, *Drops of Jupiter* had sold well over a million copies in the U.S.,

and the title track won a Grammy for Best Rock Song of the year.

Train return with *My Private Nation*, and with the considerable airplay support they are already receiving for "Calling All Angels," it looks like this little musical engine that could isn't slowing down any time soon.

I recently talked with Monahan about the amazing journey the band has taken so far, the recent exit of founding member Hotchkiss and what they foresee in their future.

**R&R:** *As you look back, were there humble hopes in the beginning, or did you guys feel the magic?*

**PM:** Frankly, there were a lot of doubts in the beginning. I don't think any of us doubted our talent or our musical vision. The doubts were mainly in getting to know each other and seeing if we could really make a go of it as a band. I remember almost leaving the band — as I think everyone did at some point — but Scott Underwood, our drummer, said something to me that made a lot of sense.

He said, "Do you think you'd be in a good band if everyone was your best friend?" It made me realize that we have to work at getting along. What really happened is, we eventually became a family, as opposed to best friends. And when you're family, you

make it work, because you belong to each other in a way.

**R&R:** *How did the deal with Columbia happen?*

**PM:** We initially showcased for Columbia, but because of miscommunication, they ended up passing on us. Then we went and made our own album. We had a friend who had some great gear, and we borrowed \$25,000 so we could take off the time from our day gigs and still make rent.

After he heard it, Tim Devine — our A&R exec in L.A., who really believed in the band — worked out a way for us to get a deal with Aware Records, which in turn has a deal with Columbia. Aware is really good at grass-roots marketing, and we were prepared to do the touring and the work required to support that effort. Over time, airplay on a couple of tracks began to grow, and eventually Columbia picked up the ball.

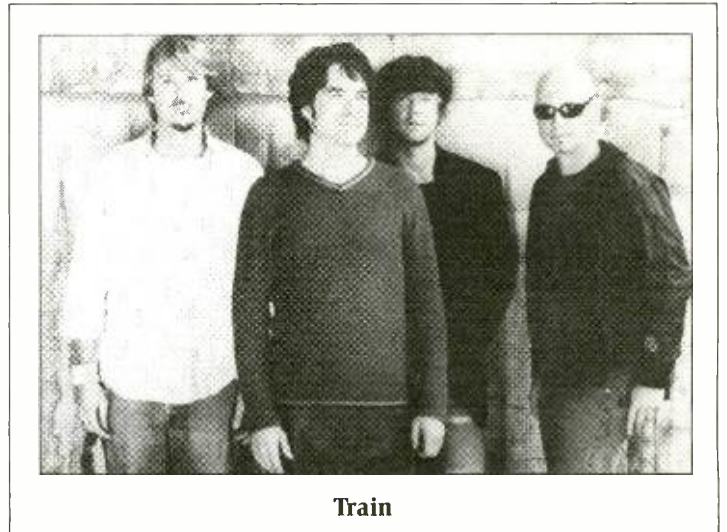
We learned that the most important thing to succeed is to play live. It takes true dedication and some real sacrifice to commit to that on the level you need to for it to make a difference. Ultimately, that dedication to touring led to the loss of one of our founding members — Rob Hotchkiss — who was not prepared to endure the rigors of the road anymore. It was a decision on his part as to what he wanted at this stage in his life.

**R&R:** *So album No. 2 comes along, and the title track, "Drops of Jupiter," catapults you guys to the next level of success.*

**PM:** It's ironic, because that track wasn't even included on what was to be the finished album. After sitting with the album for a while, I woke up from a dream with these lyrics in my head. I wrote them down, started to put them to a melody and then brought it to the band. Everybody loved it, so we got it to the folks at Columbia. They decided to stop everything and add the track to the album.

That album was the first time we worked with Brendan O'Brien. We asked if he'd like to work with us, knowing that he was a very busy guy, and we ended up being lucky enough to catch him when he had some time open. He came to hear the music and was impressed, so we decided to make the album together.

We had built the band up to a somewhat successful level with the first project, so there were certainly pressures on us when we got ready to make the second album. Those pressures were mainly self-imposed. We



Train

weren't interested in repeating what we had accomplished the first time around; we wanted to expand and grow our sound.

One thing we have learned is that you can try too hard. By that I mean that you can't try to repeat yourself or write songs with the idea of writing a hit in mind. You just have to go with the creative flow and trust that you're on to something. It's like trying to fall in love: The more you try, the less real it becomes.

**R&R:** *What was going through the band's mind as you prepared to record My Private Nation?*

**"We have been driven by songwriters and music our whole lives, and we dig the fact that we are now in that role for others. It's a responsibility we respect and thrive on."**

**PM:** The deal is that after you have tasted some success, you don't want it to end. You want to be invited back to the Grammys. You want to sell over a million albums again. You want to be all over the radio and MTV, and, most important, you want to be able to play for as many people live as you can draw. It's fun, but, more important, it feels good to know you are connecting with people.

All these things were going around in our heads as we began to work on the new album. You simply have to focus on the music and trust that if you stay grounded, the best of what you are capable of will come out. We have been driven by songwriters and music our whole lives, and we dig the fact that we are now in that role for others. It's a responsibility we respect and thrive on.

Working with Brendan again was great too. He gets so involved. Not only does he guide and produce, he

plays on just about every track and even co-wrote a few of the tunes with us. He's a real partner in the creative process.

**R&R:** *This album seems to show a lot of growth for the band.*

**PM:** We have tried some new things this time around. I feel that, lyrically, we are maturing, and because of our success we are beginning to see the world differently now. That new-found perspective is coming out in the lyrics.

What I am trying to do with my lyrics is become more personal, which inevitably reaches more people. I may be drawing from experiences in my own life, but really they are universal in nature. We are all basically dealing with the same issues in our lives.

"Calling All Angels," on the surface, may sound like a plea to heaven or something — I've even been asked if we are a Christian rock band now. But that is not the case; I just see all of us as angels. I think the good in the world is in the people and that we can all reach out and give a little more to help each other.

But even though there may be a more serious side to the message developing here, we still want to remain playful with it. If you know the band, we're a bunch of goofy dudes. I think that "All American Girl" and "Save the Day" come from that other side of us.

**R&R:** *What do you see in the future for the band?*

**PM:** We've been together long enough and have experienced enough success to know that we touch people on many different levels. We take that very seriously. Our main goal is to simply keep doing that — to make music that touches and somehow changes people's lives.

We have learned that if the music we create somehow moves us, it will move others. We know we are getting better at this as time goes along, and we feel that longevity is what will prove us more than anything else. When Train has been around for 25 years, that will be the statement.

On top of all that, we are becoming a really great band live. We have always put on a good show, but lately we are becoming awesome, in my opinion. When people see how much fun we are having onstage, when they hear the organic sound we have, and when they understand how sincere we are about what we are doing, those long-term goals we have will be realized.



**ALL ABOARD** Members of Train recently stopped by WTTs/Indianapolis to promote their new album. Pictured here are (l-r) WTTs's Brad Holtz, Train's Scott Underwood, WTTs's Natalie Edwards, Train's Pat Monahan and WTTs's Brooke Beatty.



# R&R TRIPLE A TOP 30

Powered By



July 18, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	TRAIN Calling All Angels (Columbia)	526	-14	30992	15	23/0
2	2	NICKEL CREEK Smoothie Song (Sugar Hill)	464	+17	26890	10	22/0
3	3	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	431	+35	22839	8	25/0
5	4	ZIGGY MARLEY True To Myself (Private Music/AAL)	385	+8	17213	16	23/0
7	5	COLDPLAY The Scientist (Capitol)	357	+19	15077	14	25/0
4	6	JACK JOHNSON The Horizon Has Been Defeated (Jack Johnson Music/Universal)	346	-39	25424	20	25/0
6	7	COLDPLAY Clocks (Capitol)	337	-10	25066	33	25/0
9	8	JOHN MAYER Why Georgia (Aware/Columbia)	298	+4	18591	24	22/0
11	9	ANNIE LENNOX Pavement Cracks (J)	292	+35	14634	6	20/0
10	10	FLEETWOOD MAC Say You Will (Reprise)	288	+23	13817	4	22/1
8	11	BEN HARPER With My Own Two Hands (Virgin)	278	-44	12889	19	22/0
19	12	PETE YORN Crystal Village (Columbia)	270	+55	11651	2	21/2
12	13	JOHN HIATT My Baby Blue (New West Records)	262	+7	11429	14	20/1
27	14	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	247	+78	10810	2	19/1
17	15	PSEUDOPOD All Over You (Interscope)	242	+6	5228	9	16/0
18	16	MATCHBOX TWENTY Unwell (Atlantic)	239	+20	17476	22	6/0
15	17	THORNS I Can't Remember (Aware/Columbia)	238	-1	12513	13	18/0
13	18	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	232	-17	5549	14	18/0
16	19	STEELY DAN Blues Beach (Reprise)	231	-5	7942	10	17/0
23	20	WALLFLOWERS Closer To You (Interscope)	223	+40	11133	3	10/0
22	21	JASON MRAZ You And I Both (Elektra/EEG)	223	+21	8320	3	19/0
20	22	STEVE WINWOOD Different Light (Wincraft/Sci-Fidelity)	222	+10	7215	6	15/0
21	23	LUCINDA WILLIAMS Righteously (Lost Highway/IDJMG)	195	-12	10499	20	18/0
Debut	24	JAYHAWKS Tailspin (American/Lost Highway/IDJMG)	184	+57	6767	1	15/1
26	25	O.A.R. Hey Girl (Lava)	183	+12	6411	4	16/0
28	26	EASTMOUNTAINSOUTH You Dance (DreamWorks)	178	+12	8180	2	16/1
24	27	LIZ PHAIR Why Can't I? (Capitol)	169	-12	7554	5	12/1
29	28	RADIOHEAD There There (Capitol)	158	+12	8640	3	11/0
-	29	LIVE Heaven (Radioactive/MCA)	140	-1	4521	10	7/0
-	30	BRUCE COCKBURN Open (True North/Rounder)	131	+8	5876	3	12/0

26 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/6-7/12. 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

**DAR WILLIAMS** Closer To Me (Razor & Tie)

Total Plays: 126, Total Stations: 13, Adds: 1

**INDIGENOUS** C'mon Suzie (Silvertone)

Total Plays: 121, Total Stations: 11, Adds: 0

**GOO GOO DOLLS** Sympathy (Warner Bros.)

Total Plays: 116, Total Stations: 5, Adds: 0

**3 DOORS DOWN** When I'm Gone (Republic/Universal)

Total Plays: 107, Total Stations: 4, Adds: 0

**RHETT MILLER** Our Love (Elektra/EEG)

Total Plays: 104, Total Stations: 8, Adds: 0

**DAVID GRAY** Caroline (ATO/RCA)

Total Plays: 99, Total Stations: 12, Adds: 2

**GRANDDADDY** Now It's On (V2)

Total Plays: 96, Total Stations: 10, Adds: 2

**RED HOT CHILI PEPPERS** Dosed (Warner Bros.)

Total Plays: 96, Total Stations: 4, Adds: 0

**LOS LONELY BOYS** Heaven (Or)

Total Plays: 94, Total Stations: 7, Adds: 0

**SANTANA F/ ALEX BAND** Why Don't You & I (Arista)

Total Plays: 90, Total Stations: 6, Adds: 1

Songs ranked by total plays

## Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	11
DIDO White Flag (Arista)	4
BIG BAD VOODOO DADDY You Know... (Big Bad/Vanguard)	3
PETE YORN Crystal Village (Columbia)	2
DAVID GRAY Caroline (ATO/RCA)	2
GRANDDADDY Now It's On (V2)	2
CASH BROTHERS Shadow Of Doubt (Zoe/Rounder)	2
LEAVES Crazy (DreamWorks)	2

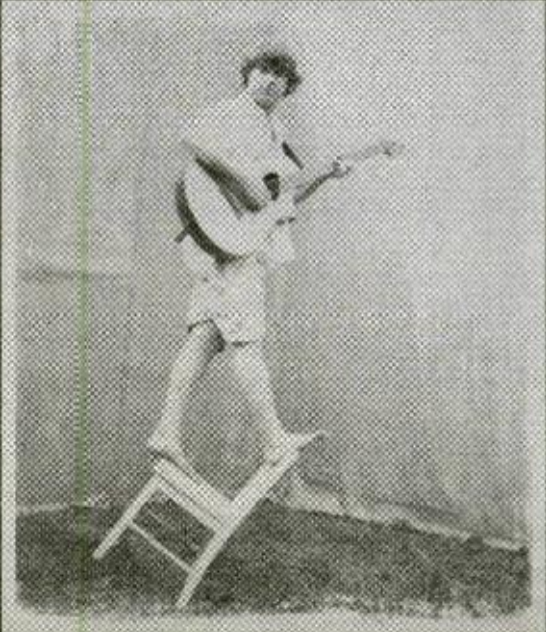
## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	+78
DIDO White Flag (Arista)	+59
JAYHAWKS Tailspin (American/Lost Highway/IDJMG)	+57
PETE YORN Crystal Village (Columbia)	+55
WARREN ZEVON Knockin' On Heaven's Door (Artemis)	+44
WALLFLOWERS Closer To You (Interscope)	+40
VERTICAL HORIZON I'm Still Here (RCA)	+38
GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	+35
ANNIE LENNOX Pavement Cracks (J)	+35
DAVID GRAY Caroline (ATO/RCA)	+25

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	227
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	179
TORI AMOS A Sorta Fairytale (Epic)	175
NORAH JONES Come Away With Me (Blue Note/Virgin)	156
DAVE MATTHEWS BAND Grace Is Gone (RCA)	155
DAVID GRAY Be Mine (ATO/RCA)	142
JACKSON BROWNE About My Imagination (Elektra/EEG)	131
JAYHAWKS Save It For... (American/Lost Highway/IDJMG)	131
MAROON 5 Harder To Breathe (Octone/J)	128
BECK Lost Cause (Geffen/Interscope)	127

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).



# KELLER WILLIAMS

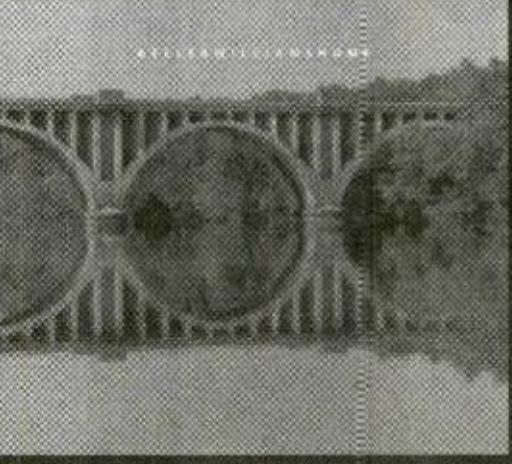
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July 18, 2003

## 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	ZIGGY MARLEY True To Myself (Private Music/AAL)	231	-19	1281	17	16/0
3	2	TRAIN Calling All Angels (Columbia)	220	-5	1451	13	11/0
6	3	BRUCE COCKBURN Open (True North/Rounder)	217	+10	1213	11	17/0
2	4	JOHN HIATT My Baby Blue (New West Records)	216	-11	1192	15	16/1
28	5	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	215	+104	914	2	18/1
7	6	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	208	+2	1428	8	14/0
5	7	STEELY DAN Blues Beach (Reprise)	208	-2	882	11	15/0
4	8	COLDPLAY The Scientist (Capitol)	208	-15	1356	14	13/0
8	9	STEVE WINWOOD Different Light (Wincraft/Sci-Fidelity)	201	-2	923	8	15/0
11	10	EASTMOUNTAINSOUTH You Dance (DreamWorks)	188	+13	726	5	16/0
14	11	JASON MRAZ You And I Both (Elektra/EEG)	175	+19	796	3	15/0
13	12	NICKEL CREEK Smoothie Song (Sugar Hill)	172	+14	1273	7	12/0
9	13	WIDESPREAD PANIC Don't Wanna Lose You (Widespread/SRG)	164	-26	634	14	15/0
12	14	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	163	-10	989	15	14/0
18	15	FLEETWOOD MAC Say You Will (Reprise)	157	+18	957	3	13/0
10	16	BEN HARPER With My Own Two Hands (Virgin)	155	-31	1199	19	13/0
19	17	PSEUDOPOD All Over You (Interscope)	148	+10	973	9	11/0
16	18	DAR WILLIAMS Closer To Me (Razor & Tie)	143	-3	632	7	12/0
15	19	ANNIE LENNOX Pavement Cracks (J)	143	-8	518	7	13/2
24	20	TURIN BRAKES Pain Killer (Astralwerks/EMC)	131	+10	674	3	15/0
22	21	DAMIEN RICE Volcano (Vector Recordings)	131	+4	336	3	13/0
Debut	22	DAVID GRAY Caroline (ATO/RCA)	130	+36	517	1	12/0
20	23	RADIOHEAD There There (Capitol)	130	-4	521	9	13/0
Debut	24	JAYHAWKS Tailspin (American/Lost Highway/IDJMG)	128	+88	516	1	18/5
17	25	RICHARD THOMPSON I'll Tag Along (SpinArt/Cooking Vinyl)	128	-14	613	13	13/0
21	26	JESSE HARRIS All My Life (Blue Thumb/VMG)	127	-5	444	6	15/2
Debut	27	PETE YORN Crystal Village (Columbia)	118	+20	676	1	11/1
25	28	RHETT MILLER Our Love (Elektra/EEG)	115	-5	604	7	13/0
Debut	29	ROBERT CRAY Back Door Slam (Sanctuary/SRG)	112	+12	513	1	13/1
30	30	THORNS I Can't Remember (Aware/Columbia)	106	+4	769	18	9/0

19 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 6/29 - Saturday 7/5.  
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## Most Added®

www.rindicator.com

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	11
CASH BROTHERS Shadow Of Doubt (Zoe/Rounder)	7
JAYHAWKS Tailspin (American/Lost Highway/IDJMG)	5
LEAVES Crazy (DreamWorks)	4
TEITUR Sleeping With The Lights On (Universal)	4
SOUL OF JOHN BLACK Lost & Paranoid (No Mayo)	3
JESSE HARRIS All My Life (Blue Thumb/VMG)	2
ANNIE LENNOX Pavement Cracks (J)	2
BIG BAD VOODOO DADDY You Know... (Big Bad/Vanguard)	2
WALLFLOWERS Closer To You (Interscope)	2
MICHAEL FRANTI / SPEARHEAD Everyone Deserves... (IMusic)	2
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	2
CHRIS SMITHER Train Home (Hightone)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	+104
JAYHAWKS Tailspin (American/Lost Highway/IDJMG)	+88
DAVID GRAY Caroline (ATO/RCA)	+36
BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	+28
JOE ELY Streets Of Sin (Rounder)	+23
LEAVES Crazy (DreamWorks)	+21
PETE YORN Crystal Village (Columbia)	+20
CASH BROTHERS Shadow Of Doubt (Zoe/Rounder)	+20
JASON MRAZ You And I Both (Elektra/EEG)	+19
BETH ORTON Wild World (Astralwerks/EMC)	+19

## Reporters

**WAPS/Akron, OH**  
PD/MD: Bill Gruber  
1 BILL DEASY "Sky"  
1 BLUES TRAVELER "Let"  
1 CASH BROTHERS "Doubt"  
1 ROBERT CRAY "Slam"  
1 TEITUR "Lights"  
1 WAPS "Lighthouse"

**KGSR/Austin, TX \***  
DM: Jeff Carol  
PD: Jody Denberg  
APD: Jyl Hershman-Ross  
MD: Susan Castle  
8 GILLIAN WELCH "Wayside"

**WRNR/Baltimore, MD**  
DM: Jon Peterson  
PD: Alex Cortright  
MD: Damian Einstein  
1 BLUES TRAVELER "Let"  
1 ERIN MCKEOWN "Born"  
1 LEAVES "Crazy"

**KRVB/Boise, ID \***  
DM/MD: Dan McColly  
11 VERTICAL HORIZON "Here"  
DIDO "White"  
LIZ PHAR "Can't"  
PETE YORN "Village"

**WBOS/Boston, MA \***  
PD: Chris Herrmann  
APD/MD: Michele Williams  
No Adds

**WXRV/Boston, MA \***  
PD: Nicole Sandler  
MD: Dana Marshall  
No Adds

**WNCS/Burlington, VT**  
PD/MD: Mark Abuzzahab  
3 BLUES TRAVELER "Let"  
1 CASH BROTHERS "Doubt"  
1 BETH ORTON "Wild"

**WMVY/Cape Cod, MA**  
PD/MD: Barbara Dacey  
1 JESSE HARRIS "Life"  
1 LOS LOVELY BOYS "Heaven"

**WDDD/Chattanooga, TN \***  
DM/MD: Danny Howard  
SANTANA/ALEX BAND "Don't"

**WXRT/Chicago, IL \***  
PD: Norm Winer  
APD/MD: John Farneda  
10 JOHN MELLENCAMP "Bottom"  
1 JACK JOHNSON "Time"  
1 WARREN ZEVON "Knockin'"

**KBXR/Columbia, MD**  
PD/MD: Lana Trezise  
1 FOUNTAINS OF WAYNE "Mom"  
1 JAYHAWKS "Tailspin"

**KBCO/Denver-Boulder, CO \***  
PD: Scott Arbough  
MD: Keeler  
3 BLUES TRAVELER "Let"  
DAVID GRAY "Caroline"

**WDET/Detroit, MI**  
PD: Judy Adams  
MD: Martin Bandyke  
AMD: Chuck Horn  
3 CASH BROTHERS "Doubt"  
3 PETE YORN "Village"

**WVOD/Elizabeth City, NC**  
PD: Matt Cooper  
MD: Tad Abbey  
BLUES TRAVELER "Let"  
CASH BROTHERS "Doubt"  
GAVIN DEGRAW "Follow"

**WNCW/Greenville, SC**  
APD/MD: Kim Clark  
16 JACK JOHNSON "Time"  
16 JAYHAWKS "Tailspin"  
8 BIG BAD VOODOO DADDY "Wrong"  
CHRIS SMITHER "Home"  
PETER MALCOLM GROUP "New"  
SOUL OF JOHN BLACK "Lost"  
TEITUR "Lights"  
VISHI MAHLASELA "Back"  
BLUE STRING "Phat"

**WTTS/Indianapolis, IN \***  
PD: Brad Holtz  
MD: Todd Berryman  
2 DAR WILLIAMS "Closer"  
1 BLUES TRAVELER "Let"

**WOKI/Knoxville, TN \***  
PD: Shane Cox  
MD: Sarah McClune  
1 PETE YORN "Village"  
1 BLUES TRAVELER "Let"  
EASTMOUNTAINSOUTH "Dance"

**KMTN/Jackson, WY**  
PD/MD: Mark Fishman  
7 KATHLEEN EDWARDS "Radio"  
1 ALEX MURDOCH "Sky"  
1 BLUES TRAVELER "Let"  
1 CASH BROTHERS "Doubt"  
1 JAYHAWKS "Tailspin"  
1 LEAVES "Crazy"  
1 LUCINDA WILLIAMS "Sweet"  
1 SOUL OF JOHN BLACK "Lost"

**WFPK/Louisville, KY**  
PD: Dan Reed  
APD: Stacy Daven  
ALEX MURDOCH "Sky"  
BLUES TRAVELER "Let"  
CASH BROTHERS "Doubt"  
JAYHAWKS "Tailspin"  
LEAVES "Crazy"  
LUCINDA WILLIAMS "Sweet"  
OVER THE RHINE "Show"

**KTBG/Kansas City, MO**  
PD: Jon Hart  
MD: Byron Johnson  
12 WARREN ZEVON "First"  
5 WALLFLOWERS "Closer"  
ANDREW BIRD "Slam"  
TEITUR "Lights"

**WMMN/Madison, WI \***  
PD: Tom Teuber  
MD: Gabby Parsons  
5 BLUES TRAVELER "Let"

**WMPS/Memphis, TN \***  
PD: Steve Richards  
MD: Alexandra Izner  
DIDO "White"  
BLUES TRAVELER "Let"

**KTCZ/Minneapolis, MN \***  
PD: Lauren MacLeish  
APD/MD: Mike Wolf  
No Adds

**WGTX/Minneapolis, MN \***  
DM: Dave Hamilton  
PD: Jeff Collins  
No Adds

**WZEW/Mobile, AL \***  
PD: Brian Hart  
MD: Lee Ann Konik  
15 MICHAEL FRANTI "Music"  
ANNIE LENNOX "Cracks"  
BLUES TRAVELER "Let"  
JOHN HIATT "Dust"

**KPIG/Monterey, CA**  
PD/MD: Laura Ellen Hopper  
5 BIG BAD VOODOO DADDY "Wrong"  
JAYHAWKS "Tailspin"

**WRLT/Nashville, TN \***  
DM/MD: David Hall  
APD/MD: Keith Coes  
No Adds

**WFUV/New York, NY**  
PD: Chuck Singleton  
MD: Rita Houston  
AMD: Russ Borris  
ANNIE LENNOX "Cracks"  
JAYHAWKS "Tailspin"  
TEITUR "Lights"  
CHRIS SMITHER "Crocodile"

**WKOC/Norfolk, VA \***  
PD: Paul Shugrus  
MD: Kristen Croot  
2 DIDO "White"  
BIG BAD VOODOO DADDY "Wrong"  
BLUES TRAVELER "Let"  
FLEETWOOD MAC "Wit"

**KCTY/Omaha, NE \***  
DM/MD: Brian Burns  
APD/MD: Ryan Morton  
COWBOY MOUTH "Better"

**WXPN/Philadelphia, PA**  
PD: Bruce Warren  
APD/MD: Helen Leicht  
5 JOHN HIATT "Blue"  
1 BLUES TRAVELER "Let"  
1 MICHAEL FRANTI "Music"  
1 SOUL OF JOHN BLACK "Lost"

**WYEP/Pittsburgh, PA**  
PD: Rosemary Weisch  
MD: Mike Sauter  
CHRIS SMITHER "Home"  
JOHN MELLENCAMP "Passway"  
SARAH SHANNON "Run"

**WCLZ/Portland, ME**  
PD: Herb Ivy  
MD: Brian James  
10 JESSE HARRIS "Life"  
BLUES TRAVELER "Let"  
CASH BROTHERS "Doubt"  
GRANDDADDY "On"

**KINK/Portland, OR \***  
PD: Dennis Constantine  
MD: Kevin Welch  
6 DIDO "White"  
1 BIG BAD VOODOO DADDY "Wrong"

**WDSY/Poughkeepsie, NY**  
PD: Greg Gattio  
APD: Christine Martinez  
MD: Roger Menell  
15 MICHAEL FRANTI "Music"  
ANNIE LENNOX "Cracks"  
BLUES TRAVELER "Let"  
WALLFLOWERS "Closer"

**KTHX/Reno, NV \***  
PD: Harry Berryman  
MD: Dave Herold  
1 TAJ MAHAL "Herzmar"  
BLUES TRAVELER "Let"  
CASH BROTHERS "Doubt"  
JESSE MALIN "Trooklyn"

**KENZ/Salt Lake City, UT \***  
DM/MD: Bruce Jones  
MD: Kari Bushman  
No Adds

**KPRI/San Diego, CA \***  
PD/MD: Dona Shalek  
BLUES TRAVELER "Let"

**KFOG/San Francisco, CA \***  
PD: Dave Benson  
APD/MD: Haley Jones  
6 GRANDDADDY "On"  
3 BIG BAD VOODOO DADDY "Wrong"

**KOTR/San Luis Obispo, CA**  
PD: Drew Ross  
4 BLUES TRAVELER "Let"

**KBAC/Santa Fe, NM \***  
GM/MD: Ira Gordon  
APD: Sam Ferrara  
BILL DEASY "Head"  
BLUES TRAVELER "Let"  
DAMIEN RICE "Volcano"  
GRANDDADDY "On"  
LIZIE WEST "Cry"

**KTAD/Santa Fe, NM**  
PD: Brad Hockmeyer  
MD: Paddy Mac  
6 CASH BROTHERS "Doubt"  
5 BLUES TRAVELER "Let"  
3 LEAVES "Crazy"  
4 JESSE MALIN "Wendy"

**KRSH/Santa Rosa, CA \***  
PD: Dean Kattari  
MD: Pam Long  
BLUES TRAVELER "Let"  
JESSE MALIN "Wendy"  
LEAVES "Crazy"  
PETE FRANCIS "One"

**KMTT/Seattle-Tacoma, WA \***  
GM/MD: Chris Mays  
APD/MD: Shawn Stewart  
3 MAKTUB "Hide"  
3 JAYHAWKS "Tailspin"

**WRNX/Springfield, MA \***  
GM/MD: Tom Davis  
APD: Donnie Moorhouse  
MD: Les Withane  
BLUES TRAVELER "Let"  
CASH BROTHERS "Doubt"  
LEAVES "Crazy"  
WALLFLOWERS "Sick"

\*Monitored Reporters  
45 Total Reporters

26 Total Monitored

19 Total Indicator



## National Programming

Added This Week



World Cafe

Ali Castellini 215-898-6677

THE BACK KEYS Set You Free



Acoustic Cafe

Rob Reinhart 734-761-2043

CHRIS SMITHER Confirmation  
ERIN MCKEOWN Born To Hum  
JOHN MELLENCAMP Joliet Bound  
KELLY JOE PHELPS Window Grin  
SCOTT MILLER Amtrack Crescent

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Los Angeles, CA 90067

Email: jschoenberger@radioandrecords.com

# AAA ARTIST OF THE WEEK

ARTIST: **Annie Lennox**

LABEL: **J**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



It wasn't hard to figure out that Annie Lennox would have a lifelong career. Most of us got to know her after she burst on to the popular music scene with her partner, Dave Stewart, in the band Eurythmics. But Lennox's career was already off and running in the U.K prior to that. Raised in Aberdeen, Scotland, she took to music as a child, learning to play piano and flute. In her teens she won a scholarship to London's Royal Academy of Music. For the next several years she worked around London as a singer and in the late '70s was introduced to Stewart. The two of them, along with songwriter Pete Coombes, formed a band called The Tourists, who enjoyed commercial success in Britain. This ultimately led to the formation of Eurythmics, who gained worldwide fame and success lasting almost the entire decade of the '80s.

In 1991 Lennox stepped out on her own with the release of *Diva*, which ended up selling millions of copies and firmly established her as a solo artist. In 1995 we saw her interpretations of other writer's songs on *Medusa*, which continued her successful streak. Now, after a hiatus of several years, Lennox returns with *Bare*.

The musical slant of *Bare* continues to be informed by Lennox's love of R&B and pop, but it also reveals a woman who is maturing and has much to say on that subject. All 11 songs on the disc were written by Lennox — her first recording of new material since *Diva* — and the album was produced by longtime collaborator Stephen Lipson.

"I admit these songs are mostly about negative emotions," says Lennox. "I always believed that artists had to suffer. I knew they had to have some dark shadow, carry

some cross, in order to gain the stamp — the certificate of authenticity. I tell you now, I have it, I've earned it. I'm there."

During the recording of the project, Lennox handled vocal and keyboard duties, and Lipson played guitar and keys and did the programming. In addition, Peter-John Vettese played drums, David Ranger and Tim Cansfield added some guitar and keyboard parts, and David Sinclair Whitaker handled orchestral arrangements. Together, they created a contemporary sound that has a timeless quality.

Whether it's the hopeful "Pavement Cracks," the heart-wrenching "The Hurtin' Time," the life-affirming "A Thousand Beautiful Things" or the redemptive "Oh God," Lennox deals with emotions that we all feel. And even though she readily admits this is a very personal collection of songs, she manages to make them universal in their message and appeal.

"Listening to music that touches you is a very cathartic and healing thing — I know it is for me," she says. "At this point in my life I feel that my real capacity on this planet might be to connect with people on that deep level through my songs. The breakups, the personal tragedies, the this, the that — I don't know many people beyond a certain age who haven't experienced what I am singing about. These feelings aren't unique to me. They're symptomatic of what it is to be an adult human being in this world."

## ON THE RECORD

With **Haley Jones**  
Asst. PD/MD KFOG/San Francisco



A few months ago Dylan Smith from SCI Fidelity Records gave me the good news that Steve Winwood was making music again and had some outstanding new stuff on the way. Fast-forward a couple weeks, and label President Kevin Morris and I parked ourselves in Dave Benson's office with high hopes and a copy of the new record in hand. We hit play, and whoa! • Benson asked about the re-

lease date and if Winwood might be available to play the Bay Area's biggest community event, KFOG/San Francisco's KaBoom — our annual live concert and fireworks show. Kevin got busy and, luckily for us, a couple of guys in the band had been to a KaBoom before and knew what an enormous event it was. Before we knew it, we had a headliner. • Winwood and the label even agreed to give us the CD early, and it paid off. Fogheads liked what they heard and called us about the new CD. Nearly 300,000 of them — our biggest crowd to date — turned out along the waterfront to see the return of a world-class rock legend — and some great fireworks too! • Long story short, it's about time for *About Time*. Winwood doesn't take anything for granted on the album. With great grooves, it's the perfect Saturday-afternoon CD. It's fresh and classic all at the same time. Our favorite songs are "Now That You're Alive," "Why Can't We Live Together" and "Different Light."

**T**rain remain at No.1 for the fifth week on the monitored airplay chart, while **Nickel Creek** hold at 2\*, and **Guster** are at 3\*. **Ziggy Marley** increases to 4\*, **Coldplay** are now 5\*, **John Mayer** regains his bullet at No. 8, **Annie Lennox** is now at 9\*, and **Fleetwood Mac** stay at 10\* ... The new tracks from **Pete Yorn** (19\*-12\*) and **Jack Johnson** (27\*-14\*) are heading toward the top 10 rapidly ... Other gainers this week include **Pseudopod** (17\*-15\*), **Matchbox Twenty** (18\*-16\*), **The Wallflowers** (23\*-20\*) and **EastMountainSouth** (28\*-26\*) ... **The Jayhawks** debut ... On the Indicator chart, Marley rides on top for the second week, **Bruce Cockburn** jumps up to 3\*, Johnson catapults from 28\*-5\*, Guster are at 6\*, and EastMountainSouth are now top 10 at 10\* ... Other gainers include **Jason Mraz** (14\*-11\*), Fleetwood Mac (18\*-15\*), Pseudopod (19\*-17\*) and **Turin Brakes** (24\*-20\*) ... **David Gray**, **The Jayhawks**, Yorn and **Robert Cray** debut ... In the Most Added category, **Blues Traveler** take top honors with 22 total adds (No. 1 on both panels), while **The Cash Brothers** bring in nine total (No. 2 Indicator) ... **Leaves**, **Teitur**, **Michael Franti & Spearhead** and **Soul Of John Black** are off to a good start ... The Jayhawks, **Dido**, **Big Bad Voodoo Daddy**, **Maktub**, Gray, Yorn, **Grandaddy**, **Jesse Harris** and **Pete Francis** close some important holes.



— **John Schoenberger**, Triple A Editor

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July 18, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+ / - PLAYS	CUMULATIVE PLAYS
1	1	SCOTT MILLER <i>Upside Downside (Sugar Hill)</i>	719	+50	4419
2	2	GILLIAN WELCH <i>Soul Journey (Acony)</i>	593	+35	3600
6	3	GREG TRODPER <i>Floating (Sugar Hill)</i>	567	+36	4414
3	4	VARIOUS ARTISTS <i>Lonesome Onry and Mean (Dualtone)</i>	543	-14	8649
7	5	RHONDA VINCENT <i>One Step Ahead (Rounder)</i>	528	+31	5272
4	6	DERAILERS <i>Genuine (Lucky Dog)</i>	510	-25	9810
15	7	DWIGHT YDAKAM <i>Population Me (Audium)</i>	496	+140	1078
5	8	JOHN HIATT ... <i>Beneath This Gruff Exterior (New West)</i>	489	-45	7248
8	9	RECKLESS KELLY <i>Under the Table &amp; Above the Sun (Sugar Hill)</i>	478	+22	4405
19	10	J. LAUDERDALE W/ DONNA THE BUFFALO <i>Wait... (Dualtone)</i>	423	+94	1103
10	11	RAY WYLIE HUBBARD <i>Growl (Philo)</i>	408	+15	9090
12	12	KEVIN DEAL <i>The Lawless (Blind Nello)</i>	399	+25	3701
13	13	ROBINELLA... <i>Robinella and the CC String Band (Columbia)</i>	396	+26	1950
14	14	VARIOUS ARTISTS <i>It Will Come To You... (Vanguard)</i>	369	+3	3622
18	15	RAY BENSON <i>Beyond Time (Audium)</i>	365	+31	1981
Debut	16	JOE ELY <i>Streets of Sin (Rounder)</i>	360	+114	811
11	17	MARCIA BALL <i>So Many Rivers (Alligator)</i>	356	-30	4763
9	18	JAYHAWKS <i>Rainy Day Music (American/Lost Highway)</i>	349	-50	9284
23	19	EASTMOUNTAINSOUTH <i>Eastmountainsouth (DreamWorks)</i>	340	+36	1386
21	20	AUDREY AULD <i>Losing Faith (Reckless Records)</i>	334	+8	2606
22	21	R. ARBO & D. MAYHEM <i>Gambling Eden (Signature Sounds)</i>	327	+15	1686
16	22	LUCINDA WILLIAMS <i>World Without Tears (Lost Highway)</i>	320	-32	10334
24	23	YONDER MOUNTAIN... <i>Old Hands (Frog Pad Records)</i>	307	+5	1578
20	24	CAITLIN CARY <i>Im Staying Out (Yep Roc)</i>	304	-23	4298
17	25	VARIOUS ARTISTS <i>Texas Outlaws (Compadre)</i>	293	-43	4694
26	26	KENTUCKY HEADHUNTERS <i>Soul (Audium)</i>	284	+3	2115
25	27	S. EARLE AND M. STUART <i>Never Gonna Let You Go (Evolver)</i>	283	-6	2298
28	28	MICKEYS <i>Finding Our Way (Independent)</i>	269	+8	1131
Debut	29	BIG SANDY AND THE FLYRITE BOYS <i>Its Time (YEP ROC)</i>	266	+44	1146
Debut	30	ALLISON MOORER <i>Show (Universal South)</i>	263	+46	564

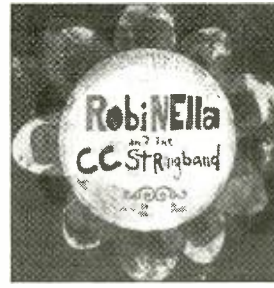
The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit [www.americanamusic.org](http://www.americanamusic.org). © 2003 Americana Music Association.

**Americana Spotlight**

by John Schoenberger

Artist: Robinella And The CC String Band

Label: Columbia



Knoxville's favorite daughter and sons are about to take the country by storm. The roots of Robinella And The CC String Band go back to 1997 and the University of Tennessee in Knoxville. Mandolinist Cruz Contreras and singer-guitarist Robin Ella Tipton, along with three schoolmates, began to play together at local clubs as The Stringbeans. Initially focusing mainly on bluegrass, they eventually began to add elements of jazz, swing, blues, gospel and classic country to their sound. Upon graduation, Robinella and Cruz got married, while the others moved on to pursue their careers. Eventually, The CC String Band was formed with the addition of Billy Contreras (fiddle), Steve

Kovalcheck (guitar) and Taylor Coker (bass). Over time the band began to develop a strong following throughout the region. They have been voted Best Bluegrass Group for three years running in the Knoxville alternative weekly *Metro Pulse*, and Robinella has won Best Female Vocalist twice. In addition, the band has toured as an opening act for Kasey Chambers, Nickel Creek, Willie Nelson and others. After two independent releases, the quintet caught the attention of Columbia Records and signed a deal in 2002. *Robinella and The CC String Band* is being well-received at Americana radio with a focus on "Man Over," "Tennessee Saturday Night" and "Honey Honey Bee."

**Americana News**

Clayton Jackson has exited WEIU/Charleston, IL, and at this point no one has been named to take his place. Therefore, until further notice, WEIU will be suspended from the AMA panel of reporting stations ... Mark Keefe (formerly of WNCW/Spindale, NC) is starting a brand-new Americana/Triple A radio station in Wilmington, NC, with a simulcast in Myrtle Beach, SC. He needs immediate service on any and all Americana and Triple A music in your catalog. The station kicks off Aug. 4. Send product to Mark Keefe, WUIN, 4110 Shipyard Blvd., Suite B, Wilmington, NC 28412 ... Shelby Lynne is returning to her musical roots with her next album, due in mid-September. Called *Identity Crisis*, it features 12 new tracks written by Lynne. She sings and plays all the guitars and most of the drums ... Alejandro Escovedo is recuperating from a serious bout with hepatitis C. Several of his friends have come to his aid by performing at benefit concerts in Austin and Chicago, and there will be a benefit tribute album with an all-star lineup, modeled on the *Sweet Relief* albums for Victoria Williams and Vic Chestnutt ... Director James Szalapski's 1975 documentary *Heartworm Highways* is set for DVD release Aug. 22. Documenting the Austin and Nashville music scenes during the mid-'70s, the film centers around several notable singer-songwriters who were relatively unknown at the time. It includes performances by Guy Clark, Steve Young, Rodney Crowell, Steve Earle, John Hiatt, Charlie Daniels, Gamble Rogers and the late Townes Van Zandt.

Note: If you have Americana news, please forward it to [jschoenberger@radioandrecords.com](mailto:jschoenberger@radioandrecords.com).

**Most Added®**

ARTIST TITLE LABEL(S)	ADDS
Chris Smither <i>Train Home (Hightone)</i>	20
Joe Ely <i>Streets of Sin (Rounder)</i>	17
Earl Scruggs, Doc Watson, Ricky Skaggs <i>The Three Pickers (Rounder)</i>	15
Russell Smith <i>The End Is Not In Sight (Muscle Shoals)</i>	7
Willie Nelson & Ray Price <i>Run That By Me One More Time (Lost Highway)</i>	6



**Joe Ely**

"One of the best albums Ely's ever made"  
- J. Poet, PASTE Magazine

Americana Chart Debut **31** - **16**

Contact: Brad Paul, 617-218-4413, [bradp@rounder.com](mailto:bradp@rounder.com)



# The CCM Update

Christian Retail, Radio & Records Newsweekly

## The CCM Update

Editor  
Lizza Connor

The CCM Update is published weekly in R&R by Salem Publishing, 104 Woodmont Blvd., Suite 300, Nashville, TN 37205. Ph: 615/386-3011 Fax: 615/386-3380

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## MOVERS, SHAKERS & NEWSMAKERS

- Integrity Gospel signs recording artist and songwriter **Stephen Hurd**. Hurd will record his major-label debut live in Washington, DC later this year. The album, which is scheduled for release in spring 2004, will be produced by Grammy Award winner Steven Ford (Shirley Caesar, Bishop T.D. Jakes, Donnie McClurkin).

- Inpop recording artists **Superchick** recorded "Me Against the World" exclusively for MGM's *Legally Blonde 2: Red, White & Blonde*, starring Reese Witherspoon and released nationwide on July 2. MGM provided input for the new song, which the studio requested after using Superchick's "One Girl Revolution" in 2001's *Legally Blonde* and in the trailer for the sequel.

- High-energy Sparrow Records quintet **Jump5** will join fellow teen pop act Aaron Carter in July to kick off the Jukebox Tour. They'll pick up the tour on July 27 in Las Vegas and play 17 U.S. cities. Jump5, who are busy readying the release of their fourth studio album, *Accelerate* (due Oct. 7), haven't slowed down since the 2002 release of *All the Time in the World*. The first single from *Accelerate*, "Why Do I Do," is slated to hit radio on Aug. 1 and was penned specifically for Jump5 by labelmates ZOEgirl (Alisa Girard, Chrissy Conway and Kristin Swinford). Brandon Hargest of Jump5 also contributes one of the 10 cuts on *Accelerate*, "All Because of You"; it's his first songwriting effort to be recorded.

- **Sandi Patty's** Jamaican Experience, one of the largest contest giveaways in the history of inspirational music, offers once-in-a-lifetime opportunities for fans to win one of four four-day, three-night vacations to Jamaica, complete with airfare, resort-hotel accommodations and tickets to attend Sandi Patty's Independence Praise concerts in Montego Bay and Kingston. Fans can register through July 25 at [www.regenerationmedia.net/sandi/](http://www.regenerationmedia.net/sandi/) or through select Inspirational radio stations in top markets nationwide.

- As plans for the latest version of **Festival Con Dios** continue to move forward, the tour announces its artist and speaker lineup. Newsboys will co-headline FCD 2003 with Kutless and Plus One. Plus One plan to debut material from their upcoming *Exodus* project, produced by Peter Furler and set for release Nov. 18 on Inpop Records. This season Festival Con Dios has invited Multnomah author Ryan Dobson to be the featured speaker. His new book, *Be Intolerant: Because Some Things Are Just Stupid*, will be the basis for his message. Also set to appear are Thousand Foot Krutch, Sanctus Real, Sky Harbor, Stereo Motion and more.

- Jones Radio Networks host **Delilah** recently added Sparrow Recording artist **Steven Curtis Chapman's** new single, "How Do I Love Her," from his CD *All About Love* to her nationally syndicated *Love Songs* show. Delilah's program is heard by millions of listeners daily on 220 stations nationwide. The song recently hit No. 30 on R&R's mainstream AC chart.

- Gospo Centric Records artist **Percy Bady** is putting his award-winning production touch on his own debut solo album, *The Percy Bady Experience*. Bady, a winner of multiple Stellar and Dove Awards whose recent credits include the *Ali* movie soundtrack, *Donnie McClurkin Again* and *Wow Gospel 2003* and projects with Yolanda Adams, BeBe & CeCe Winans, Marvin Sapp and Ray Bady, wrote all but three of the songs on *The Percy Bady Experience*. Drawing from the gospel quartets he listened to as a child and the R&B hits he has produced, Bady has created an album that is both traditional and contemporary in feel. Look for it July 22.

- New Sparrow rock artists **Sanctus Real** recently recorded a five-song bonus CD titled *SVERIGEER* — that is, *Sverige EP*, or *Swedish EP*. Fans can obtain the limited-edition CD free with purchase of the band's debut, *Say It Loud*, due at retail Aug. 19.

## CCM UPDATE GALLERY



**STUDIO BUZZ** Fervent Records' best-selling **Big Daddy Weave** are currently in the studio recording *Fields of Grace*, set for release Sept. 30. It's the followup to their first CD, *One and Only*, which recorded the highest SoundScan sales debut for any new artist in 2002. *Big Daddy Weave* also earned the distinction of having the highest-charting single for a new artist at Christian AC last year with "In Christ." Pictured here are (l-r) *Big Daddy Weave's* Jeremy Redmon, mix engineer Shane Wilson (*Third Day*, *Newsboys*, *David Crowder Band*) and *Big Daddy Weave's* Mike Weaver. Redmon and Weaver are co-producing *BDW's* sophomore release.



**AND HERE ARE .... THE MARTINIS!** Award-winning artists *The Martins* performed a cappella renditions of "The Star-Spangled Banner" and the Lord's Prayer on July 5 on Fox News Channel's popular Fox & Friends morning show. Performing outside the show's studios on Sixth Avenue in Manhattan, the trio had a good laugh when one of the anchors mistakenly introduced them as "The Martinis." The appearance began a series of promotional events leading up to *The Martins'* upcoming release *Above It All*, due through Spring Hill Music Group on Sept. 23. Seen here are Fox & Friends anchor Julian Phillips, *The Martins'* Joyce McCullough, Paul Lancaster and Judy Hess; and Fox & Friends anchor Juliet Huddy.



**FEELS LIKE HOME** Recording artist **Cindy Diane** recently appeared on FamilyNet's *At Home Live!* to celebrate the release of her national debut, *Face to Face*. Diane (c) is pictured backstage with the show's hosts, **Chuck and Jenni Borsellino**. In addition to performing her current Christian AC single, "Walk With Me," Diane discussed the new project and her involvement with prison ministry.



**TEMPORARY DIGS** **David Crowder** (r) and *Illuminate* co-producer and *Jimmy Eat World* member **Zack Lind** are pictured here at a temporary studio *The David Crowder Band* built in an old TV studio in Waco, TX, especially for the recording of *Illuminate*.



**GETTING REAL** The latest addition to *Essential Records'* roster, acoustic pop band **Silers Bald**, are wrapping up production of their Sept. 30 debut, *Real Life*. Pictured at 16th Avenue Sound are (back row, l-r) *Silers Bald's* Marcus Myers; producer **Josh Moore**; studio bassist **Michael Rhodes**; *Silers Bald's* Warren Bazemore and **Jason Jacobs**; assistant producer **Ian Fitchuk**; (front, l-r) engineer **Dave Hall**; and the band's **Shane Williams**.



**ASCAP KUDOS** ASCAP recently honored **Chrissy Conway** of *ZOEgirl* with an airplay award for the group's hit "With All of My Heart" (EMI CMG). The song, which held at No. 1 for three weeks on the Pop chart and reached the top five at AC, won both ASCAP and BMI accolades as one of the 25 most performed Christian songs of 2002. Smiling for the camera are (l-r) *Third Day's* **Tai Anderson** and **Mac Powell**; *ZOEgirl's* **Kristin Swinford** and **Alisa Girard**; ASCAP's **Dan Keen**; **Conway**; *The Katinas'* **James Katina**; and *Third Day's* **Mark Lee** and **Brad Avery**.



# Christian New Music & New Artist Spotlight

A look at new music across all genres of the format

New music always conjures up sweet anticipation in my mind. Whether it's the first project by a brand-new artist or a CD-R of the rough mix of a long-awaited release by an established group, if you're like me, your hands can't move fast enough to get it in the CD player.

We take a look into the future this week, a stretch of time that promises appealing music for the radio listener, as well as for us die-hard new-music freaks who simply can't get enough of a good thing.

Below is a list of the new projects coming out over the next few months. I also asked several artists to comment on their new music, letting them share from the heart what inspired them. Enjoy!

July 1

## By The Tree Root (Fervent)

With two albums and two Dove Awards behind them, By The Tree drop their third national release, *Root*.



It's produced by Joe Baldrige (dcTalk, Newsboys), and the band penned songs that they feel will lead listeners to the root of Christianity. The project features several co-writers, including Peter Furler and Phil Joel of Newsboys. The disc also offers fans a private web page, accessible only via the CD, where people can learn the inside scoop on the bandmembers.

## Charles Billingsley Secret Conversation (Perpetual)

With the help of longtime friend and producer Don Koch, Charles Billingsley set out to craft a new collection of songs that would not only celebrate Christ, but also ponder His magnitude and greatness. It was a goal that he and Koch had in mind from their first discussions about the project.

"Worship is not a fad," says Billingsley. "It's biblical. I think we now



have a generation that wants to know who God is. They're searching for real truth and real life. So the songs are completely vertical in nature. We intentionally wrote every song straight to God."

## Margaret Becker Just Come In (Cross Driven)

In response to countless requests over the years, Becker gathered some classic songs, added some new material and recorded a CD that represents the way she's been performing for the past few years — scaled-down and acoustic. It started out as an underground offering, a simple gesture of thanks to the people who have been faithful to her and her music over the



years. Via her website, even the song list was chosen by her supporters.

Made with the help of friends Matt Slocum, Chris Donohue, Ken Lewis, Jonathan Noel and David Davidson, *Just Come In* is a simple, acoustic-based album filled with some of the biggest songs of Becker's career and new music that has never been released.

July 8

Petra

## The Power Of Praise: Songs Of Praise, Worship And Adoration (Word/Curb/WB)

*The Power of Praise* is a collection of some of the greatest worship songs ever recorded by one of the most successful rock bands to hit the Christian music scene. After nearly 30 years, Petra have logged hundreds of thousands of miles on the road, connecting with fans around the world and giving them ammunition to fight as

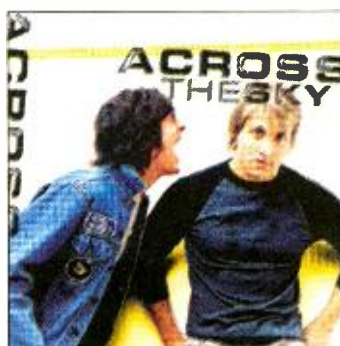


Christian warriors in this battle called life. Some of Petra's most successful recordings have been worship tunes. In fact, the band's very first gold record was *Petra Praise: The Rock Cries Out* on Word Records.

## Across The Sky Across The Sky (Word/ Curb/WB)

Although their list of differences is a mile long, the paths of 21-year-olds Ben Kolarcik and Justin Unger, collectively known as Across The Sky, have paralleled each other in many ways. Each came to the Word label as a solo artist with an avid following of his own, but, in a crazy but fitting twist of fate, they have teamed up as one unit.

Each artist brings his unique personal style and musical flair to their debut album. Kolarcik, the dark-haired rocker originally from Louis-



## Radio's Top 10 New Artists

I asked radio programmers from all formats to send me their list of top new artists so far in 2003. Man, did you respond! Here is your top 10 list based on total votes for those new artists you feel are impacting radio. I also listed the honorable mentions who picked up several nods but didn't quite make the big list. Thanks to all of you at radio who took the time to vote!

1. Warren Barfield (Creative Trust)
2. Kristy Starling (Word/Curb/WB)
3. Jeremy Camp (BEC)
4. Todd Agnew (Ardent)
5. Kutless (Tooth & Nail)
6. Nate Sallie (Curb)
7. Big Dismal (Wind-up)
8. Jill Paquette (Reunion)
9. Jami Smith (Integrity)
10. Souljahz (Squint/Curb/WB)

Honorable mentions: Everman, Derek Webb, Jonah33, Lucerin Blue, Sanctus Real and Seven Places.

ville, provides a lively feel, while Unger, hailing from Phoenix, supplies the pop and ballad counterbalance.

## GS Megaphone Beautiful World (Spindust)

*Beautiful World* has something fresh to offer: East and West are united musically. Fans will take notice of the aggressive melodic rock and the Eastern thread woven throughout the album. This stylistic change came about partly because of the influences that Chris Freeman and Daniel Rosas brought to GS Megaphone. They joined the band when the first album was almost completed.



Drummer Randy Shreve says, "They have really stepped up and further defined what GS Megaphone is musically. This album brings smiles to guitarists everywhere."

Lead vocalist Ben Shreve says, "Recording this project was such an inspiring time, because we were breaking so much new ground musically. This record is both lyrically and musically more aggressive."

## Grand Incredible G.I.-gantic (BEC)

Having succeeded in making The OC Supertones an international success, Ethan Luck and Matt Morginski are here to take on the rock. Featuring a new, edgier sound, Grand Incredible's debut release, *G.I.-gantic*, showcases Luck and Morginski's diverse musical influences and the energy that results when they are let loose. Add

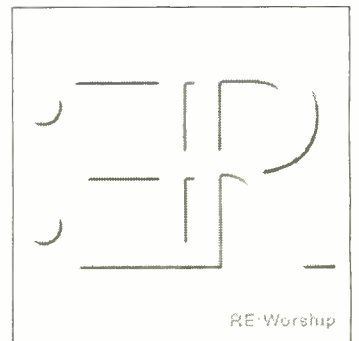


the production power of Aaron Sprinkle (MxPx, Anberlin), and there's no doubt this release will be both grand and incredible!

July 15

## RE:Zound RE:Worship (WF)

Emotional and passionate, uninhibited and, at times, perhaps a bit undignified, *RE:Worship* looks to King David as an example of unbridled worship before God. "You can make an intimate connection with God without music," lead singer Jason



Anderson says, "but music is a powerful tool. King David had that tool down. *RE:Worship* is not just the name of an album, it is a re-evaluation of our worship of God. It is about reconnecting with God in a very personal way."

## Tinman Jones Poetic (Cross Driven)

Already a Rock radio favorite with their independent release *Gravity Youth*, Tinman Jones are poised to

Continued on Page 102

***“You watch your  
exercise videos,  
while you down a  
bag of Oreos™”***

***Can “Becky” Relate?***

***Nate Sallie***

***“It’s About Time”***

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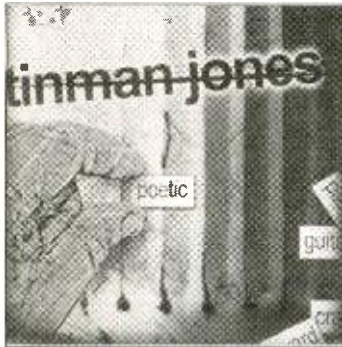
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# Christian New Music & New Artist Spotlight

Continued from Page 100

make a big impression on the masses with their first nationally released CD, *Poetic*. Unafraid to be role models to a



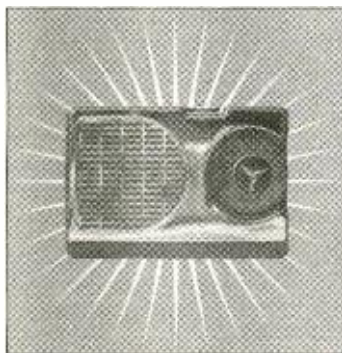
generation that sometimes seems bent on self-destruction, Tinman Jones are undaunted in their mission.

"Michael Jordan had it right," says founding member Keith Alexis. "Whether you want to be a role model or not, when you step on a stage, you are one. And we take that responsibility seriously. We see it not as a burden, but as a powerful tool to show kids that Christianity is about living for God and not just about attending a church somewhere. We want kids to know that Christians can look like us — normal, everyday guys who can get really loud."

**July 22**

## FM Static *What Are You Waiting For?* (Tooth & Nail)

FM Static are not only planning to have fun this summer, but their debut release, *What Are You Waiting For?* is



set to reassure young people everywhere. The group, including two members of the already successful Thousand Foot Krutch, is geared toward acknowledging the real issues teenagers face these days.

"These songs will let kids know that it's OK to have bad days once in a while," lead singer and lyricist Trevor McNeven says. "We all deal with concerns like being attracted to members of the opposite sex. If we talked about these things as Christians, a lot more questions would be answered and a lot less kids would be so messed up from holding things in."

If the pure, heartfelt intentions of the lyrics don't get you, the catchy choruses certainly will.

## Percy Bady *The Percy Bady Experience* (Gospo Centric)

The multiple Grammy- Dove- and Stellar Award-winning Percy Bady, who has long been on the other side of the microphone as a producer, arranger and songwriter, steps into the spotlight with *The Percy Bady Experience*. "This is not so much me trying to start a career as an artist as it is simply having something to say and my own way of saying it," says Bady.

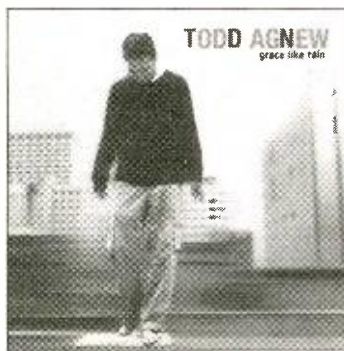
"As a producer of another act, you always have to find consensus and agreement. In this case, it's all on me



— a committee of one! I come from a more traditional background, but my exposure over the years has been so broad that I wanted to make sure this album encompassed everything that I like, as well as things that I knew would move other people."

## Todd Agnew *Grace Like Rain* (Ardent)

"Being a Christian musician doesn't make you worthy of God's love or salvation," says Agnew. "It just means you can play the guitar. *Grace Like Rain* was the culmination of years spent leading worship for camps, re-



treats and churches and discovering our complete undeserving access to God and His unending mercy.

"Musically, *Grace Like Rain* expresses our worship in a way that was true to whom God has made me to be. I don't fit into a box really well; I love all kinds of music. God deserves to be worshiped in as many ways as we could ever invent, so we celebrated with some rock, ached with some blues, rejoiced with some gospel and confessed with some simple songs. This is my gift to my God."

## Eric Horner *Prayer Warrior* (Reborn)

Bandleader and guitarist for Lee Greenwood for 15 years, Eric Horner has become a sought-after musician for such major country artists as

Wynonna, Brad Paisley and Shania Twain. Between bookings Horner started his own production company catering to artists, songwriters and publishers. He seemed to be finding his niche, but God wouldn't leave him alone. "I never stopped believing in God, but I got so consumed with the music business that I lost sight of the cross," Eric admits. "I found myself doing things believers shouldn't be doing."

"Needless to say, during that time you would have had to look long and hard to see Jesus in me. After going through one of the lowest points in my life, I started praying again and seeking God's will for my life. I decided to go into the studio and do a gospel album. I had no idea what the Lord had in store for me; I just knew I wanted to put my heart into a recording that would glorify Him."

## Hangnail *Transparent* (Tooth & Nail)

It's appropriate that Hangnail's release is titled *Transparent*: There is nothing ambiguous about their motives as a group this time around. In



fact, they're speaking more from the heart than ever before. Lead singer Mike Middleton says, "I think a lot of times Christian musicians feel like they have to skirt the issues and talk around them. My thoughts are, Why be scared of criticism? If this is what God has put on my heart, then this is what the songs will be about."

Issues like the moral slide of Christians and mediocrity are covered and challenged, and the songs prove the strength abounding in this decade-old group.

## Jill Paquette *Jill Paquette* (Reunion)

"Playing music is something I have always been happy to do, but as far as making an album and playing for people all the time, that's something I never really thought about," Paquette says. "I grew up playing piano



# Triple Threat Jeremy Camp

Jeremy Camp has done something few artists, let alone brand-new artists, have been able to do: hit the upper echelon of three different charts.

With his smash hit "Understand," along with his current multiformat riser, "I Still Believe," Camp has made a huge impact across format lines in a short amount of time. I spoke with him recently to get a glimpse inside one of this year's top new artists.



**R&R:** How has your first exposure to the national music spotlight been for you up to this point?

**JC:** It has been a very humbling experience to be able to share the music that God has given to me across the nation.

**R&R:** What's your reaction to your success at Christian radio thus far?

**JC:** I tried not to expect too much. When both singles did well, it was a huge blessing. It's also been nice to be able to get to know some of the staff at the stations that have supported the songs.

**R&R:** What is something unique that has taken place during all of your travels across the country?

**JC:** Because of my sharing of God's faithfulness to me and everything that I've been through, I hear many moving and sometimes tragic, heartfelt stories of how God has used the songs to minister deeply into the hearts of people. It's great to be able to relate and encourage them in the hardest of times to trust in Jesus with all of their hearts.

**R&R:** What's on your schedule for the future? When can we expect another project from you?

**JC:** Lots of touring! We are playing around 200 dates this year, and I'm staying busy with side things also. We are releasing a worship project on Nov. 18. I am particularly excited about that album, because it goes back to the roots of where I started. I'll be recording my next disc in January, and I'm very stoked about it.

at festivals, but singing songs I had written and doing concerts? I guess I am just amazed that people want to listen.

"The more I have been learning about being a Christian and writing songs, the more excited I have become about this whole process and being able to see a finished project. I feel like I get so much more than I give when I think of all the great people I have met and the great conversations I have been a part of because of where this music is taking me."

## Marvin Sapp *Diary Of A Psalmist* (Verity)

"When people hear this music, I am believing for physical and emotional healing and for evil spirits to run —

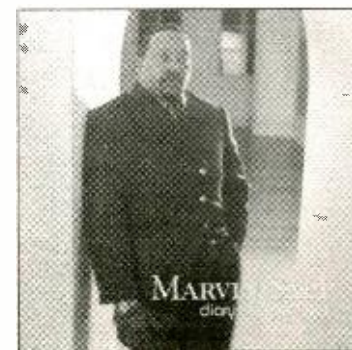
just like when David played the harp." That's the spoken desire of Marvin Sapp, one of gospel's premier singer-songwriters, for his latest release, *Diary of a Psalmist*.

For Sapp, this recording became more than just another project. "The songs on this CD are autobiographical for me in many ways," he says. "I grew up in the hood as a child of divorce, and I could have given in to my circumstances. But I made it my goal to rise above everything and become the man God wanted me to be. I want to tell young people they can do anything they set their minds to. All things are possible with Jesus."

**July 29**

## Stephen Alexander *Let The Music Move Me* (Reborn)

As President of the newly formed Reborn Records, Stephen Alexander is busy signing artists and planning for several national releases to the Christian market. Among them will be a re-release of his own project *Let the Music Move Me*, a recording he originally did back in 1977. It will be the first time the recording has been available in CD format and will feature three new songs.



Continued on Page 104



# CASTING CROWNS

IF WE ARE THE BODY

ADD DATE JULY 25TH

*"Casting Crowns is something really unique. The melodies are really compelling, and I was immediately hit between the eyes by their lyrics. They really challenged me and encouraged me. All that, and the band has a youth ministry to back it up!" - Steven Curtis Chapman, Producer*



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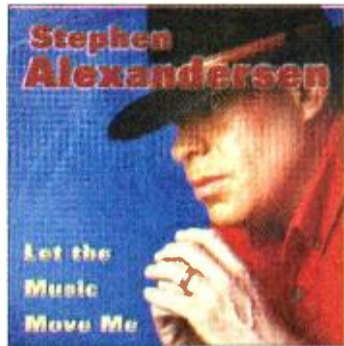
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 reunion records

# Christian New Music & New Artist Spotlight

Continued from Page 102

"I'm a firm believer that we can't know where we're going until we remember where we came from," says Alexandersen, who is of Jewish heritage. "I believe Christian music can again be the catalyst of another great spiritual revival, but the focus must go



back to music as a ministry, not just as an entertainment."

**August 5**

**Brad Stine  
Put A Helmet On  
(Perpetual)**

Brad Stine has a unique brand of humor and rapid-fire delivery. He has worked the comedy circuit for years, appearing in mainstream and Christian venues, but his heart is in making people laugh while delivering a lifesaving message. "What I have found is that comedy drops the shields, because most audiences are not expecting a lot of substance from a comedy show," he says.

"Comedy breaks down the biases and presuppositions by getting all types of people to laugh at themselves. What happens then is that they



are vulnerable and open to truth from a place they might least expect it. I really believe now that this is my destiny, that I was born for such a time as this, and I can't wait to see what tomorrow will bring."

**Jill Phillips  
Writing on the Wall  
(Fervent)**

Jill Phillips, voted CCM magazine's 2002 Independent Artist of the Year by its readers, brings you her first national release, on Fervent Records. *Writing on the Wall* is an acoustic pop blend of Phillips' personal and thoughtful songs. Hitting the music scene in 1999 with the release of her self-titled debut, she was featured on the cover of CCM magazine alongside Bebo Norman as one of Christian music's up-and-coming artists.



**Shaun Groves  
Twilight (Rocketown)**

Shaun Groves' sophomore CD, *Twilight*, promises to deliver more of the six-time Dove nominee's thought-provoking songwriting wrapped in a diverse yet cohesive musical package. Whether rocking out on a guitar track or singing a tender piano ballad, Groves is consistent in relating a compelling message. He says, "In Romans chapter 7, Paul says that there's a civil war happening in his soul, that what he wants to do and what he does are not the same thing. He's torn.

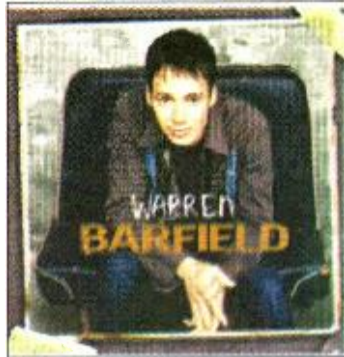


"That's an idea we can all relate to. I'm torn between God's way and my way. I am between the midnight and dawn of my soul. I'm in twilight. The darkness is not completely covering my heart, but the sun hasn't come up yet. That theme runs throughout this record. I do have a choice which desire I will feed — the desire to please God or myself. Hope comes from knowing that the God who began this good work is going to complete it. Over time, the sun is coming up."

**Warren Barfield  
Warren Barfield  
(Creative Trust)**

"I remember sitting at the foot of my bed with my guitar when I was 15 years old and trying to learn to play my favorite Christian songs," Barfield says. "By the time I was 17 I was doing concerts every weekend, and I had made up enough of my own songs to record a CD. At 18 I loaded up my guitar and a suitcase and began to travel the country sharing those songs.

"Five years, around 500 concerts, three CDs, a lot of made-up songs, a beautiful wife and tons of memories later, I found myself opening for Scott Krippayne. He took my CD to Nashville, and, a year later, here I am. Who would have guessed that 15-year-old boy with a guitar at the foot of his bed would one day be given an opportunity to share songs with a larger au-



dience than he could have ever hoped for? This is truly a dream come true. Maybe God will choose to use these songs to encourage and challenge some 15-year-old who listens to this record."

**August 12**

**Detour 180  
Detour 180 (Cross Driven)**

When Detour 180 stepped onstage at the Parachute Festival in their homeland of New Zealand earlier this year, they had no idea they would be the biggest-selling artists the festival had ever hosted. Now geared up to enter the U.S. on the Summer Jam tour, lead vocalist Adrian Robertson, drummer Evan Cooper, guitarist Cain Coulton, bassist Jono Scarlet and guitarist Matt Chapman are focused on what lies ahead.

"Part of what we're about is taking Christian music to a new level," Chapman says. "We are unashamedly Christian, yet we don't have to sacrifice the quality of our art in order to



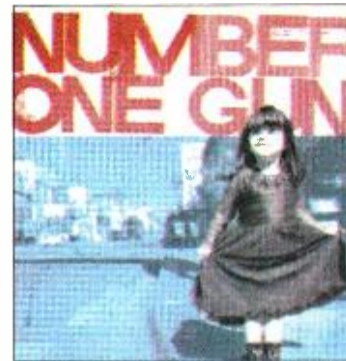
be able to stand up for what we believe. When you're strong and confident in speaking about your faith, people respect you right away. If you're timid and you hold back, people notice that. I think we've always felt strongly about our faith and the content of our music, and it's a kick when mainstream reporters are asking us, 'Why has Christianity become cool all of a sudden?'"

**Number One Gun  
Celebrate Mistakes  
(Floodgate/Salvage)**

Chico, CA isn't a place you typically think of for emerging rock bands, but it works well for newcomers Number One Gun. "We have spent the past couple of years touring all over the West Coast," says vocalist Jeff Schneeweis. "Since Chico is pretty central, it made it really easy to get to Seattle and into Los Angeles." Last fall the band hooked up with PAX 217,

and Dave Tosti quickly signed them to his Salvage Records label. The band headed to L.A. to work with veteran producer Bob Burch, who became a mentor and friend.

"We lived at his house while we recorded, so we would actually get up



in the morning and have to help out around the house before recording," says Schneeweis. "It wasn't long before we felt like family — because we were family for that time." Salvage set up a partnership with Floodgate Records for this project, enabling Floodgate to handle all of the distribution and marketing. The album's focus lies squarely in its title, *Celebrate Mistakes*. "It's really just about realizing our mistakes and shortcomings and then moving on — not letting the past get in the way of the future," says Schneeweis.

**Robert Randolph  
Unclassified (Warner Bros.)**

*Unclassified* is the Warner Bros. debut release from acclaimed pedal steel guitar player Robert Randolph. Randolph, named one of today's most ac-

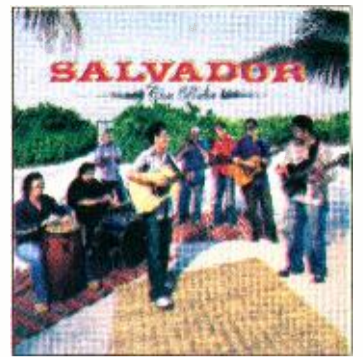


complished instrumentalists by the *New York Times*, *Rolling Stone* and *Esquire*, bursts forth with more soulful, pure and authoritative tracks on *Unclassified*, a record that keeps his unique jam-based sound intact.

With the urban New Jersey artist's blend of high-energy handclap grooves, welcoming words and ferocious steel guitar, this project defies all traditional genres. Randolph has achieved a celebratory musical fusion that harks back to Stevie Wonder, Al Green and Sly & The Family Stone. Randolph's playing, which centers on the unique "sacred steel" tradition within the House of God church, is unlike anything you've heard before. He plays with soul.

**Salvador  
Con Poder (Word/Curb/WB)**

"It is an honor to launch our first all-Spanish-language album, which reflects our culture and Latin-American heritage," the guys in Salvador say. "The experience has been incredible and has inspired us to learn more about our roots and where we've come from.



"Although we were born in the United States and our first language is English, we have always wanted to do a project in Spanish that expresses who we really are. Our goal for this album is to provide positive Latin music for our Hispanic audience and a great album for everyone who loves music."

**Various Artists  
Pensando En Ti  
(Word/WB)**

Authentic, heartfelt and passionate are just a few ways to describe *Pensando En Ti* (*Thinking of You*), the Latin compilation from Word/Warner Bros. Records. Award-winning artists Nicole C. Mullen, Jaci Velasquez, San-



di Patty, Fernando Ortega and Salvador lend their voices to this collection of 11 inspiring songs.

In the past five years the influence of Latin music has exploded throughout the world, mixing its heritage and distinct sound with new voices and new instrumentation. *Pensando En Ti* is the perfect representation of this mix, fusing flamenco guitars and congas with electric guitars and piano. Nowhere else will consumers find such a remarkable collection of worship music so beautifully arranged with the passionate vocal stylings of today's hottest Christian artists.

**August 19**

**Amy Grant  
Simple Things (Word/  
Curb/A&M/Interscope)**

"This album was three years in the making," says Grant about *Simple Things*. "As a result, it is a collection



Continued on Page 106

JILL PHILLIPS

wrecking ball

GOING FOR ADDS NOW!

*Piece together those little mysteries  
It isn't hard to see the writing on the wall  
Triumph and tragedy, only God can be  
Both the builder and the wrecking ball*

"'Wrecking Ball' is the type of song Christian radio needs more of, as a unique portrait of God's mysteries. Even starting in light rotation, it's been a Top 5 requested song by our audience - three weeks straight!"

~ Libby Krimsier  
WBSN/New Orleans

*writing on the wall in stores august 5th*

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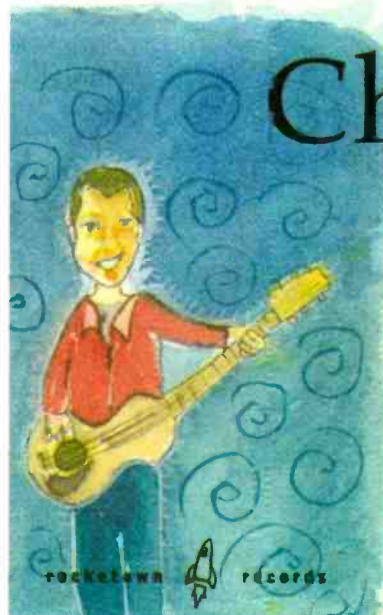


**Chris Rice**  
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(JUST WANT TO BE WITH YOU)

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rocketown records

## Christian New Music & New Artist Spotlight

Continued from Page 104

of songs that reflect a lot of life that has happened along the way." Was it worth the wait? You bet. Emotionally honest songs are highlighted with glistening production throughout. Every detail of Grant's 17th album exceeds the singer's standards, which are as high as standards come in this business.

From the personal to the global, from the playfulness of "Happy" to the impassioned duet by Grant and Vince Gill on "Beautiful," *Simple Things* is perhaps the most intimate glimpse ever offered into the heart of this artist. With tracks brilliantly produced by Keith Thomas, Brown Banister and Wayne Kirkpatrick, this music seems to rush through storms and sunlight before coming to rest in "After the Fire," a summary of all that we've experienced on our own and heard on this disc — simple, soft and quietly triumphant.

### Charlie Hall On The Road To Beautiful (sixsteps/Sparrow)

"The songs on this album come from moments in valleys and moments in the mountains," Hall says. "It's music created with friends and lyrics created from victory and heartache, but the great intensity of pursu-



ing God. I love the truth of a great, immense, glorious, infallible, infinite, beautiful God-King intertwined with our small, frail, broken humanity.

"The two hearts melding is beautiful, and that this bright King would knit our hearts together is massively inconceivable to me, but nevertheless a great truth to drink in. That is what this album is: a journey toward God, using all of life's ups and downs to propel us toward Him. My hope is that this album will take on a life of its own and inspire the listener artistically, musically and, most of all, spiritually toward Christ, the center of all."

### Jimmy Fedd I Find You (Doxology)

"I'm new on the scene and transplanted to the South a few years ago," Fedd says. "I'm still trying to figure out what grits are. I come from a family that spoke Ukrainian, Spanish and English. I grew up in Jersey, studied music at Berklee in Boston and moved to Nashville to join the staff at Christ Church.

"I'm a big fan of Pete Kipley's pro-



duction work with MercyMe. For the past couple of months he and I have been recording a project that is full of high-energy, piano-based pop songs. The songs on *I Find You* are my personal testimonies to the joy of continually seeking and discovering our Heavenly Father — He who is present in every area of our lives and who gives us the promise that if we seek Him, we will find Him."

### Wisdom's Cry This Is The Beginning (Mission House)

*This Is the Beginning* is a diverse mix of music that will appeal to fans of both pop and Southern gospel. Wisdom's Cry are already known in the Southern gospel world due to touring with The Martins. This new project leans toward the inspirational but ech-



oes with a fresh pop sound. Production credits include Jonathan Martin, Brian Speer, Jerry Yoder and George Hairr.

August 26

### Holly Nelson Leaving The Yard (Northern)

After spending many years singing backup on CDs and in bands, Holly Nelson had a moment of clarity. She was driving around Utah visiting relatives when her uncle pulled out the Emmylou Harris disc *Wrecking Ball*.



That's all it took. Her uncle asked her what she wanted to do with her life, and she pointed at the CD player and said, "That." A week later she bumped into Frank Lenz (Starflyer 59, Lassie Foundation), who proceeded to push her to get out from behind lead singers and do it on her own.

*Leaving the Yard* is about getting out of your comfort zone and into places where you are uneasy and finding the strength to be OK with it. The project was inspired by great writers such as Harris, Lucinda Williams and Neil Young. Nelson, with producers Lenz and Andy Prickett (Prayer Chain, Violet Burning), has created an alt country rock album that is honest, straightforward and reaches right into the heart of this emerging songwriter — and there's a cover of Tom Petty's "I Won't Back Down" to boot.

### Jamie Slocum My Heart Knows (Curb)

Produced by Slocum, *My Heart Knows* showcases performances by the likes of Scott Dente (Out Of The Grey) and Lisa Bevil and was mixed by Bill



Deaton (Steven Curtis Chapman, Superchick). The project suggests an artist and songwriter with a diverse set of musical tools at his disposal.

"When I started writing I really didn't know what my new CD would end up being about," Slocum says. "But it quickly became clear that it was becoming a simple testimony about a flawed person being accepted and loved unconditionally by a perfect, kind and gracious God. I didn't need to try and project some kind of perfect image of a Christian celebrity — whatever that is. Against the backdrop of God's grace, I could offer my entire experience, good and bad, to my audience.

"I cut my musical teeth on '80s bands like The Tubes, Squeeze, Mr. Mister and even Michael W. Smith. The lessons of those songwriters have stuck with me. I try to write songs that can fit at radio and hold their own in a concert setting. I am unapologetically, proudly, even, a pop artist."

### Kim Hill Surrounded By Mercy (Spirit Led)

A Christian-music veteran of over 14 years, Kim Hill has 12 No. 1 singles, three Dove Awards, multiple Dove nominations and a Grammy nomination. She brings you a taste of her per-

## Other Quality Releases

Many other artists will be releasing projects over the next few months. Here is a comprehensive list of those not featured previously.

7/22

SHEPHERD *Committing To Tape* (Northern)

7/29

ALL THINGS BRIGHT AND BEAUTIFUL *Love And Affection* (Northern)

8/5

THE JULIANA THEORY *Live* (Tooth & Nail)

8/12

VARIOUS ARTISTS *Next Door Savior* (Creative Trust)

8/19

4TH AVENUE JONES *No Plan B* (Independent)

MARS ILL *Backbreakanomics* (Gotee)

MXPX *Before Everything And After* (A&M)

NEW DIRECTION III (GospoCentric)

PASSION *Live From OneDay '03* (sixsteps/Sparrow)

PETRA *Jekyll & Hyde* (InPop)

THE KATINAS *Changed (EP)* (Gotee)

VIRTUE *Free* (Verity)

8/26

MICHAEL ENGLISH TBA (Curb)

9/2

SKY HARBOR *Who Would Have Gussed* (InPop)

SPOKEN *A Moment Of Imperfect Clarity* (Tooth & Nail)

SUPERCHICK *Regeneration* (InPop)

THE PARACHUTE BAND *Glorious* (Here To Him)

9/9

DAKONA *Perfect Change* (Maverick)

EARTHSUIT TBA (Independent)

GEORGE ROWE TBA (Rocketown)

KELCEY *First Things First* (B-Rite)

9/16

DAVID CROWDER BAND TBA (sixsteps/Sparrow)

MATT BROUWER TBA (Christian)

PAUL WRIGHT TBA (Gotee)

THE EVAN ANTHEM TBA (Mono vs. Stereo)



sonal ministry on this new project. In the last few years Hill has led thousands of women in worship. *Surrounded by Mercy*, a live praise and worship experience, contains some of her favorite worship songs, plus a few new compositions. Be ready to be blessed as you join Hill in praising our Father.

### Ten Shekel Shirt Risk (M2.0)

Musically, this new record is more influenced by pop rock bands like Coldplay, Switchfoot and Travis. Lyrically, it takes a slightly different direction than the band's last. The songs

are much more reflective and relational, although there is still some vertical content.

While *Much* was written while the bandmembers were worship leaders in Texas, *Risk* was written in their new home of New Haven, CT, on the campus of Yale University. In the time between the two albums the band has been involved in the music community in that area, and the new songs have been influenced by those experiences locally and their desire to reach out to those outside the church.

The band is heavily involved with

Continued on Page 109



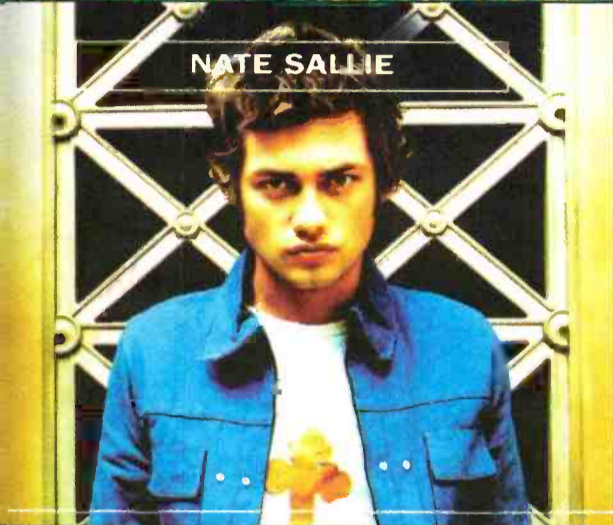
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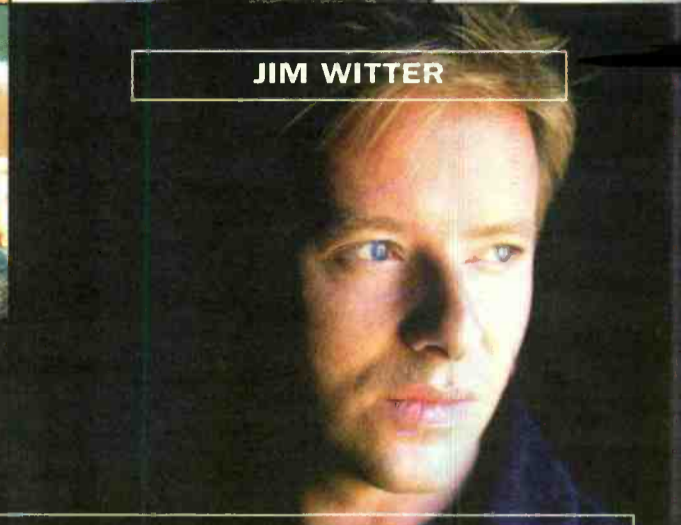
NATALIE GRANT



NATE SALLIE



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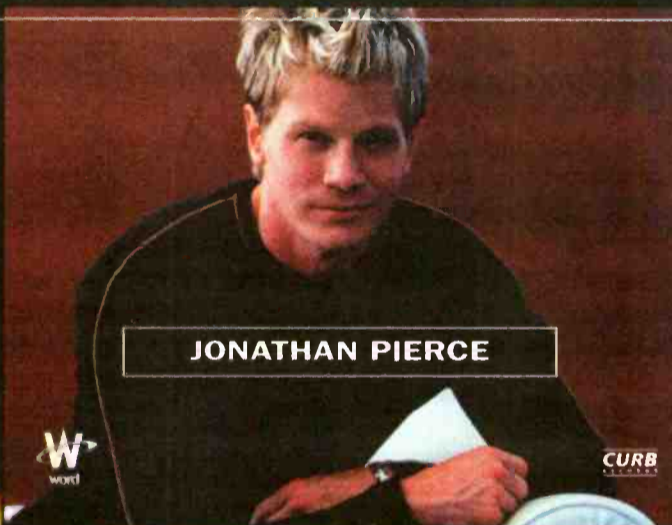


JIM WITTER

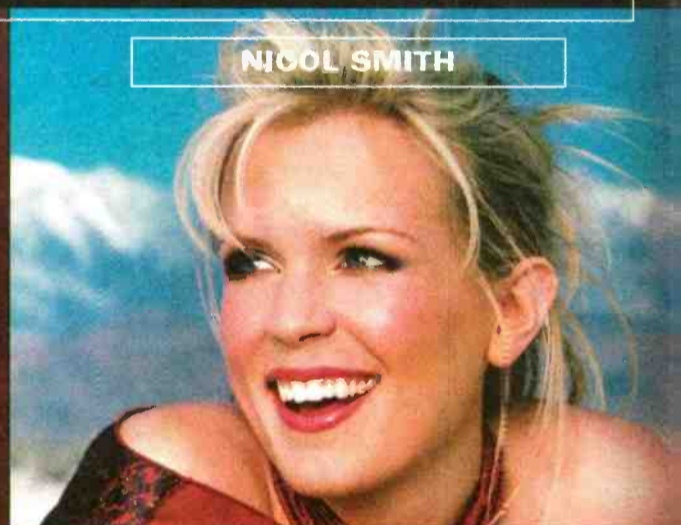
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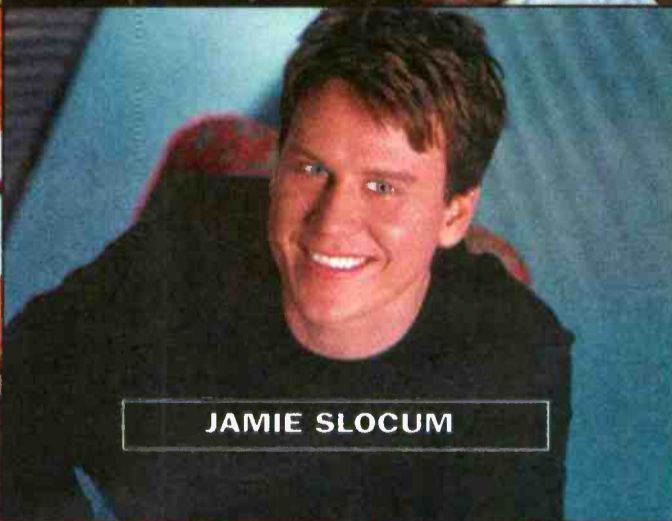
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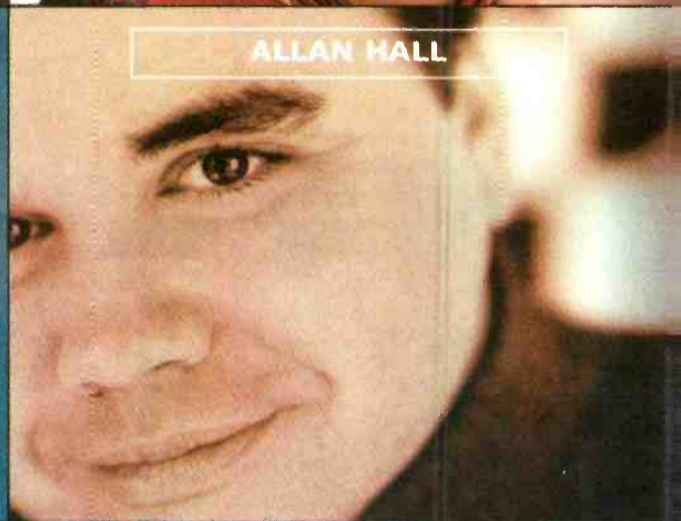
NICOL SMITH



SOUND OF NEW ZION



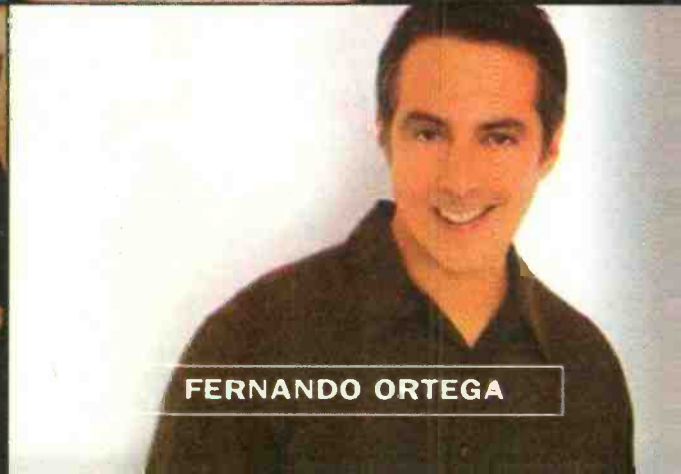
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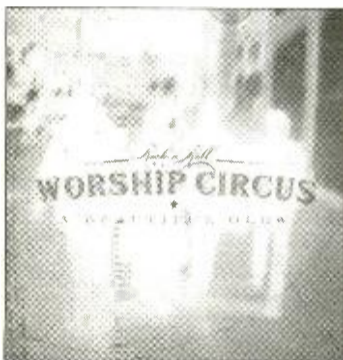
# Christian New Music & New Artist Spotlight

Continued from Page 106

a group called the International Justice Mission, which travels to various parts of the world and rescues women and children from forced prostitution, bonded slavery and other atrocities. The song "Over the Room" is dedicated to those who are rescued from such circumstances.

## The Rock 'N' Roll Worship Circus A Beautiful Glow (Vertical/INO/Sony/Epic)

Gabriel Wilson (lead vocals, guitar and primary songwriter), Blurr (low end and keyboard), Eric "The E" Lemiére (lead guitar) and Zurn P. Praxair (drums) make up The Rock 'N' Roll Worship Circus. They are releasing their second project, and it is full of the band's renowned passion for their love of God. Wilson also serves as pro-



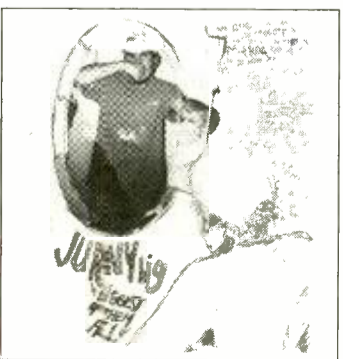
ducer of *A Beautiful Glow*.

The band has always been about reaching the heart of God by using their hearts and music through the vehicle of worship, but not in the standard vehicle known as worship music. They don't want to do it alone or experience it just among the four of them; they want people to come along with them for the ride.

### September 2

## Jurny Big Biggest Of Them All (Uprok)

One great word to describe Jurny Big would be *poetic*. His rap-infused poetry has been instrumental in helping young people to be challenged to seek and grow closer to Christ. "When you feel you can't go on/Here comes the dawn," is a lyric from a song talking about Christ being the soap that wipes our slate clean of wrongdoing and allows us to be in a right relationship with the Father.



## Stereo Motion Stereo Motion (Flicker)

In a world filled with "no studio required" records that involve more computers than instruments and mechanized perfection instead of passion and emotion, projects like Stereo Motion's newest record are a rarity. On their self-titled release the group display musical ability beyond their years with a 10-song collection that was recorded live in the studio instead of floundering amid a sea of artificial overdubs.



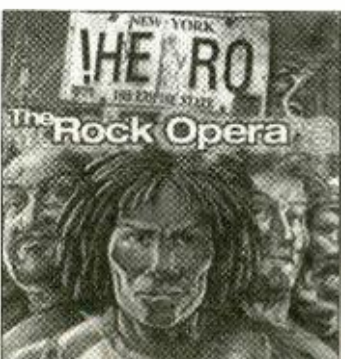
"Recording the record live was a very cool idea to us, because that's how so many of the great bands from the '60s and '70s did their recording," says singer-guitarist Bryan Nance Jr. "It's a practice that doesn't happen that often anymore, and there were a lot of risky elements to the process. We had to really think and sweat through each second of each song, but that gave us the chance to pour more of ourselves into it than if we broke up each part individually."

That raw energy and spontaneous emotion Nance speaks of spews out of the dozen trailblazing cuts on the disc, giving Stereo Motion instant credibility.

## Various Artists !Hero Soundtrack — The Rock Opera (Meaux)

!HERO is a multifaceted project that presents the gospel from the vantage point of Jesus coming today, rather than 2,000 years ago, and facing a culture that has never known the Messiah. Born in Bethlehem, PA, he is raised in Harlem. The project includes a 33-song double CD, a trilogy of novels and a series of comic books.

With Michael Tait in the role of !HERO, the project challenges traditional images of Jesus. It takes a rather interesting twist in presenting him as a minority: a man of color who has a heritage that includes ethnic roots in the Middle East. Musically, the rock



opera was called "Godspell meets Jesus freak" by *Wireless Age*, and it incorporates the progressive production skills of Pete Stewart.

### September 9

## 4HIM Visible (Word/Curb/WB)

The highly anticipated new album from core Christian vocal group 4HIM is right around the corner. With 24 No. 1 singles, 10 albums, an armful of Dove Awards, Grammy nominations, numerous readers' choice awards and many national headlining tours, the foursome has been an established favorite in the genre for 12 years. This new offering is filled with fresh and personal songs. *Visible* was produced



by Pete Kipley and Michael Omartian, with "No Other Reason" being produced by Omartian and Marty Magehee.

## Carman House Of Praise (Cross Driven)

*House of Praise* is Carman's first all-new recording in nearly five years, and his fans will surely agree that it was well worth the wait. The project is a unique recording, as it merges the energy and excitement of a live Carman concert, including chorus sing-alongs, with world-class studio musi-



cianship. As a result, *House of Praise* has the precision and production values of a conventional studio recording and the infectious fun of a live concert.

## CeCe Winans Throne Room (Epic)

This 16-song collection from CeCe Winans features eight songs of worship and reflection and eight songs of praise and adoration. This album was birthed out of an intimate time in God's presence, and Winans' prayer is that the thoughtful and captivating record will encourage listeners to reflect and worship as they are ushered into the throne room of God.



## NewSong More Life (Reunion)

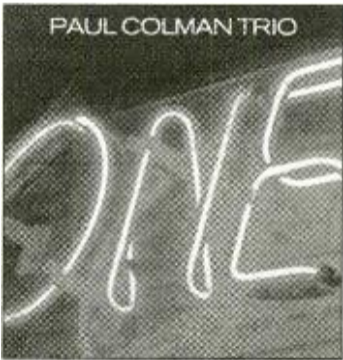
"*More Life* was a long time coming, due to the awesome crossover success of *The Christmas Shoes*," Eddie Carswell says. "Now that it's done, I truly believe that this is our best NewSong effort to date. My sentimental favor-



ite is 'It's Not Far,' written in memory of the life of my stepfather, Howard Johnson. Another special song is 'When God Made You,' written as a wedding gift for my daughter, Jennifer, and her husband, Luke."

## Paul Colman Trio One (Essential)

"We wanted a record that truly captures the band at its best," says lead singer Colman. "We love big melodies and big songs about big topics. As we began to track the



music, we discovered that all the songs are about reconciliation. Some songs tackle this theme horizontally, and some vertically."

### September 16

## Telecast The Beauty Of Simplicity (BEC)

In the middle of the worship deluge, BEC Recordings releases *The Beauty of Simplicity*, a unique approach to the genre by a band steeped in worship culture. Born out of the Calvary Chapel music ministry, the place where Jesus Music originated, these rockers know how to lead in praise,



but they do it with some of the catchiest, most memorable tunes in a long time.

You'll even hear these songs on the radio. They're the kind that make you want to roll your car window down and sing along at the top of your lungs. Produced by Aaron Sprinkle, the songs were written primarily by Josh White, lead songwriter and worship leader at Calvary Chapel in Spokane.

## ZOEgirl Different Kind Of Free (Sparrow)

"After touring together for over three years, we feel that our music style, lyrics and overall package have become sharply defined," the ladies of ZOEgirl say. "We aspire to be more than just a pop group. We want to be a group with a quality message. As the title track says, 'Take my life/My liberty/It's all but a breath in the grand scheme of things/I have found eternity/It's a different kind of free/And you can't take it from me.'



"Words cannot express how passionate we are about this project. Most tunes are a collaboration between Ted T, Lynn Nichols and the three of us. They helped bring brilliant musical perspectives and fresh production approaches to our music. Other contributors include Robert Marvin, Mark Byrd and James Katina. In recording *Different Kind of Free*, it was our hope to marry passionate lyrics with a strong, gritty pop sound. We are a little older, a little wiser and a little stronger than before. It's only natural that our music expresses that."

## TALK BACK TO R&R!

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

Call me at 615-244-8822  
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[rwelke@radioandrecords.com](mailto:rwelke@radioandrecords.com)

July 18, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	WEEKS ON CHART	TOTAL STATIONS
	<b>1</b>	MERCYME Word Of God Speak (INO)	1929	+40	12	59/0
	<b>2</b>	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	1830	-21	15	60/0
	<b>3</b>	NICHOLE NORDEMAN Legacy (Sparrow)	1614	-106	18	58/0
	<b>4</b>	THIRD DAY You Are So Good To Me (Essential)	1564	-73	19	52/0
	<b>5</b>	JEREMY CAMP I Still Believe (BEC)	1478	+67	17	53/2
	<b>6</b>	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	1452	+69	9	56/0
	<b>7</b>	CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	1421	+84	10	59/2
	<b>8</b>	WARREN BARFIELD My Heart Goes Out (Creative Trust Workshop)	1349	+175	9	51/2
	<b>9</b>	JOY WILLIAMS Every Moment (Reunion)	1202	-122	15	45/1
	<b>10</b>	REBECCA ST. JAMES I Thank You (ForeFront)	1132	-140	20	42/0
	<b>11</b>	KRISTY STARLING Water (Word/Curb/Warner Bros.)	1102	-132	14	44/0
	<b>12</b>	AVALON Everything To Me (Sparrow)	942	-84	23	36/1
	<b>13</b>	SONICFLOOD Cry Holy (INO)	863	+137	5	39/4
	<b>14</b>	ZOEGIRL You Get Me (Sparrow)	846	+228	2	46/8
	<b>15</b>	NEWSBOYS He Reigns (Sparrow)	689	-56	26	23/0
	<b>16</b>	FFH You Found Me (Essential)	684	-162	23	25/0
	<b>17</b>	SHAUN GROVES See You (Rocketown)	609	+50	5	27/1
	<b>18</b>	PHILLIPS, CRAIG & DEAN Hallelujah (Your Love Is Amazing) (Sparrow)	607	+83	4	29/2
	<b>19</b>	AUDIO ADRENALINE Pierced (ForeFront)	571	-54	25	26/0
	<b>20</b>	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	563	+135	3	28/3
	<b>21</b>	NATALIE GRANT Always Be Your Baby (Curb)	508	+7	7	26/1
	<b>22</b>	PHIL JOEL The Man You Want Me To Be (Inpop)	500	-83	14	24/1
	<b>23</b>	BEBO NORMAN Falling Down (Essential)	462	-78	17	21/0
	<b>24</b>	JILL PAQUETTE Lift My Eyes (Reunion)	455	+8	6	22/0
	<b>25</b>	MICHAEL W. SMITH Step By Step/Forever We Will Sing (Reunion)	448	+80	2	16/2
	<b>26</b>	PHILLIPS, CRAIG & DEAN My Praise (Sparrow)	443	-102	27	18/0
	<b>27</b>	CAEDMON'S CALL Hands Of The Potter (Essential)	427	+58	2	22/2
	<b>28</b>	NATE SALLIE It's About Time (Curb)	409	+14	5	17/1
	<b>29</b>	NATALIE GRANT I Will Be (Curb)	404	+13	29	15/0
<b>Debut</b>	<b>30</b>	JEFF DEYO I Give You My Heart (Gotee)	394	+70	1	21/2

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 7/6 - Saturday 7/12.

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**New & Active**

**AMY GRANT** Simple Things (Word/Curb/A&M/Interscope)

Total Plays: 387, Total Stations: 20, Adds: 6

**SHANE BARNARD & SHANE EVERETT** Be Near (Inpop)

Total Plays: 387, Total Stations: 15, Adds: 0

**ACROSS THE SKY** Found By You (Word/Curb/Warner Bros.)

Total Plays: 371, Total Stations: 19, Adds: 3

**JAMI SMITH** Salt And Light (Integrity Music)

Total Plays: 324, Total Stations: 15, Adds: 3

**BY THE TREE** Root Of It All (Fervent)

Total Plays: 303, Total Stations: 15, Adds: 3

**JILL PHILLIPS** Wrecking Ball (Fervent)

Total Plays: 269, Total Stations: 14, Adds: 1

**KRISTY STARLING** I Need You (Word/Curb/Warner Bros.)

Total Plays: 245, Total Stations: 9, Adds: 2

**KELCEY** First Things First (B-Rite)

Total Plays: 187, Total Stations: 8, Adds: 2

**PAUL COLMAN TRIO** I'll Be With You (Essential)

Total Plays: 180, Total Stations: 9, Adds: 0

**SALVADOR** Can't Keep It In (Word/Curb/Warner Bros.)

Total Plays: 172, Total Stations: 10, Adds: 5

Songs ranked by total plays

**Most Added®**

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
ZOEGIRL You Get Me (Sparrow)	8
NEWSONG Life In My Day (Reunion)	7
AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	6
SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)	5
SONICFLOOD Cry Holy (INO)	4
TODD AGNEW This Fragile Breath (Ardent)	4
JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	3
ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	3

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ZOEGIRL You Get Me (Sparrow)	+228
W. BARFIELD My Heart Goes Out (Creative Trust Workshop)	+175
AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	+141
SONICFLOOD Cry Holy (INO)	+137
JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	+135
ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	+120
SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)	+102
CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	+84
PHILLIPS, CRAIG & DEAN Hallelujah... (Sparrow)	+83
MICHAEL W. SMITH Step By Step/Forever We Will Sing (Reunion)	+80
NEWSONG Life In My Day (Reunion)	+80

**Christian Activity**

by Rick Welke

**Ladies' Week At AC**

A major out-of-the-gate move last week by the triple-threat ladies of ZOEgirl is followed up this week as they land the most adds and the biggest gain in plays. Not to be outdone, Jaci Velasquez surges up five spots, to No. 20, with her followup to the top five "You're My God." She sees 16 stations up in plays across the country and gains 135 plays overall.

After three weeks at No. 1, MercyMe have entered into territory unexplored in recent months at AC: a song that has the potential to remain on top for five or more weeks. The closest realistic challengers are now the boys bunched up at Nos. 5-8, including Warren Barfield, Jeremy Camp, Steven Curtis Chapman and Chris Rice, all with strong efforts. A surefire male-soloist takeover at the top will happen, but when is anybody's guess.

Make "Simple Things" your add THIS WEEK!

**Amy Grant**

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For more information, contact christianradio@wtr.com.  
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#10 R&R CHR

#7 CRW AC

#16 CRW CHR

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KLRC  
KLTY  
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KOBC  
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**CHR TOP 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	JOY WILLIAMS Every Moment (Reunion)	857	+9	12	24/1
3	2	JEREMY CAMP I Still Believe (BEC)	834	-6	11	22/1
1	3	THIRD DAY You Are So Good To Me (Essential)	831	-48	18	21/0
6	4	TODD AGNEW This Fragile Breath (Ardent)	813	+115	8	23/1
4	5	EVERYDAY SUNDAY Hanging On (Flicker)	804	+56	10	24/0
5	6	RELIENT K Getting Into You (Gotee)	752	+29	18	21/0
10	7	SEVEN PLACES Everything (BEC)	624	+54	7	21/2
8	8	BEBO NORMAN Falling Down (Essential)	606	-8	16	16/0
9	9	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	603	+32	7	21/1
11	10	W. BARFIELD My Heart Goes Out (Creative Trust Workshop)	561	+22	5	20/0
13	11	SWITCHFOOT Gone (Sparrow)	521	+43	3	21/1
12	12	NEWSBOYS He Reigns (Sparrow)	469	-35	26	13/1
7	13	SANCTUS REAL Hey Wait (Sparrow)	461	-179	13	18/0
14	14	REBECCA ST. JAMES I Thank You (ForeFront)	454	-14	16	14/1
15	15	LIFHOUSE Take Me Away (Sparrow/DreamWorks)	452	+2	10	14/0
17	16	TOBYMAC Love Is In The House (ForeFront)	421	+21	5	14/0
18	17	JENNIFER KNAPP By And By (Gotee)	367	-7	19	11/0
16	18	FFH You Found Me (Essential)	345	-64	12	10/0
22	19	PLUMB Free (Curb)	340	+19	7	15/2
19	20	KRISTY STARLING Water (Word/Curb/Warner Bros.)	340	-19	3	10/0
21	21	KUTLESS Run (BEC)	336	+9	29	9/0
30	22	MERCYME The Change Inside Of Me (INO)	334	+69	3	12/0
29	23	JEFF DEYO I Give You My Heart (Gotee)	318	+41	3	12/0
25	24	SARA GROVES All Right Here (INO)	299	-3	15	10/1
Debut	25	BIG DISMAL Remember (I.O.U.) (Wind-up)	297	+81	1	8/1
24	26	J. VELASQUEZ You're My God (Word/Curb/Warner Bros.)	289	-23	15	10/0
28	27	S. CURTIS CHAPMAN How Do I Love Her (Sparrow)	284	+5	2	10/0
26	28	AUDIO ADRENALINE Pierced (ForeFront)	284	-17	9	9/0
20	29	SUPERCHICK Hero (Inpop)	266	-72	15	8/0
Debut	30	ZOEGIRL You Get Me (Sparrow)	258	+35	2	13/1

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 7/6 - Saturday 7/12.  
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**New & Active**

**BIG DADDY WEAVE** Audience Of One (Fervent)  
Total Plays: 257, Total Stations: 5, Adds: 0

**PHIL JOEL** The Man You Want Me To Be (Inpop)  
Total Plays: 256, Total Stations: 9, Adds: 0

**BY THE TREE** Far Away (Fervent)  
Total Plays: 252, Total Stations: 10, Adds: 0

**BIG DADDY WEAVE** Neighborhoods (Fervent)  
Total Plays: 249, Total Stations: 9, Adds: 1

**STACIE ORRICO** (There's Gotta Be) More To Life (ForeFront/Virgin)  
Total Plays: 237, Total Stations: 14, Adds: 8

**AUDIO ADRENALINE** Strong (ForeFront)  
Total Plays: 220, Total Stations: 11, Adds: 0

**NATE SALLIE** It's About Time (Curb)  
Total Plays: 220, Total Stations: 7, Adds: 0

**NATE SALLIE** All About You (Curb)  
Total Plays: 194, Total Stations: 9, Adds: 0

**SHAUN GROVES** See You (Rocketown)  
Total Plays: 163, Total Stations: 8, Adds: 1

**STRANGE CELEBRITY** Free (Squint/Curb/Warner Bros.)  
Total Plays: 143, Total Stations: 5, Adds: 1

**ROCK TOP 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	KUTLESS Tonight (BEC)	453	-12	11	37/0
2	2	THOUSAND FOOT KRUTCH Bounce (Tooth & Nail)	421	+17	10	35/2
3	3	JUSTIFIDE Pointing Fingers (Ardent)	373	+4	15	28/0
7	4	BENJAMIN GATE Need (ForeFront)	354	+24	6	31/1
8	5	PAX217 PSA (ForeFront)	351	+32	6	32/3
6	6	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	341	0	8	25/0
5	7	JONAH33 All For You (Ardent)	333	-25	14	32/0
4	8	BIG DISMAL Remember (I.O.U.) (Wind-up)	322	-41	16	28/0
11	9	EAST WEST For Every Wish (Floodgate)	299	+14	4	31/4
9	10	LAST TUESDAY Social Butterfly (DUG)	299	+4	11	19/0
10	11	38TH PARALLEL Turn The Tides (Squint/Curb/Warner Bros.)	291	+4	5	28/0
15	12	STRANGE CELEBRITY Free (Squint/Curb/Warner Bros.)	289	+39	10	28/1
12	13	SANCTUS REAL Audience Of One (Sparrow)	280	-4	13	23/0
21	14	MODERN DAY JOHN Dismay (Independent)	251	+41	4	17/4
16	15	GS MEGAPHONE Light Child (Spindust)	243	-6	7	23/0
17	16	BRAVE SAINT... The Sun Also Rises (Tooth & Nail)	233	-3	9	20/1
14	17	CADET Nobody (BEC)	217	-55	15	18/0
28	18	TODD AGNEW This Fragile Breath (Ardent)	216	+29	2	14/1
20	19	TINMAN JONES Sunshine (Cross Driven)	213	-4	5	21/1
19	20	P.O.D. Sleeping Awake (Maverick/Reprise)	212	-8	3	15/0
13	21	ANBERLIN Change The World (Tooth & Nail)	211	-71	16	23/0
23	22	NATE SALLIE All About You (Curb)	208	+6	3	22/0
26	23	SKY HARBOR In Stereo (Inpop)	198	+10	2	21/4
18	24	BLEACH Baseline (BEC)	186	-41	16	17/0
27	25	LIFHOUSE Take Me Away (Sparrow/DreamWorks)	181	-7	9	12/0
Debut	26	POOR MAN'S RICHES Motions (Independent)	177	+26	1	13/3
25	27	PEACE OF MIND I Am (BEC)	172	-22	17	18/0
22	28	OC SUPERTONES Welcome Home (Tooth & Nail)	172	-34	11	13/0
30	29	PLUMB Free (Curb)	165	-9	8	19/1
Debut	30	PILLAR Indivisible (MCA)	163	+85	1	17/5

44 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 7/6 - Saturday 7/12.  
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**New & Active**

**BY THE TREE** Far Away (Fervent)  
Total Plays: 158, Total Stations: 8, Adds: 0

**SEVENTH DAY SLUMBER** Innocence (Crown)  
Total Plays: 156, Total Stations: 24, Adds: 4

**FURTHER SEEMS FOREVER** The Sound (Tooth & Nail/EMC)  
Total Plays: 153, Total Stations: 12, Adds: 2

**LUCERIN BLUE** Monday In Vegas (Tooth & Nail)  
Total Plays: 153, Total Stations: 11, Adds: 1

**PIVITPLEX** Overshaken (Sonic Fish)  
Total Plays: 148, Total Stations: 17, Adds: 2

**RELIENT K** Forward Motion (Gotee)  
Total Plays: 107, Total Stations: 20, Adds: 9

**FM STATIC** Crazy Mary (Tooth & Nail)  
Total Plays: 96, Total Stations: 9, Adds: 5

**AUDIO ADRENALINE** Worldwide (ForeFront)  
Total Plays: 90, Total Stations: 8, Adds: 4

**REZOUND** Hallelujah (Independent)  
Total Plays: 81, Total Stations: 10, Adds: 5

**SWITCHFOOT** Ammunition (Sparrow)  
Total Plays: 72, Total Stations: 10, Adds: 5

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# SEPTEMBER 18-20, 2003

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## INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	①	MERCYME Word Of God Speak (INO)	411	+7	10	22/0
	2	C. BILLINGSLEY A Loss... (Perpetual Entertainment)	394	-14	9	22/0
3	3	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	377	-20	12	21/0
4	4	NICHOLE NORDEMAN Legacy (Sparrow)	340	-13	13	20/0
7	⑤	AL DENSON Trusting You Alone... (Spring Hill)	264	+6	7	19/0
6	⑥	NEWSBOYS He Reigns (Sparrow)	263	+3	11	14/1
5	7	A. ASBURY Somebody's Praying Me Through (Doxology)	257	-44	14	15/0
10	⑧	C. RICE Smile (Just Want To Be With You) (Rocketown)	253	+39	4	17/1
9	⑨	S. BARNARD & S. EVERETT Be Near (Inpop)	250	+13	7	15/1
8	10	RIVER I Will Go (Ingrace)	206	-40	10	14/0
12	11	FFH You Found Me (Essential)	185	-9	12	12/0
19	⑫	BRIAN DOERKSEN Hope Of The Nations (Hosanna)	177	+38	3	13/2
16	⑬	PHILLIPS, CRAIG & DEAN Hallelujah... (Sparrow)	174	+12	2	15/0
11	14	PARACHUTE... All The Earth (Here To Him/Worship Extreme)	174	-36	16	12/0
18	⑮	MICHAEL W. SMITH The Wonderful Cross (Reunion)	169	+23	4	11/0
17	⑯	KRISTY STARLING Water (Word/Curb/Warner Bros.)	165	+13	2	11/0
20	⑰	S. CURTIS CHAPMAN How Do I Love Her (Sparrow)	138	+2	2	11/1
15	18	AVALON Everything To Me (Sparrow)	130	-35	22	9/0
	⑱	CHARMAINE All In All (Elevate/Inpop)	129	+21	1	13/2
	20	SARA GROVES Remember Surrender (INO)	127	-42	16	9/0

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 7/6 - Saturday 7/12.  
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## CHR Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	8
SOULJAHZ Let Go (Squint/Curb/Warner Bros.)	4
SEVEN PLACES Everything (BEC)	2
PLUMB Free (Curb)	2
PAUL COLMAN TRIO I'll Be With You (Essential)	2
SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)	2
FM STATIC Crazy Mary (Tooth & Nail)	2
DAILY PLANET Six String Rocketeer (Reunion)	2
CHARMAINE Acceptable (Elevate/Inpop)	2
SOULJAHZ Jubilee (Squint/Curb/Warner Bros.)	2

## Rock Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
RELIENT K Forward Motion (Gotee)	9
ROCK 'N' ROLL WORSHIP CIRCUS A Beautiful Glow (INO)	6
PILLAR Indivisible (MCA)	5
RE:ZOUND Hallelujah (Independent)	5
SWITCHFOOT Ammunition (Sparrow)	5
FM STATIC Crazy Mary (Tooth & Nail)	5
EAST WEST For Every Wish (Floodgate)	4
SEVENTH DAY SLUMBER Innocence (Crowne)	4
SKY HARBOR In Stereo (Inpop)	4
MODERN DAY JOHN Disdain (Independent)	4
AUDIO ADRENALINE Worldwide (ForeFront)	4

## Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	VERBS Live To The Music (Gotee)
2	CROSS MOVEMENT Forever (BEC)
3	GRITS FJ JENNIFER KNAPP Believe (Gotee)
4	OUT OF EDEN Showpiece (Gotee)
5	DJ MAJ The Ringleader (Gotee)
6	2BROTHERS Release Me (IndiePop)
7	KJ-52 Sunshine (Uprok)
8	PLAYDOUGH Clappy Valentino (Uprok)
9	JOHN REUBEN Doin' (Gotee)
10	T-BONE Blazing Microphones (Flicker)

## Inspo Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
WAYNE WATSON Dreaming Again (Spring Hill)	3
JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	3
CHARMAINE All In All (Elevate/Inpop)	2
TWILA PARIS God Of All (Sparrow)	2
BRIAN DOERKSEN Hope Of The Nations (Hosanna)	2
JAMIE SLOCUM I Cannot Turn Away (Curb)	2
JIM WITTER You Are The Son (Curb)	2
NEWSONG You Are My King (Benson)	2
RUSS LEE Satisfied In You (Discovery House)	2
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**JACKIE MADRIGAL**  
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# Jump Into La Regadera

Ysaac & Serralde in mornings at KSSE/Los Angeles

**La Regadera** hosts Ysaac & Serralde became KSSE (Súper Estrella)/Los Angeles' morning team in May 2002. Ysaac had been on the morning show for a year and a half, when Serralde, a singer-songwriter and ex-KSSE intern, joined him.

Both had previous ties to Súper Estrella. Ysaac knew KSSE PD Nestor Rocha from when they worked together at another station years ago. Serralde had not only interned at the station, he had also been on the morning show with its previous hosts until he signed a record deal with Hollywood Records and took to the road to work his album.

Nowadays, the duo has been so successful on the air that Los Angeles Univision affiliate KMEX-TV asked them to do a bit for their morning show, *Primera Edición*. So let's hop into *La Regadera* with Ysaac and Serralde and get to know them.

**R&R:** Why is the morning show called *La Regadera* (The Shower), and what's the concept behind it?

**Serralde:** It's called *La Regadera* because the show isn't formal at all; it's about having a good time. *La Regadera* can also mean several things, like *la regaste* ("you messed up"), and it's OK because we're among friends, or it can also mean that shower you take in the morning to wake up and go to work.

**R&R:** How much of the show do you plan ahead of time?

**Ysaac:** We only plan the basics. We look at what's going on in the city, the local news, entertainment news, etc., and from there we move

on to make the rest of the show. We improvise, and we joke around.

**Serralde:** We may suddenly come up with something, like interviewing someone. It's a very freestyle type of show.



Ysaac

**R&R:** How about when you have artists or other guests? Are the interviews also improvised?

**Ysaac:** Sometimes. There are some artists who don't want to do anything that is out of the box, which is what the show is like. Why pressure them if we can get exactly what we want out of them by taking a different route?

**Serralde:** We usually do our homework. We do a bit more work.

**R&R:** Do they actually warn you or set limits on what you can and cannot ask?

**Serralde:** At times it's not even them, but their management. But it's

actually fun when we know we can't ask about certain things, because we ask them anyway. That's what it's about. This show isn't about being nice all the time. We try to get the answers to the questions people want to know about. We ask the bolder questions that others don't.

**R&R:** Who are the listeners of *La Regadera*? Is it mostly a younger demographic?

**Ysaac:** I think it's all ages. We've noticed that just as a 7- or 10-year-old girl can be listening, so can a 60-year-old grandma. For example, if we discuss issues that have to do with children, then children and their parents call in and participate. Everyone participates.

**R&R:** How do you relate to people on the streets? As young, good-looking guys, people must approach you a lot.

**Serralde:** It's part of the job. That's the difference between radio and TV: Radio allows you to get closer to people. Because of the show's fun atmosphere and the fact that we're very humble in our private lives, it's really nice when people approach us and tell us what they like or don't like about the show. The bad thing would be if they saw us on the street and cussed us out, but their reaction to us is always so positive.

**Ysaac:** It's funny, because you can be out somewhere, and all of the sudden someone calls out your name, and you have no idea who they are. They say, "Hey, you're that guy from the radio or from TV." They recognize us, and it's great. Because we relate to our audience as friends, they feel they can stop us on the street and talk to us.

**R&R:** Just as you get praise for your work, you must have also received criticism.

**Ysaac:** Sure, just like anything else. I personally like to listen to those criticisms, because we're not trying to say there's no one better than us or the show. It's always good to listen to criticism and use it as a guide.

**Serralde:** As long as people are talking, whether it's good or bad, it's something. We obviously want it to be good. Just as there are people who love us, there are probably those who hate us. That's the risk you take when you're on the air or singing or doing whatever. You have

to be strong, take the criticism and take it as positively as you can.

**R&R:** *Súper Estrella* is currently the only Spanish-language station in Los Angeles with a young, CHR format. Not too long ago former Spanish CHR KLYY (*Viva*) and its morning show were your competition. Is it better for you now that *Viva* is gone?

**Ysaac:** I don't think *Viva* had our same format. The foundation of *La Regadera* goes way beyond music and comes back to what we convey to the audience during the show. As far as competition goes, it wasn't about whether *Viva* was there or not, but about us trying to make this the best morning show in L.A.

**Serralde:** He's right. But I love competition. I wish there were 10 stations to compete with, because then there would be more opportunities for artists to do their thing. But, like Ysaac says, *Viva* was never our competition. Their ratings never came close to ours. And we competed with all the other shows in L.A., not just with theirs. Our competition is the shows that have higher ratings, and that's who we have to beat.

**R&R:** Is there anything you won't say or discuss on the air, or are there no limits?

**Serralde:** There are always limits. Our audience is very broad. Everyone from a child up to a grandma could be listening to us. Our show is very informal, but we're always careful not to get vulgar. First of all, neither Ysaac nor I is vulgar in our private lives, so we have no reason to be on the air. On the other hand, we can't be holier-than-thou, because we're not saints.



Serralde

We do a show that depicts us just the way we are: We're young, we speak a certain way, and we see life a certain way. We don't touch on subjects that don't interest us. And if we talk about sex, for example, we don't rely on vulgarities.

**R&R:** The *noti-rola* (news song) is a song you do every morning where you take a particular news subject and sing about it. How was the *noti-rola* born, and have you ever had any problems because you're taking someone else's song and putting in your own words?

**Serralde:** I've never had any problems. The week we started with the *noti-rola*, I was coming up with original work. Then I realized that I really liked a couple of the songs I was writing, and I figured I should finish them at home and copyright

them, because once they're out there, people can steal your ideas. I also figured our audience would relate a lot more to a song they already knew — a hit — so I changed it. Because of my musical background, I thought it would be a good idea to sing about a news story.

**"The foundation of *La Regadera* goes way beyond music and comes back to what we convey to the audience during the show."**

Ysaac

**R&R:** Now you guys and the *noti-rola* are featured on Univision's morning show, *Primera Edición*, and then again on the nightly news. Did Univision approach you, or did you approach them?

**Ysaac:** They approached us. We met, and they told us they listen to the show, they like its concept, and they wanted to feature us on TV. We have very little TV experience, but we did it. It's been crazy and a real challenge. Imagine doing a morning show and all that it entails, and then doing a TV spot.

**Serralde:** We've had our share of mishaps, but we're learning, and they like what we do. Their ratings have gone up, and it helps us, because we're reaching an audience that we may not have been reaching. It has gotten to the point where we have begun to produce those TV segments, so imagine doing radio and TV at the same time.

*Editor's note: Serralde is currently working with a producer on a new album, but he says he won't leave radio to pursue his recording career. In fact, part of the agreement with the station is that, when it is time for him to go on the road to promote the album, he will be calling in to do the show from whatever city he's in.*

**TALK BACK TO R&R!**

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

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**"We do a show that depicts us just the way we are: We're young, we speak a certain way, and we see life a certain way. We don't touch on subjects that don't interest us. And if we talk about sex, for example, we don't rely on vulgarities."**

Serralde

# RADIO MÚSICA®

This Week In Latin Music

## News

• **Intocable** are ready to continue making musical history and radio hits with their new album, *Nuestro Destino Estaba Escrito*, which is set to be released Aug. 19. The band is once again setting the pace for Regional Mexican bands to follow. "Eso Duele," the first single, is a passionate tale of love gone wrong and the realization that the opportunity for true love has been lost. It's an enticing song, and the singer's voice, as always, adds to the intensity of the music.

• **Los Tigres Del Norte's** musical history is long and successful, and to prove it, the band is releasing 20 of its most famous corridos — those their fans can't get enough of. The album *20 Corridos Inolvidables*, which is already in stores, features 20 corridos and a DVD with seven of the band's videos.

• On their new album, *Libertad (Freedom)*, rock band **La Ley** encourage their fans to stand up, speak up and express their personal beliefs in the hope that people will get more involved in world events and fight attempts to censor freedom of expression. Now the band is taking another step in this endeavor by teaming with Rock the Vote to encourage Hispanics to make their voices heard through voting. Rock the Vote street teams will conduct voter registration at all of the band's upcoming U.S. concert dates.

• After suffering from health problems, **Celia Cruz** is releasing a new album, *Regalo del Alma*, which she recorded in February and March of this year. The first single, "Rie y Llora," a song that encourages people to live each moment and not to let opportunities pass them by, was written by Sergio George and Fernando Osorio. The album is scheduled to be released Aug. 5.

## See Them Live

JULY

- 11 **Intocable**, Ventura, CA
- 12 **Intocable**, Reno, NV
- 13 **Intocable**, Pleasanton, CA
- 18 **Intocable**, Rainbow Ballroom, Fresno
- 19 **Intocable**, Anaheim Convention Center, Anaheim, CA
- 20 **Intocable**, San Joaquín Fairgrounds, Stockton
- 23 **Intocable**, free concert for children, Laredo, TX

AUGUST

- 2 **Ely Guerra**, Summer Stage, Central Park, New York
- 2 **Café Tacuba**, Aragon Ballroom, Chicago
- 3 **Intocable**, Stockton
- 5 **Café Tacuba**, Bowery Ballroom, New York
- 6 **Café Tacuba**, Webster Hall, New York
- 8 **Ricardo Arjona**, Theater at Madison Square Garden, New York
- 8 **Intocable**, Reliant Arena, Houston
- 9 **Ricardo Arjona**, UIC Pavilion, Chicago
- 9 **Café Tacuba**, Prospect Park, Brooklyn, NY
- 9 **Intocable**, Net Stage, Dallas
- 10 **Ricardo Arjona**, Patriot Center, Washington, DC
- 15 **Intocable**, Coliseum, Phoenix
- 15 **Ricardo Arjona**, Universal Amphitheatre, Los Angeles
- 16 **Intocable**, UTEP, El Paso
- 17 **Ricardo Arjona**, HP Pavilion, San Jose
- 23 **Ricardo Arjona**, AA Arena, Miami



**SOL D'MENTA LIVE** Puerto Rican rock band Sol D'Menta have released a limited-edition live album, *Vivos*, featuring guest bands such as Vivanativa, Millo Torres, Cultura Profética, Fiel A La Verga, Circo and others. The only way to purchase the album is through the band's website at [www.soldmenta.com](http://www.soldmenta.com). The band is seen here with singer-producer Robi Rosa (r) and ASCAP's Ana Rosa at the ASCAP Awards, where Sol D'Menta won the Independent Rock Group of the Year award.



**VIVA DURANGO!** A new musical movement has taken over Chicago: "Duranguense," which is music from bands that come from the state of Durango in Mexico. WLEY/Chicago celebrated La Feria de Durango at Plaza Garibaldi recently, where the best Duranguense bands performed. Here we see WLEY DJ Pedro Iván and the band Los Morros del Norte giving away a trip to Mexico.

## Radio News

**Marcos Rivera**  
PD, WACM/Springfield, MA

We made some interesting changes on WACM: We added norteño music (Regional Mexican) to our programming, and it's been very successful. This isn't a show we're doing at night, this is programming throughout the day. Although WACM is a Tropical station, adding norteño music has been a hit; we've gone from a 1.3 to a 1.8 in the ratings.

This is the first time that a station in Massachusetts has programmed norteño. We're playing music by bands like Los Tigres Del Norte, Grupo Mojado, Graciela Beltrán, Area 305 (with the norteño version of their songs) and Bronco, for example.

The population in the area is primarily Puerto Rican, followed by Dominican, but there's also a growing Mexican population. That's why this mix of sounds has worked. And it's not only the Mexican population that is supporting this music; the Caribbean population is enjoying it as well. Norteño has become much more attractive because its rhythm has evolved.

Our station is very close to Hartford, and we're competing with the Tropical stations from that city, but they are Tropical only. We will continue to offer this mix of Tropical and Regional Mexican because we've had so much support from the community and from our listeners. It's great.



Marcos Rivera

## CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JUANES & NELLY FURTADO Fotografía (Universal)	168
2	MANA Mariposa Traicionera (Warner M.L.)	137
3	SORAYA Casi (EMI Latin)	119
4	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	90
5	PEPE AGUILAR Me Falta Valor (Univision)	88
6	RICKY MARTIN Jaleo (Sony Discos)	87
7	DAVID BISBAL Lloraré Las Penas (Universal)	86
8	EROS RAMAZZOTTI Una Emoción Para Siempre (BMG)	86
9	RICKY MARTIN Tal Vez (Sony Discos)	84
10	JACI VELASQUEZ No Hace Falta Un Hombre (Sony Discos)	71
11	MILLIE CORRETTIER Suéltalo (BMG)	66
12	FRANKIE J. Ya No Es Igual (Sony Discos)	57
13	RICARDO ARJONA Minutos (Sony Discos)	55
14	THALIA A Quién Le Importa (EMI Latin)	52
15	RICARDO MONTANER Qué Ganás (Warner M.L.)	47
16	LA OREJA DE VAN GOGH Puedes Contar Conmigo (Sony Discos)	46
17	ENRIQUE IGLESIAS Para Qué La Vida (Universal)	46
18	ALEXANDRE PIRES Amame (BMG)	45
19	JOSE FELICIANO Lo Que Yo Tuve Contigo (Universal)	42
20	ALEXANDRE PIRES Quitémonos La Ropa (BMG)	33
21	JOAN SEBASTIAN Barrio Viejo (Balboa)	32
22	TEMERARIOS No Sé Vivir Sin Ti (Fonovisa)	31
23	LA LEY Amate Y Sálvate (Warner M.L.)	29
24	EVANESCENCE Bring Me To Life (Wind-up)	28
25	PALOMO De Uno Y De Todos Los Modos (Disa)	27

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BODEGA SONICA Ametralladora (Balboa)  
YAHIR Déjame (Warner M.L.)  
KABAH Fue Lo Que Será (Warner M.L.)  
TIZIANO FERRO Perdona (EMI Latin)  
GUILLERMO PLATA Contigo Y Sin Ti (Balboa)  
CAROLINA Ya Te Olvidé Mi Corazón (Warner M.L.)  
AXE BAHIA Beso En La Boca (Balboa)  
MYRIAM Sin Ti No Hay Nada (EMI Latin)  
BACILOS Viejo (Warner M.L.)  
4 EN DO Pirata (Balboa)  
JARABE DE PALO Bonito (Warner M.L.)  
VILMA PALMA Los Besos Que Vendí (Balboa)  
ALEX UBAGO A Gritos De Esperanza (Warner M.L.)

## TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	170
2	VICTOR MANUELLE Poco Hombre (Sony Discos)	137
3	KEVIN CEBALLO Amame O Déjame (Universal)	128
4	TITO ROJAS Cuidala (MP)	115
5	INDIA Traición (Sony Discos)	97
6	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	94
7	RICKY MARTIN Tal Vez (Sony Discos)	94
8	SON DE CALI Son De Cali (Univision)	84
9	JUANES & NELLY FURTADO Fotografía (Universal)	73
10	MONCHY & ALEXANDRA Polo Opuesto (J&N)	72
11	JOSEPH FONSECA Que Levante La Mano (Karen)	70
12	MARIO FELICIANO Remolino (NH)	67
13	MARC ANTHONY Barco A La Deriva (Sony Discos)	63
14	OLGA TAÑON No Podrás (Warner M.L.)	57
15	EL GRAN COMBO Se Nos Perdió El Amor (Combo)	54
16	AREA 305 Vive La Vida (Univision)	51
17	FRANKIE J. Ya No Es Igual (Sony Discos)	48
18	LIMI-T 21 Perdóname (EMI Latin)	47
19	EROS RAMAZZOTTI Una Emoción Para Siempre (BMG)	44
20	MAGIC JUAN La Última Vez (J&N)	42
21	JOSE FELICIANO Lo Que Yo Tuve Contigo (Universal)	42
22	EDDY HERRERA El Idiota (Sony Discos)	40
23	DAVID BISBAL Lloraré Las Penas (Universal)	38
24	MANA Mariposa Traicionera (Warner M.L.)	38
25	ELVIS MARTINEZ Así Te Amo (Premium)	36

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### Going For Adds

CELIA CRUZ Rie Y Lloro (Sony Discos)  
OBIE BERMUDEZ Antes (EMI Latin)  
MIGUEL ANGEL Un Amor Casi Perfecto (Sony Discos)  
CHARLIE CRUZ Te Voy A Dar (Warner M.L.)  
HUEY DUNBAR Sin Poderte Hablar (Sony Discos)  
JOSE MANUEL Amor Matemático (EMI Latin)  
INDIA Soy Mujer (Sony Discos)  
FRANKIE NEGRON Hasta Que Te Enamores (Warner M.L.)

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## REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
	<b>TUCANES DE TIJUANA</b> El Sinvergüenza ( <i>Universal</i> )	361
2	<b>INTOCABLE</b> Muy A Tu Manera ( <i>EMI Latin</i> )	302
3	<b>JOAN SEBASTIAN</b> Así Te Quiero ( <i>Balboa</i> )	284
4	<b>MARCO A. SOLIS</b> Tu Amor O Tu Desprecio ( <i>Fonovisa</i> )	271
5	<b>TIGRES DEL NORTE</b> En Qué Fallé ( <i>Fonovisa</i> )	251
6	<b>CONTROL</b> Pequeña Y Frágil ( <i>EMI Latin</i> )	227
7	<b>CONJUNTO PRIMAVERA</b> Actos De Un Tonto ( <i>Fonovisa</i> )	221
8	<b>CONJUNTO PRIMAVERA</b> Una Vez Más ( <i>Fonovisa</i> )	190
9	<b>BANDA EL RECODO</b> Acá Entre Nos ( <i>Fonovisa</i> )	176
10	<b>LIMITE</b> Soy Así ( <i>Universal</i> )	175
11	<b>PEPE AGUILAR</b> Me Falta Valor ( <i>Univision</i> )	173
12	<b>RAZOS</b> María Chuchena ( <i>BMG</i> )	157
13	<b>COYOTE Y SU BANDA TIERRA SANTA</b> Te Vas Amor ( <i>EMI Latin</i> )	156
14	<b>MONTEZ OE DURANGO</b> Hoy Empieza Mi Tristeza ( <i>Disa</i> )	155
15	<b>JORGE LUIS CABRERA</b> Quédate Callada ( <i>Disa</i> )	131
16	<b>KUMBIA KINGS/JUAN GABRIEL &amp; EL GRAN SILENCIO</b> No Tengo Dinero ( <i>EMI Latin</i> )	118
17	<b>LA ONDA</b> Así, Así ( <i>EMI Latin</i> )	113
18	<b>ADOLFO URIAS</b> Serán Sus Ojos ( <i>Fonovisa</i> )	111
19	<b>PALOMO</b> De Uno Y De Todos Los Modos ( <i>Disa</i> )	103
20	<b>BANDA EL LIMON</b> En Los Puros Huesos ( <i>Edimonsa</i> )	92
21	<b>BRONCO</b> Estoy A Punto ( <i>Fonovisa</i> )	90
22	<b>HURACANES DEL NORTE</b> El Mantenido ( <i>Fonovisa</i> )	89
23	<b>PESADO</b> No Te La Vas A Acabar ( <i>Warner M.L.</i> )	89
24	<b>VALENTIN ELIZALDE</b> Vete Ya ( <i>Universal</i> )	79
25	<b>LIBERACION</b> Muchacha De 15 Años ( <i>Disa</i> )	76

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### Going For Adds

**CUISILLOS** Contigo Y Sin Ti (*Balboa*)  
**EL COYOTE** El Rancho Grande (*EMI Latin*)  
**SONORA KALIENTE** No Me Digas Que No (*Balboa*)  
**TIGRILLOS** Sueltecito (*Warner M.L.*)  
**GRUPO LABERINTO** Buena Amiga (*Balboa*)  
**BIG CIRCO** La Endiablada (*EMI Latin*)  
**LOS ORIGINALES DE SAN JUAN** La Motosierra (*EMI Latin*)  
**LAS PICA PICA** Las Dos Camisas (*Balboa*)  
**ZULY** Regresa (*EMI Latin*)  
**BANDA MACHOS** Las Isabeles (*Warner M.L.*)  
**PANCHO BARRAZA** Qué Bien Me Harías (*Balboa*)  
**IVAN DIAZ** Volver A Empezar (*EMI Latin*)  
**ZAYDA Y LOS CULPABLES** Sensible (*Balboa*)  
**REAL CHICANO** El Gusanito (*Balboa*)  
**NADIA** La Duda (*Warner M.L.*)  
**SERGIO MENIVIL** Sólo Tú (*Balboa*)

## TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	<b>PALOMINOS</b> Tócame ( <i>Fonovisa</i> )	248
2	<b>CONTROL</b> Pequeña Y Frágil ( <i>EMI Latin</i> )	241
3	<b>JIMMY GONZALEZ &amp; GRUPO MAZZ</b> Dame Un Minuto ( <i>Freddie</i> )	189
4	<b>LA ONDA</b> Así, Así ( <i>EMI Latin</i> )	169
5	<b>DUELO</b> Desde Hoy ( <i>Univision</i> )	121
6	<b>KUMBIA KINGS</b> Insomnio ( <i>EMI Latin</i> )	120
7	<b>LIMITE</b> Soy Así ( <i>Universal</i> )	113
8	<b>COSTUMBRE</b> Cómo Olvidarte ( <i>Warner M.L.</i> )	108
9	<b>INTOCABLE</b> Muy A Tu Manera ( <i>EMI Latin</i> )	105
10	<b>VARONIL</b> Sonidero Nacional ( <i>Univision</i> )	89
11	<b>LA CONTRA</b> Ya Tengo Mi Vida ( <i>Univision</i> )	85
12	<b>JENNIFER PEÑA</b> Entre El Delirio Y La Locura ( <i>Univision</i> )	75
13	<b>ALAZZAN</b> Contigo O Sin Ti ( <i>Freddie</i> )	72
14	<b>IMAN</b> Amor De Dos Caras ( <i>Univision</i> )	59
15	<b>BIG CIRCO</b> La Endiablada ( <i>EMI Latin</i> )	57
16	<b>SHELLY LARES</b> Ojitos Negros ( <i>Tejas</i> )	55
17	<b>KUMBIA KINGS/JUAN GABRIEL &amp; EL GRAN SILENCIO</b> No Tengo Dinero ( <i>EMI Latin</i> )	53
18	<b>BOBBY PULIDO</b> Se Me Olvidó Otra Vez ( <i>EMI Latin</i> )	49
19	<b>JOE LOPEZ</b> Entre Tus Cosas ( <i>EMI Latin</i> )	45
20	<b>PILAR MONTENEGRO</b> Yo Sé Que Te Amo ( <i>Univision</i> )	44
21	<b>MARCOS OROZCO</b> Río Rebelde ( <i>Catalina</i> )	43
22	<b>MICHAEL SALGADO</b> Maldiciendo Tu Destino ( <i>Sony Discos</i> )	40
23	<b>INTOCABLE</b> Eso Duele ( <i>EMI Latin</i> )	34
24	<b>BRAVIOS</b> Bon-bon ( <i>Freddie</i> )	33
25	<b>IMAN</b> Qué Mala Onda ( <i>Univision</i> )	33

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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	<b>CAFE TACUBA EO</b> ( <i>MCA</i> )
2	<b>LA LEY</b> Amate Y Sálvate ( <i>Warner M.L.</i> )
3	<b>MOENIA</b> En Qué Momento ( <i>BMG</i> )
4	<b>EL GRAN SILENCIO</b> Super Riddim Internacional ( <i>EMI Latin</i> )
5	<b>LDS PERICOS</b> Complicado Y Aturdido ( <i>Universal</i> )
6	<b>MOLDTDV</b> Here We Kurn ( <i>Universal</i> )
7	<b>INSPECTDR</b> Amargo Adiós ( <i>Universal</i> )
8	<b>PLASTILINA MOSH</b> Peligroso ( <i>EMI Latin</i> )
9	<b>GUSTAVO CERATI</b> Cosas Imposibles ( <i>BMG</i> )
10	<b>LA OREJA DE VAN GOGH</b> Puedes Contar Conmigo ( <i>Sony Discos</i> )
11	<b>JARABE DE PALO</b> Bonito ( <i>Warner M.L.</i> )
12	<b>JUANES</b> Mala Gente ( <i>Universal</i> )
13	<b>GUSTAVO CERATI</b> Karaoke ( <i>BMG</i> )
14	<b>MUNDO APARTE</b> Soledad ( <i>Access Denied Productions</i> )
15	<b>MANA</b> Mariposa Traicionera ( <i>Warner M.L.</i> )

Songs ranked by total number of points. 19 Rock/Alternative reporters.

## Record Pool

TW	ARTIST Title Label(s)
1	<b>SON DE CALI</b> Son De Cali ( <i>Univision</i> )
2	<b>INDIA</b> Traición ( <i>Sony Discos</i> )
3	<b>KEVIN CEBALLO</b> Amame O Déjame ( <i>Universal</i> )
4	<b>RICKY MARTIN</b> Jaleo ( <i>Sony Discos</i> )
5	<b>AKWID</b> No Hay Manera ( <i>Univision</i> )
6	<b>JOSE ERNESTO</b> Cositas Bonitas ( <i>MP</i> )
7	<b>TITO ROJAS</b> Cuidala ( <i>MP</i> )
8	<b>EMMANUEL</b> El Bodeguero ( <i>Universal</i> )
9	<b>OSCAR D'LEON</b> La Mazucamba ( <i>Universal</i> )
10	<b>TONY RIVAS</b> Hay Amores ( <i>Mambo</i> )
11	<b>JOHNNY VENTURA</b> Allá Se Quedó ( <i>MP</i> )
12	<b>FAT JOE &amp; HUEY DUNBAR</b> Chasing Papi ( <i>Sony Discos</i> )
13	<b>AXE BAHIA</b> Beso En La Boca ( <i>Balboa</i> )
14	<b>SONEROS DEL BARRIO</b> Ahí Namá ( <i>Rumba Jams</i> )
15	<b>ANTHONY</b> Qué Mujer ( <i>J&amp;N</i> )

Songs ranked by total number of points. 21 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.**

Classic Hits station WTYX/Jackson, Ms is looking for morning host to join our team of seven years. Morning experience preferred. Cover letter, aircheck and resume to HR, 222 Beasley Road, Jackson, Ms 39206. WTYX is 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.

If you've got a "fresh" approach, believe in strong show prep and know how to have "fun" on the radio, please submit your materials for this immediate opening. Strong candidates will understand the special nuances of AC radio and the hot buttons of today's adult female listener.

Please send an unscopied 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 PDs: 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

10 Presidential Blvd  
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mp3 files 4mgs or less to: opportunity@101-fm.com

## EAST

### Bloomberg

#### Broadcast Operations- Radio Engineer

Bloomberg has an exciting opportunity for a motivated radio broadcast engineer. You will be directly responsible for the hands-on support and implementation of broadcast equipment and systems for WBBR 1130AM and its global radio networks. You will also design, install and troubleshoot audio components, wiring and applications for our reporter workstations, studios and transmitter site; perform preventive maintenance and diagnostics of hardware and software systems; create diagrams and document procedures, oversee FCC compliance of Public files, EAS, Annual/Quarterly ownership programming documentation and update transmitter site logs and EEOC reports.

#### Requirements:

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... Please apply online at <http://careers.bloomberg.com>

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#### Broadcast Operations- Broadcast Engineer

Bloomberg TV has a challenging opportunity within the Broadcast Engineering Group. Will be responsible for coordinating and performing maintenance of equipment as needed to support live broadcast operations. We will look for this engineer to be proactive and troubleshoot production and on-air issues. Will also be responsible for updating transmitter/shift logs, conducting tests, diagnostics evaluations and executing checklists to discover equipment and/or system anomalies. The engineer will also have the opportunity to coordinate and install new components and systems, as well as create and update engineering documents and diagrams.

#### 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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## EAST

### SPORTS TALK SHOW HOST

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Candidates should have talk show experience and must think outside of the box. Traditional "scoreboard readers" and sports reporters need not apply. *Show us you are not afraid to color outside the lines! Let us hear your BEST work.*

Send air-check and resume to: Radio & Records at 10100 Santa Monica Blvd., 3<sup>rd</sup> Floor #1096 Los Angeles, CA 90067.

We are an Equal Opportunity Employer.

Dame Broadcasting, EOE, is looking for an operations director for our Hagerstown, MD facility. Complete details @ [www.mix95.com](http://www.mix95.com).

### Afternoon Talent

96.5 The Point Philadelphia has an immediate opening for an Afternoon Talent. Are you ready to join a top ten market, work for an excellent company, and be part of a growing team oriented station? Come to the City of Brotherly Love and start having fun at your job. (Music Director experience a plus!) Rush your T&Rs to Chuck Tisa, Program Director, 96.5 The Point, 555 City Line Avenue, Suite 330, Bala Cynwyd, PA 19004. Minorities and females encouraged to apply. Beasley Broadcast Group is an equal opportunity employer. No calls please. [www.phillypoint.com](http://www.phillypoint.com).

## R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

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To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: [llinares@radioandrecords.com](mailto:llinares@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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Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

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To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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R&R is published weekly, except the week of December 25. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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## HOW TO REACH US RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., THIRD FLOOR, LOS ANGELES, CA 90067 WEBSITE: [www.radioandrecords.com](http://www.radioandrecords.com)

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<b>ADVERTISING/SALES:</b>	310-553-4330	310-203-8450	hmowry@radioandrecords.com

	Phone	Fax	E-mail
<b>OPPORTUNITIES/MARKETPLACE:</b>	310-788-1622	310-203-8727	llinares@radioandrecords.com
<b>EDITORIAL, OTHER DEPTS:</b>	310-553-4330	310-203-9763	mailroom@radioandrecords.com
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**EAST**

**104.5  
CHUM FM**

**Today's Best Music**

CHUM FM Toronto has a great opportunity for an Afternoon Drive host. This person must have a good sense of humor and ability to deliver intelligent content to an adult female audience. Please bring a strong work ethic and an ability to shine delivering information to our target.

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please send an scoped aircheck and resume...no demo tapes. All correspondence will be held in strict confidence. Deadline for submissions is August 1<sup>st</sup>.

Tapes and resumes (no calls please) to:  
Rob Farina  
CHUM FM  
1331 Yonge Street  
Toronto, Ontario  
Canada M4T 1Y1

mp3 files 4mgs or less to:  
robfc@chumfm.com

**EAST**

Hot A/C Weekends at WWZZ, Washington D.C. T&CD: Mike Edwards, 2000 N. 15<sup>th</sup> St., Suite 200, Arlington, VA 22201. EOE.

**MIDWEST**

**COUNTRY MUSIC MORNING SHOW**

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-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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Larry Swikard, General Manager, Tracy Broadcasting, 2002 Char Avenue. Scottsbluff Nebraska, 69361. EOE.

**MIDWEST**

Bright AC 60 minutes west of Chicago, looking for midday talent. You must love being on the air, remotes, production/copy writing, plus understand the importance of format. Send your demo to Ken Misch, Program Director, 2201 North 1<sup>st</sup> Street, Dekalb, IL 60115. Please, no egos and no calls. WDKB is an equal opportunity employer.

**WEST**

Southern New Mexico powerhouse needs strong Morning Talent on Adult A/C. Good production skills, public appearance, and phone skills. Must relate to our target demographic of 25-54. Tapes and resumes to: KKVS FM, P.O. Box 968 Las Cruces, NM 88004. EOE.

**POSITIONS SOUGHT**

Seeking Sports Director/PBP/Sales position. Joe 1-888-327-4996. (7/18)

Bill Elliott Hot new format available. 3DSJ Request & Dedication Radio. Listen: www.3DSJ.com BILL ELLIOTT: (813) 920-7102, billelliott@3DSJ.com. (7/18)

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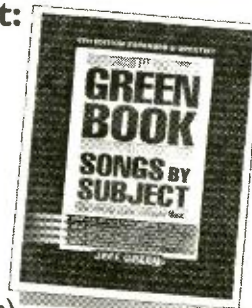
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 ±PERSONALITY PLUS #PP-183, WSTR/Steve & Vicki, KKBT/Steve Harvey, WZGC/Moby, KSAN/Lamont & Tonelli. \$10 CD \$13.  
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## CHR/POP

LW	TW	ARTIST	SON	LABEL
1	1	KELLY CLARKSON	Miss Independent	(RCA)
3	2	BLACK EYED PEAS	Where Is The Love?	(A&M/Interscope)
5	3	BEYONCE' F/ JAY-Z	Crazy In Love	(Columbia)
2	4	EVANESCENCE	Bring Me To Life	(Wind-up)
4	5	MATCHBOX TWENTY	Unwell	(Atlantic)
11	6	MICHELLE BRANCH	Are You Happy Now?	(Maverick/Warner Bros.)
6	7	BUSTA RHYMES F/ MARIAH CAREY	I Know What You Want	(J)
14	8	JEWEL	Intuition	(Atlantic)
7	9	SEAN PAUL	Get Busy	(VP/Atlantic)
12	10	UNCLE KRACKER F/ DOBIE GRAY	Drift Away	(Lava)
15	11	LIL' KIM F/ 50 CENT	Magic Stick	(Queen Bee/Atlantic)
8	12	JUSTIN TIMBERLAKE	Rock Your Body	(Jive)
17	13	ASHANTI	Rock Wit U	(Awww Baby) (Murder Inc./IDJMG)
16	14	SIMPLE PLAN	Addicted	(Lava)
9	15	R. KELLY	Ignition	(Jive)
10	16	50 CENT	21 Questions	(Shady/Aftermath/Interscope)
13	17	FRANKIE J.	Don't Wanna Try	(Columbia)
23	18	THALIA F/ FAT JOE	I Want You	(EMI Latin/Virgin)
21	19	ALL-AMERICAN REJECTS	Swing, Swing	(Doghouse/DreamWorks)
20	20	3 DOORS DOWN	When I'm Gone	(Republic/Universal)
19	21	CHRISTINA AGUILERA	Fighter	(RCA)
22	22	WAYNE WONDER	No Letting Go	(VP/Atlantic)
18	23	PINK F/ WILLIAM ORBIT	Feel Good Time	(Columbia)
26	24	NELLY F/ P. DIDDY & MURPHY LEE	Shake Ya...	(Bad Boy/Universal)
24	25	JASON MRAZ	The Remedy (I Won't Worry)	(Elektra/EEG)
27	26	GOOD CHARLOTTE	Girls & Boys	(Daylight/Epic)
31	27	SARAI	Ladies	(Sweet/Epic)
29	28	TRAIN	Calling All Angels	(Columbia)
33	29	CHINGY	Right Thurr	(DTP/Capitol)
25	30	FABOLOUS	Can't Let You Go	(Desert Storm/Elektra/EEG)

### #1 MOST ADDED

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

### #1 MOST INCREASED PLAYS

JUSTIN TIMBERLAKE Senorita (Jive)

### TOP 5 NEW & ACTIVE

50 CENT P.I.M.P. (Shady/Aftermath/Interscope)

TRAPT Headstrong (Warner Bros.)

LIVE Heaven (Radioactive/MCA)

SEAN PAUL Like Glue (VP/Atlantic)

MARIAH CAREY Bringin' On The Heartbreak (MonarC/IDJMG)

CHR/POP begins on Page 24.

## CHR/RHYTHMIC

LW	TW	ARTIST	SON	LABEL
2	1	CHINGY	Right Thurr	(DTP/Capitol)
1	2	LIL' KIM F/ 50 CENT	Magic Stick	(Queen Bee/Atlantic)
3	3	ASHANTI	Rock Wit U	(Awww Baby) (Murder Inc./IDJMG)
4	4	BEYONCE' F/ JAY-Z	Crazy In Love	(Columbia)
5	5	FABOLOUS F/ TAMIA	Into You	(Desert Storm/Elektra/EEG)
8	6	50 CENT	P.I.M.P.	(Shady/Aftermath/Interscope)
7	7	LUMIDEE	Never Leave You - Uh Ooh, Uh Ooh!	(Universal)
6	8	50 CENT	21 Questions	(Shady/Aftermath/Interscope)
9	9	LUDACRIS	Act A Fool	(Def Jam South/IDJMG)
10	10	NELLY F/ P. DIDDY & MURPHY LEE	Shake Ya...	(Bad Boy/Universal)
12	11	SEAN PAUL	Like Glue	(VP/Atlantic)
19	12	GINUWINE	In Those Jeans	(Epic)
17	13	LIL' JON & THE EASTSIDE BOYZ	Get Low	(TVT)
18	14	MARY J. BLIGE	Love @ 1st Sight	(Geffen)
13	15	SEAN PAUL	Get Busy	(VP/Atlantic)
16	16	BLACK EYED PEAS	Where Is The Love?	(A&M/Interscope)
11	17	FABOLOUS	Can't Let You Go	(Desert Storm/Elektra/EEG)
15	18	MONICA	So Gone	(J)
22	19	MYA	My Love Is Like...Whoa	(A&M/Interscope)
14	20	BUSTA RHYMES F/ MARIAH CAREY	I Know What You Want	(J)
23	21	PHARRELL F/ JAY-Z	Frontin'	(Star Trak/Arista)
20	22	THALIA F/ FAT JOE	I Want You	(EMI Latin/Virgin)
24	23	DAVID BANNER F/ LIL' FLIP	Like A Pimp	(Universal)
21	24	BONE CRUSHER	Never Scared	(Arista)
34	25	R. KELLY	Thoa Thoi	(Jive)
30	26	BOW WOW	Let's Get Down	(Columbia)
28	27	YOUNG GUNZ	Can't Stop, Won't Stop	(Def Jam/IDJMG)
27	28	JUSTIN TIMBERLAKE	Rock Your Body	(Jive)
26	29	JOE BUDDEN	Pump It Up	(Def Jam/IDJMG)
25	30	R. KELLY F/ BIG TIGGER	Snake	(Jive)

### #1 MOST ADDED

FRANKIE J. We Still (Columbia)

### #1 MOST INCREASED PLAYS

R. KELLY Thoa Thoi (Jive)

### TOP 5 NEW & ACTIVE

JOE BUDDEN F/ BUSTA RHYMES Fire (Yes, Yes Y'all) (Def Jam/IDJMG)

CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)

OA BRAT Boom (So So Def/Arista)

MACK 10 Lights Out (Cash Money/Universal)

HI-C F/ DJ QUIK Let Me Know (Independent)

CHR/RHYTHMIC begins on Page 32.

## URBAN

LW	TW	ARTIST	SON	LABEL
1	1	MONICA	So Gone	(J)
2	2	BEYONCE' F/ JAY-Z	Crazy In Love	(Columbia)
3	3	GINUWINE	In Those Jeans	(Epic)
5	4	CHINGY	Right Thurr	(DTP/Capitol)
7	5	LIL' JON & THE EASTSIDE BOYZ	Get Low	(TVT)
4	6	ASHANTI	Rock Wit U	(Awww Baby) (Murder Inc./IDJMG)
6	7	LIL' KIM F/ 50 CENT	Magic Stick	(Queen Bee/Atlantic)
12	8	50 CENT	P.I.M.P.	(Shady/Aftermath/Interscope)
8	9	DAVID BANNER F/ LIL' FLIP	Like A Pimp	(Universal)
9	10	AALIYAH F/ TANK	Come Over	(Blackground/Universal)
11	11	LUDACRIS	Act A Fool	(Def Jam South/IDJMG)
13	12	LUMIDEE	Never Leave You - Uh Ooh, Uh Ooh!	(Universal)
10	13	BONE CRUSHER	Never Scared	(Arista)
17	14	PHARRELL F/ JAY-Z	Frontin'	(Star Trak/Arista)
20	15	MARY J. BLIGE	Love @ 1st Sight	(Geffen)
21	16	TYRESE	Signs Of Love Makin' (J)	(J)
18	17	SEAN PAUL	Like Glue	(VP/Atlantic)
14	18	FABOLOUS	Can't Let You Go	(Desert Storm/Elektra/EEG)
24	19	FABOLOUS F/ TAMIA	Into You	(Desert Storm/Elektra/EEG)
16	20	JAHEIM	Put That Woman First	(Divine Mill/Warner Bros.)
23	21	MYA	My Love Is Like...Whoa	(A&M/Interscope)
25	22	BOW WOW	Let's Get Down	(Columbia)
15	23	50 CENT	21 Questions	(Shady/Aftermath/Interscope)
19	24	R. KELLY F/ BIG TIGGER	Snake	(Jive)
26	25	NELLY F/ P. DIDDY & MURPHY LEE	Shake Ya...	(Bad Boy/Universal)
22	26	LIL' MO F/ FABOLOUS	4 Ever	(Gold Mind/Elektra/EEG)
27	27	JOE BUDDEN	Pump It Up	(Def Jam/IDJMG)
31	28	T.I.	24's	(Grand Hustle/Atlantic)
29	29	JAY-Z	La-La-La (Excuse Me Again)	(Bad Boy/Universal)
28	30	HEATHER HEADLEY	I Wish I Wasn't	(RCA)

### #1 MOST ADDED

NAPPY ROOTS Roun' The Globe (Atlantic)

### #1 MOST INCREASED PLAYS

R. KELLY Thoa Thoi (Jive)

### TOP 5 NEW & ACTIVE

LUTHER VANDROSS Dance With My Father (J)

CHERISH F/ DA BRAT Miss P. (Warner Bros.)

DWELE Find A Way (Virgin)

ZANE Tonight, I'm Yours (Capitol)

BONE CRUSHER Grippin' The Grain (Arista)

URBAN begins on Page 37.

## AC

LW	TW	ARTIST	SON	LABEL
1	1	UNCLE KRACKER F/ DOBIE GRAY	Drift Away	(Lava)
2	2	CELINE DION	Have You Ever Been In Love	(Epic)
3	3	DANIEL BEDINGFIELD	If You're Not The One	(Island/IDJMG)
4	4	SANTANA F/ MICHELLE BRANCH	The Game Of Love	(Arista)
5	5	PHIL COLLINS	Can't Stop Loving You	(Atlantic)
6	6	CHRISTINA AGUILERA	Beautiful	(RCA)
9	7	EAGLES	Hole In The World	(ERC)
7	8	NORAH JONES	Don't Know Why	(Blue Note/Virgin)
8	9	FAITH HILL	One	(Warner Bros.)
10	10	SHANIA TWAIN	Forever And For Always	(Mercury/IDJMG)
11	11	COUNTING CROWS	Big Yellow Taxi	(Geffen/Interscope)
13	12	MATCHBOX TWENTY	Unwell	(Atlantic)
15	13	LUTHER VANDROSS	Dance With My Father	(J)
12	14	FAITH HILL	Cry	(Warner Bros.)
14	15	HALL & OATES	Man On A Mission	(U-Watch)
16	16	MERCYME	I Can Only Imagine	(INO/Curb)
17	17	CLAY AIKEN	This Is The Night	(RCA)
19	18	FLEETWOOD MAC	Say You Will	(Reprise)
18	19	M. McDONALD	I Heard It Through The Grapevine	(Motown/Universal)
20	20	LEANN RIMES	We Can	(Asylum/Curb)
23	21	EARTH, WIND & FIRE	All In The Way	(Kalimba)
22	22	FRANKIE J.	Don't Wanna Try	(Columbia)
21	23	RUBEN STUDDARD	Flying Without Wings	(J)
27	24	TRAIN	Calling All Angels	(Columbia)
26	25	SIMPLY RED	Sunrise	(simplyred.com)
24	26	FLEETWOOD MAC	Peacekeeper	(Reprise)
28	27	CLAY AIKEN	Bridge Over Troubled Water	(RCA)
25	28	MARIAH CAREY	Bringin' On The Heartbreak	(MonarC/IDJMG)
29	29	MICHAEL BUBLE	Kissing A Fool	(143/Reprise)
-	30	DARYL HALL	Cab Driver	(Rhythm & Groove/Liquid 8)

### #1 MOST ADDED

AMY GRANT Simple Things (Word/Curb/A&M/Interscope)

### #1 MOST INCREASED PLAYS

LUTHER VANDROSS Dance With My Father (J)

### TOP 5 NEW & ACTIVE

KATRINA CARLSON F/ BENNY MARDONES I Know You By Heart (Kataphonic)

STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)

ANNIE LENNOX Pavement Cracks (J)

DAN GARDNER More Than Life (IDGP)

JOAN ARMATRADING Lover's Speak (Denon)

AC begins on Page 51.

## HOT AC

LW	TW	ARTIST	SON	LABEL
1	1	MATCHBOX TWENTY	Unwell	(Atlantic)
2	2	TRAIN	Calling All Angels	(Columbia)
3	3	UNCLE KRACKER F/ DOBIE GRAY	Drift Away	(Lava)
5	4	EVANESCENCE	Bring Me To Life	(Wind-up)
4	5	3 DOORS DOWN	When I'm Gone	(Republic/Universal)
7	6	MICHELLE BRANCH	Are You Happy Now?	(Maverick/Warner Bros.)
6	7	JASON MRAZ	The Remedy (I Won't Worry)	(Elektra/EEG)
9	8	JEWEL	Intuition	(Atlantic)
8	9	COUNTING CROWS	Big Yellow Taxi	(Geffen/Interscope)
15	10	SANTANA F/ ALEX BAND	Why Don't You & I	(Arista)
10	11	AVRIL LAVIGNE	I'm With You	(Arista)
11	12	COLDPLAY	Clocks	(Capitol)
12	13	JOHN MAYER	Why Georgia	(Aware/Columbia)
16	14	JOSH KELLEY	Amazing	(Hollywood)
14	15	JOHN MAYER	Your Body Is A Wonderland	(Aware/Columbia)
17	16	LIVE	Heaven	(Radioactive/MCA)
19	17	LIZ PHAIR	Why Can't I?	(Capitol)
21	18	KELLY CLARKSON	Miss Independent	(RCA)
18	19	MAROON 5	Harder To Breathe	(Dctone/J)
20	20	THIRD EYE BLIND	Blinded (When I See You)	(Elektra/EEG)
22	21	DANIEL BEDINGFIELD	If You're Not The One	(Island/IDJMG)
23	22	NORAH JONES	Come Away With Me	(Blue Note/Virgin)
25	23	JUSTIN TIMBERLAKE	Rock Your Body	(Jive)
-	24	DIDO	White Flag	(Arista)
24	25	AUDIOSLAVE	Like A Stone	(Interscope/Epic)
28	26	FLEETWOOD MAC	Say You Will	(Reprise)
30	27	SUGAR RAY	Is She Really Going Out With Him?	(Atlantic)
29	28	PINK F/ WILLIAM ORBIT	Feel Good Time	(Columbia)
32	29	SMASH MOUTH	You Are My Number One	(Interscope)
34	30	CHRISTINA AGUILERA	Fighter	(RCA)

### #1 MOST ADDED

DIDO White Flag (Arista)

### #1 MOST INCREASED PLAYS

DIDO White Flag (Arista)

### TOP 5 NEW & ACTIVE

COLOPLAY The Scientist (Capitol)

MERCYME I Can Only Imagine (INO/Curb)

O.A.R. Hey Girl (Lava)

SISTER HAZEL Life Got In The Way (Sixth Man)

LEANN RIMES We Can (Asylum/Curb)

AC begins on Page 51.

## ROCK

LW	TW	ARTIST	SON	LABEL
1	1	AUDIOSLAVE	Like A Stone	(Interscope/Epic)
2	2	TRAPT	Headstrong	(Warner Bros.)
3	3	BLACK LABEL SOCIETY	Stillborn	(Spitfire)
4	4	3 DOORS DOWN	The Road I'm On	(Republic/Universal)
10	5	STAIN'D	So Far Away	(Flip/Elektra/EEG)
5	6	METALLICA	St. Anger	(Elektra/EEG)
6	7	CHEVELLE	Send The Pain Below	(Epic)
11	8	VELVET REVOLVER	Set Me Free	(Decca/Immortal)
7	9	JANE'S ADDICTION	Just Because	(Capitol)
9	10	GODSMACK	Straight Out Of Line	(Republic/Universal)
8	11	LINKIN PARK	Somewhere I Belong	(Warner Bros.)
12	12	FOO FIGHTERS	Times Like These	(Roswell/RCA)
13	13	REVIS	Caught In The Rain	(Epic)
15	14	COLD	Stupid Girl	(Flip/Geffen/Interscope)
14	15	AUDIOSLAVE	Show Me How To Live	(Interscope/Epic)
16	16	DOUBLEDRIVE	Imprint	(Roadrunner/IDJMG)
17	17	LYNYRD SKYNYRD	Red, White & Blue	(Sanctuary/SRG)
20	18	GODSMACK	Serenity	(Republic/Universal)
18	19	SOCIALBURN	Everyone	(Elektra/EEG)
21	20	LINKIN PARK	Faint	(Warner Bros.)
19	21	SHINEDOWN	Fly From The Inside	(Atlantic)
24	22	DISTURBED	Liberate	(Reprise)
25	23	EVANESCENCE	Bring Me To Life	(Wind-up)
26	24	CHEAP TRICK	Scent Of A Woman	(Big 3 Entertainment)
23	25	SEETHER	Driven Under	(Wind-up)
-	26	KORN	Did My Time	(Immortal/Epic)
22	27	STAIN'D	Price To Pay	(Elektra/EEG)
27	28	DEFTONES	Minerva	(Maverick/Reprise)
28	29	POWERMAN 5000	Free	(DreamWorks)
-	30	QUEENSRYCHE	Open	(Sanctuary/SRG)

### #1 MOST ADDED

NICKELBACK F/ KID ROCK Saturday Night's... (Columbia)

### #1 MOST INCREASED PLAYS

STAIN'D So Far Away (Flip/Elektra/EEG)

### TOP 5 NEW & ACTIVE

NICKELBACK F/ KID ROCK Saturday Night's... (Columbia)

SMILE EMPTY SOUL Bottom Of A Bottle (Lava)

JIBE Yesterday's Gone (226)

TRAPT Still Frame (Warner Bros.)

**URBAN AC**

LW	TW	
1	1	HEATHER HEADLEY I Wish I Wasn't (RCA)
2	2	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)
4	3	KEM Love Calls (Motown/Universal)
3	4	LUTHER VANDROSS Dance With My Father (J)
5	5	FLOETRY Say Yes (DreamWorks)
6	6	RON ISLEY FJ R. KELLY What Would You Do? (DreamWorks)
9	7	KINDRED THE FAMILY SOUL Far Away (Hidden Beach)
7	8	TAMIA Officially Missing You (Elektra/EEG)
10	9	R. KELLY I'll Never Leave (Jive)
12	10	JEFFREY OSBORNE Rest Of Our Lives (Jay/Dz/Koch)
15	11	ARETHA FRANKLIN Only Thing Missing Is You (Arista)
8	12	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)
16	13	RUBEN STUDDARD Superstar (J)
14	14	JAVIER Crazy (Capitol)
17	15	VIVIAN GREEN Fanatic (Columbia)
18	16	EARTH, WIND & FIRE All In The Way (Kalimba)
20	17	SYLEENA JOHNSON Faithful To You (Jive)
19	18	WHITNEY HOUSTON Try It On My Own (Arista)
21	19	R. KELLY Step In The Name Of Love (Jive)
22	20	TYRESE Signs Of Love Makin' (J)
23	21	MONICA So Gone (J)
24	22	SMOKIE NORFUL I Need You Now (EMI Gospel)
28	23	DWELE Find A Way (Virgin)
-	24	CALVIN RICHARDSON Keep On Pushin' (Hollywood)
27	25	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)
-	26	LUTHER VANDROSS F/ BEYONCE' Closer I Get To You (J)
-	27	RHIAN BENSON Say How I Feel (DKG)
25	28	GEORGE DUKE Guess You're Not The One (BPM)
-	29	DEITRICK HADDON Sinner's Prayer (Verity)
26	30	BLU CANTRELL Sleep In The Middle (Arista)

**#1 MOST ADDED**

ISLEY BROTHERS F/ RON ISLEY Busted (DreamWorks)

**#1 MOST INCREASED PLAYS**

KINDRED THE FAMILY SOUL Far Away (Hidden Beach)

**TOP 5 NEW & ACTIVE**

- LSG Shakedown (Elektra/EEG)
- JOHN STODDART Angel (Reprise)
- TC NY RICH PROJECT Traveling Alone (Compendia)
- FNN NESBY Make Me Better (RT Entertainment)
- IMPRDMP 2 Mocha Soul (Big3)

URBAN begins on Page 37.

**ACTIVE ROCK**

LW	TW	
1	1	CHEVELLE Send The Pain Below (Epic)
2	2	COLD Stupid Girl (Flip/Geffen/Interscope)
3	3	TRAPT Headstrong (Warner Bros.)
7	4	JANE'S ADDICTION Just Because (Capitol)
4	5	AUDIOSLAVE Like A Stone (Interscope/Epic)
5	6	METALLICA St. Anger (Elektra/EEG)
8	7	REVIS Caught In The Rain (Epic)
11	8	LINKIN PARK Faint (Warner Bros.)
6	9	LINKIN PARK Somewhere I Belong (Warner Bros.)
13	10	STAIN'D So Far Away (Flip/Elektra/EEG)
12	11	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
9	12	GODSMACK Straight Out Of Line (Republic/Universal)
18	13	KORN Did My Time (Immortal/Epic)
10	14	POWERMAN 5000 Free (DreamWorks)
17	15	DISTURBED Liberate (Reprise)
14	16	SEETHER Driven Under (Wind-up)
16	17	SHINEDOWN Fly From The Inside (Atlantic)
21	18	GODSMACK Serenity (Republic/Universal)
15	19	DEFTONES Minerva (Maverick/Reprise)
19	20	DISTURBED Remember (Reprise)
25	21	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
27	22	VELVET REVOLVER Set Me Free (Decca/Immortal)
23	23	MUDVAYNE World So Cold (Epic)
24	24	BLACK LABEL SOCIETY Stillborn (Spitfire)
22	25	STAIN'D Price To Pay (Elektra/EEG)
26	26	SOCIALBURN Everyone (Elektra/EEG)
30	27	TRAPT Still Frame (Warner Bros.)
28	28	DOUBLEDRIVE Imprint (Roadrunner/DJMG)
34	29	SALIVA Raise Up (Island/DJMG)
33	30	WHITE STRIPES Seven Nation Army (Third Man/V2)

**#1 MOST ADDED**

FINGERTIGHT Guilt (Hold Down) (Columbia)

**#1 MOST INCREASED PLAYS**

STAIN'D So Far Away (Flip/Elektra/EEG)

**TOP 5 NEW & ACTIVE**

- METALLICA Frantic (Elektra/EEG)
- SLOTH Someday (Hollywood)
- EVANESCENCE Going Under (Wind-up)
- NICKELBACK F/ KID ROCK Saturday Night s... (Columbia)
- MOTOGATER Down (No Name/EEG)

ROCK begins on Page 83.

**COUNTRY**

LW	TW	
2	1	LONESTAR My Front Porch Looking In (BNA)
3	2	BROOKS & DUNN Red Dirt Road (Arista)
1	3	TOBY KEITH Bear For My Horses (DreamWorks)
5	4	BRAD PAISLEY Celebrity (Arista)
4	5	JIMMY WAYNE Stay Gone (DreamWorks)
7	6	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)
8	7	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)
6	8	MONTGOMERY GENTRY Speed (Columbia)
10	9	SHANIA TWAIN Forever And For Always (Mercury)
9	10	JEFF BATES The Love Song (RCA)
13	11	TIM MCGRAW Real Good Man (Curb)
12	12	BRIAN MCCOMAS 99.9% Sure (Lyric Street)
15	13	DIERKS BENTLEY What Was I Thinkin'? (Capitol)
17	14	TRACE ADKINS Then They Do (Capitol)
11	15	GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)
16	16	WYNONNA What The World Needs (Asylum/Curb)
14	17	TRACY BYRD The Truth About Men (RCA)
20	18	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)
19	19	SARA EVANS Backseat Of A Greyhound Bus (RCA)
21	20	CLAY WALKER A Few Questions (RCA)
22	21	MARTINA MCBRIDE This One's For The Girls (RCA)
23	22	JOE NICHOLS She Only Smokes When She Drinks (Universal South)
24	23	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)
25	24	PAT GREEN Wave On Wave (Republic/Universal South)
26	25	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)
31	26	GARY ALLAN Tough Little Boys (MCA)
28	27	BILLY CURRINGTON Walk A Little Straighter (Mercury)
27	28	FAITH HILL You're Still Here (Warner Bros.)
33	29	RACHEL PROCTOR Days Like This (BNA)
32	30	RUSHLOW I Can't Be Your Friend (Lyric Street)

**#1 MOST ADDED**

DIAMOND RID Wrinkles (Arista)

**#1 MOST INCREASED PLAYS**

ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)

**TOP 5 NEW & ACTIVE**

- WARREN BROTHERS Break The Record (BNA)
- REBECCA LYNN HOWARD What A Shame (MCA)
- DWIGHT YOAKAM The Late, Great Golden State (Audium)
- DEAN MILLER The Gun Ain't Loaded (Universal South)
- JESSICA ANDREWS Good Time (DreamWorks)

COUNTRY begins on Page 42.

**ALTERNATIVE**

LW	TW	
1	1	WHITE STRIPES Seven Nation Army (Third Man/V2)
2	2	JANE'S ADDICTION Just Because (Capitol)
5	3	LINKIN PARK Faint (Warner Bros.)
3	4	CHEVELLE Send The Pain Below (Epic)
4	5	TRAPT Headstrong (Warner Bros.)
7	6	ATARIS The Boys Of Summer (Columbia)
9	7	QUEENS OF THE STONE AGE Go With The Flow (Interscope)
11	8	STAIN'D So Far Away (Flip/Elektra/EEG)
6	9	AUDIOSLAVE Like A Stone (Interscope/Epic)
8	10	COLD Stupid Girl (Flip/Geffen/Interscope)
15	11	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
22	12	311 Creatures (For A While) (Volcano)
16	13	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
13	14	REO HOT CHILI PEPPERS Dosed (Warner Bros.)
12	15	LINKIN PARK Somewhere I Belong (Warner Bros.)
10	16	FOO FIGHTERS Times Like These (Roswell/RCA)
20	17	EVANESCENCE Going Under (Wind-up)
19	18	EVE 6 Think Twice (RCA)
18	19	RADIOHEAD There There (Capitol)
17	20	EVANESCENCE Bring Me To Life (Wind-up)
21	21	VENOTTA RED Shatterday (Epic)
14	22	DEFTONES Minerva (Maverick/Reprise)
26	23	KORN Did My Time (Immortal/Epic)
24	24	USED Blue And Yellow (Reprise)
27	25	HOT HOT HEAT Bandages (Sub Pop/Reprise)
28	26	AFI The Leaving Song Part II (DreamWorks)
23	27	SEETHER Driven Under (Wind-up)
29	28	DISTURBED Liberate (Reprise)
25	29	METALLICA St. Anger (Elektra/EEG)
39	30	FOO FIGHTERS Low (Roswell/RCA)

**#1 MOST ADDED**

BILLY TALENT Try Honesty (Atlantic)

**#1 MOST INCREASED PLAYS**

311 Creatures (For A While) (Volcano)

**TOP 5 NEW & ACTIVE**

- RODNEY Blue Side (Geffen/Interscope)
- BLUE OCTOBER Calling You (Universal)
- YEAR OF THE RABBIT Rabbit Hole (Elektra/EEG)
- GOOD CHARLOTTE Girls & Boys (Daylight/Epic)
- (HED) PLANET EARTH Other Side (Volcano/Jive)

ALTERNATIVE begins on Page 89.

**SMOOTH JAZZ**

LW	TW	
1	1	DAVID SANBORN Comin' Home Baby (GRP/VMG)
4	2	SPYRO GYRA Getaway (Heads Up)
3	3	JEFF LORBER Gigabyte (Narada)
2	4	EUGE GROOVE Rewind (Warner Bros.)
6	5	CHIELI MINUCCI Kickin' It Hard (Shanachie)
7	6	BRIAN CULBERTSON Say What? (Warner Bros.)
8	7	M. McDONALD I Heard It Through The Grapevine (Motown/Universal)
5	8	KIM WATERS Waterfall (Shanachie Entertainment)
9	9	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)
10	10	RICHARD ELLIOT Corner Pocket (GRP/VMG)
11	11	URBAN KNIGHTS Got To Give It Up (Narada)
12	12	PAUL JACKSON, JR. It's A Shame (Blue Note)
13	13	LUTHER VANDROSS Dance With My Father (J)
18	14	PAUL TAYLOR On The Move (Peak)
14	15	BOB BALDWIN The Way She Looked At Me (Narada)
24	16	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)
16	17	RICK DERRINGER Hot And Cool (Big3)
17	18	PHIL COLLINS Come With Me (Atlantic)
20	19	WALTER BEASLEY Precious Moments (N-Coded)
22	20	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)
21	21	J. THOMPSON Tell Me The Truth (AMH)
19	22	CRUSADERS Viva De Funk (Verve/VMG)
26	23	ACOUSTIC ALCHEMY No Messin' (Higher Octave)
23	24	FATBURGER Sizzlin' (Shanachie)
28	25	KENNY G. Malibu Dreams (Arista)
25	26	STEELY DAN The Last Mall (Reprise)
-	27	PRAFUL Sigh (Rendezvous/N-Coded)
27	28	RIPPINGTONS Stingray (Peak)
-	29	MINDI ABAIR Flirt (GRP/VMG)
29	30	NORMAN BROWN The Feeling I Get (Warner Bros.)

**#1 MOST ADDED**

RICK BRAUN Green Tomatoes (Warner Bros.)

**#1 MOST INCREASED PLAYS**

PRAFUL Sigh (Rendezvous/N-Coded)

**TOP 5 NEW & ACTIVE**

- RONNY JORDAN At Last (N-Coded)
- CHUCK LOEB eBop (Shanachie)
- BRIAN HUGHES Along The Way (A440 Music Group)
- MICHAEL LINGTON Off The Hook (3 Keys Music)
- RICK BRAUN Green Tomatoes (Warner Bros.)

Smooth Jazz begins on Page 68.

**TRIPLE A**

LW	TW	
1	1	TRAIN Calling All Angels (Columbia)
2	2	NICKEL CREEK Smoothie Song (Sugar Hill)
3	3	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)
5	4	ZIGGY MARLEY True To Myself (Private Music/AAL)
7	5	COLOPLAY The Scientist (Capitol)
4	6	JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)
6	7	COLOPLAY Clocks (Capitol)
9	8	JOHN MAYER Why Georgia (Aware/Columbia)
11	9	ANNIE LENNOX Pavement Cracks (J)
10	10	FLEETWOOD MAC Say You Will (Reprise)
8	11	BEN HARPER With My Own Two Hands (Virgin)
19	12	PETE YORN Crystal Village (Columbia)
12	13	JOHN HIATT My Baby Blue (New West Records)
27	14	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)
17	15	PSEUDOPOD All Over You (Interscope)
18	16	MATCHBOX TWENTY Unwell (Atlantic)
15	17	THORNS I Can't Remember (Avara/Columbia)
13	18	JOHN EDDIE Let Me Down Hard (Thrill Show/Last Highway)
16	19	STEELY DAN Blues Beach (Reprise)
23	20	WALLFLOWERS Closer To You (Interscope)
22	21	JASON MRAZ You And I Both (Elektra/EEG)
20	22	STEVE WINWOOD Different Light (Wincraft/Sci-Fidelity)
21	23	LUCINDA WILLIAMS Righteously (Lost Highway/DJMG)
-	24	JAYHAWKS Tailspin (American/Lost Highway/DJMG)
26	25	O.A.R. Hey Girl (Lava)
28	26	EASTMOUNTAINSOUTH You Dance (DreamWorks)
24	27	LIZ PHAIR Why Can't I? (Capitol)
29	28	RADIOHEAD There There (Capitol)
-	29	LIVE Heaven (Radioactive/MCA)
-	30	BRUCE COCKBURN Open (True North/Rounder)

**#1 MOST ADDED**

BLUES TRAVELER Let Her & Let Go (Sanctuary SRG)

**#1 MOST INCREASED PLAYS**

JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)

**TOP 5 NEW & ACTIVE**

- DAR WILLIAMS Closer To Me (Razor & Tie)
- INDIGENOUS C'mon Suzie (Silvertone)
- GOD GOD DOLLS Sympathy (Warner Bros.)
- 3 DOORS DOWN When I'm Gone (Republic/Universal)
- RHETT MILLER Our Love (Elektra/EEG)

TRIPLE A begins on Page 94.

# Publisher's Profile

By Erica Farber



## CAROL LOGAN

President, Forever Broadcasting

**C**arol Logan's choice of a career in broadcasting was motivated by being a single parent with two young children. Having started in sales, she is now one of radio's great success stories.

As President of and a partner in Forever Broadcasting, she oversees 30 radio stations located in Pennsylvania and Ohio and 245 dedicated employees. Logan is committed to positive reinforcement, and every quarter she hosts a rally for the sales force of the company. When asked to describe herself, she says she is "the Chief Operating Officer, primary cheerleader and mom" of Forever.

**Getting into the business:** "I was the single parent of two young children. That was back in 1978. Radio was beginning to show an interest in women as salespeople. A friend was working for WKBO/Harrisburg and said, 'There's an opening. Somebody resigned, so get your resume over here immediately.' They interviewed me, and I'll never forget it. Al Dane owned the station. He was asking me questions like, 'What's a spot?' I didn't know what a spot was.

"They hired me because I volunteered to come in and ride along with salespeople and do whatever it took. I said I'd work for free if I had to, for a while. I fell in love with the industry. After 18 months, though, I left. I had an unpleasant experience. I decided I was going to leave radio and work for Hersheypark Marketing. It was the complete antithesis of radio. It's a seasonal business. I went from the here today, gone tomorrow pace of radio to management by committee. I lasted 15 months. In fact, my boss called me in to his office one day and said, 'Carol, why don't you go back to radio?'"

"I was in the right place at the right time: Newhouse Broadcasting hired me as Sales Manager. I knew where the bodies were buried in the streets, but I didn't know anything about management. A year and a half later the GM left, and two or three months later Newhouse announced they were selling their stations. The president called and asked if I'd take over the properties during the transition. I said yes. The new owners took over, and I stayed on as Station Manager. The company was sold again two years later, and I stayed on as VP/GM. I had four different jobs in the 10 years I was there, with different owners, and that was before the Telecom Act."

**Founding Forever Broadcasting:** "Kerby Confer was the head of Keymarket Communications. I worked closely with him when we switched WTPA/Harrisburg to WNNK (Wink 104). Kerby really enjoyed and appreciated what we were able to accomplish together. I'd been putting a bug

in his ear for several years that when we actually bought WFBG-AM & FM in Altoona, PA, I wanted a chance at ownership. They'd been sold a few years prior to our purchasing them for \$3.8 million, and they were in a workout with the bank at \$2.1 million — that's what we paid for them.

"We were in a little bit of litigation. We signed a letter of intent in July '90, and they didn't transfer until 10 months later. It was really frustrating. It wasn't easy to find a loan in 1991, so we ended up doing a loan with the bank that was doing the workout on the previous owner's loan. They financed us for about three years, and then they kicked us out. They were wonderful properties, but the bank was looking for something bigger than just a couple of stations in Altoona and State College, PA. We ended up moving on to another bank, taking the equity out of WFGY (Froggy)/Altoona and just growing the company."

**The mission of the company:** "To make money and have fun doing it. Is there any other mission?"

**Long-range plans:** "It's become more and more difficult to find properties, but we keep looking. Opportunities still come our way. We bought three stations last year. We've always grown within our region. We're still focused on Pennsylvania and Ohio. That's what we know, and we pretty much stay with what we know."

**Corporate structure:** "There are three of us: myself; Carol Mills, our Controller; and Jim Shields, our Corporate Program Director. I also get help from my partners. Kerby is still the guiding light, and Donald Ball, another stockholder, is an accountant. He's brilliant. They don't work full-time, and they're not here in the corporate office, but they lend a lot of support."

**Naming the company Forever Broadcasting:** "It used to be Logan Broadcasting. I don't have a huge ego; it was just convenient to have my name on the stations. And the name Logan is so much a part of the scenery here in Blair County, PA. There's Logan Boulevard, Logan Valley Mall, Logan this and Logan that. It was just sort of natural. But, as we grew the company, we realized we needed something to say what we really meant. The name Forever is an emotional name. The four partners have been together for so long. We all have different talents; we cover each other on our weaknesses and support each other on our strengths. We realize we're going to be together forever. We want to pay off all our debts and enjoy the fruits of our labor."

**Biggest challenge:** "Finding qualified salespeople and keeping them. We're in smaller markets, and there's a smaller pool from which to pull. It gets difficult. We've got some great salespeople, and some have been with us for a long time, but we also have turnover. Teaching ourselves how to hire the right people, training them and keeping them — that's the biggest challenge, and it's on top of our list of priorities."

**State of the industry:** "In 1978 you were only allowed seven AMs and seven FMs. Boy, have the rules changed. And they will continue to change. Radio is part of everybody's lives, and it will forever be an important part of everybody's lives. As long as we cherish it and cherish our audiences, it's here forever."

**Business this year:** "Local business is great. I wish regional and national business were following suit. In some markets regional is up. In others, particularly here in Pennsylvania, regional and national are down, but local is up significantly. I hope the national economy follows the local economy. That would be great."

**On being a female executive:** "This business has been so good to me, I can't imagine it not being good to other women who take it seriously, want to work hard and aren't afraid to take risks. I recently had an opening in Johnstown, PA. I think I got one resume from a woman who was willing to move, maybe two. Many of us become entrenched in our own security. But I realized many years ago that if I wanted to get ahead in this industry, if I really wanted to manage top radio stations or own them, I'd have to move. Many aren't willing to take that risk."

**Something about Forever that might surprise our readers:** "We have a street named after us — that's a hoot. We built this beautiful facility here in Altoona. The old building is what we called 'the Swamp.' It's at the bottom of a hill. There are cattails about three feet from the doorway. We were the only ones on the street. It was called Hilltop, but we were at the bottom. We called the Post Office and asked if we could change the name of the street to Forever Drive. It was that easy. We're pretty quiet about what we do. We don't blow our own horn."

**Most influential individual:** "Kerby Confer. I had an awful lot of teachers, even people I didn't like, that I learned from. I had this nun in school, Sister Mary Magdalene. I hated her, but she was the best teacher I ever had. She taught me how to learn. Every experience has to be a learning experience. If I didn't learn something from it, it's regrettable. But with Kerby, he's taught me how to do it right, how to keep the fun in radio while constantly seeking bigger and better ways to do things, how to take one idea and expand on it. He's very supportive."

**Career highlight:** "Having the ownership opportunity here in Altoona and taking that opportunity and pushing it forward. I took a chance that a lot of people wouldn't have taken. I invested just about all my life savings and moved everything from Harrisburg to Altoona. It was scary and thrilling. I already had two great successes behind me — could I do it a third time? And we did it."

**Career disappointment:** "2001 — but we all learned from that. And we had a huge 2002. I'm proud of our local growth in 2003."

**Favorite radio format:** "Classic Rock."

**Favorite television show:** "I'm a channel surfer. I love history, ancient or medieval history. If anything along those lines is on, it's got me glued."

**Favorite movie:** "The Man Who Would Be King, and I love the Lord of the Rings series."

**Favorite song:** "Anything by Sting."

**Favorite book:** "The Autobiography of Henry VIII. It's really funny. It puts English history in perspective — Henry's perspective."

**Favorite restaurant:** "I like change, so I like to try them all."

**Beverage of choice:** "Coffee."

**Hobbies:** "Reading, collecting — there are books all over my house. Cooking. I love to bake; I make a mean cheesecake."

**E-mail address:** "clogan@charterpa.com."

**Advice for broadcasters:** "The same advice Kerby gave me: Keep the fun in radio. It's important for a staff to enjoy coming to the radio station in the morning. If they're not having fun, it'll be demonstrated on the air and on the street. Keep that force alive, and pay attention to the audience. We don't pay enough attention to the audience."

# R&R TRIPLE A 2003 SUMMIT

**AUGUST 6-9, 2003**  
MILLENNIUM HARVEST HOUSE HOTEL  
BOULDER, COLORADO

## WEDNESDAY, August 6

3:00-7:00pm  
**REGISTRATION OPEN**

7:30pm-Midnight  
**TULAGI/FOX THEATER PERFORMANCE**  
An Evening With Dave Matthews & Friends  
*Dave Matthews*  
*North Mississippi Allstars*  
*Ben Kweller*  
*Graham Colton Band*

## THURSDAY, August 7

9:00am-6:00pm  
**REGISTRATION OPEN**

10:15-11:45am  
**TRIPLE A CRYSTAL BALL**  
*Moderated by Dennis Constantine*

Noon-1:45pm  
**LUNCHEON/PERFORMANCE**  
*Rachel Yamagato*  
*Jesse Harris & The Ferdinandos*

2:00-3:15pm  
**INTERACTIVE PROBLEM SOLVING**  
*Moderated by Dave Rahn & John Bradley*

3:30-4:45pm  
**BIG IDEAS, SMALL BUDGET**  
*Moderated by Keith Cunningham*

5:00-6:30pm  
**COCKTAIL PARTY**  
*Pete Francis*

8:30pm-Midnight  
**FOX THEATER SHOW**  
*Nickel Creek*  
*Jonny Lang*  
*Howie Day*

9:00-11:00pm  
**TULAGI SHOW**  
*Leona Naess*  
*Damien Rice*

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

## FRIDAY, August 8

9:00am-6:00pm  
**REGISTRATION OPEN**

9:00-10:00am  
**FRIENDS OF BILL W.**

9:15-10:00am  
**STREAMING FOR DUMMIES**  
*Presented by Dave Rahn*

10:15-11:45am  
**MANAGING AIR TALENT**  
*Presented by John Silliman Dodge*

## FRIDAY, August 8

Noon-1:45pm  
**LUNCHEON/PERFORMANCE**  
*Robinella & The CC String Band*  
*Dar Williams*

2:00-3:15pm  
**SPECIAL SCREENING**  
*Warren Zevon*

3:30-4:45pm  
**RADIO EXECUTIVE PANEL**  
*Moderated by Erica Farber*

5:00-6:30pm  
**COCKTAIL PARTY**

8:30pm-Midnight  
**FOX THEATER SHOW**  
*Ziggy Marley*  
*Guster*  
*Steadman*

9:00-11:00pm  
**TULAGI SHOW**  
*Indigenous*  
*Los Lonely Boys*

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

## SATURDAY, August 9

9:00am-6:00pm  
**REGISTRATION OPEN**

9:00-10:00am  
**FRIENDS OF BILL W.**

10:15-11:45am  
**SOUNDS ECLECTIC TAPING**  
*Hosted by Nic Harcourt*  
*w/ Shelby Lynne*

Noon-1:45pm  
**R&R TRIPLE A INDUSTRY ACHIEVEMENT AWARDS LUNCHEON/PERFORMANCE**  
*HEM*  
*EastMountainSouth*

2:00-3:15pm  
**RADIO & RECORDS KNOW-IT-ALL GAME SHOW**  
*Hosted by John Schoenberger*  
*In conjunction with Rate The Music*

3:30-5:30pm  
**RATE-A-RECORD**  
*Coordinated by Bruce Warren*

8:30pm-Midnight  
**FOX THEATER SHOW**  
*Blues Traveler*  
*Bob Schneider*  
*Franky Perez*

9:00-11:00pm  
**TULAGI SHOW**  
*Mavericks*  
*Rodney Crowell*

REGISTER ONLINE at [radioandrecords.com](http://radioandrecords.com)

**SUMMIT**  
registration

FAX THIS FORM BACK TO 310-203-8450

OR MAIL TO:

R&R Triple A Summit  
P.O. Box 515408  
Los Angeles, CA 90051-6708

Please print carefully or type in the form below.  
Full payment must accompany registration form. Please include separate forms for each registration. Photocopies are acceptable.

OR REGISTER ONLINE AT  
[www.radioandrecords.com](http://www.radioandrecords.com)

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Name \_\_\_\_\_  
Title \_\_\_\_\_  
Call Letters/Company Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Telephone # \_\_\_\_\_ Fax # \_\_\_\_\_  
E-mail \_\_\_\_\_

### SUMMIT FEES

~~BEFORE JULY 7, 2003~~ \$350  
JULY 8 - AUGUST 1, 2003 \$399  
AFTER AUGUST 1, 2003  
ON-SITE REGISTRATION ONLY \$425



### METHOD OF PAYMENT

PLEASE ENCLOSE SEPARATE FORMS FOR EACH INDIVIDUAL REGISTRATION

Amount Enclosed: \$ \_\_\_\_\_  
 Visa  MasterCard  American Express  Discover  Check  
Account Number \_\_\_\_\_  
Expiration Date \_\_\_\_\_  
Month \_\_\_\_\_ Date \_\_\_\_\_ Signature \_\_\_\_\_

Print Cardholder Name Here

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

**HOTEL**  
registration

### Millennium Harvest House Hotel, Boulder, CO

Thank you for requesting reservations at the Millennium Harvest House Hotel. Our staff would like to take the opportunity to extend a warm welcome to you during your upcoming meeting.

- To confirm your reservation, your arrival must be guaranteed by charging two nights deposit to a major credit card, or you may send payment by mail. Deposits will be refunded only if reservation is cancelled **at least 30 days prior to arrival.**
- Reservations requested after **July 7, 2003** or after the room block has been filled are subject to availability and may not be available at the Summit rate.
- Check in time is 3:00 pm; check out time is 12noon.

TYPE OF ROOM	TRIPLE A SUMMIT RATE
Deluxe (single/double)	\$125 / \$135 night
Millennium Club Rooms (single/double)	\$145 / \$155 night
Suites	\$195 and up

FOR HOTEL RESERVATIONS, PLEASE CALL:

**303-443-3850 or 866-866-8086**

Or mail to: Millennium Harvest House Hotel  
1345 28th Street, Boulder, CO 80302  
[Millenniumhotels.com](http://Millenniumhotels.com) (Group Code: 4529)

# INFORMATIVE & INTERACTIVE!

## R&R Going For Adds™

featuring **ELECTRONIC PROMOTION KITS (EPKs)**

Check out EPKs  
in this week's  
**MOST ADDED lists in  
R&R HOTFAX UPDATE  
e-mails**

The collage displays several EPKs:
 

- TAMIA**: "Officially Missing You", "Officially Going For Adds Now At Urban And Urban AC!".
- FAITH HILL**: "One" (Warner Bros.), "Going For Adds At Hot AC & AC".
- LINKIN PARK**: "Somewhere I Belong" (Warner Bros.), "Active Rock".
- SMILE EMPTY SOUL**: "Bottom Of A Bottle" (Lava), "New this week: KEGL KATT KICT KILO WYZZ".
- HITMAN**: "Step Daddy" (Universal), "Listen To 'Step Daddy' Now Check Out The VIDEO!".

 The background screenshot shows the website interface with a navigation menu and a list of EPKs.

- > Listing Of Current Promotional Information
- > Vibrant Artist Cover Art
- > Automatic Audio Load Of Featured Song
- > Links To Additional Audio, Video, E-Cards, AOL Buddy Icons, Screensavers, etc...
- > Distribution To R&R Monitored And Indicator Radio Programmers By Format
- > Contact Information And E-mail Link To Record Label Department Head

For More Information Please Contact:

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(Urban)  
**Ern Llamado (310) 788-1655** ellamado@radioandrecords.com

(Spanish)  
**Linda Johnson (305) 766-0054** ljohanson@radioandrecords.com

(Triple A / Smooth Jazz)  
**Karen Mumaw (310) 788-1621** kmumaw@radioandrecords.com