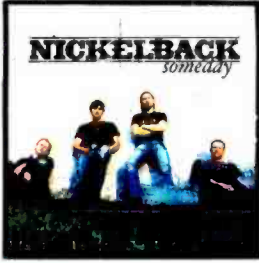


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### Nickelback Back & Most Added

Nickelback (Roadrunner/IDJMG) return to the airwaves this week with "Someday," the first single from their forthcoming album *The Long Road*. "Someday" is Most Added at Alternative, Active Rock and Rock, chalking up 118 total adds.



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AUGUST 1, 2003

### A Lesson In Hope

On Sunday, July 27, **Bob Hope** died at the age of 100. His legendary career spanned all media, including radio. This week **R&R** presents a look at Hope's magic, including his comedic philosophy and how it applies to today's radio morning shows. See Hope, beginning on the next page.



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**NAT'L POWER RATIO CHAMPS**

For the first time, R&R presents national rankings of leading radio stations according to power ratio, culled from the latest *BIA 2003 Investing in Radio Market Report*. You'll see breakouts by market size and billing categories, as well as the top 120 stations overall. Also in this week's Management/Marketing/Sales section, the first in a monthly series of Bayliss Scholarship Spotlights on the organization's award recipients and further reflections on Bob Hope's great radio career.

Pages 8-13

**RUSH HOUR**

Fifteen years ago Rush Limbaugh catapulted from Sacramento talk host to national superstardom. His brand of Talk radio is unsurpassed in broadcast history. This week, R&R News/Talk/Sports Editor Al Peterson helps Limbaugh celebrate the 15-year milestone with an exclusive interview.

Pages 19-20

**NUMBER ONES**

**CHR/POP**

• **BEYONCÉ** 'I JAY-Z Crazy In Love (Columbia)

**CHR/RHYTHMIC**

• **CHINGY** Right Thurr (DTP/Capitol)

**URBAN**

• **CHINGY** Right Thurr (DTP/Capitol)

**URBAN AC**

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

**COUNTRY**

• **JACKSON/BUFFETT** It's Five O'Clock... (Arista)

**AC**

• **UNCLE KRACKER / DOBBIE GRAY** Drift Away (Lava)

**HOT AC**

• **MATCHBOX TWENTY** Unwell (Atlantic)

**SMOOTH JAZZ**

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

**ROCK**

• **TRAPT** Headstrong (Warner Bros.)

**ACTIVE ROCK**

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

**ALTERNATIVE**

• **LINKIN PARK** Faint (Warner Bros.)

**TRIPLE A**

• **GUSTER** Amsterdam (Gonna...) (Palm/Reprise)

**CHRISTIAN AC**

• **MERCYME** Word Of God Speak (INO)

**CHRISTIAN CHR**

• **TODD AGNEW** This Fragile Breath (Ardent)

**CHRISTIAN ROCK**

• **THOUSAND FOOT KRUTCH** Bounce (Tooth & Nail)

**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**

• **VICTOR MANUELLE** Poco Hombre (Sony Discos)

ISSUE NUMBER 1515



**Q2 Radio Revenue Down At Clear Channel, Infinity**

**But execs expect improvement in second half**

Investors in publicly traded radio companies may have started wringing their hands in worried anticipation about the rest of the Q2 earnings season after the sector's two biggest players — Clear Channel and Infinity — both reported Q2 revenue declines for their radio operations.

On Tuesday, Clear Channel reported that radio revenue on an as-reported basis slipped 2%, to \$970.6 million, while pro forma revenue declined 3%, to \$970.2 million. Q2 EBITDA in the division slipped as well, declining 2%, to \$433.7 million. On a

pro forma basis, radio EBITDA was \$441.4 million, also a 2% slide.

But company COO Mark Mays assured investors during a conference call that morning that lackluster radio results won't be tolerated. "Negative revenue growth should not be your expectation, nor do we accept it under any circumstances, even in an uncertain environment," Clear Channel's Mark Mays said. "Negative revenue growth should not be your expectation, nor do we accept it under any circumstances, even in an uncertain environment," he said. Mays noted, however, that the company's managers are compensated based on improving profit, not just on growing revenue.

Q2 ▶ See Page 6

**"Negative revenue growth should not be your expectation, nor do we accept it under any circumstances, even in an uncertain environment."**

Clear Channel's Mark Mays

**Bainwol Takes Over For Rosen As RIAA CEO**

Mitch Bainwol, who served as Chief of Staff to Senate Majority Leader Bill Frist from January 2001 until May of this year, has been named Chairman/CEO of the Recording Industry Assn. of America, effective Sept. 1. He replaces Hilary Rosen, who announced her departure from the organization earlier this year.

Bainwol currently runs the Bainwol Group lobbying firm and previously served as Exec. Director of the National Republican Senatorial Committee. Before that, he spent nine years as Chief of Staff to Sen. Connie Mack.

"Mitch's strong background and experience will be a real asset to the RIAA," RIAA President/General Counsel Cary Sherman said. "We welcome him to the RIAA and look forward to working with him on the important issues facing our industry at this crucial time."

BAINWOL ▶ See Page 28

**Bob Hope: Radio's Greatest 'Morning Show'**

By Mark Ramsey  
Special To R&R  
mramsey@mercradio.com

"Radio," Bob Hope once said, "is the hot thing of the future." And, thanks in part to him, it was.

When Leslie Townes Hope took his final bow on Sunday night, we lost, among many other things, one of the great radio comedy pioneers — a man to whom every morning show owes a tremendous debt.

That may come as a surprise to you if you only knew the Bob Hope of the twilight years — the one hosting the Christmas specials. If this was the Hope you knew, you didn't know the radio Hope. You didn't know that in 1940 Hope was voted America's No. 1 radio entertainer and comedian. In 1943 Hope's radio show was No. 1 in the country. And the show kept running until 1956.



While Hope didn't create the comedy monologue, he pioneered a formula for his show: first the monologue, then the segment where the personalities and quirks of the cast could be developed, then an exchange with a guest star, then a music segment. If that sounds familiar, it's because it's the dominant recipe for virtually every late-night TV talk show there is or ever has been.

HOPE ▶ See Page 12

**NAB Preps Court Challenge To FCC Radio-Market Rule**

**Switch to Arbitron methodology labeled 'unfair'**

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

The NAB has stepped up to pose the first major court challenge to the FCC's new media-ownership limits with a plan to appeal the controversial new rule for defining radio markets. This comes at the same time efforts in both the House and as Senate to revoke all of the media-ownership rules the FCC adopted on June 2 are picking up steam.

On Tuesday, R&R learned that the NAB will within the next few weeks ask a federal appeals court to overturn the FCC's new rule for defining ra-

dio markets, which the NAB believes is unjust to companies that have been operating under the old rules. "It's a little unfair to have the goal posts moved in the middle of the game," NAB Sr. VP/Corporate Communications Dennis Wharton told R&R, adding that while the group's attorneys haven't yet huddled with outside counsel hired to file the appeal, the NAB's basic legal stance will be that the new rule is "arbitrary and capricious."

The FCC's previous market-definition rule relied on a

NAB ▶ See Page 28

**Powell Criticizes U.S. Congress For 'Increasingly Shrill Rhetoric'**

In an opinion piece published in Monday's *New York Times*, FCC Chairman Michael Powell reacted to what he called the "increasingly shrill rhetoric" over the FCC's new media rules and criticized Congress for exhibiting "a distressing lack of consensus, and even some basic misunderstandings" over exactly what problem the House and Senate are trying to solve with recent efforts to undo the new ownership rules.



Powell

Commenting on recent legislation designed to return the national TV audience-reach cap to

35%, Powell noted that some "affiliate companies" — those broadcasters that own network affiliates — possess more stations than the networks themselves. However, since those owners have stations in smaller markets, thus reaching fewer households, those companies don't reach the cap as quickly as those that operate in larger

markets.

Powell also said that the debate over the 35% cap — vs. the 45% cap the FCC approved on June 2 — is becoming centered

POWELL ▶ See Page 28

**Howard Rides The Wave As Station Mgr.**

By Carol Archer  
R&R Smooth Jazz Editor  
carcher@radioandrecords.com

Infinity's Smooth Jazz KTWW (The Wave)/Los Angeles has promoted GSM David Howard to Station Manager.

In his new post, Howard will oversee day-to-day operations and report to Infinity/L.A. VP/GM Bob Moore.



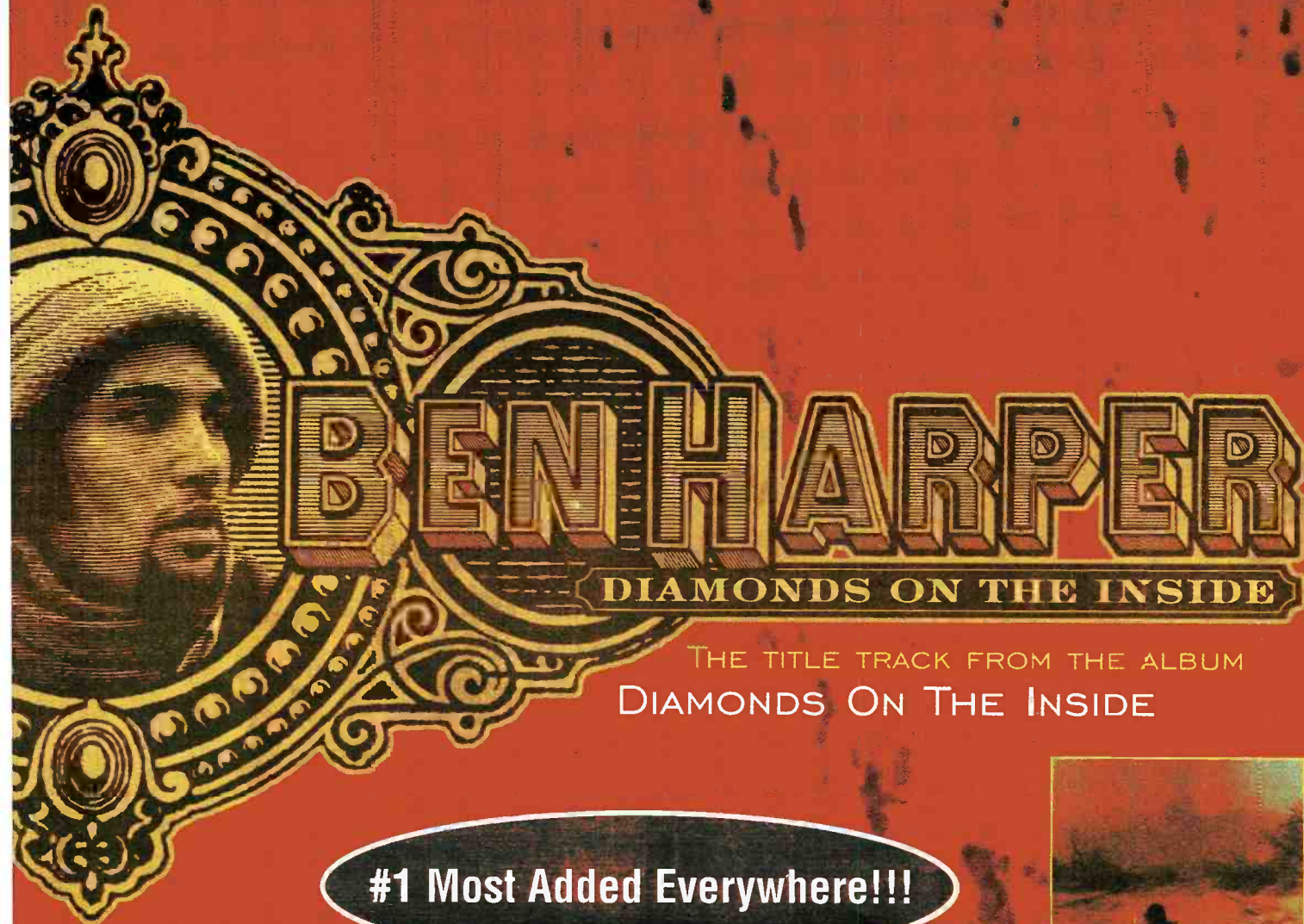
Howard

"I am thrilled to be considered for this position and to represent the staff," Howard told R&R. "I plan to move things forward and lead The Wave's team to even greater success."

A 22-year veteran of the market, Howard was part of The Wave's launch team in 1987. He also served as an AE for Metromedia's KMET and LSM for Westwood One's KQLZ (Pirate

HOWARD ▶ See Page 28





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## Second Annual R&R Triple A Summit Convenes Next Week

Commencing Wednesday, Aug. 6 in Boulder, CO with an opening-night performance by RCA Records superstar Dave Matthews, the second annual R&R Triple A Summit will unite the format's VIPs at the Millennium Harvest House Hotel. The Triple A community has been meeting in the Colorado Rockies for 11 consecutive years — the last two under the auspices of R&R.

In addition to numerous artist showcases — the hallmark of the Triple A Summit — R&R has crafted an agenda that will focus on the continued evolution of the format as supervised by its leading program directors, music directors and record label executives. Among this year's many highlights is a Radio Executive Panel moderated by R&R Publisher/CEO Erica Farber that will delve into the big issues facing radio today. It was also re-

cently announced that a special screening of Warren Zevon's new documentary will be shown on Friday, Aug. 8 at 2pm. On Saturday, Aug. 9, R&R will present the second annual Industry Achievement



Awards luncheon, where winners in eight industry categories will be revealed.

New this year is the distinction between Station of the Year/Commercial and Station of the Year/non-commercial.

R&R Triple A Editor John Schoenberger said, "It is my hope that this year's Summit will be an opportunity for us to celebrate the many constructive and meaningful things we do each day — not only in our jobs, but in our lives."

Advance registration for R&R Triple A Summit 2003 closes on Friday, Aug. 1. Beginning Monday, Aug. 4, all registrations must be purchased on-site at the host hotel in Boulder.

## CC's Kohl Adds Regional Duties

Sacramento Talk PD will also program KNEW/S.F.

Ken Kohl, OM/PD at Clear Channel's News/Talk KFBK and Talk KSTE in Sacramento, has been named to the newly created position of Regional News & Talk Programming Director for the company. He'll add programming duties for Talk sister KNEW/San Francisco while remaining PD for both KFBK & KSTE.

Kohl reports to Clear Channel Regional VP/Northern California Ed Krampf, who said, "Ken has been instrumental in launching KNEW, and he has helped us attract our major-name lineup of personalities. His ideas and vision for what KNEW can achieve have really given us the opportunity to reinvent the Talk radio format in this market."

Kohl, who has programmed

KFBK & KSTE since 1994, is a 30-year broadcast management and programming veteran. He has been serving as News/Talk/Sports Brand Manager for Clear Channel, working with company-owned stations in markets throughout the West. His News/Talk programming credentials also include stints as PD at KFI/Los Angeles and Station Manager at KOMO/Seattle.



Kohl

"Launching KNEW is exactly the type of exciting challenge I've been looking forward to," Kohl said. "I love the energy associated with this type of station launch. It's exciting, and I'm honored to be working with Ed Krampf and [Clear Channel Regional VP/Programming] Michael Martin on these stations."

## KTLK Shifts To Full-Time Oldies

Clear Channel's KTLK/Portland, OR has stopped talking in order to devote its attention to "Golden Oldies." The Talk station on Monday took its weekend programming of classic Oldies from the 1950s and early 1960s and expanded it to seven days a week by shedding its "Talk 620" image and adopting the slogan "Super 62."



Bill Minckler, who had been programming Talk 620 in addition to AC KKCW/Portland, continues as KTLK's PD and is overseeing the launch of Super 62.

"There has been a gap, ignoring rock 'n' roll Oldies since its inception through 1964 and 1965," Minckler told R&R. "KTLK just didn't have enough of an audience as a conservative Talk station for us to make any money with it. We admit that we screwed around with it too much; we put Rush Limbaugh on and then took him off, and we ruined the product by making too many changes to the station. Hopefully, this will be a format that people will respond positively to."

KTLK See Page 15



**YOUNG BUT NOT HOPELESS** Sony Music executives recently presented Epic artists Good Charlotte with plaques marking double-platinum sales of their sophomore release, *The Young & the Hopeless*. Seen here are (front row, l-r) Sony Music International Chairman Robert Bowlin; bandmember Joel Madden; Epic Records President Poity Anthony; bandmembers Benji Madden and Chris Wilson; and Sony Music Sr. VP/A&R David Massey, Exec. VP Michele Anthony, Chairman/CEO Andrew Lack and President Don Ienner. In back are (l-r) band manager Steve Feinberg, bandmembers Paul Thomas and Billy Martin, manager Mike Martinovich and Sony Music Exec. VP/CFO Kevin Kelleher.

## Patton Joins Provident As VP/National Promotions

Williams, Wheeler assume marketing VP positions

Provident Label Group has named Andrew Patton VP/National Promotions. Patton was formerly Director/National Promotions at Word Records.



Patton



Williams



Wheeler

"We are extremely excited to have Andrew Patton on our team," commented PLG Sr. VP/Marketing Dean Diehl. "He has great relationships and an excellent reputation with radio stations across the country. We created this position to provide a cohesive strategy for our owned labels, and Andrew is perfectly equipped to do this. I have already heard from many of our artists and managers who are absolutely thrilled about this addition to our staff."

Patton said, "I'm thrilled to be joining the team at Provident Label Group. They have an incredible vision for the future and a fantastic lineup of artists. It made sense for me to connect with such a strong company with the power and desire for change and improvement. I look forward to the days ahead."

A 14-year veteran of the Christian-music industry, Patton at Word Records worked with such artists as

PROVIDENT See Page 15

## Salkowitz To Sirius VP/Prog. Ops

Sirius has elevated Joel Salkowitz from VP/Music Content & Programming to VP/Programming Operations. In his new capacity, he'll manage Sirius' programming operations and work directly with the satcaster's programming managers, format programmers, producers and on-air talent.



Salkowitz

"Joel has been a strong asset to Sirius' programming since he joined the company last year," Exec. VP/Programming Jay Clark said. "With this increase in responsibility, we will now be able to tap into his extensive knowledge of programming operations as well."

Salkowitz's extensive background includes stints as a Clear Channel Format Director and Brand Manager and as PD of New York's WQHT and WTJM, as well as KTXQ/Dallas. He's also worked

at Westwood One and EMI Records.

He told R&R, "It's been a great year for me at Sirius. I'm looking forward to stepping up and working with all the channels on the platform, both music and Talk."

The promotion comes on the heels of several programmers' exits from the company, including Dennis Falcone, who programmed Disco and Oldies channels; Jerry Rubino, who handled a pair of Alternative streams; Don Kaye, who programmed two Active Rock channels; Blues programmer Michael Anderson; Jim Kressler and Steve Warren from the Country side; Leno Iglesias, who handled Spanish-language Universo Latino; and Urban programmer Ken Spellman.

SALKOWITZ See Page 15

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## WMET Taps Dane As PD

IDT Media-owned WMET/Gaithersburg, MD, which serves the Washington, DC market, has named former ProStar Entertainment President Bob Dane PD. Dane joins IDT's flagship Talk radio station as it gets set to expand its reach in the DC metro with a move from 1150 AM to 1160 AM and a power increase to 50kw.

"At the heart of every successful owned and operated radio station group is talented management that knows how to program and build audiences," IDT CEO Jim Courter said. "Bob Dane's programming expertise will play an important role in the growth of WMET and in our owned and operated stations group."

While President of ProStar Entertainment, Dane launched and produced the successful *Movie Show on Radio*, a weekly talk show that was recently added to the lineup at IDT-owned Talk America Radio Networks. Dane's 18-year radio career also includes a five-year stint as Sr. Director/Affiliate Relations for Westwood One and the CBS Radio Networks, where he worked with such talk shows as *Larry King Live* and the *G. Gordon Liddy Show*.

In his new job, Dane will report to IDT Media Stations Group President and WMET GM Jim Weiskopf,

DANE See Page 15



# Arbitron Advisory Council Sees End To Diary

By Jeff Green  
R&R Executive Editor  
jgreen@radioandrecords.com

**A** continuing decline in response and consent rates and mounting dissatisfaction over limitations found in Arbitron's diary methodology are sure signs that the company and members of the Arbitron Radio Advisory Council will inevitably embrace the electronic measurement of listening behavior.

That's according to Advisory Council Chairman Tom Skinner, who serves as VP/GM of KJZY & KZST/Santa Rosa, CA. "For the first time, we got the impression that it's definitely coming," Skinner said of Arbitron's plans to implement the Portable People Meter in its domestic radio ratings services. Speaking following the council's meeting last week in Santa Fe, NM, Skinner added, "Our industry needs to get hold of a game plan and adapt to shifting from a frequency medium to one of reach. We're still waiting for pricing on the PPM, and we may have to give up some PPM features to keep the cost down. But there's new

confidence that it will happen even without support from Nielsen, as Arbitron sees PPM applications at retail, as well as with radio and TV. The bottom line is that the diary is broken and we want better research."

The incentive to adopt new technology is considerable, as the council learned that Arbitron's recent efforts to improve diary participation return rates resulted in a slight return-rate rise in the top 25 markets. But response and consent rates were still down, resulting in a negligible net effect.

"Arbitron still has work to do," said Skinner, who noted that the rat-

ings firm's three-year initiative still needs to address promised incentives and the creation of a new call center. "Although we're also encouraged by what we see, the council is showing a little impatience and frustration," he said.

Skinner also reported that Arbitron doesn't want to be put in the middle of the current Capitol Hill debate on legislation that would roll back the FCC's new media-ownership rules. Although the Advisory Council reviewed and redefined the current market-definition rules with Arbitron, there have been no real changes since the 1998 rewrite, and none are expected. Additionally, Arbitron has put some staffers in charge of FCC-related questions, and the council will continue to refer to Arbitron's website for details. Meanwhile,

ARBITRON ▶ See Page 6



## Know Any Out-of-Work Radio Programmers?

What are you doing to keep your job in a consolidating environment?

Knowing how to successfully defend and grow ratings is what separates winning PDs from unemployed PDs. And the best way to learn how to deliver the goods for your station is the 2003 Arbitron PD Seminar, led by Bob Michaels, VP, Radio Programming Services.

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**What:** Arbitron PD Seminar in Columbia, Maryland

**When:** Wednesday and Thursday, August 27-28, 2003

**Cost:** \$90 per attendee (Arbitron clients only)

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

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



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## BUSINESS BRIEFS

### DOJ Still Pursuing Clear Channel Antitrust Investigations

**T**he Department of Justice continues to pursue two antitrust investigations against Clear Channel, DOJ antitrust chief Hewitt Pate told the House Judiciary Committee last week. He said Justice attorneys have conducted "a number of interviews" as part of the probes into Clear Channel and have "undertaken significant efforts to find additional evidence." Among the charges being investigated is whether Clear Channel limited airplay on its stations for artists who did not use its concert division. Pate was responding to remarks from Rep. Howard Berman, who said DOJ attorneys have failed to follow up on antitrust complaints he referred to the department almost a year ago. "I'm extremely dissatisfied with the DOJ's apparent unwillingness to initiate any kind of investigation into these serious allegations," he said. At the beginning of 2002 Berman formally requested that the DOJ and the FCC investigate allegations that Clear Channel abused its market position in an attempt to prevent its competitors from obtaining business. Clear Channel CEO Lowry Mays has strongly disputed the allegations.

### Clear Channel Exec Unfazed By DOJ Investigations

**C**lear Channel Sr. VP/Government Affairs Andy Levin downplayed news that Department of Justice attorneys are conducting probes into Clear Channel's practices. He said the DOJ has evaluated "on a routine basis" nearly every acquisition Clear Channel has made and has approved them all. He noted, "When you run a big company, engaging in complex transactions, inquiries of this sort become fairly routine. We are cooperating fully with all DOJ requests, and we are confident

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.

	7/25/02	7/18/03	7/25/03	Change Since	
			7/25/02	7/18/03-7/25/03	
R&R Index	155.62	220.72	212.42	+36%	-4%
Dow Industrials	8186.31	9,188.15	9,284.57	+13%	+1%
S&P 500	838.68	993.32	998.68	+19%	+0.5%

## Magnum, Mid-West Family Cancel Wisconsin Transaction

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

**D**ave Magnum's Magnum Radio Group and Mid-West Family Broadcasting have agreed to nullify a \$4.33 million transaction, announced in April, that would have given Mid-West Magnum's six Wisconsin radio stations. The move was made, Magnum said, because of rule changes made by the FCC on June 2 that would likely have affected approval of the stations' transfer.

Three months ago Magnum agreed to sell WBOG, WTMB & WXYM/Tomah, WI to LaCrosse, WI-based Family Radio, led by President Dick Record, while also agreeing to sell WBKY/Portage & WIBU & WNNO/Wisconsin Dells, WI to Mid-West Family Broadcasting. Soon after the deals were announced, Family assigned rights to the Tomah stations, which serve the La Crosse market, to Mid-West; the Portage and Wisconsin Dells stations serve the Madison market. The combined value of the deal was placed at \$4.33 million.

Then came the new media-ownership restrictions, approved in a 3-2, party-line vote by the FCC, tightening radio's ownership rules while loosening those for television broadcasters and newspaper owners. Magnum and Mid-West Family met after the release of the FCC report

and order outlining the new rules, and on July 24 the companies announced their intention to dissolve the deal.

Dave Magnum explained that he wished to avoid putting Magnum Group employees and advertising clients through further uncertainty over the proposed Mid-West deal after the FCC rule changes and said he initiated the dissolution of the sale agreement. "Life is an adventure," said Magnum, who had planned to seek election to the U.S. House of Representatives after the sale. He has now ruled out such a campaign.

"You just have to grin," Magnum said. "After a lot of high-level encouragement from people I respect, I had all but made a commitment to run for Congress. Then these new

MAGNUM ▶ See Page 15



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NETWORK

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## Q2

Continued from Page 1

"They're very focused on growing the profits associated with the different revenue streams," he said, "not necessarily the revenue streams themselves."

Mays was also critical of his competitors' ad-sales tactics, saying, "We have had some competitors who continue to add units on their radio stations and lower pricing. We don't believe that's beneficial for the long-term benefit of the radio industry, and we will continue to refuse to participate in that practice."

Mays added that Clear Channel has a "steadfast conviction" about maintaining ad pricing on its stations. "We are not going to cave on pricing," he said. "We believe that is a very important aspect over the long term."

Mays predicted low-single-digit revenue growth for the radio segment in Q3 and low- to mid-single-digit growth for the year.

The Q2 news was better for the company as a whole, as Clear Channel's overall profit met Wall Street expectations. Q2 net earnings grew from \$238 million (39 cents per share) to \$251.3 million (41 cents). Minus a gain from the early retirement of some debt, the per share result was 37 cents, matching the consensus estimate of analysts polled by Thomson First Call.

Clear Channel's total Q2 revenue improved 7%, to \$2.3 billion, led by the outdoor division, where revenue improved 20%, to \$569.1 million. On a pro forma basis, outdoor revenue grew 4%, to \$519.7 million.

Mays said he's "very happy" with the performance of the domestic side of the outdoor operations but said the segment's international operations are having "a tougher time." Meanwhile, revenue in Clear Channel's entertainment division improved 9%, to \$675.9 million.

**Infinity Radio Off Again**

Viacom COO Mel Karmazin said in April, after Infinity posted reve-

nue declines for Q1, that turning around the company's radio operations was the "single biggest issue" on his agenda. While Karmazin is one of the radio industry's most-respected executives, getting Infinity back on track is taking him some time, as Viacom's radio division posted revenue declines for a second straight quarter.

Infinity's Q2 radio revenue slid 3%, to \$551 million, while operating income decreased 5%, to \$266 million. Though local and national spot sales increased 3% during the quarter, the results were offset by lower ancillary revenue from Viacom's management-services arrangement with Westwood One. Revenue from that deal slid 58%, to \$16 million. Radio expenses were essentially flat vs. 2002 as increases in talent salaries and sports-rights fees were offset by reductions in expenses.

Despite the Q2 revenue downturn, Karmazin took a shot at Clear Channel by boasting about Infinity's station portfolio, saying that Infinity's 185 radio stations produce four times the per-station revenue of Clear Channel's more than 1,200 stations. "We truly have oceanfront property," Karmazin said.

And, despite the revenue decline, Karmazin sees definite signs of improvement in the division. Specifically, he noted that while April 2003 radio revenue slid 1%, May was flat and June was up 8%. Furthermore, he said July is already pacing ahead of where the month finished last year. "We are guardedly optimistic that radio is seriously heading back," he said, adding that he "fully expects" business to improve at Infinity stations.

In fact, he pointed to Infinity's 8% growth in June as proof that a comeback is in the works. "There was nothing extraordinary in June, and we managed to grow our revenue in the month of June by 8%," he said, adding that Infinity Radio Chairman/CEO John Sykes and Presi-

dent/COO Joel Hollander are now challenging their sales team to continue that momentum. "If you were able to do it in June, what's so hard about continuing to do it? We're not seeing any new threat from new competitors. We're not seeing advertising saying that after so many years of advertising in radio, it doesn't work. And we're not seeing any technology that really is adversely affecting it."

But Karmazin stopped short of predicting exactly when radio will return to its previous levels. "I can't give you an exact day," he said, "but I can tell you that based on the information we have, we are seeing improvement all the time."

On an overall basis, Viacom reported earnings per share of 37 cents for Q2 2003 — up from the 31 cents it posted a year ago and a penny ahead of the consensus estimate of analysts polled by Thomson First Call. Quarterly net earnings increased 21%, to a record \$660 million.

Viacom's overall Q2 revenue increased 10%, to a record \$6.4 billion, led by a 22% increase in revenue at its cable networks and 10% growth in both television and video. The Infinity Outdoor segment posted 9% revenue growth. Also contributing to Q2 improvements was a climb in overall advertising revenue of 11%.

**Earnings Roundup**

- Jefferson-Pilot's communications-division earnings grew 10%, to \$11.6 million. Broadcast cash flow improved 5%, to \$23.1 million. Overall, net profit for the owner of three TV and 17 radio stations climbed from \$125 million (83 cents per share) to \$140 million (98 cents). Jefferson-Pilot called its communications-division results for Q2 "excellent."

- Q2 operating revenue for Journal Communications' broadcasting segment increased 0.4%, to \$35.1 million, but that was offset by a 6% earnings drop in the division, to \$7 million. Operating revenue for Jour-

**BUSINESS BRIEFS**

Continued from Page 4

the DOJ will find, as it has in the past, that our company is managed with the highest degree of integrity."

Meanwhile, the Standard & Poor's rating service said that its ratings and outlook on Clear Channel have not yet been affected by the Justice Department investigations, noting that any financial ramifications or other consequences for Clear Channel's concert-promotion business from the investigation are not yet known. S&P said it "could contemplate" a revision of the company's outlook to "negative" or a CreditWatch negative listing if the investigations were to lead to financial penalties that couldn't be accommodated within CC's existing rating or if operating trends were to deteriorate due to the investigations.

Continued on Page 16

nal's radio stations in Q2 dipped 1%, to \$18 million; the company blamed the decrease on a \$200,000 dip in local advertising and a \$100,000 decline in other advertising revenue. The losses were offset, however, by a \$100,000 rise in national advertising revenue across most of Journal's radio markets.

Operating earnings for Journal's radio stations jumped 9% in Q2, to \$3.7 million, thanks to lower operating costs and expenses. Consolidated operating revenue in Q2 decreased 0.5%, to \$185.1 million, while consolidated operating costs and expenses increased 3.8%, to \$105.2 million. Consolidated EBITDA dipped 20%, to \$35.3 million.

- RealNetworks reported a wider-than-expected loss in Q2, as the company's 2 cent per-share loss was a penny worse than the consensus estimate of analysts polled by Thomson First Call. Net loss widened from \$1.5 million to \$2.5 million, but including the impact of a \$7.1 million charge tied to losses on office space, net loss came in at \$9.6 million (6 cents per share). Net revenue improved 13%, to \$49.6 million,

helped by subscription revenue that grew 8%, to \$25.5 million.

The company expects "modest sequential revenue growth" for Q3, during which it also expects to close on its acquisition of Listen.com. RealNetworks expects an operating loss from Listen.com of about \$2 million per quarter, but it expects that to decrease over the next several quarters. As a result, the company expects a Q3 loss per share — including Listen.com operating losses — of 1 cent-3 cents.

- Fiscal Q4 net revenue for Harris Corp.'s broadcast division decreased 23%, to \$77.2 million, which the company attributed to a decline in digital-television equipment sales. However, fiscal Q4 net revenue improved 2% over Q3, and, minus the effect of some cost-reduction charges, the division posted a \$2 million profit for the quarter. Factoring in the charges, the company reported a loss of \$2.4 million, which still compares favorably to the \$11.8 million loss it reported a year ago. Overall company revenue improved 17%, to \$579.7 million.

— Joe Howard

**Arbitron**

Continued from Page 4

Skinner told R&R that Arbitron is still analyzing Nielsen's Hispanic population estimates. While Arbitron remains satisfied with Niel-

sen's methodology for arriving at the estimates, Arbitron will need to make methodology changes in how it uses the numbers, he said. The Aug. 1 Arbitron conference call for subscribers will review the latest findings.

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JEFF GREEN

jgreen@radioandrecords.com

# America's Top Power Ratio Performers

## WFAN 'kicking butt' among major-market leaders, while WFNR is national champion

Power ratios, the battlefield box score among radio-station sales departments, track how well stations earn their rightful percentage of a market's overall radio advertising revenue when compared against their average commercial share. Crunching the numbers in BIA's latest annual "Investing in Radio Market Report," there are 163 stations that registered at least a 2.00 power ratio through 2002; that is, they generate twice as much revenue as their market share would otherwise entitle them to receive. In the charts in this section you'll see these remarkable overachievers ranked by overall power ratio, as well as in breakouts according to different market sizes and revenue categories.

Some interesting highlights: Viacom President/COO Mel Karmazin vowed recently to "kick the butts," if necessary, of underperforming salespeople at the company's Infinity stations. But the story is that in larger markets Infinity's outlets are already kicking some butt: The company has four of the top eight power-ratio stations in the 20 biggest markets and four of the seven leading stations in markets 21-50.

Not to be outdone, Clear Channel has the most on the list of stations with a 2.00 or better (29 stations), comprising 17.8% of the total. But little Black Crow Broadcasting has three of the top 10 overall and the top three among markets 76-100. Another small company, New River Valley Radio, can take a bow for having five on the list, two of the top 10 and the national champion: the 800-watt FM Sports/Talk outlet WFNR/Blacksburg, VA — a market with six stations on the list.

Some smaller markets, such as Daytona Beach (which also serves the adjacent Orlando and Melbourne metros), attract additional revenues even though BIA defines their incomes as being associated only with their home markets. That's why you'll see certain metros with several stations in the rankings, such as Visalia, CA — home of KJUG-AM & FM (the only ranking AM & FM combo with the same call letters) — which has seven stations on the list, more than any other market.

Ft. Pierce, FL has six, as does the aforementioned Blacksburg metro. Pueblo, CO boasts five stations, while markets with four include New Bedford, MA; Santa Fe, NM; and York, PA. Those with three include Battle Creek, MI (all Clear Channel outlets); Chico, CA; and Salisbury, MD.

Among major markets, the Sports format is a dominant moneymaker vs. ratings, and nowhere is this more notable than at Infinity's WFAN/New York, with over \$52 million in billings. All of the other big-city leaders are in the top five metros, except for Beasley's all-star performer, WQAM/Miami.

Another impressive story is Salem's sales performance at Christian/Talk outlets WORD/Pittsburgh and, especially, KPQD/Portland, OR, which ranks fourth overall and is the only top 25 market station among the top 80 on the list.

Finally, there are a few "unofficial" power-ratio giants — stations outside metros that still make a lot of money relative to the meager ratings they get from the closest measured market. The most obvious is WNAX-AM/Yankton, SD, a long-time 5kw AM that covers three states. If calculated against the nearest rated metro (Cedar Rapids, IA), it would have a power ratio of over 30. BIA says it continuously fine-tunes its measuring criteria, so we can probably expect some additional signals with big power ratios next year. Congratulations to all!

### Markets 1-20

Rank Station	Mkt. No.	Format	Owner	2002 Est. Billing*	2002 Power Ratio**
1 WFAN/New York	1	Sports/Talk	Infinity	52.30	2.42
2 WQAM/Miami	12	Sports	Beasley	20.00	2.34
3 KNBR/San Francisco	4	Sports	Susquehanna	30.00	2.13
4 KRLD/Dallas	5	News	Infinity	25.00	2.08
5 WSCR/Chicago	3	Sports/Talk	Infinity	19.80	2.08
6 KLAC/Los Angeles	2	Adult Standards	Clear Channel	19.80	2.07
7 KVIL/Dallas	5	AC	Infinity	29.30	2.05
8 KTCK/Dallas	5	Sports	Susquehanna	21.20	2.03

### Markets 21-50

1 KPQD/Portland, OR	24	Christian/Talk	Salem	9.20	4.26
2 WORD/Pittsburgh	23	Christian/Talk	Salem	4.20	2.58
3 WNFZ/Charlotte	37	Sports/Talk	Infinity	4.80	2.30
4 WMC-FM/Memphis	48	AC	Infinity	6.50	2.13
5 WWL/New Orleans	44	News/Talk/Sp.	Entercom	12.90	2.10
6 WYUU/Tampa	21	Country	Infinity	7.40	2.03
7 KEZR/San Jose	30	AC	Infinity	7.20	2.00

### Markets 51-75

1 KWRU-AM/Fresno	68	Spn/Talk/Spts	Radio Unica	2.40	2.68
2 KBAC/Albuquerque	71	Triple A	Clear Channel	1.38	2.67
3 KILM/McAllen	68	Spanish	BMP	0.65	2.27
4 WJLK/Monmouth-Ocean	52	Hot AC	Millennium	7.00	2.21
5 WSBG/Wilkes Barre	69	Rock	Nassau	.73	2.16
6 WRXK/Ft. Myers	67	Classic Rock	Beasley	3.10	2.08

### Markets 76-100

1 WKRO/Daytona Beach	94	Country	Black Crow	0.80	4.76
2 WYVB/Daytona Beach	94	CHR	Black Crow	1.40	4.73
3 WNDB/Daytona Beach	94	N/T/S	Black Crow	1.20	4.05
4 WONE/Daytona Beach	94	Country	Renda	1.60	3.13
5 WCTQ/Sarasota	77	Country	Clear Channel	2.00	2.86
6 WLKF/Lakeland	98	News/Talk	Hall	0.75	2.82
7 WDSD/Wilmington, DE	76	Country	Clear Channel	2.50	2.75
8 WSRZ/Sarasota	77	Oldies	Clear Channel	1.70	2.50
9 WBVD/Melbourne	99	CHR	Clear Channel	1.13	2.30
10 KQOD/Stockton	88	Oldies	Clear Channel	1.98	2.06

### Markets 101-150

1 KMQA/Visalia, CA	104	Spanish	Moon	0.73	4.17
2 KTIP/Visalia, CA	104	News/Talk	Stonebumer	0.35	3.65
3 KFKA/Ft. Collins, CO	126	N/T/S	Music Ventures	0.80	3.57
4 WRRV/Newburgh, NY	149	Alternative	Cumulus	2.60	3.29
5 WGET/York, P.	106	AC/News/Sp.	Times & News	0.60	3.23
6 WMEV/Johnson City, TN	101	Country	Glenwood	1.10	3.13
7 KJUG-FM/Visalia, CA	104	Country	Westcoast	1.50	3.05
8 WXPZ/Salisbury, MD	148	Christian AC	Delmarva	0.50	2.91
9 WICO/Salisbury, MD	148	Country	Delmarva	1.55	2.69
10 WPSL/Ft. Pierce, FL	111	N/T/S	Pt. St. Lucie	0.55	2.67

### Markets 151-200

1 KSKD/Merced, CA	189	Spanish	Nelson Gomez	0.60	4.22
2 WNNH/Manchester, NH	186	Oldies	Tele-Media	0.90	3.73
3 KMJE/Chico, CA	195	AC	esults Radio	0.20	3.51
4 WJFD/New Bedford, MA	172	Portuguese	Edmund Dinis	0.60	3.30
5 WSAR/New Bedford, MA	172	N/T/S	B. & J. Karam	0.50	3.21
6 KADX/Anchorage, AK	175	Talk	Amer. R. Brokers	0.78	3.16
7 KJAK/Lubbock, TX	180	Christian	Williams	0.50	2.93
8 WNNG/Macon, GA	154	Adult Standards	Chase	0.45	2.82
9 KKCY/Chico, CA	195	Country	Results Radio	0.30	2.77
10 WKSF/Asheville, NC	160	Country	Clear Channel	5.60	2.73

### Markets Rank 201+

1 WFNR/Blacksburg, VA	221	Talk/Sports	New River Valley	0.28	4.91
2 KBOM/Santa Fe, NM	239	Oldies	American Gen.	0.70	4.28
3 WKEX/Blacksburg, VA	221	Adult Stds.	New River Valley	0.10	4.17
4 WBXX/Battle Creek, MI	253	AC	Clear Channel	0.43	4.11
5 WWIB/Eau Claire, WI	243	Christian CHR	Stewards	0.80	4.05
6 KRMX-AM/Pueblo, CO	247	Spanish	Metropolitan	0.13	4.01
7 KSWV/Santa Fe, NM	239	Easy/Spanish	La Voz	0.60	3.91
8 WLAM/Lewiston, ME	271	News	WMTW Br.	0.30	3.91
9 WBDR/Watertown, NY	270	CHR	Mance & Clancy	0.40	3.81
10 WBCK/Battle Creek, MI	253	News/Talk	Clear Channel	1.15	3.79

### Billing \$10 Million-Plus

1 WFAN/New York	1	Sports/Talk	Infinity	52.30	2.42
2 WQAM/Miami	12	Sports	Beasley	20.00	2.34
3 KNBR/San Francisco	4	Sports	Susquehanna	30.00	2.13
4 WWL/New Orleans	44	News/Talk/Sp.	Entercom	12.90	2.10
5 KRLD/Dallas	5	News	Infinity	25.00	2.08
6 WSCR/Chicago	3	Sports/Talk	Infinity	19.80	2.08
7 KVIL/Dallas	5	AC	Infinity	29.30	2.05
8 KTCK/Dallas	5	Sports	Susquehanna	21.20	2.03

### Billing \$5.0 Million-9.99 Million

1 KPQD/Portland, OR	24	Christian/Talk	Salem	9.20	4.26
2 WKSF/Asheville, NC	160	Country	Clear Channel	5.60	2.73
3 WEZN/Bridgeport, CT	117	AC	Cox	6.50	2.38
4 WPLR/New Haven, CT	108	Rock	Cox	8.60	2.28
5 WARM/York, PA	106	AC	Susquehanna	5.10	2.27

Continued on Page 12





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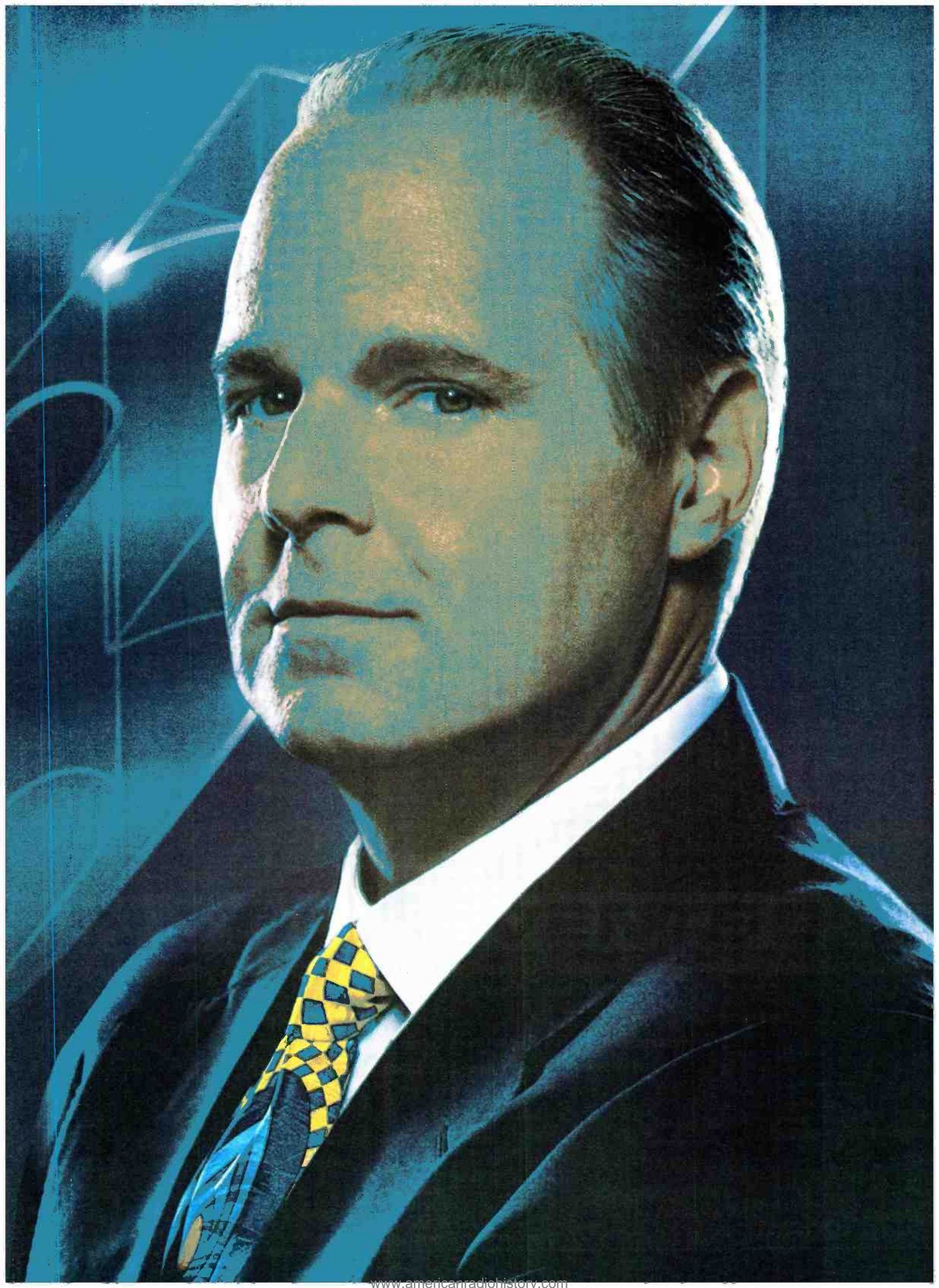
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# Bayliss Scholarship Spotlight



## Amy Schiefelbein

In support of the John Bayliss Broadcast Foundation's annual scholarships for deserving broadcast career candidates, R&R is pleased to present a monthly series on some of the Foundation's recipients and where they are today. This week features WMGN(Magic 98)/Madison, WI Asst. PD and Promotions/Marketing Director Amy Schiefelbein, who was awarded a Bayliss scholarship in 1998 while attending the University of Wisconsin at Oshkosh.

R&R: What motivated you to apply for a Bayliss radio scholarship?

AS: All radio/TV/film majors — and, specifically, National Broadcasting Society members — at UW-Oshkosh were strongly encouraged to apply for any and all scholarships. We were



Amy Schiefelbein

in them without worrying how my tuition would be covered. I know that those internships (as well as others) were a significant reason I was hired here at Magic 98 in the spring of 1999, just before graduation. I would not have been able to focus so intently on radio

without the help of the foundation.

I received an invitation to attend the 15th annual Bayliss Radio Roast in 2000 and found amazing networking opportunities there. Should I ever decide to leave Magic 98 in pursuit of a different radio career, there are hundreds of contacts available.

told there was a substantial amount of money available to help us and that scholarships would often go unclaimed because no one applied. I was particularly interested in the Bayliss program because it was by far the most generous scholarship offered at that time.

R&R: What was your reaction when you learned you were chosen?

AS: It was spring break, and I was at a friend's apartment. Many fellow students were in Nashville for the National Broadcasting Society convention, but I was unable to go because I couldn't afford it. I received a call early in the week from my NBS advisor, Al Folker, who was in Nashville. He told me I had won the Bayliss scholarship and that they had decided to double the award that year to \$5,000. Needless to say, I was speechless and wished that I had been in Nashville to accept it personally. I kept thinking how the money would be so helpful the following year of school.

R&R: How were you able to specifically put the Bayliss scholarship to work to help you in your career?

AS: The monetary part of the scholarship was invaluable in helping me through my last year of school. I was able to focus on radio internships, as well as my final year of classes, and not on the financial issues at hand. At that time I was involved with the campus radio station, as well as Wisconsin Public Radio. Both were unpaid positions, and yet I was still able to participate fully

R&R: What are your career goals in broadcasting?

AS: Working at Magic 98 has been a dream come true, as I listened to this station as a teenager. I'm enjoying all the challenges associated with my job. My recent promotion to Asst. PD will enable me to learn more about the programming side while gaining managerial experience. Eventually, I'd like to become PD or perhaps venture into sales. That's the best part of radio — there are so many facets, and I find them all very exciting.

R&R: What advice would you give to other students who are showing interest in pursuing radio as a career?

AS: Pursue internships heartily. Excellent grades are certainly important, but being involved in the day-to-day workings of a real radio station is an unparalleled experience for a college student. Work for free if you have to, and take whatever hours you can get. I participated in three internships while in college, and each offered different perspectives, office dynamics and duties. You will be many steps ahead of your fellow students and much more valuable to a prospective employer if you've had at least one internship.

### Power Ratios....

Continued from Page 8

Rank	Station	Mkt. No.	Format	Owner	2002 Est. Billing*	2002 Power Ratio**
6	WJLK/Monmouth-Ocean	52	Hot AC	Millennium	7.00	2.21
7	WMC-FM/Memphis	48	AC	Infinity	6.50	2.13
8	WYUU/Tampa	21	Country	Infinity	7.40	2.03
9	KEZR/San Jose	30	AC	Infinity	7.20	2.00

### Billing \$1.0 Million-4.99 Million

1	WVYB/Daytona Beach	94	CHR	Black Crow	1.40	4.73
2	WNDB/Daytona Beach	94	N/T/S	Black Crow	1.20	4.05
3	WBCK/Battle Creek, MI	253	News/Talk	Clear Channel	1.15	3.79
4	WRRV/Newburgh, NY	149	Alternative	Cumulus	2.60	3.29
5	WIAI/Champaign, I	21	Classic Hits	Key	1.10	3.21
6	WGNE/Daytona Beach, FL	94	Country	Renda	1.60	3.13
7	WMEV/Johnson City, TN	101	Country	Glenwood	1.10	3.13
8	KJUG-FM/Visalia, CA	104	Country	Westcoast	1.50	3.05
9	WWSN/Brunswick, GA	285	AC	Quantum	1.10	3.01
10	KGFT/Pueblo, CO	247	Christian/Talk	Salem	1.20	2.96

### Billing \$500,000-\$999,000

1	WKRO/Daytona Beach	94	Country	Black Crow	0.80	4.76
2	KBOM/Santa Fe, NM	239	Oldies	American Gen.	0.70	4.28
3	KSKD/Merced, CA	189	Spanish	Nelson Gomez	0.60	4.22
4	KMQA/Visalia, CA	104	Spanish	Moon	0.73	4.17
5	WWIB/Eau Claire, WI	243	Christian CHR	Stewards	0.80	4.05
6	KSWV/Santa Fe, NM	239	Easy/Spanish	La Voz	0.60	3.91
7	WNNH/Manchester, NH	186	Oldies	Tele-Media	0.90	3.73
8	KFKA/Ft. Collins, CO	126	N/T/S	Music Ventures	0.80	3.57
9	WDOH/Lima, OH	242	Country	Vogel Roach	0.50	3.43
10	WJFD/New Bedford, MA	172	Portuguese	Edmund Dinis	0.60	3.30

### Billing \$100,000-\$499,000

1	WFNR/Blacksburg, VA	221	Talk/Sports	New River Valley	0.28	4.91
2	WKEX/Blacksburg, VA	221	Adult Stds.	New River Valley	0.10	4.17
3	WBXX/Battle Creek, MI	253	AC	Clear Channel	0.43	4.11
4	KRMX-AM/Pueblo, CO	247	Spanish	Metropolitan	0.13	4.01
5	WLAM/Lewiston, ME	271	News	WMTW Br.	0.30	3.91
6	WBDP/Watertown, NY	270	CHR	Mance & Clancy	0.40	3.81
7	KNKN/Pueblo, CO	247	Spanish	Metropolitan	0.45	3.75
8	KTIP/Visalia, CA	104	News/Talk	Stoneburner	0.35	3.65
9	KMJE/Chico, CA	195	AC	Results Radio	0.20	3.51
10	KSFQ/Santa Fe, NM	239	AC	Clear Channel	0.35	3.29

### National Power Ratio Leaders

1	WFNR/Blacksburg, VA	221	Talk/Sports	New River Valley	0.28	4.91
2	WKRO/Daytona Beach	94	Country	Black Crow	0.80	4.76
3	WVYB/Daytona Beach	94	CHR	Black Crow	1.40	4.73
4	KBOM/Santa Fe, NM	239	Oldies	American Gen.	0.70	4.28
5	KPDQ/Portland, OR	243	Christian/Talk	Salem	9.20	4.26
6	KSKD/Merced, CA	189	Spanish	Nelson Gomez	0.60	4.22
7	KMQA/Visalia, CA	104	Spanish	Moon	0.73	4.17
8	WKEX/Blacksburg, VA	221	Adult Stds.	New River Valley	0.10	4.17
9	WBXX/Battle Creek, MI	253	AC	Clear Channel	0.43	4.11
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14	WLAM/Lewiston, ME	271	News	WMTW Br.	0.30	3.91
15	WBDP/Watertown, NY	270	CHR	Mance & Clancy	0.40	3.81
16	WBCK/Battle Creek, MI	253	News/Talk	Clear Channel	1.15	3.79
17	KNKN/Pueblo, CO	247	Spanish	Metropolitan	0.45	3.75
18	WNNH/Manchester, NH	186	Oldies	Tele-Media	0.90	3.73
19	KTIP/Visalia, CA	104	News/Talk	Stoneburner	0.35	3.65
20	KFKA/Ft. Collins, CO	126	N/T/S	Music Ventures	0.80	3.57
21	KMJE/Chico, CA	195	AC	Results Radio	0.20	3.51
22	WDOH/Lima, OH	242	Country	Vogel Roach	0.50	3.43
23	WJFD/New Bedford, MA	172	Portuguese	Edmund Dinis	0.60	3.30
24	RRV/Newburgh, NY	149	Alternative	Cumulus	2.60	3.29
25	KSFQ/Santa Fe, NM	239	AC	Clear Channel	0.35	3.29
26	WGET/York, PA	106	AC/News/Sp.	Times & News	0.60	3.23
27	WIAI/Champaign, IL	216	Classic Hits	Key	1.10	3.21
28	WSAR/New Bedford, MA	172	N/T/S	B. & J. Karam	0.50	3.21
29	WWKN/Battle Creek, MI	253	Oldies	Clear Channel	0.50	3.20
30	WBRW/Blacksburg, VA	221	Classic Rock	New River Valley	0.65	3.19
31	KADX/Anchorage, AK	175	Talk	Amer. R. Brokers	0.78	3.16
32	WGNE/Daytona Beach	94	Country	Renda	1.60	3.13
33	WMEV/Johnson City, TN	101	Country	Glenwood	1.10	3.13
34	WVBU/Blacksburg, VA	221	Country	New River Valley	0.15	3.13
35	WBGJ/Brunswick, GA	285	Oldies	Quantum	0.45	3.10
36	WMOA/Parkersburg, WV	241	AC	JAWCO	0.40	3.08
37	KJUG-FM/Visalia, CA	104	Country	Westcoast	1.50	3.05
38	KDCE/Santa Fe, NM	239	Spanish	Richard Garcia	0.15	3.04
39	WWSN/Brunswick, GA	285	AC	Quantum	1.10	3.01
40	WMMK/Ft. Walton Beach, FL	219	Hot AC	Gulf Breeze	0.30	3.01
41	KGFT/Pueblo, CO	247	Christian/Talk	Salem	1.20	2.96
42	KDZA/Pueblo, CO	247	Oldies	Clear Channel	1.10	2.96
43	WKTT/Sheboygan WI	265	Country	Radio K-T	0.55	2.94
44	KJAK/Lubbock, TX	180	Christian	Williams	0.50	2.93

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The John Bayliss Broadcast Foundation identifies and enables outstanding college juniors, seniors and graduate-level students who desire a career in the radio industry to receive \$5,000 in financial aid while majoring in broadcast communications. More than 275 students have received scholarships since 1985; up to 15 awards are given annually. For more information, contact Exec. Director Kit Hunter Franke at 831-655-5229 or khfrank@baylissfoundation.org, or visit www.baylissfoundation.org.



# Bob Hope: Radio's Greatest 'Morning Show'

By Mark Ramsey

Continued from Page 1

In his final years, the edge wore thin, but in his heyday Hope had a reputation as a brash, cutting-edge entertainer with more than a little tendency toward the risqué. His material was often almost too racy for the advertisers (sound familiar?) and almost too smart for the room. The audience often had to think about the joke before they got it. And Hope was content to wait silently, until the light bulbs went on over everyone's heads and laughter rolled across the studio.

**When Leslie Townes Hope took his final bow on Sunday night, we lost one of the great radio comedy pioneers — a man to whom every morning show owes a tremendous debt.**

"I attempt to make my topics newsy," he once said. In fact, on more than a few occasions his "newsy" references got him into hot water. NBC once seriously considered canceling his show when protests about his constant political cracks overwhelmed the switchboard with complaints. So remember, morning host: When the boss tells you somebody called to complain about the bit you did on the air, you're in outstanding company.

Hope was tireless and totally committed to his work. He never coasted through a show. He never had a lazy day in his life. In the '40s his doctor advised him to slow down. It would be almost 50 years before he heeded the advice.

Hope was the first radio comedian to hire a team of writers — and to admit that he hired a team of writers. He had a posse of a dozen scribes working for him throughout his radio days. They were young and funny and weren't paid much. He was aware that the quality of his show was a function of its content, and he ran his writers ragged, often forcing them to compete with each other in late-night scribble sessions.

Hope would discuss ideas with his writers at the beginning of each week. Then they'd break into teams, and each team would script the whole

show. Bob would cut and paste everyone's best into the final script. One of Hope's great gifts was his ability to make the most painstakingly scripted gag sound ad-libbed.

Just because he was a radio pioneer and an entertainment legend doesn't mean he was perfect. Hope spent little time home with his family. He knew how to pinch his pennies and wasn't always the nicest guy to work for. The story goes that he would fold his writers' paychecks into paper airplanes and float them across a room so his staff would dive for their money.

The occasional status reminders notwithstanding, there was no shortage of writers who would have given their left arm to write for Hope. It was that damned exciting; he was that damned good.

## The Consummate Marketer

Hope understood that his audience loved him not only because he was funny, but also because he was sympathetic. They felt for him, and that was no accident. He carefully and deliberately favored those jokes that jabbed at him, and he made sure his cast got plenty of laughs at his expense.

He was a consummate marketer for the Hope brand. Early in his career, when money was particularly tight, he hired a publicist. (How many morning shows have done that?) His Herculean efforts to entertain troops around the globe were motivated initially by a keen sense of the publicity value of these shows and their power to focus the public eye squarely on him. Countless radio shows were broadcast from hot-spot remotes the world over.

But Hope emerged from these exhausting tours a changed man. After hopscotching military bases abroad, sometimes in the line of fire, he'd return home, his pockets stuffed with scraps of paper — phone numbers and messages for loved ones. He'd call every one.

When it comes to radio entertainment, one thing is clear: People want funny. Bob Hope was one of the first great funny men of American radio, and anyone behind a mike who makes an audience laugh is in his debt. He influenced several generations of comedians and broadcasters. He helped turn radio into the "hot thing" it has since become. And you are his legacy. Earn it.

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## Power Ratios....

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Rank	Station	Mkt. No.	Format	Owner	2002 Est. Billing*	2002 Power Ratio**
45	WXPZ/Salisbury, MD	148	Christian AC	Delmarva	0.50	2.91
46	WKOR/Columbus, MS	257	Country	Cumulus	0.80	2.90
47	WCTQ/Sarasota	77	Country	Clear Channel	2.00	2.86
48	KGDP/Santa Maria, CA	205	Christian/Talk	Radio Reps	0.35	2.86
49	KCSJ/Pueblo, CO	247	N/T/S	Clear Channel	0.38	2.84
50	WLKF/Lakeland	98	News/Talk	Hall	0.75	2.82
51	WNNG/Macon, GA	154	Adult Standards	Chase	0.45	2.82
52	KKCY/Chico, CA	195	Country	Results Radio	0.30	2.77
53	WDBS/Wilmington, DE	76	Country	Clear Channel	2.50	2.75
54	KXKZ/Monroe, LA	250	Country	Comm. Capital	0.55	2.75
55	WGAI/Elizabeth, NC	248	N/T/S	Max Media	0.13	2.75
56	KFBC/Cheyenne, WY	280	N/T/AC	Montgomery	0.73	2.74
57	WGMR/Altoona, PA	255	Alternative	Allegheny Mtn.	0.70	2.74
58	WKSF/Asheville, NC	160	Country	Clear Channel	5.60	2.73
59	KVRF/Abilene, TX	232	Country	Rolling Plains	0.33	2.72
60	WUMX/Charlottesville, VA	224	Hot AC	Clear Channel	1.00	2.70
61	WICO/Salisbury, MD	148	Country	Delmarva	1.55	2.69
62	KWRU-AM/Fresno	68	Span/Talk/Spts	Radio Unica	2.40	2.68
63	KBAC/Albuquerque	71	Triple A	Clear Channel	1.38	2.67
64	WPSL/Ft. Pierce, FL	111	N/T/S	Pt. St. Lucie	0.55	2.67
65	WKVQ/Elmira, NY	213	Hot AC	Bilbat	0.73	2.64
66	KIOO/Visalia, CA	104	Classic Rock	Buckley	0.65	2.64
67	WKMZ/Hagerstown, MD	169	Classic Rock	Prettyman	1.10	2.63
68	KSEQ/Visalia, CA	104	CHR	Buckley	1.55	2.61
69	KWAY/Waterloo, IA	240	AC	A.E. Suhr	0.23	2.60
70	KCHA/Mason City, IA	281	AC	Clear Channel	0.20	2.60
71	WKSQ/Bangor, ME	214	AC	Clear Channel	1.30	2.59
72	WORD/Pittsburgh	23	Christian/Talk	Salem	4.20	2.58
73	KDAR/Oxnard, CA	119	Christian/Talk	Salem	1.20	2.55
74	KGHF/Pueblo, CO	247	Sports	Clear Channel	0.28	2.55
75	WRIC/Bluefield, WV	269	Hot AC	Peggy Sue Br.	0.15	2.55
76	KIOK/Richland, WA	211	Country	New NW	1.30	2.53
77	WOBW/Albany, GA	262	Country	Clear Channel	0.80	2.53
78	WLOC/Bowling Green, KY	208	Ctry/Chrst./Old.	Hart Cnty	0.20	2.51
79	WIOV/Lancaster, PA	115	Country	Regent	4.00	2.50
80	WSRZ/Sarasota	77	Oldies	Clear Channel	1.70	2.50
81	KURL/Billings, MT	256	Christian	Elenbaas Media	0.40	2.50
82	KZXX/Lincoln, NE	176	Country	Clear Channel	3.50	2.46
83	KEGX/Richland, WA	211	New NW	Classic Rock	1.00	2.46
84	WSHW/Lafayette, IN	235	AC	Kaspar	0.28	2.43
85	WFAN/New York	1	Sports/Talk	Infinity	52.30	2.42
86	KBTN/Joplin, MO	234	Country	Petracom	0.28	2.42
87	WIBW/Topeka, KS	190	N/T/S	MCC	1.20	2.41
88	WEZN/Bridgeport, CT	117	AC	Cox	6.50	2.38
89	WOMP/Wheeling, WV	238	Hot AC	Keymarket	1.60	2.38
90	WVVV/Clarksville, TN	204	Country	Saga	1.40	2.38
91	KZUU/South Bend, IN	171	Country	Artistic Media	0.45	2.36
92	KKOW/Joplin, MO	234	Country	American Media	0.40	2.35
93	WQAM/Miami	12	Sports	Beasley	20.00	2.34
94	WHVR/York, PA	106	Country	Radio Hanover	0.48	2.34
95	WTHT/Portland, ME	165	Country	WMTWBr.	1.50	2.33
96	KNWZ/Palm Springs, CA	162	News/Talk	MCC	0.40	2.33
97	WNFZ/Charlotte	37	Sports/Talk	Infinity	4.80	2.30
98	WBVD/Melbourne	99	CHR	Clear Channel	1.13	2.30
99	WGMD/Salisbury, MD	148	N/T	Resort	1.00	2.29
100	WFLN/New Haven, CT	108	Rock	Cox	8.60	2.28
101	WMGX/Portland, ME	165	Hot AC	Saga	3.10	2.28
102	WARM/York, PA	106	AC	Susquehanna	5.10	2.27
103	KILM/McAllen	63	Spanish	BMP	0.65	2.27
104	WHIS/Bluefield, WV	269	News/Talk	Triad	0.20	2.27
105	WROR/Wilmington, NC	178	Rock	Padner Group	1.85	2.26
106	KLZR/Topeka, KS	190	CHR	Zimmer	0.95	2.25
107	WSBA/York, PA	106	News/Talk	Susquehanna	2.00	2.23
108	WLTV/Binghamton, NY	179	AC	GM	1.20	2.22
109	WALV/Chattanooga, TN	105	AC	Brewer	0.68	2.22
110	KZNE/Bryan, TX	230	Sports	Bryan Br.	0.33	2.22
111	WJLK/Monmouth-Ocean	52	Hot AC	Millennium	7.00	2.21
112	WMSJ/Jackson, MS	123	Country	Clear Channel	4.65	2.21
113	WFLM/Ft. Pierce, FL	111	Urban AC	Midway	1.23	2.21
114	WDST-FM/Poughkeepsie, NY	163	Triple A	CHET-5	2.10	2.21
115	WFHN/New Bedford, MA	172	CHR	Citadel	2.88	2.17
116	WCZR/Ft. Pierce, FL	111	Talk/Rock	Clear Channel	0.20	2.17
116	WIRA/Ft. Pierce, FL	111	News/Talk	Pt. St. Lucie	0.20	2.17
118	KKKK/Odessa, TX	188	Christian	Don Cook	0.20	2.17
119	WSBG/Wilkes Barre	69	Rock	Nassau	1.73	2.16
120	WMBC/Columbus, MS	257	CHR	Cumulus	0.23	2.16

\* in millions of dollars

\*\* Power ratio is calculated by determining the estimated revenue share for the station (station revenue divided by market revenue) and dividing that by the station's local commercial share (must average at least a 1.0 over the previous four ratings periods). For example, if a market bills \$10 million, and a radio station with a 10 share in the Arbitron ratings bills \$1 million, that equals a 1.00 power ratio — a station with 10% of share is getting 10% of the revenue. If that same station bills \$9 million, its power ratio is 0.90; if it bills \$15 million, its power ratio is 1.50.

Source: BIA 2003 Investing in Radio Market Report. BIA's revenue estimates do not include trade/barter or production revenue.

# BuyMusic Debuts A La Carte Tunes

A test-drive of the shiny new Windows-based service

By Brida Connolly  
Associate Managing Editor

Apple rocked the music business in April with its iTunes Music Store, and after that the race was on to get an equivalent out there for the rest of the nation's computer users — or, to be clear, the considerably more than 90% who use Windows-based PCs. Apple's great press and huge early sales (it's averaging about half a million songs a week) awakened the labels to the possibilities of digital sales in a way the first wave of legal services was not able to do.

Apple wants to get its own Windows version of the Music Store online by the end of the year, and the earliest reports said that AOL, which has done well with its MusicNet@AOL premium service, would likely be the first to get something up and running. But about three weeks ago online retailer Buy.Com started tossing around press releases saying it had something big on the way.

And indeed it did: Buy.Com on July 22 brought forth BuyMusic, an independent non-subscription service for Windows users boasting a more-than-respectable 300,000-song catalog. It's not the first such service, of course; Liquid Audio, for one, has a number of affiliates selling its buck-a-song offerings. But Liquid and the other non-subscription services out there have exceedingly narrow catalogs. If what BuyMusic provides is at all reasonable, it will be the first serious Windows-based peer-to-peer alternative.

## What It Has

BuyMusic offers, as noted above, a substantial catalog that is in line with the industry leaders on the subscription side. Its website at [www.buymusic.com](http://www.buymusic.com) is attractive and easy to search,

and the art and information are outsourced to Muze, which seems to be doing a fine job.

The homepage is suitably simple and features download links to the top 10 songs and albums, a series of how-to videos (is it really necessary to tell people who are already at a legal site that it's evil to steal music?) and streaming video of BuyMusic's intentionally Apple-esque TV spots. The slogan "Music downloads for the rest of us" is clearly a shot at BuyMusic's high-toned rival, and the Tommy Lee spot in particular is a charming direct hit.

But what happens when you try to buy something? That's the first place things get a little rocky. The sign-up process involves, reasonably enough, creating an account and handing over credit- or debit-card info, including the card's three-digit security code to prove you've got the plastic in your hand.

Once you're signed up and logged in, clicking "download" brings up a shopping-cart screen. Click "check-out," and a screen comes up that gives you a new chance to agree to the terms of sale you already agreed to when you signed up. There's also a search

request for that credit-card code — no one-click ordering here. I understand that digital music is a minefield, but this seems like an unreasonable level of paranoia.

Now that you've agreed to everything all over again, a confirmation screen appears, on which the "download" option shows up again. This time it's for real, and the songs, in rights-managed .WMA format, come through in a flash and sound just fine.

You also get a choice of price points, which is nice. Single songs start at 79 cents and top out at 99 cents, and albums start at \$7.95 and seem to top off at about \$13 or so. It's a bit complicated, but manageable, and the album prices in particular are often pretty good deals.

## What It Doesn't Have

With all it does offer, one major thing BuyMusic doesn't offer is consistent digital rights management. Apple held off on launching the Music Store until it could provide consistent rights for everything in the catalog, but BuyMusic is a muddle of DRM levels, ranging from very liberal to very tight indeed. While the rights are spelled out before you download, this is gonna be a problem.

Suppose you want to make a mix CD: "Let's see, this song has unlimited CD burns. Great. But this one lets me have just three. Do I want to waste a burn? Maybe not. Ah, I can burn this one five times. How many times have I burned it already? There was home, work, the one for the car ... but if I have only two left, maybe the three-burn song is better..." As far as I've found, once you've made the buy there's no way to tell what the limits are until you run into them.

Apple got computer users excited about the prospect of buying music again, which is miraculous in retrospect and a tribute to that company's gift for marketing and media management. And it means that BuyMusic comes in as the first serious contender in a highly anticipated and closely watched arena. The impression the first Windows service makes is going to be critical. Things are so tense in digital music that a sloppy service now could wreck the field for everybody else.

BuyMusic is not a sloppy service; in fact, it has much to recommend it. But its drawbacks are highly visible, and they are not minor. Just the same, somebody did have to jump in first, and perhaps BuyMusic is attractive enough to be a hit after all. Hoping for the best is getting to be a habit for sympathetic observers of the digital-media biz, and it's time to cross those fingers again.

## The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading non-subscription digital-music service in the U.S., offering a catalog of more than 200,000 songs from all five major label groups. Here's a snapshot of the top-selling downloads on Tuesday, July 29, 2003.

### Top 10 Songs

1. BLACK EYED PEAS Where Is The Love
2. DIDO White Flag
3. JUSTIN TIMBERLAKE Rock Your Body
4. MURPHY LEE Shake Ya Tailfeather
5. CROSBY, STILLS & NASH Southern Cross
6. BEYONCE Crazy In Love
7. KELLY CLARKSON Miss Independent
8. MATCHBOX TWENTY Unwell
9. 50 CENT P.I.M.P. (Snoop Dogg Remix)
10. 50 CENT P.I.M.P. (Snoop Dogg Remix)\*

### Top 10 Albums

1. BEN FOLDS *Speed Graphic*
2. MICHELLE BRANCH *Hotel Paper*
3. AVRIL LAVIGNE *Avril Live*
4. LIZ PHAIR *Liz Phair*
5. 311 *Evolver*
6. MACY GRAY *The Trouble With Being Myself*
7. COLDPLAY *A Rush Of Blood To The Head*
9. THIS IS JAZZ 39: Dave Brubeck Plays The Standards
9. ANNIE LENNOX *Bare*
10. BERING STRAIT *Bering Strait*

\*Data as provided by Apple



[www.gracenote.com](http://www.gracenote.com)  
[charts@gracenote.com](mailto:charts@gracenote.com)

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

## DIGITAL TOP 25™

LW	TW	ARTIST	Album Title	Weeks On
1	1	EVANESCENCE	Fallen	21
2	2	NORAH JONES	Come Away With Me	65
3	3	50 CENT	Get Rich Or Die Tryin'	25
4	4	EMINEM	The Eminem Show	62
5	5	COLDPLAY	A Rush Of Blood To The Head	47
6	6	LINKIN PARK	Metora	18
10	7	CHRISTINA AGUILERA	Stripped	38
8	8	AVRIL LAVIGNE	Let Go	58
7	9	METALLICA	St. Anger	8
9	10	RADIOHEAD	Hail To The Thief	10
15	11	AUDIOSLAVE	AudioSlave	35
19	12	VARIOUS ARTISTS	Bad Boys II	2
12	13	BEYONCE	Dangerously In Love	5
11	14	RED HOT CHILI PEPPERS	By The Way	54
17	15	R. KELLY	Chocolate Factory	23
20	16	JUSTIN TIMBERLAKE	Justified	37
18	17	WHITE STRIPES	Elephant	17
13	18	VARIOUS ARTISTS	8 Mile	38
-	19	JANE'S ADDICTION	Strays	1
22	20	ROLLING STONES	Forty Licks	42
14	21	LED ZEPPELIN	How The West Was Won	9
23	22	SEAN PAUL	Dutty Rock	24
21	23	SHANIA TWAIN	Up!	35
25	24	NELLY	Nellyville	56
16	25	CHEMISTRY	Between The Lines	3

## DIGITAL BITS

### Bertelsmann Asks Court To Throw Out Napster Suits

Responding to Napster-related suits filed against it by EMI, Universal Music Group and a group of songwriters and music publishers, German multimedia company Bertelsmann said in a statement, "No court has ever held that merely providing funding to an accused infringer exposes the funder to copyright infringement liability" and asked a federal court in New York to dismiss the suits. The plaintiffs claim that Bertelsmann's \$90 million investment in Napster in October 2000 was the only thing that kept the peer-to-peer from having to shut down at that time — Napster finally folded in July 2001 — and that Bertelsmann is therefore liable for contributory copyright infringement by Napster's users. Bertelsmann called the filings "groundless and cynical efforts by music publishers and record labels to seek recovery from Bertelsmann's 'deep pockets' for Napster's alleged wrongdoing." Bertelsmann's own BMG music division had a suit pending against Napster when the P2P went under.



## Griffin Named GM For Salem In Jacksonville

Steven Griffin has been named GM of Salem Communications' Jacksonville cluster. Salem is in the process of acquiring Christian AC WBGB, News/Talk WJGR, Gospel WZAZ and Sports WZNZ in the market from Concord Media Group and expects to close on the deal later this summer.

Griffin most recently spent two years as VP/GM for Citadel stations in Wilkes Barre. He has also worked in various sales management positions in Tennessee, West Virginia and North and South Carolina.

"Steve has been responsible for successful turnarounds in ratings, revenue and cash flow, building his stations to a dominant position in their markets," Salem VP/Operations Allen Power said. "He brings strong values and proven manage-



**THEY'RE ALL TOPS** Sean "Hollywood" Hamilton recently had a pair of high-profile visitors drop by to chat. After recording an interview for the Weekend Top 30, the trio posed for a Kodak moment. Seen here all smiles are (l-r) Thalia, Hamilton and Thomas Mottola.

ment skills to his new job. Steve's abilities are tailor-made for the opportunity we have in Jacksonville."

Griffin told R&R, "I'm extremely happy to be here in Jacksonville. I've been aiming to work for a company like Salem, so this is a dream come true for me. The opportunity was just right, and it worked out for me to come on board. It's really exciting to be here with people who

care about the product and the effect it can have on a marketplace. I hope I'm here for many years to come."

## KTLK

Continued from Page 3

Minckler said that while KTLK, which is getting new call letters, will share with dominant Oldies KKSN-FM/Portland, there will be only 30%-35% overlap in the stations' playlists. Minckler also hopes

to attract listeners from Adult Standards KKSN-AM (Sunny 1520).

While the Super 62 moniker was used on the frequency by Top 40 KGW-AM/Portland back in the 1970s, the new version of "Super 62" will feature such core artists as Bobby Vee, Buddy Holly and Elvis Presley.

## Dane

Continued from Page 3

who said, "Bob's mission with WMET is not only to build audience and revenue for this station,

but also to develop new, intelligent and entertaining programming that can be made available to other stations as our radio group continues to grow."

## Salkowitz

Continued from Page 3

Clark told R&R that the decision to let the personnel go was not a cost-cutting move. "They were all good people, and we feel very strongly that they did a good job for us, but we are looking to 'upgrade'

to the next step and change the direction of the company a bit," he said. "As the new Exec. VP/Programming, I had to evaluate the staff, and when you do that you sometimes have to make some hard choices." Clark is currently looking for experienced PDs to fill the positions.

## Magnum

Continued from Page 4

FCC rules shocked us all. So, as it turns out, I'll roll my broadcast sleeves back up and work to further grow these stations. My emphasis for the past many years has been on my late wife, Lynn, and my boys. Now I need to get back in the saddle of day-to-day operations.

"But I'm only 40 years old. In one of our final conversations at the Mayo Clinic, Lynn encouraged me to take the real-life experience and perspective that I've gained through her illness and our business and do some good with it in public service. I am quite a ways down that path and can't do it now. But I have every intention to serve in an elected office in some capacity at some point in the future."

Magnum added that if the appli-

cations had been filed just 15 or 20 days sooner, the license transfers for the six stations probably would have been granted, then grandfathered after the rule changes.

One day after Magnum and Mid-West Family agreed to terminate their deal, Mid-West signed on WHIT/Madison with a Classic Hits format as "Timeless Rock, 93.1 The Lake." Mark Van Allen, who programs Mid-West's Adult Standards WTUX/Madison and has shed his Asst. PD/MD duties for co-owned AC WMGN/Madison over the last month, adds PD duties for WHIT.

Mid-West Family owns six other stations that serve Madison: WJJO, WLMV, WMGN, WTDY, WTUX and WWQM. The company also holds a construction permit for a new class A station at 106.7 MHz licensed to Mt. Horeb, WI that will eventually serve the Madison market.

## EXECUTIVE ACTION

### NAB Promotes Orlando To EVP/Gov't Relations

John Orlando has been promoted to Exec. VP/Government Relations at the NAB. Orlando will serve as chief lobbyist for the group, where he has been acting head of the Government Relations department for several months. Orlando joined the NAB in January 2001 as Sr. VP and spearheaded the association's promotion of digital television. Before that he was VP for CBS/Washington, DC, where he was responsible for day-to-day operations, and a VP/principal at DC lobbying firm Timmons & Co. From 1989-93, Orlando was Chief of Staff for the House Energy & Commerce Committee, where he oversaw passage of the 1992 Cable Act. He also directed the congressional staff of Rep. John Dingell and the Subcommittee on Oversight & Investigations.

"John Orlando has repeatedly demonstrated a deft understanding of Capitol Hill and the legislative process," NAB President/CEO Eddie Fritts said. "His extensive contacts in the industry and in Washington, along with his ability to effectively communicate the benefits of free, over-the-air broadcasting, make John the ideal choice for this position."

## Provident

Continued from Page 3

Point Of Grace, Amy Grant, 4HIM, Rachael Lampa, Nicole C. Mullen, Randy Travis and Jaci Velasquez. Patton is also nominated for an R&R Industry Achievement Award as Christian Label Executive of the Year.

Additionally, former Essential Records VP/Marketing Nina Williams joins Provident Label Group as VP/Marketing, and 13-year industry veteran Jimmy Wheeler becomes VP/Mainstream Sales & Marketing for Provident Music Group.

Williams will report to Diehl and will direct marketing for art-

ists and projects across imprints under the label-group umbrella. Wheeler, most recently Sr. Director/National Christian Sales for Zomba, will continue to manage all aspects of Provident's Christian music sales to the mainstream market, including Best Buy, Walmart, K-mart, Borders, Target and Circuit City.



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Jimmy Sheal  
Programming Director  
Power 106, Los Angeles

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FCC ACTIONS

Copps To Hold 'Town Meetings' For Station License Renewals

Appearing July 23 before the Senate Commerce Committee, outspoken FCC Commissioner Michael Copps acted on his oft-repeated belief that the process for station license renewals should be stricter by announcing that he plans to conduct "town meetings" in communities whose local radio stations' licenses are up for renewal. His goal: to find out if those stations are serving the public interest. "Today the FCC grants so-called 'postcard' renewals after a minimal review and no public outreach to local communities," he told the committee, chaired by Sen. John McCain. "Most people do not even know that they can challenge the renewal of a local radio or television station if they believe the station is not living up to its obligation due to a lack of local coverage, a lack of diversity, excessive indecency and violence or for other concerns important to the community," Copps continued, "As part of the license-renewal process, I believe it is important to go out and hear from members of the community. But that hasn't happened for years. How can we know if licensees are serving their local communities without hearing from the local community? I intend to go to local communities to listen and to learn." The FCC renews licenses for eight-year terms, but Copps and McCain have both suggested the possibility of reducing the term so stations' community service efforts can be reviewed more frequently.

Copps: NAB, NCTA Should Tackle Indecency

FCC Commissioner Michael Copps last week called on the NAB and the National Cable Television Association to convene a joint summit to address broadcast indecency — an issue Copps has repeatedly expressed concern about. Speaking at the July 23 Senate Commerce Committee hearing devoted to localism, Copps said, "We must, at long last, move against indecency on the airwaves." He said he plans to propose a proceeding to investigate whether a connection exists between increasing consolidation in media and indecency, which he believes is on the rise. "The commission utterly failed to analyze this issue before its recent vote," Copps said. "That was an abdication of its responsibility."

CC Foe Floods FCC With Univision-HBC Merger Protests

Arthur Belendiuk, a media attorney who has written on numerous occasions to the FCC about Clear Channel's business practices, told R&R that he's filed close to 4,300 letters in opposition to the proposed Univision-Hispanic Broadcasting Corp. merger. In a letter sent last week to FCC Secretary Marlene Dortch, Belendiuk said he filed the letters on behalf of the National Hispanic Policy Institute, which has spoken out against the deal. The Department of Justice has already OK'd the merger, and the FCC is expected to follow suit within a matter of weeks.

FCC Staffer Returns To White House

Emily Willeford, Special Assistant for Legislative & Public Affairs to FCC Commissioner Kevin Martin, is leaving the FCC for an unnamed post at the White House. It will be her second White House stint: Before joining Martin's staff nearly two years ago, Willeford served as Assistant to the Deputy Director of the National Economic Council. She was also an Austin-based legal assistant for President Bush's presidential campaign.

BUSINESS BRIEFS

Continued from Page 6

Analyst: Cox 'Best Positioned' Radio Company

Morgan Stanley analyst Michael Russell this week issued his latest "MetroTrends" report — measuring the relative exposure of radio-company revenues within specific metro markets, as determined by such economic categories as income, employment, real estate and retail — and concluded that Cox Radio is the best positioned radio company by the report's criteria. Radio One is also among the companies best exposed to the top 25 markets on his list. "Exposure to stronger metro markets, in our view, would indicate greater potential radio-station advertising growth opportunities and possible upside potential for best positioned stocks," Russell explained. Cox has 35% revenue exposure in Russell's top 12 markets and enjoys 24% exposure to Atlanta, which jumps from No. 17 to No. 8 on Russell's market-rank list. Meanwhile, Radio One enjoys 49% revenue exposure to the top 12 markets and 23% revenue exposure to the top five markets. Other companies benefiting from good exposure include Univision, Infinity parent Viacom, Emmis and Entercom. Washington, DC is the top metro market in terms of revenue exposure in Russell's latest report; rounding out Russell's top five are Phoenix, Miami, Baltimore and Charlotte.

Analyst Lowers Radio Forecasts

IBC World Markets analyst Jason Helfstein this week reduced his Q3 and Q4 revenue forecasts for Cox Radio, Cumulus, Entercom and Regent, noting that the radio sector is lagging behind other consumer-related stocks — specifically, restaurants and retail. He also cited local ad trends that he said remain sluggish. Helfstein lowered his Q3 growth prediction for Cox from 3% to 2% and reduced his Q4 outlook for the company from 8% to 6%; for Cumulus, he lowered his Q3 forecast from 4% growth to flat growth and reduced his Q4 outlook from 6% to 4% growth. For Entercom, Helfstein's Q3 growth forecast fell from 6.5% to 5.5%, and his Q4 growth forecast dipped from 5% to 4%. Meanwhile, he trimmed his Q3 growth forecast for Regent from 5% to 2% but let stand his 8% growth estimate for Q4. "While we believe monthly trends are likely to remain volatile through October," he said, "we believe revenue trends will continue to slowly improve, leading into very easy comparisons for the first half of 2003 and likely a stronger economic environment." Helfstein noted that July and October comparisons will be tough this year; the October 2002 results were bolstered by political ads. Helfstein last week reduced his second-half 2003 forecasts for Clear Channel and the radio industry in general.

Citadel Going Public This Week?

Citadel Broadcasting Corp. was among 10 companies listed by IPO Monitor earlier this week as planning to begin trading publicly. The company is slated to trade under the symbol "CDL" and will trade on the New York Stock Exchange. Citadel stock will be offered at a price ranging from \$17 to \$19 per share. The company on July 18 increased the amount of stock it plans to sell in its IPO from 17 million shares to 22 million.

Emmis Chief: English, Spanish Stations 'Do Not Generally Compete'

In a letter sent July 11 to the FCC at the request of Spanish Broadcasting System CEO Raul Alarcon, Emmis CEO Jeff Smulyan said that experience has taught him that Spanish-language radio and English-language radio "do not generally compete" head-to-head for ad dollars. Smulyan wrote, "We do not consider the Spanish stations' rate cards in establishing our sales prices. The prices they charge simply do not have any influence on the advertising markets in which we operate." Smulyan told R&R that while he was a bit reluctant to get involved in the controversy, he felt it was right to stand by his previous statements on the subject. "I made the statement many times long before there was a dispute," he said. "I have specifically spoken at conferences because of our audience in Los Angeles. Because KPWR (Power 106) boasts an assimilated Hispanic audience, the question has been, 'How much crossover business do you do? Are they separate or are they the same?' My response forever has been that it really is a separate audience." He added that while Power 106 does have some crossover listeners, that doesn't equate to competing with Spanish-language stations for advertisers. "None of us are ever dying to ever interject ourselves into a controversy," he said, "but the reality is, I've made those statements and I need to stand behind them."

Viacom Declares Dividend

Viacom's board of directors this week declared an initial quarterly cash dividend of 6 cents per share, payable Oct. 1 to class A and class B common shareholders of record at the close of business on Aug. 15. Standard & Poor's Ratings Services said that Viacom's initiation of a quarterly dividend payment, totaling about \$420 million per year, doesn't affect its rating or outlook on the company. S&P said Viacom has been a consistent performer in terms of earnings and cash flow and typically converts 45%-65% of EBITDA to discretionary cash flow. "While a dividend builds in an additional cash requirement, it should not alter the company's ability to maintain debt to EBITDA in line with Standard & Poor's 2.25-times target for Viacom at an 'A-' rating level, while still achieving its growth objectives," the company said. The annual dividend represents about 7% of Viacom's EBITDA for the 12 months ended June 30, 2003.











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### HIT LIST

**Seth Neiman**  
DIFUSER I Wonder  
JESSICA SIMPSON Sweetest Sin

### SOFT ROCK

**Seth Neiman**  
TRAIN Calling All Angels

### R&B & HIP-HOP

**Damon Williams**  
ERYKAH BADU Danger  
MARY J. BLIGE Didn't Mean  
ISLEY BROTHERS Busted  
TRACKMASTERS Whassup Shawty

### RAP

**Damon Williams**  
E-40 UCLIPSE Quarterback  
FREEMAY Flapside  
INFA Red Do Ya Thing  
JAY-Z La-La-La (Excuse Me Again)  
K-OS Superstar, Pt. Zero  
LOON Relax Your Mind  
M.O.P. I/SHERITHA LYNCH Wanna Be G's  
RAH DIGGA Party and Bull \*\*\*\* 2003

### ROCK

**Gary Susalis**  
EVANESCENCE Going Under

### TODAY'S COUNTRY

**Liz Dpoka**  
GARY ALLAN Tough Little Boys  
JO DEE MESSINA I Wish

### PROGRESSIVE

**Liz Dpoka**  
DAVID GRAY Caroline  
RICHARD THOMPSON She Said It Was Destiny

### AMERICANA

**Liz Dpoka**  
CAITLIN CARY Beauty Fades Away  
BIG AL DOWNING I'm Rastin' Hell  
TIM D'BRIEN I've Endured  
DAVID OLNEY God Shaped Hole  
TOM RUSSELL Gulf Coast Highway

## POULSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	EAGLES	\$1,528.2
2	DAVE MATTHEWS BAND	\$1,300.1
3	DIXIE CHICKS	\$1,199.7
4	FLEETWOOD MAC	\$1,179.9
5	CHER	\$777.0
6	JUSTIN TIMBERLAKE & ...	\$738.2
7	TIM MCGRAW	\$581.7
8	MICHAEL TAYLOR	\$524.4
9	PEARL JAM	\$518.4
10	RED HOT CHILI PEPPERS	\$451.3
11	KENNY CHESNEY	\$441.2
12	YANNI	\$417.3
13	JOURNEY, STYX & REO ...	\$393.9
14	ALAN JACKSON	\$381.4
15	PETER GABRIEL	\$367.2

Among this week's new tours

**DISTILLERS**  
INSANE CLOWN POSSE  
MICHAEL W. SMITH  
STEVE WINWOOD  
TURBONEGRO

The CONCERT PULSE is courtesy of  
Poustar, a publication of Promoters'  
On-Line Listings, 800-344-7383,  
California 209-271-7900.



Artist/Title	Total Plays
O-TENT BOYS Dig It	81
KELLY CLARKSON Miss Independent	81
HILARY DUFF Why Not	80
STEVIE NICK All For Love	76
ATOMIC KITTEN Tide Is High...	75
BAHA MEN Who Let The Dogs Out?	73
AVRIL LAVIGNE Complicated	75
HILARY DUFF So Yesterday	53
HILARY DUFF I Can't Wait	49
LIZZIE MCGUIRE What Dreams Are Made Of	46
PLAY Whole Again	34
AVRIL LAVIGNE Sk8er Boi	34
NATE SALLIE Inside Out	34
NIKKI CLEARY 1, 2, 3	33
JENNIFER LOPEZ Jenny From The Block	33
ROSE ALDORN Up, Up, Up	32
HAMPTON Hampsterdance 2	32
JUMPS We Are Family	32
DESTINY'S CHILD Survivor	32
LMNT Juliet	31

Playlist for the week  
of July 21 - 28.



10 million homes 180,000 businesses  
Rick Gillette • 800-494-8863

### DMX Hospitality

**David Sader**

The hottest tracks at DMX hospitality, which includes restaurants, bars, hotels and cruise ships, targeted at 25-54 adults.

JASON MRAZ The Remedy (I Won't Worry)  
LIZ PHAIR Why Can't I?  
VERTICAL HORIZON I'm Still Here  
JOSH KELLEY Amazing  
WAYNE WONDER No Letting Go  
BLUES TRAVELER Let Her And Let Go  
JUSTIN TIMBERLAKE Senorita  
WILSHIRE Special  
LONESTAR My Front Porch Looking In  
SANTANA I/ALEX BAND Why Don't You & I

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

### CHR/POP

**Jack Patterson**  
ATARIS The Boys Of Summer  
LUTHER VANDROSS Dance With My Father

### CHR/RHYTHMIC

**Mark Shands**  
GOAPEL Closer

### URBAN

**Jack Patterson**  
112 I/SUPERCAT Na Na Na  
ISLEY BROTHERS Busted

### ROCK

**Stephanie Mondello**  
HOTWIRE Not Today  
SALIVA Raise Up  
DUEENRYCHE Open

### ADULT ALTERNATIVE

**Stephanie Mondello**  
SUSAN TEDESCHI Don't Think Twice  
VERTICAL HORIZON I'm Still Here

### ADULT CONTEMPORARY

**Jason Shift**  
MAT CHBOX 20 Bright Lights  
3 DOORS DOWN Here Without You

### DANCE

**Danielle Ruyschaert**  
JUNG F. WHOPE You Mean The World To Me  
LAURA TURNER Soul Deep  
TAMIA Officially Missing You  
AUDREA DARLA Bucci Bag

### COUNTRY

**Leanne Flask**  
RICK TREVINO In My Dreams  
ALLISON PAIGE Send A Message  
MARTY STUART... If There Ain't There Ought'a Be

### RAP/HIP-HOP

**Mark Shands**  
WESTSIDE CONNECTION Lights Out



866-MTVNEWS

21,000 movie theaters

### WEST

- PHARELL I/JAY-Z Frontin'
- SIMPLY RED Sunrise
- WYNNONNA What The World Needs Now
- SEAL Waiting For You
- THALIA I/FAT JOE I Want You

### MIDWEST

- SOCHI Just Because
- PHARELL I/JAY-Z Frontin'
- THALIA I/FAT JOE I Want You
- WYNNONNA What The World Needs Now
- FORTY FOOT ECHO Brand New Day

### SOUTHWEST

- SEAL Waiting For You
- WYNNONNA What The World Needs Now
- SOCHI Just Because
- THALIA I/FAT JOE I Want You
- PHARELL I/JAY-Z Frontin'

### NORTHEAST

- THALIA I/FAT JOE I Want You
- SOCHI Just Because
- COLOPLAY The Scientist
- FORTY FOOT ECHO Brand New Day
- SEAL Waiting For You

### SOUTHEAST

- WYNNONNA What The World Needs Now
- PHARELL I/JAY-Z Frontin'
- THALIA I/FAT JOE I Want You
- COLOPLAY The Scientist
- SOCHI Just Because



Lori Parkerson  
• 202-380-4425

### 20on20 (XM20)

**Kane**  
STACIE ORRICO (There's Gotta Be) More To Life  
50 CENT P.I.M.P.  
ATARIS The Boys Of Summer  
HILARY DUFF So Yesterday

### BPM (XM81)

**Blake Lawrence**  
SONIQUE Can't Make Up My Mind  
BENNY BENASSI Satisfaction

### Squizz (XM48)

**Charlie Logan**  
ILL NINO How Can I Live  
FUEL Falls On Me  
FINGERTIGHT Guilt

### U-POP (XM29)

**Ted Kelly**  
GOLDFRAPP Strict Machine  
MARK OWEN Four Minute Warning  
JUST JACK Triple Tone Eyes  
APPLETON Everything Eventually  
VITAMIN C Last Nite  
ANDERMAY Entre Tu y Yo

### Watercolors (XM71)

**Trinity**  
PRAFUL One Day Deep  
JAZZMASTERS Puerto Biano  
KIRK WHALUM Into My Soul  
KIRK WHALUM Hold On I'm Coming  
KIRK WHALUM Hoddamie  
KIRK WHALUM Do You Feel Me

### X Country (XM12)

**Jessie Scott**  
KATE CAMPBELL Yellow Guitar  
CHRIS SMITHER Train Home  
JAMES LEBLANC Modern Day

### XMML (XM42)

**Ward Cleaver**  
SUNLACO Sunlaco  
DISFEAR Misanthropic Generation

### The Loft (XM50)

FLEETWOOD MAC Silver Girl  
FLEETWOOD MAC Thrown Down  
FLEETWOOD MAC Destiny Rules  
FLEETWOOD MAC Goodbye Baby  
FLEETWOOD MAC Smile At You  
KENNY LOGGINS With This Ring  
KENNY LOGGINS The One That Got Away  
KENNY LOGGINS I Miss Us  
DAMIEN RICE Cannonball  
DAMIEN RICE The Blower's Daughter  
DAMIEN RICE Amie  
DAMIEN RICE Volcano  
JOSEPH ARTHUR Honey & The Moon  
RICHARD THOMPSON Gethsemane  
RICHARD THOMPSON First Breath  
RICHARD THOMPSON Outside Of The Inside  
RICHARD THOMPSON World Of The Inside  
JOSH ROUSE James

TEITUR Rough Around The Edges  
TEITUR Sleeping With The Lights On  
TEITUR I Was Just Thinking  
AMY RIGBY Don't Ever Change  
BRUCE COCKBURN Wait No More  
BRUCE COCKBURN Messenger Wind  
BRUCE COCKBURN Don't Forget About Oeligh  
BRUCE COCKBURN Celestial Horses  
BRUCE COCKBURN Put It In Your Heart  
BRUCE COCKBURN Open  
BRUCE COCKBURN Trickle Down  
OAN FOGELBERG Reason To Run  
OAN FOGELBERG Whispers In The Wind  
OAN FOGELBERG Full Circle  
DAN FOGELBERG Once In Love  
DAN FOGELBERG When You're Not Near Me  
EASTMOUNTAINSOUTH Ghost  
EASTMOUNTAINSOUTH Hard Times  
EASTMOUNTAINSOUTH Winter  
THE JAYHAWKS Eyes Of Sarahjane  
THE JAYHAWKS All The Right Reasons  
THE JAYHAWKS One Man's Problem  
THE JAYHAWKS You Look So Young  
THE JAYHAWKS Tampa To Tulsa  
ALEXI MURDOCH Song For You  
ALEXI MURDOCH Blue Mind  
ALEXI MURDOCH It's Only Fear  
ALEXI MURDOCH Orange Sky  
ROSANNE CASH Rules Of Travel  
ROSANNE CASH Last Stop Before Home  
ROSANNE CASH I'll Change For You  
ROSANNE CASH Beautiful Pain  
FOUNTAINS OF WAYNE Fire Island  
FOUNTAINS OF WAYNE Hey Julie  
FOUNTAINS OF WAYNE Valley Winter Song  
FOUNTAINS OF WAYNE Hackensack  
WARREN ZEVON Knockin' On Heaven's Door  
WARREN ZEVON Keep Me In Your Heart  
WARREN ZEVON Dirty Life & Times  
KATHLEEN EDWARDS One More Song The Radio Won't Like



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

### Planet Dance

**Swedish Egil**  
DARUDE Music  
DJ ICEY A Little Louder  
NINA SIMONE Sinnerman

### The Pulse

**Haneen Arafat**  
WILSHIRE Special

### U.S. 1

**Bill Hammond**  
BEYONCÉ I/SEAN PAUL Baby Boy  
R. KELLY Thoa Thoa

### Hot Jamz

NAPPY ROOTS Roun' The Globe  
R. KELLY Step In The Name Of Love

### New Country

SHERRIE AUSTIN Streets Of Heaven  
BLAKE SHELTON Playboys Of The Southwestern World

### Octane

MARS VOLTA Intergalactic ESP

### The Beat

**Gerónimo**  
DARUDE Music

### The Trend

**Joel Salkowitz**  
BLUES TRAVELER Let Her And Let Go  
DIDD White Flag  
JASON MRAZ You And I Both  
LIZ PHAIR Why Can't I?  
TRAIN Get To Me  
WARREN ZEVON Knockin' On Heaven's Door

## AOL Radio@Network

Ron Nenni 415-934-2790

### Top Country

**Lawrence Kay**  
RANDY TRAVIS Pray For The Fish  
WARREN BROTHERS Break The Record

### Top Pop

**Mark Hamilton**  
3 DOORS DOWN Here With Me  
MYA My Love Is Like ... Whoa

### Top Alternative

**Cameo**  
KORN Did My Time  
LESS THAN JAKE The Science Of Selling Yourself...  
YELLOWCARD Way Away

### Smooth Jazz

**Stan Dunn**  
RONNIE JORDAN At Last

### Top Jams

**Davey D**  
ASHANTI Rain On Me  
DA BAND Why  
OMX Where The Hood At?



Phil Hall • 972-991-9200

### Hot AC

**Steve Nichols**  
DIDD White Flag

### Tom Joyner Morning Show

**Vern Catron**  
TYRESE Signs Of Love Making



### Music Programming/Consulting

Ken Moultrie • 800-426-9082

### Alternative

**Steve Young/Kristopher Jones**  
FUEL Falls On Me  
RANCID Fall Back Down  
SWITCHFOOT Meant To Live  
BILLY TALENT Try Honesty

### Active Rock

**Steve Young/Kristopher Jones**  
EVANESCENCE Going Under  
MOTOGRATER Down

### Heritage Rock

**Steve Young/Kristopher Jones**  
INDIGENOUS C'mon Suede  
TRAPT Still Frame

### Hot AC

**Steve Young/Josh Hosler**  
FLEETWOOD MAC Say You Will

### CHR

**Steve Young/Josh Hosler**  
STACIE ORRICO (There's Gotta Be) More To Life

### Rhythmic CHR

**Steve Young/Josh Hosler**  
50 CENT I I Can't  
BEYONCÉ I/SEAN PAUL Baby Boy

### Delilah

**Mike Bettelli**  
CLAY AIKEN This Is The Night

### Dave Wingert Show

**Mike Bettelli/Teresa Cook**  
LEANN RIMES We Can

### 24 HOUR FORMATS

Jon Holiday • 303-784-8700

### Adult Hit Radio

**JJ McKay**  
LEANN RIMES We Can  
SMASH MOUTH You Are My Number One

### Rock Classics

**Adam Fendrich**  
WARREN ZEVON Knockin' On Heaven's Door

### US COUNTRY

**Penny Mitchell**  
JENNIFER HANSON Half A Heart Tattoo  
CRAIG MORGAN Every Friday Afternoon  
RASCAL FLATTS I Melt

### GREAT AMERICAN COUNTRY

**Jim Murphy • 303-784-8700**  
GARY ALLAN Tough Little Boys  
SCOTTY EMERICK I Can't Take You Anywhere  
MONTGOMERY GENTRY Hell Yeah  
ALVIN MOORER Going Down  
MARTY STUART II There Ain't There Ought'a Be



Charlie Cook • 661-294-9000

### Bright AC

**Jim Hays**  
SHANIA TWAIN Forever And For Always

### Hot Country

**Jim Hays**  
DIAMOND RIO Wrinkles  
JO DEE MESSINA I Wish

### Young & Verna

**David Felker**  
LONESTAR Walking In Memphis



### Alternative

**Chris Reeves • 402-952-7600**  
3 DOORS DOWN Here With Me  
FUEL Falls On Me  
NICKELBACK Someday  
YELLOWCARD Way Away

### Country

**John Glenn**  
CHRIS CAGLE Chicks Dig It  
OERIC RUTTAN When You Come Around

### AC

**Dave Hunter**  
ATARIS The Boys Of Summer  
SALIVA Raise Up

72 million households

Tom Calderone  
VP/Programming



50 CENT P.I.M.P.	26
BEYONCÉ I/JAY-Z Crazy In Love	26
GOOD CHARLOTTE Girls & Boys	25
BLACK EYED PEAS Where Is The Love?	25
NELLY I/P. DIDDY & MURPHY LEE Shake Ya...	23
LUMIDEE I/BUSTA RHYMES Never Leave You	23
MYA My Love Is Like... Whoa	21
SEAN PAUL Like Glue	21
MICHELLE BRANCH Are You Happy Now?	16
ASHANTI Rock Wit U (Awww Baby)	13
CHINGY Right Thurr	13
JUNIOR SENIOR Move Your Feet	12
PHARRELL I/JAY-Z Frontin'	11
FOUNTAINS OF WAYNE Stacy's Mom	10
CHRISTINA AGUILERA I/LIL KIM Can't Hold Us...	10
BRAND NEW The Quiet Things That No One...	9
LINKIN PARK Faint	9
ROOTS I/CODY CHESNUTT The Seed (2.0)	8
GINUWINE In Those Jeans	7
BOW WOW Let's Get Down	7

Video playlist for the week of July 21-28.

David Cohn  
General Manager



2

SEAN PAUL Like Glue	
CHINGY Right Thurr	
LINKIN PARK Faint	
COLOPLAY The Scientist	
JANE'S ADDICTION Just Because	
GUSTER Amsterdam (Gonna Write You...)	
AFI The Leaving Song Pt. II	
50 CENT P.I.M.P.	
EVANESCENCE Going Under	
BEYONCÉ I/JAY-Z Crazy In Love	
MARY J. BLIGE Love @ 1st Sight	
BRAND NEW The Quiet Things That No One...	
JUNIOR SENIOR Move Your Feet	
FOUNTAINS OF WAYNE Stacy's Mom	
PHARRELL I/JAY-Z Frontin'	
KENNA Freetime	
LIL JON & THE EASTSIDE BOYZ Get Low	
ATARIS The Boys Of Summer	
NELLY I/P. DIDDY & MURPHY LEE Shake Ya Tailfeather	
STAIN'D So Far Away	

Video playlist for the week of July 21-28.

Please Send Your Photos

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

75 million households

Paul Marszalek  
VP/Music Programming



ADDS

AUDIOSLAVE Show Me How To Live	
BEYONCÉ I/MISSY ELLIOTT... Fighting Temptation	
BEYONCÉ I/JAY-Z Crazy In Love	25
EVANESCENCE Bring Me To Life	25
MATCHBOX TWENTY Unwell	24
JEWEL Intuition	23
TRAIN Calling All Angels	22
KELLY CLARKSON Miss Independent	21
BLACK EYED PEAS Where Is The Love?	20
LIZ PHAIR Why Can't I?	20
FOUNTAINS OF WAYNE Stacy's Mom	19
MARY J. BLIGE Love @ 1st Sight	18
JENNIFER LOPEZ Baby I Love You	18
NICHELLE BRANCH Are You Happy Now?	18
MARDON 5 Harder To Breathe	18
JASON MRAZ The Remedy (I Won't Worry)	18
UNCLE KRACKER I/DOBBIE GRAY Drift Away	16
ASHANTI Rock Wit U (Awww Baby)	15
COLDPLAY The Scientist	14
LISA MARIE PRESLEY Sinking In	14
THORNS I Can't Remember	13
ALL-AMERICAN REJECTS Swing, Swing	8
WHITE STRIPES Seven Nation Army	8
MARIAH CAREY Bringin' On The Heartbreak	7
LIVE Heaven	7
DAMIEN RICE Volcano	7
SUGAR RAY Mr. Barfly (It's So Easy)	7
THALIA I/FAT JOE I Want You	7
MACY GRAY She Ain't Right For You	6
MADONNA Hollywood	6
SANTANA I/ALEX BAND Why Don't You & I?	4
ROBERT RANDOLPH... I Need More Love	3
ROONEY Blueside	3
SMASH MOUTH You Are My Number One	3
MONICA So Gone	2

Video airplay for July 21-28.

36 million households

Cindy Mahmood, VP/Music Programming & Entertainment



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

ADDS

MARTY STUART If There Ain't There Ought'a Be W. NELSON & N. JONES Wurliizer Prize...	
GARY ALLAN Tough Little Boys	
MONTGOMERY GENTRY Hell Yeah	
TOP 20	
RASCAL FLATTS I Melt	91 33
A. JACKSON I/J. BUFFETT II's Five O'Clock...	52 6
TIM MCGRAW Real Good Man	51 41
TIM MCGRAW The Ride	49 41
BROOKS & DUNN Red Dirt Road	37 36
BRAD PAISLEY Celebrity	36 33
KENNY CHESNEY No Shoes, No Shirt, No ...	35 36
TOBY KEITH I/WILLIE NELSON Beer For My Horses	32 36
SHANIA TWAIN Forever And For Always	32 34
BRIAN MCCOMAS 99.9% Sure	31 30
EAGLES Hole In The World	28 31
PAT GREEN Wave On Wave	28 23
DERIC RUTMAN When You Come Around	25 24
JIMMY WAYNE Stay Gone	22 30
JESSICA ANDREWS Good Time	20 28
PATTY LOVELESS Lovin' All Night	19 28
FAITH HILL You're Still Here	18 17
VINCE GILL Someday	16 18
JOE NICHOLS She Only Smokes When She...	16 15
OOLLY PARTON I'm Gone	16 15

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



Jim Murphy, VP/Programming  
19 million households

ADDS

ALLISON MOORER Going Down	
MONTGOMERY GENTRY Hell Yeah	
MARTY STUART If There Ain't There Ought'a Be	
SCOTTY EMERICK I Can't Take You Anywhere	
GARY ALLAN Tough Little Boys	
TOP 10	
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song)	
BLAKE SHELTON Heavy Liftin'	
BROOKS & DUNN Red Dirt Road	
BRAD PAISLEY Celebrity	
DIERKS BENTLEY What Was I Thinkin'	
SHANIA TWAIN Forever And For Always	
KENNY CHESNEY No Shoes, No Shirt, No Problem	
TOBY KEITH I/WILLIE NELSON Beer For My Horses	
TRACE ADKINS Then They Do	
JOE NICHOLS She Only Smokes When She Drinks	

Information current as of July 29.

TELEVISION

TOP TEN SHOWS

Total Audience  
(105.5 million households)

July 21-27

Adults  
25-54

1 CSI	1 Law & Order
2 Law & Order	2 CSI
3 Law & Order: Criminal Intent	3 Law & Order: Criminal Intent (tie)
4 Without A Trace	(tie) Without A Trace
5 Law & Order (Wednesday, 9pm)	5 Big Brother 4 (Wednesday)
6 Everybody Loves Raymond	6 CSI: Miami
7 CSI: Miami	(tie) Fear Factor
8 60 Minutes	8 King Of Queens
9 King Of Queens	(tie) Law & Order (Wednesday, 9pm)
10 Law & Order: Special Victims Unit	10 Will & Grace

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 8/1

- Allison Krauss & Union Station, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- O.A.R., *Late Show With David Letterman* (CBS, check local listings for time).
- Queen Latifah, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Josh Kelly, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Ben Harper and Jack Johnson, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 8/2

- Sum 41, *Saturday Night Live* (NBC, check local listings for time).

Monday, 8/4

- Rascal Flatts, *Jay Leno*.
- Hall & Oates perform and Macy Gray begins a week as co-host on *Jimmy Kimmel Live* (ABC, check local listings for time).
- The Datsuns, *Conan O'Brien*.
- Longwave, *Carson Daly*.

Tuesday, 8/5

- Widespread Panic, *Jay Leno*.
- Revis and Roc-A-Fella's Damon Dash, *Jimmy Kimmel*.
- The Jayhawks, *Conan O'Brien*.
- Jack Johnson, *Craig Kilborn*.
- Paloalto, *Carson Daly*.

Wednesday, 8/6

- Smash Mouth, *Live With Regis & Kelly* (check local listings for time and channel).
- Jewel, *Jay Leno*.
- Clipse I/Pharrell, *David Letterman*.
- Ben Harper and Jack Johnson, *Carson Daly*.
- Junior Senior, *Carson Daly*.

Thursday, 8/7

- Tom Petty & The Heartbreakers, *Jay Leno*.
- Dashboard Confessional, *David Letterman*.
- Macy Gray performs on *Jimmy Kimmel*.
- LL Cool J, *Conan O'Brien*.
- Ben Harper and Jack Johnson, *Carson Daly*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

July 25-27

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Spy Kids 3D: Game Over</i> (Miramax)*	\$33.41	\$33.41
2	<i>Pirates Of The Caribbean ...</i> (Buena Vista)	\$23.13	\$176.83
3	<i>Bad Boys II</i> (Sony)	\$22.05	\$88.50
4	<i>Lara Croft Tomb Raider ...</i> (Paramount)*	\$21.78	\$21.78
5	<i>Seabiscuit</i> (Universal)*	\$20.85	\$20.85
6	<i>The League Of Extraordinary Gentlemen</i> (Fox)	\$5.07	\$52.92
7	<i>Terminator 3: Rise Of The Machines</i> (WB)	\$5.06	\$137.45
8	<i>Finding Nemo</i> (Buena Vista)	\$4.39	\$313.11
9	<i>Johnny English</i> (Universal)	\$4.32	\$18.43
10	<i>Legally Blonde 2: Red, White ...</i> (MGM/UA)	\$2.70	\$82.17

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

COMING ATTRACTIONS: This week's openers include *American Wedding*, starring Jason Biggs. The film's Universal soundtrack sports The All-American Rejects' "Swing, Swing," Good Charlotte's "Anthem," Swing, "Good Charlotte's "Anthem," New Found Glory's "Forget Everything," Foo Fighters' "Times Like These," Avril Lavigne's "I Don't Give," Sum 41's "The Hell Song," American Hi-Fi's "The Art of Losing," The Wallflowers' version of Van Morrison's "Into the Mystic," Sugarcult's "Bouncing off the Walls,"

Feeder's "Come Back Around," Matt Nathanson's cover of James' "Laid" and songs by Gob, Hot Action Cop, Joseph Arthur, Blue October, The Working Title and NU. Also opening this week is *Gigli*, starring recording artist Jennifer Lopez. Currently playing in exclusive engagements is *Camp*, whose Decca soundtrack contains music by The Replacements, Oasis, The Wonderstuff and more.

— Julie Gidlow





# Rush Limbaugh: Fifteen Years And Counting

## Celebrating a decade and a half of 'Excellence in Broadcasting'

In 1988 a group of what we now know were some very visionary radio executives teamed up with a tenacious Sacramento talk host. They formed a partnership that launched a Talk radio revolution that would ultimately change the fortunes of hundreds of radio stations across the country.

To say that Rush Limbaugh has had a major impact on Talk radio in the past 15 years is the epitome of understatement. From his show's initial broadcast on just 56 stations to today's roster of a reported 600 affiliates nationwide, Limbaugh is an unqualified broadcasting success story.

His one-man media empire includes the daily Premiere Radio Networks syndicated show; a widely read monthly political newsletter, *The Limbaugh Letter*; and [www.rushlimbaugh.com](http://www.rushlimbaugh.com), his website, which reportedly averages more than 20 million page views per month. This fall Limbaugh will add a new component to his multimedia portfolio as the longtime avid football fan joins ESPN's Sunday-morning NFL pregame show as a weekly commentator.



Rush Limbaugh

Loved by an estimated 20-plus million weekly fans and loathed by his critics, Limbaugh is both champion and lightning rod in the often polarized debate over issues and politics in America. Despite becoming one of that elite group of performers recognized by a single name, Rush remains remarkably unchanged by his success. His passion for politics is as fervent as ever, and his love of radio is as intense today as it was back when he was "just a kid from Missouri who always wanted to be on the radio."

R&R: Does 15 years seem like a long time, or the blink of an eye?

RL: It feels like a little bit of both. Most of the time it seems to have just zipped by, but there are other times when I'm aware of every up and

down we've had and every corner I've turned. I'm always looking forward — I'm not a guy who spends a lot of time looking back — but when I do think back on those first two years or so, I'm reminded of how exciting it was, but I also recall how precarious some of the decisions we made were.

For example, there were a number of major-market stations that wanted the show for weekends in the first few months, but I steadfastly refused. I knew that was death and that we'd be buried or shelved and never get off weekends, because we'd never get a chance to demonstrate or prove anything. If I'd lost that argument or caved on it, this whole thing might not have happened. So I do sometimes relive

those things, and I thank my lucky stars that things worked out the way they have.

R&R: Do you think the show has changed much from what you envisioned 15 years ago?

RL: No, not really. The show has always been, on a day-to-day basis, what I think, what I care about, what I'm interested in and how I feel. I have never really sat around and thought about what I am going to be like five years from now. I don't strategize formatics or put my finger to the wind to figure out where to position myself based on where public opinion is blowing. I've always, in essence, said, "Here I am, take it or leave it." I've been very lucky that a vast number of people have taken it.

R&R: I bet a lot of them have been attracted by what's still the most kick-ass collection of bumper music in Talk radio.

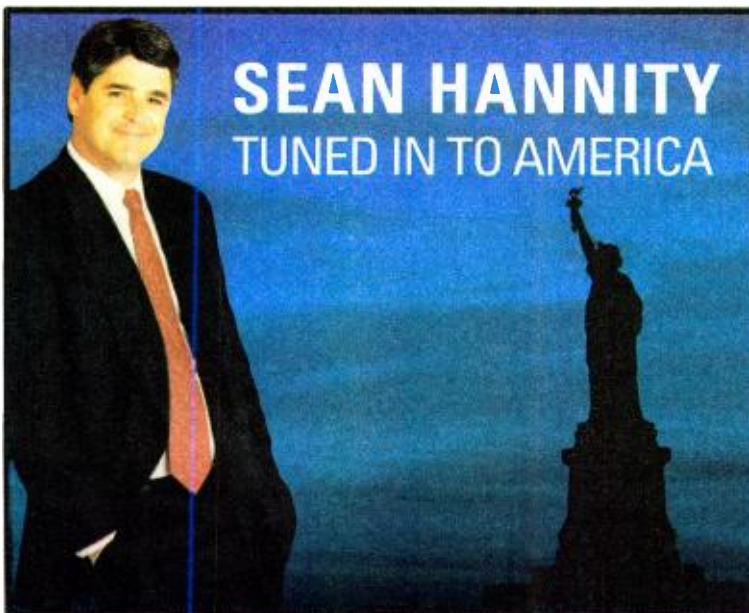
RL: The music I play on the program is music I like. I'm not playing some piece of music I've not heard that fits a particular male or female demographic. Every piece of music you hear on the program is something I'm interested in or that I genuinely like, and I think that matters. It helps to confirm, establish and validate the personality that I am and that I have with listeners.

R&R: What are you most proud of when it comes to the impact your show has had in these past 15 years?

RL: The best way to answer that is to pass along a compliment I received from Jack Buck at KMOX/St. Louis back in the mid-1990s. I'd gone there to visit the station, and Jack took me aside and said, "Thanks for making radio relevant again." I think that is the thing I am most proud of. Radio today is a significant medium into which people who are my "opponents" are now trying to find an entree themselves. Radio has become as forceful a mover and maker of opinions in this country as TV. What's amazing

**"Radio has become as forceful a mover and maker of opinions in this country as TV. What's amazing about that is, we don't have pictures — we make the pictures."**

Continued on Page 20



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Source: Arbitron, Spring 2002-2003, Metro Persons 12+, Exact Times, AQH Share.



**Rush Limbaugh....**

Continued from Page 19

about that is, we don't have pictures — we make the pictures.

I am also extremely proud of the success of the business side of this program. The show has been a tremendous business success, and that's a story that isn't talked about enough.

When we started out, network radio was a business of impressions. You went out and sold to companies like General Motors or Ford that weren't really keeping track of how much product their advertising moved. They simply spent money and then calculated the gross impressions they made. In the beginning we couldn't get a lot of those traditional network advertisers because of the so-called controversial nature of my program, so, in order to survive, we had to go out and find our own advertisers.

We went out looking for people who were just like us — young, entrepreneurial businesspeople who were just starting out and who were willing to take risks like we were. We got Compuserve, a company that had never spent money on broadcasting before, and the Snapple story we created was amazing. The point is that we helped expand the advertising pie, and that's a large part of why there are so many more Talk stations today than there were in 1988.

There's more revenue in Talk radio today because this program brought new advertisers to the medium who were not there before. They were results-oriented advertisers who learned that when you combine an active listenership with a credible host whom people believe, product will move off the shelves.

I recently went to an event that Clear Channel held that was a radio version of TV's upfront selling session. I went out there in front of this crowd of agency buyers and said,

"A lot of you who have not heard my radio program no doubt have an image of me as some sort of conservative firebrand or something like that, but let me tell you what I really am: I'm a salesman."

My No. 1 objective every day is to make sure that the people who invest in advertising on my program get a return on that investment, because if that doesn't happen, all the rest is irrelevant.

**R&R: It's been nearly two years since your well-publicized hearing loss and your subsequent successful cochlear implant surgery. How are you progressing?**

**"Liberal Talk radio isn't going to work. Who wants to listen to a bunch of people run down the country and run down the institutions and traditions that made this country great?"**

**RL: As I think I told you before, I've been lucky and have scored somewhere in the 86% range in the testing they do ever since right after I had the operation. The only problem I still have is the same one I've always had, and that is hearing multiple-voice conversations or distinguishing the one voice I want to hear when I'm somewhere where there's a loud din or cacophony of sounds.**

But the software and technology of cochlear implants is always improving, and new software and a new unit I got recently have im-

proved things even more. It's a slow process, but it keeps getting better all the time, and it hasn't held me back from doing anything I want to do.

**R&R: Let's turn to some current issues. What are your thoughts on the need for a liberal talk network to speak for the left as they say you speak for the right?**

**RL: It's utterly ridiculous. Just look, for example, from the end of major action in the Iraq war to today and tell me who is dominating the media these days? The elite, mainstream media is still as liberal as it ever was. They still own the major newspapers and the broadcast television networks, and they have NPR and PBS.**

But I think there is a liberal crack-up going on since they lost the House in 1994. They haven't been able to get it back, and their prospects look dimmer and dimmer every two years. They're going to lose more seats in the Senate, and they lost the White House.

The natural order of things, in their minds, is having Democrats running the show, and when they lose, they blame everything but themselves. They blame Talk radio because it and the Internet are the only part of the media they don't control. In their minds it must be Talk radio that's doing them in, not their own stupidity or their ideas. No, it must be ol' Limbaugh and his wannabes doing this to us.

Liberal Talk radio isn't going to work. Who wants to listen to a bunch of people run down the country and run down the institutions and traditions that made this country great? I don't think they have the slightest idea about what they're doing, and I don't think it has the slightest chance of succeeding.

**R&R: What's your response to the idea some have floated about a return to some sort of Fairness Doctrine?**

**RL: That is flat-out BS too. My show doesn't need balance — I am equal time. I'm a meager attempt at**

balance against ABC, CBS, NBC, NPR, PBS and more. What liberals are really upset about is the choice that the American listener is making. They're upset that people are choosing conservative Talk radio. Since they can't change people's minds, they want to try to change the rules to limit the availability of what people obviously want to listen to. It's typical liberalism: Deny choice because the choice people are making isn't the one you want them to make.

that comes from what they think about conservatives and conservatism. There is no way to build the kind of business success I have on all the things they say I am — mean-spirited, extreme and all the other "isms" they come up with. Frankly, I think they're lazy, because anybody who actually listens can't possibly come away from my show with the staples of their criticism. It's no more complicated than that.

**R&R: Tell us a little about the new gig with ESPN this fall.**

**RL: I'm ostensibly going to be the voice of the fan. I'm not going to be an NFL journalist on the beat, I'm going to react to things as I see them in the press just as fans do. I'll have discussions with others on the set about events, and some of them — especially some things that happen off the field — will be cultural events. There will be a plethora of opportunities for me to discuss things without changing who I am, which I don't intend to do anyway. It's going to be fun. At the end of the day in football, nobody's taxes get raised, and nobody gets sent off to war. It's pure escapism.**

**R&R: Finally, what can we expect from Rush Limbaugh in the next 15 years?**

**RL: More of the same. I'm going to be around at the top as long as I want to be, because it's my passion, enthusiasm and desire to do this that determine how well I do it. My hearing loss was a blessing, in a way. It reminded me how much I really love doing this when I was threatened with having it taken away. Since that experience, I fell in love with this job all over again, and I got back the same kind of enthusiasm I had when I was 16 and you couldn't keep me out of a radio station.**

As long as I care about what happens in this country and as long as I feel like telling people what I think about it, this show will be where it is today or even bigger and more dominant. That's my intention.

**"I don't think 80% of the critics of my program listen to it."**

**R&R: What's your response to critics who say your show is designed only to promote your own political agenda?**

**RL: Don't tell me that CNN and MSNBC and the New York Times and all these others don't have an agenda. Of course I have an agenda. My agenda is honesty and being me — here's who I am, and here's what I believe. Some of the things coming under attack here are a little bit scary.**

So what if I have a political agenda? Everybody in the political arena does, and I view myself as being in that arena, competing for the hearts and minds of as many people as I can get while, at the same time, maximizing my audience and doing as entertaining and provocative a program as I can do. The idea that my show should somehow be limited so that I don't have this success is just sour grapes.

**R&R: After 15 years, what is it that your critics don't get about the success of your program?**

**RL: I don't think that 80% of the critics of my program listen to it. I think I have, among those who don't listen, a stereotypical image**

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# A Coyote Howls In Albuquerque

## Ownership changes put KIOT back on top

In August 2002, Simmons Media agreed to sell its cluster in Albuquerque to Hispanic Broadcasting Corp. in a \$22.5 million deal. The transaction gave HBC five FMs, none of which offered a Spanish-language format. Staffers at the five stations were nervous, unsure of their fate once HBC closed on the stations. Among those people was Classic Rock KIOT (Coyote 102.5) PD Jim Walton.

When news of the sale of Simmons' stations in New Mexico's largest city first started floating through the building, the reverberations were huge. "There was a lot of concern, especially for some of us white boys in the building," Walton says.

"We didn't know if they were going to take the three class C stations they bought — [CHR/Rhythmic] KKSS, [Smooth Jazz] KAJZ and KIOT — and use them for some of the Spanish-language formats they've been hugely successful with in other markets."

Then HBC Sr. VP/COO Gary Stone came to town and eased everybody's minds. First, he said that the company's top executives were committed to keeping KIOT's Classic Rock format. Walton says, "KKSS is successful, and we knew that it would probably be the same after the sale, because HBC had other Hip-Hop and Rhythmic stations elsewhere. They were interested in KAJZ as well."

"The thing that was really cool about going through this merger, as compared to others I've been through, is that HBC has been completely upfront with us all along. Everything that they said they were interested in doing, they did. It wasn't just a bunch of lip service to keep us on until they were ready to flip it to whatever they wanted it to be."

### Arrow Jettisoned

HBC officially took control of the five stations on Nov. 1, 2002. On that day two new Spanish-language formats debuted on Albuquerque's radio dial: Country Oldies KKRK became Regional Mexican as KJFA ("La Jefa," or "The Boss Lady"), and Soft AC KOSZ flipped to Spanish Contemporary as KVVV ("Viva").

KKSS remained "Kiss," and KAJZ was still "105.1 The Horizon," but KIOT had changed. The station formerly known as "Arrow 102.5" was gone, but the music was essentially the same. KIOT was now "Coyote 102.5."



Jim Walton

"The station was actually called Coyote years ago," Walton says. "The station had an AOR format then, and they just kept the calls when the station became 'Arrow' because they were heritage calls in this market. The Arrow was on for six or seven years here before we flipped it to Coyote."

Prior to HBC's purchase of the station, Walton's involvement with Arrow was "mainly in a tertiary capacity," he says. "I did a couple of remotes for the station. I taped out afternoon drive and was programming another station, where I did morning drive. When HBC was getting ready to take over, they said, 'Well, Jim's a Classic Rock guy, so let's move him over.'"

"I was never really intimately involved in the decisionmaking process at KIOT prior to becoming PD, but I'd been there before. I did mornings there, and then I moved over to another station and went into records for a little while."

Also finding a new home at KIOT was the station's current MD, Rick Andrews.

Walton grew up in Salt Lake City and got his start in St. Anthony, ID at a 1 kw daytime. He first arrived at KIOT in 1997, having worked at what was then KKRW (Arrow 97.9) in Dallas. He's also worked for Citadel and Clear Channel.

"When I came here in '97 I had never been here before," Walton says of working in New Mexico. "I had programmed and put on the air WARO/Ft. Myers, and Mike 'Mud' Allen was my night guy. Then I got

the job in Dallas, and he's been the day-to-day programmer of WARO since. We flipped it from Lite AC and just kicked butt with it."

### Back From The Brink

The resurrection of KIOT is stunning when one looks at the overall 12+ results for Albuquerque. Although the station slipped in the spring Arbiters, the KIOT of today is far ahead of the KIOT of spring 2002, when the station bottomed out with a 1.9 share. In winter 2003 the station shot up to a 4.7 share, making it the highest-rated station in HBC's newly acquired Albuquerque cluster.

What brought listeners back to KIOT? "The imaging that Arrow had was tired, and, musically, the station was tired," Walton says. "The images had started to become confusing, and the presentation overall was colliding with itself formatically."

"When HBC was looking at taking us over, they started to research it. They saw that there was something along the Classic Rock-Classic Hits genre that was still a viable format in Albuquerque and capable of driving some large Hispanic numbers as well."

Walton credits the vision of consultant Chuck Morgan at Momentum and the support of Stone and HBC VP/Programming Don Davis for the station's newfound success. "Stone said, 'You know what, we can make this thing work, and we can draw the numbers that we need. But we need to give it a face lift,'" Walton says.

### A New Image

But there wasn't necessarily a plan to bring back the Coyote image of old. "That's what is really cool about Don and Chuck and the way that they operate," Walton says. "They left it open and said, 'Let's see what the research ferrets out and put some gut to it and see what the guys who have been there locally think about it.' Coyote just seemed like a natural fit, and the research supported that."

Both Davis and Morgan are in Chicago and had grown fond of the Classic Hits presentation offered by Bonneville's WDRV (The Drive). The two wondered if something similar

would work in Albuquerque. "They researched it and actually found that we're close to what they do in Chicago and close to what they do at KKDV/San Francisco," Walton says.

"But we're probably a little more tempo-driven and a little more classic rock-driven than those stations, because there's room for it here. That's what the research was telling us — that this was going to work."

Of all the markets Walton has been in, he says Albuquerque is the most competitive. "We needed to do something that would stand out," he says. "Rather than yellin', we found that there was a whisper in it, so our presentation is almost AC-like. It's very laid-back, and it's working for in-office listening. It's that old pig-in-the-python theory."

### Coyote Competition

Who is KIOT's biggest competitor? "You know what, it's really everybody, with this format," Walton says. "There's obviously The Buzzard [KBZU], because they're Classic Rock. We play a lot of the same songs, but their approach to it is very different. They're very in-your-face. And [Rock] KZRR is going to play some deeper album cuts."

"It's really interesting when you start to take a look at who your direct competitor is. We really don't have one. Our female numbers are strong, which would lead us to believe that, in that demo, we'd be competing against [AC] KMGA and [Triple A] KBAC."

"But the male numbers are also strong, and then there's KZRR and The Buzzard. So, it's got to be all of them. I don't know that we necessarily compete with Country, but in a market where there are 13 shares of Country, everybody competes with Country stations."

Meanwhile, in June 2002 Clear Channel switched the frequencies of

er-rotation cut for a Classic Rocker.

A typical Coyote four-song set would feature The Eagles' "Life in the Fast Lane," Harry Chapin's "Taxi," Boz Scaggs' "Lido Shuffle" and Traffic's "Glad." KIOT doesn't go deep on a lot of artists, but, Walton says, "There are a few artists we can afford to go deep on. We can play anything from The Eagles or Santana, and our listeners love it. It doesn't matter what we test from The Eagles or Santana, it goes through the roof."

But Coyote is not playing The Eagles' current single, "Hole in the World." Walton explains, "We chose not to go on this particular current, but it doesn't necessarily mean that we wouldn't play a current."

Would KIOT play "Cousin Du-

**"Coyote seemed like a really natural fit, and the research supported that."**

pree" by Steely Dan? "Probably not," Walton says. "We would be extremely selective when it came to any new stuff, and it would be very well calculated as well, as far as where and when we would play it and how we would position it."

Don't go looking for a "Yesterday and Today" weekend on KIOT, however. "We are very no-hype, no-BS," Walton says.

### Spanish Heritage, English Dominant

"When Chuck and Don looked at this market, it showed that it's over 40% Hispanic, but you've got to remember that it's only 8% Spanish-dominant," Walton says. "You're dealing with a market that is really 92% English-dominant, and you lose sight of that when you start saying that it's 40% Hispanic."

"My wife has given me probably the best education that I've had on that, because she's Hispanic. She's a fifth-generation New Mexico Hispanic. She doesn't even refer to herself as Hispanic; she refers to herself as Spanish."

"It's a whole different deal, and we were wondering when Hispanic Broadcasting bought us if they really understood the market. You know what? They understood it a heck of a lot better than we thought they did."

Walton says another thing that makes KIOT a great station is the competition. "Citadel does a great job, and Clear Channel does a great job," he says. "It pushes you as an air talent to be that much better. There are 72 signals in this market, and a lot of them do an excellent job on the air. You've got to be a good program director to be here. You can't relax."

Jim Walton can be reached at 505-260-4409.



Classic Rock KLSK and KBAC. KLSK now targets nearby Santa Fe, NM but did not show up in the fall 2002 Arbiters for that market. KIOT received a 3.1 share 12+ in Santa Fe's fall book.

### Finding A Balance

What does Walton consider KIOT's music balance to be? "We'll spike into the '90s occasionally," he says. "We'll give it a little bit of flavor from the '80s. But we live in the '70s and late '60s."

For the week ending July 18, KIOT's most-played records were Argent's 1972 AOR hit "Hold Your Head Up," Bachman-Turner Overdrive's 1974 smash "You Ain't Seen Nothing Yet" and Steely Dan's 1972 hit "Do It Again," each with eight spins. Interestingly, Marvin Gaye's "Mercy Mercy Me (The Ecology)" got seven spins — an atypical pow-

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KAMX/Austin

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WHYN/Springfield

KCDU/Monterey

**STATIONS ALREADY ON:**

KYSR/LA

WBMX/Boston

WMYX/Milwaukee

WLNK/Charlotte

WTMX/Chicago

KSZR/Tucson

WZPL/Indianapolis

WQAL/Cleveland

WBNS/Columbus

WVRV/St. Louis

KLLC/San Fran

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WKRQ/Cincinnati

KMHX/Santa Rosa

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KRSK/Portland

WWMX/Baltimore

KALC/Denver

KZPT/Tucson

WMAD/Madison

KQMB/Salt Lake

WIXM/Atlantic City

WSNE/Providence

WTIC/Hartford

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## CC/South Florida Says, 'Stop Dwelling On Cox'

**T**wo weeks ago, in response to what they believed were improper sales tactics being practiced by crosstown Cox stations, the honchos at Clear Channel/South Florida sent out a scathing "open letter" to area advertisers alerting them to the situation. This week CC has apparently called off the dogs by sending out this special "updated" correspondence: "After further review and discussion with senior management at Cox Radio, we have concluded that the issues addressed in our 'open letter' appear to be isolated incidents and not part of an approved Cox sales policy. Our goal at Clear Channel is to provide our South Florida clients with valuable advertising solutions while competing for that business in a fair and balanced environment." Translation: "Never mind!"

You might remember that a few weeks ago, every cable news channel was breathlessly airing grainy footage out of Las Vegas purporting to show a company soliciting rich guys who wanted to pay big bucks to shoot naked women with



Unafraid to make an ass of himself

paintballs. That story was later exposed as a hoax. "But that didn't stop us," says BJ Harris, PD of Entercom's KALC (Alice 106)/Denver. New afternoon driver **Nastyman**, who has often been accused of having lost his marbles, now literally might. "Nasty has offered his services to the women of Denver," says Harris. On Aug. 4, clad only in a thong, matching cup and combat boots, Nasty will take direct hits on his naked flesh. "He says he'll pay the women shooting at him \$500 per hit — and \$1,000 for a direct hit in the cup! The man is nuts — no pun intended," says Harris.

### Late-Breaking News

Former Arista Exec. VP **Lionel Ridenour** will join Virgin in the same capacity, in the urban music department, effective Aug. 4.

Tony Florentino, OMPD of Clear Channel AC WMTX (Mix 100.7)/Tampa, is seeking a transfer within the company. RVP/Programming **Brad Hardin** absorbs Florentino's Mix programming duties until a replacement is named.

We're pretty sure that some kind of radio history was just made in Tampa. Every weekday, **MJ Kelli** is the genial host

of the *MJ Morning Show* on Clear Channel CHR/Pop WFLZ/Tampa. Every afternoon, using his real name, **Todd Schnitt**,



MJ Kelli



Todd Schnitt

Same Schnitt, different day

he's the host of *The Schnitt Show* on sister Talker WFLA-AM/Tampa. "According to the spring book, our show is now No. 1 25-54 on both WFLZ and WFLA," says Kelli/Schnitt, who started his

Talk radio career on Oct. 1, 2001 by beaming his show to WIOD/Miami. In January 2002, *The Schnitt Show* was picked up by WFLA, and WOAI/San Antonio joined the club this past February.

### Anatomically Incorrect?



From the acorn, the mighty oak grows

WIOQ (Q102)/Philadelphia's adventure-seeking stunt boy, **Diego Ramos**, is at it again. "He auditioned for the touring company of *Puppetry of the Penis!*" says Joey B., Exec. Producer of *Chio in the Morning*. You've probably heard of this unique show where two guys, wearing only tennis shoes, create what is described as "genital origami." Auditioning for a show that's famous for creating such intricate designs as "The Loch Ness Monster," "The Wrist Watch" and "The Boomerang," Diego apparently came up a little, er, short. Joey says, "One of the judges said, and I quote, 'All Diego can make is an acorn!'"

### Formats You'll Flip Over

After 26 years on the AM dial as "61 Country," Entercom will soon move **WDAF/Kansas City** to the 106.5 FM frequency being vacated by Smooth Jazz KCIY, and 610 AM will flip to Sports.

### In Other News

On Aug. 18, Jones Radio Networks will debut a Triple A-targeted series called *The Lost Highway Radio Show*, produced in conjunction with — you guessed it — Lost Highway Records. The first episode stars Grammy winner **Lucinda Williams**

## R&R Timeline

### 1 YEAR AGO

- **Hilary Shaev** named Exec. VP/Promotion for Virgin Records America.
- **Mike Elder** tapped at PD of WRKO/Boston.
- **WMGK/Philadelphia** appoints **Rick Strauss** PD.
- **Carl Anderson** named PD at WJWZ/Washington.



Hilary Shaev

### 5 YEARS AGO

- Capstar buys Triathlon Broadcasting for \$190 million.
- **Bill Fink** officially named PD at KZLA/Los Angeles.
- **Strauss Zelnick** elevated to President/CEO of BMG Entertainment.

### 10 YEARS AGO

- Shamrock Broadcasting promotes **J.D. Freeman** to VP/GM at KLAC & KZLA/Los Angeles and **Eddie Esserman** to VP/GM at KABL, KNEW & KSAN/San Francisco.
- **Dave Shakes** named PD of KMEL/San Francisco; **Todd Cavanah** promoted to PD of WBBM-FM/Chicago.

### 15 YEARS AGO

- **Rick Dobbis** elevated to Exec. VP/GM at RCA Records.
- **Mason Dixon** signs a five-year deal at WRBQ-AM & FM/Tampa.
- **Anna Mae Sokusky** appointed VP/CBS-Owned AM Stations; **George Sosson** appointed VP/CBS-Owned FM Stations.



Charlie Minor

### 20 YEARS AGO

- **Al Brady Law** becomes VP/GM of KLAC/Los Angeles.
- **Charlie Minor** promoted to Sr. VP/Promotion for A&M Records.
- **Bob Dunphy** named PD at WZZP/Cleveland.



Dick Purtan

### 25 YEARS AGO

- **Dick Purtan** signs a \$1 million contact with CKLW (The Big 8)/Windsor-Detroit.

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# STREET TALK

in a performance recorded at the Bowery Ballroom in Manhattan, NY. The show will be hosted by U2's Bono.

**Katie McNeil** is the newly named head of media for Allen Kovac's music management company, 10th Street Entertainment. Most recently, McNeil was Exec. Producer/TV & Home Video for House of Blues Entertainment. 10th Street's current artist roster includes Blondie, Hanson, Motley Crue, Yes and Meat Loaf.

Big 3 Sr. VP/Promotion Mark Snider shares what he describes as a "very Spinal Tap moment" that happened to **Cheap Trick** recently in New York. Hundreds of fans braved severe thunderstorms to see the band play a live set at the Virgin Megastore in Times Square. The action was scheduled to start at 6pm, but the band was a no-show. "Then it was 6:10, 6:15



Bun E. Carlos failed to explode

... there was no sign of the band anywhere, and the crowd was getting restless," says Snider. Finally, close to 6:30, a Virgin employee approached Snider and announced, "The band is stuck in an elevator." It took several more minutes to get the temperamental elevator to disgorge the band. When the guys finally hit the stage, guitarist Rick Nielsen told the crowd,

"All we had was a bottle of water and a pack of gum between us — we were ready to start rationing."

## The Programming Dept.

After 10 months as PD of CHR/Pop WIFC/Wausau, WI, **Chris Pickett** is headed east for an as-yet-undisclosed gig in a top 25 market. Morning personality **Dave Calloway** assumes interim PD duties until a permanent replacement arrives.

KHMX/Houston Asst. PD/afternoon jock **Rick O'Bryan** adds color-coordinated MD stripes. Former MD Donna McCoy will now focus her musical attention on sister AC KODAH/Houston.

**Dave Rossi** is coming home to Apex Alternative WAVF/Charleston, SC as the new PD. Seven years ago, Rossi left WAVF to program WRAX/Birmingham. He's leaving the PD spot at Classic Rocker WIOT/Toledo and replaces Greg Patrick, who recently exited.

**Keith Bennett** has been named PD/afternoon driver of the new WLRT-AM/Norfolk, VA. He describes WLRT's format as "the Outlaw — Southern Rock, Country-Alt, Country and Americana, plus NASCAR." Sounds like fun for the whole family.

Veteran Washington, DC air personality **Johnny Dark**, who celebrated 50 years in radio in May, was recently honored at a gala black-tie party. Dark still does the *Top 10 at 10* on Clear



A half-century of service

Channel Oldies **WBIG (Big 100)/Washington**. Here's Dark (center), bookended between PD **Steve Allan** and night jock **Goldy**, displaying the official proclamation that made July 25 "Johnny Dark Appreciation Day" in Montgomery County, MD.

## Quick Hits

Just days after the Cumulus purchase of **WSM-FM & WWTN/Nashville** from Gaylord became final, some 15 staffers have exited the Country-Sports/Talk combo, including WWTN PD Doug Kellett and WSM-FM Production Director Bruce Sherman, Promotion Director Corey Duke and Promotions Coordinator Liz Ferrell.

CHR/Pop KCHZ (Z95.7)/Kansas City afternoon driver **Keola Boy** is headed west to host nights at Infinity CHR/Pop KBKS/Seattle. Mr. Boy replaces Candy & Jerry, who are leaving to seek their fortune as a morning team. PD Mike Preston ups overnight jock **Jeff Connell** to late-nights, afternoon traffic anchor **Kristin "Kaci" Aitchison** segues to overnights, and former intern **Kimi Churchman** grabs the afternoon traffic slot.

Across the street from KBKS, market vet **Pat Cashman** is new to mornings on Clear Channel Classic Hits KJR/Seattle, replacing Ric Hansen.

Enjoy these changes at Clear Channel CHR/Pop WDCG (G105)/Raleigh: Longtime Asst. PD/MD **Andie Summers** moves to the sales side of the building, PD/afternoon jock **Chris Edge** segues to middays and absorbs Summers' MD duties, and Imaging Director **Chase** adds Asst. PD stripes and takes over afternoons.

PD Valorie Knight shuffles the deck at WGIR-FM (Rock 101)/Manchester, NH: Asst. PD/afternoon jock **Crozby** moves to middays, night guy **Brian Simpson** shifts to afternoons, and MD/midday personality **Jason Russell** will now be heard at night. "Everyone's keeping their same titles and everything," Knight explains.

Thank God he's an Amish boy.... WAEB (B104)/Allentown, PA welcomes **Scott Lowe** back as night jock/imaging guy. Lowe is no stranger to the station, having worked there off

## ST Shot O' The Week



Nothing cements your ratings success like having your naked stunt boy displaying his chronic shrinkage in some lucky listener's pool. But that's exactly what happened at WBLI/Nassau-Suffolk, as **Slam The Stunt Man** and his close, personal friend "Monty" were hanging out in the suburbs. "I have no clue what the bit was about, nor do I want to know," says PD Jeremy "JJ" Rice. "All I know is, he was naked on the diving board, and the girl was covering her eyes in horror." We couldn't have written a more accurate caption ourselves.

and on for the past 10 years. He replaces a guy known simply as Jason, who relocated to Pittsburgh to do imaging for Clear Channel Oldies WWSW.

Asst. MD/night guy **Kidd Carter** exits Cumulus Hot AC WQSM (Q-98)/Fayetteville, NC. PD Chris Chaos needs an immediate replacement.

**Brian Phillips** is upped from part-time to afternoons at Alternative WHTG/Monmouth-Ocean, replacing Brian Zanyer.

Denver-based syndicator Zeo Radio Networks takes a step to enhance its East Coast presence by opening a sales office in Brooklyn, NY. Former WKTU/New York personality and programming assistant **Chris Ortiz** will staff the new location as the newly named Affiliate Relations Associate, East Coast.

American General Active Rocker KRFR/Bakersfield hires **Mike Ricordati** as morning co-host.

## Talk Topics

KABC/Los Angeles has offered embattled California Gov. **Gray Davis** two hours of free airtime in either August or September to "talk directly with the voters of California in an unscripted and unrehearsed forum." Davis is at the center of an unprecedented recall election, set for Oct. 7. KABC requests that Davis respond to the offer by Aug. 8.

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# If The Brand Fits, Wear It

## Radio and records team with a clothing store to promote Alice Peacock

**N**ontraditional revenue is the phrase that increasingly pays for both radio and records in today's environment. And when it comes to breaking a new artist nowadays, nontraditional promotion and marketing are more popular than ever.

It's an interesting paradigm shift when you think about it. "If you do a commercial, you're off the artistic roll call," late comedian Bill Hicks once said, before adding, "except if you're Willie Nelson." (Turns out Willie had some IRS problems.)

What was once considered selling out is now a popular way to push new music and artists. Gap ads, soda commercials, footwear and more have cross-branded with musicians to the point that it only makes sense for many labels and artists to pursue this once-damned avenue.

For Aware/Columbia singer-songwriter Alice Peacock, Triple A outlet WBOS/Boston and Beantown-based clothing retailer J. Jill, an opportunity recently presented itself to cross-promote all three entities — a slightly more adult alternative to hip-hop-heavy soda ads and such.

### Local Exposure

Teaming up with Cotton Incorporated — you know, the fabric of our lives — J. Jill presented the multifaceted Nature of Cotton campaign, which featured a five-city tour and in-store appearances by Peacock. Co-sponsored and promoted by local radio stations, Peacock's short in-store sets and private showcases were seen in Boston, San Francisco, Chicago, Denver and Minneapolis — markets where J. Jill has its greatest concentration of retail outlets.

Shoppers purchasing two or more cotton items, either online, via J. Jill's catalog or at retail, also received *The Nature of Rhythm*, a compilation CD featuring female singer-songwriters such as Peacock, Tori Amos, Macy Gray and Shawn Colvin. A sweepstakes was also part of the package, including a chance to win a weeklong San Francisco vacation, a J. Jill shopping spree and tickets and backstage passes for a Peacock show.

And perhaps best of all, from an exposure standpoint, Peacock is on the cover and first three pages of J. Jill's widely circulated catalog and featured on its website and in its retail locations.



Working with an independent marketing firm, J. Jill was looking to create a campaign tying its clothing brand in with music. "We've had an ongoing relationship with Cotton, and a lot of our inventory is cotton-based," J. Jill Marketing Director Alex Vitari explains. "We talked about having a promotional relationship, which we had never done before, and we wanted to do something that was a little different for our segment, which is women 35-54."

"There's no better tie-in to fashion than music, no matter what market segment you're in. We've seen a lot of teen promotions, but we've never really seen one within our retail segment, so we thought we'd do something fun like that."

### The Right Fit

From there, J. Jill and its parties approached WBOS about finding an

artist who fit the bill. "Being that J. Jill is a local company, they came to us first, because we're the type of station that fits very nicely with the J. Jill brand," WBOS Promotions Director Adam Klein says.

"We all sat down, and the first thing was to come up with an artist who fit," WBOS Asst. PD/MD Michele Williams says. "At that time Alice Peacock was just coming out, and I knew that Columbia was very excited about her. I'd seen her live a couple of times and felt that she'd be a good fit, so we decided to go with her."

Vitari says, "We put the search out for an artist who was going to be breaking around this time frame, someone who had all the J. Jill qualities — soulful, down to earth, artistic. Alice fit the bill, and the record label was touting her as the next big thing. We checked our sources, and everyone kind of came to the same conclusion that Alice would be the perfect spokesperson for us for this promotion."

Brainstorming by the station, J. Jill, the label and management ironed out the details. "Alice had done our Earthfest, and we've done a lot for her, so our audience was aware of her," Williams says.

"On the J. Jill/Cotton side, they really worked a lot with Alice's management and Alice personally to get her incorporated into J. Jill. She has a whole catalog with her pictured in the clothes. All of this was laid out as a big marketing plan that was really great in the development of the artist."

"We have catalog, Internet and store business, and we wanted to figure out a promotion that would go across all of the channels," Vitari says. "We had the support of the record label, which has been very accommodating, as well as Alice and her management. It all came together pretty well."

### Sewing The Seeds

Vitari notes that it's the first time that J. Jill has done such a promotion. "We started the catalog company 15 years ago, and we entered the retail

space about three years ago," he says. "We're just reaching 100 stores. We're at that point — that comfort level — where we're reaching a mature size and can put together a comprehensive promotion and really put enough ad dollars behind it."

Williams notes that Peacock was receptive to the idea. "That was another reason why I thought Alice would be a great fit for it," she says. "You really do need artists who are willing to work a little harder and do other things to get their name out there, as opposed to artists who would not be willing to try the clothes and do all the photo shoots."

"Alice has done some parties with the corporate staff. She was willing to put herself out there and go all the way with it. She worked hard and maximized the opportunity from her end, and I think she got a lot out of it."

The promotion also worked out well for WBOS. "It's a great way to provide further support for an artist we believe in — that's part A," Klein says. "Part B is the sales relationship between J. Jill and the station. In this case, it's perfect. It was a music-oriented promotion with an artist we support and with whom we were able to do a private showcase. It had all the elements of a promotion that would be driven by programming, as opposed to sales."

"There was an advertising buy to support the promotion with a commercial that ran nonstop for two weeks that heavily featured Alice's music. It really was a win-win promotion. It was better than sending the van to a retail outlet."

"What made this promotion a success is that we were very willing as a station to expose it," Williams says. "Also, Alice was very willing to work hard and go above and beyond. J. Jill and Cotton didn't go halfway either; they went above and beyond too. Everyone gave it 100%."

### Commercial Appeal

As for the new role of endorsements in artists' careers, Klein agrees that there has been a shift from the old attitude that doing a commercial or endorsement equals selling out. "You see it on a level of Sting, where it helps him on his new single, but I think, in a case like this, it's even more valuable for a developing artist," he says.

"That commercial must have run 100 times on the radio station. Being on the cover and first three pages of

**"There's no better tie-in to fashion than music, no matter what market segment you're in."**

Alex Vitari

the J. Jill catalog is fabulous. It was really a neat promotion for Alice and for us, and it's interesting to see that shift to where artists are using these endorsements to help market themselves."

Williams says that it especially makes sense in today's cluttered world. "Advertising and marketing yourself can make the difference between breaking through and not breaking through," she explains. "Turning down an avenue just because it means aligning yourself with a product is not necessarily the smartest thing, especially if it's a product that fits your brand."

**"Turning down an avenue just because it means aligning yourself with a product is not necessarily the smartest thing, especially if it's a product that fits your brand."**

Michele Williams

"For Alice, she's a very easygoing female singer-songwriter. J. Jill Cotton clothes are very upscale and easygoing. It wouldn't have made sense if it were Saks Fifth Avenue, but because the brand of the product fit her, it made a lot of sense. I think there is a shift because, as record companies' marketing dollars aren't what they used to be, these other avenues give support."

"In an effort to reach new markets and to get your name out there, a promotion like this really helps," Vitari says. "Alice is on the cover of 8 1/2 million catalogs. Her face is in 100 of our stores. She's part of a print campaign. There's a lot of firepower behind this for someone who, as an emerging artist, would normally not get it. It's a nontraditional way of promoting an artist."

"With the reduced budgets record labels have these days, this is a compelling way to tell the story. It works for all of us. We were looking to hang our hat on someone who could humanize our brand, who could really represent J. Jill, and Alice was looking for some extra firepower to get her name out there."

"With some of the radio buys we did, you also get the value add. It encourages the radio station to spin her record a little more. It's a win-win. In a time where the record industry seems to be looking for alternative methods of promotion, this is a fun, new way to do it."

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

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
	1	SOUNDTRACK	Bad Boys II	Bad Boy/Universal	198,911	-40%
-	2	VARIOUS	Now That's What I Call Music! 13	UTV	162,683	-
		BEYONCÉ	Dangerously In Love	Columbia	120,711	-3%
-	4	MYA	Moodring	Interscope	110,911	-
	5	JANE'S ADDICTION	Strays	Capitol	106,105	-
5	6	ASHANTI	Chapter II	Murder Inc./IDJMG	89,473	-11%
-	7	311	Evolver	Volcano/Jive	87,531	-
-	8	BRAD PAISLEY	Mud On The Tires	Arista	84,345	-
	9	CHINGY	Jackpot	DTP/Capitol	78,696	-50%
7	10	EVANESCENCE	Fallen	Wind-up	70,414	0%
6	1	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	65,946	-9%
4	12	BROOKS & DUNN	Red Dirt Road	Arista	61,825	-45%
13	13	NORAH JONES	Come Away With Me	Blue Note/Virgin	50,905	-14%
8	14	LUTHER VANDROSS	Dance With My Father	J	50,825	-15%
12	5	LINKIN PARK	Meteora	Warner Bros.	45,897	+2%
-	16	THRICE	The Artist In The Ambulance	Island/IDJMG	45,527	-
-	17	KISS	Symphony/Alive IV	Kiss	43,009	-
10	18	MICHELLE BRANCH	Hotel Paper	Maverick/Reprise	40,072	-17%
-	19	EVE 6	It's All In Your Head	RCA	36,434	-
14	20	CHER	Very Best Of Cher	WSM	35,822	-11%
20	21	TOBY KEITH	Unleashed	DreamWorks	35,361	+6%
23	22	COLDPLAY	Rush Of Blood To The Head	Capitol	35,097	+9%
15	23	KELLY CLARKSON	Thankful	RCA	34,677	-10%
13	24	METALLICA	St. Anger	Elektra/EEG	34,640	-18%
16	25	SEAN PAUL	Dutty Rock	VP/Atlantic	34,478	-8%
18	26	STAINED	14 Shades Of Grey	Fip/Elektra/EEG	34,244	+1%
26	2	AUDIOSLAVE	Audioslave	Epic/Interscope	34,152	+10%
25	28	BLACK EYED PEAS	Elephunk	A&M/Interscope	33,833	+9%
24	29	LONESTAR	From Here To There: G. Hits	RCA	32,091	+1%
27	30	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	31,196	+2%
19	31	SOUNDTRACK	Lizzie McGuire Movie	Walt Disney	30,499	-9%
37	32	CHRISTINA AGUILERA	Stripped	RCA	30,074	+9%
21	33	WHITE STRIPES	Elephant	V2	28,688	-12%
43	34	SHANIA TWAIN	Up	Mercury/IDJMG	27,600	+5%
38	35	TRAIN	My Private Nation	Columbia	27,469	0%
39	36	BEACH BOYS	Sounds Of Summer: Very Best Of	Capitol	26,536	-3%
-	37	SUPERJOINT RITUAL	A Lethal Ooze Of American Hatred	Sanctuary/SRG	26,284	-
35	38	JIMMY BUFFETT	Meet Me In Margaritaville	UTV	26,210	-7%
-	39	QUEENSRÛCHE	Tribe	Sanctuary/SRG	25,193	-
31	40	FABOLOUS	Street Dreams	Desert Storm/Elektra/EEG	24,657	-14%
28	41	ANNIE LENNOX	Bare	J	24,510	-18%
48	42	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	24,283	0%
41	43	ALL-AMERICAN REJECTS	All-American Rejects	DreamWorks	23,818	-10%
42	44	RADIOHEAD	Hail To The Thief	Capitol	22,584	-14%
36	45	JEWEL	0304	Atlantic	22,428	-20%
29	46	THREE 6 MAFIA	Oa Unbreakables	Hypnotize Minds/Columbia	22,336	-24%
46	47	R.KELLY	Chocolate Factory	Jive	22,113	-10%
30	48	SOUNDTRACK	2 Fast 2 Furious	Def Jam South/IDJMG	22,100	-25%
11	49	PAT GREEN	Wave On Wave	Republic/Universal	22,028	-53%
40	50	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	21,630	-18%

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### ON ALBUMS

#### Debuts Lively Up Top 10

Look at that *Bad Boys II* go. P. Diddy's gotta be feeling good about his new home, as Bad Boy/Universal's initial foray into the marketplace — the soundtrack to the hit movie *Bad Boys II* — keeps its hold on No. 1 for the second week in a row, even as the flick drops to third place in box-office



311

receipts in its second week in theaters. The star-studded soundtrack edges out UTV's debuting *Now 13* as the novelty of the once-torrid series seems to have worn off a bit.

*Now 13* leads a quintet of debut albums that land in the top 10 — the other four being Interscope siren Mya (No. 4), Capitol PoMo avatars Jane's Addiction (No. 5), Volcano/Jive's 311 (No. 7) and Arista Nashville's Brad Paisley (No. 8).



Jane's Addiction

The five newcomers join Columbia's Beyoncé (No. 3) and Murder Inc./IDJMG's Ashanti (No. 6), who continue to battle for hot-weather diva honors, along with DTP/Capitol hip-hop contender Chingy (No. 9), whose debut album, *Jackpot*, seems to be well named. Wind-up rockers Evanescence round out the top 10.

Three more rock bands debut in the second 10: Island/IDJMG's buzzing Thrice (No. 16), the first release for Kiss on Sanctuary — a live symphonic number (No. 18) — and RCA wild men Eve 6 (No. 19).

Another Arista Nashville act, Brooks & Dunn, post solid numbers in week two, finishing No. 12.

All the new blood combines to push two albums that seemed like they had taken up permanent residence in the top 10 — Shady/Af-

termath/Interscope's 50 Cent (No. 11) and Blue Note's Norah Jones (No. 13) — into the teens, for this week at least.

If you're keeping score, UMG notches three of the top five and four of the top 10, while BMG has three top 10 entries. Capitol is the lone label with two top 10 finishers.



Mya

Next week: *The only release with a real shot to bow in the top 10 is Elektra/EEG's LSG, but we could be wrong — we usually are.*



# Shapes, Colors & Sizes

It's as if we're visiting the set of a children's show for next week's Going For Adds. You'll have many tracks to choose from, in a variety of shapes, colors and sizes.

Supergroup A Perfect Circle reunite to bring Rock, Active Rock and Alternative "Weak and Powerless," the first single from their upcoming second album, *Thirteenth Step*. The band was formed by Tool vocalist Maynard James Keenan and guitarist Billy Howerdel, and this time around there are a few changes in the lineup. Jeordie White, ex-bassist for Marilyn Manson, enters the fold, replacing Paz Lenchantin, who left to join Billy Corgan's Zwan.



**A Perfect Circle**

Also, as fate would have it, former Smashing Pumpkins guitarist James Iha recently joined APC, though he does not appear on *Thirteenth Step*. However, he is already playing with the band, whose tour takes them into the East and Midwest through mid-August. Then APC will help kick off Lollapalooza '03 in Phoenix on Aug. 15. *Thirteenth Step* hits stores Sept. 16.

V Shape Mind make their debut to Active Rock next week, presenting "Monsters" to the format. The band got their start thanks to longtime friend and Mudvayne vocalist Chad Gray, who introduced them to his band's manager, Chuck Toler, who signed VSM to Anger Management. Since then, V Shape Mind have recorded their debut album, *Civil-De-Sac*, due in September. David Bottrill, who has collaborated with Mudvayne in the past, contributed production and mixing. And the Mudvayne connection doesn't end there: Gray appears as a guest on "Monsters," and VSM will open for Mudvayne during their fall tour.



**Sawyer Brown**

Sawyer Brown have been around since they formed in Nashville back in 1981, and next week the onetime *Star Search* winners deliver "I'll Be Around" to Country. Their debut release for Lyric Street is scheduled to drop in stores Nov. 18. Upcoming shows for the band will include markets in Montana, Missouri and Pennsylvania in early August.

Blue October will be hoping listeners call in to request "Calling You" on Pop and Hot AC stations — it's the lead single from Blue October's upcoming Aug. 5 album, *History for Sale*. "Calling You" will also be featured on the soundtrack for *American Wedding*, opening in theaters nationwide on Aug. 1. Other artists on the soundtrack include Foo Fighters, All-American Rejects and Avril Lavigne.

Andy Warhol was a great artist who employed many shapes and colors to create his paintings, and next week the band that was named as sort of an homage to him, Dandy Warhols, go for adds with "We Used to Be Friends." The boys are finishing up shows in Australia, and then they'll travel to the States for shows starting Aug. 24 in Los Angeles. Beginning Oct. 7 in Copenhagen, Dandy Warhols join David Bowie for his 2003 A Reelity Tour. The band's forthcoming album, *Welcome to the Monkey House*, will be released Aug. 19.

Speaking of monkeys, rap icon Too Short goes for adds at radio next week with "Shake That Monkey." The Oakland, CA artist who came up in the '80s hopes to shake his way to the top of the Urban chart with his latest project from Jive.



**Maria**

While Too Short hopes it's a short journey to the top of the charts, a couple of DreamWorks artists will do their best to hit the charts in a big way starting next week. Floetry had a big hit with "Floetic," the title track from their latest album, and next week they go for adds at Urban and Urban AC with "Getting Late." The duo of Marsha Ambrosius and Natalie Stewart were recently nominated for two MTV Video Music Awards and four Lady of Soul Awards.

Meanwhile, newcomer Maria goes for adds at Pop and Hot AC with "I Give, You Take," the lead single from her CD *My Soul*. Last week Maria stopped by R&R's offices to give the gift of song, performing the Soulshock & Karlin-produced "I Give, You Take," as well as an additional track from her album.

— Mike Trias

# R&R Going For Adds™

Week Of 8/4/03

## CHR/POP

- 50 CENT P.I.M.P. (*Shady/Aftermath/Interscope*)
- BEYONCÉ f/SEAN PAUL Baby Boy (*Columbia*)
- BLUE OCTOBER Calling You (*Universal*)
- DONNAS Too Bad About Your Girl (*Atlantic*)
- HOLLY PALMER Just So You Know (*Warner Bros.*)
- JENNIFER LOPEZ Baby I Love U (*Epic*)
- KELLY CLARKSON Low (*RCA*)
- MARIA I Give, You Take (*DreamWorks*)
- PHARRELL f/JAY-Z Frontin' (*Star Trak/Arista*)
- SHANIA TWAIN Forever And For Always (*Mercury/IDJMG*)

## CHR/RHYTHMIC

- BEYONCÉ f/SEAN PAUL Baby Boy (*Columbia*)
- ERYKAH BADU Danger (*Motown/Universal*)
- M.V.P. f/STAGGA LEE Roc Ya Body Mic Check 1, 2 (*Casablanca*)
- THA' RAYNE Didn't You Know (*Divine Mill/Arista*)

## URBAN

- ERYKAH BADU Danger (*Motown*)
- FLOETRY Getting Late (*DreamWorks*)
- LENNY WILLIAMS Somebody's Lying On Me (*Dollyhood*)
- NBE Celebrate (*BrainStorm/VibeZelect*)
- THA' RAYNE Didn't You Know (*Divine Mill/Arista*)
- TOO SHORT f/LIL JON & THE EASTSIDE BOYZ Shake That Monkey (*Jive*)

## URBAN AC

- FLOETRY Getting Late (*DreamWorks*)
- JESSE POWELL By The Way (*D3*)
- LENNY WILLIAMS Somebody's Lying On Me (*Dollyhood*)

## COUNTRY

- HANK WILLIAMS JR. I'm One Of You (*Asylum/Curb*)
- JIMMY WAYNE I Love You This Much (*DreamWorks*)
- LONESTAR Walking In Memphis (*BNA*)
- SAWYER BROWN I'll Be Around (*Lyric Street*)

## AC

- PAUL CARRACK Happy To See You Again (*SLG*)

## HOT AC

- BLUE OCTOBER Calling You (*Universal*)
- HOLLY PALMER Just So You Know (*Warner Bros.*)
- KELLY CLARKSON Low (*RCA*)
- LUCY WOODWARD Trouble With Me (*Atlantic*)
- MARIA I Give, You Take (*DreamWorks*)
- SHANIA TWAIN Forever And For Always (*Mercury/IDJMG*)

## SMOOTH JAZZ

- DOC POWELL What's Going On (*Heads Up*)
- GENE DUNLAP Hey Na Na (*Rhythm & Groove/Liquid 8*)
- JONATHAN BUTLER Surrender (*Warner Bros.*)
- STEELY DAN Things I Miss The Most (*Reprise*)

## ROCK

- A PERFECT CIRCLE Weak And Powerless (*Virgin*)
- IRON MAIDEN Wildest Dreams (*Columbia*)
- POWERMAN 5000 Action (*DreamWorks*)

## ACTIVE ROCK

- A PERFECT CIRCLE Weak And Powerless (*Virgin*)
- CAVE IN Inspire (*RCA*)
- IRON MAIDEN Wildest Dreams (*Columbia*)
- POWERMAN 5000 Action (*DreamWorks*)
- V SHAPE MIND Monsters (*Republic/Universal*)

## ALTERNATIVE

- A PERFECT CIRCLE Weak And Powerless (*Virgin*)
- CAVE IN Inspire (*RCA*)
- DONNAS Too Bad About Your Girl (*Atlantic*)

## TRIPLE A

- DANDY WARHOLS We Used To Be Friends (*Capitol*)
- DEREK TRUCKS BAND Drown In My Own Tears (*Columbia*)
- JOE FIRSTMAN Breaking All The Ground (*Atlantic*)
- MINIBAR It Is What It Is (*Foodchain*)
- NEW AMSTERDAMS Worse For The Wear (*Vagrant*)
- REGIE HAMM Infidels (*Refugee/Universal South*)
- SIXTEEN HORSEPOWER Olden (album) (*Jet Set*)
- WEEN Quebec (album) (*Sanctuary/SRG*)
- WIDESPREAD PANIC Fishing (*Sanctuary/SRG*)

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).

**NAB**

Continued from Page 1

station's service contour. As part of its June 2 vote on new media-ownership regulations, the agency adopted Arbitron's market-definition methodology as its new standard.

The NAB has retained Jenner & Block attorney Donald Verrilli to handle the appeal, which will be filed in Washington, DC. The NAB's board of directors voted to take the action during a special meeting held on July 28, during which the board also gave a unanimous vote of support to NAB President/CEO Eddie Fritts.

The NAB board also decided to take on some of the FCC's new TV regulations, voting during the meeting to oppose the FCC's new local TV multiple-ownership, or "duopoly," rule. "They didn't think the relief granted went far enough," Wharton told R&R. However, the NAB won't take the lead in challenging the TV duopoly rule. That fight will be led by the Network Affiliated Stations Alliance — a group of TV-station owners not controlled by the networks.

**House Votes To Restore 35% Cap**

Wharton said the NAB board also reiterated its previous policy to support "clean, standalone legislation" to restore the national TV audience-reach cap to 35%. In fact, legislation to do just that was recently approved by the U.S. House of Representatives.

By a sweeping 400-21 vote, the House on July 23 passed a spending bill that included a provision to return the national TV audience-reach cap to 35%. Rep. David Obey — who sponsored the House provision — said, "I hope the administration is listening and will fix its flawed policy so citizens can get accurate, free-flowing information — the lifeblood of democracy."

Obey was referring to the Bush administration's stated policy to veto any legislation to roll back the FCC's new media-ownership rules, a stance that was announced the day before the lopsided House vote. But despite the support in the House, White House spokesman Scott McClellan said that the administration is "going to work with the Congress to try to fix that in conference."

Sen. Russ Feingold supported the action from his colleagues on the House side, saying, "The House has

**Powell**

Continued from Page 1

on programming issues, which the commission does not regulate. "Much of the pressure to restrict ownership, I fear, is motivated not by worries about concentration, but by a desire to affect content," he said. "Is television news coverage too liberal, as the National Rifle Assn. maintains, or too conservative, as critics of networks like Fox say? Others claim that ownership limits are necessary because TV has too much sex or too much violence, is too bland or too provocative."

Powell added that since many cable networks already reach more than 80% of the nation's viewing audience, raising the cap to 45% will help broadcast networks compete more effectively with cable.

**Politics Vs. The Law**

In the paper's July 24 edition, *New York Times* columnist Jennifer Lee argued that the FCC

Chairman's focus on legal, rather than political, concerns when drawing up the agency's new ownership rules has contributed to the firestorm of debate that's occurred since the rules were released.

"Powell has approached his position like the antitrust lawyer he is — with subtle legalistic arguments that fail to stick with the public mind," Lee wrote. "What Mr. Powell failed to understand is that given a choice between big government and big media, the public often sides with the government."

However, when the rules were adopted, Powell said he hadn't ignored the cries from average citizens to control media consolidation. "I have heard the concerns expressed by the public about excessive consolidation," Powell said. "Though such generalized worries do not clearly suggest specific answers to the specific issues the commission must address, they have introduced a note of caution in the choices we have made."

moved us one step closer to stopping the FCC from easing the ownership caps for television stations. There is widespread concern in Congress about the impact of these new rules on the diversity of media available in our country."

And while Wharton said that the NAB supports the House legislation, it could withdraw its support if the bill becomes "loaded down" with amendments. "We support it to the extent that other deregulatory gains we've made won't be jeopardized," he said.

The bill still has to pass muster on the Senate side, but Senate Appropriations Committee Chairman Ted Stevens supports the 35% cap, as do fellow Republicans Trent Lott and Senate Commerce Committee Chairman John McCain. Commerce Committee Ranking Member Ernest Hollings also supports restoring the previous cap.

**Congressional Veto Plans**

Sen. Byron Dorgan said at a Capitol Hill press conference Tuesday morning that he believes there are enough votes in the Senate to overturn the FCC's new media-ownership rules, and he's optimistic that the resolution of disapproval he and a bipartisan group of 19 senators sponsored earlier this month will reach the Senate floor for a vote by early September.

Dorgan and Sen. Trent Lott held

the press conference to announce plans and timetables for moving the "congressional veto" of the FCC's new regulations through the Senate. Dorgan, Lott and Feingold — all members of the Senate Commerce Committee — have taken the lead in the effort, which proposes to restore all of the FCC's previous media-ownership rules through passage of a rarely used congressional "Resolution of Disapproval."

"The Senate Commerce Committee has already debated many of these issues," Dorgan said, "and we have sufficient signatures to bring it directly to the floor." Dorgan also said McCain has agreed to the process for the resolution and said he's spoken to Senate Majority Leader Bill Frist and Minority Leader Tom Daschle about setting a date for bringing the measure to the floor.

"We are moving to roll back one of the most complete cave-ins to corporate interests I've ever seen by what is supposed to be a federal regulatory agency," Dorgan said. "The FCC's decision on June 2 advanced big corporate interests, and did so at the expense of the public interest. They chose concentration over competition."

Once the resolution reaches the Senate floor, it will be a privileged resolution that will receive 10 hours of debate and cannot be filibustered or amended.

consumer-electronics and music-publishing businesses to help us address those issues in all appropriate forums."

EMI Music North America CEO David Munns commented, "Mitch has the skills, leadership and rela-

tionships that this industry needs as we enter an extremely pivotal time. He has proven leadership abilities, having guided some extremely successful legislative and policy initiatives in recent years."

— Joe Howard

**Howard**

Continued from Page 1

Radio) and for then-Shamrock-owned KLAC & KZLA. Before join-

ing Infinity, Howard was GSM, then GM, for Big City Radio's KLYY (Y107).



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A Perry Capital Corporation

**Bainwol**

Continued from Page 1

Reacting to Bainwol's appointment, Warner Music Group Chairman/CEO Roger Ames said, "Mitch brings to the RIAA the consummate insider's understanding of political nuance in Washington. I'm confident he has the ability to clearly communicate the issues and challenges the music industry faces and to partner effectively with the computer,

**Howard**

Continued from Page 1

ing Infinity, Howard was GSM, then GM, for Big City Radio's KLYY (Y107).





KEVIN CARTER

kcarter@radioandrecords.com

PART TWO OF A TWO-PART SERIES

# The Greatest CHR Story Ever Told!

## More of Scott Shannon and Tom Poleman

On Friday, June 20, at R&R Convention 2003, WHTZ (Z100)/New York architect Scott Shannon and current Z100 VP/Programming Tom Poleman discussed the past and present of the legendary CHR station. Island Def Jam Music Group Sr. VP/Promotion Ken Lane and Infinity/Kansas City VP/Programming Jon Zellner moderated the session. Last week we presented the first part of the dialogue, and we continue it this week.

JZ: Scott, it's the summer of 1983, and you have an 18 share. You're running the WRBQ (Q105)/Tampa Morning Zoo, and you get a phone call. You've been to New York maybe two or three times in your life. Tell us about that phone call, and tell us about all of those secret meetings in the penthouse suite at the Hilton in Secaucus, NJ.

SS: I really did not intend to leave Tampa. I was single. I had a beautiful home with a pool in the back and big ratings. I would go home, and I had a great assistant, which I always loved to do. [Laughter.] No, you misunderstood that. I had a very effective person who ran the radio station — Mason Dixon — not a beautiful assistant.

KL: You mean you didn't do Mason?

SS: I didn't do Mason, believe me. But he ran the radio station. I never enjoyed being the Program Director. I became the Program Director because I didn't want somebody screwing up my job as a disc jockey. I didn't want



Scott Shannon

Cleveland calls and says, "You want to come to New York?" I said, "Leave me the F alone." I hung up. As the story goes, John Lander went to interview for the job, and he called me and said, "Why don't you call them? They want you up there. I asked them why they didn't call you. They said, 'We tried to call Scott, but he wouldn't call us back.'" So, I went there to interview with them, and it worked out. I came to New York and said, "Oh my God, what did I get myself into?" This may sound crazy, but back then Z100 couldn't get anybody to apply for a DJ job.

TP: I'm familiar with that. The same thing happened in 1996.

SS: Nobody wanted to work there.

First of all — and Ken will back this up — back then the record reps didn't even know how to get Secaucus. Madonna would come over though. She had this weird look back then, had her teeth all messed up. She never looked very clean. She would always say, "I'm Madonna," and the only reason I recognized her was

that Jellybean was with her. He was her boyfriend at the time. She was slick enough to figure out where Z100 was, and she came over every music day and said, "Would you play my record?" We finally said, "Shut the hell up. We'll play your record. Don't come back." But we only had three or four record people a week who would come over, because they didn't know how to get over there without a cab.

KL: You had to rent a car to get over there. I remember Arthur Field and Valerie Goodman would come over.

SS: We only had a few people who could even get over there. That, once again, shows you how people who care and are passionate get ahead in the business.

JZ: Scott, you did a lot more than

sign on this radio station. To your credit, you built it from absolutely nothing. You say you don't like to look at paperwork, but you designed the studios, you designed the processing, and you took care of the jocks, the contests, the marketing and the direct mail — everything — from scratch.

SS: Back then it was a different world. We had a staff of about 25 people. Think about that. Our Sales Manager, Gary Fisher, would say, "Scott Shannon came up here with a radio station in a briefcase." I had all the drops of the morning show on a reel to reel. I had all the jingles in my head, and I would sing them into a cassette player. I had the DJ lineup, which didn't come to fruition. We needed a logo, so we called over to the Secaucus Mall



Tom Poleman

**"I never enjoyed being the Program Director. I became the Program Director because I didn't want somebody screwing up my job as a disc jockey. I didn't want somebody telling me what to do."**

Scott Shannon

and found a print shop. We said, "Could you do a logo for us?" They said, "What the hell is a logo?" I said, "Well, it's like a letter with a couple numbers after it."

The guy did it and brought it to us and said, "Can you take me back to my print shop in the mall?" I said, "Yeah I'll take you." On the way there I said about the logo, "This thing sucks. It's horrible. I can't use this." He said, "Well, what do you want?" I'm

looking up, and there's a Zenith mall outlet, and I said, "Why don't we make it like that?" That was the very first Z100 logo. Unfortunately, it was a little too close to the Zenith logo for their comfort. We got a nice letter from them that said, "Dear Mr. Shannon, unless you alter your logo, we're going to sue your ass off."

As I sit there and talk to Tom Cuddy at WPLJ now, I say, "This station is so sophisticated. All you have to do is get a few things right." I think about all the things that I was particular about at Z100 back then, and you know, a lot of it was bullshit. All you have to do is get a couple of things right, and that's what makes a great radio station. You have to have some sort of vision. I would say, "This needs to be this way, and this way needs to be that way," then hire good people and let it go. We were No. 13 out of 15 Arbitron books in New York, which is incredible. You can say, "Right time, right place," but, nevertheless, nobody got off their ass to stop us.

We had an incredible bunch of people who went on to do great things, like the guy on my left and some of the people in the audience today. To Tom's credit, he realized that we were only doing a few things right. He said, "Let me identify those few things and do them again."

TP: Play the hits and have great personalities and big promotions — that's the original blueprint, and we just keep doing it.

SS: That was it. In my own DNA, I have Z100. In fact, to this day, when I'm in a meeting in my own building, I'll start to say, "Z100." It drives Cuddy crazy: "What do you mean? You've worked here for 12 years." I say, "I can't help it; it's just in me." But I'll never forget the day that the torch was passed. There was a *Teen People* promotion across the street from the station at the Hotel Pennsylvania. There was a whole big line of people trying to get into this thing. I walked by and said, "Watch this: I'm going to walk back through there, and they'll recognize me." Nobody had any idea who I was. I realized that Z100 was a brand, not a person, not a DJ, not a morning show. It's a brand. By the time I got across the street, I had figured that out.

KL: So, Tom, most people have no idea how bad the future looked for Z100 when you interviewed for the job in '96. Z100 was a few titles away from going "Modern Rock." Talk about those first few days. You had research proving that you should not go Top 40 and all these elements telling you to go in one direction, and yet you said, "Nope, I'm going with my gut."

TP: The tough thing about research is that sometimes you'll get a study that just tells you what songs kind of belong together. We really get into a lot of clustering. That works for a lot of radio stations, but the one thing we always have to remember in this industry is that Top 40 is a concept and a brand. That is a hard thing to really research properly. It's something that people can't always put their finger on when you're sitting there doing a phone test. Before we got there, I re-

**"We realized that the more we tried to pretend we were something other than a hit radio station, the more people wouldn't believe us. We could never get anybody to buy into that."**

Tom Poleman

member going over the study. I was on the phone in Houston, and the writing on the wall was "OK, we have a station here that's gone Dance, we have a station in 'PLJ that's playing all the mainstream hits, and we have WXRK. We need to kind of be more into this Adult Alternative vibe." That's the way it was going.

We got up there and got a chance to listen to the market. We were kind of digesting that for a while. We ended up doing another study, because we were like, "I'm not sure this is the right thing to do. How can it be that we need to change the call letters?" That was one of the things that we talked about. In order for the station to really live in a new sound, we would have to blow it up and start all over again. I remember we were this close to actually blowing up the whole thing, because at that point the station was down to a 1.6 million cume and a 2.6 share. Jeff Dinetz and I talked about it a lot, and he and I were very passionate about the old brand. We ultimately said, "Forget the research. This radio station is something special in this town."

Once people learn a brand, they never forget it. If you introduce a concept and tell them it's going to be a Rock radio station, it will forever be a Rock radio station. If it's a Pop radio station, it will forever be a Pop radio station. We realized that the more we tried to pretend we were something other than a hit radio station, the more people wouldn't believe us. We could never get anybody to buy into that. We knew our only chance of survival was to go back to that hit position.

So, the old became new again. Everything that we had hidden from as an Alternative-leaning station, we brought back. We brought back old DJs. We had John Bell come back on the morning show. We had Mr. Leonard come back. We embraced the fact that we were just a mainstream Pop radio station. We loved playing whatever was selling and embracing the whole variety. We brought back the jingles. We got the fun promotions back on the air, and we had a good time again. I remember it was the most liberating feeling when we could just be ourselves.

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 1, 2003

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of July 6-12.

HP = Hit Potential ®

ARTIST TITLE LABEL(S)	CHR/POP TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
BEYONCE' FJ JAY-Z Crazy In Love (Columbia)	3.87	3.78	3.57	3.61	91.4	26.3	3.92	3.80	3.88	3.99	4.01	3.70	3.76
SEAN PAUL Get Busy (VP/Atlantic)	3.86	3.89	3.86	4.01	95.1	40.6	3.97	3.78	3.84	3.91	3.79	3.84	3.91
50 CENT 21 Questions (Shady/Aftermath/Interscope)	3.86	3.91	4.01	4.10	96.6	38.0	3.78	3.90	3.89	3.97	3.82	3.81	3.83
R. KELLY Ignition (Jive)	3.82	3.87	3.89	4.01	94.9	40.6	3.81	3.71	3.94	3.83	3.73	3.77	3.94
LIL' KIM FJ 50 CENT Magic Stick (Queen Bee/Atlantic)	3.80	3.80	3.80	3.94	90.3	31.7	3.85	3.84	3.71	3.67	3.73	3.85	3.95
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.79	3.79	3.70	3.79	92.3	31.1	3.59	3.83	3.94	3.90	3.80	3.66	3.79
BUSTA RHYMES FJ MARIAH CAREY I Know What You Want (J)	3.78	3.83	3.78	3.84	96.0	37.4	3.63	3.80	3.92	3.95	3.63	3.69	3.85
FRANKIE J. Don't Wanna Try (Columbia)	3.76	3.83	3.82	3.90	94.6	24.6	3.77	3.75	3.76	3.80	3.81	3.77	3.65
WAYNE WONDER No Letting Go (VP/Atlantic)	3.76	3.82	3.76	3.69	88.0	30.3	3.71	3.86	3.69	3.89	3.72	3.72	3.71
HP CHINGY Right Thurr (DTP/Capitol)	3.76	3.82	3.79	3.87	92.9	28.6	3.82	3.82	3.64	3.76	3.68	3.80	3.81
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJMG)	3.74	3.80	3.71	3.63	96.3	33.1	3.88	3.56	3.80	3.89	3.64	3.72	3.73
HP LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3.73	3.79	-	-	83.7	22.0	3.91	3.69	3.57	3.91	3.69	3.43	3.80
NELLY FJ P. DIDDY & M. LEE Shake Ya... (Bad Boy/Universal)	3.71	-	-	-	83.7	22.6	3.75	3.71	3.66	3.84	3.61	3.54	3.84
CHRISTINA AGUILERA Fighter (RCA)	3.70	3.65	3.70	3.70	94.9	34.0	3.73	3.58	3.80	3.74	3.66	3.65	3.76
KELLY CLARKSON Miss Independent (RCA)	3.68	3.80	3.87	3.69	96.0	37.1	3.69	3.61	3.75	3.71	3.57	3.57	3.88
EVANESCENCE Bring Me To Life (Wind-up)	3.67	3.66	3.60	3.49	87.7	28.6	3.55	3.70	3.77	3.67	3.83	3.61	3.57
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3.65	3.63	3.62	3.68	78.6	18.9	3.75	3.54	3.66	3.61	3.58	3.77	3.67
MATCHBOX TWENTY Unwell (Atlantic)	3.62	3.61	3.54	3.66	86.9	33.4	3.43	3.66	3.77	3.56	3.46	3.87	3.60
HP DA BRAT In Love Wit Chu (So So Def/Arista)	3.60	3.64	3.70	3.76	93.7	31.7	3.60	3.58	3.63	3.48	3.64	3.64	3.66
THALIA FJ FAT JOE I Want You (EMI Latin/Virgin)	3.55	3.62	3.68	3.76	80.9	27.7	3.64	3.53	3.49	3.64	3.53	3.56	3.49
JEWEL Intuition (Atlantic)	3.54	3.53	3.59	3.61	88.3	30.9	3.53	3.39	3.73	3.65	3.57	3.43	3.53
SIMPLE PLAN Addicted (Lava)	3.53	3.58	3.60	3.79	78.3	28.6	3.66	3.67	3.24	3.57	3.59	3.54	3.40
UNCLE KRACKER FJ DDBIE GRAY Drift Away (Lava)	3.50	3.51	3.60	3.79	85.7	27.7	3.10	3.48	3.88	3.55	3.53	3.62	3.25
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.47	3.46	3.47	-	76.3	30.0	3.36	3.49	3.55	3.43	3.81	3.48	3.15
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.47	3.56	3.70	3.70	96.9	37.1	3.55	3.32	3.56	3.67	3.54	3.22	3.47
ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	3.43	3.61	3.65	3.71	72.3	29.4	3.65	3.37	3.29	3.51	3.30	3.47	3.44
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3.42	3.44	3.69	3.71	71.1	23.1	3.57	3.39	3.31	3.54	3.58	3.28	3.26
PINK FJ WILLIAM ORBIT Feel Good Time (Columbia)	3.22	3.17	3.39	3.29	72.6	34.3	3.09	3.29	3.28	3.26	3.21	3.27	3.12

**CalloUT AMERICA® HOT SCORES**

BY ANTHONY ACAMPORA

Besides topping the R&R CHR/Pop chart this week, Beyoncé ascends to the top of the CalloUT America survey with "Crazy in Love" (Columbia). The song ranks second with teens, sixth with women 18-24 and fifth with women 25-34.

Ranking two through four are re-currants: Sean Paul's "Get Busy" (VP/Atlantic), 50 Cent's "21 Questions" (Shady/Aftermath/Interscope) and R. Kelly's "Ignition" (Jive).

Meanwhile, Lil Kim moves up to No. 5 with "Magic Stick" (Queen Bee/Atlantic). The song ranks fifth with teens and third with women 18-24.

Chingy is in a tie for eighth place overall with "Right Thurr" (DTP/Capitol). "Right" is testing best with women 18-24, where it ranks fifth.

Lumidee ranks No. 12 overall with "Never Leave You - Uh Ooh, Uh Oooh" (Universal), but she scores a top three ranking with teens this week.

Nelly enters the survey in 13th place with "Shake Ya Tailfeather" (Bad Boy/Universal). The song, taken from the top-selling soundtrack to *Bad Boys 2*, ranks ninth with teens and 10th with women 18-24.

Three songs not in the top 15 overall are scoring solid results with women 25-34: Evanescence (Wind-up) and Matchbox Twenty (Atlantic) rank 10th in the cell, while Uncle Kracker's "Drift Away" (Lava) comes in fifth 25-34.

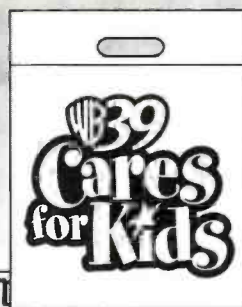
You can view CalloUT America online each week at [www.bullseye.com](http://www.bullseye.com). This week's password is *marella*.

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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# R&R CHR/POP TOP 50

August 1, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	<b>1</b>	BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	8344	+477	697970	10	125/0
	<b>2</b>	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	8281	+444	657175	11	123/0
1	<b>3</b>	KELLY CLARKSON Miss Independent (RCA)	7674	-698	615438	15	122/0
6	<b>4</b>	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	5958	+355	453561	11	125/0
5	<b>5</b>	MATCHBOX TWENTY Unwell (Atlantic)	5911	-200	485098	23	112/1
4	<b>6</b>	EVANESCENCE Bring Me To Life (Wind-up)	5704	-539	456853	22	122/0
9	<b>7</b>	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJM/G)	5614	+633	411699	12	121/1
7	<b>8</b>	LIL' KIM F/ 50 CENT Magic Stick (Queen Bee/Atlantic)	5454	+235	419111	10	110/1
8	<b>9</b>	JEWEL Intuition (Atlantic)	4913	-87	326503	16	124/0
10	<b>10</b>	UNCLE KRACKER F/ DOBIE GRAY Drift Away (Lava)	4591	-118	353245	13	106/0
13	<b>11</b>	THALIA F/ FAT JOE I Want You (EMI Latin/Virgin)	4413	+371	330325	10	122/2
11	<b>12</b>	SIMPLE PLAN Addicted (Lava)	4105	-309	346281	14	111/0
17	<b>13</b>	NELLY F/ P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	4074	+544	272920	7	109/6
15	<b>14</b>	JUSTIN TIMBERLAKE Rock Your Body (Jive)	3835	-178	299909	21	127/0
19	<b>15</b>	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	3715	+349	246608	6	119/2
24	<b>16</b>	JUSTIN TIMBERLAKE Senorita (Jive)	3489	+635	273520	4	120/0
16	<b>17</b>	R. KELLY Ignition (Jive)	3463	-408	253215	22	118/0
14	<b>18</b>	SEAN PAUL Get Busy (VP/Atlantic)	3450	-576	271155	17	118/0
26	<b>19</b>	CHINGY Right Thurr (DTP/Capitol)	3300	+636	200618	7	100/6
12	<b>20</b>	BUSTA RHYMES F/ MARIAH CAREY I Know What You Want (J)	3300	-775	252270	16	112/0
27	<b>21</b>	CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)	3245	+726	246157	3	113/3
18	<b>22</b>	ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	3132	-392	223214	16	114/0
21	<b>23</b>	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3121	+83	230295	15	101/1
29	<b>24</b>	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	2962	+617	322604	7	86/7
23	<b>25</b>	WAYNE WONDER No Letting Go (VP/Atlantic)	2834	-62	254339	19	106/0
20	<b>26</b>	50 CENT 21 Questions (Shady/Aftermath/Interscope)	2802	-548	204540	14	110/0
28	<b>27</b>	SARAI Ladies (Sweat/Epic)	2699	+339	166913	7	102/2
25	<b>28</b>	CHRISTINA AGUILERA Fighter (RCA)	2556	-292	237556	20	116/0
22	<b>29</b>	FRANKIE J. Don't Wanna Try (Columbia)	2450	-465	210261	16	111/0
30	<b>30</b>	TRAIN Calling All Angels (Columbia)	2385	+117	150645	11	88/0
35	<b>31</b>	SANTANA F/ ALEX BAND Why Don't You & I (Arista)	2065	+445	142277	6	89/5
37	<b>32</b>	MARON 5 Harder To Breathe (Octone/J)	1899	+401	97340	6	94/8
32	<b>33</b>	MERCYME I Can Only Imagine (INO/Curb)	1867	+117	108963	10	62/5
31	<b>34</b>	DA BRAT In Love Wit Chu (So So Def/Arista)	1660	-111	102180	9	62/0
39	<b>35</b>	FABOLOUS F/ TAMIA Into You (Desert Storm/Elektra/EEG)	1616	+374	101776	3	67/7
41	<b>36</b>	ATARIS The Boys Of Summer (Columbia)	1336	+193	97326	4	80/14
36	<b>37</b>	EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	1318	-251	94455	20	110/0
38	<b>38</b>	DREAM F/ LOON Crazy (Bad Boy/Universal)	1274	-66	70493	7	76/0
33	<b>39</b>	FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG)	1264	-363	103381	13	70/0
42	<b>40</b>	SMASH MOUTH You Are My Number One (Interscope)	1115	+109	48713	3	70/2
44	<b>41</b>	BOWLING FOR SOUP Punk Rock 101 (Silvertone/Jive)	1086	+96	38882	6	82/2
47	<b>42</b>	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	1035	+272	67144	2	39/12
40	<b>43</b>	STAGGA LEE Roll Wit M.V.P. (ARTISTdirect)	1033	-112	47013	8	43/0
50	<b>44</b>	SEAN PAUL Like Glue (VP/Atlantic)	994	+342	114732	2	62/18
<b>Debut</b>	<b>45</b>	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	993	+588	53558	1	90/16
43	<b>46</b>	JUNIOR SENIOR Move Your Feet (Crunchy Frog/Atlantic)	926	-76	54661	6	62/0
48	<b>47</b>	TRAPT Headstrong (Warner Bros.)	842	+105	40509	2	51/10
<b>Debut</b>	<b>48</b>	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	802	+324	66224	1	69/12
34	<b>49</b>	PINK F/ WILLIAM ORBIT Feel Good Time (Columbia)	799	-827	33739	9	116/0
<b>Debut</b>	<b>50</b>	JESSICA SIMPSON Sweetest Sin (Columbia)	731	+362	48955	1	62/8

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 7/20-7/26. 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.

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
3 DOORS DOWN Here Without You (Republic/Universal)	45
MYA My Love Is Like...Whoa (A&M/Interscope)	36
STAIN'D So Far Away (Flip/Elektra/EEG)	31
GINUWINE In Those Jeans (Epic)	25
SEAN PAUL Like Glue (VP/Atlantic)	18
JENNIFER LOPEZ Baby I Love U (Epic)	18
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	16
ATARIS The Boys Of Summer (Columbia)	14
LIZ PHAIR Why Can't I? (Capitol)	13
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	12
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	12

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)	+726
CHINGY Right Thurr (DTP/Capitol)	+636
JUSTIN TIMBERLAKE Senorita (Jive)	+635
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJM/G)	+633
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	+617
S. ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	+588
NELLY F/ P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+544
3 DOORS DOWN Here Without You (Republic/Universal)	+502
BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	+477
SANTANA F/ ALEX BAND Why Don't You & I (Arista)	+445

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
3 DOORS DOWN When I'm Gone (Republic/Universal)	2826
50 CENT In Da Club (Shady/Aftermath/Interscope)	2313
DANIEL BEDINGFIELD If You're Not The One (Island/DJMG)	1306
AVRIL LAVIGNE I'm With You (Arista)	1213
AMANDA PEREZ Angel (Powerhouse/Virgin)	1205
JENNIFER LOPEZ F/ LL COOL J All I Have (Epic)	1118
GINUWINE Hell Yeah (Epic)	1009
STACIE ORRICO Stuck (ForeFront/Virgin)	977
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	949
NIVEA Don't Mess With My Man (Jive)	932
EMINEM Lose Yourself (Shady/Interscope)	917
DANIEL BEDINGFIELD Gotta Get Thru This (Island/DJMG)	882
BLU CANTRELL F/ SEAN PAUL Breathe (Arista)	845
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	834
KID ROCK F/ SHERYL CROW Picture (Atlantic)	831
NICKELBACK How You Remind Me (Roadrunner/DJMG)	801
LINKIN PARK In The End (Warner Bros.)	785
AVRIL LAVIGNE Complicated (Arista)	777
NO DOUBT F/ LADY SAW Undemeth It All (Interscope)	768
CHRISTINA AGUILERA Beautiful (RCA)	747
NELLY F/ KELLY ROWLAND Dilemma (Fo' Reel/Universal)	715
DJ SAMMY & YANOU Heaven (Robbins)	698
NELLY Hot In Herre (Fo' Reel/Universal)	614
JA RULE F/ ASHANTI Mesmerize (Murder Inc./DJMG)	590
BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	568

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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August 1, 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
2	1	BLACK EYED PEAS	Where Is The Love? (A&M/Interscope)	3013	+118	72894	10	51/0
1	2	KELLY CLARKSON	Miss Independent (RCA)	2931	-150	65724	14	53/0
5	3	MICHELLE BRANCH	Are You Happy Now? (Maverick/Warner Bros.)	2906	+255	67848	10	54/0
4	4	BEYONCE F' JAY-Z	Crazy In Love (Columbia)	2894	+160	71557	9	51/0
7	5	JEWEL	Intuition (Atlantic)	2569	+180	60469	15	53/0
6	6	MATCHBOX TWENTY	Unwell (Atlantic)	2470	-144	53209	24	48/0
3	7	EVANESCENCE	Bring Me To Life (Wind-up)	2457	-282	49861	18	51/0
8	8	UNCLE KRACKER F/ DOBIE GRAY	Drift Away (Lava)	1995	-115	48380	12	42/0
9	9	ASHANTI	Rock Wit U (Awww Baby) (Murder Inc./DJMGM)	1900	+195	47327	10	50/0
10	10	SIMPLE PLAN	Addicted (Lava)	1619	-5	36174	13	46/0
16	11	LIL' KIM F/ 50 CENT	Magic Stick (Queen Bee/Atlantic)	1558	+130	39455	8	47/3
14	12	JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	1518	+67	35531	15	43/0
17	13	TRAIN	Calling All Angels (Columbia)	1421	+72	32058	11	44/1
20	14	THALIA F/ FAT JOE	I Want You (EMI Latin/Virgin)	1395	+184	37696	9	46/2
11	15	ALL-AMERICAN REJECTS	Swing, Swing (Doghouse/DreamWorks)	1336	-202	30531	18	44/0
12	16	R. KELLY	Ignition (Jive)	1331	-140	30319	19	40/0
13	17	BUSTA RHYMES F/ MARIAH CAREY	I Know What You Want (J)	1284	-180	28106	12	37/0
21	18	GOOD CHARLOTTE	Girls & Boys (Daylight/Epic)	1257	+121	30770	6	43/1
15	19	SEAN PAUL	Get Busy (VP/Atlantic)	1202	-243	27684	17	38/0
24	20	NELLY F/ P. DIDDY & MURPHY LEE	Shake Ya Tailfeather (Bad Boy/Universal)	1187	+141	29871	5	43/2
19	21	50 CENT	21 Questions (Shady/Aftermath/Interscope)	1181	-106	25576	12	37/0
18	22	JUSTIN TIMBERLAKE	Rock Your Body (Jive)	1150	-190	23251	20	37/0
28	23	JUSTIN TIMBERLAKE	Senorita (Jive)	1117	+304	28509	3	46/0
27	24	SANTANA F/ ALEX BAND	Why Don't You & I (Arista)	1008	+167	26436	6	37/2
29	25	CHRISTINA AGUILERA F/ LIL' KIM	Can't Hold Us Down (RCA)	995	+316	25027	3	42/5
25	26	MERCYME	I Can Only Imagine (INO/Curb)	970	+40	21485	10	36/0
22	27	FRANKIE J.	Don't Wanna Try (Columbia)	881	-243	19577	15	28/0
34	28	CHINGY	Right Thurr (DTP/Capitol)	812	+238	19355	4	39/4
33	29	MAROON 5	Harder To Breathe (Octone/J)	708	+109	15462	4	35/4
26	30	CHRISTINA AGUILERA	Fighter (RCA)	681	-191	15862	19	25/0
31	31	SMASH MOUTH	You Are My Number One (Interscope)	659	+47	15928	5	42/2
35	32	LUMIDEE	Never Leave You - Uh Ooh, Uh Ooh! (Universal)	652	+132	23084	4	23/2
37	33	SARAI	Ladies (Sweat/Epic)	588	+84	17237	4	25/2
30	34	WAYNE WONDER	No Letting Go (VP/Atlantic)	530	-133	12009	15	18/0
39	35	JUNIOR SENIOR	Move Your Feet (Crunchy Frog/Atlantic)	486	+41	12145	4	27/0
23	36	PINK F/ WILLIAM ORBIT	Feel Good Time (Columbia)	463	-589	8619	9	15/0
Debut	37	3 DOORS DOWN	Here Without You (Republic/Universal)	424	+285	9805	1	39/21
Debut	38	STACIE ORRICO	(There's Gotta Be) More To Life (ForeFront/Virgin)	420	+204	10650	1	29/5
36	39	SUGAR RAY	Is She Really Going Out With Him? (Atlantic)	388	-127	7773	5	19/0
41	40	TRAPT	Headstrong (Warner Bros.)	387	-3	10374	5	23/1
32	41	BOOMKAT	What U Do 2 Me (DreamWorks)	379	-232	8467	7	23/0
40	42	SUZY K.	Teaching (Vellum)	372	-65	6473	8	11/0
Debut	43	ATARIS	The Boys Of Summer (Columbia)	351	+106	6443	1	21/3
Debut	44	MICHAEL MCGLONE	The Moment Of Goodbye (Independent)	350	+65	6283	1	16/2
Debut	45	SEAN PAUL	Like Glue (VP/Atlantic)	338	+154	11528	1	24/4
38	46	JULIE WOOD	Open My Eyes (Independent)	334	-138	8991	9	14/0
43	47	STACIA	Angel (Raystone)	329	-14	5866	21	10/0
48	48	FABOLOUS F/ TAMIA	Into You (Desert Storm/Elektra/EEG)	325	+39	11079	2	16/1
50	49	SALIVA	Rest In Pieces (Island/DJMGM)	315	+30	7754	2	19/1
Debut	50	LIVE	Heaven (Radioactive/Geffen)	311	+66	7615	1	18/1

54 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 7/20 - Saturday 7/26.

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## Most Added®

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ARTIST	TITLE LABEL(S)	ADDS
MYA	My Love Is Like...Whoa (A&M/Interscope)	23
3 DOORS DOWN	Here Without You (Republic/Universal)	21
STAIN'D	So Far Away (Flip/Elektra/EEG)	13
HILARY DUFF	So Yesterday (Buena Vista/Hollywood)	6
CHRISTINA AGUILERA F/ LIL' KIM	Can't Hold Us Down (RCA)	5
STACIE ORRICO	(There's Gotta Be) More To Life (ForeFront/Virgin)	5
LIZ PHAIR	Why Can't I? (Capitol)	5
GINUWINE	In Those Jeans (Epic)	5
CHINGY	Right Thurr (DTP/Capitol)	4
MAROON 5	Harder To Breathe (Octone/J)	4
SEAN PAUL	Like Glue (VP/Atlantic)	4
R. KELLY	Thoa Thong (Jive)	4
PHARRELL F/ JAY-Z	Frontin' (Star Trak/Arista)	4
JENNIFER LOPEZ	Baby I Love U (Epic)	4
LIL' KIM F/ 50 CENT	Magic Stick (Queen Bee/Atlantic)	3
ATARIS	The Boys Of Summer (Columbia)	3
50 CENT P.I.M.P.	(Shady/Aftermath/Interscope)	3
JESSICA SIMPSON	Sweetest Sin (Columbia)	3
MARIA	I Give, You Take (DreamWorks)	3
THALIA F/ FAT JOE	I Want You (EMI Latin/Virgin)	2
NELLY F/ P. DIDDY & MURPHY LEE	Shake Ya... (Bad Boy/Universal)	2
SMASH MOUTH	You Are My Number One (Interscope)	2
SANTANA F/ ALEX BAND	Why Don't You & I (Arista)	2
SARAI	Ladies (Sweat/Epic)	2
LUMIDEE	Never Leave You - Uh Ooh, Uh Ooh! (Universal)	2
MICHAEL MCGLONE	The Moment Of Goodbye (Independent)	2
STEPHANIE RICHARDS	Get Used To It (Independent)	2
LIL' JON & THE EASTSIDE BOYZ	Get Low (TVT)	2
MATCHBOX TWENTY	Bright Lights (Atlantic)	2
BT	Simply Being Loved (Somnambulist) (Netzwerk/Capitol)	2

## Most Increased Plays

ARTIST	TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRISTINA AGUILERA F/ LIL' KIM	Can't Hold Us Down (RCA)	+316
JUSTIN TIMBERLAKE	Senorita (Jive)	+304
3 DOORS DOWN	Here Without You (Republic/Universal)	+285
M. BRANCH	Are You Happy Now? (Maverick/Warner Bros.)	+255
CHINGY	Right Thurr (DTP/Capitol)	+238
S. ORRICO	(There's Gotta Be) More To Life (ForeFront/Virgin)	+204
ASHANTI	Rock Wit U (Awww Baby) (Murder Inc./DJMGM)	+195
THALIA F/ FAT JOE	I Want You (EMI Latin/Virgin)	+184
JEWEL	Intuition (Atlantic)	+180
SANTANA F/ ALEX BAND	Why Don't You & I (Arista)	+167
BEYONCE F/ JAY-Z	Crazy In Love (Columbia)	+160
SEAN PAUL	Like Glue (VP/Atlantic)	+154
HILARY DUFF	So Yesterday (Buena Vista/Hollywood)	+147
NELLY F/ P. DIDDY & MURPHY LEE	Shake Ya... (Bad Boy/Universal)	+141
MYA	My Love Is Like...Whoa (A&M/Interscope)	+140
LUMIDEE	Never Leave You - Uh Ooh, Uh Ooh! (Universal)	+132
LIL' KIM F/ 50 CENT	Magic Stick (Queen Bee/Atlantic)	+130
GOOD CHARLOTTE	Girls & Boys (Daylight/Epic)	+121
BLACK EYED PEAS	Where Is The Love? (A&M/Interscope)	+118
MAROON 5	Harder To Breathe (Octone/J)	+109
ATARIS	The Boys Of Summer (Columbia)	+106
JESSICA SIMPSON	Sweetest Sin (Columbia)	+85
SARAI	Ladies (Sweat/Epic)	+84
LIZ PHAIR	Why Can't I? (Capitol)	+80
TRAIN	Calling All Angels (Columbia)	+72
JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	+67
LIVE	Heaven (Radioactive/Geffen)	+66
MICHAEL MCGLONE	The Moment Of Goodbye (Independent)	+65

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# ON THE RISE

ARTIST: **Blue October**

LABEL: **Brando/Universal**

By **MIKE TRIAS** / ASSISTANT EDITOR



People call us bipolar rock all the time," jokes Justin Furstefeld, Blue October's singer-songwriter. I recently had the pleasure of talking to the charismatic frontman of the Texas-based band, which includes Ryan Delahoussaye on violin, C.B. Hudson on guitar and Furstefeld's brother, Jeremy, on drums. Blue October have recently reunited with Universal and are set to release their second major-label album, *History for Sale*, on Aug. 5. "It's the right place to be. They know me and understand me, and I don't want to spend years explaining who and what we are to a new label," says Furstefeld about the renewed label arrangement. "We hugged, kissed, made amends, and now we're having the best sex ever."

Furstefeld co-produced *History for Sale* with Blue Miller (India.Arie, Aaron Neville, Tanya Tucker) and David Castell (The Buck Pets, Cottonmouth Texas), and the diverse styles of each producer might explain the eclectic mix of sweet love songs and rock anthems found on the album. Driven by lyrics and feel, *History* unabashedly tackles issues from depression and child abuse to love and religion. And how exactly does Furstefeld decide what to write about? "The subject takes a baseball bat and slams it in my gut," he explains. "It consumes me, and nothing else around me matters until I finish that thought and get that emotion out."

Such was the case with "Calling You," the lead single from *History* and a feature track in the upcoming film *American Wedding*. Short on funds, Furstefeld needed a birthday present for a special lady and stayed up all night to create "Calling You." The track has just debuted on R&R's Alternative chart this week at No. 50\*.

While "Calling You" is a straightforward

love song complete with a beautiful melody and cavity-sweet lyrics, many cuts found on *History* have an edge too intense to ignore. According to Furstefeld, the first verse of the song "Razorblade" discusses comparing your first love to every love that follows, while the second talks about "how love and trust can turn into something putrid and disgusting, as is the case with religion sometimes these days." When asked to sum up the song's message, Furstefeld answered by asking a question himself. "When you're weak-hearted and weak-willed, what would take you to the point of getting in a fight with a razor blade?"

For Blue October the month of August will be spent touring and touring some more. They will headline shows at the beginning of the month in their home state and will then travel to California, Nevada and Arizona from Aug. 17 to Aug. 25 to do shows with Vertical Horizon. Then it's back to Texas to play separate shows with Big Head Todd And The Monsters and Spin Doctors, all in an effort to strengthen their already solid Southwestern fan base.

But don't look for the growing attention to change Blue October. "We've never really seen ourselves as huge or popular," Furstefeld admits. "That was never the point. The fact that people are actually listening to us means more than album sales — we just don't believe this is happening. I'd like to thank Universal and Rainmaker Management for giving me this second chance, because we've got so many more albums to make."

## ON THE RECORD

With **Jeff McHugh**  
PD, WKZL/Greensboro, NC



It's Christmas in July! But it's not merry for music programmers, since everyone knows there are no good new music releases in December. It's been kinda Christmasy lately, with a blizzard of songs that struggle up the charts by one slot or so each week. The technical name for this type of single is "stiff." As in "lifeless, stagnant,

decaying." (You may know it as the "work record.") Like Christmas morning, we rush to open the new releases with wondrous anticipation, but stagger backward at the stench of the unredeemable carcasses inside. • Despite the music drought, we've been playing some valuable, hidden little hits. In the Christmas spirit, I'll share: "Headstrong" by Trapt is hard but melodic and reacts in a big way. Evanescence's next single is "Going Under," and it's kicking ass for us. To hear Avril Lavigne's "I Don't Give," you'll have to find a copy of the *American Wedding* soundtrack, and you should. Politics might hold this single back, but we got reaction on it right away. Finally, if you're not playing MercyMe, you're a grinch. Merry Christmas.

After six weeks, there's a new No. 1 on R&R's CHR/Pop chart. **Beyoncé featuring Jay-Z's "Crazy In Love"** (Columbia) takes over the top spot, moving 2-1\*. Right behind them is **Black Eyed Peas' "Where Is the Love?"** (A&M/Interscope), which rebounds 3-2\*. **Kelly Clarkson's "Miss Independent"** (RCA) falls to No. 3 ...

**Ashanti's "Rock Wit U (Awww Baby)"** (Murder Inc./IDJMG) rises 9-7\* ... **Good Charlotte's "Girls & Boys"** (Daylight/Epic) gains 19-15\* ... **Chingy** scores second Most Increased Plays this week as "Right Thurr" (Capitol/DTP) jumps 26-19\* and picks up 636 plays ... There's no stopping **Christina Aguilera featuring Lil Kim; "Can't Hold Us Down"** (RCA) vaults 27-21\* and grabs the Most Increased Plays crown, with 726 additional plays ... **Lumidee's "Never Leave You - Uh Ooh, Uh Ooh!"** (Universal) racks up a 29-24\* gain ... **Maroon 5** can breathe easier: "Harder to Breathe" (Octone/J) rises 37-32\* ... **Sean Paul** is on his way back up the chart with "Like Glue" (VP/Atlantic), which moves 50-44\* ... **3 Doors Down** score Most Added honors for the second week in a row — "Here Without You" (Republic/Universal) gets 45 adds this week ... Chart debuts come from **Stacie Orrico, Hilary Duff and Jessica Simpson.**

— Keith Berman, Radio Editor



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America's Best Testing CHR/Pop Songs 12 +  
For The Week Ending 8/1/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	4.19	4.16	88%	12%	4.39	4.18	4.30
KELLY CLARKSON Miss Independent (RCA)	4.17	4.00	97%	30%	4.24	4.28	4.19
MATCHBOX TWENTY Unwell (Atlantic)	4.07	4.04	94%	27%	3.90	3.97	4.34
EVANESCENCE Bring Me To Life (Wind-up)	4.05	4.11	97%	40%	4.01	3.94	4.13
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	4.04	4.04	96%	20%	4.05	4.11	3.93
SIMPLE PLAN Addicted (Lava)	4.00	3.99	89%	23%	4.18	3.96	3.90
3 DOORS DOWN When I'm Gone (Republic/Universal)	3.96	3.91	96%	35%	3.84	3.78	4.14
CHRISTINA AGUILERA Fighter (RCA)	3.93	3.92	99%	35%	4.09	4.18	3.66
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	3.89	3.98	79%	15%	4.26	3.75	3.67
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.88	4.06	76%	17%	3.94	3.75	3.96
ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	3.87	3.99	86%	21%	4.34	3.60	3.63
JEWEL Intuition (Atlantic)	3.86	3.76	96%	28%	3.76	3.69	3.96
UNCLE KRACKER FJ DOBIE GRAY Drift Away (Lava)	3.85	3.73	93%	28%	3.79	3.72	4.00
CHRISTINA AGUILERA FJ LIL' KIM Can't Hold Us Down (RCA)	3.84	—	73%	12%	4.11	4.26	3.70
BEYONCÉ FJ JAY-Z Crazy In Love (Columbia)	3.77	3.69	91%	29%	3.93	3.79	3.70
TRAIN Calling All Angels (Columbia)	3.77	3.65	77%	17%	3.54	3.61	3.94
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.70	3.62	98%	47%	3.59	3.91	3.80
SEAN PAUL Get Busy (VP/Atlantic)	3.59	3.45	93%	43%	3.67	3.54	3.81
FRANKIE J. Don't Wanna Try (Columbia)	3.59	3.63	91%	34%	3.57	3.66	3.77
NELLY FJ P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3.59	3.60	75%	20%	3.73	3.69	3.56
JUSTIN TIMBERLAKE Senorita (Jive)	3.58	—	69%	18%	3.83	3.78	3.61
WAYNE WONDER No Letting Go (VP/Atlantic)	3.54	3.37	77%	32%	3.37	3.60	3.83
THALIA FJ FAT JOE I Want You (EMI Latin/Virgin)	3.46	3.48	77%	23%	3.48	3.43	3.73
LIL' KIM FJ 50 CENT Magic Stick (Queen Bee/Atlantic)	3.42	3.36	81%	34%	3.43	3.47	3.54
R. KELLY Ignition (Jive)	3.38	3.37	95%	52%	3.52	3.25	3.79
CHINGY Right Thurr (DTP/Capitol)	3.33	3.11	61%	21%	3.78	3.33	3.24
SARAI Ladies (Sweat/Epic)	3.33	3.30	44%	14%	3.66	3.69	3.11
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	3.31	3.33	92%	36%	3.23	3.24	3.52
50 CENT 21 Questions (Shady/Aftermath/Interscope)	3.27	3.18	94%	58%	3.50	3.20	3.24
BUSTA RHYMES FJ MARIAH CAREY I Know What You Want (J)	3.27	3.13	93%	48%	3.11	3.22	3.44

Total sample size is 393 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

## New & Active

3 DOORS DOWN Here Without You (Republic/Universal)  
Total Plays: 725, Total Stations: 82, Adds: 45

LIVE Heaven (Radioactive/Geffen)  
Total Plays: 704, Total Stations: 40, Adds: 4

LIZ PHAIR Why Can't I? (Capitol)  
Total Plays: 617, Total Stations: 53, Adds: 13

JUSTIN GUARINI Sorry (RCA)  
Total Plays: 582, Total Stations: 48, Adds: 4

MYA My Love Is Like...Whoa (A&M/Interscope)  
Total Plays: 570, Total Stations: 51, Adds: 36

SALIVA Rest In Pieces (Island/IDJMG)  
Total Plays: 483, Total Stations: 40, Adds: 7

AMANDA PEREZ Never (Powerhouse/Virgin)  
Total Plays: 477, Total Stations: 34, Adds: 1

LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)  
Total Plays: 475, Total Stations: 30, Adds: 11

R. KELLY Thoa Thong (Jive)  
Total Plays: 469, Total Stations: 33, Adds: 11

GINUWINE In Those Jeans (Epic)  
Total Plays: 391, Total Stations: 46, Adds: 25

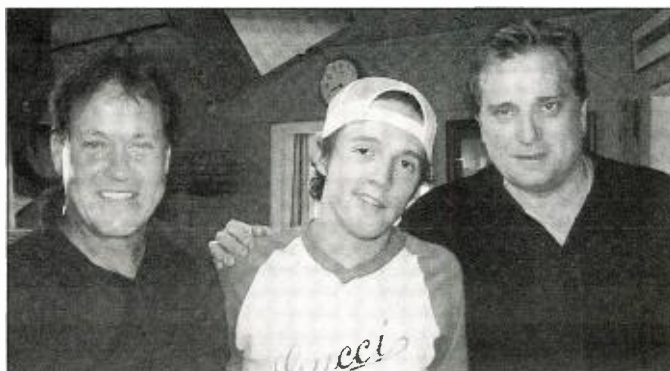
Songs ranked by total plays



**THEY SHOULD BE DANCING** Whenever America's cutest married pop-star couple, Nick Lachey and Jessica Simpson, come to Orlando, they enjoy hanging out with WXXL Asst. PD/MD Pete deGraaf in his disco-themed basement. Seen here bustin' a move are (l-r) Lachey, deGraaf and Simpson.



**WE PREFER 'EXPLODING FELINE'** The brother-and-sister team known as Boomkat stopped by WPRO (92PRO-FM)/Providence to wreak some pop-laden havoc. Seen here before stealing some CDs from the station's music library are (l-r) DreamWorks' Jamie Willis, WPRO MD Davey Morris, bandmembers Kellin and Taryn Manning and WPRO PD Tony Bristol.



**MORE MRAZ** Elektra recording artist Jason Mraz recently spent some time hanging out with Rick Dees at KHS-FM/Los Angeles. During a commercial break, Dees (l), Mraz (c) and Elektra's Tom Starr took a moment to get uncomfortably close to the camera.

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**Stations and their adds listed alphabetically by market**

Table listing radio stations and their advertising spots across various markets. Columns include market name, station call letters, and details of advertising spots such as dates, times, and agency names.

**\* Monitored Reporters**  
181 Total Reporters  
**127 Total Monitored**  
54 Total Indicator



# Are You Having Fun?

A few simple ways to make yourself smile

**T**here's an old saying that goes, "Find pleasure in your work, or you will find no pleasure." If you're like most adults, you spend more time working than doing any other activity in your life. If you're not happy with your job, that bleeds into your personal life and makes it unfulfilling.

I have a great gig as a consultant. In addition to being a fun line of work (I love to travel and teach), it's also a great business if you like studying people, which I happen to enjoy. My job has given me a unique view of the radio industry. Since I no longer work for a radio company as an employee, I'm not involved in the day-to-day hustle and grind of a typical radio operation.

Nowadays, instead of looking at the business from inside the eye of the storm, I am more of an outsider looking in. I no longer see just the trees, I see big chunks of the whole forest. I can sometimes see the fuzzy outline of certain issues on a big-picture level. And there's something going on in our business right now that alarms me. Let me tell you what it is.

## The Thousand-Yard Stare

I see an industry of walking wounded: men and women who look tired and defeated. It seems as if radio professionals are so multitasked today and under such pressure to perform that their goal is usually just to make it through another day. How many co-workers can you identify who have that thousand-yard stare?

It's the same look people have when they get out of jail, that pasty look that comes from hours under fluorescent lights, bad food and stress. You poke your head into their office or cubicle to say hello, and they just look at you like "What do you want?"

That's sad. We got into radio because it's fun, right? I'm no guru of happiness; I'm an ordinary person who has spent 19 years in the radio business as a jock, promo and marketing director and, nowadays, consultant. I, like most people who have done this long enough, have been through some rather intense emotional highs and lows during my career.

I'm one of the lucky ones though. I've been up, down, back up, all around, and I still enjoy the busi-

ness and have managed to continue to scratch out a living. Right now I'm pretty fortunate. I'm doing my own thing and having the time of my life. All those years of hard work, occasional hardships, meltdowns and other drama prepared me for something after all. I hope your career is also fulfilling and amazing. Allow me to humbly share some lessons I learned along the way.



Doug Parker

## Bring The Fun

Everybody has his or her own concept of fun. Whatever yours is, find ways to work it into the workplace. This means you have to take charge. Don't leave it to management, the company or any other invisible force to make your workplace fun. If you wait for things to change, it will never happen. You will have to make it happen, but it's worth it.

Some of my greatest memories of my career are the parties and travel junkets I organized for my station. I loved to use my connections to entertain the staff as often as possible. Everybody was always welcome and encouraged to be part of the fun. Airstaff, weekenders, sales, administration, engineering — the whole salad.

It wasn't like these stations were any different from yours. There were your usual cat fights, ego battles, petty conspirators and annoying workplace politicking. But I ultimately observed that if you turn people on to a good time, they will respond.

My favorite thing to do was (and still is) to organize radio station "come-along" cruise adventures, the kind where you negotiate with a cruise line to get a lowball deal for listeners who choose to be part of your station-hosted cruise.

For every 10 to 15 cruises you sell, you get a comp. These comps add up, and, next thing you know, half of your key staff members and their guests are cruising with a boatload of listeners, clients and co-workers. It's a bonding experience,

and if you've never organized something like this for your staff, you're missing an opportunity to make the workplace fun.

## Make It Happen

Of course, it doesn't have to be something as extravagant as a cruise. You can do something as simple and elegant as organizing a "spa day," where the staff spends a day at a spa getting pampered with massages, manicures and facials. It's an experience that girls and guys alike will love.

Don't be afraid to plan cheap, silly activities that might help you get to know your market better. For example, take the entire staff out and spend the day pub crawling. But here's the catch: You ride around on city buses. You'll really get to know each other after a day of barhopping on public buses. You might even get a peek into the neighborhoods where your listeners live — the real world.

I had a GM years back who liked to host poker games in the conference room. Once a month he got everyone together to gamble, drink beer, smoke cigars, laugh and just basically goof on each other. Everybody was invited to attend and offend one another with booze, smoke, bad jokes and foul language — guys and girls alike. How come nobody does this anymore? (Oh, that's right: Can't drink, gamble, smoke or use foul language on the job anymore. Damn!)

There are many other ways to stoke the fun machine at work. Use your imagination. The key thing to understand is that *you* have to make it happen. That's you the morning jock, you the promotion director, you the night jock.

If you sit and wait for something magical to turn things around and make your job more entertaining, you'll be waiting for a long, frustrating time. If the fish stinks from the head down and upper management ain't doing it, somebody's gotta take the ball and run with it. Why can't it be you?

## Go Fish

I'm going to refer you to a book on the subject of fun in the workplace that lays it right out in front of you in the simplest of terms. It's called *Fish*, and it's a simple examination of Seattle's famous Pike Place Fish Market.

This book reveals the amazing ways that people who work in a



**BEYONCÉ VISITS THE BOX** Back in her hometown, Beyoncé stopped by KBXX (The Box)/Houston for an on-air interview and to promote her new album, *Dangerously In Love*. After the interview Beyoncé paused to take snapshot with PD Tom Calococi.

simple fish market have made having fun on the job and customer service not only a way of life, but also an actual art form so unique that people come from all over the world to observe it.

The book is described as "A powerful parable that will help you love the work you do — even if you can't always do work that you love." It's just over 100 pages long — short enough to read in one day — and has been enthusiastically recommended by the CEOs of several successful corporations.

It's much more than the story of a fish market. There are fundamental lessons to be learned from this book that apply to radio, records and life itself. This book is brilliant, and it will change the entire way you look at your job and probably even the way you live your life. If these folks can have such a great time working in a fish market, imagine the possibilities if you could adapt that same philosophy to your radio or record gig.

## Time Off

Few people are impressed with somebody who works an 80-hour week. Many poor souls think they're scoring points with the company through their obsessive "dedication" to the job.

The problem is, your managers are probably not all that impressed. In fact, your attempts to come off as a real "killer" or team player by never leaving the job or taking vacations might be backfiring. You may be quietly dismissed as someone who is not a good time manager and, therefore, not a candidate for bigger things.

Sure, you're reliable. And nobody questions your dedication. But upwardly mobile? Not necessarily. If the company perceives you as somebody not ready to take on new chores since it already takes you 100 hours a week to do what you're already doing, you're killing yourself for nothing.

Not only are your efforts not paying off on the job, you're robbing yourself and your family of your life. When you're taking your final breaths, I doubt you'll be lying there thinking, "Shit, I really should have worked more hours on the job."

I remember one particularly grueling summer when it occurred to

me that I hadn't had a day off for probably three months. It started to eat me up, all this responsibility I had, so I went to my GM (and station owner) to complain.

He listened to me, smiled and simply said, "You don't get it, do you?" He went on to explain that he had no inclination whatsoever to worry about how I got the job done or how long it took. Basically, if I wanted time off, he said, "Don't be an idiot, take some time off." Period. He was right. I didn't get it until that day.

## Hit The Beach

Wow — a vacation. Now there's a concept! When is the last time you took a truly quality vacation, the kind where you get away from it all and just exist without thinking about work? Even if you're convinced that there is no way to take a week or two of vacation time without the station burning down or being sold, taken over or demolished while you're away, take regular three and four-day weekends.

Even a quickie three-day weekend jaunt out of town to visit relatives, go to a spa resort or just drive on country roads will free your mind and spirit. Whatever it takes to get your mojo, go and do it, and do it regularly. You have a cell phone, and you know good and well that if something hits the fan while you're away, they'll call.

I started my broadcasting career with the Armed Forces Radio Service in Spain. During my time overseas I observed that Europeans take four weeks of vacation every year. During the month of August Spain's beach resorts swell with hundreds of thousands of sunburned northern Europeans, down for their monthlong Spanish holiday. Everybody in Europe takes vacation. They don't understand how we Americans can go without them. But we do.

Take a hint from the U.S. Armed Forces, whose hundreds of thousands of members get a mandatory four weeks of paid vacation, or "leave," per year. The military doctrine is clear: Troops must be given ample time off to decompress, or they will not perform at peak efficiency. There is a phenomenon

Continued on Page 40



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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	CHINGY Right Thurr (DTP/Capitol)	5796	+94	543575	14	79/1
2	2	BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	5792	+327	591484	11	85/0
6	3	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	5010	+426	519666	9	80/1
3	4	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	4830	-326	457945	14	86/0
4	5	FABOLOUS F/ TAMIA Into You (Desert Storm/Elektra/EEG)	4791	-163	461478	14	76/0
7	6	LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	4415	+164	425218	11	81/0
5	7	LIL' KIM F/ 50 CENT Magic Stick (Queen Bee/Atlantic)	4238	-547	427809	16	71/0
11	8	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3418	+404	384249	13	72/3
9	9	GINUWINE In Those Jeans (Epic)	3394	+336	359637	10	76/3
10	10	NELLY F/ P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3284	+255	280481	8	80/0
8	11	SEAN PAUL Like Glue (VP/Atlantic)	3054	-86	298881	11	78/0
12	12	MARY J. BLIGE Love @ 1st Sight (Geffen)	2927	+96	275002	6	85/1
17	13	PHARRELL F/ JAY-Z Frontin' (Star Trak/Arista)	2866	+538	314221	8	79/4
16	14	MYA My Love Is Like...Whoa (A&M/Interscope)	2609	+270	224328	9	74/3
15	15	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	2423	+12	157408	11	56/0
21	16	R. KELLY Thoina Thoina (Jive)	2335	+404	220413	4	69/3
14	17	50 CENT 21 Questions (Shady/Aftermath/Interscope)	2094	-484	224397	21	81/0
18	18	SEAN PAUL Get Busy (VP/Atlantic)	1996	-211	241089	25	83/0
13	19	LUDACRIS Act A Fool (Def Jam South/IDJMG)	1968	-661	140155	13	68/0
23	20	BOW WOW Let's Get Down (Columbia)	1892	+350	159655	5	68/3
19	21	MONICA So Gone (J)	1620	-366	192469	16	56/0
27	22	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	1597	+353	152634	3	66/2
22	23	THALIA F/ FAT JOE I Want You (EMI Latin/Virgin)	1506	-344	130951	12	60/0
25	24	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	1436	+102	137689	6	54/4
24	25	DAVID BANNER F/ LIL' FLIP Like A Pimp (Universal)	1434	-95	135750	18	52/0
28	26	BABY BASH Suga Suga (Universal)	1366	+230	92922	8	46/9
30	27	ROSCOE Smooth Sailin' (Priority/Capitol)	1097	+73	85408	6	45/3
33	28	CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)	1094	+234	60807	2	46/7
26	29	BONE CRUSHER Never Scared (Arista)	1065	-244	104699	18	57/0
32	30	JS Ice Cream (DreamWorks)	1010	+84	56247	5	50/0
29	31	JUSTIN TIMBERLAKE Rock Your Body (Jive)	953	-116	87380	20	43/0
31	32	JOE BUDDEN Pump It Up (Def Jam/IDJMG)	934	-81	82688	17	64/0
35	33	NICK CANNON F/ B2K Feelin' Freaky (Nickelodeon/Jive)	750	+46	53468	4	50/2
40	34	YOUNGBLOODZ F/ LIL' JON Damn! (Arista)	645	+83	64942	3	23/3
34	35	R. KELLY F/ BIG TIGGER Snake (Jive)	619	-129	64643	16	66/0
46	36	LYRIC Hot & Tippy (J)	598	+91	31054	8	28/2
43	37	JOE BUDDEN F/ BUSTA RHYMES Fire (Yes, Yes Y'all) (Def Jam/IDJMG)	596	+47	53445	2	38/1
Debut	38	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	590	+244	34962	1	47/10
42	39	TIMBALAND & MAGOO Cop That Shit (BlackGround/Universal)	569	+19	41144	3	40/3
38	40	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	548	-19	47609	17	17/1
Debut	41	CHERISH F/ DA BRAT Miss P. (Warner Bros.)	531	+159	24529	1	40/3
Debut	42	FRANKIE J. We Still (Columbia)	530	+259	41488	1	40/4
Debut	43	JUSTIN TIMBERLAKE Senorita (Jive)	527	+147	36672	1	28/4
Debut	44	NAPPY ROOTS Roun'The Globe (Atlantic)	524	+215	22951	1	42/0
49	45	50 CENT If I Can't (Shady/Aftermath/Interscope)	519	+57	153462	3	5/0
47	46	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	518	+16	61472	8	41/0
48	47	TYRESE Signs Of Love Makin' (J)	502	+31	46585	6	32/1
36	48	LOON F/ KELIS How You Want That (Bad Boy/Universal)	493	-179	33328	12	38/0
41	49	DREAM F/ LOON Crazy (Bad Boy/Universal)	490	-69	17706	5	31/0
37	50	DA BRAT In Love Wit Chu (So So Def/Arista)	456	-118	43987	19	44/0

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
M. HOUSTON F/ J. BUDDEN & PIED PIPER Clubbin' (T.U.G.)	23
M. RONSON F/ GHOSTFACE & N. DOGG Ooh Wee (Elektra/EEG)	16
MOST VALUABLE PLAYAS F/ S. LEE Roc Ya Body... (Casablanca)	15
112 F/ SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	13
LIL' KIM F/ MISSY ELLIOTT (When Kim Say)... (Queen Bee/Atlantic)	13
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	10
BABY BASH Suga Suga (Universal)	9
T.I. 24's (Grand Hustle/Atlantic)	8
E-40 F/ CLIPSE Quarterbackin' (Sick Wid' It/Jive)	8
CHRISTINA AGUILERA F/ LIL' KIM Can't Hold Us Down (RCA)	7

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PHARRELL F/ JAY-Z Frontin' (Star Trak/Arista)	+538
112 F/ SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	+439
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+426
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	+404
R. KELLY Thoina Thoina (Jive)	+404
BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	+353
BOW WOW Let's Get Down (Columbia)	+350
GINUWINE In Those Jeans (Epic)	+336
BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	+327
MOST VALUABLE PLAYAS F/ S. LEE Roc Ya Body... (Casablanca)	+312

## New & Active

112 F/ SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)  
Total Plays: 441, Total Stations: 55, Adds: 13

T.I. 24's (Grand Hustle/Atlantic)  
Total Plays: 433, Total Stations: 14, Adds: 8

HI-C F/ DJ QUIK Let Me Know (Independent)  
Total Plays: 428, Total Stations: 15, Adds: 1

M. RONSON F/ GHOSTFACE & N. DOGG Ooh Wee (Elektra/EEG)  
Total Plays: 377, Total Stations: 41, Adds: 16

BEYONCE' F/ SEAN PAUL Baby Boy (Columbia)  
Total Plays: 377, Total Stations: 9, Adds: 6

MOST VALUABLE PLAYAS F/ S. LEE Roc Ya... (Casablanca)  
Total Plays: 321, Total Stations: 26, Adds: 15

ELEPHANT MAN Pon De River (Greensleeves)  
Total Plays: 282, Total Stations: 14, Adds: 0

LIL' KIM F/ MISSY ELLIOTT (When Kim Say)... (Queen Bee/Atlantic)  
Total Plays: 204, Total Stations: 32, Adds: 13

YING YANG TWINS Naggin' (TVT)  
Total Plays: 202, Total Stations: 15, Adds: 3

WAYNE WONDER Friend Like Me (VP/Atlantic)  
Total Plays: 185, Total Stations: 13, Adds: 0

Songs ranked by total plays

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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 7/20-7/26. 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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August 1, 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' JON & EASTSIDE BOYZ Get Low (TVT)
- 5 50 CENT f/NOTORIOUS B.I.G. P.I.M.P. (Shady/Aftermath/Interscope)
- 6 PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
- 7 MARY J. BLIGE Love @ 1st Sight (Geffen)
- 8 SEAN PAUL Like Glue (VP/Atlantic)
- 9 LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)
- 10 ASHANTI Rock Wit U... (Murder Inc./IDJMG)
- 11 FABOLOUS Into You (Elektra/EEG)
- 12 BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)
- 13 R. KELLY Thoa Thoing (Jive)
- 14 SEAN PAUL Get Busy (VP/Atlantic)
- 15 NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Universal)
- 16 YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)
- 17 DAVID BANNER Like A Pimp (Universal)
- 18 JOE BUDDEN Pump it Up (Def Jam/IDJMG)
- 19 JAY-Z La, La, La (Excuse Me Again) (Roc-A-Fella/IDJMG)
- 20 50 CENT 21 Questions (Shady/Aftermath/Interscope)
- 21 BOW WOW Let's Get Down (Columbia)
- 22 BONE CRUSHER Never Scared (So So Def/Arista)
- 23 YOUNGBLOODZ f/LIL' JON Damn! (Arista)
- 24 MARK RONSON f/GHOSTFACE/NATE DGGG Ooh Wee (Elektra/EEG)
- 25 112 f/SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)
- 26 LOON f/KELIS How You Want This (Bad Boy/Universal)
- 27 TIMBALAND & MAGOOD Cop That Shit (BlackGround/Universal)
- 28 R. KELLY f/BIG TIGGER Snake (Jive)
- 29 ROSCOE Smooth Sailin' (Capitol)
- 30 FREEWAY Flipside (Roc-A-Fella/IDJMG)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/27-8/2/03. © 2003, R&R, Inc.



## PHIAT MIX SIX

- YOUNGBLOODZ f/LIL JON Damn (Arista)  
 112 f/SUPERCAT Na, Na, Na (Def Jam/IDJMG)  
 BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)  
 CARL THOMAS She Is (Bad Boy/Universal)  
 LIL JON & THE EASTSIDE BOYZ Get Low (TVT)  
 OUTKAST She Lives In My Lap (Arista)



The new Montell Jordan track, "I'm Goin' Crazy" (Koch), is a hot record. It samples the old Ed OG joint "I Got to Have It." The new Loon and Snoop joint, "Gangsta S\*\*t" (Bad Boy/Universal), is a good reaction record. It's a diamond on the album. I like it, and I'm banging it. The biggest record right now for me is Spliff Star featuring Biggie's "Put Your Hands in the Air" (Flipmode). It's an anthem out here — a guaranteed crazy record for the clubs. Also, I've been spinning Carl Thomas' "She Is" (Bad Boy/Universal) in the mix. It samples Surface's "Happy" and is a nice R&B record.



— DJ Geespin, WJMN/Boston

### Are You Having Fun?

Continued from Page 36

called battlefield fatigue that must be avoided.

#### Your Greatest Hits

Keep an ongoing, updated file of your "greatest hits," whether you're a jock, PD or marketing director. The simple way to do this is to maintain an archive box. Get one of those plastic file boxes.

Did you have a particularly outstanding show today? Drop the aircheck in the box. Did you get a nice write-up in R&R or the local paper? Put a copy of it in the box. Whenever you get TV news coverage, immediately get the video burned to a DVD and drop it in.

This is a comprehensive and complete war chest of your most recent accomplishments. As you know so well, usually, when you try to find these things weeks or months later when you really need them, they're long gone and never to be found.

How many great airchecks can you not locate anywhere? Your archive box will solve this problem. It will also come in handy if you ever find yourself forced to do the next thing I'm about to bring up.

#### Don't Be Miserable

Just as you would if you were in a bad marriage, if you're in a workplace situation where you feel you're being mistreated, get the situation resolved. If you can't, get out. Don't relegate yourself to

a situation where you work all day, every day, and are miserable because you are not appreciated but are forced to work because you need to make a living.

That's the modern version of indentured servitude. Don't accept that in your life. Get out, and try to do so on your terms first. Let me repeat what I just said: Get out. Do not be dumped on by anybody.

Discreetly evaluate your options, draw up an escape plan, and get with the program. Grab that archive box of yours and put together a DVD presentation that has photos and audio of all your great stuff. That's your ticket to ride out of the hell-hole you're in.

#### Get Fit

A dirty little secret is out: Stress kills. This industry can be very stressful, and therefore deadly. Don't let this or any other occupation kill you. Give some serious thought to getting into a fitness program, if you're not already. It will change your entire life.

Not only will you be more up to your day-to-day tasks and decisions because you have more energy and the ability to think clearly, but you'll also look great if the day comes that you find yourself having to interview for another job.

Doug Parker is President of Parker Media Services, a radio promotion and marketing consulting service he founded in December of 2000. Need a promotional jump start? Reach out at 916-402-6348 or pmediaservices@aol.com.

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# ON THE RECORD

## This Week's Hottest Music Picks

### Lucas

MD, WWKL/Harrisburg

Bubba Sparxxx's "Deliverance" (Beat-club/Interscope): An amazing record with a distinct sound. Immediate phones on it. **Joe Budden** featuring **Busta Rhymes** "Fire" (Def Jam/IDJMG): Joe Budden has what it takes to be core for our station. I was hooked when I heard the first note.

Roscoe's "Smooth Sailin'" (Capitol): Earth, Wind & Fire meet Warren G.

BT's "Simply Being Loved" (Netwerk/Capitol): This is a great balance record for us. Could be the next Daniel Bedingfield.

MVP featuring **Stagga Lee** "Rock Your Body" (Casablanca/Universal): A smash hit! Best use of an air horn in a song.

**Cherish** featuring **Da Brat**'s "Miss P." (Warner Bros.): We are watching this one closely. Has all the right elements to be a hit. Reprise is back in the game with a good project.

### Rob Tyler

MD, WQSX/Boston

Beyoncé featuring **Sean Paul**'s "Baby Boy" (Columbia): A smash! Adding Sean Paul makes an already great song even better!

QED's "Love Bites" (Independent): Getting top five phones already. Amazing early reaction for this Def Leppard cover!

### Mark Adams

PD, KXJN/Portland, OR

**Busta Rhymes** "Light Your Ass on Fire" (Star Trak/Arista): In a word, insane. Hot as hell on the air and already pulling phones.

**Beyoncé** featuring **Sean Paul**'s "Baby Boy": Next single — definitely heat. Perfect timing with the dance-hall influence.

**Beyoncé**'s "Summertime" (Columbia): MP3, baby. It's not on the album, but it's a great cut.

DMX's "Where the Hood At" (Ruff Ryders/IDJMG): Big, immediate reaction. Hot on the air, already reacting in the clubs.

50 Cent's "If I Can't" (Shady/Aftermath/Interscope): As "P.I.M.P." starts to peak, this one is going to jump right up and take its place.

### Jill Strada

MD, WPYO/Orlando

Lil Jon & The Eastside Boys featuring **Ying Yang Twins** "Get Low" (TVT): This song is so hot that no matter what you are doing, you stop and party to it!

**Ashanti**'s "Rock Wit U (Awww Baby)" (Murder Inc./IDJMG): Still growing on the radio station!

**Paul Van Dyke**'s "Nothing But You" (Mute/EMC): This song is amazing — no vocals, just a great vibe!

**OutKast**'s "Ghetto Musick" (Arista): Another hot joint from OutKast!

### Picazzo

Asst. PD/MD, KISV/Bakersfield

**Wayne Wonder**'s "Friend Like Me" (VP/Antiatic): Great vibe. Straight-up R&B radio hit! We're all over it.

**Marques Houston** featuring **Joe Budden**'s "Clubbin'" (TUG): Great followup to "That Girl." Smooth track.



DMX

DMX's "Where the Hood At": Got that anthem feel. We stepped out on it.

### Bobby Ramos

PD, KPRR/EI Paso

Lumidee's "Never Leave You" (Universal): If you're sleeping on this, wake the f%k up! It's testing as a power rotation with females 18-34.

**Busta Rhymes** "Light Your Ass on Fire": Lighting up the phones and killing the clubs.

**R. Kelly**'s "Thoia Thoin" (Jive): Crazy-mad requests! Once it gets in your head, ya hooked!

**Baby Bash**'s "Suga Suga" (Universal): The No. 1 song on this station! No. 1 females, No. 1 phones!

**Pharrell** featuring **Jay-Z**'s "Frontin'" (Star Trak/Arista): Smooth and catchy, and the women are requesting it.

**TechN9NE**'s "Imma Tell" (Strange Magic): Instant phone reaction at night!

### Karen Wild

MD, KUOE/Seattle

Roscoe's "Smooth Sailin'": I am really really loving this record. We have it on as a full-time power new! With the familiar hook it sounds like a summer song.

**OutKast** featuring **Jay-Z & Killer Mike**'s "Flip Flop Rock" (Arista): I know this is not one of the singles they shipped, but we jumped on it and it's top five phones — big names, big interest.

**Bubba Sparxxx**'s "Deliverance": I have loved this track from jump. With the video, and the more I play it for people, the response gets bigger and bigger!

### Lee L'Heureux

MD, WRED/Portland, ME

**Bubba Sparxxx**'s "Deliverance": We powered this last week. With his market appearance, the strength of the record and video play, this one has amazing phones.

**Tamia** featuring **Talib Kweli**'s "Officially Missing You (Remix)" (Elektra/EEG): The remix has added new life to that record. This is definitely top 10 and scoring very high with our female audience as they make it "their song." One of our mixers also remixed it with a little rock-leaning sound, and the listeners love it.



Beyoncé

### D Rock

PD, KXHT/Memphis

**Three 6 Mafia** featuring **Baby**'s "Testin' My Gangsta (Remix)" (Universal): It's what Memphis is, in terms of a hit song.

**OutKast** featuring **Jay-Z & Killer Mike**'s "Flip Flop Rock": A banger for Memphis.

**Beyoncé** featuring **Missy Elliott**'s "Crazy in Love" (Remix II) (Columbia): The song is hot as hell!

**Mya**'s "My Love Is Like...Whoa" (A&M/Interscope): Working for us in more ways than one — give it a shot!

### Sarah O'Connor

MD, WPGC/Washington

**Ying Yang Twins** "Naggin'" (TVT): The South is on fire this summer, and this will be another club banger.

### Felix "The Cat" Santos

MD, KSEQ/Fresno

DMX's "Where the Hood At": The Dog is back with another smash. I guess retirement is out of the question.

**Mark Ronson** featuring **Sean Paul & Tweet**'s "International Affair" (Elektra/EEG): Mr. Ronson's got some serious beats. It doesn't hurt to have Sean Paul on the joint too.

**Lil Jon & The Eastside Boys** featuring **Ying Yang Twins** "Get Low": Serious heat! I ain't talkin' 'bout Central Cali weather, either. Top five phones here again.

# For gods sake answer the phone!



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JONES RADIO NETWORKS



America's Best Testing CHR/Rhythmic Songs 12 +  
For The Week Ending 8/1/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
<b>BLACK EYED PEAS</b> Where Is The Love? (A&M/Interscope)	4.25	4.19	91%	15%	4.34	4.07	4.33
<b>NELLY FJ P. DIDDY &amp; MURPHY LEE</b> Shake Ya Tailfeather (Bad Boy/Universal)	3.98	3.87	85%	15%	4.18	3.93	4.03
<b>FABOLOUS</b> Can't Let You Go (Desert Storm/Elektra/EEG)	3.94	3.92	84%	31%	4.10	3.81	3.86
<b>FABOLOUS FJ TAMIA</b> Into You (Desert Storm/Elektra/EEG)	3.93	3.80	65%	15%	3.95	3.99	3.96
<b>BEYONCÉ FJ JAY-Z</b> Crazy In Love (Columbia)	3.89	4.05	96%	40%	3.87	3.83	3.83
<b>SEAN PAUL</b> Get Busy (VP/Atlantic)	3.79	3.72	95%	49%	3.78	3.77	3.77
<b>LIL' KIM FJ 50 CENT</b> Magic Stick (Queen Bee/Atlantic)	3.78	3.90	91%	39%	4.14	3.67	3.75
<b>50 CENT P.I.M.P.</b> (Shady/Aftermath/Interscope)	3.73	3.73	77%	26%	3.96	3.74	3.60
<b>JUSTIN TIMBERLAKE</b> Rock Your Body (Jive)	3.70	3.96	98%	48%	3.49	3.67	3.88
<b>SEAN PAUL</b> Like Glue (VP/Atlantic)	3.70	3.55	80%	27%	3.81	3.66	3.74
<b>THALIA FJ FAT JOE</b> I Want You (EMI Latin/Virgin)	3.69	3.70	84%	20%	3.55	3.60	3.97
<b>PHARRELL FJ JAY-Z</b> Frontin' (Star Trak/Arista)	3.69	3.62	58%	12%	3.33	3.73	3.95
<b>MYA</b> My Love Is Like...Whoa (A&M/Interscope)	3.65	3.73	78%	20%	3.82	3.66	3.51
<b>ASHANTI</b> Rock Wit U (Awww Baby) (Murder Inc./DJMG)	3.64	3.76	94%	36%	3.56	3.71	3.55
<b>BOW WOW</b> Let's Get Down (Columbia)	3.63	3.54	56%	12%	3.87	3.49	3.63
<b>LUMIDEÉ</b> Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3.58	3.60	76%	29%	3.58	3.54	3.59
<b>MONICA</b> So Gone (J)	3.57	3.58	4%	27%	3.55	3.39	3.80
<b>MARY J. BLIGE</b> Love @ 1st Sight (Geffen)	3.57	3.62	53%	10%	3.02	3.64	4.02
<b>50 CENT</b> 21 Questions (Shady/Aftermath/Interscope)	3.55	3.76	95%	55%	3.66	3.45	3.59
<b>CHINGY</b> Right Thurr (DTP/Capitol)	3.52	3.66	77%	29%	3.81	3.50	3.25
<b>BUSTA RHYMES FJ MARIAH CAREY</b> I Know What You Want (J)	3.51	3.64	95%	52%	3.42	3.33	3.75
<b>YOUNG GUNZ</b> Can't Stop, Won't Stop (Def Jam/DJMG)	3.48	3.36	32%	9%	3.14	3.77	3.46
<b>LUDACRIS</b> Act A Fool (Def Jam South/DJMG)	3.42	3.41	82%	30%	3.57	3.42	3.53
<b>GINUWINE</b> In Those Jeans (Epic)	3.41	3.48	67%	24%	3.52	3.33	3.54
<b>BUSTA RHYMES</b> Light Your Ass On Fire (Star Trak/Arista)	3.40	—	37%	18%	2.70	3.52	3.94
<b>LIL' JON &amp; THE EASTSIDE BOYZ</b> Get Low (TVT)	3.32	3.33	45%	16%	3.60	3.19	3.31
<b>BABY BASH</b> Suga Suga (Universal)	3.19	—	20%	6%	3.06	3.29	3.15
<b>DAVID BANNER FJ LIL' FLIP</b> Like A Pimp (Universal)	3.18	3.27	61%	26%	3.45	3.21	3.02
<b>R. KELLY</b> Thia Thoin (Jive)	3.16	3.12	51%	18%	3.25	3.17	3.10
<b>BONE CRUSHER</b> Never Scaled (Arista)	2.95	3.12	62%	33%	3.08	2.94	2.88

Total sample size is 337 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.

# HEAD RUSH

ARTIST: DMX  
LABEL: Ruff Ryders/ADJMG  
By MIKE TRIAS/Assistant Editor



Could the rumors and reports be true? Could DMX, a.k.a. Dark Man X, a.k.a. The Dog, a.k.a. Earl Simmons — who took the moniker from the DMX digital drum machine — be retiring from the rap game for good? After bursting on the scene in the late '90s on LL Cool J's "4, 3, 2, 1" and effectively changing the face of rap, could the embattled MC really be hanging up his gloves for good?

I still don't believe it, but then again, perhaps he's making a play to definitively establish himself in the movie industry. After hitting the big screen in *Romeo Must Die* with Jet Li, starring in *Exit Wounds* with Steven Seagal and teaming up with Li again for *Cradle 2 the Grave*, DMX is set to appear in more films in the coming months. *Never Die Alone* is scheduled for release this December, while filming on *Werewolf* begins early next year. Add to these films the revenue he will generate with the clothing line he reportedly has in the works, and there's no need to worry about his financial future if he does retire.

And what better way to go out than on top? On Sept. 9, DMX is declaring himself *Grand Champ*. The lead single from The Dog's fifth album is "Where the Hood At?" and it continues the tradition of his hard-banging street anthems. Synthesized horns, bass and handclaps drive the aggressive cut, with DMX barking his rhymes much like his many dogs would if they could talk. 50 Cent will also make an appearance on *Grand Champ*, rapping on the cut "Shot Down."

## Reporters

<b>KISS/Albuquerque, NM*</b> PC: Pam McManus AP/DC: Steve Corbin 1 LYRIC 2 LYRIC 3 LYRIC 4 LYRIC 5 LYRIC 6 LYRIC 7 LYRIC 8 LYRIC 9 LYRIC 10 LYRIC 11 LYRIC 12 LYRIC 13 LYRIC 14 LYRIC 15 LYRIC 16 LYRIC 17 LYRIC 18 LYRIC 19 LYRIC 20 LYRIC 21 LYRIC 22 LYRIC 23 LYRIC 24 LYRIC 25 LYRIC 26 LYRIC 27 LYRIC 28 LYRIC 29 LYRIC 30 LYRIC 31 LYRIC 32 LYRIC 33 LYRIC 34 LYRIC 35 LYRIC 36 LYRIC 37 LYRIC 38 LYRIC 39 LYRIC 40 LYRIC 41 LYRIC 42 LYRIC 43 LYRIC 44 LYRIC 45 LYRIC 46 LYRIC 47 LYRIC 48 LYRIC 49 LYRIC 50 LYRIC	<b>WVWZ/Charlotte, SC*</b> PC: Phil Hunter AP/DC: Kelly Hill 1 LYRIC 2 LYRIC 3 LYRIC 4 LYRIC 5 LYRIC 6 LYRIC 7 LYRIC 8 LYRIC 9 LYRIC 10 LYRIC 11 LYRIC 12 LYRIC 13 LYRIC 14 LYRIC 15 LYRIC 16 LYRIC 17 LYRIC 18 LYRIC 19 LYRIC 20 LYRIC 21 LYRIC 22 LYRIC 23 LYRIC 24 LYRIC 25 LYRIC 26 LYRIC 27 LYRIC 28 LYRIC 29 LYRIC 30 LYRIC 31 LYRIC 32 LYRIC 33 LYRIC 34 LYRIC 35 LYRIC 36 LYRIC 37 LYRIC 38 LYRIC 39 LYRIC 40 LYRIC 41 LYRIC 42 LYRIC 43 LYRIC 44 LYRIC 45 LYRIC 46 LYRIC 47 LYRIC 48 LYRIC 49 LYRIC 50 LYRIC	<b>KSEQ/Phoenix, AZ*</b> PC: Ryan Amel AP/DC: Ryan Amel 1 LYRIC 2 LYRIC 3 LYRIC 4 LYRIC 5 LYRIC 6 LYRIC 7 LYRIC 8 LYRIC 9 LYRIC 10 LYRIC 11 LYRIC 12 LYRIC 13 LYRIC 14 LYRIC 15 LYRIC 16 LYRIC 17 LYRIC 18 LYRIC 19 LYRIC 20 LYRIC 21 LYRIC 22 LYRIC 23 LYRIC 24 LYRIC 25 LYRIC 26 LYRIC 27 LYRIC 28 LYRIC 29 LYRIC 30 LYRIC 31 LYRIC 32 LYRIC 33 LYRIC 34 LYRIC 35 LYRIC 36 LYRIC 37 LYRIC 38 LYRIC 39 LYRIC 40 LYRIC 41 LYRIC 42 LYRIC 43 LYRIC 44 LYRIC 45 LYRIC 46 LYRIC 47 LYRIC 48 LYRIC 49 LYRIC 50 LYRIC	<b>WHPH/Indianapolis, IN*</b> PC: Brian Williams AP/DC: Brian Williams 1 LYRIC 2 LYRIC 3 LYRIC 4 LYRIC 5 LYRIC 6 LYRIC 7 LYRIC 8 LYRIC 9 LYRIC 10 LYRIC 11 LYRIC 12 LYRIC 13 LYRIC 14 LYRIC 15 LYRIC 16 LYRIC 17 LYRIC 18 LYRIC 19 LYRIC 20 LYRIC 21 LYRIC 22 LYRIC 23 LYRIC 24 LYRIC 25 LYRIC 26 LYRIC 27 LYRIC 28 LYRIC 29 LYRIC 30 LYRIC 31 LYRIC 32 LYRIC 33 LYRIC 34 LYRIC 35 LYRIC 36 LYRIC 37 LYRIC 38 LYRIC 39 LYRIC 40 LYRIC 41 LYRIC 42 LYRIC 43 LYRIC 44 LYRIC 45 LYRIC 46 LYRIC 47 LYRIC 48 LYRIC 49 LYRIC 50 LYRIC	<b>KHTN/Menlo Park, CA*</b> PC: Ryan Amel AP/DC: Ryan Amel 1 LYRIC 2 LYRIC 3 LYRIC 4 LYRIC 5 LYRIC 6 LYRIC 7 LYRIC 8 LYRIC 9 LYRIC 10 LYRIC 11 LYRIC 12 LYRIC 13 LYRIC 14 LYRIC 15 LYRIC 16 LYRIC 17 LYRIC 18 LYRIC 19 LYRIC 20 LYRIC 21 LYRIC 22 LYRIC 23 LYRIC 24 LYRIC 25 LYRIC 26 LYRIC 27 LYRIC 28 LYRIC 29 LYRIC 30 LYRIC 31 LYRIC 32 LYRIC 33 LYRIC 34 LYRIC 35 LYRIC 36 LYRIC 37 LYRIC 38 LYRIC 39 LYRIC 40 LYRIC 41 LYRIC 42 LYRIC 43 LYRIC 44 LYRIC 45 LYRIC 46 LYRIC 47 LYRIC 48 LYRIC 49 LYRIC 50 LYRIC	<b>WVXX/Salt Lake City, UT*</b> PC: Ryan Amel AP/DC: Ryan Amel 1 LYRIC 2 LYRIC 3 LYRIC 4 LYRIC 5 LYRIC 6 LYRIC 7 LYRIC 8 LYRIC 9 LYRIC 10 LYRIC 11 LYRIC 12 LYRIC 13 LYRIC 14 LYRIC 15 LYRIC 16 LYRIC 17 LYRIC 18 LYRIC 19 LYRIC 20 LYRIC 21 LYRIC 22 LYRIC 23 LYRIC 24 LYRIC 25 LYRIC 26 LYRIC 27 LYRIC 28 LYRIC 29 LYRIC 30 LYRIC 31 LYRIC 32 LYRIC 33 LYRIC 34 LYRIC 35 LYRIC 36 LYRIC 37 LYRIC 38 LYRIC 39 LYRIC 40 LYRIC 41 LYRIC 42 LYRIC 43 LYRIC 44 LYRIC 45 LYRIC 46 LYRIC 47 LYRIC 48 LYRIC 49 LYRIC 50 LYRIC	<b>KSPW/Springfield, MO*</b> PC: Ryan Amel AP/DC: Ryan Amel 1 LYRIC 2 LYRIC 3 LYRIC 4 LYRIC 5 LYRIC 6 LYRIC 7 LYRIC 8 LYRIC 9 LYRIC 10 LYRIC 11 LYRIC 12 LYRIC 13 LYRIC 14 LYRIC 15 LYRIC 16 LYRIC 17 LYRIC 18 LYRIC 19 LYRIC 20 LYRIC 21 LYRIC 22 LYRIC 23 LYRIC 24 LYRIC 25 LYRIC 26 LYRIC 27 LYRIC 28 LYRIC 29 LYRIC 30 LYRIC 31 LYRIC 32 LYRIC 33 LYRIC 34 LYRIC 35 LYRIC 36 LYRIC 37 LYRIC 38 LYRIC 39 LYRIC 40 LYRIC 41 LYRIC 42 LYRIC 43 LYRIC 44 LYRIC 45 LYRIC 46 LYRIC 47 LYRIC 48 LYRIC 49 LYRIC 50 LYRIC	<b>KTVN/Reno, NV*</b> PC: Ryan Amel AP/DC: Ryan Amel 1 LYRIC 2 LYRIC 3 LYRIC 4 LYRIC 5 LYRIC 6 LYRIC 7 LYRIC 8 LYRIC 9 LYRIC 10 LYRIC 11 LYRIC 12 LYRIC 13 LYRIC 14 LYRIC 15 LYRIC 16 LYRIC 17 LYRIC 18 LYRIC 19 LYRIC 20 LYRIC 21 LYRIC 22 LYRIC 23 LYRIC 24 LYRIC 25 LYRIC 26 LYRIC 27 LYRIC 28 LYRIC 29 LYRIC 30 LYRIC 31 LYRIC 32 LYRIC 33 LYRIC 34 LYRIC 35 LYRIC 36 LYRIC 37 LYRIC 38 LYRIC 39 LYRIC 40 LYRIC 41 LYRIC 42 LYRIC 43 LYRIC 44 LYRIC 45 LYRIC 46 LYRIC 47 LYRIC 48 LYRIC 49 LYRIC 50 LYRIC	<b>KDWB/Dayton, OH*</b> PC: Ryan Amel AP/DC: Ryan Amel 1 LYRIC 2 LYRIC 3 LYRIC 4 LYRIC 5 LYRIC 6 LYRIC 7 LYRIC 8 LYRIC 9 LYRIC 10 LYRIC 11 LYRIC 12 LYRIC 13 LYRIC 14 LYRIC 15 LYRIC 16 LYRIC 17 LYRIC 18 LYRIC 19 LYRIC 20 LYRIC 21 LYRIC 22 LYRIC 23 LYRIC 24 LYRIC 25 LYRIC 26 LYRIC 27 LYRIC 28 LYRIC 29 LYRIC 30 LYRIC 31 LYRIC 32 LYRIC 33 LYRIC 34 LYRIC 35 LYRIC 36 LYRIC 37 LYRIC 38 LYRIC 39 LYRIC 40 LYRIC 41 LYRIC 42 LYRIC 43 LYRIC 44 LYRIC 45 LYRIC 46 LYRIC 47 LYRIC 48 LYRIC 49 LYRIC 50 LYRIC	<b>KDWB/Dayton, OH*</b> PC: Ryan Amel AP/DC: Ryan Amel 1 LYRIC 2 LYRIC 3 LYRIC 4 LYRIC 5 LYRIC 6 LYRIC 7 LYRIC 8 LYRIC 9 LYRIC 10 LYRIC 11 LYRIC 12 LYRIC 13 LYRIC 14 LYRIC 15 LYRIC 16 LYRIC 17 LYRIC 18 LYRIC 19 LYRIC 20 LYRIC 21 LYRIC 22 LYRIC 23 LYRIC 24 LYRIC 25 LYRIC 26 LYRIC 27 LYRIC 28 LYRIC 29 LYRIC 30 LYRIC 31 LYRIC 32 LYRIC 33 LYRIC 34 LYRIC 35 LYRIC 36 LYRIC 37 LYRIC 38 LYRIC 39 LYRIC 40 LYRIC 41 LYRIC 42 LYRIC 43 LYRIC 44 LYRIC 45 LYRIC 46 LYRIC 47 LYRIC 48 LYRIC 49 LYRIC 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# The Mathematics Of Playing Music

The Urban stations that play the most music

Programming is a combination of science and gut. In recent years the scientific aspect of programming — using research in programming decisions and tools like Selector to help implement those decisions — has resulted in tighter playlists overall. This week R&R takes a look at the actual numbers as they relate to the science and mathematics of programming music.

The chart on this page is a list of all R&R reporting stations to the Urban panel, their market numbers and owners, the total number of spins they gave in a one-week period (July 16-22) and the number of unique titles they played in that week.

Interestingly, the first thing you see on the list is that the station with the highest spin count for the week, Radio One's WRHH/Richmond, also had one of the lowest numbers for unique titles. Having a low unique-title number most likely indicates a station that is very current-driven. Two other stations had similar low unique-title numbers: Clear Channel's WUBT (The Beat)/Nashville (170 unique titles) and powerhouse WHRK (K97)/Memphis (167 unique titles).

However, when you look at Clear Channel as a company (with 17 stations on the Urban panel), its stations average 319 unique titles each, which is not far from Radio One's average of 332 unique titles per station (with 14 stations reporting). Stations with higher unique-title numbers likely have more gold in

their rotation and library, or they may play more current titles.

Of the 12 stations with unique-title numbers over 500, six are owned by independent broadcasting companies, and six are owned by larger broadcast corporations. The station with the highest unique-title number, 665, is independently owned Monroe Broadcasting's heritage WDKX/Rochester, NY.

In general, we can also see that stations with high spin counts for the week are getting in more music per hour on average. For example, WRHH/Richmond, with 2,301 spins for the week, averages about 13.6 records per hour. It's interesting to note that this current-driven, hip-hop-intensive station also runs without jocks in some dayparts.

Stations at the low end of the spin count average between eight and 9.7 records per hour. The station with the lowest spin count (761) is AM daytimer KVSP/Oklahoma City. Taking KVSP out of the equation, of the 11 stations with the lowest weekly spin counts, six are in the top 11 markets.

## R&R Urban Reporters

Market Rank	Station/Market	Owner	Total Spins July 16-22	Unique Titles
56	WRHH/Richmond	Radio One	2,301	171
12	WMIB/Miami	Clear Channel	2,161	302
122	WRJH/Jackson, MS	Extreme	2,106	225
44	KNOU/New Orleans	On Top	2,068	248
117	WEUP/Huntsville, AL	Batts, H. & Caples, V.	2,018	467
109	WPRW/Augusta, GA	Clear Channel	2,013	330
9	WBOT/Boston	Radio One	2,011	345
44	WQUE/New Orleans	Clear Channel	1,985	218
76	WJKS/Wilmington, DE	QC	1,973	546
98	KRRQ/Lafayette	Citadel	1,971	422
88	WSSP/Charleston, SC	Clear Channel	1,970	232
119	WQHH/Lansing, MI	Mid-Michigan FM	1,967	524
86	WTMG/Gainesville	Pamal	1,956	367
23	WAMO/Pittsburgh	Sheridan	1,949	405
90	WHXT/Columbia, SC	Inner City	1,936	515
56	WCDX/Richmond	Radio One	1,935	387
1	WWPR/New York	Clear Channel	1,927	467
47	WHRK/Memphis	Clear Channel	1,925	167
83	WEMX/Baton Rouge	Citadel	1,925	512
103	WBTF/Lexington, KY	L. M.	1,913	292
81	WJUC/Toledo	Welch	1,911	218
109	WFXA/Augusta, GA	Radio One	1,905	264
11	WHTA/Atlanta	Radio One	1,890	307
61	WAJZ/Albany, NY	Pamal	1,890	424
104	WJTT/Chattanooga, TN	Brewer	1,885	507
19	KATZ/St. Louis	Clear Channel	1,881	283
54	WDKX/Rochester, NY	Monroe County	1,879	665
122	WJMI/Jackson, MS	Inner City	1,874	197
46	WQOK/Raleigh	Radio One	1,872	276
35	WCKX/Columbus, OH	Radio One	1,854	276
65	KJMM/Tulsa	Perry	1,845	569
12	WEDR/Miami	Cox	1,839	524
85	KIPR/Little Rock, AR	Citadel	1,831	344
25	WENZ/Cleveland	Radio One	1,830	274
129	WTLZ/Saginaw, MI	Wilks	1,826	494
45	WNPL/Nashville	Cumulus	1,818	325
52	WJBT/Jacksonville	Clear Channel	1,816	238
56	WBTJ/Richmond	Clear Channel	1,813	279
126	WZFX/Fayetteville, NC	Beasley	1,803	481
79	WPHR/Syracuse	Clear Channel	1,798	385
38	WBHH/Norfolk	Clear Channel	1,795	394
92	WBLX/Mobile	Cumulus	1,792	484
3	WPWX/Chicago	Crawford	1,783	375
55	WGZB/Louisville	Radio One	1,779	335
19	WFUN/St. Louis	Radio One	1,760	235
90	WWDW/Columbia, SC	Inner City	1,757	564
100	WDTJ/Detroit	Radio One	1,755	318
131	KMJJ/Shreveport, LA	Cumulus	1,731	365
37	WPEG/Charlotte	Infinity	1,721	353
26	WIZF/Cincinnati	Radio One	1,715	415
59	WJMZ/Greenville, SC	Cox	1,715	501
2	KKBT/Los Angeles	Radio One	1,700	312
38	WOWI/Norfolk	Clear Channel	1,700	443
33	WKKV/Milwaukee	Clear Channel	1,699	329
132	KTCX/Beaumont, TX	Cumulus	1,690	583
84	WIKS/Greenville, NC	Beasley	1,684	397
45	WUBT/Nashville	Clear Channel	1,679	170
10	WJLB/Detroit	Clear Channel	1,664	358
88	WWWZ/Charleston, SC	Citadel	1,660	346
8	WKYS/Washington	Radio One	1,635	357
3	WGCI/Chicago	Clear Channel	1,632	388
20	WERQ/Baltimore	Radio One	1,580	388
6	WUSL/Philadelphia	Clear Channel	1,549	446
131	KDKS/Shreveport, LA	Access. 1	1,517	468
50	WBLK/Buffalo	Infinity	1,509	426
11	WVEE/Atlanta	Infinity	1,497	327
1	WBLS/New York	Inner City	1,480	518
5	KKDA-FM/Dallas	Service	1,478	274
29	KPRS/Kansas City	Carter	1,462	393
135	WJZD/Biloxi, MS	WJZD Inc.	1,411	449
53	KVSP/Oklahoma City	Perry	761	288

Market ranks based on fall 2002 Arbitron



**RADIO ROYALTY** At the recent Minority Media and Telecommunications Council meetings in Washington, DC, Radio One President/CEO Alfred Liggins was inducted into the Hall of Fame. Pictured here are (l-r) Interep VP/Director of Urban Radio Sherman Kizart, Radio One Chairperson/Founder Cathy Hughes and Liggins.





THE 11TH ANNUAL

# LIVING LEGENDS

A W A R D S D I N N E R

Chairman's Award



**Jerry Rushin**  
General Manager & VP  
WEDR/WHQT Radio

**7:00 PM**  
**Thursday**  
**August 7, 2003**

**Roney Palace Resort**  
**Miami Beach, Florida**

For further information  
contact  
**Cynthia Badie Associates**  
**212.222.9400**  
or  
[cynbad@acninc.net](mailto:cynbad@acninc.net)

Radio



**Terri Avery**  
Operations Manager  
WPEG/WBAV/WGIV



**Charles Warfield**  
President & COO  
ICBC Broadcast Holdings

Retail



**Robert Johnson**  
Delicious Records



**Terri Rossi**  
Terri Rossi Associates

Records



**C.C. McClendon**  
VP, R&B Promotion  
Arista Records



**Vernon Slaughter**  
Vernon L. Slaughter PC  
The Artist Factory LLC

The Living Legends Foundation, Inc. is a non-profit 501(c)(3) corporation. Contributions are tax deductible (I.D.# 95-4419514)

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	CHINGY Right Thurr (DTP/Capitol)	3383	+137	393031	16	67/1
4	2	GINUWINE In Those Jeans (Epic)	3326	+71	447174	13	60/0
2	3	BEYONCE F/ JAY-Z Crazy In Love (Columbia)	3294	-128	434268	11	69/0
1	4	MONICA So Gone (J)	3198	-312	441531	18	68/0
5	5	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3047	+131	356984	15	56/1
7	6	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	2843	+333	335888	13	67/0
6	7	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	2496	-314	237917	14	69/0
11	8	PHARRELL F/ JAY-Z Frontin' (Star Trak/Arista)	2433	+310	345582	10	65/1
12	9	MARY J. BLIGE Love @ 1st Sight (Geffen)	2268	+159	246214	6	69/0
10	10	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	2230	+76	259525	11	56/1
9	11	AALIYAH F/ TANK Come Over (BlackGround/Universal)	2197	+28	321718	13	55/0
13	12	DAVID BANNER F/ LIL' FLIP Like A Pimp (Universal)	1983	-96	174114	18	58/0
14	13	TYRESE Signs Of Love Makin' (J)	1862	+78	204817	12	60/0
8	14	LIL' KIM F/ 50 CENT Magic Stick (Queen Bee/Atlantic)	1845	-434	211234	15	10/0
17	15	FABOLOUS F/ TAMIA Into You (Desert Storm/Elektra/EEG)	1799	+182	230728	7	64/1
16	16	SEAN PAUL Like Glue (VP/Atlantic)	1795	+71	253127	9	63/0
20	17	NELLY F/ P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	1761	+265	181097	6	60/0
18	18	BOW WOW Let's Get Down (Columbia)	1621	+58	170458	7	64/0
21	19	MYA My Love Is Like...Whoa (A&M/Interscope)	1557	+135	140011	8	57/1
22	20	R. KELLY Thoina Thoina (Jive)	1512	+351	197598	4	68/5
15	21	LUDACRIS Act A Fool (Def Jam South/IDJMG)	1484	-289	110207	12	59/0
23	22	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	1142	+89	102294	7	44/1
27	23	YOUNGBLOODZ F/ LIL' JON Damn! (Arista)	1085	+139	101774	5	48/0
25	24	T.I. 24's (Grand Hustle/Atlantic)	1058	+67	85551	9	43/2
29	25	JS Ice Cream (DreamWorks)	861	+29	56866	12	39/0
30	26	RUBEN STUDDARD Superstar (J)	858	+72	95161	6	43/6
28	27	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	847	-70	105426	9	48/0
38	28	NICK CANNON F/ B2K Feelin' Freaky (Nickelodeon/Jive)	777	+144	63016	3	47/2
33	29	HEATHER HEADLEY I Wish I Wasn't (RCA)	762	+37	113816	20	43/0
35	30	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	760	+77	89345	4	48/3
32	31	TAMIA Officially Missing You (Elektra/EEG)	746	+9	50284	8	41/1
36	32	TIMBALAND & MAGOO Cop That Shit (BlackGround/Universal)	740	+59	62080	4	47/1
24	33	R. KELLY F/ BIG TIGGER Snake (Jive)	732	-297	81335	16	55/0
31	34	R. KELLY I'll Never Leave (Jive)	705	-34	113309	8	5/0
43	35	112 F/ SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	689	+228	69185	2	62/7
39	36	THREE 6 MAFIA F/ LIL' FLIP Ridin' Spinners (Loud/Columbia)	622	+21	41122	9	26/0
37	37	JOE BUDDEN Pump It Up (Def Jam/IDJMG)	593	-78	65638	18	48/0
Debut	38	NAPPY ROOTS Roun'The Globe (Atlantic)	584	+281	37311	1	46/4
40	39	JOE BUDDEN F/ BUSTA RHYMES Fire (Yes, Yes Y'all) (Def Jam/IDJMG)	534	+25	42598	3	42/0
Debut	40	YING YANG TWINS Naggin' (TVT)	465	+151	38057	1	32/1
Debut	41	ISLEY BROTHERS F/ RON ISLEY Busted (DreamWorks)	444	+184	32182	1	36/1
42	42	DRU HILL I Love You (Def Soul/IDJMG)	420	-63	65561	19	22/0
44	43	JAVIER Crazy (Capitol)	416	-32	30965	5	34/0
46	44	LUTHER VANDROSS Dance With My Father (J)	414	+49	25927	2	32/1
Debut	45	ATL Calling All Girls (Epic)	409	+186	26682	1	40/10
50	46	R. KELLY Step In The Name Of Love (Jive)	390	+52	104581	2	2/0
41	47	NIVEA 25 Reasons (Jive)	382	-94	22532	10	21/0
Debut	48	MARQUES HOUSTON F/ JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)	353	+154	55374	1	33/33
48	49	FREEWAY Flipside (Roc-A-Fella/IDJMG)	339	-6	41507	11	16/0
45	50	LOON F/ KELIS How You Want That (Bad Boy/Universal)	325	-87	26166	11	33/0

70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/20-7/26. 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.

## Most Added\*

www.rreads.com

ARTIST TITLE LABEL(S)	ADDS
JAGGED EDGE Walked Otta Heaven (Columbia)	43
LIL' KIM F/ MISSY ELLIOTT (When Kim Say)... (Queen Bee/Atlantic)	43
M. HOUSTON F/ J. BUDDEN & PIED PIPER Clubbin' (T.U.G.)	33
E-40 F/ CLIPSE Quarterbackin' (Sick Wid' It/Jive)	25
ATL Calling All Girls (Epic)	10
112 F/ SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	7
RUBEN STUDDARD Superstar (J)	6
BIG GIPP Steppin' Out (Koch)	6
R. KELLY Thoina Thoina (Jive)	5
NAPPY ROOTS Roun'The Globe (Atlantic)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
112 F/ SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	+683
R. KELLY Thoina Thoina (Jive)	+351
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+333
PHARRELL F/ JAY-Z Frontin' (Star Trak/Arista)	+310
NAPPY ROOTS Roun'The Globe (Atlantic)	+281
ERYKAH BADU Danger...Block On Lock (Motown/Universal)	+275
NELLY F/ P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+265
ATL Calling All Girls (Epic)	+186
ISLEY BROTHERS F/ RON ISLEY Busted (DreamWorks)	+184
FABOLOUS F/ TAMIA Into You (Desert Storm/Elektra/EEG)	+182

## New & Active

- ZANE** Tonight, I'm Yours (Capitol)  
Total Plays: 296, Total Stations: 25, Adds: 1
- BONE CRUSHER** Grippin' The Grain (Arista)  
Total Plays: 284, Total Stations: 19, Adds: 0
- JUSTIN TIMBERLAKE** Still On My Brain (Jive)  
Total Plays: 281, Total Stations: 27, Adds: 3
- DWELE** Find A Way (Virgin)  
Total Plays: 261, Total Stations: 25, Adds: 1
- BIG GIPP** Steppin' Out (Koch)  
Total Plays: 256, Total Stations: 27, Adds: 6
- B2K** What A Girl Wants (Epic)  
Total Plays: 242, Total Stations: 8, Adds: 1
- KEM** Love Calls (Motown/Universal)  
Total Plays: 212, Total Stations: 22, Adds: 2
- KELIS** Popular Thug (Star Trak/Arista)  
Total Plays: 156, Total Stations: 15, Adds: 0
- JAGGED EDGE** Walked Otta Heaven (Columbia)  
Total Plays: 147, Total Stations: 44, Adds: 43
- JUELZ SANTANA** Dipset (Santana's Town) (Roc-A-Fella/IDJMG)  
Total Plays: 139, Total Stations: 13, Adds: 0

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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# PHUNDAMENTALLY phat

ARTIST: Anthony Hamilton

LABEL: Arista

By DANA HALL/URBAN EDITOR



If the voice sounds familiar, that's because it is. Anthony Hamilton is the voice heard on the catchy hooks of hits such as 2Pac's "Thugz Mansion," Eve's "Ride Away" and the 2003 Grammy-nominated Nappy Roots song, "Po' Folks." His gritty, soulful sound is also reminiscent of '70s master Bill Withers.

But unlike other singers who have made a name for themselves singing on the hooks of hip-hop records, Hamilton has a long history in the industry as a singer-songwriter in his own right. A native of Charlotte, Hamilton came up with his hometown crew, which included members of Jodeci and Horace Brown.

With those connections, he was signed to Uptown Records in 1993, but soon after completing his first album the label folded. He was moved over to MCA, where his debut album, *XTC*, was released in 1996. Unfortunately, the critically acclaimed album was overlooked by radio. Hamilton briefly hooked up once again with Uptown founder Andre Harrell at Harrell Entertainment, but no deal emerged.

By 1999, Hamilton hooked up with two more Charlotte natives, Mark Sparks and Chris Dawley, the producing team behind Soulife Records, who found a distribution deal with Atlantic Records. While completing an entire new album's worth of material for Soulife, Hamilton also penned several songs for other artists, including "Last Night" for labelmate Sunshine Anderson and the smash "U Know What's Up" for Donnell Jones.

In 2000, while waiting his turn at Soulife, he was asked to join D'Angelo on his worldwide VooDoo tour as a backup singer. Unfortunately, once again, bad timing hit the singer, and Soulife crumbled

before he could return to release his sophomore set.

Not one to give up, Hamilton's appearance on the Nappy Roots single "Po' Folks" led him to a performance at a post-2003 Grammy Awards party, where he caught the eye of industry veteran Michael Mauldin, father of Jermaine Dupri. Soon after, Hamilton found himself signed to So So Def/Arista. Just a few months later, we have his new album, *Where I Come From*, due in stores Aug. 26.

Hamilton's gospel-inspired vocals combine with the essence of '70s-style instrumentation on "Where I'm Coming From" with wah-wah guitar licks, thumping slap-bass and church-inspired organs. He recruited several producers whom he has worked with over the past 10 years, including Mark Babson, CeBB Solo and James Poyser of the Soulquarians. He even takes the producer's chair on the inspired "My First Love," on which he performs a duet with newcomer LaToiya Williams; the song is reminiscent of the classic Rene and Angela record of the same name, but Hamilton takes the reins in making the song unique yet still an homage to the original.

Set to hit the road on an extensive radio promo tour, Hamilton has already performed showcases in New York and Atlanta. He's set to perform at BMI's 2003 Urban Awards, scheduled for Aug. 5 in Miami. Along with Floetry, Bilal and others, Hamilton will honor BMI icon Isaac Hayes.

## ON THE RECORD

WITH Derrick "D.C." Corbett PD, WQQK/Nashville



We just started to host something called "Third Fridays," a club event on the third Friday of every month. We're piggybacking on an event with some local promoters who do "First Fridays," but ours caters specifically to the 25-and-older crowd — strictly grown-folks' night. We've also been hosting a series of artist showcases with live performances. So far we've held events with Heather Headley, George Duke and Syleena Johnson. The most recent one, with Motown's Kem, we did in conjunction with our Third Friday event. Kem is originally from Nashville, and we had a huge turnout — over 700 people came to see him perform. He was incredible. I almost thought he was lip-synching to his own songs! Whenever feasible, we hope to do the artist showcase and the Third Friday together. • I think we've been able to get some really great artists in Nashville because I've been able to cultivate good relationships with the labels. We can't always provide for a whole backing band, which so many groups want to use, but we make sure they have the setup to put on a great show. The people in Nashville just want to see folks perform — it doesn't matter if there is a whole live band or not. • Musically, I'm very excited about a couple of projects. The Anthony Hamilton album coming out on Arista is one. He's a homeboy from my days back in Charlotte, where we're both from. He's been around for years — first on Uptown, later on Atlantic — and now he's finally coming out on Arista. His voice is reminiscent of Bill Withers, with that soulful, old-school sound. I also like the LSG project. People forget, but these are three of the top male R&B singers of the '80s and '90s, so you know your audience will love them.

After eight weeks at No. 1, Monica's "So Gone" (J) is knocked out of the box by Chingy's "Right Thurr" (DTP/Capitol), which jumps 3-1. But the J team still holds it down on the Urban AC chart as Heather Headley's "I Wish I Wasn't" (RCA) remains at No. 1 for the seventh week. Luther Vandross' "Dance With My Father" (J) is coming up behind her at No. 2, but Headley is still strong, with +112 plays. That makes "I Wish" the only record to see an increase of over 100 for the week at Urban AC ... Back on the Urban chart, last week's Most Added, 112 featuring Super Cat's "Na, Na, Na" (Def Soul/IDJMG), has a huge week, with an increase of 686 plays and a 43-35\* move ... But the biggest jump on the chart goes to Nick Cannon featuring B2K's "Feelin' Freaky" (Nickelodeon/Jive) which moves up 10 spots, from 38-28\*, with +144 plays.



— Anthony Acampora, Director/Charts

## Urban AC Reporters

Stations and their adds listed alphabetically by market

<b>WWH/Baltimore, MO*</b> PD: Tim White AP/DMD: Keith Fisher No Adds	<b>WZAK/Cleveland, OH*</b> DM/PD: Kim Johnson MD: Bobby Rush No Adds	<b>WZZ/Flint, MI*</b> PD: Jonell Jackson SILEY BROTHERS/F ROK SLEY	<b>KMJK/Kansas City, MO*</b> PD: Greg Love MD: Trey Michaels No Adds	<b>KJMS/Memphis, TN*</b> PD: Mike Holt AP/DMD: Eileen Collier No Adds	<b>WYLD/New Orleans, LA*</b> DM: Carlo Butler PD: AJ Agnew 3 APTM/RCA/RI 1 TYRESE JEFFREY OSBORNE	<b>WKJS/Richmond, VA*</b> DM/PD/MD: Kevin Gardner No Adds	<b>WWH/Toledo, OH*</b> PD: Rusty Lee JIMMY SOMMERS/F RANSAAN PATTERSON 2 IMPROV 2 VOICE WIMAS		
<b>KQXL/Baton Rouge, LA*</b> PD/MD: Big Tommy VOICE WIMAS	<b>WLXC/Columbia, SC*</b> PD: Doug Williams No Adds	<b>WFLM/Ft. Pierce, FL*</b> DM: Mike James PD/MD: Tony Bean 1 JIMMY SOMMERS/F RANSAAN PATTERSON VOICE WIMAS ZANE TERENCE TRENT D'ARBY	<b>KNEK/Lafayette, LA*</b> PD/MD: John Kinard VOICE WIMAS	<b>WHQT/Miami, FL*</b> PD: Derrick Brown AP/DMD: Horne Houston 10 CHRISTINA AGUILERA 6 KELLY	<b>WRKS/New York, NY*</b> DM: Joe Miller PD: Tony Beasley MD: Julie Gestines No Adds	<b>WVBE/Roanoke, VA*</b> PD/MD: Matt Ford VOICE WIMAS	<b>WHUR/Washington, DC*</b> PD/MD: David A. Dickinson COPELLE		
<b>WBHK/Birmingham, AL*</b> PD: Jay Dixon AP/DMD: Daryl Johnson No Adds	<b>WWDM/Columbia, SC*</b> 11: SHARON YOUNG 8 PHARIL BENSON 8 DETROCK MADDOX	<b>WQMG/Greensboro, NC*</b> PD/MD: AC Stone JAVIER	<b>KVGS/Las Vegas, NV*</b> PD/MD: Tony Ramirez No Adds	<b>WJMR/Milwaukee, WI*</b> PD/MD: Loui Jones 1 JAVIER	<b>WSWY/Norfolk, VA*</b> DM: Daisy Davis PD/MD: Heart Attack TWILE	<b>WLVA/Savannah, GA</b> DM: Trent Kelly PD/MD: Gary Young 18 SHAWNTAYNS	<b>WMMJ/Washington, DC*</b> PD: Kathy Brown MD: Mike Chase No Adds		
<b>WMCL/Charleston, SC*</b> DM/PD: Tony Bean AP/DMD: Refulata Parler VOICE WIMAS	<b>WAGH/Columbus, GA</b> DM: Brian Walters PD/MD: Durren Rasheeda MD: Ed Lewis 7 DETROCK MADDOX	<b>KMKY/Little Rock, AR*</b> DM: Joe Butler PD: Mark Dwyer MD: James Dierkes VOICE WIMAS VOICE WIMAS	<b>WMC/Milwaukee, WI</b> DM: Penelope Stewart DM: Steve Scott PD/MD: Tyrone Jackson 5 VOICE WIMAS 5 JIMMY SOMMERS/F RANSAAN PATTERSON 1 IMPROV 2	<b>WMT/Mobile, AL*</b> PD: Steve Crumley MD: Kelly Barlow No Adds	<b>WVWL/Norfolk, VA*</b> DM: Dick Lamb PD/MD: Don London 1 JEFFREY OSBORNE	<b>WCFB/Orlando, FL*</b> DM: Steve Holtzback MD: Joe Davis No Adds	<b>WDSB/Philadelphia, PA*</b> DM: Theo Malcom PD: Joe Tamboro AP/DMD: Jo Gombau 5 JUBIN STUBBARD		
<b>WBAV/Charlotte*</b> PD/MD: Bert Henry 5 CA. MI. RICHARDSON JIMMY SOMMERS/F RANSAAN PATTERSON VOICE WIMAS	<b>KRNB/Dallas, TX*</b> PD: Brian Watson PHARIL BENSON	<b>WTLT/Indianapolis, IN*</b> DM: Brian Watson AP/DMD: Garb Adams No Adds	<b>KHHT/Los Angeles, CA*</b> PD: Michele Santocruz MD: Rick Rubin No Adds	<b>WQK/Mashville, TN*</b> PD/MD: Derrick Corbett No Adds	<b>WYFC/Raleigh, NC*</b> PD: Cy Young AP/DMD: Jodi Berry No Adds	<b>WQW/Chattanooga, TN*</b> PD/MD: Sam Terry No Adds	<b>WVXX/Detroit, MI*</b> PD: Jamariah Richardson AP/DMD: David Stewart MD: Shavon Little No Adds	<b>KJLH/Los Angeles, CA*</b> PD/MD: Andrew Russell 8 IMPROV 2 JACQUEE FORD	<b>WYBC/New Haven, CT*</b> DM: Wayne Schmidt PD/MD: Jean Castillo No Adds
<b>WVVA/Chicago, IL*</b> DM/PD: Brian Smith AP/DMD: Anthony Rivera 2 CALVIN RICHARDSON 1 JUSTIN TIMBERLAKE	<b>WUKS/Fayetteville, NC*</b> PD: Garret Davis MD: Cobain Pae No Adds	<b>WQK/Jackson, MS*</b> DM/PD/MD: Stan Brascan VOICE WIMAS	<b>WRBW/Macon, GA</b> DM: Corey Brown PD/MD: Lisa Charles MD: KJ Brooks DETROCK MADDOX	<b>WQK/Mashville, TN*</b> PD/MD: Derrick Corbett No Adds	<b>WYFC/Raleigh, NC*</b> PD: Cy Young AP/DMD: Jodi Berry No Adds	<b>WSOL/Jacksonville, FL*</b> MD: KJ Brooks No Adds	<b>WQK/Jackson, MS*</b> DM/PD/MD: Stan Brascan VOICE WIMAS		

48 Total Reporters  
 44 Total Monitored  
 4 Total Indicator

Note: WWDM/Columbia, SC moves from Urban to Urban AC.





LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	HEATHER HEADLEY I Wish I Wasn't (RCA)	1317	+112	156500	20	36/0
2	2	LUTHER VANDROSS Dance With My Father (J)	1112	+7	116558	13	41/0
3	3	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	1013	-71	95537	21	32/0
4	4	KEM Love Calls (Motown/Universal)	971	-83	104214	27	30/0
7	5	TAMIA Officially Missing You (Elektra/EEG)	807	+29	65822	12	35/0
5	6	FLOETRY Say Yes (DreamWorks)	794	-47	91470	26	37/0
9	7	ARETHA FRANKLIN Only Thing Missing Is You (Arista)	757	+75	76838	7	40/1
8	8	KINDRED THE FAMILY SOUL Far Away (Hidden Beach)	727	+2	77955	21	36/0
6	9	RON ISLEY F/ R. KELLY What Would You Do? (DreamWorks)	656	-124	61430	24	41/0
14	10	RUBEN STUDDARD Superstar (J)	590	+49	49085	8	36/2
11	11	R. KELLY I'll Never Leave (Jive)	576	-19	57699	14	26/0
12	12	JAVIER Crazy (Capitol)	544	-17	50239	11	31/2
13	13	JEFFREY OSBORNE Rest Of Our Lives (JayOz/Koch)	541	-4	44860	14	36/2
10	14	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	493	-108	50573	23	31/0
15	15	VIVIAN GREEN Fanatic (Columbia)	488	-26	44858	10	24/0
18	16	R. KELLY Step In The Name Of Love (Jive)	352	+69	59119	13	3/1
16	17	SYLEENA JOHNSON Faithful To You (Jive)	351	-18	30701	9	28/0
19	18	TYRESE Signs Of Love Makin' (J)	334	+62	28495	8	21/1
21	19	MONICA So Gone (J)	306	+93	39847	7	2/0
17	20	EARTH, WIND & FIRE All In The Way (Kalimba)	303	-58	16941	15	28/0
20	21	SMOKIE NORFUL I Need You Now (EMI Gospel)	267	+53	28641	17	16/1
23	22	RHIAN BENSON Say How I Feel (DKG)	264	+77	19902	3	25/2
22	23	DWELE Find A Way (Virgin)	260	+69	30599	4	24/3
25	24	CALVIN RICHARDSON Keep On Pushin' (Hollywood)	226	+50	20552	3	19/2
-	25	ISLEY BROTHERS F/ RON ISLEY Busted (DreamWorks)	188	+82	11015	1	20/3
26	26	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	158	+5	9606	6	6/0
28	27	DEITRICK HADDON Sinner's Prayer (Verity)	152	+9	7531	3	18/1
27	28	LUTHER VANDROSS F/ BEYONCE' Closer I Get To You (J)	152	+2	18638	3	2/0
Debut	29	BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	151	+67	28499	1	2/0
30	30	ANN NESBY Make Me Better (UTR Music Group)	129	+13	5724	2	13/0

45 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/20-7/26. 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**

**DONNIE** Cloud 9 (Universal)  
Total Plays: 64, Total Stations: 7, Adds: 0

**J. SOMMERS F/ R. PATTERSON** What Am I Gonna Do (Higher Octave)  
Total Plays: 57, Total Stations: 14, Adds: 3

**LJ Fortunately** (Cool Joe)  
Total Plays: 54, Total Stations: 10, Adds: 1

**TERENCE TRENT D'ARBY** Designated Fool (Compendia)  
Total Plays: 51, Total Stations: 6, Adds: 1

**IMPROMP 2** Mocha Soul (Big3)  
Total Plays: 47, Total Stations: 8, Adds: 2

**VICKIE WINANS** Shook (Verity/Jive)  
Total Plays: 0, Total Stations: 9, Adds: 9

Songs ranked by total plays

**Most Added\***

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ARTIST TITLE LABEL(S)	ADDS
VICKIE WINANS Shook (Verity/Jive)	9
DWELE Find A Way (Virgin)	3
ISLEY BROTHERS F/ RON ISLEY Busted (DreamWorks)	3
J. SOMMERS F/ R. PATTERSON What Am I... (Higher Octave)	3
JEFFREY OSBORNE Rest Of Our Lives (JayOz/Koch)	2
RUBEN STUDDARD Superstar (J)	2
JAVIER Crazy (Capitol)	2
RHIAN BENSON Say How I Feel (DKG)	2
CALVIN RICHARDSON Keep On Pushin' (Hollywood)	2
IMPROMP 2 Mocha Soul (Big3)	2

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
HEATHER HEADLEY I Wish I Wasn't (RCA)	+112
MONICA So Gone (J)	+93
ISLEY BROTHERS F/ RON ISLEY Busted (DreamWorks)	+82
RHIAN BENSON Say How I Feel (DKG)	+77
ARETHA FRANKLIN Only Thing Missing Is You (Arista)	+75
R. KELLY Step In The Name Of Love (Jive)	+69
DWELE Find A Way (Virgin)	+69
BEYONCE' F/ JAY-Z Crazy In Love (Columbia)	+67
TYRESE Signs Of Love Makin' (J)	+62
MAXWELL Lifetime (Columbia)	+54

**Most Played Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SYLEENA JOHNSON Guess What (Jive)	415
TYRESE How You Gonna Act Like That (J)	365
VIVIAN GREEN Emotional Rollercoaster (Columbia)	360
JAHEIM Fabulous (Divine Mill/Warner Bros.)	313
MUSIQ Dontchange (Def Soul/IDJMG)	294
LUTHER VANDROSS Take You Out (J)	273
MAXWELL Lifetime (Columbia)	270
LUTHER VANDROSS I'd Rather (J)	204
RUFF ENDZ Someone To Love You (Epic)	204
E. BADU F/ COMMON Love Of My Life (Magic Johnson/MCA)	201

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PO/MD: Rudy Fernandez
APD: Shay Hill
1 JESSICA LAMB & THE STRAGGLERS
2 BROOKS & DUNN

WQMK/Akron, OH
OM/MD: Kevin Mason
APD: Ken Steel
1 JAY MICHAEL
2 JIM CRISAL
3 DUSTY DRAKE

WQNA/Albany, NY
PO: Buzz Brindley
MD: Bill Earley
2 MARK WELLS

KBOU/Albuquerque, NM
PO: Tommy Carrara
MD: Sammy Cruise
1 SAMMY KRISHAW
2 RYAN TYLER

KRST/Albuquerque, NM
PO: John Richards
MD: Paul Bailey
1 DANIEL WOLFE
2 DUSTY DRAKE

KRRY/Alexandria, LA
OM: Scott Bryant
PO/MD/MD: Steve Casey
15 MONTGOMERY GENTRY
2 CHRIS CAGLE
3 JOE MESSINA

WCTD/Allenwood, PA
APD/MD: Sam Malone
10 MARK WELLS
2 CRAIG MORGAN
3 SAMMY KRISHAW
4 JIM CRISAL
5 JOE MESSINA

KGNC/Amalio, TX
OM: Dan Gorman
PO: Tim Berber
APD/MD: Patrick Clark
10 CRAIG MORGAN

KORJ/Anchorage, AK
PO: Matt Valley
MD: Jerline Case
10 GEORGE STRAT
14 BARRY TRAVIS
17 JOE MESSINA

WWW/Ann Arbor, MI
PO: Barry Martini
MD: Tom Baker
14 DANIEL WOLFE

WNCY/Appleton, WI
OM: Jeff McCarthy
MD: Marc Brann
1 SCOTT EBERKOPF
2 REBECCA LYNN HOWARD

WKS/Asheville, NC
SM: Diane Ingram
PO: Jeff Davis
APD/MD: Andy Woods
1 MONTGOMERY GENTRY
2 PAT GREEN

WKHX/Atlanta, GA
MD: Johnny Gray
No Adds

WPUR/Atlantic City, NJ
PO/MD: Joe Kelly
14 MARK WELLS
2 JIM CRISAL
3 DUSTY DRAKE
4 CRAIG MORGAN
5 FRANK TRAVIS
6 PAT GREEN

WKXC/Augusta, GA
PO: T. Denty
MD: Zach Taylor
1 JEFF GARCIA
2 FRANK TRAVIS
3 JAMBER HANSON
4 MONTGOMERY GENTRY

KASE/Austin, TX
OM/MD: Jason Kane
APD/MD: Bob Pickett
1 JEFF GARCIA
2 GEORGE STRAT
3 PATTY LOVELL

KUZZ/Bakersfield, CA
PO: Evan Brindley
MD: Adam Jetties
1 MONTGOMERY GENTRY
2 CRAIG MORGAN

WPOC/Baltimore, MD
PO: Scott Lindy
MD: Michael J. Fox
1 SCOTT EBERKOPF
2 GARY ALLAN

WYK/Baton Rouge, LA
OM: Bob Murphy
PO: Paul Or
APD/MD: Austin James
2 CRAIG MORGAN

WYPY/Baton Rouge, LA
OM/MD: Randy Chase
MD: Jay Be'ard
No Adds

KYKR/Beaumont, TX
PO/MD: Mickey Ashworth
TRACY BYRD

WLS/Beckley, WV
OM: Bill O'Brien
PO/MD: Steve Willis
1 BILLY CURRIER
2 SCOTT EBERKOPF

WKNN/Biloxi, MS
OM: Walter Brown
PO: Kip Gregory
14 KETAN URBAN
2 RASCAL FLATTS

WDXB/Birmingham, AL
PO: Tom Naaralan
MD: Jay Craig
1 CHRIS CAGLE
2 JESSICA LAMB
3 RASCAL FLATTS

WZZK/Birmingham, AL
PO/MD: Brian Driver
1 MONTGOMERY GENTRY
2 JAMBER HANSON
3 DUSTY DRAKE

WPSK/Blacksburg, VA
OM/MD: Scott Stevens
MD: Sean Sumner
No Adds

WBBW/Bloomington, IL
OM/MD: Dan Westhoff
APD/MD: Buck Stevens
10 DARRYL WOLFE
11 BILLY CURRIER

WHKC/Bluefield, WV
OM/MD/MD: Dave Crossier
10 SCOTTSVILLE
2 JAMBER HANSON
3 JAMIE O'NEAL

KIZN/Boise, ID
OM/MD: Rich Summers
APD/MD: Jessica Burke
1 JESSICA BURKE
2 SCOTT EBERKOPF
3 RYAN TYLER

KGCF/Boise, ID
PO: Lance Tidwell
APD: Jim Miller
MD: Cary Mikhalak
1 JIM CRISAL
2 MONTGOMERY GENTRY
3 JAMBER HANSON
4 JIM CRISAL
5 JAMBER HANSON
6 RYAN TYLER

WKLW/Boston, MA
PO: Mike Brophy
APD/MD: Ginny Rogers
1 DUSTY DRAKE
2 MONTGOMERY GENTRY
3 PAT GREEN
4 MONTGOMERY GENTRY
5 JOE MESSINA

KAGG/Bryan, TX
PO/MD: Jennifer Allen
10 MONTGOMERY GENTRY
20 CHRIS CAGLE
30 PATTY LOVELL
40 TRAVIS TRUITT

WYRK/Bufalo, NY
PO: John Pappas
APD/MD: Wendy Lynn
1 MARK WELLS
2 MONTGOMERY GENTRY
3 MONTGOMERY GENTRY
4 MONTGOMERY GENTRY
5 MONTGOMERY GENTRY

WOKO/Burlington
PO: Steve Pelkey
MD: Margot S. John
1 MARK WELLS
2 SCOTT EBERKOPF
3 ROBERT ALBANS

KHAX/Cedar Rapids, IA
OM: Dick Staden
PO: Bob James
MD: Dawn Johnson
1 JOE MICHAEL
2 JIM CRISAL
3 MONTGOMERY GENTRY

WYCD/Detroit, MI
PO: Mac Dams
APD/MD: Ron Chalmers
1 BILLY CURRIER
2 RASCAL FLATTS

WQJR/Dothan, AL
OM: Jerry Broadway
PO/MD: Brett Mason
APD: Greg Rickaby
1 JIM CRISAL
2 SCOTT EBERKOPF
3 DUSTY DRAKE
4 MONTGOMERY GENTRY
5 JAMBER HANSON
6 RANDY TRAVIS
7 CRAIG MORGAN
8 REBECCA LYNN HOWARD
9 SAMMY KRISHAW

WYWC/Hagerstown
APD/MD: Don Brake
1 PAT GREEN
2 MONTGOMERY GENTRY
3 JAMBER HANSON
4 RANDY TRAVIS
5 CRAIG MORGAN
6 REBECCA LYNN HOWARD
7 SAMMY KRISHAW

WKAT/Harrisburg, PA
PO: Sam McGuire
1 CRAIG MORGAN
2 DUSTY DRAKE
3 MARK WELLS

WRBT/Harrisburg, PA
OM: Chris Tyler
PO/MD: Shelly Easton
APD: Newman
No Adds

WVYZ/Hartford, CT
MD: Jay Thomas
1 SCOTT EBERKOPF
2 SCOTT EBERKOPF

WBSN/Laurel, MS
PO/MD: Alyson Scott
1 SCOTT EBERKOPF
2 REBECCA LYNN HOWARD
3 RANDY TRAVIS
4 CRAIG MORGAN
5 TRACY BYRD

KULT/Houston, TX
PO: Jeff Gardner
APD/MD: Stephen Giattari
23 TRACY BYRD

KKBO/Houston, TX
PO: Michael Cruise
MD: Christ Brooks
No Adds

WTCR/Huntington
PO: Judy Easton
MD: Dave Peelle
1 JAMBER HANSON
2 CRAIG MORGAN
3 SAMMY KRISHAW
4 MONTGOMERY GENTRY
5 MARK WELLS

WDRM/Huntsville, AL
PO: Brian Jennings
MD: Dan McClain
1 GARY ALLAN
2 PATTY LOVELL
3 CRAIG MORGAN

WCFC/Fint, MI
PO: Coyote Collins
MD: Kristine Turner
1 PATTY LOVELL
2 SAMMY KRISHAW

WFKL/Florence, AL
PO/MD: Gary Melrock
1 REBECCA LYNN HOWARD
2 PATTY LOVELL
3 RANDY TRAVIS
4 MARK WELLS

KSXS/Fresno, CA
PO: Mike Peterson
MD: Steve Plesha
1 PATTY LOVELL
2 RUSLOW

KUAD/Ft Collins, CO
PO: Mark Callaghan
MD: Brian Gary
No Adds

WCKT/Ft. Myers, FL
OM: Steve Anzot
PO: Kerry Sabl
APD/MD: Dave Logan
1 DENISE BENTLEY
2 MONTGOMERY GENTRY

WVGR/Ft. Myers, FL
PO: Mark Phillips
MD: Steve Hart
No Adds

WYZZ/Ft. Walton Beach, FL
OM: Cindy Malone
MD: Cindy Malone
14 PATTY LOVELL

WKHF/Ft. Wayne, IN
PO/MD: Dean McNeil
No Adds

WCKG/Gainesville, FL
PO: Mr. Bob
MD: Big Red
1 MARY STUART
2 TRACY BYRD

WBCF/Grand Rapids, MI
PO: Doug Montgomery
MD: Dave Taft
1 RYAN TYLER

WTOR/Greensboro, NC
PO: Bill Dobson
APD/MD: Angie Ward
1 PAT GREEN
2 MONTGOMERY GENTRY
3 JAMBER HANSON
4 RANDY TRAVIS
5 CRAIG MORGAN

WYGO/Denver, CO
PO: Michael Brann
1 SCOTT EBERKOPF
2 REBECCA LYNN HOWARD

KKH/Des Moines, IA
OM: Jack D'Amico
PO/MD: Jimmy Dison
1 MONTGOMERY GENTRY

WYCD/Detroit, MI
PO: Mac Dams
APD/MD: Ron Chalmers
1 BILLY CURRIER
2 RASCAL FLATTS

WQJR/Dothan, AL
OM: Jerry Broadway
PO/MD: Brett Mason
APD: Greg Rickaby
1 JIM CRISAL
2 SCOTT EBERKOPF
3 DUSTY DRAKE
4 MONTGOMERY GENTRY
5 JAMBER HANSON
6 RANDY TRAVIS
7 CRAIG MORGAN
8 REBECCA LYNN HOWARD
9 SAMMY KRISHAW

WKAT/Harrisburg, PA
PO: Sam McGuire
1 CRAIG MORGAN
2 DUSTY DRAKE
3 MARK WELLS

WRBT/Harrisburg, PA
OM: Chris Tyler
PO/MD: Shelly Easton
APD: Newman
No Adds

WVYZ/Hartford, CT
MD: Jay Thomas
1 SCOTT EBERKOPF
2 SCOTT EBERKOPF

WBSN/Laurel, MS
PO/MD: Alyson Scott
1 SCOTT EBERKOPF
2 REBECCA LYNN HOWARD
3 RANDY TRAVIS
4 CRAIG MORGAN
5 TRACY BYRD

KULT/Houston, TX
PO: Jeff Gardner
APD/MD: Stephen Giattari
23 TRACY BYRD

KKBO/Houston, TX
PO: Michael Cruise
MD: Christ Brooks
No Adds

WTCR/Huntington
PO: Judy Easton
MD: Dave Peelle
1 JAMBER HANSON
2 CRAIG MORGAN
3 SAMMY KRISHAW
4 MONTGOMERY GENTRY
5 MARK WELLS

WDRM/Huntsville, AL
PO: Brian Jennings
MD: Dan McClain
1 GARY ALLAN
2 PATTY LOVELL
3 CRAIG MORGAN

WQJK/Jacksonville, FL
OM: Gail Austin
PO: Jay McCarthy
MD: John Scott
No Adds

WROG/Jacksonville, FL
OM: Gail Austin
PO: Jay McCarthy
MD: Dixie Jones
No Adds

WXBQ/Johnson City
PO/MD: Bill Hagg
11 DREW THOMAS

WMTZ/Johnstown, PA
PO: Steve Walker
MD: Lara Masley
1 SCOTT EBERKOPF
2 RASCAL FLATTS

KXJ/Joplin, MO
DR: Ray Michaels
PO/MD: Cody Carlson
APD: Jay McFar
1 DANIEL WOLFE
2 MARK WELLS
3 JAMBER HANSON

WVNW/Kalamazoo, MI
PO: P.J. Lacey
APD/MD: Phil O'Reilly
No Adds

KBEQ/Kansas City, MO
PO: Mike Kennedy
MD: T.J. McCreir
1 MONTGOMERY GENTRY
2 CRAIG MORGAN

KFKP/Kansas City, MO
APD/MD: Tony Stevens
1 PAT GREEN
2 MONTGOMERY GENTRY
3 JAMBER HANSON
4 RANDY TRAVIS
5 CRAIG MORGAN
6 REBECCA LYNN HOWARD
7 SAMMY KRISHAW

WDAF/Kansas City, MO
PO/MD: Ted Cramer
1 RASCAL FLATTS
2 SAMMY KRISHAW
3 RANDY TRAVIS
4 SAMMY KRISHAW
5 MARY STUART
6 RYAN TYLER

WVW/Knoxville, TN
OM/MD: Mike Hammond
MD: Colleen Adkins
1 LONESTAR
2 MONTGOMERY GENTRY
3 JAMBER HANSON
4 RANDY TRAVIS
5 CRAIG MORGAN

WKOA/Lafayette, IN
PO/MD: Hank Allen
3 KATHA

WKOL/Lafayette, LA
PO: Mike James
MD: T.D. Smith
No Adds

KXKC/Lafayette, LA
PO: Renee Revett
MD: Sean Riley
1 PAT GREEN
2 SCOTT EBERKOPF
3 MARK WELLS

WPCP/Lakeville, FL
PO: Dave Whiglit
MD: Joel Taylor
1 SCOTT EBERKOPF
2 DUSTY DRAKE
3 SAMMY KRISHAW
4 RYAN TYLER

WVO/Lancaster, PA
PO/MD: Dick Raymond
1 LONESTAR

WITL/Lansing, MI
PO: Jay J. McCrae
APD/MD: Chris Tyler
1 PAT GREEN
2 RYAN TYLER
3 DUSTY DRAKE
4 CRAIG MORGAN
5 SAMMY KRISHAW

KWRN/Las Vegas, NV
PO: John Marks
APD/MD: Brooke O'Brian
1 GARY ALLAN

WBSN/Laurel, MS
PO/MD: Alyson Scott
1 SCOTT EBERKOPF
2 REBECCA LYNN HOWARD
3 RANDY TRAVIS
4 CRAIG MORGAN
5 TRACY BYRD

KULT/Houston, TX
PO: Jeff Gardner
APD/MD: Stephen Giattari
23 TRACY BYRD

KKBO/Houston, TX
PO: Michael Cruise
MD: Christ Brooks
No Adds

WTCR/Huntington
PO: Judy Easton
MD: Dave Peelle
1 JAMBER HANSON
2 CRAIG MORGAN
3 SAMMY KRISHAW
4 MONTGOMERY GENTRY
5 MARK WELLS

WDRM/Huntsville, AL
PO: Brian Jennings
MD: Dan McClain
1 GARY ALLAN
2 PATTY LOVELL
3 CRAIG MORGAN

WQJK/Jacksonville, FL
OM: Gail Austin
PO: Jay McCarthy
MD: John Scott
No Adds

WROG/Jacksonville, FL
OM: Gail Austin
PO: Jay McCarthy
MD: Dixie Jones
No Adds

WXBQ/Johnson City
PO/MD: Bill Hagg
11 DREW THOMAS

WMTZ/Johnstown, PA
PO: Steve Walker
MD: Lara Masley
1 SCOTT EBERKOPF
2 RASCAL FLATTS

KXJ/Joplin, MO
DR: Ray Michaels
PO/MD: Cody Carlson
APD: Jay McFar
1 DANIEL WOLFE
2 MARK WELLS
3 JAMBER HANSON

WVNW/Kalamazoo, MI
PO: P.J. Lacey
APD/MD: Phil O'Reilly
No Adds

KBEQ/Kansas City, MO
PO: Mike Kennedy
MD: T.J. McCreir
1 MONTGOMERY GENTRY
2 CRAIG MORGAN

KFKP/Kansas City, MO
APD/MD: Tony Stevens
1 PAT GREEN
2 MONTGOMERY GENTRY
3 JAMBER HANSON
4 RANDY TRAVIS
5 CRAIG MORGAN
6 REBECCA LYNN HOWARD
7 SAMMY KRISHAW

WDAF/Kansas City, MO
PO/MD: Ted Cramer
1 RASCAL FLATTS
2 SAMMY KRISHAW
3 RANDY TRAVIS
4 SAMMY KRISHAW
5 MARY STUART
6 RYAN TYLER

WVW/Knoxville, TN
OM/MD: Mike Hammond
MD: Colleen Adkins
1 LONESTAR
2 MONTGOMERY GENTRY
3 JAMBER HANSON
4 RANDY TRAVIS
5 CRAIG MORGAN

WKOA/Lafayette, IN
PO/MD: Hank Allen
3 KATHA

WKOL/Lafayette, LA
PO: Mike James
MD: T.D. Smith
No Adds

KXKC/Lafayette, LA
PO: Renee Revett
MD: Sean Riley
1 PAT GREEN
2 SCOTT EBERKOPF
3 MARK WELLS

WPCP/Lakeville, FL
PO: Dave Whiglit
MD: Joel Taylor
1 SCOTT EBERKOPF
2 DUSTY DRAKE
3 SAMMY KRISHAW
4 RYAN TYLER

WVO/Lancaster, PA
PO/MD: Dick Raymond
1 LONESTAR

WITL/Lansing, MI
PO: Jay J. McCrae
APD/MD: Chris Tyler
1 PAT GREEN
2 RYAN TYLER
3 DUSTY DRAKE
4 CRAIG MORGAN
5 SAMMY KRISHAW

KWRN/Las Vegas, NV
PO: John Marks
APD/MD: Brooke O'Brian
1 GARY ALLAN

WBSN/Laurel, MS
PO/MD: Alyson Scott
1 SCOTT EBERKOPF
2 REBECCA LYNN HOWARD
3 RANDY TRAVIS
4 CRAIG MORGAN
5 TRACY BYRD

KULT/Houston, TX
PO: Jeff Gardner
APD/MD: Stephen Giattari
23 TRACY BYRD

KKBO/Houston, TX
PO: Michael Cruise
MD: Christ Brooks
No Adds

WTCR/Huntington
PO: Judy Easton
MD: Dave Peelle
1 JAMBER HANSON
2 CRAIG MORGAN
3 SAMMY KRISHAW
4 MONTGOMERY GENTRY
5 MARK WELLS

WDRM/Huntsville, AL
PO: Brian Jennings
MD: Dan McClain
1 GARY ALLAN
2 PATTY LOVELL
3 CRAIG MORGAN

WDM/Macon, GA
PO: Gerry Marshall
APD/MD: Laura Starling
1 DUSTY DRAKE
2 RYAN TYLER

WWOM/Madison, WI
PO: Mark Gramon
MD: Neil McKenzie
1 MARK WELLS
2 MARK WELLS
3 MARK WELLS

KIA/Mason City, IA
PO/MD: J. Brooks
1 JESSICA ANDREWS

KTEX/McAllen, TX
OM: Billy Santiago
PO: Jujo Cerda
APD: Frankie Dee
MD: Patricia
2 PATTY LOVELL

KRW/Medford, OR
DM: Keith Lellis
PO: Larry Neal
MD: Scott Schuler
1 PAT GREEN
2 SCOTT EBERKOPF
3 MARK WELLS

WQKC/Memphis, TN
PO: Chip Miller
1 PAUL VASSAL
2 MONTGOMERY GENTRY

WOKK/Meridian, MS
PO/MD: Scott Ray
1 TRACY BYRD

WKS/Miami, FL
PO: Bob Barnett
MD: Darlene Evans
1 BLUE SHELTON
2 JOHN McCLAMP

WML/Milwaukee, WI
PO: Kerry Wolfe
APD: Scott Dolgin
MD: Mitch Morgan
1 JAMBER HANSON

KEEY/Milwaukee, WI
OM/MD: Greg Swenberg
1 MARY STUART
2 MARY STUART
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26 MARY STUART
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29 MARY STUART
30 MARY STUART

WKS/Mobile, AL
OM: Hal Carson
PO/MD: Bill Black
No Adds

KATM/Modesto, CA
OM: Richard Perry
PO: Randy Black
APD: DJ Walker
MD: Joe Roberts
1 DUSTY DRAKE
2 MONTGOMERY GENTRY
3 JESSICA ANDREWS
4 RYAN TYLER

KJLO/Monroe, LA
OM/MD: Mike Blakney
APD/MD: Carl Samburg
1 JESSICA ANDREWS

KTOM/Monterey, CA
PO/MD: Jim Dorman
1 SCOTT EBERKOPF
2 SCOTT EBERKOPF
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7 SCOTT EBERKOPF
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30 SCOTT EBERKOPF

KWJ/Portland, OR
PO: Robin Mitchell
MD: Cris Ledwood
1 SCOTT EBERKOPF
2 SCOTT EBERKOPF
3 PATTY LOVELL

WOKO/Portland, NH
PO: Mark Jennings
MD: Dan Lamm
1 MONTGOMERY GENTRY
2 SCOTT EBERKOPF

WLLR/Qaad Hills, IA
PO: Jim O'Hara
MD: Ron Evans
2 BILLY CURRIER

WDRR/Raleigh, NC
PO: Lisa McKay
APD/MD: Mike 'Maddog' Biddle
1 PAT GREEN
2 MARK WELLS

KOUT/Rapid City, SD
PO/MD: Mark Houston
19 TRACY BYRD
20 CRAIG MORGAN

KBUL/Reno, NV
OM/MD: Tom Jordan
APD: PJ Christy
MD: Chad Reeves
4 SAMMY KRISHAW

WKHK/Richmond, VA
PO: Russ Washburn
1 BILLY CURRIER
2 RYAN TYLER
3 DUSTY DRAKE

WLS/Roanoke, VA
PO: Brett Sharp
MD: Robyn Jaynes
1 MONTGOMERY GENTRY
2 MONTGOMERY GENTRY
3 MONTGOMERY GENTRY

WYWD/Roanoke, VA
PO/MD: Gary O'Kelley
1 GARY O'KEELEY
2 JESSICA ANDREWS
3 REBECCA LYNN HOWARD

WBEE/Rochester, NY
OM: Dave Symonds
PO: Charles Korman
1 SCOTT EBERKOPF
2 SCOTT EBERKOPF
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6 SCOTT EBERKOPF
7 SCOTT EBERKOPF
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30 SCOTT EBERKOPF

WXCQ/Rockford, IL
OM/MD: Jesse Garcia
MD: Kelly Hess
EMERSON DRIVE
1 BILLY CURRIER
2 DUSTY DRAKE
3 RYAN TYLER

WVWA/Orlando, FL
DM: Bill Hendrich
PO: Len Shaddock
MD: Shadow Stevens
1 GARY ALLAN
2 DUSTY DRAKE
3 RASCAL FLATTS

KHAY/Oxnard, CA
SM: Eric Bingham
PO/MD: Hank Hill
1 EMERSON DRIVE
2 DUSTY DRAKE
3 RYAN TYLER

KPLM/Palm Springs, CA
OM: Todd Mather
MD: Al Gordon
10 JESSICA ANDREWS

WFAP/Panama City, FL
OM/MD: Bill Young
APD: Shane Collins
No Adds

WXBW/Pensacola, FL
PO/MD: Lynn West
1 MONTGOMERY GENTRY
2 RYAN TYLER
3 JOE MESSINA

WXCL/Peoria, IL
PO/MD: Dan Dermody
No Adds

WXTU/Philadelphia, PA
PO: Bob McKee
APD/MD: Cadillac Jack
No Adds

KMLE/Phoenix, AZ
PO: Tim Maranville
APD: Dave Collins
MD: Kevin Hamilton
1 PATTY LOVELL

WKS/San Angelo, TX
PO/MD: David Heilebeck
1 SUSAN ASTOR
2 ALISON RUSSELL
3 ROBERT CARLSON
4 MARY STUART
5 RANDY TRAVIS

KAJA/San Antonio, TX
OM: Alan Forst
PO/MD: Clayton Allen
1 SCOTT EBERKOPF

KSON/San Diego, CA
OM/MD: John Dimick
APD: Greg Frey
No Adds

KRYT/San Jose, CA
PO: Julie Stevens
MD: Niles Deaton
1 MONTGOMERY GENTRY

KJCS/San Luis Obispo, CA
PO: Popper Daniels
APD/MD: Jay Bradley
1 PAUL VASSAL
2 CRAIG MORGAN
3 SCOTT EBERKOPF

KRAZ/Santa Barbara, CA
PO/MD: Rick Barber
1 SCOTT EBERKOPF
2 MARY STUART
3 MARY STUART
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30 MARY STUART

KSNH/Santa Maria, CA
OM: Keith Royer
PO/MD: Tim Brown
1 TRAVIS TRUITT
2 TRAVIS TRUITT
3 TRAVIS TRUITT
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7 TRAVIS TRUITT
8 TRAVIS TRUITT
9 TRAVIS TRUITT
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30 TRAVIS TRUITT

WCTO/Sarasota, FL
PO/MD: Mark Wilson
1 SCOTT EBERKOPF
2 DUSTY DRAKE
3 DUSTY DRAKE
4 DUSTY DRAKE
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7 DUSTY DRAKE
8 DUSTY DRAKE
9 DUSTY DRAKE
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18 DUSTY DRAKE
19



# Do You Have Enough Women?

PDs ponder that point; plus, top gold and recurrent charts

Is the ratio of male to female artists one of the factors you control in creating your station's music mix? Even if it isn't, are you concerned when the musical pendulum swings too far in one direction or the other?

Those questions came up during a conversation with WUSN/Chicago OM Tom Rivers. He told me he was looking at his morning music logs one day and noticed that one hour had seven songs by male singers and only one by a female artist. He felt it was too lopsided and wondered if that hour was an aberration or whether heavily male-skewed music hours were permeating his playlist.

whack. That put our overall male-female ratio at about 73%-27%.

"Quite honestly, I'm not sure what to make of it. I wondered how our mix compares to other stations'. Is what we're doing an anomaly, or are other stations experiencing the same ratios of male to female music? And I'm wondering if it's cause for concern for Country radio or the industry overall."

## The National Male-Female Music Ratio

My chat with Rivers raised two questions for me. First, what is the national male-female ratio of music being played at Country stations today? Second, is a particular male-female ratio even an issue for programmers? Does it matter who sings the hits, as long as it's hits you're playing?

For the first answer I went to Mediabase 24/7 and ran the national top 150 recurrents and gold songs for the week ended July 19. I used R&R's top 50 Country chart for the same week. The results:

- Twelve of the top 50 currents were by females.
- Forty-two of the top 150 recurrents last week were by females.
- Thirty-nine of the top 150 gold songs last week were by females.

That means that 26% of all the top-testing



Tom Rivers



Dale Carter

In search of the answer, he asked Asst. PD/MD Evan Kroft to do an analysis of WUSN's current, recurrent and gold libraries. What Rivers found was surprising to him — and raised a question. He said, "Evan told me that our gold was about 65% male and 35% female. I expected it to be more balanced than that, but 65-35 was livable. Then he told me that the current-recurrent ratio was 88% male to 12% female, and that seemed way out of

## Top 15 Morning Drive Gold

Here are the 15 most played gold-library songs in morning drive, according to Mediabase 24/7. The songs' overall ranks for July 2003, November 2002 and June 2002 are also listed.

Daypart Rank	Rank 7/03	Rank 11/02	Rank 6/02	Artist	Title
1.	3	5	5	JO DEE MESSINA	Bye Bye
2.	7	1	3	TIM MCGRAW	Something Like That
3.	5	10	10	GEORGE STRAIT	Check Yes Or No
4.	11	12	19	GARTH BROOKS	Friends In Low Places
5.	1	4	7	JO DEE MESSINA	Lesson In Leavin'
6.	16	16	21	KENNY CHESNEY	How Forever Feels
7.	6	3	2	SAMMY KERSHAW	She Don't Know She's Beautiful
8.	18	11	22	TIM MCGRAW	I Like It, I Love It
9.	4	8	11	TRISHA YEARWOOD	She's In Love With The Boy
10.	2	6	6	JOHN M. MONTGOMERY	Sold
11.	10	2	13	BROOKS & DUNN	My Maria
12.	9	25	4	TOBY KEITH	How Do You Like Me Now
13.	28	30	35	FAITH HILL	Breathe
14.	8	14	9	TIM MCGRAW	Where The Green Grass Grows
15.	17	15	30	JO DEE MESSINA	I'm Alright

## Country's Top 50 Power Gold

According to Mediabase 24/7, these are the most-played gold tunes on Country stations. Rank comparisons for these songs from November 2002 and June 2002 are also provided.

Rank 7/03	Rank 11/02	Rank 6/02	Artist	Title
1	4	7	JO DEE MESSINA	Lesson In Leavin'
2	6	6	JOHN M. MONTGOMERY	Sold
3	5	5	JO DEE MESSINA	Bye Bye
4	8	11	TRISHA YEARWOOD	She's In Love With The Boy
5	10	10	GEORGE STRAIT	Check Yes Or No
6	3	2	SAMMY KERSHAW	She Don't Know She's Beautiful
7	1	3	TIM MCGRAW	Something Like That
8	14	9	TIM MCGRAW	Where The Green Grass Grows
9	25	4	TOBY KEITH	How Do You Like Me Now
10	2	13	BROOKS & DUNN	My Maria
11	12	19	GARTH BROOKS	Friends In Low Places
12	34	14	GEORGE STRAIT	Write This Down
13	18	32	BROOKS & DUNN	Boot Scootin' Boogie
14	9	23	FAITH HILL	This Kiss
15	33	20	TOBY KEITH	Should've Been A Cowboy
16	16	21	KENNY CHESNEY	How Forever Feels
17	15	30	JO DEE MESSINA	I'm Alright
18	11	22	TIM MCGRAW	I Like It, I Love It
19	23	25	GARTH BROOKS	Ain't Going Down Til The...
20	13	12	DAVID LEE MURPHY	Dust On The Bottle
21	26	17	LONESTAR	What About Now
22	22	47	GARTH BROOKS	The Dance
23	17	18	JOHN M. MONTGOMERY	Be My Baby Tonight
24	29	28	TRISHA YEARWOOD	XXX's And OOO's
25	35	8	TIM MCGRAW	My Next Thirty Years
26	28	37	WYONNA	No One Else On Earth
27	19	34	ALAN JACKSON	Chattahoochee
28	30	35	FAITH HILL	Breathe
29	32	45	ALAN JACKSON	Gone Country
30	48	49	ALAN JACKSON	Livin' On Love
31	38	42	GARTH BROOKS	Rodeo
32	27	26	LONESTAR	Amazed
33	—	—	GARTH BROOKS	Two Of A Kind, Workin'...
34	21	16	FAITH HILL	Wild One

Continued on Page 57

songs you have available to play are by female artists. One thing to note: I used a very liberal definition for a "female" song. By that I mean I counted duets as female songs, since they place a female voice on the radio.

## A Hit Is A Hit

On to the second point: The real question is, does it matter? For the answer, I turned to a few programmers to get their views on the question of male-female music ratio.

For KIZN & KQFC/Boise, ID OM Rich Summers it really isn't much of an issue. "Our philosophy is, if it's a hit, it's a hit," he says. "Play it. That's all the listener knows. I don't think they sit there and consciously think, 'Wow, they sure play a lot of male artists.' It would be real easy to overthink this. The fact is, a hit is a hit."

Does that mean he's not concerned with creating a balance of male and female music on his stations? "All we do is try to mix the flow and the 'attitude' of the songs," he says. "Not too many slow songs in a row, not too many 'somebody done somebody wrong' songs in a row, etc. We may juggle songs and throw in some male artists if Selector throws us five or six female songs in a row, but it's just to keep the perception of variety."

KFKF/Kansas City PD Dale Carter says he does keep an eye on the male-female balance but adds, "While it is a factor, it's but one of many in the balancing act. I did notice this week that we're light on females — especially in power. This week the only female record I have testing for power is the Shania Twain. The rest are guys.

"I remember in the late '70s and early '80s

the rule was to never play two female records back to back because they sounded too similar — at least, that was the male-chauvinist-pig view of the day. Today we're just looking for balance among many factors, including tempo, male-female, groups, new, old, contemporary, traditional and — newest on the factor list — religious overtone.

"But, again, it's cyclical. There was a time we were female-heavy and wondering if there were any male acts coming up or not. I think when it becomes as disparate as it is, you use the gold library to supplement."



Rich Summers



Greg Frey

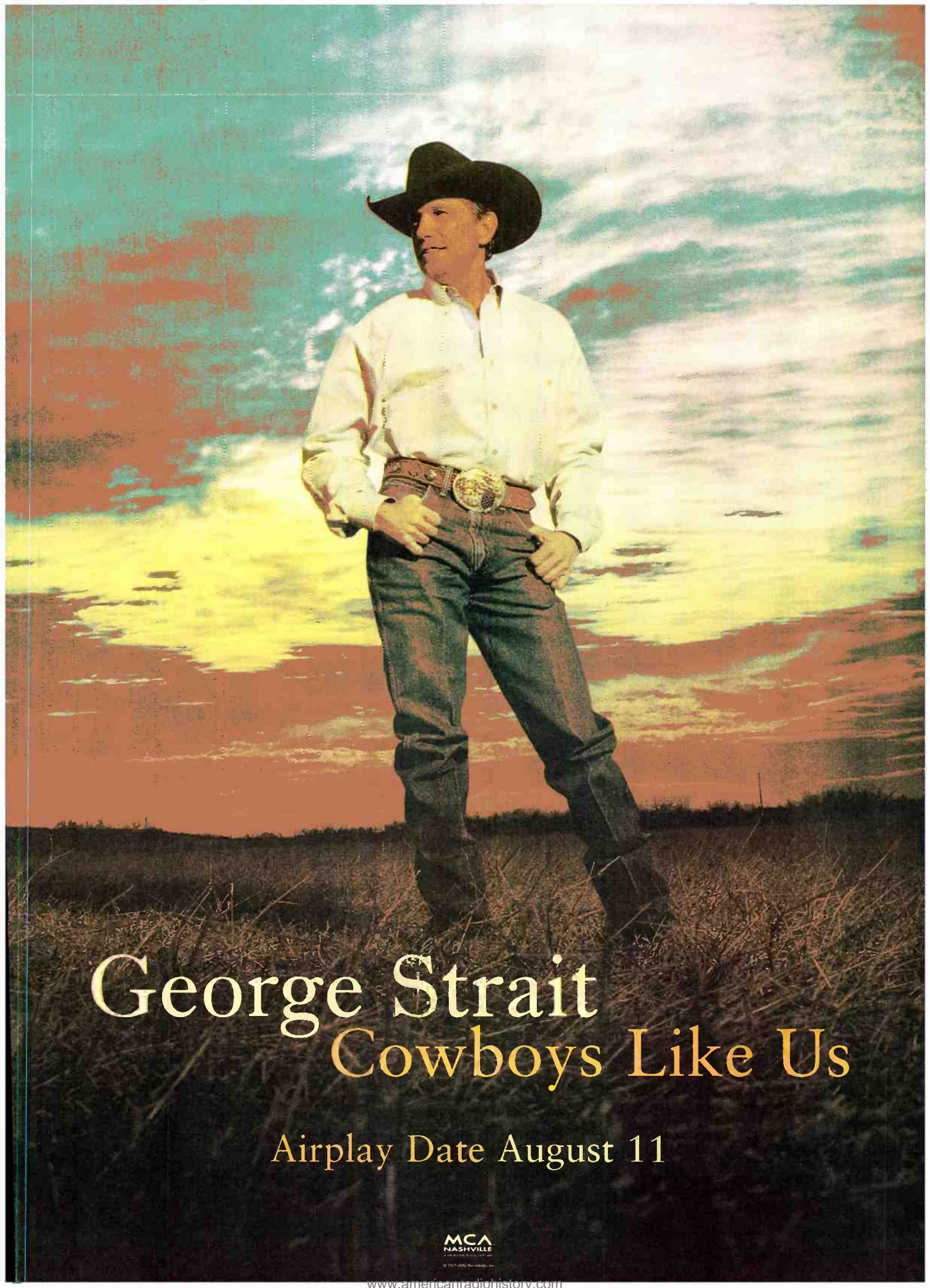
## Pop Backlash

KSON/San Diego Asst. PD/MD Greg Frey says that WUSN's experience is very much what has been happening at KSON and notes, "It is somewhat of a concern for [KSON PD] John Dimick and me. But, ultimately, we feel we're playing what our listeners want to hear. It just happens to be more male and more traditional these days.

"There is definitely a smaller number of female artists in current rotation at KSON,

Continued on Page 53





# George Strait Cowboys Like Us

Airplay Date August 11

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from her forthcoming album  
**ON MY WAY TO YOU**

**IN STORES OCTOBER 7**



**Do You Have Enough Women?**

Continued from Page 50

especially compared to a couple of years ago. That was the heyday of Shania, Faith, The Dixie Chicks and newer acts like SheDaisy, Lee Ann Womack and Cyndi Thomson.

"With the exception of the Chicks, the rise of female artists seemed to coincide with the rise of a more pop-flavored sound in country music. Since then the listeners' tastes have shifted back to a more traditional country sound, which has helped male artists like Toby Keith, Kenny Chesney, Randy Travis and Buddy Jewell, to name a few.

"I don't think there were many female artists prepared for the pop backlash. Faith, Shania, Lee Ann and SheDaisy have not been able to maintain the momentum they had two or three years ago. I do think we'll start seeing more females with a more traditional sound — like Patty Loveless — storming back onto the Country charts."

**Watch That Skew**

As Carter noted, programmers everywhere balance their station's musical sound by tapping all three categories — current, gold and recurrent — and using more of one to fill a deficit in another.

While Rivers agrees, he adds, "That's always a good short-term answer — and I'm not overly concerned about the short term. But in the long term, I have to wonder if it could affect the health of this format. Part of my concern centers around where it puts us in the spectrum of other formats and stations. Are we skewing too hard one way?"

That's a legitimate question, especially when you figure that we might just be on the leading edge of the male-oriented skew. If, as seems to be the case right now, we're not having many hits by women, it will eventually mean fewer hits going to recurrent in the next few months. A couple of years down the road that will mean even fewer songs by women migrating to the gold library.

While Rivers agrees with the basic tenet of playing the hits, he's a bit concerned that music that leans too far in one direction produces a sound that doesn't satisfy another listener need. "Listeners want variety from their

favorite station in both songs and artists," he says. "Country has always been very good at providing a wide variety of hit songs for both the male and female audiences.

"And, of course, Country radio's audience has always been balanced in terms of male-female composition. If we're going to have this imbalance for a while, it seems to me that we should identify a strategy now to deal with it — or perhaps even decide if it's something we have to deal with."

**Environmentally Unfit**

"Every song that goes to gold has been tested twice," Rivers continues. "It's tested first as a recurrent to confirm its strength. Later, it's tested to make sure it should be moved to gold. I'm concerned about what will happen to the gold library when the songs we're testing are already heavily skewed to one side. If we don't have many female gold songs, will we have the female current songs to balance them with?"

"The thing is, any time I see a percentage heavily weighted to one side, I get concerned. To borrow a line from Rick Torcasso, I don't want to wake up one day and find the format is 'environmentally unfit for our lifegroup.' It's a programmer's job to know what this means and what effect it might have on the format down the road.

"I'm really not sure what could or would happen if things get more lopsided and stay that way for a while. If it can't be said with assurance that the format is safe as this happens, it's something that needs to be watched and considered. I'm just not sure at this point if there's reason for concern — which is why I'm asking the questions."

To that end, we're here to serve. If you have any thoughts on this issue, please pass them along, and I'll share them in future columns. It may be much ado about nothing, but it is an interesting cycle Country is going through.

**For The Record**

The July 18, 2003 Country column incorrectly listed WYSH/Knoxville and WWOJ/Sebring, FL as being owned by Clear Channel. WYSH is owned by Clinton Broadcasters, and WWOJ is owned by the Cohan Radio Group.

**Top 50 Recurrents**

According to Mediabase 24/7, these are the 50 most-played recurrents at Country radio for the week ending July 19.

1. GEORGE STRAIT Tell Me Something Bad About Tulsa
2. JEFF BATES The Love Song
3. RANDY TRAVIS Three Wooden Crosses
4. DIAMOND RIO I Believe
5. RASCAL FLATTS Love You Out Loud
6. CRAIG MORGAN Almost Home
7. DARRYL WORLEY Have You Forgotten?
8. JOE NICHOLS Brokenheartsville
9. MARK WILLS Nineteen Somethin'
10. KENNY CHESNEY Big Star
11. RASCAL FLATTS These Days
12. KEITH URBAN Somebody Like You
13. DIAMOND RIO Beautiful Mess
14. ALAN JACKSON That'd Be Alright
15. MARTINA MCBRIDE Concrete Angel
16. KEITH URBAN Raining On Sunday
17. CHRIS CAGLE What A Beautiful Day
18. EMERSON DRIVE Fall Into Me
19. TOBY KEITH Who's Your Daddy?
20. GARY ALLAN Man To Man

Continued on Page 57

**Top 15 Midday Gold**

Here are the 15 most played gold-library songs in middays, according to Mediabase 24/7. The songs' overall ranks for July 2003, November 2002 and June 2002 are also listed.

Daypart Rank	Rank 7/03	Rank 11/02	Rank 6/02	Artist	Title
1.	1	4	7	JO DEE MESSINA	Lesson In Leavin'
2.	5	10	10	GEORGE STRAIT	Check Yes Or No
3.	17	15	30	JO DEE MESSINA	I'm Alright
4.	11	12	19	GARTH BROOKS	Friends In Low Places
5.	2	6	6	JOHN M. MONTGOMERY	Sold
6.	13	18	32	BROOKS & DUNN	Boot Scootin' Boogie
7.	3	5	5	JO DEE MESSINA	Bye Bye
8.	10	2	13	BROOKS & DUNN	My Maria
9.	4	8	11	TRISHA YEARWOOD	She's In Love With The Boy
10.	22	22	47	GARTH BROOKS	The Dance
11.	7	1	3	TIM MCGRAW	Something Like That
12.	9	25	4	TOBY KEITH	How Do You Like Me Now
13.	8	14	9	TIM MCGRAW	Where The Green Grass Grows
14.	15	33	20	TOBY KEITH	Should've Been A Cowboy
15.	6	3	2	SAMMY KERSHAW	She Don't Know She's Beautiful

**Top 15 PM Drive Gold**

Here are the 15 most played gold-library songs in afternoon drive, according to Mediabase 24/7. The songs' overall ranks for July 2003, November 2002 and June 2002 are also listed.

Daypart Rank	Rank 7/03	Rank 11/02	Rank 6/02	Artist	Title
1.	3	5	5	JO DEE MESSINA	Bye Bye
2.	9	25	4	TOBY KEITH	How Do You Like Me Now
3.	1	4	7	JO DEE MESSINA	Lesson In Leavin'
4.	7	1	3	TIM MCGRAW	Something Like That
5.	4	8	11	TRISHA YEARWOOD	She's In Love With The Boy
6.	5	10	10	GEORGE STRAIT	Check Yes Or No
7.	8	14	9	TIM MCGRAW	Where The Green Grass Grows
8.	6	3	2	SAMMY KERSHAW	She Don't Know She's Beautiful
9.	17	15	30	JO DEE MESSINA	I'm Alright
10.	11	12	19	GARTH BROOKS	Friends In Low Places
11.	16	16	21	KENNY CHESNEY	How Forever Feels
12.	18	11	22	TIM MCGRAW	I Like It, I Love It
13.	2	6	6	JOHN M. MONTGOMERY	Sold
14.	23	17	18	JOHN M. MONTGOMERY	Be My Baby Tonight
15.	20	13	12	DAVID LEE MURPHY	Dust On The Bottle

**Top 15 Evening Gold**

Here are the 15 most-played gold-library songs in evenings, according to Mediabase 24/7. The songs' overall ranks for July 2003, November 2002 and June 2002 are also listed.

Daypart Rank	Rank 7/03	Rank 11/02	Rank 6/02	Artist	Title
1.	3	5	5	JO DEE MESSINA	Bye Bye
2.	1	4	7	JO DEE MESSINA	Lesson In Leavin'
3.	7	1	3	TIM MCGRAW	Something Like That
4.	8	14	9	TIM MCGRAW	Where The Green Grass Grows
5.	10	2	13	BROOKS & DUNN	My Maria
6.	2	6	6	JOHN M. MONTGOMERY	Sold
7.	32	27	26	LONESTAR	Amazed
8.	6	3	2	SAMMY KERSHAW	She Don't Know She's Beautiful
9.	9	25	4	TOBY KEITH	How Do You Like Me Now
10.	11	12	19	GARTH BROOKS	Friends In Low Places
11.	19	23	25	GARTH BROOKS	Ain't Going Down Til The...
12.	36	46	—	JOHN M. MONTGOMERY	I Swear
13.	4	8	11	TRISHA YEARWOOD	She's In Love With The Boy
14.	22	22	47	GARTH BROOKS	The Dance
15.	18	11	22	TIM MCGRAW	I Like It, I Love It

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	WEEKS ON CHART	TOTAL PLAYS	TOTAL AUD. (00)	WEEKS ON CHART	TOTAL ADDS
3	1	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	17737	8	6326	526590	8	153/0
1	2	BROOKS & DUNN Red Dirt Road (Arista)	17359	17	6153	502997	17	153/0
4	3	BRAD PAISLEY Celebrity (Arista)	16331	20	5985	466708	20	153/0
6	4	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	16199	9	5951	453843	9	153/0
2	5	LONESTAR My Front Porch Looking In (BNA)	15344	22	5482	447434	22	152/0
8	6	SHANIA TWAIN Forever And For Always (Mercury)	13959	18	5116	394825	18	152/0
9	7	TIM MCGRAW Real Good Man (Curb)	11850	13	4214	344154	13	151/0
10	8	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	11673	17	4108	328212	17	152/1
11	9	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	10715	22	4073	297152	22	150/0
12	10	TRACE ADKINS Then They Do (Capitol)	10027	21	3852	276182	21	151/0
15	11	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	9296	12	3455	255192	12	152/0
14	12	WYONNNA What The World Needs (Asylum/Curb)	8949	14	3406	235360	14	151/0
18	13	MARTINA MCBRIDE This One's For The Girls (RCA)	8669	8	3081	232967	8	149/2
17	14	CLAY WALKER A Few Questions (RCA)	8175	15	3043	218227	15	152/0
16	15	SARA EVANS Backseat Of A Greyhound Bus (RCA)	7831	23	2930	196521	23	151/0
20	16	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	7593	8	2765	203129	8	150/3
21	17	JOE NICHOLS She Only Smokes When She Drinks (Universal South)	7002	14	2524	187797	14	143/5
22	18	GARY ALLAN Tough Little Boys (MCA)	5429	7	2196	135670	7	142/6
23	19	PAT GREEN Wave On Wave (Republic/Universal South)	4900	11	1637	130086	11	109/12
29	20	RASCAL FLATTS I Melt (Lyric Street)	4364	5	1752	118215	5	131/12
25	21	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	4225	18	1639	108977	18	124/6
24	22	BILLY CURRINGTON Walk A Little Straighter (Mercury)	4068	14	1619	97815	14	120/7
27	23	PATTY LOVELESS Lovin' All Night (Epic)	3671	9	1439	83582	9	133/11
26	24	RACHEL PROCTOR Days Like This (BNA)	3597	13	1356	84743	13	121/5
30	25	RUSHLOW I Can't Be Your Friend (Lyric Street)	3039	13	1262	73242	13	104/4
Breaker	26	CHRIS CAGLE Chicks Dig It (Capitol)	2896	6	1163	72519	6	95/6
28	27	FAITH HILL You're Still Here (Warner Bros.)	2815	14	1068	67908	14	104/0
32	28	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	2764	8	1045	67088	8	88/4
Breaker	29	RODNEY ATKINS Honesty (Write Me A List) (Curb)	2655	7	1076	59428	7	97/6
34	30	JAMIE O'NEAL Every Little Thing (Mercury)	2181	10	833	50270	10	79/3
35	31	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	2057	5	808	44469	5	78/7
37	32	DARRYL WORLEY Tennessee River Run (DreamWorks)	1760	8	731	42847	8	68/4
36	33	JOSH TURNER Long Black Train (MCA)	1570	8	616	35019	8	63/2
39	34	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	1499	3	483	37011	3	49/6
42	35	MONTGOMERY GENTRY Hell Yeah (Columbia)	1442	3	529	33907	3	79/23
38	36	ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	1439	8	587	32329	8	55/2
46	37	DIAMOND RIO Wrinkles (Arista)	1363	2	534	33368	2	60/4
48	38	JO DEE MESSINA I Wish (Curb)	1253	3	483	33076	3	65/12
47	39	MARK WILLS And The Crowd Goes Wild (Mercury)	1208	2	448	29837	2	39/33
41	40	DERIC RUTTAN When You Come Around (Lyric Street)	1102	3	370	25391	3	47/2
40	41	RICK TREVINO In My Dreams (Warner Bros.)	1042	4	339	24767	4	50/3
44	42	MARTY STUART If There Ain't There Ought'a Be (Columbia)	1040	3	458	20287	3	67/7
43	43	PHIL VASSAR Ultimate Love (Arista)	949	3	414	21196	3	55/1
45	44	REBECCA LYNN HOWARD What A Shame (MCA)	846	2	322	17564	2	47/7
50	45	JESSICA ANDREWS Good Time (DreamWorks)	791	2	290	15983	2	37/6
Debut	46	GEORGE STRAIT Cowboys Like Us (MCA)	727	1	148	20838	1	10/4
Debut	47	TRACY BYRD Drinkin' Bone (RCA)	661	1	136	18415	1	9/7
Debut	48	JENNIFER HANSON Half A Heart Tattoo (Capitol)	577	1	260	12168	1	41/10
49	49	JEFF CARSON I Can Only Imagine (Asylum/Curb)	520	5	199	9874	5	25/3
Debut	50	DWIGHT YOAKAM The Late Great Golden State (Audiium)	500	1	228	11336	1	35/5

154 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 7/20-7/26. 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.

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
MARK WILLS And The Crowd Goes Wild (Mercury)	33
CRAIG MORGAN Every Friday Afternoon (BBR)	30
RYAN TYLER Run, Run, Run (Arista)	28
MONTGOMERY GENTRY Hell Yeah (Columbia)	23
DUSTY DRAKE Smaller Pieces (Warner Bros.)	22
SAMMY KERSHAW I've Never Been Anywhere (Audiium)	15
RASCAL FLATTS I Melt (Lyric Street)	12
PAT GREEN Wave On Wave (Republic/Universal South)	12
JO DEE MESSINA I Wish (Curb)	12
PATTY LOVELESS Lovin' All Night (Epic)	11

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	+1581
A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	+1509
RASCAL FLATTS I Melt (Lyric Street)	+1385
SHANIA TWAIN Forever And For Always (Mercury)	+1240
MARTINA MCBRIDE This One's For The Girls (RCA)	+1102
TIM MCGRAW Real Good Man (Curb)	+967
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+911
GARY ALLAN Tough Little Boys (MCA)	+816
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	+683
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	+680

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	+722
A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	+595
RASCAL FLATTS I Melt (Lyric Street)	+487
SHANIA TWAIN Forever And For Always (Mercury)	+406
MARTINA MCBRIDE This One's For The Girls (RCA)	+406
TIM MCGRAW Real Good Man (Curb)	+395
GARY ALLAN Tough Little Boys (MCA)	+356
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+332
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+295
TRACE ADKINS Then They Do (Capitol)	+288

## Breakers

CHRIS CAGLE Chicks Dig It (Capitol) 6 Adds • Moves 31-26
RODNEY ATKINS Honesty (Write Me A List) (Curb) 6 Adds • Moves 33-29

Songs ranked by total plays

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## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	W. POINTS	TOTAL PLAYS	W. PLAYS	TOT. AUD. ('00)	W. AUD. ('00)	WEEKS ON	TOTAL ADDS
2	1	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	3557	151	2824	+105	63591	2457	7	75/0
1	2	BRAD PAISLEY Celebrity (Arista)	3508	73	2781	+51	62894	1622	21	74/0
4	3	BROOKS & DUNN Red Dirt Road (Arista)	3487	116	2766	+92	62744	2780	16	74/0
3	4	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	3472	68	2740	+53	61985	1016	11	75/0
5	5	SHANIA TWAIN Forever And For Always (Mercury)	3170	89	2490	+60	57799	1308	17	73/0
8	6	TIM MCGRAW Real Good Man (MCA)	2956	278	2354	+207	52468	5194	10	75/0
6	7	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	2915	94	2306	+75	52349	1323	22	75/0
11	8	TRACE ADKINS Then They Do (Capitol)	2805	242	2232	+213	49359	3970	22	72/0
10	9	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	2803	228	2251	+206	50247	3721	15	74/0
13	10	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	2533	158	1999	+116	45883	3551	10	74/1
12	11	WYONONNA What The World Needs (Asylum/Curb)	2445	39	1919	+19	43584	691	12	75/0
14	12	MARTINA MCBRIDE This One's For The Girls (RCA)	2267	132	1803	+106	40466	2484	7	75/0
15	13	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	2184	100	1727	+86	38451	1245	7	75/0
16	14	CLAY WALKER A Few Questions (RCA)	2115	86	1688	+65	37413	1493	13	72/0
17	15	JOE NICHOLS She Only Smokes When She Drinks (Universal South)	2088	161	1669	+107	36369	2350	15	72/3
19	16	GARY ALLAN Tough Little Boys (MCA)	1920	322	1545	+244	33867	5629	6	72/4
18	17	SARA EVANS Backseat Of A Greyhound Bus (RCA)	1909	90	1534	+63	32854	1720	24	68/2
9	18	JIMMY WAYNE Stay Gone (DreamWorks)	1872	-846	1456	-625	32920	-14412	26	61/1
21	19	RASCAL FLATTS I Melt (Lyric Street)	1535	243	1219	+158	27936	4535	5	65/2
20	20	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	1502	90	1192	+71	26703	1434	20	59/3
22	21	PAT GREEN Wave On Wave (Republic/Universal South)	1453	174	1173	+128	24982	2519	9	59/3
23	22	PATTY LOVELESS Lovin' All Night (Epic)	1435	208	1130	+158	25349	3407	7	63/3
24	23	CHRIS CAGLE Chicks Dig It (Capitol)	1237	149	995	+112	22737	2573	6	63/8
25	24	BILLY CURRINGTON Walk A Little Straighter (Mercury)	1088	141	886	+121	20990	2960	13	55/9
26	25	RUSHLOW I Can't Be Your Friend (Lyric Street)	988	41	790	+34	18265	748	13	46/0
27	26	DARRYL WORLEY Tennessee River Run (DreamWorks)	978	72	799	+59	17343	1311	6	54/2
28	27	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	955	88	767	+64	17685	1928	5	49/1
32	28	DIAMOND RIO Wrinkles (Arista)	896	248	732	+193	16628	4659	3	54/5
31	29	RACHEL PROCTOR Days Like This (BNA)	877	162	700	+130	16055	2662	8	45/3
29	30	JAMIE O'NEAL Every Little Thing (Mercury)	738	5	635	+3	12877	-21	10	46/2
30	31	FAITH HILL You're Still Here (Warner Bros.)	684	-43	530	-44	12627	-697	11	31/1
35	32	RODNEY ATKINS Honesty (Write Me A List) (Curb)	627	128	484	+83	11991	2216	5	31/4
33	33	ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	601	29	495	+24	11653	536	6	33/0
34	34	PHIL VASSAR Ultimate Love (Arista)	570	11	468	+6	11081	300	4	36/1
38	35	JO DEE MESSINA I Wish (Curb)	453	153	363	+120	9027	3211	2	30/6
36	36	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	450	67	386	+46	8137	1430	6	28/4
39	37	MARTY STUART If There Ain't There Ought'a Be (Columbia)	430	148	326	+109	7756	2337	3	27/5
40	38	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	364	86	302	+59	6864	1745	3	27/6
43	39	MONTGOMERY GENTRY Hell Yeah (Columbia)	359	127	290	+113	6596	2220	2	29/9
37	40	JOSH TURNER Long Black Train (MCA)	349	22	320	+16	6055	496	4	26/0
41	41	RICK TREVINO In My Dreams (Warner Bros.)	301	46	236	+23	4891	607	3	18/0
42	42	TRAVIS TRITT Lonesome, On'y And Mean (RCA/Columbia)	295	47	256	+46	5116	761	2	19/4
45	43	JESSICA ANDREWS Good Time (DreamWorks)	287	79	231	+58	4982	1258	2	20/3
47	44	REBECCA LYNN HOWARD What A Shame (MCA)	283	98	228	+78	5509	1977	2	20/5
44	45	RANDY TRAVIS Pray For The Fish (Warner Bros.)	265	149	191	+97	5347	3209	1	19/6
44	46	DERIC RUTTAN When You Come Around (Lyric Street)	265	47	240	+40	4467	759	4	20/2
48	47	DWIGHT YOAKAM The Late Great Golden State (Audium)	255	75	217	+57	4538	1436	2	19/5
50	48	JENNIFER HANSON Half A Heart Tattoo (Capitol)	223	64	197	+50	3728	1240	2	20/4
49	49	CRAIG MORGAN Every Friday Afternoon (BBR)	163	97	153	+90	2828	1656	1	14/8
49	50	LONESTAR Walking In Memphis (BNA)	148	50	112	+41	2552	949	1	10/4

75 Country reporters. Songs ranked by total plays for the airplay week of Sunday 7/20 - Saturday 7/26.

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## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	TOTAL ADDS
MARK WILLS And The Crowd Goes Wild (Mercury)	13
BILLY CURRINGTON Walk A Little Straighter (Mercury)	9
MONTGOMERY GENTRY Hell Yeah (Columbia)	9
TRACY BYRD Drinkin' Bone (RCA)	9
CHRIS CAGLE Chicks Dig It (Capitol)	8
CRAIG MORGAN Every Friday Afternoon (BBR)	8
RYAN TYLER Run, Run, Run (Arista)	7
JO DEE MESSINA I Wish (Curb)	6
SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	6
RANDY TRAVIS Pray For The Fish (Warner Bros.)	6

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GARY ALLAN Tough Little Boys (MCA)	+322
TIM MCGRAW Real Good Man (Curb)	+278
DIAMOND RIO Wrinkles (Arista)	+248
RASCAL FLATTS I Melt (Lyric Street)	+243
TRACE ADKINS Then They Do (Capitol)	+242
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+228
PATTY LOVELESS Lovin' All Night (Epic)	+208
PAT GREEN Wave On Wave (Republic/Universal South)	+174
RACHEL PROCTOR Days Like This (BNA)	+162
J. NICHOLS She Only Smokes When She Drinks (Universal South)	+161

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GARY ALLAN Tough Little Boys (MCA)	+244
TRACE ADKINS Then They Do (Capitol)	+213
TIM MCGRAW Real Good Man (Curb)	+207
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+206
DIAMOND RIO Wrinkles (Arista)	+193
RASCAL FLATTS I Melt (Lyric Street)	+158
PATTY LOVELESS Lovin' All Night (Epic)	+158
RACHEL PROCTOR Days Like This (BNA)	+130
PAT GREEN Wave On Wave (Republic/Universal South)	+128
BILLY CURRINGTON Walk A Little Straighter (Mercury)	+121

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 1, 2003

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of July 6-12.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
TOBY KEITH Beer For My Horses (DreamWorks)	48.0%	70.9%	11.7%	98.8%	5.7%	8.3%
SHANIA TWAIN Forever And For Always (Mercury)	37.4%	68.9%	19.4%	97.1%	5.7%	3.1%
TRACY BYRD The Truth About Men (RCA)	37.1%	61.1%	22.3%	94.9%	8.9%	2.6%
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	34.6%	70.6%	21.1%	97.1%	4.3%	1.1%
BRAD PAISLEY Celebrity (Arista)	34.0%	71.4%	20.9%	98.0%	2.9%	2.9%
JIMMY WAYNE Stay Gone (DreamWorks)	32.0%	64.6%	26.0%	98.6%	6.6%	1.4%
LONESTAR My Front Porch Looking In (BNA)	31.4%	65.1%	25.1%	98.0%	4.6%	3.1%
BROOKS & DUNN Red Dirt Road (Arista)	31.1%	69.4%	21.1%	96.0%	3.7%	1.7%
TRACE ADKINS Then They Do (Capitol)	30.6%	63.7%	25.1%	95.1%	4.0%	2.3%
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	25.7%	54.9%	24.9%	89.1%	7.4%	2.0%
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	25.4%	53.7%	31.7%	96.0%	8.9%	1.7%
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	24.6%	65.1%	24.9%	96.0%	4.0%	2.0%
SARA EVANS Backseat Df A Greyhound Bus (RCA)	4.0%	63.7%	26.9%	96.3%	4.6%	.1%
CLAY WALKER A Few Questions (RCA)	22.6%	65.1%	25.1%	94.3%	3.4%	0.6%
BILLY CURRINGTON Walk A Little Straighter (Mercury)	21.1%	52.8%	27.4%	87.4%	6.6%	0.9%
WYNONNA What The World Needs (Asylum/Curb)	20.0%	57.4%	23.7%	92.0%	8.0%	2.9%
TIM MCGRAW Real Good Man (Curb)	19.4%	51.1%	23.7%	91.4%	14.9%	1.7%
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	19.1%	49.1%	34.6%	92.3%	8.3%	0.3%
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	8.8%	52.6%	30.9%	94.9%	9.1%	2.3%
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	18.3%	45.7%	28.9%	83.4%	8.3%	0.6%
PATTY LOVELESS Lovin' All Night (Epic)	17.1%	42.9%	29.7%	98.0%	10.3%	3.1%
RUSHLOW I Can't Be Your Friend (Lyric Street)	16.3%	53.7%	30.9%	89.7%	4.3%	0.9%
MARTINA MCBRIDE This One's For The Girls (RCA)	15.7%	46.0%	26.9%	84.0%	9.7%	1.4%
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	15.4%	49.4%	27.7%	88.0%	8.3%	2.6%
FAITH HILL You're Still Here (Warner Bros.)	12.3%	35.4%	26.3%	85.1%	18.3%	5.1%
GARY ALLAN Tough Little Boys (MCA)	12.0%	39.1%	26.3%	78.0%	10.6%	2.0%
CHRIS CAGLE Chicks Dig It (Capitol)	11.7%	43.7%	26.6%	81.4%	9.4%	1.7%
ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	10.9%	37.1%	30.3%	74.3%	6.3%	0.6%
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	10.3%	40.8%	35.7%	82.3%	4.6%	1.1%
JAMIE O'NEAL Every Little Thing (Mercury)	10.0%	34.9%	30.0%	80.0%	13.7%	1.4%
JOSH TURNER Long Black Train (MCA)	9.7%	36.6%	26.9%	77.7%	13.1%	1.1%
PAT GREEN Wave Dn Wave (Republic/Universal South)	9.4%	35.4%	30.9%	76.9%	8.6%	2.0%
RODNEY ATKINS Honesty (Write Me A List) (Curb)	8.6%	34.6%	34.6%	76.9%	6.6%	1.1%
RACHEL PROCTOR Days Like This (BNA)	8.0%	39.4%	32.6%	83.1%	9.1%	2.0%
RASCAL FLATTS I Melt (Lyric Street)	7.1%	31.1%	32.3%	76.6%	11.4%	1.7%

## CALLOUT AMERICA® HOT SCORES

**P**assword of the Week: Baldrice  
Question of the Week: Do you listen to your favorite Country station in the mornings, between 6 and 10am? When you listen in the mornings, what is the most important thing your favorite station can do? (Note: This is phase two of the question, bringing the total sample to 400 persons.)

Total  
Don't listen in mornings: 45%  
Play more music: 33%  
Cut up, be funny and have fun: 11%  
Give weather, traffic info a lot: 6%  
Keep me updated on news: 3%  
Play a lot of contests: 0%

P1  
Don't listen in mornings: 42%  
Play more music: 37%  
Cut up, be funny and have fun: 10%  
Give weather, traffic info a lot: 7%  
Keep me updated on news: 3%  
Play a lot of contests: 1%

P2  
Don't listen in mornings: 55%  
Play more music: 21%  
Cut up, be funny and have fun: 11%  
Give weather, traffic info a lot: 8%  
Keep me updated on news: 4%  
Play a lot of contests: 1%

Men  
Don't listen in mornings: 51%  
Play more music: 26%  
Cut up, be funny and have fun: 12%  
Give weather, traffic info a lot: 8%  
Keep me updated on news: 2%  
Play a lot of contests: 1%

Women  
Don't listen in mornings: 41%  
Play more music: 39%  
Cut up, be funny and have fun: 9%  
Give weather, traffic info a lot: 5%  
Keep me updated on news: 6%  
Play a lot of contests: 0%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. WEST: Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..



Country Radio's #1 Overnight Program

PREMIERE



BLAIR GETS WILD WITH BROOKS & DUNN  
Mercon Award nominee Blair Garner hangs out with the CMA and ACM award-winning Brooks & Dunn on the 'Red Dirt Road.'





**America's Best Testing Country Songs 12 +  
For The Week Ending 8/1/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
LONESTAR My Front Porch Looking In (BNA)	4.25	4.28	100%	28%	4.42	4.39	4.49
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	4.20	4.26	89%	11%	4.18	4.15	4.26
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	4.18	4.21	97%	20%	4.32	4.35	4.25
GARY ALLAN Tough Little Boys (MCA)	4.18	4.19	64%	6%	4.32	4.39	4.15
JIMMY WAYNE Stay Gone (DreamWorks)	4.16	4.07	97%	22%	4.24	4.26	4.19
BRAD PAISLEY Celebrity (Arista)	4.15	4.19	99%	29%	4.39	4.34	4.51
BROOKS & DUNN Red Dirt Road (Arista)	4.14	4.19	99%	20%	4.20	4.14	4.35
CLAY WALKER A Few Questions (RCA)	4.11	4.18	82%	9%	4.07	4.10	4.00
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	4.09	4.14	98%	23%	4.11	4.14	4.03
TOBY KEITH Beer For My Horses (DreamWorks)	4.08	4.15	100%	39%	4.32	4.35	4.24
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	4.07	4.11	93%	19%	4.18	4.20	4.15
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	4.06	3.98	97%	20%	4.16	4.10	4.36
TRACE ADKINS Then They Do (Capitol)	4.04	4.05	95%	19%	4.28	4.30	4.22
TIM MCGRAW Real Good Man (Curb)	4.04	4.10	94%	18%	4.22	4.24	4.17
JEFF BATES The Love Song (RCA)	4.01	3.77	91%	23%	4.19	4.11	4.41
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	3.99	4.09	70%	8%	3.89	4.01	3.59
BILLY CURRINGTON Walk A Little Straighter (Mercury)	3.98	3.94	66%	10%	4.02	4.02	4.04
MARTINA MCBRIDE This One's For The Girls (RCA)	3.96	3.98	88%	15%	3.91	3.94	3.82
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	3.96	3.87	77%	14%	3.99	3.96	4.08
MONTGOMERY GENTRY Speed (Columbia)	3.94	4.05	98%	36%	4.01	3.91	4.30
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	3.87	3.85	95%	18%	3.74	3.64	4.03
TRACY BYRD The Truth About Men (RCA)	3.83	3.92	97%	29%	4.04	4.02	4.11
SHANIA TWAIN Forever And For Always (Mercury)	3.72	3.63	98%	35%	3.99	3.91	4.19
SARA EVANS Backseat Of A Greyhound Bus (RCA)	3.72	3.62	95%	27%	3.66	3.55	3.95
RACHEL PROCTOR Days Like This (BNA)	3.60	—	45%	7%	3.71	3.67	3.77
WYONONNA What The World Needs (Asylum/Curb)	3.59	3.55	92%	28%	3.71	3.65	3.86
PAT GREEN Wave Dn Wave (Republic/Universal South)	3.52	3.72	53%	14%	3.63	3.52	3.87
GEORGE STRAIT Tell Me Something Bad About Tulsa (MCA)	3.49	3.43	95%	32%	3.73	3.67	3.89
FAITH HILL You're Still Here (Warner Bros.)	3.36	3.35	72%	21%	3.49	3.43	3.63

Total sample size is 422 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

- TRAVIS TRITT** Lonesome, On'ry And Mean (RCA/Columbia)  
Total Plays: 241, Total Stations: 21, Adds: 2
- RANDY TRAVIS** Pray For The Fish (Warner Bros.)  
Total Plays: 168, Total Stations: 21, Adds: 4
- DUSTY DRAKE** Smaller Pieces (Warner Bros.)  
Total Plays: 123, Total Stations: 23, Adds: 22
- CRAIG MORGAN** Every Friday Afternoon (BBR)  
Total Plays: 96, Total Stations: 39, Adds: 30
- HANK WILLIAMS, JR.** I'm One Of You (Asylum/Curb)  
Total Plays: 96, Total Stations: 11, Adds: 5
- DEAN MILLER** The Gun Ain't Loaded (Universal South)  
Total Plays: 83, Total Stations: 10, Adds: 0
- RYAN TYLER** Run, Run, Run (Arista)  
Total Plays: 52, Total Stations: 32, Adds: 28
- SAMMY KERSHAW** I've Never Been Anywhere (Audiom)  
Total Plays: 45, Total Stations: 17, Adds: 15

Songs ranked by total plays

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## Country's Top 50 Power Gold

Continued from Page 50

35	—	—	TIM MCGRAW Don't Take The Girl
36	46	—	JOHN M. MONTGOMERY I Swear
37	43	48	TRAVIS TRITT Take It Easy
38	—	—	TIM MCGRAW Just To See You Smile
39	39	40	GARTH BROOKS The Thunder Rolls
40	37	27	MARK CHESNUTT It's A Little Too Late
41	24	36	ALAN JACKSON Little Bitty
42	—	—	TRACY BYRD I'm From The Country
43	—	43	GARTH BROOKS Shameless
44	—	—	GARTH BROOKS Two Pina Colodas
45	—	38	KENNY CHESNEY She's Got It All
46	47	41	GEORGE STRAIT Love Without End, Amen
47	—	—	GARTH BROOKS Unanswered Prayers
48	—	—	TIM MCGRAW Down On The Farm
49	—	—	GARTH BROOKS That Summer
50	—	—	ALABAMA Mountain Music

Songs not in the July 2003 power gold top 50 that were in the November 2002 top 50:

Rank 7/03	Rank 11/02	Rank 6/02	Artist Title
103	7	1	THE DIXIE CHICKS Wide Open Spaces
51	20	—	BROOKS & DUNN Neon Moon
58	31	33	RANDY TRAVIS Forever And Ever, Amen
63	36	—	SHANIA TWAIN You're Still The One
122	40	15	THE DIXIE CHICKS Cowboy Take Me Away
157	41	24	THE DIXIE CHICKS There's Your Trouble
56	42	31	MARTINA MCBRIDE I Love You
69	44	—	ALISON KRAUSS When You Say Nothing At All
82	45	—	GARTH BROOKS The River
86	49	—	TOBY KEITH A Little Less Talk
80	50	—	GARTH BROOKS If Tomorrow Never Comes

## Top 50 Recurrents

Continued from Page 53

21. TERRI CLARK I Just Wanna Be Mad
22. TIM MCGRAW She's My Kind of Rain
23. GEORGE STRAIT She'll Leave You With A Smile
24. KENNY CHESNEY The Good Stuff
25. TOBY KEITH Courtesy Of The Red, White & Blue
26. TRACY BYRD Ten Rounds With Jose Cuervo
27. AARON TIPPIN Where the Stars & Stripes
28. BLAKE SHELTON The Baby
29. STEVE AZAR I Don't Have To Be Me (Till Monday)
30. KID ROCK Picture
31. ALAN JACKSON Drive (For Daddy Gene)
32. FAITH HILL The Way You Love Me
33. MONTGOMERY GENTRY My Town
34. STEVE HOLY Good Morning Beautiful
35. BROOKS & DUNN Ain't Nothing 'Bout You
36. TRAVIS TRITT It's A Great Day To Be Alive
37. JOE NICHOLS The Impossible
38. TOBY KEITH My List
39. TOBY KEITH I Wanna Talk About Me
40. LEE ANN WOMACK I Hope You Dance
41. MARTINA MCBRIDE Blessed
42. BROOKS & DUNN Only In America
43. PHIL VASSAR Just Another Day In Paradise
44. GEORGE STRAIT Living And Living Well
45. KENNY CHESNEY A Lot Of Things Different
46. LONESTAR I'm Already There
47. BRAD PAISLEY I'm Gonna Miss Her
48. EMERSON DRIVE I Should Be Sleeping
49. KENNY CHESNEY Young
50. JESSICA ANDREWS Who I Am

A close-up, high-angle portrait of Katy Rose, looking directly at the camera with a serious expression. Her blonde hair is styled in a messy, layered cut. The lighting is soft and warm, highlighting her features.

# KATY ROSE

*OverDrive*

## The New Single

From her debut album 'Because I Can'

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#4 Most added at Hot AC

**WBMX KALC WTIC**

**KALZ KVUU WCDA**

**KQIS KLLY KMHX**

**KSII KKPN**



# Programming In A PPM World

## An examination of Arbitron's Portable People Meter

By David Rogerson

Close to 12 months ago Arbitron began releasing the initial results from the Portable People Meter tests being conducted in the Philadelphia market. At that time, leading radio consultant Mike McVay and I began reviewing the information in order to gain a clearer understanding of what future impact electronic audience measurement would have on radio programming. It was clear from our initial overview in 2002 that the approach and thinking applied to programming radio stations in the future may need a thorough review.

At that time, the radio industry's thought processes tended to be focused on how the ratings game was played, bound by the rules overlaid by a diary-based system. Radio imposed rules upon itself, like placing highest-appeal songs or strong news issues of the day in the first quarter-hour. Reinforcing the call letters and frequency after every song so diarykeepers would recall it whenever they filled out the diary had also been paramount in radio programmers' minds.

Less emphasis had been placed on the importance of cume and reach, particularly with cuts to marketing budgets, which limited the availability of external media advertising resources. Part of the problem was the age-old lament, "I know half of my marketing budget works, but I'm not quite sure which half!"

With these initial observations in mind, McVay and I wrote an article in May 2002 that was the first heads-up view of what programmers, marketers and management could expect to see on the horizon of electronic measurement for radio. The article broke new ground by taking an in-depth look at the impact PPM audience-measurement methodology and continuous measurement might have on the radio industry globally. The article also touched on implications for radio's associated industries. With the assistance of Arbitron, we kept a close eye and ear on the information coming from the market as the Philadelphia trials continued into 2003.

With 12 months of PPM listener information now under our belts, we've been able to compare our predictions to what has been discovered about listeners' habits.

The PPM is a simple, pager-like device. It clips on your belt or goes into your pocket or purse and works passively. In other words, none of the pencils and paper of the diary system. An inaudible code is embedded into the



audio of radio and TV stations, cable channels, Internet audio and any other audio media that participate. Respondents simply dock their PPMs at the end of the day. The data is then automatically downloaded overnight to Arbitron's computers.

### Radio Cume Up

PPM numbers suggest that cume is up significantly for radio. The initial results showed an average daily cumulative audience reach of 75.9%, vs. 66.0% from the diary. The PPM is picking up increased listening occasions, as well as the number of stations PPM carriers tune to. It's something programmers have suspected and experienced for some time in real life, but before 2002 they had nothing to back up the anecdotal evidence. PPM listeners tune in an average of 4.4 times a day to radio, as opposed to an average of three occasions by diarykeepers. The number of stations PPM carriers listen to is close to twice as many as diarykeepers, a figure consistent throughout the various stages of data released from Arbitron's Philadelphia trials.

Our closer examination of Arbitron's PPM data has shown that the number of listening occasions — the number of times on an average day a listener turns the radio off and back on — is significantly higher under PPM measurement than diary meth-

odology. Across all age groups, measurement of listening occasions under PPM methodology doubles.

The great thing is that this positively influences all radio stations. In late 2002, Arbitron released its audience reach comparisons of April PPM vs. winter 2002 diary data. This information revealed that — regardless of format — every station received increased levels of listening reach under the PPM measurement methodology.

We've seen examples of this where Arbitron has released station data outlining the impact contests have on station audience levels. In one situation, a Rock radio station experienced significant spikes in its week-by-week audience levels during those hours in which Rolling Stones concert tickets were given away. Among its 25-54 male target, the spikes were even more profound. These spikes were less apparent in diary data for the corresponding period.

This suggests that diarykeepers may not report finite levels of dial surfing, while, due to the passive nature of the device, all of PPM users' listening is being captured down to the minute-by-minute level. A word of caution, though — contests are not the panacea to provide increased listening levels some may have thought. While the Rolling Stones-ticket example was a success for this station, we have seen examples where stations have invested in contests that had little or no effect on listening levels.

### Equivalent Audiences

PPM numbers show equivalent audiences for radio, but there's a notable methodology difference here. With the PPM a radio station is credited with one quarter-hour of listening when the respondent has listened for five non-continuous minutes within a quarter-hour. But a diarykeeper must listen for five continuous minutes in a quarter-hour to credit a station with one quarter-hour of listening.

Furthermore, current programming assumptions about the value of the first and third quarter-hours virtually go out the window. Our investigation showed that PPM carriers reveal almost equal percentages of listening start times around the quarter-hours. On average, 25% of start times occurred in the first, second, third and fourth quarter-hours. These contrast dramatically to the diary start times, where 48% of listening start times were noted in the first quarter-hour and 28% in the third quarter-hour.

Programmers will have to concentrate even more on product development. We want to keep those listeners with us as long as possible to drive up TSL and, consequently, station share. But it's more than just playing the right songs — it's also about horizontal and vertical promotion: horizontal promotion of what's coming up tomorrow in your show to create day-to-day tune-

in, and vertical promotion of what is happening later that hour on your show and in the rest of the day.

Since PPM carriers are showing equal listening-commencement times around the hour, all quarter-hours are important. Programmers cannot hide songs with less appeal. All songs need to have immediate appeal. And the same goes for News/Talk stations — the topics and issues you cover require a careful balance around the hour.

We also see a need to balance and report time-sensitive information. PPM data has revealed this repeatedly in examples of extreme weather conditions, the space shuttle *Columbia* tragedy and the war in Iraq. People do tune to radio for immediate information. The Iraq conflict has enabled us to view daily listening levels via overnight downloads only possible with the PPM.

Across the period of the Iraq war, radio's listening levels have been above average, almost regardless of format. News/Talk, Rock, Adult Contemporary, Classic Hits and more are seeing increased listening. People have been tuning in for the latest updates from the News and Talk stations, and there's anecdotal evidence of them escaping to their favorite music stations when they've had their fill of information. The driving factor is that listeners have a demand for information services. They understand that they will get what they need to know. However, that information will not always come from the traditional radio news sources such as News or Talk stations. Now listeners can get their news fix from their favorite music station.

### Immediate, International And Continuous

Immediacy of research is critical. You'll want to get information back as soon as possible to effect the changes you need for a positive movement in ratings. New forms of research like Groups On Line will gain currency over larger attitudinal and perceptual studies. Answers will be entered at the test for immediate results.

Additionally, this is an international rollout. Countries like Canada, France and Belgium have joined the growing number of those committed to PPM measurement or assessment in some form. The U.K. has just completed its initial evaluation of PPM measurement with a view to moving away from diaries to electronic measurement in the near future.

Another feature of the PPM is that measurement can be continuous. There's no rest for the wicked. You'll be on your toes 52 weeks a year, 24 hours a day, seven days a week. Remember, what we're now measuring is how individuals divide the time they can commit to being entertained or informed. Also keep in mind that the PPM measures both radio and TV.

People who are part of a panel carry PPMs. This is much the same way TV set-top meter respondents are recruited — unlike the diary, which is a new sample each week. This means that the numbers should be more stable under PPM, and, more importantly, any measured shifts in listening over time are real. Radio station consistency pays off.

Continued on Page 61

Since PPM carriers are showing equal listening-commencement times around the hour, all quarter-hours are important.

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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/ DOBIE GRAY Drift Away (Lava)	2637	-76	227617	22	107/0
2	2	CELINE DION Have You Ever Been In Love (Epic)	2431	-14	193536	15	120/0
3	3	DANIEL BEDINGFIELD If You're Not The One (Island/IQJMG)	2096	-71	160288	17	110/0
4	4	SANTANA F/ MICHELLE BRANCH The Game Of Love (Arista)	1844	-113	154052	42	109/0
8	5	EAGLES Hole In The World (ERC)	1704	+106	119816	10	104/1
5	6	PHIL COLLINS Can't Stop Loving You (Atlantic)	1695	-58	137154	43	110/0
7	7	NORAH JONES Don't Know Why (Blue Note/Virgin)	1662	+10	125341	42	117/0
9	8	MATCHBOX TWENTY Unwell (Atlantic)	1618	+122	161650	12	87/6
6	9	CHRISTINA AGUILERA Beautiful (RCA)	1560	-128	108007	32	95/0
10	10	SHANIA TWAIN Forever And For Always (Mercury)	1551	+80	103297	14	99/0
13	11	LUTHER VANDROSS Dance With My Father (J)	1481	+129	124122	8	97/3
12	12	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1475	+55	127227	13	85/3
11	13	FAITH HILL One (Warner Bros.)	1439	-23	103346	17	101/0
17	14	CLAY AIKEN This Is The Night (RCA)	1042	+180	86543	7	67/8
14	15	FAITH HILL Cry (Warner Bros.)	1039	+6	74629	46	107/0
15	16	MERCYME I Can Only Imagine (INO/Curb)	1009	+60	47152	13	75/6
18	17	FLEETWOOD MAC Say You Will (Reprise)	882	+100	51661	5	86/2
16	18	HALL & OATES Man On A Mission (U-Watch)	791	-158	41831	12	82/0
20	19	LEANN RIMES We Can (Asylum/Curb)	699	+103	28278	5	85/3
21	20	TRAIN Calling All Angels (Columbia)	623	+139	53414	5	61/8
19	21	MICHAEL MCDONALD I Heard It Through The Grapevine (Motown/Universal)	561	-45	30151	8	71/1
22	22	FRANKIE J. Don't Wanna Try (Columbia)	425	-16	19488	10	50/0
23	23	SIMPLY RED Sunrise (simplyred.com)	424	+63	16219	4	54/5
24	24	EARTH, WIND & FIRE All In The Way (Kalimba)	352	-9	9487	7	44/0
26	25	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	335	+50	20369	3	54/5
Debut	26	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	305	+186	16047	0	41/5
25	27	RUBEN STUDDARD Flying Without Wings (J)	289	-69	20317	7	30/0
30	28	K. CARLSON F/ B. MARDONES I Know You By Heart (Kataphonic)	255	+25	9291	2	33/7
27	29	MICHAEL BUBLE Kissing A Fool (143/Reprise)	240	-29	18832	6	34/1
28	30	MARIAH CAREY Bringin' On The Heartbreak (MonarC/IQJMG)	224	-34	7729	5	40/1

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 7/20-7/26. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 10 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

**New & Active**

**STEVEN CURTIS CHAPMAN** How Do I Love Her (Sparrow)  
Total Plays: 206, Total Stations: 37, Adds: 3

**ANNIE LENNOX** Pavement Cracks (J)  
Total Plays: 177, Total Stations: 29, Adds: 0

**JIM BRICKMAN** Peace (Where The Heart Is) (AAL)  
Total Plays: 175, Total Stations: 46, Adds: 13

**KENNY LOGGINS** With This Ring (All The Best)  
Total Plays: 135, Total Stations: 27, Adds: 8

**CHRIS EMERSON** Baby's Gone (Monomoy)  
Total Plays: 57, Total Stations: 15, Adds: 4

**GLORIA ESTEFAN** Wrapped (Epic)  
Total Plays: 29, Total Stations: 35, Adds: 34

Songs ranked by total plays

**Most Added\***

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ARTIST TITLE LABEL(S)	ADDS
GLORIA ESTEFAN Wrapped (Epic)	34
JIM BRICKMAN Peace (Where The Heart Is) (AAL)	13
CLAY AIKEN This Is The Night (RCA)	8
TRAIN Calling All Angels (Columbia)	8
KENNY LOGGINS With This Ring (All The Best)	8
K. CARLSON F/ B. MARDONES I Know You By Heart (Kataphonic)	7
MATCHBOX TWENTY Unwell (Atlantic)	6
MERCYME I Can Only Imagine (INO/Curb)	6
SIMPLY RED Sunrise (simplyred.com)	5
DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	5
AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	5

**Shania Twain**  
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10 R&R AC 11\* AC Monitor  
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The latest single off her 4X PLATINUM album



**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	+186
CLAY AIKEN This Is The Night (RCA)	+180
TRAIN Calling All Angels (Columbia)	+139
LUTHER VANDROSS Dance With My Father (J)	+129
MATCHBOX TWENTY Unwell (Atlantic)	+122
JIM BRICKMAN Peace (Where The Heart Is) (AAL)	+122
EAGLES Hole In The World (ERC)	+106
LEANN RIMES We Can (Asylum/Curb)	+103
FLEETWOOD MAC Say You Will (Reprise)	+100
SHANIA TWAIN Forever And For Always (Mercury)	+80

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MATCHBOX TWENTY Unwell (Atlantic)	4276	+24	301299	25	95/0
2	2	TRAIN Calling All Angels (Columbia)	3911	+81	254864	17	92/0
3	3	UNCLE KRACKER F/ DOBIE GRAY Drift Away (Lava)	3360	-100	227707	28	86/0
5	4	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3038	+162	177533	11	92/0
4	5	EVANESCENCE Bring Me To Life (Wind-up)	2936	+5	203712	20	76/0
7	6	JEWEL Intuition (Atlantic)	2760	+3	172094	16	82/0
8	7	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2753	+24	177695	24	83/0
6	8	3 DOORS DOWN When I'm Gone (Republic/Universal)	2731	-78	187268	34	74/0
10	9	SANTANA F/ ALEX BAND Why Don't You & I (Arista)	2394	+228	154032	8	86/1
9	10	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	2218	-193	142203	34	76/0
11	11	JOSH KELLEY Amazing (Hollywood)	1960	+133	119044	17	81/1
15	12	LIVE Heaven (Radioactive/Geffen)	1800	+103	104372	12	76/3
12	13	AVRIL LAVIGNE I'm With You (Arista)	1748	-46	99926	35	82/0
13	14	COLDPLAY Clocks (Capitol)	1667	-116	111536	29	72/0
16	15	LIZ PHAIR Why Can't I? (Capitol)	1655	+132	102357	11	82/5
17	16	KELLY CLARKSON Miss Independent (RCA)	1498	+104	115327	11	44/1
19	17	DIDO White Flag (Arista)	1337	+278	87404	3	69/9
18	18	MAROON 5 Harder To Breathe (Octone/J)	1030	-133	52751	20	47/0
24	19	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	785	+73	36711	5	51/5
23	20	FLEETWOOD MAC Say You Will (Reprise)	763	+49	41455	5	48/3
28	21	SALIVA Rest In Pieces (Island/IDJMG)	730	+196	31676	3	43/2
26	22	WILSHIRE Special (Columbia)	723	+133	25456	4	48/4
20	23	NORAH JONES Come Away With Me (Blue Note/Virgin)	678	-95	50399	20	27/0
21	24	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	651	-77	40419	18	31/0
25	25	JUSTIN TIMBERLAKE Rock Your Body (Jive)	601	-69	29487	14	25/0
30	26	ATARIS The Boys Of Summer (Columbia)	594	+136	26153	5	26/1
32	27	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	566	+118	26624	3	36/1
29	28	SMASH MOUTH You Are My Number One (Interscope)	548	+49	22780	5	35/0
37	29	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	531	+155	22735	2	47/6
36	30	COLDPLAY The Scientist (Capitol)	436	+49	29588	3	29/0
39	31	O.A.R. Hey Girl (Lava)	421	+61	13126	2	39/2
27	32	AUDIOSLAVE Like A Stone (Interscope/Epic)	421	-124	19364	14	27/0
31	33	PETE YORN Crystal Village (Columbia)	404	-51	19270	7	26/0
38	34	GAVIN DEGRAW Follow Through (J)	397	+31	16113	4	32/2
33	35	PLUMB Real (Curb)	381	-31	9870	12	25/0
40	36	MERCYME I Can Only Imagine (INO/Curb)	370	+12	19298	2	19/4
34	37	CHRISTINA AGUILERA Fighter (RCA)	359	-49	22131	8	9/0
22	38	THIRD EYE BLIND Blinded (When I See You) (Elektra/EEG)	343	-375	17187	16	41/0
Debut	39	VERTICAL HORIZON I'm Still Here (RCA)	302	+272	15003	1	39/12
Debut	40	SISTER HAZEL Life Got In The Way (Sixth Man)	290	+20	11923	1	18/0

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 7/20-7/26. 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.

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
MATCHBOX TWENTY Bright Lights (Atlantic)	30
3 DOORS DOWN Here Without You (Republic/Universal)	26
VERTICAL HORIZON I'm Still Here (RCA)	12
DIDO White Flag (Arista)	9
STAIN'D So Far Away (Flip/Elektra/EEG)	9
KATY ROSE Overdrive (V2)	9
GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	6
LIZ PHAIR Why Can't I? (Capitol)	5
SUGAR RAY Is She Really Going Out With Him? (Atlantic)	5
WILSHIRE Special (Columbia)	4
MERCYME I Can Only Imagine (INO/Curb)	4

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## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIDO White Flag (Arista)	+278
VERTICAL HORIZON I'm Still Here (RCA)	+272
SANTANA F/ ALEX BAND Why Don't You & I (Arista)	+228
SALIVA Rest In Pieces (Island/IDJMG)	+196
M. BRANCH Are You Happy Now? (Maverick/Warner Bros.)	+162
GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	+155
ATARIS The Boys Of Summer (Columbia)	+136
3 DOORS DOWN Here Without You (Republic/Universal)	+135
JOSH KELLEY Amazing (Hollywood)	+133
WILSHIRE Special (Columbia)	+133

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 KIMN/DENVER  
 WMMX/DAYTON  
 WMLX/LEXINGTON

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## ON THE RECORD

With  
**Mel McKay**  
MD, KMYI/San Diego, CA



We are still on a high here in San Diego, and it's not from any illegal substance. It's from the spring 2003 Arbitron. Among persons 25-54, KMYI was second with a 4.8 (up from a 3.8); among women 18-49, we were No. 1 with a 6.9 (up from 5.7); and we placed sixth 12+ with a 4.1 (up from a 2.8). You can't pull numbers like these without balance. Here are some of the records that are performing for us. •

Dido is back with a beautiful song about love that never dies. "White Flag" started pulling phones right away. Can't wait for her forthcoming CD, *Life for Rent*, which drops on Sept. 30. • Liz Phair's "Why Can't I," Josh Kelley's "Amazing" and Michelle Branch's "Are You Happy Now?" give us a great pop base. Our edge comes from records like Santana f/Chad Kroeger's "Why Don't You and I," Evanescence's "Bring Me to Life," Jason Mraz's "The Remedy" and Coldplay's "Clocks." And, of course, the core artists everybody loves, like Train, Matchbox Twenty, Jewel and John Mayer. • I got a chance to hear Mayer's new single, "Bigger Than My Body"; it's great, and I can't wait for the new CD, *Heavier Things*, which drops Sept. 9.

**M**ake it a sweet 16 for **Matchbox Twenty** as "Unwell" (Atlantic) holds on to the No. 1 position on the Hot AC chart for the 16th consecutive week. That puts "Unwell" just behind "Smooth" by **Santana featuring Rob Thomas** — who is Matchbox Twenty's lead singer. That song spent 23 weeks at No. 1 in the 1999 and 2000 chart years. In second place is **The Calling's** "Wherever You Will Go" (RCA). Santana's new single, "Why Don't You and I," which features Calling lead singer **Alex Band**, moves to No. 9 — and is third in the Most Increased Play category. Thanks to EMI Publishing's **Neil Lasher** for getting us started on all of this ... **Live** move 15-12\* with "Heaven" (Radioactive/Geffen) ... **Liz Phair** cracks the top 15 as "Why Can't I" (Capitol) rises 16-15\* ... A nice move for **Sugar Ray** — their cover of Joe Jackson's "Is She Really Going Out With Him" (Atlantic) climbs 24-19\* ... A huge move for **Saliva** as "Rest In Pieces" (Island/IDJMG) moves 28-21\* ... After topping R&R's Triple A chart this week, **Guster** (Palm/Reprise) vault 37-29\* ... **O.A.R.** climb 39-31\* with "Hey Girl" (Lava) ... **Vertical Horizon** return with "I'm Still Here" (RCA), which enters the chart at 39\* ... **Gloria Estefan** scores Most Added honors at AC with "Wrapped" (Epic). Kudos to **Bonnie Goldner** and company ... **Steve Zap** and his crew have taken **The Eagles** into the top five as "Hole in the World" (EMC) moves 8-5\* this week ... **Amy Grant** is back in action with "Simple Things" (A&M/Interscope), which debuts at No. 26.



— Anthony Acampora, Director/Charts

## artist activity

ARTIST: **Jim Brickman**

LABEL: **Arista Associated Labels**

By **MIKE TRIAS**/ASSISTANT EDITOR



I guess it's Christmas in August in the eyes of Jim Brickman. After all, he recently unveiled "Peace (Where the Heart Is)," the lead single from his upcoming holiday album, *Peace*. Brickman even received a present from radio programmers, so it *must* be Christmas — "Peace" has attained New & Active status on R&R's AC chart.

For many couples, it's like Valentine's Day whenever they hear Brickman's music. Known for his romantic New Age music, Brickman has brought many people together in special ways, and wedding proposals are not uncommon during his concerts. To date, he has sold over 5 million albums and had huge hits like "Valentine."

Brickman's music is classically influenced, but he also manages to infuse it with contemporary pop. During his late teens, he enrolled at the Cleveland Institute of Music, where the curriculum focused more on classical styles. However, by the age of 19, he could not ignore his love for pop and began writing jingles for big companies, including Gap, Isuzu and Kellogg's. He soon hooked up with Jim Henson and Henson Associates, leading him to compose for *The Muppets*, as well as various projects for *Sesame Street* and Disney. In 1994, he embarked on his career as a performer with the release of *No Words*.

Brickman continues his successful career with "Peace (Where the Heart Is)." Collin Raye lends his vocal talents to the single, as he did, along with Susan Ashton, on one of Brickman's previous hits, "The Gift." Brickman focuses more on relationships in general on this song about forgiveness,

peace and finding purpose and fulfillment in life. "Peace/You find it where the heart is/And the heart is right where love lives/Love can always find a way/Hope/Is the something that reminds us/It's not too late to find us/One day we may be in peace."

*Peace* is scheduled to arrive on store shelves Sept. 23. The CD features Brickman's versions of many holiday classics, and many special guests. The Blind Boys Of Alabama guest on "Let It Snow! Let It Snow! Let It Snow!" Kristy Starling joins him for "Sending You a Little Christmas," and Anne Chochran and Tracy Silverman are featured on "Do You Hear What I Hear?" — on which Brickman also sings. And of course, *Peace* includes original instrumentals by Brickman.

With his album coming out soon, Brickman will be doing double duty as an artist and a radio show host. *Your Weekend With Jim Brickman*, established in 1997 and on AC stations throughout the country, is still going strong. The three-hour show features celebrity interviews, entertainment reports with *The View's* Kym Douglas and discussions on a wide range of subjects. This weekend Ben Affleck and The Corrs will drop in, and on the weekend of Aug. 9 Tom Hanks and Diane Warren will stop by. Brickman will also be finishing up his summer tour dates, with performances in North Tonawanda, NY, on Aug. 7; Bethlehem, PA, on Aug. 8; and Philadelphia, on Aug. 9.

# MONITORED STATION PLAYLISTS

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America's Best Testing Hot AC Songs 12+  
For The Week Ending 8/1/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 18-34	Women 18-24	Women 25-34
<b>MATCHBOX TWENTY</b> Unwell ( <i>Atlantic</i> )	4.23	4.20	99%	33%	4.24	4.13	4.51
<b>SANTANA F/ ALEX BAND</b> Why Don't You & I ( <i>Arista</i> )	4.09	4.06	71%	10%	4.15	4.12	4.21
<b>MICHELLE BRANCH</b> Are You Happy Now? ( <i>Maverick/Warner Bros.</i> )	4.06	4.07	97%	21%	3.97	4.06	3.75
<b>JASON MRAZ</b> The Remedy (I Won't Worry) ( <i>Elektra/EEG</i> )	4.03	4.05	93%	25%	3.91	3.98	3.74
<b>MAROON 5</b> Harder To Breathe ( <i>Octone/J</i> )	4.00	4.12	77%	13%	4.16	4.19	4.09
<b>EVANESCENCE</b> Bring Me To Life ( <i>Wind-up</i> )	3.98	3.79	97%	47%	4.06	4.01	4.18
<b>LIVE</b> Heaven ( <i>Radioactive/Geffen</i> )	3.96	3.93	74%	11%	3.95	3.89	4.09
<b>THIRD EYE BLIND</b> Blinded (When I See You) ( <i>Elektra/EEG</i> )	3.94	3.97	75%	13%	3.86	3.92	3.67
<b>3 DOORS DOWN</b> When I'm Gone ( <i>Republic/Universal</i> )	3.92	3.85	99%	49%	3.99	3.90	4.19
<b>TRAIN</b> Calling All Angels ( <i>Columbia</i> )	3.89	3.91	95%	36%	3.76	3.69	3.91
<b>COLDPLAY</b> Clocks ( <i>Capitol</i> )	3.86	3.78	69%	12%	3.79	3.77	3.83
<b>LIZ PHAIR</b> Why Can't I? ( <i>Capitol</i> )	3.86	—	40%	6%	4.08	4.14	3.95
<b>SALIVA</b> Rest In Pieces ( <i>Island/IDJMG</i> )	3.80	3.78	65%	13%	3.89	3.89	3.89
<b>JOSH KELLEY</b> Amazing ( <i>Hollywood</i> )	3.73	3.75	93%	35%	3.79	3.72	3.95
<b>JOHN MAYER</b> Why Georgia ( <i>Aware/Columbia</i> )	3.72	3.76	76%	23%	3.72	3.61	4.03
<b>AUDIOSLAVE</b> Like A Stone ( <i>Interscope/Epic</i> )	3.69	3.58	94%	36%	3.85	3.84	3.89
<b>KELLY CLARKSON</b> Miss Independent ( <i>RCA</i> )	3.63	3.74	34%	5%	3.44	3.44	3.43
<b>JOHN MAYER</b> Your Body Is A Wonderland ( <i>Aware/Columbia</i> )	3.62	3.55	99%	53%	3.77	3.67	4.02
<b>AVRIL LAVIGNE</b> I'm With You ( <i>Arista</i> )	3.60	3.47	98%	55%	3.62	3.56	3.77
<b>SUGAR RAY</b> Is She Really Going Out With Him? ( <i>Atlantic</i> )	3.60	3.64	66%	13%	3.51	3.47	3.59
<b>UNCLE KRACKER F/ DOBIE GRAY</b> Drift Away ( <i>Lava</i> )	3.47	3.46	96%	45%	3.42	3.45	3.36
<b>DANIEL BEDINGFIELD</b> If You're Not The One ( <i>Island/IDJMG</i> )	3.46	3.38	83%	34%	3.45	3.46	3.41
<b>SMASH MOUTH</b> You Are My Number One ( <i>Interscope</i> )	3.45	—	36%	8%	3.22	3.18	3.30
<b>JEWEL</b> Intuition ( <i>Atlantic</i> )	3.44	3.41	96%	42%	3.43	3.44	3.42
<b>NORAH JONES</b> Come Away With Me ( <i>Blue Note/Virgin</i> )	3.40	3.46	90%	40%	3.61	3.54	3.76
<b>FLEETWOOD MAC</b> Say You Will ( <i>Reprise</i> )	3.33	3.24	57%	14%	3.15	3.30	3.55
<b>JUSTIN TIMBERLAKE</b> Rock Your Body ( <i>Jive</i> )	3.01	3.06	95%	57%	3.32	3.32	3.33
<b>WILSHIRE</b> Special ( <i>Columbia</i> )	2.99	—	18%	5%	2.86	2.81	3.00

Total sample size is 442 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic 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**

**ALL-AMERICAN REJECTS** Swing, Swing (*Doghouse/DreamWorks*)  
Total Plays: 255, Total Stations: 11, Adds: 1

**3 DOORS DOWN** Here Without You (*Republic/Universal*)  
Total Plays: 190, Total Stations: 37, Adds: 26

**MACY GRAY** She Ain't Right For You (*Epic*)  
Total Plays: 163, Total Stations: 16, Adds: 0

**DAKONA** Good (I've Got A Lot To Learn) (*Maverick/Warner Bros.*)  
Total Plays: 124, Total Stations: 14, Adds: 3

**MATCHBOX TWENTY** Bright Lights (*Atlantic*)  
Total Plays: 83, Total Stations: 31, Adds: 30

**STAIN'D** So Far Away (*Flip/Elektra/EEG*)  
Total Plays: 37, Total Stations: 10, Adds: 9

**Indicator**

**Most Added\***

**ATARIS** The Boys Of Summer (*Columbia*)

**JASON MRAZ** The Remedy (I Won't Worry) (*Elektra/EEG*)

**MATCHBOX TWENTY** Unwell (*Atlantic*)

**SANTANA F/ ALEX BAND** Why Don't You & I (*Arista*)

**SHERYL CROW** Soak Up The Sun (*A&M/Interscope*)

**UNCLE KRACKER** In A Little While (*Lava*)

**JOHN MAYER** Why Georgia (*Aware/Columbia*)

**FOUNTAINS OF WAYNE** Stacy's Mom (*S-Curve/EMC*)

**MERCYME** I Can Only Imagine (*INO/Curb*)

**BEYONCÉ F/ JAY-Z** Crazy In Love (*Columbia*)

**CALLING** Wherever You Will Go (*RCA*)

**O.A.R.** Hey Girl (*Lava*)

**GOOD CHARLOTTE** Girls & Boys (*Daylight/Epic*)

**SALIVA** Rest In Pieces (*Island/IDJMG*)

**GUSTER** Amsterdam (Gonna Write You A Letter) (*Palm/Reprise*)

**SIMPLE PLAN** Addicted (*Lava*)

**VERTICAL HORIZON** I'm Still Here (*RCA*)

**WILSHIRE** Special (*Columbia*)

**KELLY CLARKSON** Low (*RCA*)

**FORTY FOOT ECHO** Brand New Day (*Hollywood*)

Songs ranked by total plays

**Reporters**

<b>WKDD/Akron, OH*</b> OM: Koko Kennedy MD: Lisa Kelly No Adds	<b>WMT/Cedar Rapids, IA</b> PD/MG: JJ Cook 17 GOOD CHARLOTTE	<b>KLIG/Corpus Christi, TX*</b> PD/MG: Brent Clark 17 3 DOORS DOWN	<b>WOSM/Fayetteville, NC*</b> PD/MG: Chris Chapp 1 DIDD	<b>WZPL/Indianapolis, IN*</b> PD: Scott Sells MD: Bob Walker No Adds	<b>WTCW/Milwaukee, WI*</b> PD: Bob Walker 1 DIDD	<b>KSZR/Omaha, NE*</b> OM: Bill Schultz MD: Jerry Ruffalo LIZ PHAIR	<b>KLCA/Reno, NV*</b> OM: Bill Schultz MD: Jerry Ruffalo LIZ PHAIR	<b>KMRX/Santa Rosa, CA*</b> PD: Brian Lynch MD: Kelly Rose KATY ROSE	<b>KSZR/Tucson, AZ*</b> OM: Herb Green PD: Chandler MD: Kelly Rose JESSICA SIMPSON
<b>WWEV/Albany, NY*</b> PD: Cindy MacLennan APD: Kevin Pech MD: Tynd Hobbs No Adds	<b>WALC/Charleston, SC*</b> PD: Paul M. Henson MD: Lisa Thomas SUGAR RAY	<b>KARD/Dallas, TX*</b> PD: E. Curtis Johnson MD: Chris Blount 16 ALICIA KEES 1 KATY ROSE 3 DOORS DOWN	<b>KALZ/Fresno, CA*</b> PD: E. Curtis Johnson MD: Chris Blount 16 ALICIA KEES 1 KATY ROSE 3 DOORS DOWN	<b>WNYX/Milwaukee, WI*</b> OM: Eric Kelly MD: Tom Gierman APD: Mark Richards DIDD	<b>WNYX/Milwaukee, WI*</b> OM: Eric Kelly MD: Tom Gierman APD: Mark Richards DIDD	<b>WMOX/Orlando, FL*</b> PD: Jeff Cashman MD: Laura Francis D.A.R. VERTICAL HORIZON	<b>WVBC/Richmond, VA*</b> PD/MG: Tim Stabile D.A.R. VERTICAL HORIZON	<b>KPLZ/Seattle, WA*</b> PD: Sean Phillips APD: Kelly Minnie MD: Miles Holloman MATCHBOX TWENTY	<b>KPFT/Tucson, AZ*</b> PD: Sean Phillips MD: Leslie Lutz 74 MATCHBOX TWENTY SALIVA
<b>KPEK/Albuquerque, NM*</b> PD/MG: Mike Parsons MD: Tony Riccardia 1 JACK JOHNSON 1 STAIN'D 1 BLUE OCTOBER	<b>WLNK/Charlotte*</b> PD: Neal Sharpe APD: Chris Allen MD: David Jones No Adds	<b>WDAQ/Denbury, CT</b> PD: Bill Criss MD: Scott Hochman 75 KELLY CLARKSON 17 ATARIS	<b>WVWK/Ft. Myers, FL*</b> PD/MG: Mike Parham APD: Bruce Cannon 3 DOORS DOWN MATCHBOX TWENTY VERTICAL HORIZON	<b>KSTP/Minneapolis, MN*</b> OM: Marc Kalman PD: Laura Francis APD: Jill Rosen 1 LIZ PHAIR MATCHBOX TWENTY	<b>KSTP/Minneapolis, MN*</b> OM: Marc Kalman PD: Laura Francis APD: Jill Rosen 1 LIZ PHAIR MATCHBOX TWENTY	<b>KBYI/Oxnard, CA*</b> OM: Marc Kalman PD: Laura Francis APD: Jill Rosen 1 LIZ PHAIR MATCHBOX TWENTY	<b>WVHO/Rochester, NY*</b> PD: Dan Johnson MD: Joe Rosencel 17 MATCHBOX TWENTY 11 3 DOORS DOWN	<b>WVTV/Springfield, MA*</b> OM/PA/MG: Paul McKay APD: Matt Gregory STAIN'D DIDD	<b>WZZL/Tulsa, OK*</b> VERTICAL HORIZON
<b>KXMG/Anchorage, AK</b> PD: Russ Loman MD: Amanda Thomas No Adds	<b>WTKD/Chicago, IL*</b> PD/MG: Mary Ellen Ruckelshaus SENSE FIELD DIDD	<b>WVWX/Dayton, OH*</b> PD: Jeff Stevens MD: Steve Vincent 3 DOORS DOWN DIDD	<b>WBEF/El Wayne, IN*</b> PD: Tom Hilt MD: Chris Clegg 1 SANTIAGO F/ ALEX BAND SHAWN TWAIN CLINE DICK LUTHER VANDROSS No Adds	<b>WVWX/Dayton, OH*</b> PD: Jeff Stevens MD: Steve Vincent 3 DOORS DOWN DIDD	<b>WBEF/El Wayne, IN*</b> PD: Tom Hilt MD: Chris Clegg 1 SANTIAGO F/ ALEX BAND SHAWN TWAIN CLINE DICK LUTHER VANDROSS No Adds	<b>WALD/Pensacola, FL*</b> OM: Jim Piro MD: Dennis Pyle LIZ PHAIR 3 DOORS DOWN	<b>KZZO/Sacramento, CA*</b> PD: Ed "Master Ed" Lambert 3 DOORS DOWN	<b>WVTV/Springfield, MA*</b> OM/PA/MG: Paul McKay APD: Matt Gregory STAIN'D DIDD	<b>WRMF/W. Palm Beach, FL*</b> PD: Russ Loman APD: Amy Hester MATCHBOX TWENTY
<b>WVTV/Springfield, MA*</b> OM/PA/MG: Paul McKay APD: Matt Gregory STAIN'D DIDD	<b>WTKD/Chicago, IL*</b> PD/MG: Mary Ellen Ruckelshaus SENSE FIELD DIDD	<b>KALC/Denver, CO*</b> PD: RJ Harris MD: Kevin Kozak 30 3 DOORS DOWN 3 VERTICAL HORIZON KATY ROSE SALIVA	<b>WVWX/Dayton, OH*</b> PD: Jeff Stevens MD: Steve Vincent 3 DOORS DOWN DIDD	<b>WVWX/Dayton, OH*</b> PD: Jeff Stevens MD: Steve Vincent 3 DOORS DOWN DIDD	<b>WVWX/Dayton, OH*</b> PD: Jeff Stevens MD: Steve Vincent 3 DOORS DOWN DIDD	<b>WVWX/Dayton, OH*</b> PD: Jeff Stevens MD: Steve Vincent 3 DOORS DOWN DIDD	<b>KZZO/Sacramento, CA*</b> PD: Ed "Master Ed" Lambert 3 DOORS DOWN	<b>WVTV/Springfield, MA*</b> OM/PA/MG: Paul McKay APD: Matt Gregory STAIN'D DIDD	<b>WRMF/W. Palm Beach, FL*</b> PD: Russ Loman APD: Amy Hester MATCHBOX TWENTY
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# Music That Changed Us

Have you had a life-altering musical epiphany?

**M**usic, it is said, can soothe the savage beast, but it has conversely been accused of placing all sorts of nasty thoughts in the minds of violent offenders. Music is universally intelligible, yet untranslatable. Music that may be nothing short of a religious experience to one person could sound to another like the final gasps of a wounded wildebeest. Its message varies.

When music does connect with you, it can be persuasive, profound and even life-changing — for reasons understood only by you. Have you ever had a life-changing musical epiphany? Like the Rorschach test, there is no right answer, only a little insight into the person giving it.

**Jeff Golub**

**Guitarist**

It's a lot cooler to talk about the first time I heard Miles or Coltrane, but the defining moment in my musical life can be traced back to the day that I heard John Mayall's Bluesbreakers featuring Eric Clapton. That record was recorded in England in 1965, but I didn't hear it until 1967, when I was 12. If you weren't there in 1967, I doubt if I can really impress upon you how radical Eric's playing was, but guitar playing sounded nothing like this before, and it hasn't sounded the same since.

To my knowledge, the Bluesbreakers was the first recorded example of a Les Paul plugged into a Marshall amp cranked up so loud that it was about to blow up. That fact alone would be enough to affect the way rock guitar sounded from that point forward, but I was more moved by Eric's deep vibrato and lyrical, sustaining melodies. It's true that, soon after, Jimi Hendrix made another huge leap into the unknown, but it was that record that really made me listen to guitar as a lead instrument.

From that moment on I was hooked. It was the inspiration that I heard in Eric's playing that day in 1967 that still keeps me in love with the guitar. I go back and listen to that CD at least once a month, and I get the same feeling from it now that I did when I was 12.



**Ralph Stewart**

year in college and realizing the similar musical territories opened up a huge new vista.

**Rosalyn Joseph**

**MD, Broadcast Architecture**

The James Ingram and John Tesh song "Give Me Forever (I Do)" definitely changed my life. My husband, Alfred, and I were listening to that song when he decided to ask me to marry him. He's not a man who listens to the lyrics of tunes, but when he heard "Give Me Forever," he knew that it had to be playing while he popped the question. And it doesn't end there: My younger

brother, John, sang the song to us at our wedding. Now that's truly life-changing and special.

**Joyce Cooling**

**Guitarist**

This is something I can answer easily, because it is so clear-cut for me. The recording that made me decide to play guitar for a living was from Wes Montgomery's small group recordings. It was the song "If You Could See Me Now." It was specifically four bars of Wes' solo on the bridge that turned the corner for me.

**"By the time the opening notes to Miles Davis' 'Blue in Green' came out of the speakers, I was transfixed."**

**Steve Stiles**

Another recording that changed my life was *Meditations on Ecclesiastics* by Norman Della Joio. This one changed my harmonic orientation for life. It also rerouted my concept of strings.

**Steve Williams**

**PD, KKSJ/San Francisco**

Are you kidding? Listening to and being influenced by music is a lifelong process. Over the years there have been several pieces that have had a transforming effect on me.

In 1966 "Eleanor Rigby" by The Beatles taught me to appreciate great songwriting. In 1968 James Brown's "Say It Loud (I'm Black and I'm Proud)" was a bright, shining beacon of self-awareness. I was just beginning to understand what being black in America was all

about, and for the first time I felt good about it, thanks to the Godfather of Soul.

In 1970 Jimi Hendrix's "Who Knows" from *Band of Gypsies* opened my mind to creative sonics and the connection between traditional black music and rock 'n' roll. It left such an impression that, to this day, there is no other Hendrix record, as far as I'm concerned.

In 1972 I became socially aware after hearing Sly Stone's *There's a Riot Goin' On*. There's also Stevie Wonder's *Music of My Mind*, Herbie Hancock's *Thrust*, Yes' *Close to the Edge*, Emerson Lake & Palmer's double LP *Works* and Miles Davis' classic *Sketches of Spain*.

**Dianna Rose**

**MD, KWJZ/Seattle**

I have always been a vocal jazz fanatic, especially four- and six-part a cappella harmony. As a freshman in high school, a fellow jazz choir member played for me The Manhattan Transfer's version of "Nightingale Sang in Berkley Square," and the clouds broke! I immediately bought *Mecca for Moderns* — the tight harmonies, the classic sound. I bought everything they had out at the time: albums from the original four, which included Laurel Massé; subsequent releases, when Janie Siegal replaced her; imports; hard-to-find — you name it. I've seen them live seven times.

**Frank Cody**

**Rendezvous Entertainment**

Our neighbor, a young guy in college, had a Dave Brubeck record that he played for my brother's girlfriend. I remember this college guy saying, "You're too young to even understand what this music is all about," to which I took great umbrage. My latter-day thinking is that it would have been perfect for him to grow up to be a program director.

But something opened up for me the first time I heard "Take Five." It wasn't just the fact that it's in that 5/4 time signature, which was very unusual, but also that it was so clear in my mind how the musicians were listening to and playing off of each other. At that moment I finally understood what improvisation, in the sense of jazz, was all about. It was musicians talking to one another and sharing information in present time. The whole world of jazz opened up for me.

**Steve Stiles**

**PD, WNUA/Chicago**

I was in junior high the first time I heard *Led Zeppelin Four* all the way through, and it was a seminal experience. I was over at a friend's house, and it was his (hot) older sister's record. Every song on it was unbelievably amazing — the pure power of the instrumentation, the emo-

**"Something opened up for me the first time I heard 'Take Five.' I finally understood what improvisation, in the sense of jazz, was all about."**

**Frank Cody**

tional phrasing of the lyrics and the depth of their meaning. I bought my own copy the next day and probably wore it out a couple of times. I can still listen to that CD all the way through.

Years later, in college, I was attending a party at one of the "cool" professors' houses, and he slipped Miles Davis' *Kind of Blue* onto the turntable. By the time the opening notes of "Blue in Green" came out of the speakers, I was transfixed. I had never completely experienced music like that before, and I was hooked.

About two weeks later I was trading in my copies of Flock Of Seagulls and Depeche Mode discs at the used record store for titles by John Coltrane and Cannonball Adderley.

**Final Thoughts**

The philosopher Eric Hoffer wrote, "It is the stretched soul that makes music, and souls are stretched by the pull of opposites — opposite bents, tastes, yearnings, loyalties. Where there is no polarity — where energies flow smoothly in one direction — there will be much doing, but no music."

The further you are stretched by music, the more meaningful the language becomes. As Steve Williams said, being influenced by music is a lifelong process.

## TALK BACK TO R&R!

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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	DAVID SANBORN Corin' Home Baby (GRP/VMG)	1001	+5	109985	12	46/0
3	2	SPYRO GYRA Getaway (Heads Up)	853	-14	91938	25	43/0
2	3	JEFF LORBER Gigabyte (Narada)	830	-43	89787	19	41/0
5	④	BRIAN CULBERTSON Say What? (Warner Bros.)	806	+14	87630	16	45/0
4	5	CHIELI MINUCCI Kickin' It Hard (Shanachie)	772	-30	74333	26	39/0
6	6	EUGE GROOVE Rewind (Warner Bros.)	721	-63	83112	22	36/0
7	7	M. McDONALD I Heard It Through The Grapevine (Motown/Universal)	655	-8	63442	9	45/0
9	⑧	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	635	+10	56581	13	43/0
8	9	RICHARD ELLIOT Corner Pocket (GRP/VMG)	617	-22	69104	17	40/0
12	⑩	PAUL JACKSON, JR. It's A Shame (Blue Note)	597	+48	74629	11	40/0
10	⑪	URBAN KNIGHTS Got To Give It Up (Narada)	585	+24	55260	11	40/0
13	⑫	LUTHER VANDROSS Dance With My Father (J)	533	+11	53465	10	39/2
11	13	KIM WATERS Waterfall (Shanachie Entertainment)	523	-31	53746	27	27/0
15	⑭	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	431	+25	53586	8	39/2
14	⑮	PAUL TAYLOR On The Move (Peak)	426	+15	43086	8	37/3
16	⑯	WALTER BEASLEY Precious Moments (N-Coded)	372	+4	40852	15	31/0
18	17	PHIL COLLINS Come With Me (Atlantic)	353	-1	27980	15	25/0
24	⑰	PRAFUL Sigh (Rendezvous/N-Coded)	347	+86	38950	3	31/1
17	19	RICK DERRINGER Hot And Cool (Big3)	346	-18	29154	18	31/0
21	⑳	KENNY G. Malibu Dreams (Arista)	344	+48	48426	4	30/4
22	㉑	FATTBURGER Sizzlin' (Shanachie)	343	+48	23528	13	30/1
19	㉒	ACOUSTIC ALCHEMY No Messin' (Higher Octave)	337	+21	25933	5	27/1
20	23	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	304	-5	14855	17	22/0
26	㉔	MINDI ABAIR Flirt (GRP/VMG)	268	+58	37595	3	31/9
23	25	J. THOMPSON Tell Me The Truth (AMH)	259	-27	12835	20	22/0
⑤	㉖	RICK BRAUN Green Tomatoes (Warner Bros.)	218	+57	23217	1	23/2
29	㉗	CHUCK LOEB eBop (Shanachie)	195	+15	20968	1	20/3
28	28	RONNY JORDAN At Last (N-Coded)	180	-1	22017	1	16/1
30	㉙	NORMAN BROWN The Feeling I Get (Warner Bros.)	179	+7	18454	9	13/1
-	⑳	STEVE COLE NY LA (Warner Bros.)	161	+2	21051	2	15/0

46 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 7/20-7/26. 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

**MICHAEL LINGTON** Off The Hook (3 Keys Music)  
Total Plays: 137, Total Stations: 12, Adds: 0

**STEVE OLIVER** Positive Energy (Native Language)  
Total Plays: 117, Total Stations: 12, Adds: 1

**JIMMY SOMMERS** Take My Heart (You Can Have It If You Want It) (Higher Octave)  
Total Plays: 112, Total Stations: 10, Adds: 0

**BLAKE AARON** She's So Fine (Innervation)  
Total Plays: 111, Total Stations: 9, Adds: 0

**BWB** Ruby Baby (Warner Bros.)  
Total Plays: 92, Total Stations: 8, Adds: 0

**GREGG KARUKAS** Riverside Drive (N-Coded)  
Total Plays: 86, Total Stations: 8, Adds: 0

**BERNIE WILLIAMS FJ DAVID BENOIT** Just Because (GRP/VMG)  
Total Plays: 83, Total Stations: 9, Adds: 1

**MARION MEADOWS** Treasures (Heads Up)  
Total Plays: 83, Total Stations: 8, Adds: 2

**JEFF GOLUB** Boom Boom (GRP/VMG)  
Total Plays: 81, Total Stations: 11, Adds: 1

**KEM** Love Calls (Motown/Universal)  
Total Plays: 81, Total Stations: 5, Adds: 0

Songs ranked by total plays

## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MINDI ABAIR Flirt (GRP/VMG)	9
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	6
PAMELA WILLIAMS Afterglow (Shanachie Entertainment)	6
KENNY G. Malibu Dreams (Arista)	4
PAUL TAYLOR On The Move (Peak)	3
CHUCK LOEB eBop (Shanachie)	3
CRUSADERS Rural Renewal (GRP/VMG)	3
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	2
LUTHER VANDROSS Dance With My Father (J)	2
RICK BRAUN Green Tomatoes (Warner Bros.)	2
C. STANDRING I Ain't Mad Atcha (Mesa Entertainment/Blue Moon)	2
PETER WHITE Who's That Lady? (Columbia)	2
MARION MEADOWS Treasures (Heads Up)	2
RIPPINGTONS Bella Luna (Peak)	2
SMOOTH... FJ JOE MCBRIDE Adderley... (Heads Up International)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PRAFUL Sigh (Rendezvous/N-Coded)	+86
MINDI ABAIR Flirt (GRP/VMG)	+58
RICK BRAUN Green Tomatoes (Warner Bros.)	+57
SIMPLY RED Sunrise (SimplyRed.com)	+50
PAUL JACKSON, JR. It's A Shame (Blue Note)	+48
KENNY G. Malibu Dreams (Arista)	+48
FATTBURGER Sizzlin' (Shanachie)	+48
GREGG KARUKAS Riverside Drive (N-Coded)	+34
HIROSHIMA Revelation (Heads Up International)	+33
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	+32

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BOB BALDWIN The Way She Looked At Me (Narada)	277
CRUSADERS Viva De Funk (Verve/VMG)	227
MINDI ABAIR Lucy's (GRP/VMG)	208
PIECES OF A DREAM Love's Silhouette (Heads Up)	180
GREG ADAMS 'Sup With That (Ripa/Blue Note)	137
KENNY G. Paradise (Arista)	105
NORAH JONES Come Away With Me (Blue Note/Virgin)	95
NELSON RANGELL Look Again (A440 Music Group)	81
BOB JAMES Morning, Noon & Night (Warner Bros.)	80
PAUL HARCOSTLE Desire (Trippin' 'N' Rhythm)	78
JOAN OSBORNE I'll Be Around (Compendia)	75
STEVE OLIVER High Noon (Native Language)	70
DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/Warner Bros.)	65
MICHAEL LINGTON Still Thinking Of You (3 Keys Music)	64
BONEY JAMES Grand Central (Warner Bros.)	60

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Reporters

**KAZZ/Albuquerque, NM**  
 PD: Paul Laviole  
 AP/MD: Jeff Young  
 No Adds

**KNIX/Anchorage, AK**  
 DM/PP: Aaron Wallender  
 13 TATTOOERS  
 7 MIND ABAR

**WJZZ/Atlanta, GA**  
 PD/MD: Nick Francis  
 2 WEEKEND PLAYERS

**KSMJ/Bakersfield, CA**  
 DM/PP/MD: Chris Townsend  
 APE: Matt Kelly  
 BOB JAMES

**WNJA/Chicago, IL**  
 DM: Bob Kneib  
 PD/MD: Steve Siles  
 No Adds

**WNWV/Cleveland, OH**  
 DM/PP/MD: Bernie Kimble  
 JIMMY ABAR  
 JAZZMASTERS  
 PAMELA WILLIAMS

**WJZA/Columbus, OH**  
 SM: Tom Farwick  
 DM/PP/MD: Bill Harman  
 APE: Gary Weller  
 No Adds

**KDAS/Dallas, TX**  
 DM/PP: Kurt Johnson  
 AP/MD: Bret Michael  
 No Adds

**KJCD/Denver, CO**  
 PD/MD: Michael Fischer  
 No Adds

**KVJZ/Des Moines, IA**  
 PD/MD: Mike Blakemore  
 10 MIND ABAR

**WVMV/Detroit, MI**  
 DM/PP: Tom Steeb  
 MD: Sandy Kersch  
 PAUL TAYLOR

**KSEC/Fayetteville, AR**  
 PD/MD: Ken Coe  
 MIND ABAR

**KEZL/Fresno, CA**  
 DM: Scott Keith  
 PD/MD: J. Weidenheimer  
 No Adds

**WDRR/Fl. Myers, FL**  
 DM/PP: Phil Buckman  
 MD: Paul Beckman  
 31 SEMI G  
 10 CANDY GULFER

**KHJZ/Houston, TX**  
 DM: Jeff Garrison  
 PD: Maxine Todd  
 AP/MD: Greg Morgan  
 No Adds

**WYJZ/Indianapolis, IN**  
 DM/PP/MD: Carl Pyle  
 KENNY G  
 LUTHER VANOROSS  
 KICK BUTLER  
 CHUCK LOEB

**WJZZ/Indianapolis, IN**  
 DM: Steve Hiltner  
 MD: Chaei Marquart  
 1 CRUSADERS

**WJZZ/Philadelphia, PA**  
 SM: Kimberly Dzobia  
 PD: Michael Tezzi  
 MD: Frank Chitko  
 No Adds

**KYOT/Phoenix, AZ**  
 PD: Sharon Holly  
 AP/MD: Angie Henda  
 KENNY G  
 LUTHER VANOROSS

**KCIY/Kansas City, MO**  
 PD: Mark Edwards  
 MD: Michelle Chase  
 No Adds

**KOAS/Las Vegas, NV**  
 PD/MD: Erik Fox  
 No Adds

**KSBR/Los Angeles, CA**  
 DM/PP: Terry Wedel  
 MD: Susan Keshby  
 1 STEVE OLKER  
 1 PAMELA WILLIAMS

**KTWW/Los Angeles, CA**  
 PD: Paul Goldstein  
 AP/MD: Samantha Wiedmann  
 1 WUSO

**WELV/Macon, GA**  
 PD/MD: Rick Smith  
 No Adds

**WCJZ/Madison, WI**  
 DM/PP: Mike Ferris  
 APE: Sybil McInire  
 No Adds

**WJZN/Memphis, TN**  
 PD/MD: Norm Miller  
 CHUCK LOEB  
 PAMELA WILLIAMS

**WLVE/Miami, FL**  
 DM: Rob Roberts  
 PD/MD: Rich Meddigan  
 BERNIE WILLIAMS // DAVID BENOIT  
 MIND ABAR

**WJZI/Milwaukee, WI**  
 DM/PP: Steve Scott  
 MD: Jeff Peterson  
 8 MIND ABAR  
 KENNY G

**KRVV/Modesto, CA**  
 DM/MD: Doug Wulf  
 PD: Jan Brown  
 3 SHIRLEY RED  
 2 JAZZMASTERS  
 2 HIPNOTONS

**WQCD/New York, NY**  
 DM: John Hulten  
 PD/MD: Charley Connolly  
 PAMELA WILLIAMS

**WJCD/Norfolk, VA**  
 DM/PP: Dray Davis  
 AP/MD: Larry Hellewell  
 2 CANDY GULFER  
 2 JAZZMASTERS

**WLOO/Orlando, FL**  
 DM: Jim Gross  
 PD: Brian Morgan  
 MD: Patricia James  
 JAZZMASTERS  
 PAMELA WILLIAMS

**Jones Smooth Jazz/Palm Springs, CA**  
 PD: Steve Hiltner  
 MD: Chaei Marquart  
 1 CRUSADERS

**WJZZ/Philadelphia, PA**  
 SM: Kimberly Dzobia  
 PD: Michael Tezzi  
 MD: Frank Chitko  
 No Adds

**KYOT/Phoenix, AZ**  
 PD: Sharon Holly  
 AP/MD: Angie Henda  
 KENNY G  
 LUTHER VANOROSS

**KJZS/Reno, NV**  
 DM: Rob Brooks  
 PD: Harry Reynolds  
 AP/MD: Doug Thomas  
 CHUCK LOEB

**WJZZ/Richmond, VA**  
 PD: Reid Seider  
 No Adds

**KSSJ/Sacramento, CA**  
 PD/MD: Les Hansen  
 APE: Ken Jones  
 KENNY LOGGINS

**KBZN/Salt Lake City, UT**  
 PD/MD: Rob Riessen  
 No Adds

**KIFM/San Diego, CA**  
 DM: John Dimick  
 PD: Mike Vasquez  
 AP/MD: Kelly Cole  
 1 CHRIS STANHOPE

**KKSF/San Francisco, CA**  
 DM: Michael Martin  
 PD/MD: Steve Williams  
 1 CHUCK LOEB

**KMGQ/Santa Barbara, CA**  
 PD: Mark De Anda  
 26 RICHARD ELLIOT  
 MIND ABAR  
 RICK BRALIN

**KJZY/Santa Rosa, CA**  
 PD: Gordon Ziel  
 APE: Rob Singleton  
 MD: Pat Schaffer  
 No Adds

**KWJZ/Seattle, WA**  
 PD: Carol Handley  
 MD: Blaine Ross  
 SMOOTH AFRICA // JOE MCBRIDE

**WJZZ/Springfield, MA**  
 PD: Carol Curling  
 MD: Jessica Shavers  
 12 PAMELA WILLIAMS  
 8 HEDDON STREET BAND  
 HIPNOTONS  
 ERIC DARIUS  
 CHUCK LOEB  
 SMOOTH AFRICA // JOE MCBRIDE

**WSSM/St. Louis, MO**  
 PD: David Myers  
 1 PAUL TAYLOR  
 1 KERRY JORDAN

**WJZZ/Tampa, FL**  
 PD: Ross Black  
 MD: Kathy Curtis  
 No Adds

**WJZZ/Washington, DC**  
 DM: Kenny King  
 PD: Carl Anderson  
 MD: Renee Dwyer  
 JEFF GOLUB

**46 Total Reporters**

**45 Current Playlists**

**Did Not Report, Playlist Frozen (1):  
 WZMR/Albany, NY**

ON THE RECORD

Samantha Wiedmann  
 Asst. PD/MD KTWV  
 (The Wave)/Los Angeles



There's so much great new music that we've been having a hard time narrowing down the selections. On the vocal front, there are two completely different-sounding songs that I'm really enjoying. One is The Wave's latest add, a cover of The Beatles' "Something," which The Wave morning host Dave Koz brought to our attention. It's by Musiq (a young R&B artist formerly known as Musiq Soulchild, who has been successful in Urban AC) and is from his album *Jusli-*

*sen* (Def Soul Records). We did a special edit to remove what our producer humorously describes as "youthful banter" to turn it into a song all age demos can enjoy. The other vocal is "Who Will Buy?" from Aaron Neville's new album, *Nature Boy: The Standards Album* (Verve). This song is from the show *Oliver!* and is jazzy, uplifting and really fresh. • On the instrumental side, we recently added positions to accommodate some great new music. Kenny G's "Malibu Dreams," Candy Dulfer's "Finsbury Park" and Richard Elliot's "Corner Pocket" are extremely popular. Mindi Abair's "Flirt" has our listeners completely smitten. Paul Hardcastle's "Puerto Banos" is a personal favorite. • We're closely listening to Nick Colionne's "High Flyin'" and Eric Darius' "Love TKO" for possible future adds. • We're premiering Chris Botti's newest single, "Indian Summer" (Columbia), which has a vibe similar to Praful's "Sigh." Chris' elegant horn style is mesmerizing. Both Chris Botti and Praful will be performing Sept. 13 at KTWV's annual Wavefest show, which stars Natalie Cole, George Benson. Down To The Bone, Jimmy Reid and Brian Culbertson.

This is the fourth week at No. 1\* for David Sanborn's "Comin' Home Baby" (GRP/VMG) ... Paul Jackson Jr.'s "It's a Shame" (Blue Note) enters the top 10 with a 12-10\* move ... At 24\*, Mindi Abair's "Flirt" (GRP/VMG) is the week's No. 1 Most Added track, with nine new adds, including WLVE/Miami, WNWV/Cleveland and WJZI/Milwaukee with eight plays ... Praful's "Sigh" (Rendezvous/N-Coded), which surges 24-18\*, continues to generate strong listener response. The week's No. 1 Most Increased track, Praful picks up more major-market airplay with a new add at WJZW/Washington. Already up to 28 plays — that's top rotation — on KKSJ/San Francisco ... Pamela Williams' sultry "Afterglow" is the week's second Most Added track, with six new adds, including WQCD/New York, WNWV and WLOO/Orlando ... Jazzmasters' "Puerto Banos" (Trippin' 'N' Rhythm) earns No. 3 Most Added with five adds ... Two tracks earn three adds each: Chuck Loeb's "eBop" (Shanachie), which is added by KKSJ, among others, and, at 15\*, Paul Taylor's "On The Move" (Peak), which goes on WVMV/Detroit ... The following tracks warrant your serious consideration: Smooth Africa II/ Joe McBride's "Adderley Street" (Heads Up); Gene Dunlap's "Hey Na Na" (Liquid 8); J. Thompson's "Waiting for You" (AMH), an edit of which will be on your desk shortly; and Michael Manson's "Just One Touch" (A440).



— Carol Archer, Smooth Jazz Editor

WIL WKLX WLZR WMZQ WPGC WRUF WRVA WSNE WTPI WWDB WWWM CHOM KNIX WCSX WGST WHCN WTPA KTFM KBOS WSSL KSFO WISH KLLT CIMX KLTU WDVV KZLA WZTR KWJJ KWNZ

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PART ONE OF A TWO-PART SERIES

# PDs On Personalities

## A roundtable discussion on important aspects of talent

If programmers are the architects of a radio station, then you could say personalities are the contractors who get the work done. But what's in the minds of these "grand designers" when they're looking for the right people for the job? Here's what a few of them had to say about recruiting air talent, the different types of talent out there and the effect of voicetracking on air personalities.

The wail about the shrinking talent pool continues to resound, but is it valid? Where can radio go to recruit new air talent? WMMS/Cleveland PD Jim Trapp says, "The existing talent pool is no worse or better than it has been over the last few years. In fact, the people I'm talking to are so hungry and eager to make things work that we are seeing some very motivated folks come our way."

"Some of my recent hires have been the best I can remember. Let's face it, the 'four and hit the door' guys are mostly out of the biz by now, and the ones left are eager to prove that their work ethic is where it needs to be. We may have culled the 'It beats work' attitude out of the business, and that's not such a bad thing."

### Think Locally

KEZO/Omaha PD Lester St. James finds new talent "anywhere." He says, "Look and, most important, listen for people who have something to say or the ability to entertain others around them. A bar, a comedy club, the local playhouse or theater or even a restaurant could be a place to meet a compelling person."

Local resources have proven beneficial to him. "We're very lucky to have a solid college radio station — KIWR at Iowa Western Community College — that has been our source for some good up-and-coming talent in our building," he says. "With eight stations, we're always looking."

"Most start as interns, and a number have advanced to on-air. Over the past 15 years I've also found people who've been in bands, comedians and even a couple city workers who've had the type of personality the station was looking for."

Promoting from within is big with KMRQ/Modesto, CA PD Jack Paper. "The best place to go for new talent is right in your own building," he says. "If you look hard enough, there are almost always people right underneath your nose who can make a difference for your station. Interns, promotion people and, as crazy as this may sound, sometimes even some of your sales peeps might work."

"I look for people who aren't concerned about what cool concert they can go to for free or what CDs they don't have to pay for. Those things are great perks of the gig, but I look for

people who are more interested in connecting with people, in the music and in radio in general; people who have a high work ethic, who are willing to work crazy hours and not get paid a ton, and who love every second of it. They are few and far between, but when you find them, they are priceless. The good news is, they are out there."

WRRX/Pensacola, FL PD Dan McClintock concurs. "Look at the available talent pool within your cluster and sister stations," he says. "Every one of our full-time staff transferred from another Cumulus market. We have also had some success with interns moving to part-time and, eventually, full-time positions."

### Split Personalities

Synonymous with finding talent is placing them. "It's important to match the skill set to the need," Trapp says. "Great producers may not be great interviewers, and attitudinal jocks don't always get what it means to be lifestyle-driven. It's part of what makes the job so much fun: matching chemistry and talent with specific job needs."

St. James says that placing the talent depends on what you're looking for. "For a radio beginner, I want someone with passion and the will to do whatever it takes to move ahead in this crazy business," he says. "For an on-air talent, I want someone who will not only take direction and has the ability to entertain the audience, but who also will complement and be an asset to the rest of the team."

McClintock says, "Talent need to be attuned to the music, as well as every other aspect of our audience's lifestyle. This passion also needs to be present in all dayparts."

Paper has specific criteria in mind for each daypart. "For my morning show, I want a group that's plugged in to not only the music, but, more important, the area they and their listeners live in," he says. "Even syndicated shows should have knowledge of each market they are in, which, in turn, allows them to connect in every market."

"For middays, I want someone who is straight and to the point. Good music knowledge sells the station events and can connect with the at-work listener. For afternoons, I want an upbeat personality who is round-



**WGIR JOINS THE SANITARIUM** As the Summer Sanitarium Tour wends its way across the country, Rock stations everywhere are glad to join the madness. That includes WGIR/Manchester, NH, which sent a crew to Gillette Stadium in Foxboro, MA for the show. Shown here are (l-r) WGIR night slammer/Promo Director/Webmaster Brian Simpson, Metallica's Rob Trujillo and WGIR MD/middayer JR.

ed in all the radio areas — music, pop culture, station events, traffic and local areas — and is willing and able to open up about his or her life.

"For nights, that's where I'm looking for my craziest personality, crazy enough to push the boundaries of entertaining his or her audience but at the same time execute what the station is all about."

### Voicetracking Pros & Cons

Voicetracking is here to stay. Or is it? What do these programmers think about it now that it has been in place for a few years? Have they seen the improvement in talent that many people say it offers?

"One of the best air-check methods I know is to have a bunch of friends over to the house when you're going to be on the air voicetracking," Trapp says. "It can be a very humbling and instructive experience for the talent to get out of his or her head and see how people really react to their work."

"Most of the people I have worked with in voicetracking have an initial sense that the show is 'fake,' and then they listen to the end product and realize how very real it sounds once it's assembled. For the smart ones, that is an empowering discovery."

St. James sees two sides to voicetracking. "With young, up-and-coming talent, both the PD and talent should see growth in performance, because every break should be perfect," he says. "Gone are the days when new DJs had to sit

through an aircheck and hear every stumble and mispronunciation. Now, if it's done right, even a beginner can get close to a polished sound."

"At the same time, the tendency of most people is to be lazy and just whip it out. Thus, many talents aren't putting as much into making their show the best it could be, especially if they do multiple stations and have too much going on that particular day."

But, he adds, "Voicetracking is here to stay, so if a talent can exhibit the ability to be entertaining yet sound

local in a number of different markets, there will be opportunities for career growth, which, hopefully, would lead to improvement in the air talent through coaching and day-to-day experience."

### Some Drawbacks

Still, the practice hasn't been accepted or adopted by everyone. "We only use voicetracking for one or two weekend shifts," McClintock says.

"One drawback of it for personalities is that they approach it the same way they would production, with a more stilted delivery than if they were in the studio doing it live."

Paper likewise says, "I'm not a fan of voicetracking. I appreciate its convenience, and it can be a handy tool if you're short on talent, but I think it takes away from what radio is all about: interaction. Radio is one of the only media outlets in which the listener has immediate access to the talent. They are just a phone call away."

"That said, I do have experience with jocks and myself voicetracking, and I have seen people improve by using voicetracking as a tool. I've taken beginner jocks and made them voicetrack instead of going live, and in the beginning that really seems to calm their nerves about actually being on the air."

"When they are starting out I encourage them to start over if they mess up. That is one of the benefits of voicetracking. Although for a jock who is past the beginner level, I encourage them not to start over when they mess up, because it takes away from the live feel of radio."

Paper concludes with this thought: "Do I think people can make a living out of voicetracking? People are as we speak. Do I think, when looking at the big picture, that it will last and become a viable means of making money and doing radio? Emphatically, no! Voicetracking is extremely impersonal and ultimately takes away one of radio's best attributes: a personal connection with its individual listeners."

Part Two of this column will appear next week.



Jim Trapp



Lester St. James



Dan McClintock



**GOT WATER?** WCCC/Hartford was on hand to take its listeners to the Summer Sanitarium Tour. Here, Metallica's Kirk Hammett cools down with a refreshing bottle of WCCC water.

August 1, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/AODS
2	1	TRAPT Headstrong (Warner Bros.)	598	-4	36357	29	25/0
1	2	AUOIOSLAVE Like A Stone (Interscope/Epic)	593	-18	35035	27	29/0
	3	STAINO So Far Away (Flip/Elektra/EEG)	509	+62	28711	6	28/0
3	4	BLACK LABEL SOCIETY Stillborn (Spitfire)	436	-56	19172	18	25/1
5	5	CHEVELLE Send The Pain Below (Epic)	385	+8	17950	24	20/0
7	6	JANE'S ADDICTION Just Because (Capitol)	382	+22	16389	8	24/1
6	7	VELVET REVOLVER Set Me Free (Decca/Immortal)	376	+10	16946	7	23/0
12	8	AUOIOSLAVE Show Me How To Live (Interscope/Epic)	339	+43	15109	7	25/0
8	9	METALLICA St. Anger (Elektra/EEG)	328	-15	21076	9	26/0
10	10	FOO FIGHTERS Times Like These (Roswell/RCA)	325	+9	18736	27	21/0
14	11	REVIS Caught In The Rain (Epic)	306	+14	11809	22	22/0
9	12	3 DOORS DOWN The Road I'm On (Republic/Universal)	300	-32	14437	19	21/0
16	13	GODSMACK Serenity (Republic/Universal)	287	+54	10956	5	24/2
13	14	COLO Stupid Girl (Flip/Geffen/Interscope)	287	-20	9425	16	20/0
13	15	GODSMACK Straight Out Of Line (Republic/Universal)	270	-24	18244	26	19/0
19	16	LINKIN PARK Faint (Warner Bros.)	264	+56	14922	6	16/0
17	17	SHINEOOWN Fly From The Inside (Atlantic)	245	+16	9910	11	23/1
18	18	LYNYRD SKYNYRD Red, White & Blue (Sanctuary/SRG)	217	-8	12278	17	14/0
22	19	DISTURBED Liberate (Reprise)	189	+16	6381	5	14/0
20	20	SOCIALBURN Everyone (Elektra/EEG)	179	-27	4578	10	23/0
21	21	DOUBLEORIVE Imprint (Roadrunner/IDJMG)	162	-42	5969	19	19/0
24	22	KORN Did My Time (Immortal/Epic)	157	+13	6217	3	13/0
23	23	NICKELBACK F/ KID ROCK Saturday Night's... (Columbia)	147	+1	5254	3	11/0
28	24	QUEENSRYCHE Open (Sanctuary/SRG)	144	+17	5083	3	14/1
26	25	SEETHER Driven Under (Wind-up)	144	+7	9338	20	10/0
25	26	EVANESCENCE Bring Me To Life (Wind-up)	123	-16	5772	17	10/0
Debut	27	FUEL Falls On Me (Epic)	120	+64	9585	1	13/4
27	28	CHEAP TRICK Scent Of A Woman (Big 3 Entertainment)	120	-11	4766	6	12/1
30	29	JIBE Yesterday's Gone (226)	115	+9	4139	2	8/0
Debut	30	FOO FIGHTERS Low (Roswell/RCA)	108	+5	3301	1	13/1

31 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/20-7/26. 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

**TRAPT** Still Frame (Warner Bros.)  
Total Plays: 102, Total Stations: 14, Adds: 3

**WHITE STRIPES** Seven Nation Army (Third Man/V2)  
Total Plays: 98, Total Stations: 6, Adds: 2

**MUDVAYNE** World So Cold (Epic)  
Total Plays: 91, Total Stations: 8, Adds: 0

**SMILE EMPTY SOUL** Bottom Of A Bottle (Lava)  
Total Plays: 89, Total Stations: 11, Adds: 1

**LYNYRD SKYNYRD F/ KID ROCK** Gimme Back My Bullets (Sanctuary/SRG)  
Total Plays: 68, Total Stations: 12, Adds: 3

**SALIVA** Raise Up (Island/IDJMG)  
Total Plays: 68, Total Stations: 7, Adds: 0

**EVANESCENCE** Going Under (Wind-up)  
Total Plays: 53, Total Stations: 6, Adds: 1

**METALLICA** Frantic (Elektra/EEG)  
Total Plays: 53, Total Stations: 6, Adds: 1

**SALIVA** Rest In Pieces (Island/IDJMG)  
Total Plays: 53, Total Stations: 5, Adds: 0

**ECHO 7** One Step Away (In De Goot)  
Total Plays: 47, Total Stations: 8, Adds: 1

Songs ranked by total plays

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
NICKELBACK Sameday (Roadrunner/IDJMG)	20
3 DOORS DOWN Here Without You (Republic/Universal)	5
FUEL Falls On Me (Epic)	4
TRAPT Still Frame (Warner Bros.)	3
LYNYRD SKYNYRD F/ KID ROCK Gimme Back... (Sanctuary/SRG)	3
RISING Cradle (Maverick/Reprise)	3
IRON MAIDEN Wildest Dreams (Columbia)	3
SEETHER Gasoline (Wind-up)	3
GODSMACK Serenity (Republic/Universal)	2
ILL NIND How Can I Live (Roadrunner/IDJMG)	2
WHITE STRIPES Seven Nation Army (Third Man/V2)	2
COLD Suffocate (Flip/Geffen/Interscope)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FUEL Falls On Me (Epic)	+64
STAINO So Far Away (Flip/Elektra/EEG)	+62
LINKIN PARK Faint (Warner Bros.)	+56
GODSMACK Serenity (Republic/Universal)	+54
AUOIOSLAVE Show Me How To Live (Interscope/Epic)	+43
3 DOORS DOWN Here Without You (Republic/Universal)	+31
MUDVAYNE World So Cold (Epic)	+27
LYNYRD SKYNYRD F/ KID ROCK Gimme Back... (Sanctuary/SRG)	+24
WHITE STRIPES Seven Nation Army (Third Man/V2)	+23
JANE'S ADDICTION Just Because (Capitol)	+22
STAINO Outside (Flip/Elektra/EEG)	+22
FINGERTIGHT Guilt (Hold Down) (Columbia)	+22

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK Somewhere I Belong (Warner Bros.)	255
SALIVA Always (Island/IDJMG)	235
SEETHER Fine Again (Wind-up)	225
3 DOORS DOWN When I'm Gone (Republic/Universal)	199
FOO FIGHTERS All My Life (Roswell/RCA)	169
NICKELBACK Never Again (Roadrunner/IDJMG)	165
QUEENS OF THE STONE AGE No One Knows (Interscope)	161
DISTURBED Remember (Reprise)	161
PUDDLE OF MUDD Drift & Die (Knowledge/Geffen/Interscope)	161
MUDVAYNE Not Falling (Epic)	151

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

## Reporters

<b>KZRR/Albuquerque, NM*</b> ON: Bill Fry PD: Phil Halsey AP: John Hamilton 13 IRON MAIDEN 8 JANE'S ADDICTION REPS: LYNYRD SKYNYRD F/ KID ROCK	<b>WKGB/Binghamton, NY</b> ON: Tom Ryan AP/MS: The Debut 1 METALLICA 311 ILL NIND FUEL MOTORHEAD	<b>WVRK/Columbus, GA</b> ON/MS: Steve Travers NICKELBACK	<b>WCLG/Morgantown, WA</b> ON: Don Heston MS: Don Heston 1 3 DOORS DOWN	<b>WHMR/Philadelphia, PA*</b> ON: Sam Wilson AP/MS: Ron Zepko 0/0/0 SILENT EMPTY SOUL NICKELBACK	<b>KBER/Salt Lake City, UT*</b> ON: Tom Jones PD: Kelly Heston AP/MS: Kelly Heston 1 IRON MAIDEN 1 (REY) PLANET EARTH FUEL	<b>WKLT/Traverse City, MI</b> ON: Tom Jones PD/MS: Tom Jones 2 3 DOORS DOWN 2 NICKELBACK F/ KID ROCK 1 NICKELBACK	<b>WMZK/Wausau, WI</b> PD/MS: Rob Summers 0/0/0 4 TRAPT 4 GODSMACK 3 3 DOORS DOWN 3 EVANESCENCE
<b>KZMZ/Alexandria, LA</b> ON: Don Ryan PD: Steve Casey MS: Pat Chast EVANESCENCE NICKELBACK	<b>WBUF/Buffalo, NY*</b> PD: Jim Pyle AP/MS: Jim Pyle NO ADDS	<b>KLAE/El Paso, TX*</b> ON/MS: Country Huber AP/MS: Steve Garcia SEETHER BLACK LABEL SOCIETY NICKELBACK	<b>WDBA/Nassau, NY*</b> PD: Jim Pyle AP/MS: Jim Pyle NO ADDS	<b>KOKB/Phoenix, AZ*</b> PD: Jim DeBenedetto AP/MS: Don Zepko MS: Don Zepko 6 LYNYRD SKYNYRD F/ KID ROCK	<b>KSJQ/San Jose, CA*</b> PD: Jim DeBenedetto AP/MS: Don Zepko MS: Don Zepko 1 IRON MAIDEN NICKELBACK	<b>KLPX/Tucson, AZ*</b> PD: Don Ryan AP/MS: Don Ryan 1 IRON MAIDEN NICKELBACK 1 LYNYRD SKYNYRD	<b>WRQR/Wilmington, NC</b> ON/MS: John Brown AP/MS: Greg Brown 3 NICKELBACK 3 DOORS DOWN
<b>WZZD/Allentown, PA*</b> PD: John Lee MS: Keith Meyer NO ADDS	<b>WRKQ/Canton, OH*</b> ON/MS: The Huber PD: Keith Meyer NICKELBACK	<b>WPHD/EIra, NY</b> PD: George Heston MS: Stephen Heston 1 WATERBOOM	<b>KFZX/Odessa, TX</b> PD/MS: Steve Heston NO ADDS	<b>WHEB/Portsmouth, NH*</b> PD/MS: Alan James AP/MS: Alan James 1 ALLEN AMT FANNA NICKELBACK	<b>KZDZ/San Luis Obispo, CA</b> PD/MS: David Heston AP/MS: David Heston 1 LYNYRD SKYNYRD F/ KID ROCK	<b>KKFX/Santa Rosa, CA*</b> PD/MS: Don Heston NICKELBACK	<b>KATY/Yakima, WA</b> ON/MS: John Brown AP/MS: Greg Brown 3 WHITE STRIPES QUEENSRYCHE
<b>KWHL/Anchorage, AK</b> PD: Larry Soder AP/MS: Kelly Heston NO ADDS	<b>WPXC/Cape Cod, MA</b> ON: Tom Ryan PD/MS: Sammie Tostato AP/MS: James Hamilton NICKELBACK	<b>WRQC/Fayetteville, NC*</b> ON/MS: Mike Jones PD: Mike Jones MS: Mike Jones 1 WHITE STRIPES NICKELBACK	<b>KEZO/Omaha, NE*</b> PD: Lester B. James MS: Lester B. James SEETHER FUEL	<b>WHJY/Providence, RI*</b> PD: Don Heston AP/MS: Don Heston MS: Don Heston 1 3 DOORS DOWN NICKELBACK	<b>KXUS/Santa Rosa, CA*</b> PD/MS: Don Heston NICKELBACK	<b>KMDO/Tulsa, OK*</b> PD/MS: Don Heston NICKELBACK	<b>WNCO/Youngstown, OH*</b> ON: Don Heston MS: Don Heston EDDY
<b>KLBJ/Austin, TX*</b> ON/MS: Jim Carroll MS: Don Heston NICKELBACK	<b>WYBB/Charleston, SC*</b> PD/MS: Mike Jones SEETHER 3 DOORS DOWN FINGER ELEVEN REPS	<b>KLDL/Houston, TX*</b> ON/MS: Mike Jones PD: Mike Jones MS: Mike Jones 1 GODSMACK	<b>KCLB/Palm Springs, CA</b> ON/MS: Don Heston AP/MS: Don Heston MS: Don Heston NO ADDS	<b>KCAL/Riverside, CA*</b> PD: Sam Hamilton AP/MS: Bill Hamilton TRAPT GODSMACK	<b>KISW/Seattle, WA*</b> PD: Don Heston AP/MS: Don Heston MS: Don Heston 1 NICKELBACK	<b>KTUX/Shreveport, LA*</b> PD: Don Heston AP/MS: Don Heston MS: Don Heston 1 LYNYRD SKYNYRD F/ KID ROCK FUEL NICKELBACK	<b>*Monitored Reporters 51 Total Reporters</b>
<b>KOQJ/Baton Rouge, LA*</b> PD: Paul Carroll AP/MS: Don Heston 3 FUEL REPS: NICKELBACK MOTORHEAD BLUE OCEANO	<b>WKLC/Charleston, WV</b> PD/MS: Mike Jones 3 DOORS DOWN EVANESCENCE REPS: NICKELBACK	<b>WRRX/Pensacola, FL*</b> PD: Don Heston AP/MS: Don Heston MS: Don Heston ILL NIND NICKELBACK	<b>WROV/Roanoke, VA*</b> PD: Steve Heston AP/MS: Steve Heston MS: Steve Heston NICKELBACK	<b>WRRX/Rockford, IL</b> ON/MS: John Brown AP/MS: Greg Brown MS: Greg Brown NO ADDS	<b>KTUX/Shreveport, LA*</b> PD: Don Heston AP/MS: Don Heston MS: Don Heston 1 LYNYRD SKYNYRD F/ KID ROCK FUEL NICKELBACK	<b>71 Total Monitored</b>	
<b>KIOC/Beaumont, TX*</b> ON/MS: Mike Jones 1 KORN 1 CHEAP TRICK METALLICA ILL NIND NICKELBACK	<b>WEBN/Cincinnati, OH*</b> ON/MS: Don Heston PD: Don Heston 2 DOORS DOWN NICKELBACK	<b>WWCT/Peoria, IL</b> PD: Steve Heston AP/MS: Steve Heston MS: Steve Heston 2 DOORS DOWN RED HULL NICKELBACK	<b>WXXR/Rockford, IL</b> ON/MS: John Brown AP/MS: Greg Brown MS: Greg Brown NO ADDS	<b>KXUS/Springfield, MO</b> PD: Don Heston AP/MS: Don Heston MS: Don Heston NO ADDS	<b>20 Total Indicator</b>	<b>Did Not Report, Playlist Frozen (3): KXUS/Springfield, MO WXXR/Rockford, IL KFZX/Odessa, TX</b>	



# R&R ACTIVE ROCK TOP 50

August 1, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	CHEVELLE Send The Pain Below (Epic)	1906	-72	106599	28	61/0
2	2	COLD Stupid Girl (Flip/Geffen/Interscope)	1633	-57	76455	23	60/0
6	3	LINKIN PARK Faint (Warner Bros.)	1599	+186	78938	12	60/0
4	4	JANE'S ADDICTION Just Because (Capitol)	1568	+62	68993	9	62/0
5	5	STAIN'D So Far Away (Flip/Elektra/EEG)	1540	+105	80697	7	63/1
3	6	TRAPT Headstrong (Warner Bros.)	1453	-107	81545	42	60/0
7	7	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1426	+67	87161	18	61/0
8	8	REVIS Caught In The Rain (Epic)	1302	-32	56388	24	57/0
13	9	SHINEDOWN Fly From The Inside (Atlantic)	1254	+134	64716	19	59/1
12	10	KORN Did My Time (Immortal/Epic)	1204	+74	59824	5	60/0
9	11	AUDIOSLAVE Like A Stone (Interscope/Epic)	1158	-97	59873	29	59/0
15	12	GODSMACK Serenity (Republic/Universal)	1135	+118	49846	7	61/0
14	13	DISTURBED Liberate (Reprise)	1084	+24	50260	9	60/0
11	14	LINKIN PARK Somewhere I Belong (Warner Bros.)	1083	-76	65508	22	54/0
10	15	METALLICA St. Anger (Elektra/EEG)	956	-247	49517	9	57/0
19	16	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	884	+45	37154	17	55/2
16	17	GODSMACK Straight Out Of Line (Republic/Universal)	877	-111	50640	26	54/0
21	18	MUDVAYNE World So Cold (Epic)	797	+46	29140	12	54/1
18	19	SEETHER Driven Under (Wind-up)	775	-120	37693	26	47/0
20	20	VELVET REVOLVER Set Me Free (Decca/Immortal)	773	0	34689	6	46/0
23	21	TRAPT Still Frame (Warner Bros.)	733	+78	24867	7	57/0
17	22	POWERMAN 5000 Free (DreamWorks)	722	-188	31784	20	41/0
22	23	BLACK LABEL SOCIETY Stillborn (Spitfire)	641	-30	40483	19	29/0
27	24	WHITE STRIPES Seven Nation Army (Third Man/V2)	624	+103	30076	11	36/5
28	25	FOO FIGHTERS Low (Roswell/RCA)	580	+68	17904	4	46/2
29	26	ADEMA Unstable (Arista)	543	+52	15350	6	45/1
30	27	SALIVA Raise Up (Island/IDJMG)	475	+5	15841	7	41/1
25	28	STAIN'D Price To Pay (Elektra/EEG)	380	-165	21540	17	29/0
24	29	DEFTONES Minerva (Maverick/Reprise)	378	-230	14365	15	33/0
26	30	SOCIALBURN Everyone (Elektra/EEG)	365	-169	11858	12	40/0
<b>Debut</b>	31	FUEL Falls On Me (Epic)	333	+239	13334	1	39/6
32	32	AFI The Leaving Song Part II (DreamWorks)	317	+17	6459	7	34/2
39	33	EVANESCENCE Going Under (Wind-up)	307	+66	9101	2	22/2
34	34	(HED) PLANET EARTH Other Side (Volcano/Live)	304	+19	8418	5	30/1
35	35	THREE DAYS GRACE (I Hate) Everything About You (Live)	289	+24	7291	10	31/5
42	36	SLOTH Someday (Hollywood)	279	+78	6089	2	36/3
47	37	METALLICA Frantic (Elektra/EEG)	275	+102	20170	4	24/14
43	38	ALIEN ANT FARM These Days (DreamWorks)	275	+74	8599	3	27/2
46	39	MOTOGRAFTER Down (No Name/EEG)	271	+98	9293	2	33/6
37	40	MANMADE GOD Safe Passage (American/IDJMG)	242	-16	4592	8	30/0
40	41	311 Creatures (For A While) (Volcano)	234	+21	5073	3	14/0
<b>Debut</b>	42	HOTWIRE Not Today (RCA)	230	+86	4173	1	29/4
41	43	ATARIS The Boys Of Summer (Columbia)	222	+18	5643	7	12/1
38	44	PILLAR Fireproof (MCA)	221	-32	5027	12	23/0
44	45	ECHO 7 One Step Away (In De Goot)	202	+1	6471	8	19/0
-	46	UNLOGO Empty (Maverick/Reprise)	194	+50	2194	2	20/1
36	47	MARILYN MANSON Mobscone (Nothing/Interscope)	188	-72	7939	16	26/0
48	48	PRESENCE Remember (Curb)	186	+27	2255	2	22/1
49	49	THRICE All That's Left (Island/IDJMG)	178	+22	2863	4	23/1
<b>Debut</b>	50	FINGERTIGHT Guilt (Hold Down) (Columbia)	152	+56	2381	1	26/3

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 7/20-7/26. 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
NICKELBACK Someday (Roadrunner/IDJMG)	44
METALLICA Frantic (Elektra/EEG)	14
3 DOORS DOWN Here Without You (Republic/Universal)	13
ILL NINO How Can I Live (Roadrunner/IDJMG)	7
FUEL Falls On Me (Epic)	6
MOTOGRAFTER Down (No Name/EEG)	6
WHITE STRIPES Seven Nation Army (Third Man/V2)	5
THREE DAYS GRACE (I Hate) Everything About You (Live)	5
RISING Cradle (Maverick/Reprise)	5
HOTWIRE Not Today (RCA)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FUEL Falls On Me (Epic)	+239
LINKIN PARK Faint (Warner Bros.)	+186
FINGERTIGHT Guilt (Hold Down) (Columbia)	+138
SHINEDOWN Fly From The Inside (Atlantic)	+134
GODSMACK Serenity (Republic/Universal)	+118
STAIN'D So Far Away (Flip/Elektra/EEG)	+105
WHITE STRIPES Seven Nation Army (Third Man/V2)	+103
METALLICA Frantic (Elektra/EEG)	+102
3 DOORS DOWN Here Without You (Republic/Universal)	+100
MOTOGRAFTER Down (No Name/EEG)	+98

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DISTURBED Remember (Reprise)	715
SEETHER Fine Again (Wind-up)	666
MUDVAYNE Not Falling (Epic)	644
DISTURBED Prayer (Reprise)	625
CHEVELLE The Red (Epic)	564
3 DOORS DOWN When I'm Gone (Republic/Universal)	560
SYSTEM OF A DOWN Aerials (American/Columbia)	507
SALIVA Always (Island/IDJMG)	505
FOO FIGHTERS All My Life (Roswell/RCA)	499
EVANESCENCE Bring Me To Life (Wind-up)	496

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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**America's Best Testing Active Rock Songs 12+ For The Week Ending 8/1/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Men 18-34	Men 18-24	Men 25-34
<b>DISTURBED</b> Liberate (Reprise)	4.37	4.20	84%	9%	4.41	4.42	4.41
<b>DISTURBED</b> Remember (Reprise)	4.29	4.16	94%	22%	4.36	4.32	4.43
<b>KORN</b> Did My Time (Immortal/Epic)	4.19	4.10	79%	9%	4.22	4.33	4.00
<b>TRAPT</b> Headstrong (Warner Bros.)	4.18	4.09	97%	39%	4.04	4.00	4.11
<b>POWERMAN 5000</b> Free (DreamWorks)	4.13	4.11	82%	13%	4.05	4.25	3.71
<b>LINKIN PARK</b> Faint (Warner Bros.)	4.12	4.10	93%	19%	3.85	4.00	3.59
<b>MUDVAYNE</b> World So Cold (Epic)	4.12	4.01	78%	10%	4.17	4.23	4.08
<b>TRAPT</b> Still Frame (Warner Bros.)	4.10	4.03	66%	6%	4.06	4.16	3.89
<b>COLD</b> Stupid Girl (Flip/Geffen/Interscope)	4.07	3.97	96%	26%	4.02	4.03	4.00
<b>SEETHER</b> Driven Under (Wind-up)	4.05	4.07	87%	20%	3.92	3.93	3.91
<b>BLACK LABEL SOCIETY</b> Stillborn (Spitfire)	4.05	3.83	77%	14%	4.14	3.97	4.40
<b>GODSMACK</b> Straight Out Of Line (Republic/Universal)	4.03	4.04	95%	34%	4.18	4.08	4.37
<b>AUDIOSLAVE</b> Show Me How To Live (Interscope/Epic)	4.02	3.95	89%	17%	4.14	4.16	4.11
<b>SMILE EMPTY SOUL</b> Bottom Of A Bottle (Lava)	3.98	4.02	77%	14%	3.70	3.75	3.61
<b>GODSMACK</b> Serenity (Republic/Universal)	3.97	4.09	80%	15%	4.04	4.01	4.07
<b>ADEMA</b> Unstable (Arista)	3.97	—	51%	6%	3.94	4.00	3.81
<b>STAINED</b> So Far Away (Flip/Elektra/EEG)	3.96	4.03	89%	20%	3.81	3.79	3.85
<b>AUDIOSLAVE</b> Like A Stone (Interscope/Epic)	3.93	3.96	98%	41%	4.09	4.08	4.11
<b>CHEVELLE</b> Send The Pain Below (Epic)	3.93	3.87	96%	39%	3.78	3.79	3.78
<b>SHINEDOWN</b> Fly From The Inside (Atlantic)	3.93	4.06	71%	12%	3.82	3.80	3.86
<b>REVIS</b> Caught In The Rain (Epic)	3.91	3.89	76%	19%	3.70	3.66	3.77
<b>LINKIN PARK</b> Somewhere I Belong (Warner Bros.)	3.86	3.84	97%	40%	3.63	3.69	3.54
<b>STAINED</b> Price To Pay (Elektra/EEG)	3.86	3.81	93%	29%	3.83	3.77	3.93
<b>DEFTONES</b> Minerva (Maverick/Reprise)	3.68	3.58	85%	25%	3.63	3.73	3.47
<b>SOCIALBURN</b> Everyone (Elektra/EEG)	3.67	3.75	63%	15%	3.44	3.54	3.23
<b>VELVET REVOLVER</b> Set Me Free (Decca/Immortal)	3.64	3.59	58%	12%	3.57	3.48	3.76
<b>WHITE STRIPES</b> Seven Nation Army (Third Man/V2)	3.61	—	82%	30%	3.66	3.51	3.92
<b>FOO FIGHTERS</b> Low (Roswell/RCA)	3.58	—	61%	16%	3.49	3.44	3.59
<b>JANE'S ADDICTION</b> Just Because (Capitol)	3.51	3.34	80%	24%	3.67	3.71	3.60
<b>METALLICA</b> St. Anger (Elektra/EEG)	3.47	3.31	97%	36%	3.45	3.45	3.45

Total sample size is 397 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

## New & Active

- 3 DOORS DOWN** Here Without You (Republic/Universal)  
Total Plays: 145, Total Stations: 23, Adds: 13
- ILL NINO** How Can I Live (Roadrunner/IDJMG)  
Total Plays: 121, Total Stations: 23, Adds: 7
- QUEENSRYCHE** Open (Sanctuary/SRG)  
Total Plays: 121, Total Stations: 7, Adds: 0
- GRADE 8** Another Day To Celebrate (Lava)  
Total Plays: 104, Total Stations: 9, Adds: 0
- LYNYRD SKYNYRD** f/KID ROCK Gimme Back... (Sanctuary/SRG)  
Total Plays: 66, Total Stations: 8, Adds: 1
- BIG DISMAL** Remember (I.O.U.) (Wind-up)  
Total Plays: 40, Total Stations: 6, Adds: 1
- RISING** Cradle (Maverick/Reprise)  
Total Plays: 1, Total Stations: 6, Adds: 5
- NICKELBACK** Someday (Roadrunner/IDJMG)  
Total Plays: 0, Total Stations: 44, Adds: 44

Songs ranked by total plays

## Indicator Most Added\*

- NICKELBACK** Someday (Roadrunner/IDJMG)
- 3 DOORS DOWN** Here Without You (Republic/Universal)
- FUEL** Falls On Me (Epic)
- MOTOGRATER** Down (No Name/EEG)
- SLOTH** Someday (Hollywood)
- TRAPT** Still Frame (Warner Bros.)
- ILL NINO** How Can I Live (Roadrunner/IDJMG)
- METALLICA** Frantic (Elektra/EEG)
- COLD** Suffocate (Flip/Geffen/Interscope)
- DISTURBED** Liberate (Reprise)
- AUDIOSLAVE** Show Me How To Live (Interscope/Epic)
- CHEVELLE** Send The Pain Below (Epic)
- SHINEDOWN** Fly From The Inside (Atlantic)
- MUDVAYNE** World So Cold (Epic)
- 311** Creatures (For A While) (Volcano)
- THRICE** All That's Left (Island/IDJMG)
- RISING** Cradle (Maverick/Reprise)
- MUSHROOMHEAD** Sun Doesn't Rise (Republic/Universal)

## Reporters

<p><b>WQXR/Albany, NY*</b> OM: Phil Weiser 1 PRESIDE 11.880 WATERDOWN RISING FRIGHTIGHT</p>	<p><b>KROR/Chicago, CA</b> OM: Ron Woodhead PM: Dale Sanderson 11.880 WATERDOWN 3 3 DOORS DOWN 3 COLD 3 NICKELBACK FUEL</p>	<p><b>WGBF/Erzincan, IN</b> OM: Mike Sanders PD: Johnny AP: Mike MOTOGRATER SLOTH FUEL NICKELBACK</p>	<p><b>WYTP/Greenville, SC*</b> OM: Mark Henrick MD: Shonda Taylor NO ADDS</p>	<p><b>WXXA/Harrisburg, PA*</b> PD: Shannon DeLorenzo MD: Brian NO ADDS</p>	<p><b>KOPR/Las Vegas, NV*</b> PD: John Griffin MD: Bob Healy SEETHER</p>	<p><b>KMRQ/Moscow, CA*</b> SR: Gary Haladay OM: Mark Miller PM: Josh Proger AP: Matt Foley 1 METALLICA 1 FUEL 1 NICKELBACK</p>	<p><b>WSPH/Philadelphia, PA*</b> OM: Tim Johnson MD: Bob Edwards MD: C.J. Cruz NO ADDS</p>	<p><b>WZLH/Saltisbury, MD</b> OM: Sham Murphy AP: Mike Hunter FUEL NICKELBACK</p>	<p><b>WLXZ/Springfield, MA*</b> OM: Dave Romano AP: Mike Hunter FUEL NICKELBACK</p>	
<p><b>KZRX/Amarillo, TX</b> 1 3 DOORS DOWN 5 SHINEDOWN 11.880 3 FUEL</p>	<p><b>WMMR/Cleveland, OH*</b> PD: Jim Trapp MD: Steve 11.880 METALLICA</p>	<p><b>WWRN/Flint, MI*</b> PD: Brian Babin AP: Tony Latta 1 WHITE STRIPES 1 11.880 FRIGHTIGHT</p>	<p><b>WXXA/Harrisburg, PA*</b> PD: Shannon DeLorenzo MD: Brian NO ADDS</p>	<p><b>WZZJ/Lexington, KY*</b> NO ADDS</p>	<p><b>WYZZ/Louisville, KY*</b> OM: Frank Webb 1 11.880 MOTOGRATER 3 DOORS DOWN FOO FIGHTERS HOTWAX</p>	<p><b>WRAT/Monmouth, NJ*</b> OM: Carl Cruz AP: Mike Hunter 1 11.880 NICKELBACK</p>	<p><b>KUPD/Phoenix, AZ*</b> PD: JJ Jeffries MD: Larry McFalls 1 11.880 NICKELBACK</p>	<p><b>KJFD/Portland, OR*</b> OM: Dave Romano AP: Mike Hunter NO ADDS</p>	<p><b>KJZZ/San Diego, CA*</b> OM: Mike Hunter 2 11.880 NICKELBACK AF</p>	<p><b>WADQ/Syracuse, NY*</b> OM: Mike Hunter 1 11.880 NICKELBACK SLOTH</p>
<p><b>WVWX/Appleton, WI*</b> PD: Gary Hank 1 11.880 NICKELBACK</p>	<p><b>KLD/Colorado Springs, CO*</b> OM: Rick Hunt PM: Ross Ford AP: Matt Gentry NICKELBACK</p>	<p><b>KQZR/Fresno, CA*</b> OM: E. Carlos Johnson AP: Don De La Cruz MD: Mike Hunter SEETHER POWERMAN 5000 NICKELBACK</p>	<p><b>WCCZ/Hartford, CT*</b> PD: Michael Pizzol AP: Mike Hunter 3 DOORS DOWN NICKELBACK</p>	<p><b>KFMB/Lubbock, TX</b> 1 CHELSEA 2 TRAPT 1 ALBUMIN 3 DISTURBED MOTOGRATER ILLUSTRATOR</p>	<p><b>WVOR/Norfolk, VA*</b> PD: Harvey Kahan AP: Mike Hunter FUEL NICKELBACK</p>	<p><b>WZQZ/Myrtle Beach, SC</b> PD: Mike Hunter FUEL NICKELBACK</p>	<p><b>KRSB/Quad Cities, IA*</b> OM: Dave Romano AP: Mike Hunter 2 METALLICA NICKELBACK</p>	<p><b>KURO/San Luis Obispo, CA</b> OM: Mike Hunter PD: Mike Hunter MD: Mike Hunter NICKELBACK</p>	<p><b>KJZZ/San Diego, CA*</b> OM: Mike Hunter 2 11.880 NICKELBACK AF</p>	<p><b>WXTV/Tampa, FL*</b> OM: Mike Hunter PD: Mike Hunter AP: Mike Hunter MD: Mike Hunter NICKELBACK</p>
<p><b>WVWX/Appleton, WI*</b> PD: Gary Hank 1 11.880 NICKELBACK</p>	<p><b>WRXZ/Columbus, OH*</b> PD: Mike Hunter AP: Mike Hunter 3 DOORS DOWN NICKELBACK</p>	<p><b>WRDQ/Ft. Myers, FL*</b> PD: Mike Hunter MD: Mike Hunter 1 11.880 NICKELBACK</p>	<p><b>KPOM/Honolulu, HI*</b> PD: Mike Hunter AP: Mike Hunter 3 DOORS DOWN NICKELBACK</p>	<p><b>WJLD/Houston, TX*</b> PD: Mike Hunter AP: Mike Hunter NICKELBACK</p>	<p><b>WVOR/Norfolk, VA*</b> PD: Harvey Kahan AP: Mike Hunter FUEL NICKELBACK</p>	<p><b>KATZ/Oakton, VA*</b> MD: Mike Hunter 1 11.880 NICKELBACK</p>	<p><b>WBRB/Raleigh, NC*</b> PD: Mike Hunter AP: Mike Hunter NO ADDS</p>	<p><b>WRBR/South Bend, IN</b> OM: Mike Hunter PD: Mike Hunter MD: Mike Hunter NICKELBACK</p>	<p><b>KJZZ/San Diego, CA*</b> OM: Mike Hunter 2 11.880 NICKELBACK AF</p>	<p><b>KRTV/Tulsa, OK*</b> PD: Mike Hunter AP: Mike Hunter MD: Mike Hunter NICKELBACK</p>
<p><b>WCHZ/Augusta, GA*</b> OM: Mike Hunter PD: Mike Hunter AP: Mike Hunter 3 DOORS DOWN NICKELBACK</p>	<p><b>KCCS/Corpus Christi, TX*</b> PD: Mike Hunter AP: Mike Hunter NICKELBACK</p>	<p><b>WBYR/P. Wayne, IN*</b> OM: Mike Hunter AP: Mike Hunter NICKELBACK</p>	<p><b>WRIT/Huntsville, AL*</b> OM: Mike Hunter PD: Mike Hunter NICKELBACK</p>	<p><b>WJLD/Houston, TX*</b> PD: Mike Hunter AP: Mike Hunter NICKELBACK</p>	<p><b>WVOR/Norfolk, VA*</b> PD: Harvey Kahan AP: Mike Hunter FUEL NICKELBACK</p>	<p><b>KATZ/Oakton, VA*</b> MD: Mike Hunter 1 11.880 NICKELBACK</p>	<p><b>WBRB/Raleigh, NC*</b> PD: Mike Hunter AP: Mike Hunter NO ADDS</p>	<p><b>WRBR/South Bend, IN</b> OM: Mike Hunter PD: Mike Hunter MD: Mike Hunter NICKELBACK</p>	<p><b>KJZZ/San Diego, CA*</b> OM: Mike Hunter 2 11.880 NICKELBACK AF</p>	<p><b>KRTV/Tulsa, OK*</b> PD: Mike Hunter AP: Mike Hunter MD: Mike Hunter NICKELBACK</p>
<p><b>KRAB/Bakersfield, CA*</b> OM: Mike Hunter PD: Mike Hunter AP: Mike Hunter NICKELBACK</p>	<p><b>KEGL/Dallas, TX*</b> PD: Mike Hunter AP: Mike Hunter AP: Mike Hunter 1 11.880 NICKELBACK</p>	<p><b>WRUP/Gainesville, FL*</b> PD: Mike Hunter AP: Mike Hunter AP: Mike Hunter NICKELBACK</p>	<p><b>WRXW/Jackson, MS*</b> PD: Mike Hunter AP: Mike Hunter NICKELBACK</p>	<p><b>WJLD/Houston, TX*</b> PD: Mike Hunter AP: Mike Hunter NICKELBACK</p>	<p><b>WVOR/Norfolk, VA*</b> PD: Harvey Kahan AP: Mike Hunter FUEL NICKELBACK</p>	<p><b>KATZ/Oakton, VA*</b> MD: Mike Hunter 1 11.880 NICKELBACK</p>	<p><b>WBRB/Raleigh, NC*</b> PD: Mike Hunter AP: Mike Hunter NO ADDS</p>	<p><b>WRBR/South Bend, IN</b> OM: Mike Hunter PD: Mike Hunter MD: Mike Hunter NICKELBACK</p>	<p><b>KJZZ/San Diego, CA*</b> OM: Mike Hunter 2 11.880 NICKELBACK AF</p>	<p><b>KRTV/Tulsa, OK*</b> PD: Mike Hunter AP: Mike Hunter MD: Mike Hunter NICKELBACK</p>
<p><b>WVWX/Appleton, WI*</b> PD: Gary Hank 1 11.880 NICKELBACK</p>	<p><b>KBPV/Denver, CO*</b> PD: Mike Hunter AP: Mike Hunter AP: Mike Hunter 1 11.880 NICKELBACK</p>	<p><b>WLOQ/Grand Rapids, MI*</b> OM: Mike Hunter PD: Mike Hunter AP: Mike Hunter NICKELBACK</p>	<p><b>KDFC/Kansas City, MO*</b> PD: Mike Hunter AP: Mike Hunter NICKELBACK</p>	<p><b>WJLD/Houston, TX*</b> PD: Mike Hunter AP: Mike Hunter NICKELBACK</p>	<p><b>WVOR/Norfolk, VA*</b> PD: Harvey Kahan AP: Mike Hunter FUEL NICKELBACK</p>	<p><b>KATZ/Oakton, VA*</b> MD: Mike Hunter 1 11.880 NICKELBACK</p>	<p><b>WBRB/Raleigh, NC*</b> PD: Mike Hunter AP: Mike Hunter NO ADDS</p>	<p><b>WRBR/South Bend, IN</b> OM: Mike Hunter PD: Mike Hunter MD: Mike Hunter NICKELBACK</p>	<p><b>KJZZ/San Diego, CA*</b> OM: Mike Hunter 2 11.880 NICKELBACK AF</p>	<p><b>KRTV/Tulsa, OK*</b> PD: Mike Hunter AP: Mike Hunter MD: Mike Hunter NICKELBACK</p>
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**ON THE RECORD**

With **Matt Pollack**  
Sr. VP/Promotion, V2 Records



We left off last week explaining how V2 was able to convince key Active programmers to just test The White Stripes' "Seven Nation Army" — not add it, not play it. • The result was that not only was there familiarity, but also polarizing callout with hard-core passion scores. A good example was WXTB/Tampa, where the song came back huge with the core. You can't deny it when your P1s are aware of

and responding to something that you may not think fits sonically on the playlist. • The same thing happened at KXXR/Minneapolis. Not only is "Seven Nation Army" its No. 1-playing record, it is probably one of the biggest current-per-capita sales markets that we have. The record had been selling all along through the Alternative airplay there, but when KXXR put "Seven Nation Army" into power, it shot up from being a top 50-selling record in the market to the No. 4-selling record within two weeks. • WRIF/Detroit was the first Active Rock station to jump on board. I'd give it the most credit for getting the ball rolling for us. Aside from the local phenomenon, since The White Stripes are from Detroit, OM Doug Podell knew there was something to the band that couldn't be denied, and regardless of the sound, he needed to play them. He got Jacobs Media on board, and the song is now in WRIF's top 10 callout. • The story has always been about breaking the band "slowly and surely"— it's never been call-letter soup. It's been about the right markets and getting people to understand the vision of patience. We're now on the verge of breaking big. I think this band will wind up as an important staple artist at Active Rock, as they have become for Alt programmers. • It's never been our design to have them morph from one format to the other; it's just been more of a timing issue. Not only is this a great story for The White Stripes, for radio and for V2, but for the industry too. There are very few examples of bands who have overcome every single obstacle. • The White Stripes are essentially a blues rock band. Jack White's vision and all of his musical references stop at the year 1967. Country and blues are his strongest influences. When you listen to their record, and even "Seven Nation Army," you hear a blues structure. That's why The White Stripes and this record fit even more comfortably on a Rock radio station than any other format — that's what they're rooted in.

The top of the Active chart remains pretty stable again this week, aside from Linkin Park's "Faint" — now at No. 3 — swapping spots with Trapt's "Headstrong" — now at No. 6. We can't let that go by without mentioning that "Headstrong" has enjoyed a very cool 42 weeks on the chart. You can't say Warner Bros. is working the next single, "Still Frame," too soon! ... **Shinedown** hit top 10 this week ... **Perseverance** pays off for **Smile Empty Soul** as "Bottom of a Bottle" rises to No. 16 ... **The White Stripes** keep at it, too, with another five adds as they reach No. 24. Don't forget to read V2's Matt Pollack's commentary in On the Record this week ... **AFI's** "The Leaving Song Part II" adds **KIOZ/San Diego** and **WRUF/Gainesville** to its stable of 34 Active supporters.

— Cyndee Maxwell, Active Rock/Rock Editor



active  
**INSIGHT**

ARTIST: **Rising**

LABEL: **Maverick/Reprise**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Finally, here's that band that Bruce Springsteen has been singing about for the past year. What? No relation? Well, no matter, as new Maverick rockers The Rising should do well with or without The Boss' endorsement.

Don't believe me? Well, just rifle through the stack there and find "Cradle," the lead single from The Rising's debut, *Future Unknown*. Merging the best of Seattle's early-'90s heyday with today's slicker sounds, "Cradle" rocks with slow-burning verses that simmer like vintage grunge a la Pearl Jam before launching into a chorus that puts the band in league with current airplay giants like Nickelback. Meanwhile, rockers like "Lie to Me" bring a brasher beat with confident vocals mingling with solid guitars, and tracks like the introspective "Redemption" showcase the group's penchant for inspiring lyricism.

"I like the kind of music where you're driving down the road just staring into oblivion because you're totally swept up by the song," says vocalist and songwriter Michael Lee. "That's the kind of music I want to write — something that puts you in a trance."

Lee's own road to a record deal wasn't so oblivious; he knew what he wanted from the start. Attending 1997's Big Day Out, Australia's premier music festival, an 18-year-old Lee managed to sneak backstage, where he solicited advice from

Tim Rogers, singer of local heroes You Am I. When Rogers told Lee that he needed to go to the U.S., Lee packed his bags for ... Atlanta?

"I could've gone to Los Angeles or New York, but I didn't want to get swallowed up too fast," Lee explains. "I knew Atlanta had a smaller scene, so I figured I'd take my chances there. I didn't know anyone and didn't really have a game plan, but I figured it was only a matter of time before something turned up."

A fellow Aussie and club owner let Lee work at the venue cleaning toilets and washing dishes (hopefully not in that order). He sat in with fledgling bands and eventually teamed up with a guitarist to become the club's headlining cover band, keeping his eye on the ultimate goal of creating his own music.

After recording a demo in 2001, Lee headed to Los Angeles, showcased for labels and signed an exclusive deal with Maverick. Lee then picked the cream of the crop from the L.A. music scene to form The Rising. Now, with *Future Unknown*, Lee and The Rising are ready to ascend the charts. And while you most likely won't find him opening for Springsteen, Lee has already proved that he was born to run.

R&R **TOP 20 SPECIALTY ARTISTS**

1. **SUPERJOINT RITUAL** (*Sanctuary/SRG*) "Death Threat"
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. **NEVERMORE** (*Century Media*) "Enemies Of Reality"
6. **SHADOWS FALL** (*Century Media*) "Destroyer Of Senses"
7. **THRICE** (*Island/IDJMG*) "Under A Killing Moon"
8. **REVOLUTION SMILE** (*Interscope*) "Bonethrower"
9. **SPINESHANK** (*Roadrunner/IDJMG*) "Violent Mood Swings"
10. **MOTOGRATER** (*Elektra/EEG*) "Down"
11. **ENTOMBED** (*Koch*) "Retaliation"
12. **AS I LAY DYING** (*Metal Blade*) "94 Hours"
13. **HASTE** (*Abacus/Century Media*) "With All The Pride & Dignity of a Drowning Swimmer"
14. **BLACK DAHLIA MURDER** (*Metal Blade*) "Funeral Thirst"
15. **LAMB OF GOD** (*Prosthetic*) "11th Hour"
16. **ANTHRAX** (*Sanctuary/SRG*) "We Have Come For You All"
17. **IN FLAMES** (*Nuclear Blast*) "Trigger"
18. **SOILWORK** (*Century Media*) "Figure No. 5"
19. **EVERY TIME I DIE** (*Ferret*) "Ebolarama"
20. **TRANSPORT LEAGUE** (*Crash*) "Disconnect Massconnect"

Ranked by total number of shows reporting artist.

**Record Of The Week**

ARTIST: **Alchemist**  
TITLE: **Austral Alien**  
LABEL: **Relapse**



From AC/DC to Foster Lager, Australia has always been willing to share its natural resources with the rest of the world. Now, thanks to Relapse Records, headbangers around the globe can be let in on the decade-old secret known as Alchemist. With *Austral Alien*, the group's second release for Relapse, they come to the fore with their unique transmutation of various metals — everything from traditional metal, industrial and prog-rock to electronic, goth-rock and even world music are poured into the mold, creating a trademark sound with references ranging from Fear Factory to Pink Floyd. But whereas Fear Factory were a full-on, man-vs.-machine war, *Alchemist* seems to tap into the ghost within the machine, working in unison to channel eerie, alien worlds. Check out the expansive soundscapes found on "Great Southern Wasteland," or revel in the aptly named "First Contact" for your introduction to this wonderfully strange new world.

— Frank Correia, Rock Specialty Editor



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# NICKELBACK



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THE #1 MOST PLAYED ROCK BAND OF 2002 RETURNS.

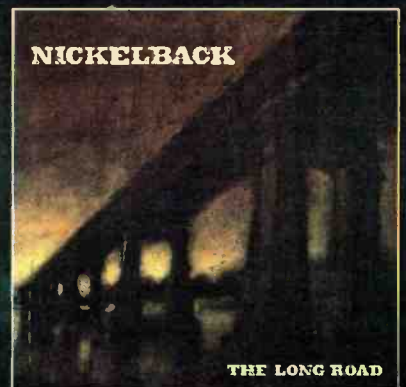
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**Everywhere!**

**(short notice)**

*The First Single from*  
**THE NEW ALBUM**  
**'THE LONG ROAD'**

**IN STORES SEPTEMBER 23RD**



*Produced by Nickelback and Joey Moi ... Mixed by Randy Staub*  
*Management: Bryan Coleman for Union Entertainment Group*



# Diary Of A Woody

KPNT/St. Louis Asst. PD/air talent Woody Fife shows us why he's No. 3

The spring book was very, very good to KPNT (The Point)/St. Louis this year. It went 4.0-4.6 12+, the station's best showing in 12 months. Plus, it's No. 3 12+ in pm drive — no small feat for an Alternative station in any market. For this special air talent issue of R&R, I asked Point Asst. PD/afternoon driver Woody Fife to let us take a peek inside his airshift for a day.

I suggested that he keep a diary of his airshift, and we would print it. Naturally, since this involved actual work, Woody immediately delegated the responsibility to his co-host/producer, Tony "Whipping Boy" Mott. It's Whipping Boy's words you see on the page before you. This diary of a day in the life is a revelation, to say the least. Who knew afternoon drive could be this aerobic?

But first, a brief history. Before doing PD Tommy Mattern's dirty work, Woody was the Asst. MD and night dude for Steve Kingston at WXRK/New York for a couple of years. He also did time under Mark Hamilton at KNRK/Portland, OR and performed a variety of useless tasks for Zen master Phil Manning in Pittsburgh at the long defunct WNRK (The Revolution). Whipping Boy is St. Louis born and bred. I'm sure he's done some wonderful things, but we're not concerned with that now. Here's the diary.

11am: Arrive at station. Woody's already been here for two hours.

11:05am: Watch local midday news, read through the paper, etc.

11:59am: Check and return listener e-mails and begin prepping for the show. Find out what's going on with station promotions, music news, weird stories, etc. Found a jacked-up story about an award-winning one-legged tap dancer. What the fuck? Gotta use this!

12:45pm: Start compiling a list of when giveaways, live spots and other important elements, like guests, will occur. Today, Lars from Metallica will call in to debate *St. Anger* with us. He heard we hate it. Wants to rap about it. Brooke Burke from *El* will also call in. She's promoting

a trip that we gave away last week where a listener will fly to Vegas to hang out and party with her. Good times. Damn, is she hot. And as if that wasn't enough shit happening today, we're having Stuttering John, from *The Howard Stern Show*, in-studio, along with comedians Craig Gass and Modi, to promote their comedy shows in St. Louis this weekend.



Woody Fife

1:30pm: Woody and I meet to discuss any last-minute details and go over the agenda for which hours all this will stuff will fall into.

1:45pm: Organize all the info for Woody (artist info, news stories, today's itinerary, music beds), log on to Instant Messenger (something we use to get instant feedback from the listeners) and the Internet, and hook up our instant replay machine.

## A lady calls in with the wrong number. She's trying to schedule a birthday party for her 9-year-old daughter.

2:03pm: The show begins. We inform the listeners of everything that will be happening (Lars phone interview, Brooke Burke, Modi/John/Craig live in-studio). Inform listeners that at exactly 2:10pm the Stained Ticket Window will open for 10 minutes and 57 seconds. Everyone who gets through on the phones in that time will win a pair of tickets to see

Stained play an invitation-only show here in St. Louis on July 28.

2:10pm: Time to get winners. Here's the actual first caller [Editor's note: Local shorthand inside and out of the station for Woody and Whipping Boy is WWB]:

WWB: Hey, The Point.

Caller: [On bad cell phone] Hi ... The Point? [It's gonna be one of those days.]

WWB: Yes, that's us. We even told you that when we answered the phone.

Caller: Oh, cool. Right on! So did I win the Korn tickets?

WWB: [Searching frantically for a loaded gun] No, but thanks for calling!

Caller: You guys are No. 1 in Chesterfield!

WWB: Thanks, brother. [Next Call] Hey, The Point. Do you know what you're winning?

Caller: Stained tickets, right?

WWB: Yes. Thanks for paying attention! Gimme your calendar. You get the gold star!

2:17pm: Holy shit! Has it been 10 minutes and 57 seconds yet?

2:20:57pm: The Stained Ticket Window has now closed. Next chance to win will be at 5:10pm.

2:55pm: Woody reminds me that there are many other words in the English language besides "dude," "nice" and "sweet."

3:30pm: A lady calls in with the wrong number. She's trying to schedule a birthday party for her 9-year-old daughter. Woody plays along as if she had called the right number. Offers her many party packages, including our signature \$9.95 per child one, which includes pizza, cake and ice cream; one-color balloon animals; and a complimentary lap dance for the lucky birthday girl from our "in-house child stripper," Three Feety Of Peety.

The lady loses it. She wants to talk to a manager [played by Whipping Boy]. The lady makes the comment, "It's so sad that somebody left you two idiots in charge." Hee hee! Good times. We finally let her know that she has the wrong number and that she's called The Point. Long silence, then — click — she hangs up. Laughter ensues.

4pm: The warm line rings. It's

## Steve Leeds' Final Exam Answers

Last week we printed the final exam that Virgin's Steve Leeds gave to his music-industry class at William Patterson University. Did you take the test? How do you think you did? Here are the answers

### Part I.

1. The recording act
2. Distribution channel
3. Find and sign talent
4. Get radio airplay
5. False
6. The U.S.
7. One million
8. CBS
9. Performance and mechanical
10. Bio, press clips, photo
11. Clear Channel, Infinity/Viacom
12. Collect performance royalties
13. BMG
14. AOL Time Warner
15. Coordinate and oversee all aspects of a current release. Liaison with other departments. Oversee packaging, advertising, tours, PR, promo, sales and marketing.

### Part II.

Fill in the blanks with the following dollar figures.

\$8,490,000  
\$1,273,500  
\$6,367,500  
\$5,094,000  
\$764,100  
\$364,100  
\$203,760  
\$153,760  
\$210,340  
\$46,551  
\$101,909  
\$40,477.25

### Part III.

- |      |       |
|------|-------|
| 1. f | 8. a  |
| 2. m | 9. i  |
| 3. h | 10. c |
| 4. g | 11. l |
| 5. n | 12. j |
| 6. b | 13. e |
| 7. d | 14. k |

### Music Division Leaders

1. b
2. d
3. e
4. c
5. a

### Label Heads

1. b
2. e
3. g
4. h
5. i
6. a
7. f
8. d
9. c

Lars from Metallica. We put him right on the air.

WWB: Hey, Lars, thanks for taking the time to call us today. We know that you heard we aren't fans of *St. Anger*.

Lars: Yeah, buddy. Ya know, like, we fuckin' do what we do, man, 'cause when you're Metallica, no matter what we put out, people are gonna have an opinion. At least they have a feeling one way or another about it....

4:22pm: [22 minutes later] Dude.... Lars can talk. It's hard to get a word in edgewise, but we are surprised how receptive and friendly

he is despite our negative opinion of the album.

4:34pm: WWB: But, Lars, don't you.... [Can we get a word in? Please? Pretty please?]

4:55pm: Standing outside our studio are Stuttering John, Craig Gass and Modi. We wave at them to come in as Lars talks drumming with a caller. Craig Gass (who does most of the celebrity impersonations on the Stern show) chimes in using the Gene Simmons imitation that he is most noted for. Yucks it

Continued on Page 80



# ALTERNATIVE TOP 50

Powered By



August 1, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LINKIN PARK Faint (Warner Bros.)	3050	+107	237268	18	83/1
2	2	JANE'S ADDICTION Just Because (Capitol)	2875	-45	206135	9	84/0
3	3	WHITE STRIPES Seven Nation Army (Third Man/V2)	2700	-98	194534	24	81/0
4	4	CHEVELLE Send The Pain Below (Epic)	2637	-43	199633	27	77/0
5	5	ATARIS The Boys Of Summer (Columbia)	2620	+50	195381	11	76/0
7	6	STAIN'D So Far Away (Flip/Elektra/EEG)	2515	+166	175071	7	81/0
6	7	TRAPT Headstrong (Warner Bros.)	2332	-111	178556	39	78/0
10	8	311 Creatures (For A While) (Volcano)	2133	+173	166775	5	83/1
11	9	AUDIOSLAVE Like A Stone (Interscope/Epic)	1809	-133	141835	30	82/0
8	10	QUEENS OF THE STONE AGE Go With The Flow (Interscope)	1809	-268	139798	19	75/0
9	11	COLD Stupid Girl (Flip/Geffen/Interscope)	1783	-206	80534	22	64/0
13	12	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	1779	+7	112487	16	73/0
12	13	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1770	-10	119692	8	75/0
16	14	EVE 6 Think Twice (RCA)	1733	+140	91578	10	68/2
14	15	EVANESCENCE Going Under (Wind-up)	1718	+98	100392	8	72/0
15	16	RED HOT CHILI PEPPERS Dosed (Warner Bros.)	1529	-66	97710	12	70/0
19	17	KORN Did My Time (Immortal/Epic)	1400	+6	91696	5	67/0
20	18	VENETTA RED Shatterday (Epic)	1366	+38	71940	13	74/0
18	19	FOO FIGHTERS Times Like These (Roswell/RCA)	1309	-153	115086	29	69/0
17	20	LINKIN PARK Somewhere I Belong (Warner Bros.)	1292	-204	99021	22	77/0
23	21	FOO FIGHTERS Low (Roswell/RCA)	1265	+208	76490	4	75/1
22	22	AFI The Leaving Song Part II (DreamWorks)	1164	+57	72005	7	59/1
25	23	HOT HOT HEAT Bandages (Sub Pop/Reprise)	1081	+37	104490	18	54/3
24	24	USED Blue And Yellow (Reprise)	1046	+1	69304	10	58/0
35	25	RANCID Fall Back Down (Hellcat)	956	+330	98910	2	64/12
29	26	GODSMACK Serenity (Republic/Universal)	954	+95	54137	6	56/3
27	27	DISTURBED Liberate (Reprise)	945	+22	41850	7	46/0
21	28	RADIOHEAD There There (Capitol)	888	-266	75613	15	55/0
31	29	DASHBOARD CONFSSIONAL Hands Down (Vagrant)	886	+168	56162	4	55/1
26	30	DEFTONES Minerva (Maverick/Reprise)	783	-253	53071	15	62/0
30	31	TRAPT Still Frame (Warner Bros.)	765	+34	33543	4	55/3
34	32	ALIEN ANT FARM These Days (DreamWorks)	752	+63	34115	3	51/1
37	33	THRICE All That's Left (Island/IDJMG)	723	+117	42095	5	56/7
38	34	THREE DAYS GRACE (I Hate) Everything About You (Jive)	679	+75	29989	7	41/2
Debut	35	FUEL Falls On Me (Epic)	657	+415	48164	1	57/4
32	36	METALLICA St. Anger (Elektra/EEG)	535	-173	40290	9	41/0
39	37	STAIN'D Price To Play (Elektra/EEG)	517	-17	28970	17	32/0
46	38	LESS THAN JAKE The Science Of Selling Yourself Short... (Warner Bros.)	514	+92	41738	3	33/1
36	39	VELVET REVOLVER Set Me Free (Decca/Immortal)	512	-107	40539	6	31/0
40	40	ADEMA Unstable (Arista)	489	+20	14620	3	41/3
33	41	SOCIALBURN Everyone (Elektra/EEG)	465	-239	17733	11	42/0
50	42	BILLY TALENT Try Honesty (Atlantic)	464	+172	28048	2	42/5
45	43	WHITE STRIPES The Hardest Button To Button (Third Man/V2)	461	+32	58704	6	17/2
47	44	SWITCHFOOT Meant To Live (Red Ink/Columbia)	449	+69	21967	4	34/5
42	45	MUDVAYNE World So Cold (Epic)	426	-25	19211	5	26/0
43	46	ROOTS Seed 2.0 (MCA)	410	-30	26455	13	22/0
49	47	ROONEY Blue Side (Geffen/Interscope)	375	+58	19164	2	28/1
44	48	SHINEDOWN Fly From The Inside (Atlantic)	326	-104	14502	15	22/0
-	49	COLDPLAY The Scientist (Capitol)	311	+52	22493	15	16/0
Debut	50	BLUE OCTOBER Calling You (Universal)	275	-3	16573	1	17/0

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 7/20-7/26. 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)	AQHS
NICKELBACK Someday (Roadrunner/IDJMG)	54
3 DOORS DOWN Here Without You (Republic/Universal)	20
RANCID Fall Back Down (Hellcat)	12
B.R.M.C. Stop (Virgin)	8
THRICE All That's Left (Island/IDJMG)	7
STARTING LINE The Best Of Me (Geffen)	7
YELLOWCARD Way Away (Capitol)	6
RISING Cradle (Maverick/Reprise)	6
BILLY TALENT Try Honesty (Atlantic)	5
SWITCHFOOT Meant To Live (Red Ink/Columbia)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FUEL Falls On Me (Epic)	+415
RANCID Fall Back Down (Hellcat)	+330
FOO FIGHTERS Low (Roswell/RCA)	+208
311 Creatures (For A While) (Volcano)	+173
BILLY TALENT Try Honesty (Atlantic)	+172
DASHBOARD CONFSSIONAL Hands Down (Vagrant)	+168
STAIN'D So Far Away (Flip/Elektra/EEG)	+166
YELLOWCARD Way Away (Capitol)	+142
FINGERTIGHT Guilt (Hold Down) (Columbia)	+142
EVE 6 Think Twice (RCA)	+140

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
EVANESCENCE Bring Me To Life (Wind-up)	1044
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	1041
FOO FIGHTERS All My Life (Roswell/RCA)	907
QUEENS OF THE STONE AGE No One Knows (Interscope)	898
SEETHER Fine Again (Wind-up)	831
CHEVELLE The Red (Epic)	750
3 DOORS DOWN When I'm Gone (Republic/Universal)	707
SEETHER Driven Under (Wind-up)	706
SALIVA Always (Island/IDJMG)	687
SYSTEM OF A DOWN Aerials (American/Columbia)	634

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  
**Ian McCain**  
PD, KCPX/Salt Lake City



So VH1 will be debuting the series *I Love the 70s* soon, and it looks interesting. Well, sort of. Led Zeppelin, lime-green leisure suits, *Emergency!* and disco may make for good fodder, but is anybody really anticipating Mo Rocca sarcastically sneering about the "talkies" and "bloomers" and waxing ecstatic about Prohibition and speakeasies a year from now, when the music channel

ruins a good thing with the *I Love the 20s* series? You know that'll happen. • OK, so how good is this new Rancid track on the air? Despite the paradox the band find themselves in regarding their own personal major-label demons, I believe this will bring a whole new fan base to the band (The Clash's "Train in Vain" is a possible parallel). Other music that seems to be creating some excitement on Channel 1057 and in Salt Lake City includes Year Of The Rabbit, Evanesence, new Korn and Eve 6. • Have you ever heard of Pioneer Day? It's a Utah state holiday, and it's bigger than the Fourth of July. We launched Channel 1057 two years ago, and I'm still not used to this. Being from the Midwest, I'd never experienced anything like July 24 until I moved here. It's basically the Fourth, Memorial Day, Bastille Day and Superbowl Sunday wrapped into a statewide religious holiday. Fireworks, a rodeo and a televised four-hour parade (on three of the four network affiliates) in which everybody is decked out in Laura Ingalls gear and rolling in mini-cars top off the day.

**L**inkin Park maintain their familiar spot at No. 1 ... **The Ataris** hold at No. 5 ... **Staind** climb another rung, going 7-6 ... **311** crack the top 10 this week, stepping 10-8. Look for this song to keep pushing for the top three in the next few weeks ... Check out **Smile Empty Soul**, now sitting at No. 12. It's almost like they sneaked in the back door, but I gotta tell you that this is one of about three songs PDs around the country are chattering about as one of their faves this summer ... **Eve 6** are also quietly moving up, 16-14 ... **Evanesence**, **Korn** and **Vendetta Red** round out the teens ... The 20s are a real dogfight. **Foo Fighters**, **Hot Hot Heat**, **Rancid**, **Godsmack** and **Dashboard Confessional** are all on the rise, and they're all rising around **AFI**, **The Used** and **Disturbed**, which are all holding position ... Other notables: **Alien Ant Farm** 34-32, **Thrice** 37-33, **Three Days Grace** 38-34, **The White Stripes** 45-43 and **Switchfoot** 47-44 ... **Fuel** jump onto the chart this week at No. 35, and **Blue October** hop aboard at No. 50 ... Most Added: **Nickelback**, **3 Doors Down**, **Rancid**, **Black Rebel Motorcycle Club**, **Thrice**, **Starting Line** and **Yellowcard** ... Most Should Be Added: **Rising**, **Brand New**, **Dropkick Murphys** (super-duper rotation at WBCN/Boston), **White Light Motorcade**, **Sense Field**, **Leaves**, **BT**, **Mando Diao** and **Mars Volta**.

— Max Tolkoff, *Alternative Editor*



## COMING RIGHT UP

ARTIST: **Yellowcard**

LABEL: **Capitol**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR

**G**iven the punk pop paradigm, it's getting tougher and tougher to stand out. Sure, you can Manic Panic your hair all you like, or get the latest shade of fingernail polish to help accentuate your power chords, but unless your music has some substance, all the accessories in the mall won't disguise the fact that you're The Backstreet Boys in Hot Topic gear.

Fortunately, new Capitol act Yellowcard aren't playing by all the rules. Sure, you can find the group's T-shirts and CDs at the aforementioned chain, but Yellowcard aren't the latest flavor of the weak. For one, the group's major-label debut, *Ocean Avenue*, boasts an irony-free optimism that's lost on most Warped wannabes. Then, there are the songs themselves — well crafted gems that run the gamut from amped-up antics to acoustic-flavored sing-alongs. Oh yeah, I almost forgot .... There's also a classically trained violinist within their ranks.

Formed in 1997 in Jacksonville, the group immediately went through the time-honored tradition of musical chairs as they played everywhere from dive bars and school events to VFW halls and backyards. Musician Ryan Key was close friends with the band, particularly violinist Sean Mackin. The two enrolled at Florida State University, but Key dropped out after a semester to move to Santa Cruz, CA and pursue his musical dreams.

While Key played in a couple of punk bands, bouncing between Cali and Florida, Yellowcard guitarist Ben Harper (no, not that one) witnessed one of Key's practices and invited him to jam. As luck



would have it, Key proved a natural fit for Yellowcard's serendipitous vocalist vacancy.

With the lineup intact, Key convinced the group to head west for a better shot at stardom. Setting up shop in SoCal's Ventura County, where they cut two indie-label releases before signing with Capitol, the group enjoyed a breakout stint on the West Coast leg of 2002's Vans Warped Tour.

They're currently playing Warped's East Coast leg through mid-August, while lead single "Way Away" is picking up steam at Alternative radio with double-digit spins at KNRK/Portland, OR; WMRQ/Hartford; KFMA/Tucson; and KMBY/Monterey, among others. The single is a great introduction to a group with more than one shot at fame, as *Ocean Avenue* is deep on talent. There's the unplugged jam of "One Year, Six Months," where violin and guitar emote in tandem with Key's wistful vocals and lyrics. Or you can work out your daddy issues with "Life of a Salesman." The group even managed to cut a 9/11 tribute, "Believe," that doesn't come off as labored, all proving that Yellowcard aren't afraid to show their colors in a scene that's increasingly filled with gray matter.

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**America's Best Testing Alternative Songs 12 +  
For The Week Ending 8/1/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LINKIN PARK Faint (Warner Bros.)	4.20	4.18	95%	18%	4.14	4.01	4.22
ATARIS The Boys Of Summer (Columbia)	4.08	4.02	97%	22%	4.03	3.89	4.12
USED Blue And Yellow (Reprise)	4.02	3.80	60%	7%	3.97	3.62	4.19
FRAPT Headstrong (Warner Bros.)	4.00	3.96	98%	40%	3.97	3.70	4.14
CHEVELLE Send The Pain Below (Epic)	4.00	3.87	97%	39%	3.92	3.53	4.16
LINKIN PARK Somewhere I Belong (Warner Bros.)	3.98	3.88	98%	42%	3.88	3.85	3.89
FOO FIGHTERS Times Like These (Roswell/RCA)	3.98	3.90	97%	36%	3.95	4.02	3.90
EVE 6 Think Twice (RCA)	3.98	3.92	72%	10%	3.96	3.77	4.06
COLD Stupid Girl (Flip/Geffen/Interscope)	3.96	3.83	96%	28%	3.89	3.66	4.03
FOO FIGHTERS Low (Roswell/RCA)	3.96	3.87	60%	7%	3.88	3.80	3.95
AFI The Leaving Song Part II (DreamWorks)	3.90	3.71	67%	10%	3.73	3.66	3.79
STAIN'D So Far Away (Flip/Elektra/EEG)	3.87	3.75	86%	17%	3.82	3.52	4.01
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.85	3.87	98%	48%	3.93	3.79	4.01
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	3.83	3.88	77%	15%	3.57	3.36	3.70
EVANESCENCE Going Under (Wind-up)	3.82	3.74	90%	21%	3.88	3.78	3.93
SEETHER Driven Under (Wind-up)	3.82	3.64	85%	24%	3.77	3.43	3.96
311 Creatures (For A While) (Volcano)	3.77	3.69	67%	9%	3.80	3.73	3.84
EVANESCENCE Bring Me To Life (Wind-up)	3.75	3.74	99%	61%	3.78	3.84	3.75
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.69	3.80	81%	19%	3.67	3.71	3.64
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.68	3.65	94%	40%	3.59	3.56	3.61
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	3.66	3.56	88%	28%	3.75	3.72	3.76
RED HOT CHILI PEPPERS Dosed (Warner Bros.)	3.64	3.59	81%	21%	3.55	3.46	3.61
VENETTA RED Shatterday (Epic)	3.64	3.59	70%	15%	3.59	3.42	3.71
DEFTONES Minerva (Maverick/Reprise)	3.63	3.53	80%	20%	3.62	3.53	3.69
DISTURBED Liberate (Reprise)	3.63	3.62	66%	12%	3.58	3.30	3.80
HOT HDT HEAT Bandages (Sub Pop/Reprise)	3.62	3.47	64%	16%	3.44	3.20	3.64
JANE'S ADDICTION Just Because (Capitol)	3.48	3.58	81%	23%	3.49	3.56	3.44
GOODSMACK Serenity (Republic/Universal)	3.46	-	67%	18%	3.37	3.07	3.57
KORN Did My Time (Immortal/Epic)	3.29	3.55	65%	16%	3.32	3.09	3.48
RADIOHEAD There There (Capitol)	3.20	3.10	75%	26%	3.27	3.20	3.32

Total sample size is 430 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.

**R&R TOP 20 SPECIALTY ARTISTS**

1. **BRAND NEW** (*Razor & Tie*) "The Quiet Things That No One Ever Knows"
2. **BLACK REBEL MOTORCYCLE CLUB** (*Virgin*) "Stop"
3. **DANDY WARHOLS** (*Capitol*) "We Used To Be Friends"
4. **YEAH YEAH YEAHS** (*Interscope*) "Date With The Night"
5. **MARS VOLTA** (*Universal*) "Inertiatc ESP"
6. **YELLOWCARD** (*Capitol*) "Way Away"
7. **ME FIRST & THE GIMME GIMMES** (*Fat Wreck Chords*) "End Of The Road"
8. **IMA ROBOT** (*Virgin*) "Dynamite"
9. **BILLY TALENT** (*Atlantic*) "Try Honesty"
10. **WEEN** (*Sanctuary/SRG*) "Tried And True"
11. **JET** (*Elektra/EEG*) "Are You Gonna Be My Girl"
12. **THRICE** (*Island/DJMG*) "All That's Left"
13. **SUPER FURRY ANIMALS** (*Beggars Group*) "Golden Retriever"
14. **FEVER** (*Kemado/Palm*) "Ladyfingers"
15. **KINGS OF LEON** (*RCA*) "Red Morning Light"
16. **LEAVES** (*DreamWorks*) "Crazy"
17. **ELLIOTT** (*Revelation*) "Land And Water"
18. **COHEED & CAMBRIA** (*Equal Vision*) "Devil In Jersey City"
19. **WHITE LIGHT MOTORCADE** (*Octone*) "All That's Left"
20. **RANCID** (*Warner Bros.*) "Fall Back Down"

*Ranked by total number of shows reporting artist.*

**Record Of The Week**

**ARTIST:** Me First & The Gimme Gimmes  
**TITLE:** *Take a Break*  
**LABEL:** Fat Wreck Chords



For generations now, cover songs have served both artists and radio quite well, thank you very much. When it comes to punkifying pop, no one compares to Fat Wreck Chords' Me First & The Gimme Gimmes. Formed by singer Spike Slawson back in '96, the Gimmes consist of bassist Fat Mike of NOFX, guitarist Joey Cape and drummer Dave Raun of Lagwagon and guitarist Chris Shiflett of No Use For A Name and Foo Fighters. Since '97's *Have a Ball* this motley crew have caroused their way through four albums of rowdy retakes. *Take a Break* is the latest, focusing on rearrangements of R&B hits. The Gimmes take the sad and make it glad on tracks like Lionel Richie's "Hello" and Sinéad O'Connor's Prince-penned "Nothing Compares 2 U." The bouncy, rollicking rhythms of Stevie Wonder's "Isn't She Lovely" are instantly infectious, and a ukulele intro turns into a guitar-fueled good time as the group revs up R. Kelly's "I Believe I Can Fly."

— Frank Correia, Rock Specialty Editor

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**Reporters**

<p><b>WHRL/Albany, NY*</b>                  PD: Lisa Biele                  MD: Walter Falas                  NICKELBACK</p>	<p><b>WBTV/Burlington*</b>                  OM: Matt Grimes                  MD: Christine Pawlak                  NICKELBACK</p>	<p><b>KTCL/Denver, CO*</b>                  PD: Mike O'Connell                  APD: Rich Rubin                  MD: Hill Jordan                  10 DASHBOARD CONFESSIONAL</p>	<p><b>WHRO/Hartford, CT*</b>                  PD: Todd Thomas                  APD/MD: Chuck Kelly                  1 START MONKEY                  1 FINGERLIGHT                  B.R.M.C.</p>	<p><b>KLECA/Little Rock, AR*</b>                  MD: Andy                  3 DOORS DOWN                  NEWS OF LIFE                  WHEEL LIGHT MOTORCADE                  SPANED NEP                  NICKELBACK</p>	<p><b>WROX/Norfolk, VA*</b>                  MD: Mary Schaefer                  MD: Andy Yen                  NICKELBACK</p>	<p><b>WBRU/Providence, RI*</b>                  PD: Steve Reeder                  MD: Andy Yen                  NICKELBACK</p>	<p><b>XTRA/San Diego, CA*</b>                  MD: Chris Mackey                  4 YEAR OF THE RABBIT                  4 JET</p>	<p><b>WXSA/Tallahassee, FL</b>                  OM: Eric Van Dyke                  PD: Dale Flett                  APD/MD: Michael                  1 3 DOORS DOWN</p>
<p><b>KTEG/Albuquerque, NM*</b>                  PD: Glen Flaherty                  MD: Steve Young                  REVOLUTION SMILE</p>	<p><b>WAVF/Charlotte, SC*</b>                  PD: Greg Patrick                  APD/MD: Danny Witekobas                  NICKELBACK</p>	<p><b>CIMX/Detroit, MI*</b>                  PD: Murray Brodshaw                  APD: Vince Cameron                  MD: Matt Franklin                  2 THURSDAY                  NICKELBACK</p>	<p><b>KUCD/Honolulu, HI*</b>                  PD: Jamie Ippol                  RISING                  NICKELBACK</p>	<p><b>KROQ/Los Angeles, CA*</b>                  PD: Kevin Weathers                  APD: Steve Sanabrook                  MD: Lisa Worden                  2 NICKELBACK                  FOUNTAINS OF WAYNE</p>	<p><b>KRXX/Odesa, TX</b>                  PD: Michael Todd                  24 JOHN MAYER                  24 SANTANA FI ALEX BAND                  17 FUEL                  7 HOT ACTION COP                  7 METALLICA                  7 NICKELBACK FI KID ROCK</p>	<p><b>WWRX/Providence, RI*</b>                  PD: Crea                  APD/MD: Kevin Mays                  14 RANCID                  8 ILL WIND                  NICKELBACK</p>	<p><b>KITS/San Francisco, CA*</b>                  APD: Speed                  MD: Aaron Amalson                  2 THRICE                  LESS THAN JAKE                  ROONEY</p>	<p><b>WSUN/Tampa, FL*</b>                  PD: Stan                  APD: Pat Lago                  5 THRICE                  5 FUEL                  2 RANCID                  NICKELBACK</p>
<p><b>KTZO/Albuquerque, NM*</b>                  MD: Don Kelley                  1 3 DOORS DOWN                  1 YELLOWCARD                  NICKELBACK</p>	<p><b>WEND/Charlotte*</b>                  OM: Mike Berish                  PD: Jack Dostel                  APD/MD: Kristina Honeycat                  1 ADEMA                  1 RISING                  NICKELBACK                  RANCID</p>	<p><b>KHRQ/El Paso, TX*</b>                  MD: Mike Preston                  PD/MD: John Garcia                  3 DOORS DOWN                  METALLICA                  BILLY TALENT                  NICKELBACK</p>	<p><b>KTZJ/Houston, TX*</b>                  PD/MD: Vince Richards                  APD: Eric Schmidt                  No Ads</p>	<p><b>WHSF/Memphis, TN*</b>                  PD: Paul Crossen                  MD: Mike Kilshaw                  GOOSACK                  NICKELBACK</p>	<p><b>KHBZ/Oklahoma City, OK*</b>                  OM: Bill Harley                  MD: Jimmy Barrows                  No Ads</p>	<p><b>KRZO/Reno, NV*</b>                  OM: Rob Brooks                  APD: Jeremy Smith                  MD: Matt Diakilo                  No Ads</p>	<p><b>KCNL/San Jose, CA*</b>                  PD/MD: John Allers                  NICKELBACK</p>	<p><b>KFMA/Tucson, AZ*</b>                  MD: Matt Spry                  No Ads</p>
<p><b>WNNX/Atlanta, GA*</b>                  OM: Leslie Fram                  PD: Chris Williams                  MD: Jay Harve                  3 DOORS DOWN                  ONE                  NICKELBACK</p>	<p><b>WXOQ/Chicago, IL*</b>                  PD: Tim Hester                  MD: Harry Shuman                  10 HILL HAMBAN                  5 MARS VOLTA                  3 DOORS DOWN                  NICKELBACK</p>	<p><b>KXRO/Eugene, OR</b>                  SM: Mike Grosberg                  MD: Russ Davidson                  PD: Chris Crowley                  APD/MD: Stu Adams                  NICKELBACK</p>	<p><b>WRXZ/Indianapolis, IN*</b>                  PD: Scott Jameson                  MD: Michael Young                  NICKELBACK</p>	<p><b>WZTA/Miami, FL*</b>                  APD/MD: Ryan Castle                  TRAPT                  BLUE OCTOBER                  NICKELBACK</p>	<p><b>WRRR/Oriando, FL*</b>                  MD: Adam Cook                  PD: Pat Lynch                  APD: Rick Everett                  MD: Brian Dierman                  ALER ART FARM                  NICKELBACK                  FINGERLIGHT</p>	<p><b>WDYL/Richmond, VA*</b>                  PD: Mike Murphy                  MD: Keith Dulin                  7 FUEL                  NICKELBACK</p>	<p><b>KJEE/Santa Barbara, CA</b>                  PD: Eddie Gutierrez                  MD: Dan                  BILLY TALENT                  B.R.M.C.                  NICKELBACK</p>	<p><b>KMYZ/Tulsa, OK*</b>                  PD: Lynn Barlow                  MD: Carlin Plesio                  10 UPSIDE                  NICKELBACK</p>
<p><b>WJSE/Atlantic City, NJ*</b>                  PD: Al Parosello                  APD/MD: Jason Usami                  3 DOORS DOWN                  METALLICA                  RISING                  NICKELBACK</p>	<p><b>WZZN/Chicago, IL*</b>                  APD: Steve Levy                  MD: James VanDodel                  2 STARD                  NICKELBACK                  V SHAPE MIND</p>	<p><b>KXNA/Fayetteville, AR</b>                  PD/MD: Dave Jackson                  No Ads</p>	<p><b>WPLA/Jacksonville, FL*</b>                  OM: Jim Matthews                  PD: Jim Matthews                  APD/MD: Chad Crumley                  3 YELLOWCARD                  1 RANCID                  TRAPT                  SWITCHFOOT</p>	<p><b>WLLM/Milwaukee, WI*</b>                  PD: Tommy White                  MD: Keny Housman                  1 BRAND NEW                  B.R.M.C.                  NICKELBACK                  STARTING LINE</p>	<p><b>WOCL/Oriando, FL*</b>                  MD: Asha Smith                  MD: Bobbie Smith                  5 HOT HOT HEAT                  3 FUEL</p>	<p><b>WRXL/Richmond, VA*</b>                  OM: Bill Cahill                  PD/MD: Casey Kutzowski                  NICKELBACK</p>	<p><b>KODD/Seattle, WA*</b>                  OM: Howard Clark                  APD: Jim Kellar                  21 THURSDAY                  3 BRAND NEW</p>	<p><b>WPBZ/W. Palm Beach, FL*</b>                  PD: John O'Connell                  MD: Eric Robinson                  2 SLOTH                  1 YELLOWCARD                  1 SWITCHFOOT</p>
<p><b>KROX/Austin, TX*</b>                  OM: Jeff Carroll                  PD: Melissa Lee                  MD: Toby Ryan                  No Ads</p>	<p><b>WAOZ/Cincinnati, OH*</b>                  PD/MD: Jeff Hays                  GOOSACK                  NICKELBACK</p>	<p><b>KFRS/Fresno, CA*</b>                  PD: Chris Segrus                  MD: Revere                  NICKELBACK</p>	<p><b>WRKZ/Johnson City*</b>                  PD: Mark McElroy                  3 DOORS DOWN                  BILLY TALENT                  RANCID</p>	<p><b>WHTG/Monmouth, NJ*</b>                  PD: Dorrie Smith                  No Ads</p>	<p><b>WPLY/Philadelphia, PA*</b>                  PD: Jim McGinn                  MD: Dan Fain                  3 THRICE                  YELLOWCARD                  GOOSACK</p>	<p><b>WZZJ/Reno, NV*</b>                  OM: Bob Travis                  PD: Greg Travis                  MD: Bob Hensberg                  STARTING LINE                  3 DOORS DOWN                  WHITE LIGHT MOTORCADE                  RISING                  NICKELBACK</p>	<p><b>KSPY/Shreveport, LA*</b>                  OM: Howard Clark                  PD: Red "The Human Tripod"                  1 MOTOGATER                  METALLICA                  3 DOORS DOWN                  SWITCHFOOT</p>	<p><b>WHSF/Washington, DC*</b>                  PD: Robert Benjamin                  APD: Bob Walsh                  MD: Paul Ferris                  COLDFEET                  FOO FIGHTERS                  YELLOWCARD</p>
<p><b>WRAX/Birmingham, AL*</b>                  PD: James Givens                  MD: Mark Lambert                  3 DOORS DOWN                  BILLY TALENT                  B.R.M.C.                  NICKELBACK</p>	<p><b>WXTM/Cleveland, OH*</b>                  PD: Kim McVee                  APD: Dean Harrell                  MD: Peter Schiele                  THRICE                  NICKELBACK</p>	<p><b>WJXB/Fl. Myers, FL*</b>                  OM: John Razz                  APD: Jeff Hays                  MD: Jeff Zito                  No Ads</p>	<p><b>WRKZ/Kansas City, MO*</b>                  PD: Greg Berge                  MD: Todd Violante                  MD: Loda                  9 RANCID                  NICKELBACK                  STARTING LINE</p>	<p><b>KEDJ/Phoenix, AZ*</b>                  OM: Laura Howe                  PD: Nancy Stevens                  APD: David Al Stone                  MD: Robb Hesh                  COUNT THE STARS                  SLOTH                  NICKELBACK</p>	<p><b>WZZJ/Reno, NV*</b>                  OM: Bob Travis                  PD: Greg Travis                  MD: Bob Hensberg                  STARTING LINE                  3 DOORS DOWN                  WHITE LIGHT MOTORCADE                  RISING                  NICKELBACK</p>	<p><b>WZNE/Rochester, NY*</b>                  OM/MD: John McCree                  MD: Vibe                  STARTING LINE                  JUNIOR SENIOR                  YELLOWCARD</p>	<p><b>WPBZ/W. Palm Beach, FL*</b>                  PD: John O'Connell                  MD: Eric Robinson                  2 SLOTH                  1 YELLOWCARD                  1 SWITCHFOOT</p>	<p><b>WWSF/Washington, DC*</b>                  PD: Bobby Rizer                  1 HOT HOT HEAT                  1 STORY OF THE YEAR                  RANCID                  1 ADEMA                  NICKELBACK</p>
<p><b>WBRX/Birmingham, AL*</b>                  PD: James Givens                  MD: Mark Lambert                  3 DOORS DOWN                  BILLY TALENT                  B.R.M.C.                  NICKELBACK</p>	<p><b>WXTM/Cleveland, OH*</b>                  PD: Kim McVee                  APD: Dean Harrell                  MD: Peter Schiele                  THRICE                  NICKELBACK</p>	<p><b>WJXB/Fl. Myers, FL*</b>                  OM: John Razz                  APD: Jeff Hays                  MD: Jeff Zito                  No Ads</p>	<p><b>WRKZ/Kansas City, MO*</b>                  PD: Greg Berge                  MD: Todd Violante                  MD: Loda                  9 RANCID                  NICKELBACK                  STARTING LINE</p>	<p><b>KEDJ/Phoenix, AZ*</b>                  OM: Laura Howe                  PD: Nancy Stevens                  APD: David Al Stone                  MD: Robb Hesh                  COUNT THE STARS                  SLOTH                  NICKELBACK</p>	<p><b>WZZJ/Reno, NV*</b>                  OM: Bob Travis                  PD: Greg Travis                  MD: Bob Hensberg                  STARTING LINE                  3 DOORS DOWN                  WHITE LIGHT MOTORCADE                  RISING                  NICKELBACK</p>	<p><b>WZNE/Rochester, NY*</b>                  OM/MD: John McCree                  MD: Vibe                  STARTING LINE                  JUNIOR SENIOR                  YELLOWCARD</p>	<p><b>WPBZ/W. Palm Beach, FL*</b>                  PD: John O'Connell                  MD: Eric Robinson                  2 SLOTH                  1 YELLOWCARD                  1 SWITCHFOOT</p>	<p><b>WWSF/Washington, DC*</b>                  PD: Bobby Rizer                  1 HOT HOT HEAT                  1 STORY OF THE YEAR                  RANCID                  1 ADEMA                  NICKELBACK</p>
<p><b>KOXR/Boise, ID*</b>                  PD: Jason Jackson                  MD: Kathie                  NICKELBACK</p>	<p><b>WARQ/Columbia, SC*</b>                  PD: Dave Stewart                  MD: Dave Farp                  4 3 DOORS DOWN                  B.R.M.C.                  NICKELBACK</p>	<p><b>WXTW/Fl. Wayne, IN*</b>                  PD: JJ Fabbri                  APD: Matt Jerche                  MD: Greg Travis                  1 3 DOORS DOWN                  1 B.R.M.C.                  RISING                  NICKELBACK                  WHITE STRIPES                  WHITE LIGHT MOTORCADE</p>	<p><b>WNFZ/Knoxville, TN*</b>                  MD: Anthony Prohm                  MD: Dustin Matthews                  NICKELBACK</p>	<p><b>WBUZ/Nashville, TN*</b>                  OM: Jim Patrick                  PD/MD: Russ Schmitt                  3 DOORS DOWN                  RELIENT K                  ILL WIND                  B.R.M.C.                  RANCID</p>	<p><b>KZON/Phoenix, AZ*</b>                  PD: Tim McFarlane                  MD: Kevin McFarlane                  25 RISING                  18 MATCHBOX TWENTY                  3 DOORS DOWN                  NICKELBACK</p>	<p><b>WZNE/Rochester, NY*</b>                  OM/MD: John McCree                  MD: Vibe                  STARTING LINE                  JUNIOR SENIOR                  YELLOWCARD</p>	<p><b>WWSF/Washington, DC*</b>                  PD: Bobby Rizer                  1 HOT HOT HEAT                  1 STORY OF THE YEAR                  RANCID                  1 ADEMA                  NICKELBACK</p>	
<p><b>WBCN/Boston, MA*</b>                  OM: Tony Berardini                  PD: Debra                  APD/MD: Steven Strick                  No Ads</p>	<p><b>WWDC/Columbus, OH*</b>                  OM: Tony Berardini                  PD: Andy Davis                  MD: Jack DeVoss                  No Ads</p>	<p><b>WORD/Grand Rapids, MI*</b>                  PD: Bobby Deacon                  MD: Michael Grey                  TRAPT                  RANCID                  NICKELBACK</p>	<p><b>WVFX/Lansing, MI*</b>                  PD: John Boyle                  MD: Gary Bradley                  9 SWITCHFOOT                  1 BILLY TALENT                  1 3 DOORS DOWN                  NICKELBACK</p>	<p><b>WVFX/Portland, ME</b>                  SM: Bill Smead                  PD: Herb                  MD: Brian James                  ROONEY                  LESS THAN JAKE                  RISING                  NICKELBACK</p>	<p><b>WZNE/Rochester, NY*</b>                  OM/MD: John McCree                  MD: Vibe                  STARTING LINE                  JUNIOR SENIOR                  YELLOWCARD</p>	<p><b>WWSF/Washington, DC*</b>                  PD: Bobby Rizer                  1 HOT HOT HEAT                  1 STORY OF THE YEAR                  RANCID                  1 ADEMA                  NICKELBACK</p>		
<p><b>WFRX/Boston, MA*</b>                  PD: Crea                  MD: Kevin Mays                  8 THRICE                  CHEMICAL BROTHERS</p>	<p><b>WDGE/Dallas, TX*</b>                  PD: Deane Deberry                  APD/MD: Alan Ayo                  NICKELBACK</p>	<p><b>WXNR/Greenville, NC*</b>                  PD: Jeff Sanders                  APD/MD: Turner Watson                  THRICE                  NICKELBACK</p>	<p><b>WVFX/Lansing, MI*</b>                  PD: John Boyle                  MD: Gary Bradley                  9 SWITCHFOOT                  1 BILLY TALENT                  1 3 DOORS DOWN                  NICKELBACK</p>	<p><b>WVFX/Portland, ME</b>                  SM: Bill Smead                  PD: Herb                  MD: Brian James                  ROONEY                  LESS THAN JAKE                  RISING                  NICKELBACK</p>	<p><b>WZNE/Rochester, NY*</b>                  OM/MD: John McCree                  MD: Vibe                  STARTING LINE                  JUNIOR SENIOR                  YELLOWCARD</p>	<p><b>WWSF/Washington, DC*</b>                  PD: Bobby Rizer                  1 HOT HOT HEAT                  1 STORY OF THE YEAR                  RANCID                  1 ADEMA                  NICKELBACK</p>		
<p><b>WEDG/Buffalo, NY*</b>                  PD: Henry Sloan                  MD: Ryan Patrick                  5 RANCID                  1 B.R.M.C.                  NICKELBACK                  TOMMY DELANEY                  AF1</p>	<p><b>WXEG/Dayton, OH*</b>                  PD: Steve Krumer                  MD: Deane                  1 3 DOORS DOWN                  1 NICKELBACK</p>	<p><b>WVFX/Lansing, MI*</b>                  PD: John Boyle                  MD: Gary Bradley                  9 SWITCHFOOT                  1 BILLY TALENT                  1 3 DOORS DOWN                  NICKELBACK</p>	<p><b>WVFX/Portland, ME</b>                  SM: Bill Smead                  PD: Herb                  MD: Brian James                  ROONEY                  LESS THAN JAKE                  RISING                  NICKELBACK</p>	<p><b>WZNE/Rochester, NY*</b>                  OM/MD: John McCree                  MD: Vibe                  STARTING LINE                  JUNIOR SENIOR                  YELLOWCARD</p>	<p><b>WWSF/Washington, DC*</b>                  PD: Bobby Rizer                  1 HOT HOT HEAT                  1 STORY OF THE YEAR                  RANCID                  1 ADEMA                  NICKELBACK</p>	<p><b>WWSF/Washington, DC*</b>                  PD: Bobby Rizer                  1 HOT HOT HEAT                  1 STORY OF THE YEAR                  RANCID                  1 ADEMA                  NICKELBACK</p>		
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# Managing Air Talent

Your people are what set you apart

The air is a little clearer, the beer is a little colder, and the company is a little cooler up in Boulder, CO. That's my expectation anyway. I'm flying in from Seattle next Wednesday through Saturday for the R&R Triple A Summit, and I'm looking forward to top-drawer music, panels and workshops and the usual networking and brainstorming that are the most valuable part of every good convention. As John Lennon once sang, "A splendid time is guaranteed for all."

One thing to keep in mind before you head to the Rockies: Business as usual may not last much longer. I'm not being alarmist; it's just a different world out there now. Not quite like the old wagon-train movies where you're circled up tight and the flaming arrows are coming in fast, but some days it sure feels that way. Welcome to the 21st century.

## It's The People, Stupid

Everywhere you look you're challenged to do more with less. You may no longer control the number of units in your hours. You might not be able to program as much variety as you'd like or go as deep as some web channels and satellite companies go. You may not have the promotional budgets you used to enjoy.

But there's one thing over which you have complete control. OK, maybe *complete control* isn't the right way to put it, but you have something unique that sets you apart from all the other options on the dial. It's not your music, it's your people.

We're so funny. We think we're in the music business. We're not. We're in the relationship business. Relationships between listeners and air personalities; between leaders and staff; between salespeople and clients; between labels, program directors and music directors — this is the glue that holds the Big Show together.

And who are your outreach experts, your relationship managers, your most valuable customer service reps? Your announcers. Their presentation, the way they deliver your carefully crafted package, is more important now than ever before. Because the songs you play aren't exclusive to you, your playlist isn't defensible. Ever: your promotions can be scooped or one-upped. We should post a sign that says: "It's the people, stupid!"

The proper care and feeding of announcers is like some mystical alchemy. Everybody thinks it's a good idea, but nobody knows exactly how to go about it. This is just one of the things we'll explore at the Summit on Friday morning during the workshop called "Managing Air Talent." More on that a bit later.

## Be A Motivator

As a PD, you are increasingly called upon to be a coach, a mentor, a teacher, a guide, a cheerleader. Depending on your experience and personality type, these roles may or may not come naturally to you. You probably have your left-brain skills down: You're strategically sharp. You're a Selector master. You have a black belt in Excel. You can execute complex research projects in your sleep. You understand the delightfully dysfunctional relationship between radio and records, and you work it, baby.

Now comes the hard part: Motivating people. Notice I didn't say managing; I said motivating. There's a quantum difference.

Announcers are performance artists, and what motivates artists is not what motivates engineers or salespeople. Performers are people-pleasers. They live to make you happy. If you're not happy, they're not happy.

Say you pass your morning guy in the hallway at 10:10am. You scowl and say nothing. He thinks, "The boss hates me. I suck. I'm outta here" — when, in fact, you may have simply come from the dentist's office.

Instead, let's say you say, "Good show," and he says, "Thanks." That's better than nothing, but what he really wants to know is, "Exactly what was good about it, and how can I repeat that goodness tomorrow and next week so I can kick up the next book, which is the only thing I think you really care about?"

He's probably not going to say that to you because you're the Man (or the Woman), so you have to tell him, "The way you featured that caller at 7:20, the way you let him go on for an extra minute when some other self-centered knucklehead would have cut him off, that was great radio. Everybody could relate to what that guy was saying. Smart move."

This is focused feedback, actionable information, sincere praise. And it took you 10 seconds to deliver. Interview American workers, and they'll tell you their No. 1 complaint is lack of feedback from management. You can buck this miserable trend by praising your announcers because they're people-pleasers and by giving them specific feedback every chance you get because they thrive on it.

You have something unique that sets you apart from all the other options on the dial. It's not your music, it's your people.

## Leadership Vs. Management

Leadership is a service role, an exercise in constant motivation and communication of vision. By contrast, management is a control function. Which one are you, a leader or a manager?

Managers dink around with the process. They make the trains (or the clocks) run on time. Managers tell people what to do, and some of it actually gets done — sometimes.

But leaders weave dreams and inspire people from the inside out. Leaders understand that most people want to be led and require only a vision that is greater than them to follow. Leaders understand human nature and why people work.

Speaking of work, the top-down, command-and-control military model doesn't work anymore, except may-



**HAPPY FOURTH OF JULY!** American/Lost Highway artists The Jayhawks performed in Memphis at a Fourth of July concert sponsored by WMPS. Pictured here are (l-r) WMPS PD Steve Richards, Jayhawks lead singer Gary Louris and Lost Highway's Ray Di Pietro.

be in the military. People won't do anything that isn't in their own self-interest. I can hear you saying, "They will if I tell 'em to!" Trust me, they won't. They'll thwart you. You can threaten them with firing, but your best and brightest don't even need the job. You need them more than they need you. And if you're a total putz, they will realize this fact and use it against you.

What kinds of leadership skills are required today? Empathy. Understanding. Compassion. Detached attachment. Sensitivity. Listening skills. Female energy. If you're a man, you're saying, "Huh?" If you're a woman, you're saying, "Duh."

## What My Daughter Taught Me

It's time to acknowledge my influences. Every important lesson I ever learned about managing people, I learned from being a dad. My daughter was my management guru. Adapted for radio, here are a few things she taught me:

- Heap on the sincere praise. Approval is the performer's emotional paycheck.
- Motivation comes from the inside out, not from the outside in. Learn a person's self-interest, and then link their interest to yours.
- Understand why people work. Money is only a byproduct and rarely the goal.
- Have frequent, informal chats with your people — all of them, not just your favorites or the "important" ones. No ulterior motives, no agenda, just take their temperature as though you were really interested.
- Listen much more than you talk (always a challenge for radio types).
- Be open to ideas from anywhere, everywhere and everyone. When you use someone's idea, trumpet it publicly. You will gain more loyalty than you can imagine.
- Assess each person as an individual, and respond in a custom fashion. One size does not fit all.
- Always look for the "teachable moment" — that unplanned opportunity to illustrate a point with a story or an example.
- Never criticize in public. It only backfires and creates bitterness, resentment and passive aggression. Resist even the urge to criticize in private.
- Your body language talks louder than your mouth, so check yourself. Crossed legs, folded arms, set jaw and

knit brow? Or open stance and welcoming eyes?

• Never mind the mouth. Watch the feet. It's not what people say they will do but what they actually do that reveals their nature.

• Most people will solve their own problems if you express confidence, wind them up, point them in the right direction and then get out of their way.

• You can tell people what to do, but don't tell them how to do it. That's their business. It's best to tell people why something needs to be done and let them know you have confidence in them to do the job.

• Enthusiasm is a force multiplier. Develop yours, and infect everybody with it.

• Check your assumptions, and approach each personnel challenge like a brand-new deal. Because it is.

• The difference between what I say and what you hear me say can be huge. Always think before you speak, and choose your words carefully.

And that's just the short list.

## See Ya In Boulder?

If you plan to go to the R&R Triple A Summit in Boulder, please attend my workshop "Managing Air Talent" on Friday, Aug. 8, from 10:15-11:45am. Actually, "Managing Air Talent" is a misnomer; "Leading Air Talent" is a much better description. And you can expect two workshops in one.

The "Inside the Announcer's Studio" performance workshop normally runs three hours, but we'll condense it and hit all the major components. If you're an on-air PD, you can benefit from this package of proven tactics, tips and techniques, including the PREP System: Prepare, Rehearse, Edit and Perform.

On the management side, we'll pay equal attention to understanding the creative personality (they really are different), motivating the performance artist (why won't he just read the liner like I wrote it?) and learning the skills you need to be a more successful leader. Most great leaders are made, not born. It'll be well worth your 90 minutes — I promise.

John Silliman Dodge lives in Seattle and runs the communication firm Silliman Dodge/Digital Media Strategy. He consults radio on a variety of issues. In addition, he conducts communication workshops with broadcasters, businesses and universities all over the U.S. Reach him at 425-562-9895 or sillimandodge@msn.com.



**John Silliman Dodge**

August 1, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	520	+48	27059	10	25/0
2	2	NICKEL CREEK Smoothie Song (Sugar Hill)	507	+33	27568	12	22/0
1	3	TRAIN Calling All Angels (Columbia)	467	-18	28640	17	23/0
5	4	COLOPLAY The Scientist (Capitol)	393	+19	19279	16	24/0
4	5	ZIGGY MARLEY True To Myself (Private Music/AAL)	373	-12	17707	18	23/0
11	6	PETE YORN Crystal Village (Columbia)	346	+60	16917	4	22/0
10	7	FLEETWOOD MAC Say You Will (Reprise)	320	+33	15494	6	22/0
8	8	ANNIE LENNOX Pavement Cracks (J)	320	+19	18121	8	20/0
6	9	COLOPLAY Clocks (Capitol)	317	-32	23965	35	24/0
13	10	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	304	+43	13369	4	22/1
7	11	JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)	269	-56	22795	22	24/0
14	12	JASON MRAZ You And I Both (Elektra/EEG)	268	+24	10086	5	20/0
9	13	JOHN MAYER Why Georgia (Aware/Columbia)	258	-37	13192	26	22/0
17	14	WALLFLOWERS Closer To You (Interscope)	251	+18	12459	5	16/2
12	15	JOHN HIATT My Baby Blue (New West)	247	-15	9091	16	19/0
22	16	EASTMOUNTAINSOUTH You Dance (DreamWorks)	235	+37	10024	4	18/0
18	17	PSEUDOPOD All Over You (Interscope)	233	0	4299	11	16/0
19	18	STEVE WINWOOD Different Light (Wincraft/SCI-Fidelity)	231	+6	6225	8	15/0
23	19	JAYHAWKS Tailspin (American/Lost Highway/IDJMG)	201	+5	7578	3	16/0
15	20	THORNS I Can't Remember (Aware/Columbia)	200	-39	9301	15	17/0
21	21	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	197	-13	4523	16	13/0
26	22	O.A.R. Hey Girl (Lava)	191	+5	5875	6	17/0
25	23	LIZ PHAIR Why Can't I? (Capitol)	185	-1	7287	7	12/0
24	24	STEELY DAN Blues Beach (Reprise)	153	-43	5254	12	13/0
Debut	25	DIDO White Flag (Arista)	152	+43	9611	1	10/1
Debut	26	DAVID GRAY Caroline (ATO/RCA)	150	+28	5633	1	14/0
28	27	RADIOHEAD There There (Capitol)	147	-8	7113	5	11/0
27	28	LIVE Heaven (Radioactive/Geffen)	145	-11	4225	12	7/0
Debut	29	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	142	+42	3202	1	14/2
Debut	30	GRANDDADDY Now It's On (V2)	133	+17	8952	1	11/1

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 7/20-7/26. 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

**LOS LONELY BOYS** Heaven (Dr)  
Total Plays: 126, Total Stations: 9, Adds: 1

**INDIGENOUS** C'mon Suzie (Silvertone)  
Total Plays: 125, Total Stations: 10, Adds: 0

**GOOD GOD DOLLS** Sympathy (Warner Bros.)  
Total Plays: 116, Total Stations: 5, Adds: 0

**SANTANA F/ ALEX BAND** Why Don't You & I (Arista)  
Total Plays: 114, Total Stations: 6, Adds: 0

**WARREN ZEVON** Knockin' On Heaven's Door (Artemis)  
Total Plays: 101, Total Stations: 13, Adds: 11

**VERTICAL HORIZON** I'm Still Here (RCA)  
Total Plays: 90, Total Stations: 4, Adds: 1

**BEN HARPER** Diamonds On The Inside (Virgin)  
Total Plays: 85, Total Stations: 22, Adds: 22

**FRANKY PEREZ** Something Crazy (Lava)  
Total Plays: 72, Total Stations: 4, Adds: 0

**BIG BAD VDOODD DADDY** You Know You Wrong (Big Bad/Vanguard)  
Total Plays: 71, Total Stations: 10, Adds: 1

**DAMIEN RICE** Volcano (Vector Recordings)  
Total Plays: 70, Total Stations: 10, Adds: 1

Songs ranked by total plays

## Most Added®

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
BEN HARPER Diamonds On The Inside (Virgin)	22
WARREN ZEVON Knockin' On Heaven's Door (Artemis)	11
STEELY DAN Things I Miss The Most (Reprise)	6
MAKTUB You Can't Hide (Velour/Red Ink)	3
WALLFLOWERS Closer To You (Interscope)	2
BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	2
CASH BROTHERS Shadow Df Doubt (Zoe/Rounder)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PETE YORN Crystal Village (Columbia)	+60
GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	+48
JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	+43
DIDO White Flag (Arista)	+43
BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	+42
ALLMAN BROTHERS BAND High Cost... (Sanctuary/SRG)	+38
EASTMOUNTAINSOUTH You Dance (DreamWorks)	+37
KELLER WILLIAMS Love Handles (SCI-Fidelity)	+37
NICKEL CREEK Smoothie Song (Sugar Hill)	+33
FLEETWOOD MAC Say You Will (Reprise)	+33

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MATCHBOX TWENTY Unwell (Atlantic)	227
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	223
BEN HARPER With My Own Two Hands (Virgin)	202
LUCINDA WILLIAMS Righteously (Lost Highway/IDJMG)	148
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	147
DAVE MATTHEWS BAND Grace Is Gone (RCA)	140
TORI AMOS A Sorta Fairytale (Epic)	138
DAVID GRAY Be Mine (ATO/RCA)	132
BECK Lost Cause (Geffen/Interscope)	126
MAROON 5 Harder To Breathe (Octone/J)	115

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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[www.radioandrecords.com](http://www.radioandrecords.com)



HURRY!  
LAST WEEK TO  
PRE-REGISTER!

August 6-9, 2003

Millennium Harvest House Hotel  
Boulder, Colorado



August 1, 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	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	266	+12	1380	4	18/0
2	2	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	235	+9	1549	10	13/0
3	3	BRUCE COCKBURN Open (True North/Rounder)	209	-11	1101	13	17/0
5	4	JOHN HIATT My Baby Blue (New West)	206	-3	1292	17	15/0
7	5	STEVE WINWOOD Different Light (Wincraft/SCI-Fidelity)	204	+4	1089	10	15/0
10	6	EASTMOUNTAINSOUTH You Dance (DreamWorks)	196	+10	846	7	16/0
11	7	COLDPLAY The Scientist (Capitol)	185	-1	1251	16	13/0
9	8	JASON MRAZ You And I Both (Elektra/EEG)	184	-4	882	5	15/0
12	9	JAYHAWKS Tailspin (American/Lost Highway/IOJMG)	179	0	999	3	17/0
13	10	NICKEL CREEK Smoothie Song (Sugar Hill)	176	-3	1318	9	12/0
6	11	TRAIN Calling All Angels (Columbia)	176	-33	734	15	9/0
4	12	STEELY DAN Blues Beach (Reprise)	167	-49	743	13	12/0
8	13	ZIGGY MARLEY True To Myself (Private Music/AAL)	163	-31	1109	19	10/0
15	14	DAVID GRAY Caroline (ATO/RCA)	158	+6	633	3	13/1
14	15	FLEETWOOD MAC Say You Will (Reprise)	154	-3	1025	5	13/0
19	16	PETE YORN Crystal Village (Columbia)	153	+13	1004	3	12/1
16	17	ANNIE LENNOX Pavement Cracks (J)	148	-1	555	9	12/0
18	18	DAR WILLIAMS Closer To Me (Razor & Tie)	145	-2	661	9	12/0
20	19	DAMIEN RICE Volcano (Vector Recordings)	142	+2	375	5	13/0
24	20	ROBERT CRAY Back Door Slam (Sanctuary/SRG)	141	+9	505	3	13/0
17	21	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	135	-13	771	17	12/0
21	22	RADIOHEAD There There (Capitol)	134	-5	567	11	13/0
28	23	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	133	+23	608	2	13/1
25	24	TURIN BRAKES Pain Killer (Astralwerks/EMC)	130	-1	652	5	15/0
23	25	JESSE HARRIS All My Life (Blue Thumb/VMG)	130	-4	523	8	14/0
22	26	PSEUDOPOD All Over You (Interscope)	129	-6	856	11	10/0
29	27	LOS LONELY BOYS Heaven (Or)	106	0	468	2	14/3
30	28	O.A.R. Hey Girl (Lava)	103	+2	534	4	8/0
-	29	KATHLEEN EDWARDS One More Song The Radio... (Zoe/Rounder)	96	-1	666	4	11/0
Debut	30	JOHN MELLENCAMP Teardrops Will Fall (Columbia)	94	-5	423	1	10/0

19 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 7/20 - Saturday 7/26. © 2003 Radio & Records.

## Most Added\*

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
BEN HARPER Diamonds On The Inside (Virgin)	18
WARREN ZEVON Knockin' On Heaven's Door (Artemis)	14
STEELY DAN Things I Miss The Most (Reprise)	14
LOS LONELY BOYS Heaven (Or)	3
ALLMAN BROTHERS BAND High Cost... (Sanctuary/SRG)	3
ROBERT RANDOLPH So Refreshing (Warner Bros.)	3
MAKTUB You Can't Hide (Velour/Red Ink)	2
TIM O'BRIEN Family History (Sugar Hill)	2
R. THOMPSON She Said It Was Destiny (Cooking Vinyl/SpinArt)	2
WIDESPREAD PANIC Fishing (Widespread/SRG)	2
P. MALICK GROUP F.N. JONES Strange Transmissions (Koch)	2
BOB DYLAN Down In The Flood (Columbia)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEN HARPER Diamonds On The Inside (Virgin)	+84
KELLER WILLIAMS Love Handles (SCI-Fidelity)	+62
WARREN ZEVON Knockin' On Heaven's Door (Artemis)	+59
STEELY DAN Things I Miss The Most (Reprise)	+42
CASH BROTHERS Shadow Of Doubt (Zoe/Rounder)	+27
ALLMAN BROTHERS BAND High Cost... (Sanctuary/SRG)	+26
GRANDDADDY Now It's On (V2)	+24
BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	+23
M. FRANTI / SPEARHEAD Everyone Deserves Music (iMusic)	+21
CHRIS SMITHER Train Home (Hightone)	+21

## Reporters

WAPS/Akron, OH  
 PD: Bill Gruber  
 1 STEELY DAN  
 2 JODY DENTON  
 3 VERTICAL HORIZON  
 4 PETER MALICK GROUP F.N. JONES  
 5 WARREN ZEVON  
 6 CRASHMAN  
 7 BEN HARPER

KBAC/Albuquerque, NM\*  
 PD: Ben Gardner  
 1 WARREN ZEVON

KGSR/Austin, TX\*  
 DM: Jeff Carroll  
 2C: Jody Denton  
 AP/D: Jay Hirschman-Ross  
 MD: Susan Castle  
 1 LUCINDA WILLIAMS  
 2 JAY FARRAR  
 3 BEN HARPER  
 4 CASH BROTHERS  
 5 BEN HARPER  
 6 CHRIS SMITHER  
 7 LUCINDA WILLIAMS

WRNR/Baltimore, MD  
 DM: Jon Peterson  
 PD: Alex Cartright  
 1 BEN HARPER  
 2 WARREN ZEVON

KRVB/Boise, ID\*  
 DM/PO: Dan McColly  
 1 WARREN ZEVON

WBOS/Boston, MA\*  
 PD: Chris Hermann  
 AP/D: Michele Williams  
 MD: Dana Marshall  
 2 HONKY DAW  
 3 CLARENCE RICE

WXPB/Boston, MA\*  
 PD: Nicole Sandler  
 MD: Dana Marshall  
 1 BEN HARPER  
 2 JESSE MALIK  
 3 STEELY DAN  
 4 BLUES TRAVELER

WNCS/Burlington  
 PD: Mark Adershab  
 1 STEELY DAN  
 2 BEN HARPER  
 3 WARREN ZEVON  
 4 LOS LONELY BOYS

WMVY/Cape Cod, MA  
 PD/MD: Barbara Dacey  
 1 STEELY DAN  
 2 WARREN ZEVON

WDDO/Chattanooga, TN\*  
 DM/PO: Danny Howard  
 No Adds

WXPB/Chicago, IL\*  
 PD: Norm Winer  
 AP/MD: John Farnida  
 MD: John Matt  
 1 BEN HARPER  
 2 TURIN BRAKES

KBXR/Columbia, MO  
 DM: Jack Lawson  
 AP/MD: Lane Treasie  
 20 BEN HARPER  
 21 CANNABODY  
 22 JANE'S ADDICTION  
 23 WALLFLOWERS

KBCO/Denver, CO\*  
 PD: Scott Aronow  
 MD: Kessler  
 2 BEN HARPER  
 3 CANNABODY  
 4 STEELY DAN

WDET/Detroit, MI  
 PD: Judy Adams  
 MD: Martin Sandberg  
 1 WARREN ZEVON  
 2 STEELY DAN

WVOD/Elizabeth City, NC  
 PD: Matt Cooper  
 MD: Tad Abbey  
 1 QUATERS OF WAYNE  
 2 PETE YORN

WNWC/Greenville, SC  
 DM: Ellen Pflumm  
 PD/PO/MD: Kim Clark  
 1 BEN HARPER  
 2 CHITLIN GARY  
 3 RICHARD THOMPSON  
 4 STEELY DAN  
 5 BLUES TRAVELER  
 6 LEAVE  
 7 WARREN ZEVON  
 8 KERRY GETZ  
 9 TON CORRIE  
 10 MARSHALL CRENSHAW  
 11 WARREN ZEVON  
 12 DAUNE JARVIS  
 13 MICK CRAWLEY  
 14 CLARENCE G. BROWN

WTTN/Indianapolis, IN\*  
 PD: Brad Heltz  
 MD: Todd Berryman  
 1 WARREN ZEVON  
 2 WALLFLOWERS  
 3 BEN HARPER

KMTN/Jackson, WY  
 DM: Scott Anderson  
 PD/MD: Mark "Fish" Fishman  
 1 WARREN ZEVON  
 2 ALLMAN BROTHERS BAND  
 3 BEN HARPER  
 4 MACTUB  
 5 LOS LONELY BOYS

KTBG/Kansas City, MO  
 PD: Jon Hart  
 MD: Steven Johnson  
 1 WARREN ZEVON  
 2 BEN HARPER  
 3 WIDESPREAD PANIC  
 4 LOS LONELY BOYS  
 5 STEELY DAN

WDFW/Knoxville, TN\*  
 DM: Aaron Seukis  
 PD: Shane Cox  
 MD: Sarah McClune  
 No Adds

WDFW/Knoxville, TN\*  
 DM: Aaron Seukis  
 PD: Shane Cox  
 MD: Sarah McClune  
 No Adds

WFPK/Louisville, KY  
 DM: Brian Gonn  
 AP/MD: Ryan Herton  
 AP/MD: Stacy Owen  
 11 BEN HARPER  
 12 STEELY DAN  
 13 ROBERT RANDOLPH  
 14 ROBERT RANDOLPH

WMMM/Madison, WI\*  
 PD: Tom Teuber  
 MD: Bobby Perquis  
 1 WARREN ZEVON  
 2 STEELY DAN  
 3 WARREN ZEVON  
 4 LOS LONELY BOYS

WMPS/Memphis, TN\*  
 PD: Steve Richards  
 MD: Alexander Iscar  
 1 WARREN ZEVON  
 2 BEN HARPER

KTCZ/Minneapolis, MN\*  
 PD: Lauren MacLeash  
 AP/MD: Mike Wolf  
 1 BEN HARPER

WGXY/Minneapolis, MN\*  
 DM: Dave Hamilton  
 PD: Jeff Collins  
 AP/MD: Mike Wolf  
 11 DANDY WARHOLS  
 12 B.R.M.C.

WZEW/Mobile, AL\*  
 DM: Tim Camp  
 PD: Brian Hart  
 MD: Lee Ann Kerk  
 ROBERT CRAY BAND

KPIG/Monterey, CA  
 PD: Laura Elton Hooper  
 AP/MD: Alison MacLeary  
 MD: Sharon Coyne  
 3 ROBINELLA & THE CC STRONG  
 4 WARREN ZEVON  
 5 NEIL YOUNG  
 6 CROSS CANNABAND RAGWEEK  
 7 BEN HARPER

WRLT/Nashville, TN\*  
 DM/PO: David Holt  
 AP/MD: Rev. Keith Coe  
 12 BEN HARPER  
 4 WARREN ZEVON  
 2 STEELY DAN

WFLW/New York, NY  
 PD: Chuck Singletan  
 MD: Rita Houston  
 1 BEN HARPER  
 2 RICHARD THOMPSON  
 3 STEELY DAN  
 4 BEN HARPER  
 5 ROSANNE CASH  
 6 ALLMAN BROTHERS BAND  
 7 WHELLO  
 8 MARSHALL CRENSHAW  
 9 TIM CORRIE  
 10 BOB DYLAN  
 11 MICKY Q

WKOC/Norfolk, VA\*  
 PD: Paul Blumgren  
 MD: Brian Cret  
 37 VERTICAL HORIZON  
 38 CASH BROTHERS  
 39 LEAVE  
 40 MATCHBOX TWENTY  
 41 BEN HARPER  
 42 MACTUB  
 43 GUS BLACK

KCTY/Omaha, NE\*  
 DM/PO: Brian Burns  
 AP/MD: Ryan Herton  
 AP/MD: Stacy Owen  
 11 BEN HARPER  
 12 STEELY DAN  
 13 ROBERT RANDOLPH  
 14 ROBERT RANDOLPH

WXPN/Philadelphia, PA  
 PD: Bruce Warren  
 AP/MD: Helen Leicht  
 11 ROBERT RANDOLPH  
 12 ROBERT RANDOLPH  
 13 ROBINOW CROWELL  
 14 BEN HARPER  
 15 ALLMAN BROTHERS BAND  
 16 STEELY DAN  
 17 WALLFLOWERS  
 18 PETER MALICK GROUP F.N. JONES

WYEP/Pittsburgh, PA  
 PD: Rosemary Welch  
 MD: Mike Seiler  
 1 WIDESPREAD PANIC  
 2 SUPER FURRY ANIMALS  
 3 WARREN ZEVON

WCZL/Portland, ME  
 PD: Mark Ivy  
 MD: Brian James  
 1 BEN HARPER  
 2 ERIN MCCOWEN  
 3 STEELY DAN  
 4 MICHAEL FRANTI / SPEARHEAD

KINX/Portland, OR\*  
 PD: Dennis Constantine  
 MD: Steve Welch  
 1 BEN HARPER

WOST/Poughkeepsie, NY  
 PD: Greg Galbraith  
 AP/MD: Christine Martinez  
 MD: Roger Weiss  
 13 BEN HARPER  
 14 FRANCIS COLLIERE  
 15 WALLFLOWERS  
 16 WARREN ZEVON

KTHX/Reno, NV\*  
 DM: Rob Brooks  
 PD: Harry Reynolds  
 AP/MD: David Harold  
 1 KELLER WILLIAMS  
 2 WALLFLOWERS  
 3 MACTUB  
 4 GILLIAN WELCH

WRNX/Springfield, MA\*  
 PD: Tom Davis  
 AP/MD: Daniela Moorhouse  
 MD: Lisa Williams  
 1 STEELY DAN  
 2 WARREN ZEVON

KENZ/Salt Lake City, UT\*  
 DM/PO: Brian Jones  
 MD: Ken Bushman  
 1 DODD  
 2 BEN HARPER

KPRI/San Diego, CA\*  
 PD/MD: Dana Shaleh  
 11 WARREN ZEVON  
 12 BIG BAD VOODOO DADDY

KFOG/San Francisco, CA\*  
 PD: David Beeson  
 AP/MD: Haley Jones  
 5 BEN HARPER  
 6 JACK JOHNSON

KOTR/San Luis Obispo, CA  
 PD/MD: Drew Ross  
 11 BEN HARPER  
 12 STEELY DAN  
 13 SOUL OF JOHN BLACK  
 14 CHRIS SMITHER  
 15 WARREN ZEVON

KTAD/Santa Fe, NM  
 DM: Mitch Miller  
 PD: Brad Hochmeyer  
 MD: Paddy Blue  
 7 BEN HARPER  
 8 STEELY DAN  
 9 WARREN ZEVON

KRSH/Santa Rosa, CA\*  
 DM/PO: Dana Kellner  
 MD: Ben Harper  
 2 MACTUB  
 3 STEELY DAN

KMTT/Seattle, WA\*  
 PD: Chris Mays  
 AP/MD: Shawn Stewart  
 1 BLUES TRAVELER

WRNX/Springfield, MA\*  
 PD: Tom Davis  
 AP/MD: Daniela Moorhouse  
 MD: Lisa Williams  
 1 STEELY DAN  
 2 WARREN ZEVON

\*Monitored Reporters  
 45 Total Reporters  
 26 Total Monitored  
 19 Total Indicator



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COLIN HAY Down Under  
 DEL MCCOURY BAND Asheville Turnaround



Rob Reinhart 734-761-2043

FOUNTAINS OF WAYNE Hey Julie  
 GUY DAVIS Matchbox Blues

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# ON THE RECORD

With **Jon Hart**

PD, KTBG/Kansas City



When art meets commerce, the business model often bludgeons the singer-songwriter. London-born and Scotland-raised Alexi Murdoch's worst fears were confirmed when a management team — who'd promised to help guard his artistic integrity — on first listen put a timer to his demo to check how quickly he got to the chorus. Murdoch walked. He had faith in the songs as they were. ● He decided that he would do it on his own. He released the *Four Songs* EP, which was recorded with jazz pianist Larry Goldings and EastMountainSouth's Peter Adams. The relaxed atmosphere even allowed for an improbable banjo performance from Murdoch, who had never touched the instrument before noticing one lying on the studio floor. ● The results are achingly beautiful, with "Orange Sky" grabbing the most adds, but every track warrants attention. While his songs are reminiscent of Nick Drake's, Murdoch cites influences as diverse as Pink Floyd and a love of classical music that stretches back to the music-box mobile that hung over his crib playing a Brahms lullaby. ● Nic Harcourt from KCRW/Los Angeles led the way, playing the EP fresh from the sessions; lots of stations followed, and listeners reacted. Yes, some of Murdoch's songs take a while to build, posing a challenge to tempo-driven stations, but it's likely to be months before we get a full CD, so you might as well jump on board now. ● If you're wakened in the night by the struggle between the devil of commercial sensibility on one shoulder and the angel of artist merit on the other, remember, the only thing that matters is that Alexi Murdoch's songs move people.

**G**uster move up to take the top slot this week on the monitored airplay chart as **Nickel Creek** remain at 2\* and **Coldplay** increase to 4\* ... **Pete Dinklage** jumps 11\*-6\*, **Fleetwood Mac** move 10\*-7\*, **Annie Lennox** holds at 8\*, and **Jack Johnson** is 10\* ... Other big movers include, **Jason Mraz** (14\*-12\*), **The Wallflowers** (17\*-14\*), **EastMountain-South** (22\*-16\*), **The Jayhawks** (23\*-19\*) and **O.A.R.** (26\*-22\*) ... **Dido**, **David Gray**, **Blues Traveler** and **Grandaddy** debut ... On the Indicator airplay chart, **Johnson** holds at 1\*, **Guster** remain at 2\*, **Steve Winwood** increases to 5\*, **EastMountainSouth** jump to 6\*, and **The Jayhawks** go top 10 at 9\* ... **Yorn** (19\*-16\*), **Robert Cray** (24\*-20\*) and **Blues Traveler** (28\*-23\*) are the big movers this week ... **John Mellencamp** debuts ... There was a lot of action in the Most Added category this week: **Ben Harper's** new one grabs 40 total adds (No. 1 on both panels), **Warren Zevon** pulls in 25 total adds (No. 2 on both panels), and **Steely Dan** get 20 total adds (No. 2 Indicator and No. 3 monitored) ... **Maktub**, **Los Lonely Boys**, **The Cash Brothers**, **Dido**, **Grandaddy**, **Keller Williams**, **The Peter Malick Group** and **The Allman Brothers Band** close some important holes ... Keep an eye on the new **Vertical Horizon** and **Robert Randolph** records.



— John Schoenberger, Triple A Editor

# AAA ARTIST OF THE WEEK

ARTIST: **EastMountainSouth**

LABEL: **DreamWorks**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



**T**here are two things driving the honest and refreshing sound of EastMountainSouth — a natural talent for synthesizing the old with the new and an abiding respect for the South's musical heritage. And the duo, Kat Maslich and Peter Adams, seem to share this responsibility equally.

Maslich was born and raised in Roanoke, VA on Clinch Mountain (home to bluegrass legend Ralph Stanley). Music was a big part of her family. In her teens, Maslich vented her angst in hard rock bands, but soon realized it was important for her to return to her bluegrass and folk roots. She eventually settled in Los Angeles after stints pursuing her music career in Atlanta, New York, Seattle, San Francisco and Portland, OR.

Adams hails from Birmingham and has seriously pursued music since he was 6 years old. He earned a B.A. in music from the University of the South in Tennessee and got a masters degree from the University of Alabama School of Music in Tuscaloosa. But he found that, although music was to be his life, the academic side left something to be desired. He relocated to L.A. in the late '90s to study film scoring at USC.

Maslich and Adams eventually met, and they soon realized that their tastes in traditional American music ran down the same path. In 1999 they decided to perform as a duo and named themselves EastMountainSouth.

"I was doing a demo of a song I was going to pitch to Nashville," says Adams, "so I called Kat to sing on it. She came over and we sat and played our songs to each other. It was weird — I felt I could have written her songs, and she thought she

could have written mine. I began singing harmony when Kat played live, and eventually we started writing together."

They recorded a demo that began to get some airplay on Nic Harcourt's *Morning Becomes Eclectic* program on KCRW/Los Angeles. It caught the attention of Robbie Robertson, who signed the band to DreamWorks. He was impressed by their sense of adventure in music while remaining firmly rooted in strong traditions.

"I have great admiration for voices that weave together as beautifully as Kat's and Peter's," says Robertson. "Usually when that happens, you'll find the singers are family members. When Kat and Peter hit that zone together, there's a certain vibration that emanates from them — the two voices truly become one."

In an effort to give the two some guidance and objective input, Mitchell Froom was brought in for production duties. Ultimately, he helped Maslich and Adams by infusing interesting sounds and textures without detracting from the pure and organic sound they had developed. The result is their hauntingly beautiful eponymous debut.

As you listen to "You Dance," "Too Soon" "Ghost," "The Ballad of Young Albien and Amandy" and their thoughtful rendition of Stephen Foster's "Hard Times," it's easy to see that EastMountainSouth will play a very important role in contemporary music.

EastMountainSouth will be sharing the stage with labelmates HEM during the Triple A Achievement Awards Luncheon at this year's Triple A Summit.

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August 1, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
3	<b>1</b>	JOE ELY Streets of Sin (Rounder)	696	+124	2079
1	2	SCOTT MILLER Upside Downside (Sugar Hill)	689	-46	5843
2	<b>3</b>	GILLIAN WELCH Soul Journey (Acony)	619	+29	4809
5	<b>4</b>	DWIGHT YOAKAM Population Me (Audiium)	606	+65	2225
4	<b>5</b>	GREG TROOPER Floating (Sugar Hill)	554	+5	5517
8	<b>6</b>	J. LAUDERDALE W/ DONNA THE BUFFALO Wait... (Dualtone)	548	+59	2140
6	7	RHONDA VINCENT One Step Ahead (Rounder)	481	-37	6271
7	8	DERAILERS Genuine (Lucky Dog)	439	-68	10756
11	9	JOHN HIATT... Beneath This Gruff Exterior (New West)	433	-18	8132
10	10	RECKLESS KELLY Under the Table & Above the Sun (Sugar Hill)	422	-51	5300
12	11	ROBINELLA... Robinella and the CC String Band (Columbia)	422	-2	2796
9	12	VARIOUS ARTISTS Lonesome Onry and Mean (Dualtone)	403	-81	9536
13	13	KEVIN DEAL The Lawless (Blind Nello)	387	-19	4494
15	14	RAY BENSON Beyond Time (Audiium)	363	-8	2715
16	<b>15</b>	EASTMOUNTAINSOUTH Eastmountainsouth (Dreamworks)	358	+6	2096
19	<b>16</b>	ALLISON MOORER Show (Universal South)	357	+35	1243
14	17	RAY WYLIE HUBBARD Growl (Philo)	353	-40	9836
<b>Debut</b>	<b>18</b>	CHRIS SMITHER Train Home (Hightone)	305	+45	674
17	19	VARIOUS ARTISTS It Will Come To You... (Vanguard)	304	-26	4256
24	<b>20</b>	LUCINDA WILLIAMS World Without Tears (Lost Highway)	304	+2	10940
21	21	MARCIA BALL So Many Rivers (Alligator)	292	-16	5363
31	<b>22</b>	DRIVE BY TRUCKERS Decoration Day (New West)	291	+31	1301
30	<b>23</b>	E. SCRUGGS, D. WATSON, R. SKAGGS The Three... (Rounder)	290	+27	653
22	24	YONDER MOUNTAIN... Old Hands (Frog Pad Records)	289	-18	2174
20	25	AUDREY AULD Losing Faith (Reckless Records)	285	-34	3210
23	26	R. ARBO & D. MAYHEM Gambling Eden (Signature Sounds)	285	-19	2275
25	27	BIG SANDY AND THE FLYRITE BOYS Its Time (Yep Roc)	281	-1	1709
18	28	JAYHAWKS Rainy Day Music (Americana/Lost Highway)	280	-42	9886
<b>Debut</b>	<b>29</b>	TIM O BRIEN Traveler (Sugar Hill)	277	+186	368
28	30	MICKEYS Finding Our Way (Independent)	266	-5	1668

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: Dwight Yoakam

Label: Audiium



If you really want to go back to the roots of the alternative country movement, you certainly have to pay homage to Dwight Yoakam. Since the mid-'80s he's been creating his own unique interpretation of country music as taught by such masters as Johnny Cash, Merle Haggard, Buck Owens and Hank Williams. Born in Kentucky and raised in Ohio, Yoakam made his first career stop in Nashville, but soon realized that his musical sensibilities rubbed against the more corporate influences of NashVegas. Soon he and a newfound friend, producer-musician

Pete Anderson, headed out to L.A., where they found an atmosphere more conducive to developing their musical style. Over the next decade or so, Yoakam ended up with several hit country songs, but he also established a strong following among rock 'n' roll roots fans. Seventeen years and 15 albums later, Yoakam remains a renegade who pays his respects to those who came before him while adding his own rebellious touch to a relatively traditional sound. With *Population: Me*, Yoakam does it on his own, introducing his Electrodisc label. The core players were Yoakam (vocals, guitar), Pete Anderson (guitar, mandolin, percussion), Bob Glaub (bass), Don Heffington (drums), Scott Joss (fiddle) and Gary Morse (pedal steel, banjo, dobro). He is joined by some impressive guests, including Willie Nelson, Timothy B. Schmit, Earl Scruggs and Lee Thornburg. I like "The Late Great Golden State," "No Such Thing" and "The Back of Your Hand."

## Americana News

Ken Kragen will deliver the keynote address for the 2003 Americana Music Association Conference in Nashville Sept. 18-20. The keynote address will be held on the afternoon of Sept. 18. Kragen is a master salesman, marketer and creative thinker who has managed some of the world's most important entertainers... Keith West takes over Americana duties at WRVG/Lexington, KY as Jerry Gerrard exits to join Mark Keefe at WUIN/Wilmington, NC. West takes music calls on Thursdays from 11am-1pm. He can be reached at 502-868-6577 or [keithwest@worldradio.org](mailto:keithwest@worldradio.org)... Kenny Chesney and John Mellencamp will unite for a taping of *CMT Crossroads* on Aug. 6 in Nashville for an invitation-only crowd. The episode is scheduled to air Oct. 3... A stamp honoring Country Music Hall of Fame member Roy Acuff will be unveiled by the U.S. Postal Service at a Sept. 13 ceremony at the Grand Ole Opry House... The Dixie Chicks hosted a press conference on July 21 in Los Angeles to announce their new association with Rock The Vote. They want to help the nonprofit voter-participation organization to encourage young people — especially young women — to register and vote... Talk about reality TV! Grammy-nominated songwriter and producer Larry Dvoskin is on a quest to unite two worlds that don't seem likely to get together on their own: gay America and country music. Dvoskin is conducting the search for America's first openly gay country music star. Open auditions begin in New York City Aug. 7 and will also be held in a dozen other cities around the country. The whole process will be filmed for an as-yet-titled reality TV series.

Note: If you have Americana news, please forward it to [jschoenberger@radioandrecords.com](mailto:jschoenberger@radioandrecords.com).

## Most Added®

ARTIST TITLE LABEL(S)	ADDS
Tim O Brien Traveler (Sugar Hill)	19
Various Artists Johnnys Blues (NorthernBlues)	8
Earl Scruggs, Doc Watson, Ricky Skaggs The Three Pickers (Rounder)	8
Chris Smither Train Home (Hightone)	7
Danny Barnes Oirt on the Angel (Terminus)	5
Kris Kristofferson Broken Freedom Song: Live From San Francisco (Oh Boy)	4

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# The Chuck & Jon Show

The perfect morning show combination in the Twin Cities

**W**hat do you get when you pair a well-known radio veteran with a bona fide pastor? For KTIS/Minneapolis, the combination yielded a home-run team with all of the pizzazz of any other top morning show. Long-time Minneapolis radio veteran Chuck Knapp and straightman Jon Engen are the players who make this Christian Inspirational show fly high.

Now a team, Knapp and Engen took totally different roads to KTIS. Knapp started doing mornings in Minneapolis back in 1973. He has served as Station Manager, PD and morning drive co-host at such stations as KSTP/Minneapolis, WRKO/Boston, WIXY-AM/Cleveland, WIFL/Philadelphia and WULS/Atlanta. During his tenure KSTP became the first FM in the country to hold the rights to broadcast National Football League games, airing the weekly battles of the Minnesota Vikings.

Engen, on the other hand, has been associated with KTIS for the majority of his life. Introduced to the station on a third-grade field trip, he was fascinated by the experience. "I had this passion for radio, but I never figured out what to do with it," he says.

Engen earned degrees in Bible and pastoral studies and Greek. He also became an ordained minister. In the early '80s he felt compelled to attend radio school and learn more about what had fascinated him as a child. In 1983 he hooked up with KTIS, work-



Chuck & Jon

ing on one of its frequencies at KDNW/Duluth, MN. In 1988 he was asked to take over the KTIS morning show.

## The Show Begins

Engen did the morning show solo for 10 years and was named Station Manager in 1998. Knapp was hired shortly thereafter to take over the morning slot, but things didn't quite pan out the way they were originally intended to.

"I asked Chuck to come in and do

some drivetime for us, and he never left," Engen says. "I asked if I could spend time with him as a co-host during that first week, and that's how we came together. We've been doing it this way ever since.

"I went from the only player on the show to the B player, because Chuck is really the franchise. He is the most remarkable person to work with, and my radio skills have never been sharper than after working with Chuck."

Knapp remembers his first morning on the air at KTIS like it were yesterday. "I gave my life to the Lord in 1991 and had worked with Promise Keepers for a few years," he says. "A lot of the local listeners didn't know the changes that had taken place in me. All they knew was a familiar voice that had given them rock 'n' roll since the early '70s.

"I was trembling. I knew I was handling the word of God through the music, and, as a layperson, I knew it was important to get it right."

Because of his stint with Promise Keepers, Knapp hadn't been on a control board for years. "Hard drives were just taking over, and I was learning from scratch all of the new technology," he says. "It was all new to me."

Following the lead of its morning show, the station has had huge success in the Minneapolis-St. Paul market. KTIS pulled a 4.6 share in the winter Arbitron while posting some of the highest TSL in the city. The morning show brought in a solid 5.3 share, outdistancing many mainstream morning teams.

## Real Radio

No matter the format — and Knapp has seen many in his career — radio has to sound good to get listeners' attention. "One of my favorite stations of all time was WLS/Chicago," Knapp says. "We had the jingles, we had it tight, and we made it pop. It was that way at Rock radio; why shouldn't Christian radio be the same?"

"Our mission statement is to lead people to Christ, so I don't want to preach to the Church. That's not my job. I'm into promotion, marketing and good music. Christian music has not only caught up to, it has passed other types of music. That shows in the increase in sales over the past few years.

"About a third of Christian-music listeners have no relationship with Jesus at all. Why can't we hook them in an appropriate way with really good music, production techniques, promotions and contests and still have people on the air who pray?"

"When there was an accident in traffic we stopped the music and prayed. I heard from a guy who said that when we were praying for a guy on the interstate, we were actually praying for him. He was hanging upside down in his truck harness, listening to us pray for him, and he was really inspired.

"Wow! A radio station that prays for people on the air without becoming religious about it! We're simply being intimate with the Lord and then watching the audience respond positively to it."

As a mainstream jock, Knapp felt intense pressure to perform. Now he feels like he's part of a team that is making a difference. "It's a whole different feeling," he says. "When people listen to me on the air, no one would guess that I'm 59 years old. There's an excitement about doing this and about loving a craft."

"I started thinking about this at age 8, and I started in radio when I was 14. This is my 16th radio station, and I'm one of the very fortunate survivors. What a pleasure to come in every day, open the mike and say hello to people."

## No Shortcuts

Making my way across the country and visiting radio stations, I've found that the majority of morning shows don't take the proper amount of time to prepare for what will take place. I can't say that about Knapp and Engen.

**"Chuck is the most remarkable person to work with, and my radio skills have never been sharper than after working with him."**

Jon Engen

"You've got to be on top of it," Knapp says. "We do one hour of prep for every hour we're on the air. There simply aren't any shortcuts."

The duo knows what it's talking about. Knapp comes in at 2:30 every morning to begin doing prep work for that morning's show. Engen arrives around 4:30am to help finish up the prep work and then voicetracks a five-hour shift on the Skylight Network. All of this before the morning show begins.

Knapp says, "When you're in music radio, it means that your comments are going to be very brief. In order for my comments to be dead on, I have to do an enormous amount of prep so that I can say what I need to say in the fewest possible words. You have to prepare in order to be precise.

"If you're not doing that, maybe you're bored and need to look at what you're doing. Maybe you're not chal-

**"When people listen to me on the air, no one would guess that I'm 59 years old. There's an excitement about doing this and about loving a craft."**

Chuck Knapp

lenged enough. Leadership comes from the top down, but I think a lot of it has to be personal motivation. You've got to get out and light a fire."

## A Word To The People

Knapp has been in radio long enough to know what will work and what won't. During his decade-long walk with the Lord his radio values haven't changed, but his excitement comes from somewhere else now, and he wants to share that with the industry.

"Put in the hours, because there are no shortcuts to serving people," he says. "Everything that God has allowed you to experience in your career comes into play at this very moment. This is your time. Get up there and do it. Lead, don't look around and see what everyone else is doing.

"Be in commune and fellowship with the Lord, and as He dictates through the Holy Spirit, lead that radio station and morning show and go for every joyous message that is offered through this music. Do it through promotions and with heart, and you'll have the excitement. When you have the Good News you really stand out on the radio dial."

Having been in mainstream radio for three decades, Knapp has seen and experienced it all, and he shares those experiences with anyone who has an ear to hear. "We have to be ready to come to the end of ourselves," he says. "I didn't get there until 1991.

"For me, it was either go to the cornfield and pull the trigger, or ask myself if the message of the cross is really true. That's my story: The cornfield or the cross. That's my testimony everywhere I go.

"I tried Corvettes, buying one right after the other. I tried Mastercraft ski boats, different marriages, women, alcohol, drugs — I tried everything. When I went to the Rock & Roll Hall of Fame a few years ago, I was there about 15 minutes and began to realize that I had lived around the fringes of everything there. I didn't need to see any more of it. I had lived close enough to it that I didn't need to see anything further."

Now Knapp and Engen are making a real impact in a market hungry for the truth. They have taken very different roads to sit across from each other every morning, microphones and headphones nearby, but neither would have it any other way.

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# The CCM Update

Christian Retail, Radio & Records Newsweekly

## The CCM Update

Editor  
Lizza Connor

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## Artists On The Rise

### Holly Nelson and Daniel's Window exhibit the talent and charisma for longevity

Though they lack the name recognition at present, young artists Holly Nelson (Northern Records) and Daniel's Window (Cul de Sac Records) have the chops, personality and drive that could precede real success in the arena of Christian music.

Both acts have debut projects out this summer on small indie labels, and they forayed into the CBA market with showcases, handshakes and press interviews during April's Gospel Music Week. Since then they've experienced a rapid education in the music biz, including promotion opportunities, touring, interviewing with media, radio visits and all the things that surround new releases.



Holly Nelson

THE CCM UPDATE Editor Lizza Connor recently caught up with these new artists in the midst of big changes in their lives. Meet California singer-songwriter Holly Nelson and Windy City-based modern worship band Daniel's Window.

#### Holly Nelson

At a concert for Northern Records band Cush in spring of 2001, SoCal resident Holly Nelson ran into an old friend, drummer Frank Lenz. As often happens in the music business, one good contact is all that's needed — if it leads to the right people.

Having watched her on the local music scene, Lenz was familiar with Nelson's talent, and he introduced her to the folks at Orange County, CA label Northern Records, home of The Billions and The Violet Burning,

among others. Nelson, who had been fronting local bands for a decade, and the label shared similar philosophies, so she signed on and began writing for her debut, *Leaving the Yard*, set for release later this month.

In her own words: Nelson describes her own music with, "I want to say that the sound is similar to Sheryl Crow, but it's not quite as bluesy. It's a little more pop/alternative."

Content: Nelson says the album poured out of her "pretty much all at once" after she went through some personal trials. "It's a really hopeful record, though," she says. "There's some questioning, a lot of faith and a lot of 'OK, I'm not in control. God, you have to show me what to do.'"

Cover girl: Among the tunes on the album is a killer rendition of Tom Petty's "I Won't Back Down."

Achievements: Nelson recently garnered the honor for Best Female Performer at the 2003 Orange County Music Awards.

Credits: Nelson recorded the album at Sonic Wire in Irvine, CA and at producer Andrew Prickett's studio, with Prickett and Lenz sharing production credit.

Chops: "I'm taking piano lessons right now, but I'm not comfortable playing in front of a crowd yet," says Nelson. She adds that she plays guitar "smooth enough to keep the chorus going as I'm singing."

In her CD player: Emmylou Harris' *Wrecking Ball*. Says Nelson, "That's the record I was listening to when I thought, 'This is exactly what I want to do.'"

Influences: Neil Young. "I have a crush on him," Nelson admits. "His music is just rockin'." It's pure passion." She also cites Harris and Victoria Williams.

On the music biz: "With the label, it's a whole new dimension. I get asked for my opinion a lot, so that's been nice. I've been learning a lot, and I don't know much about the business side, so it's good to learn," says Nelson. "If Northern signs you, they like what you are doing on your own. They don't look at you and go, 'What can we do to make you exactly what we want?'"

If she weren't playing music: "I'm a mother, and I see myself doing something with kids," Nelson says. "Otherwise, I'd probably be doing something with a service organization or in the classroom."

Web: Visit her website at [www.hollynelsonmusic.com](http://www.hollynelsonmusic.com).

Quote: "I'm just a blank page right now," says Nelson. "Like I said before, trying personal times showed me that I'm not in control. I'm at point where I feel God is saying, 'Stop trying so hard. Just give me two inches

## CCM UPDATE GALLERY



**BARBECUE & BARFIELD** Florida's JOY FM network surprised two loyal listeners and 25 of their closest friends with a Backyard BBO concert featuring Warren Barfield. The station provided the artist, the food and all the trimmings, plus a brand-new gas grill and an acoustic guitar signed by Barfield. JOY FM morning team Brodie & Chase did the grillin' while Barfield provided the pickin'. Here's Barfield (second from left) with the lucky winners.

in front of your face and I'll show you what you need to do at exactly the right time.' It goes against my nature completely."

#### Daniel's Window

Since forming in 1998, Daniel's Window — Heather Hershey-King on lead vocals, Alby Odum handling guitars and programming, Caleb King on keyboards, Bill Coleman on bass, Jesse Burkhead on drums and Funky D on tables and background vocals — have shared the stage with such notables as Steven Curtis Chapman, Third Day and Rebecca St. James. They've also appeared at mega Christian music events including Cornerstone, Sonshine, Godstock, Youth Explosion and Acquire the Fire.

Unlike most new artists, this modern worship band hasn't lacked for media coverage; their press has included the *Chicago Tribune* and Focus on the Family publications. With a sound that's rock 'n' roll with a dash of hip-hop and rap, DW's Cul De Sac label debut, *Illuminate*, stands out from the pack of newbies.

The back story: Hershey-King was doing solo work when she was introduced to Odum by a mutual friend. "He'd been playing on the club scene in Chicago and was really eager to start a band with more of a God focus, as was I, so, with that common interest, DW was formed," she says. Burkhead, who is Odum's cousin, was later recruited from the area, as were Coleman and Funky D.

Evolution: When the band started out, they were more electronica-leaning and released an album on Tru Tunes in 2000. With the new focus, Hershey-King explains, "We've moved into some hip-hop and worship with lots of energy."

Fans: The band has found a niche playing for junior and senior high students who are rediscovering worship.

Song list: *Illuminate* contains six original tunes (collaborative efforts, says the band) and five popular modern worship covers, including "Open the Eyes of My Heart."

What's in a name: The name *Daniel's Window* comes from the biblical account of Daniel, who, when caught at his window praying to God instead of the king, was thrown into



Daniel's Window

a den of lions but ultimately spared by God. "We think he's such a great example of faith, prayer, doing what's right in the face of physical danger," says Hershey-King.

In the producer's chair: Billy Smiley of White Heart fame. "We played this really small show in our hometown," Hershey-King recalls, "and a guy came up to us afterward who worked for an investment firm that worked with Billy. He sent Billy the album, and our manager followed up on it. Billy came out to see the live show, and I think it was the interaction we had with our audience that won him over."

What's different: "Worship with hip-hop," Hershey King says. "There's a lot of hip-hop out there, but who else is incorporating rap into 'Open the Eyes of My Heart?'"

Tour support: The band is currently booked through April 2004. Their touring schedule can be viewed at [www.danielwindow.com](http://www.danielwindow.com).

## MOVERS, SHAKERS & NEWSMAKERS

- The Gospel Music Association is planning key changes to the Dove Awards voting, including the addition of a new Worship Song of the Year category. Additionally, changes will be made in some album and song categories to better define music styles. First, the Pop/Contemporary category will be split in two — Pop/Contemporary and Rock/Contemporary — each with album and song winners. The Hard Music and Modern Rock/Alternative categories will be combined into a single Modern Rock category, and dance music will be dropped from Rap/Hip-Hop/Dance. Dance songs will instead be considered under the appropriate pop categories.

- Flicker Records names 10-year music-industry veteran Troy Vest GM.

- Provident Music Group ups Jimmy Wheeler from Sr. Director/National Christian Sales for Zomba to VP/Mainstream Sales & Marketing for Provident Music Group. Nina Williams becomes Provident Music Group's new VP/Marketing; she was most recently in the same post at Essential Records. Andrew Patton becomes VP/National Promotions for Provident Label Group, arriving from the Director/National Promotions post at Word Records. Finally, Cindy Hamilton becomes Coordinator/Mainstream Sales & Marketing for Provident Music Group, coming over from the Coordinator/National Christian & Gospel Sales position at Zomba.

- The Word Label Group ups Lori Cline to Director/National Promotions. Cline, who formerly managed the department, steps up to lead in the day-to-day operation of the radio team.

- Mark Miller, founder and frontman of the multiplatinum-selling country band Sawyer Brown, has formed a new label, whose first signing is Atlanta-based Casting Crowns. The band's self-titled debut is set for release to Christian retail on Sept. 30 through partnerships with Provident Label Group and Provident Music Distribution.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME Word Of God Speak (INO)	1958	+20	14	59/0
2	2	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	1638	-166	17	53/0
5	3	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	1576	+91	11	56/0
4	4	CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	1575	+77	12	61/0
8	5	WARREN BARFIELD My Heart Goes Out (Creative Trust Workshop)	1503	+55	11	53/1
7	6	JEREMY CAMP I Still Believe (BEC)	1329	-122	19	47/0
6	7	THIRD DAY You Are So Good To Me (Essential)	1314	-138	21	43/0
3	8	NICHOLE NORDEMAN Legacy (Sparrow)	1305	-197	20	50/0
10	9	ZOEGIRL You Get Me (Sparrow)	1104	+87	4	55/2
12	10	SONICFLOOD Cry Holy (INO)	1023	+80	7	41/1
9	11	JOY WILLIAMS Every Moment (Reunion)	1009	-131	17	38/1
11	12	REBECCA ST. JAMES I Thank You (ForeFront)	823	-132	22	30/0
13	13	KRISTY STARLING Water (Word/Curb/Warner Bros.)	793	-78	16	33/0
16	14	SHAUN GROVES See You (Rocketown)	792	+76	7	32/3
15	15	PHILLIPS, CRAIG & DEAN Hallelujah (Your Love Is Amazing) (Sparrow)	778	+45	6	33/0
14	16	AVALON Everything To Me (Sparrow)	743	-57	25	28/0
19	17	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	649	+56	5	30/1
17	18	NEWSBOYS He Reigns (Sparrow)	611	-56	28	21/0
20	19	CAEDMON'S CALL Hands Of The Potter (Essential)	588	+56	4	26/1
18	20	FFH You Found Me (Essential)	562	-38	25	21/0
23	21	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	521	+54	2	25/3
22	22	JILL PAQUETTE Lift My Eyes (Reunion)	499	+19	8	24/2
30	23	ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	479	+86	2	25/4
27	24	JEFF DEYO I Give You My Heart (Gotee)	456	+26	3	24/0
21	25	AUDIO ADRENALINE Pierced (ForeFront)	453	-69	27	19/0
24	26	MICHAEL W. SMITH Step By Step/Forever We Will Sing (Reunion)	452	-14	4	19/2
Debut	27	NEWSONG Life In My Day (Reunion)	448	+171	1	21/5
Debut	28	JAMI SMITH Salt And Light (Integrity)	437	+85	1	19/1
29	29	NATE SALLIE It's About Time (Curb)	433	+29	7	17/0
25	30	PHIL JOEL The Man You Want Me To Be (Inpop)	393	-49	16	17/0

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 7/20 - Saturday 7/26.  
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## New & Active

### AVALON New Day (Sparrow)

Total Plays: 388, Total Stations: 23, Adds: 16

### BY THE TREE Root Of It All (Fervent)

Total Plays: 354, Total Stations: 15, Adds: 0

### TODD AGNEW This Fragile Breath (Ardent)

Total Plays: 352, Total Stations: 19, Adds: 3

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

Total Plays: 351, Total Stations: 15, Adds: 3

### KRISTY STARLING I Need You (Word/Curb/Warner Bros.)

Total Plays: 300, Total Stations: 10, Adds: 0

### PAUL COLMAN TRIO I'll Be With You (Essential)

Total Plays: 277, Total Stations: 17, Adds: 6

### SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)

Total Plays: 253, Total Stations: 14, Adds: 4

### KELCEY First Things First (B-Rite)

Total Plays: 180, Total Stations: 8, Adds: 0

### SEVEN PLACES Everything (BEC)

Total Plays: 160, Total Stations: 10, Adds: 0

### RELIENT K Getting Into You (Gotee)

Total Plays: 146, Total Stations: 7, Adds: 0

Songs ranked by total plays

## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
AVALON New Day (Sparrow)	16
PAUL COLMAN TRIO I'll Be With You (Essential)	6
NEWSONG Life In My Day (Reunion)	5
CASTING CROWNS If We Are The Body (Provident Music Group)	5
ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	4
SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)	4
NEWSBOYS You Are My King (Amazing Love) (Sparrow)	4
SHAUN GROVES See You (Rocketown)	3
AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	3
TODD AGNEW This Fragile Breath (Ardent)	3
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	3
SWIFT 'Til I Met You (Flicker)	3
GINNY OWENS Simply Love You (Rocketown)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AVALON New Day (Sparrow)	+319
NEWSONG Life In My Day (Reunion)	+171
CASTING... If We Are The Body (Provident Music Group)	+121
S. ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	+109
STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	+91
TODD AGNEW This Fragile Breath (Ardent)	+89
SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)	+88
ZOEGIRL You Get Me (Sparrow)	+87
ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	+86
JAMI SMITH Salt And Light (Integrity)	+85

## Christian Activity

by Rick Welke

## All About New Music

Across The Sky leap forward seven spots and gain four adds this week with their debut effort, "Found By You." Other debuts include Newsong, at 27\* with +175 spins, and newcomer Jamie Smith, at 28\* with +85 plays. Look for the Newsong tune to make an impact in the top 10 in the coming weeks.

Avalon bow with a huge debut week, taking the No. 1 spot at New & Active and earning Most Added honors. There's nothing like adding 16 stations out of the chute.

Looking at the perch positions, it's still MercyMe holding down the fort at No. 1 for a fifth straight week. Not to be outdone, Point Of Grace seem to like the No. 2 location, as they make it eight weeks in a row at that position.

Has the summer's hottest debut single found its way on to your playlist?

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**CHR TOP 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	TODD AGNEW This Fragile Breath (Ardent)	961	+53	10	24/0
2	2	JEREMY CAMP I Still Believe (BEC)	923	+26	13	24/1
3	3	EVERYDAY SUNDAY Hanging On (Flicker)	922	+50	12	24/1
4	4	JOY WILLIAMS Every Moment (Reunion)	767	-20	14	20/0
5	5	THIRD DAY You Are So Good To Me (Essential)	750	-17	20	19/0
6	6	RELIENT K Getting Into You (Gotee)	749	+32	20	20/0
11	7	SWITCHFOOT Gone (Sparrow)	668	+103	5	22/1
8	8	W. BARFIELD My Heart... (Creative Trust Workshop)	635	+31	7	21/1
7	9	SEVEN PLACES Everything (BEC)	593	-37	9	20/1
9	10	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	587	+4	9	21/1
10	11	BEBO NORMAN Falling Down (Essential)	572	0	18	16/0
12	12	LIFEHOUSE Take Me Away (Sparrow/DreamWorks)	493	+51	12	15/1
13	13	TOBYMAC Love Is In The House (ForeFront)	482	+52	7	14/1
24	14	S. ORRICO (There's Gotta Be)... (ForeFront/Virgin)	439	+132	2	19/4
14	15	SANCTUS REAL Hey Wait (Sparrow)	423	+7	15	15/0
20	16	PLUMB Free (Curb)	418	+73	9	16/2
17	17	MERCYME The Change Inside Of Me (IND)	392	+23	5	12/0
26	18	ZOEGIRL You Get Me (Sparrow)	388	+87	4	17/4
18	19	KRISTY STARLING Water (Word/Curb/Warner Bros.)	377	+17	5	11/0
19	20	JEFF DEYO I Give You My Heart (Gotee)	341	-16	5	11/0
16	21	NEWSBOYS He Reigns (Sparrow)	338	-63	28	10/0
15	22	REBECCA ST. JAMES I Thank You (ForeFront)	338	-64	18	11/0
29	23	BY THE TREE Far Away (Fervent)	315	+26	2	11/0
25	24	KUTLESS Run (BEC)	306	+1	31	8/0
22	25	BIG DISMAL Remember (I.O.U.) (Wind-up)	305	-22	3	9/1
27	26	AUDIO ADRENALINE Pierced (ForeFront)	297	0	11	8/0
28	27	S. CURTIS CHAPMAN How Do I Love Her (Sparrow)	281	-10	4	9/0
21	28	JENNIFER KNAPP By And By (Gotee)	260	-75	21	9/0
Debu	29	JILL PAQUETTE Lift My Eyes (Reunion)	253	+27	1	9/0
-	30	BIG DADDY WEAVE Audience Of One (Fervent)	250	+3	15	5/0

27 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 7/20 - Saturday 7/26.  
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**New & Active**

**BIG DADDY WEAVE** Neighborhoods (Fervent)  
Total Plays: 242, Total Stations: 8, Adds: 0

**NATE SALLIE** All About You (Curb)  
Total Plays: 231, Total Stations: 9, Adds: 0

**AUDIO ADRENALINE** Strong (ForeFront)  
Total Plays: 225, Total Stations: 10, Adds: 0

**SIXPENCE NONE...** Waiting On The Sun (Squint/Curb/Reprise)  
Total Plays: 222, Total Stations: 11, Adds: 3

**SHAUN GROVES** See You (Rocketown)  
Total Plays: 222, Total Stations: 9, Adds: 0

**JARS OF CLAY** The Valley Song (Essential)  
Total Plays: 196, Total Stations: 4, Adds: 0

**JEREMY CAMP** Understand (BEC)  
Total Plays: 188, Total Stations: 4, Adds: 0

**STRANGE CELEBRITY** Free (Squint/Curb/Warner Bros.)  
Total Plays: 168, Total Stations: 5, Adds: 1

**STACIE ORRICO** Strong Enough (ForeFront)  
Total Plays: 166, Total Stations: 5, Adds: 0

**SOULJAHZ** Let Go (Squint/Curb/Warner Bros.)  
Total Plays: 163, Total Stations: 8, Adds: 1

**ROCK TOP 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	THOUSAND FOOT KRUTCH Bounce (Tooth & Nail)	440	+1	12	36/2
1	2	KUTLESS Tonight (BEC)	425	-37	13	34/0
4	3	BENJAMIN GATE Need (ForeFront)	378	+14	8	32/0
3	4	PAX217 PSA (ForeFront)	371	+6	8	30/0
5	5	38TH PARALLEL Turn... (Squint/Curb/Warner Bros.)	365	+11	7	29/0
11	6	LAST TUESDAY Social Butterfly (DUG)	338	+33	13	18/0
9	7	EAST WEST For Every Wish (Epic)	330	+1	6	30/0
10	8	STRANGE CELEBRITY Free (Squint/Curb/Warner Bros.)	329	+20	12	30/1
7	9	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	291	-44	10	23/1
8	10	JONAH33 All For You (Ardent)	282	-48	16	30/0
6	11	JUSTIFIDE Pointing Fingers (Ardent)	276	-63	17	26/0
13	12	MODERN DAY JOHN Disdain (Independent)	260	+11	6	18/0
21	13	SEVENTH DAY SLUMBER innocence (Crowne)	248	+31	2	31/5
12	14	BIG DISMAL Remember (I.O.U.) (Wind-up)	247	-41	18	23/0
15	15	NATE SALLIE All About You (Curb)	246	+7	5	27/2
20	16	SKY HARBOR In Stereo (Inpop)	240	+20	4	24/1
26	17	RELIENT K Forward Motion (Gotee)	239	+54	2	29/5
14	18	GS MEGAPHONE Light Child (Spindust)	236	-7	9	25/1
17	19	TINMAN JONES Sunshine (Cross Driven)	234	0	7	23/1
18	20	BRAVE SAINT... The Sun Also Rises (Tooth & Nail)	229	-2	11	18/0
16	21	SANCTUS REAL Audience Of One (Sparrow)	227	-10	15	21/2
24	22	PILLAR Indivisible (MCA)	218	+15	3	25/3
27	23	PIVITPLEX Overshaken (Sonic Fish)	213	+50	2	21/3
19	24	TODD AGNEW This Fragile Breath (Ardent)	210	-14	4	15/1
22	25	LIFEHOUSE Take Me Away (Sparrow/DreamWorks)	209	-8	11	13/0
23	26	P.O.D. Sleeping Awake (Maverick/Reprise)	203	-12	5	15/0
25	27	POOR MAN'S RICHES Motions (Independent)	191	+5	3	16/3
28	28	LUCERIN BLUE Monday In Vegas (Tooth & Nail)	157	-1	2	13/1
Debu	29	FM STATIC Crazy Mary (Tooth & Nail)	156	+39	1	15/4
Debu	30	AUDIO ADRENALINE Worldwide (ForeFront)	154	+46	1	20/6

44 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 7/20 - Saturday 7/26.  
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**New & Active**

**BY THE TREE** Far Away (Fervent)  
Total Plays: 149, Total Stations: 8, Adds: 2

**T-BONE, M. TAIT & D. LEWIS** Raised In Harlem (Meaux)  
Total Plays: 131, Total Stations: 13, Adds: 4

**JEREMY CAMP** Take My Life (BEC)  
Total Plays: 129, Total Stations: 18, Adds: 9

**OLD MAN SHATTERED** Sentimental Time (Acoustic Live)  
Total Plays: 123, Total Stations: 9, Adds: 2

**PETRA** Jekyll And Hyde (Inpop)  
Total Plays: 120, Total Stations: 19, Adds: 1

**RE:ZOUND** Hallelujah (Independent)  
Total Plays: 113, Total Stations: 10, Adds: 1

**SEVEN PLACES** Everything (BEC)  
Total Plays: 103, Total Stations: 9, Adds: 2

**DAKONA** Richest Man (Maverick/Warner Bros.)  
Total Plays: 101, Total Stations: 12, Adds: 6

**RDCK 'N' ROLL WORSHIP CIRCUS** A Beautiful Glow (IND)  
Total Plays: 99, Total Stations: 17, Adds: 3

**FIVE IRON FRENZY** Kamikaze (5 Minute Walk)  
Total Plays: 99, Total Stations: 10, Adds: 1

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## INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	<b>1</b>	MERCYME Word Of God Speak (INO)	448	+6	12	22/0
2	<b>2</b>	C. BILLINGSLEY A Loss... (Perpetual Entertainment)	404	-2	11	22/0
3	<b>3</b>	POINT OF GRACE Day By... (Word/Curb/Warner Bros.)	353	-17	14	19/0
	<b>4</b>	C. RICE Smile (Just Want To Be With You) (Rocketown)	302	+24	6	19/0
7	<b>5</b>	NEWSBOYS He Reigns (Sparrow)	301	+27	13	15/0
6	<b>6</b>	AL DENSON Trusting You Alone... (Spring Hill)	286	+10	9	19/0
4	<b>7</b>	NICHOLE NORDEMAN Legacy (Sparrow)	277	-26	15	17/0
8	<b>8</b>	S. BARNARD & S. EVERETT Be Near (Inpop)	260	-9	9	15/0
10	<b>9</b>	PHILLIPS, CRAIG & DEAN Hallelujah... (Sparrow)	231	+17	4	16/0
11	<b>10</b>	MICHAEL W. SMITH The Wonderful Cross (Reunion)	214	+8	6	13/0
12	<b>11</b>	BRIAN DOERKSEN Hope Of The Nations (Hosanna)	190	+4	5	13/0
14	<b>12</b>	CHARMAINE All In All (Elevate/Inpop)	189	-30	3	10/1
9	<b>13</b>	A. ASBURY Somebody's Praying Me Through (Doxology)	187	-48	16	11/0
<b>Debut</b>	<b>14</b>	JAMIE SLOCUM I Cannot Turn Away (Curb)	181	+56	1	14/2
19	<b>15</b>	TWILA PARIS God Of All (Sparrow)	171	+31	2	16/2
13	<b>16</b>	KRISTY STARLING Water (Word/Curb/Warner Bros.)	162	-9	4	11/0
18	<b>17</b>	S. CURTIS CHAPMAN How Do I Love Her (Sparrow)	149	+1	4	10/0
17	<b>18</b>	NATALIE GRANT I Desire (Curb)	148	0	2	14/0
<b>Debut</b>	<b>19</b>	DARLENE ZSCHECH Great Is The Lord (Hillsong)	142	+16	1	10/1
<b>Debut</b>	<b>20</b>	WAYNE WATSON Dreaming Again (Spring Hill)	139	+30	1	13/2

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 7/20 - Saturday 7/26.  
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## Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	VERBS Live To The Music (Gotee)
2	CROSS MOVEMENT Forever (BEC)
3	DJ MAJ The Ringleader (Gotee)
4	OUT OF EDEN Showpiece (Gotee)
5	GRITS F/ JENNIFER KNAPP Believe (Gotee)
6	SOULJAHZ Jubilee (Squint/Curb/Warner Bros.)
7	JOHN REUBEN Run The Night (Gotee)
8	LPG Never Did I (Uprok)
9	2BROTHERS Release Me (IndiePop)
10	T-BDNE Blazing Microphones (Flicker)

## CHR Most Added

### www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
NEWSBOYS You Are My King (Amazing Love) (Sparrow)	5
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	4
ZOEGIRL You Get Me (Sparrow)	4
SIXPENCE NONE THE RICHER Waiting On The Sun (Squint/Curb/Reprise)	3
PLUMB Free (Curb)	2
SWIFT 'Til I Met You (Flicker)	2

## Rock Most Added

### www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JEREMY CAMP Take My Life (BEC)	9
AUDIO ADRENALINE Worldwide (ForeFront)	6
DAKONA Richest Man (Maverick/Warner Bros.)	6
SEVENTH DAY SLUMBER Innocence (Crown)	5
RELIENT K Forward Motion (Gotee)	5
SWITCHFOOT Ammunition (Sparrow)	4
FM STATIC Crazy Mary (Tooth & Nail)	4
T-BDNE, MICHAEL TAIT & DONNIE LEWIS Raised In Harlem (Meaux)	4
STEREO MOTION Rise (Flicker)	4
PILLAR Indivisible (MCA)	3
PIVITPLEX Overshaken (Sonic Fish)	3
ROCK 'N' ROLL WORSHIP CIRCUS A Beautiful Glow (INO)	3
POOR MAN'S RICHES Motions (Independent)	3

## Inspo Most Added

### www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
RUSS LEE Satisfied In You (Discovery House)	3
TWILA PARIS God Of All (Sparrow)	2
JAMIE SLOCUM I Cannot Turn Away (Curb)	2
WAYNE WATSON Dreaming Again (Spring Hill)	2
JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	2
PETRA Till Everything I Do (Inpop)	2
SCOTT KRIPPAYNE You Are Still God (Spring Hill)	2
SHANNON WEXELBERG In The Waiting (Doxology)	2

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This Week In Latin Music

## On The Spot

### Intocable: The Leaders Of The Pack

**Intocable** formed in Texas and are one of the few bands that have been able to break the barrier between the Tejanos and Mexicans, both in radio and with the fans. The band is a household name in the U.S. and in Mexico and the leader of the pack in an era when everyone, including pop acts, wants to break into Regional Mexican, the best-selling genre.

Intocable's music is progressive and fusens sounds that would normally not be found in a norteño band, but they do it with enough subtlety that it's noticeable but not distracting. They have set a standard that is hard to equal — not only in their music, but also in their relationship with fans. At the end of a recent performance at the Convention Center in Anaheim, CA, they announced at 2am that they were staying to sign autographs and invited people to come meet them. They stayed more than an hour to talk to concertgoers.

"Eso Duele" is the first single off their new album, *Nuestro Destino Estaba Escrito*, which hits stores Aug. 19. It's sure to be another hit for Intocable. I recently had a chance to speak to them about it.

**R&R:** *Intocable are at the top of their musical career and are the leaders that other bands follow.*

**Intocable:** It's something we find hard to explain. We don't have a plan to reach certain goals each year. We do what we believe is the right thing to do. We follow our instincts. We are gamblers, because everything is a gamble. Every one of our records has something new. Everything we do is a risk, but somehow everything has fallen into place.

**R&R:** *Who makes the decisions regarding the songs you're going to record, how they will be worked, etc.?*

**Intocable:** We know that whatever we record has to be something that the singer truly feels when performing. We've received beautiful songs, but if it's not right, if we don't feel it when we're playing it, it's no good for us. We look for songs that we can feel, because the audience also has to feel them.

**R&R:** *Who chose the first single off the album, and why this song?*

**Intocable:** We chose it, together with EMI Latin. Every song we record has a story to tell. "Eso Duele" is a great song. What we liked about it is the story. It talks about two people who love each other very much, but things don't work out because of a series of circumstances, and there's no future for them, so they separate.

**R&R:** *You write the music, but other songwriters write the lyrics. You guys do a great job with the intros, in particular, because each one is so different. They're not at all typical norteño intros.*

**Intocable:** It's like a person: Each one of them has to have its own characteristics. Each song has to be completely different, and we give each one its own life. We record each song; we don't record an album.

**R&R:** *Some of your songs have infusions of pop.*

**Intocable:** But with the norteño instruments. We have an open mind about other music styles. What is not good is to copy others. We always try to be original.

**R&R:** *There's a song on the album that has a reggae kind of sound.*

**Intocable:** That song was so much fun. When we started working on it, it was late at night, and none of us was on the same page. It wasn't going so well. We couldn't find the right sound. Then we got a hold of a Sting CD — that's what I mean when I say we have to keep an open mind — and while listening to it, we all instantly understood the direction our song should take. We all clicked. That's how "Si Pudieras" was born. Again, we're not changing the norteño instruments at all. The only thing



Intocable

that changes is the percussion that adds flavor to the sound.

**R&R:** *How much has norteño music evolved lately?*

**Intocable:** If you remember, norteño bands like Los Alegres De Terán didn't play any cumbias. They played traditional norteño only. Norteño has evolved from

## Radio News

**Gerardo Ceja**  
PD, KMLA/Oxnard, CA

Our station is doing really well. We went from a 4.0 to a 5.6 in the ratings. It also looks like we're ahead of the competition in several of the demos. We've done well because we've kept our programming stable and we've had the same DJs for years. And we also keep our word when doing promotions. Whatever we say we're going to give away, that's what we give away.

We're also working on a calendar, Las 12 Reinas de la M. Last year was the first time we did the calendar, and it was a huge success. We're doing it every year now. We do a free public event every month for three months where we choose 12 girls. Once we have all 12 girls we have a final showdown where we choose a first-, second- and third-place winner.

The first-place winner gets \$5,000, second place gets \$2,500, and third place gets \$1,500. All three girls get to choose which month they want to be. The other nine girls get about \$500 in prizes each, besides appearing on the calendar. We print 5,000 copies of the calendar and give them away on the air during November and December.



Gerardo Ceja



**OH, BABY!** A.B. Quintanilla and Kumbia Kings recently filmed the video for the latest single from the 4 album, "Insomnio." Quintanilla co-directed the video with Pete Vela, and Quintanilla's sister, Suzette, produced it. Seen here while filming are Quintanilla and son Abraham Isaac, who stars in the video's opening shot.

those times, and now there are even ballads. We break our heads looking for new things, because we don't want to give the public more of the same.

On the other hand, just because Intocable are successful, that doesn't mean we record just anything. We have too much respect for our public, so we have to give them the traditional Intocable sound. We do record a couple of songs with new sounds, but we don't change a whole album on them. We have to give our public what they expect from us and add a little something new.

**R&R:** *How long do you work on a production? Are you perfectionists?*

**Intocable:** We're perfectionists. Sometimes, we're too hard on ourselves. We have to be disciplined, because we want to give our audience the best.

**R&R:** *You guys are the best at what you do. How do you feel about so many artists wanting to do Regional Mexican music, many of whom are pop artists?*

**Intocable:** You have to sing what you know how to sing, what you truly feel inside. For example — and this isn't meant to speak negatively about anyone — when we were recording our video, the kids of OV7 [a now-defunct pop group] stopped by to say hello. Lidia, a member of the band, told me she was working on a *gru-pero* [Regional Mexican] project and asked me for advice. I told her to do her best and wished her luck.

If I could go back to that moment, I would tell her that if this is something that she doesn't feel deep inside her, something that she doesn't know how to do, this music isn't for her. I'd tell her to stick with what she knows and give it 100%. But if she truly knows what this music is about and feels it, then go ahead.

Not everyone can sing this music, because it is an art, just like any other music style. We've always loved this music. We've been listening to Ramón Ayala, Invasores, etc., for years. This is what we grew up with, and no one told us this is what we should sing. This is what we all listen to, what we know how to do. Some people do this music because they see it's the biggest-selling genre, but the audience knows. You can't fool them.



# Pop & Rock Get Top Latin Grammy Nods

## LARAS announces nominees for 2003 Latin Grammys

The Grammys have been the most coveted awards in the Latin music industry, but the Latin Grammys — separate awards from the Grammys — have had special significance in the community since their introduction, especially because Latin Academy of Recording Arts and Sciences members vote on the winners.

A frequently heard complaint about the Grammys is that there aren't enough Latin categories and that voting members know very little about Latin music. Thus, many times Grammys are awarded to the *best-known* Latin artists in the American market, not necessarily the *best*. With the Latin Grammys, it's expected that those inaccuracies won't occur.

Since the Academy established the Latin Academy and, with it, the Latin Grammys, the Latin community has pushed for a better understanding of Latin music and its diversity while at the same time seeking growth within LARAS and NARAS.

Now in their fourth year, the Latin Grammys have expanded and matured, with more categories being added and more care being taken to determine in which categories each nominated artist, album or song should be placed.

However, the challenge of attracting a Latin, as well as an American, audience to the television broadcast of the ceremony remains. Each year the ratings of the event seem to drop. And there are other issues that still need to be ironed out.

### Getting Involved

"Obviously, attention must be paid to many things," says Universal Music Latino President John Echevarría. "I say obviously because we must remember that these are only the fourth Latin Grammys, so we are all definitely still learning about the whole process. The most difficult issues are probably going to be the broadcast and how to achieve the desideratum of conjoining both audiences."

Sony Music Norte VP/Promotions, Pop George Major says that in order for things to get done, people have to get involved in the process. "There are genres in which there is lack of participation," he

says. "More people have to become members of the Academy and get involved. There are a lot of voting members from Mexico and Colombia, but not from the U.S."

This year, LARAS announced nominees in 14 fields: General, Pop, Rap/Hip-Hop, Rock, Tropical, Regional Mexican, Traditional, Jazz, Christian, Brazilian, Children's, Classical, Production and Music Video.

The nominees for the 2003 Latin Grammys are surprising because more new artists were recognized, with Bacilos, Natalia Lafourcade, David Bisbal and Tiziano Ferro among them. It's also worth mentioning that pop and rock acts dominated the nominations this year.

"This is reflecting more openness toward pop and rock in the market," says Echevarría. "Juanes has tied Selena's 61-week record on SoundScan's top 10, something we didn't think was possible with this type of music some years ago. The Academy is reflecting this fact."

In fact, Juanes grabbed five nominations: Record of the Year and Song of the Year for "Es Por Ti" (Juanes, songwriter), Album of the Year and Best Rock Solo Vocal Album for *Un Día Normal* and Best Rock Song for "Mala Gente."

*Un Día Normal* is Juanes' sophomore release, and its success has surpassed that of his debut album, *Fijate Bien*. In 2002 he won three Grammys for *Fijate Bien* and took the Best Rock Song Grammy for "A Dios Le Pido," the first single off *Un Día Normal*.

"We are extremely happy and very proud," says Echevarría. "From new artists like David Bisbal to veterans like Tucanes De Tijuana, Universal is present in almost all categories with 33 nominations, plus three from our distributed labels. Juanes has achieved a record 15 Grammy nominations, including the ones he received recently."

### And The Nominees Are...

Warner Music Latina pop band Bacilos were the most nominated act, with six nods: Record of the Year ("Mi Primer Millón"), Album of the Year and Best Pop Album by Duo or Group With Vocal (*Caraluna*); Song of the Year ("Caraluna," Jorge Villamizar, songwriter; and "Mi Primer Millón," Sergio George & Jorge Villamizar, songwriters) and Best Tropical Song ("Mi Primer Millón").

Joining Juanes with five nominations are Tribalistas, a trio who came to be after three of Brazil's most talented solo artists — Marisa Monte, Carlinhos Brown and Arnaldo Antunes — joined forces for the project.

Tribalistas grabbed nods for Album of the Year, Best Brazilian Contemporary Album and Best Engineered Album (*Tribalistas*) and Record of the Year and Best Brazilian Song/Portuguese Language ("Já Sei Namorar," Arnaldo Antunes, Carlinhos Brown & Marisa Monte, songwriters).

Tied with four nominations each are 19-year-old Mexican newcomer Natalia Lafourcade and the rap metal band Molotov. Lafourcade took nominations for Best New Artist, Song of the Year and Best Rock Song ("En El 2000," Natalia Lafourcade, songwriter) and Best Rock Solo Vocal Album (*Natalia Lafourcade*).

### Opening The Market

Natalia's nominations are "a light at the end of the tunnel," says Major. "These are new projects that are being released and are doing well in the market. And it's not only Natalia, but also Sin Bandera, for example. This means there is a lot of young talent out there that wasn't being worked in the U.S."

He goes on to say that formats were too tight previously but now seem to be opening up, even at radio, allowing this kind of music to flourish. "What has happened with Natalia is not only good for Sony, it's good for everyone, because it means the market is opening up," he says.

"This market is witnessing the arrival of a lot of young people from Latin America, and they all want to hear acts like Natalia, Sin Bandera, Ricardo Arjona, etc."

## 2003 Latin Grammy Nominees

### Record Of The Year

"Mi Primer Millón," Bacilos  
 "Es Por Ti," Juanes  
 "Hasta Que Vuelvas," Luis Miguel  
 "Frijolero," Molotov  
 "Já Sei Namorar," Tribalistas

### Album Of The Year

*Caraluna*, Bacilos  
*Mundo*, Rubén Blades  
*Un Día Normal*, Juanes  
*Estrella Guía*, Alexandre Pires  
*Tribalistas*, Tribalistas

### Song Of The Year

"Caraluna," Jorge Villamizar, songwriter (Bacilos)  
 "En El 2000," Natalia Lafourcade, songwriter (Natalia Lafourcade)  
 "Mi Primer Millón," Sergio George & Jorge Villamizar, songwriters (Bacilos)  
 "Tal Vez," Franco De Vita, songwriter (Ricky Martín)  
 "Es Por Ti," Juanes, songwriter (Juanes)

### Best Male Pop Vocal Album

*Santo Pecado*, Ricardo Arjona  
*Corazón Latino*, David Bisbal  
*Quizás*, Enrique Iglesias  
*Estrella Guía*, Alexandre Pires  
*Versos En La Boca*, Serrat

### Best Pop Album By Duo Or Group With Vocal

*Caraluna*, Bacilos  
*Marca Registrada*, Ilegales  
*Dame La Mano*, Ketama  
*Las Hijas Del Tomate*, Las Ketchup  
 4, A.B. Quintanilla III Presents Kumbia Kings

### Best Rock Solo Vocal Album

*Siempre Es Hoy*, Gustavo Cerati  
*Influencia*, Charly García  
*Un Día Normal*, Juanes  
*Natalia Lafourcade*, Natalia Lafourcade  
*Obras En Vivo*, Spinetta

### Best Salsa Album

*Infinito*, Oscar D'León  
*40 Aniversario En Vivo*, El Gran Combo De Puerto Rico  
*Latin Songbird: Mi Alma Y Corazón*, India  
*Le Preguntaba A La Luna*, Víctor Manuelle  
*Viceversa*, Gilberto S. Rosa

### Best Ranchero Album

*Y Tenerte Otra Vez*, Pepe Aguilar  
*Rocio Durcal... En Concierto Inolvidable*, Rocio Durcal  
*Niña Amada Mía*, Alejandro Fernández  
*De Corazón*, Pedro Fernández  
*35 Aniversario — Lo Mejor De Lara*, Vicente Fernández

A complete list of nominees can be found at [www.grammy.com](http://www.grammy.com).

Major believes that it's time to get back to our roots and help new artists to develop. "The road has been paved, and now acts like Natalia, Bacilos and Juanes are opening the market," he says. "That's a difference from a few years ago, when the only things getting airplay were ballads, salsa or merengue."

Regarding whether Lafourcade will perform at the Latin Grammys, Major says there have been talks of a duet between her and another artist, but nothing has been confirmed.

Molotov's nominations are for Record of the Year, Best Music Video and Best Rock Song ("Frijolero," Paco Ayala, Randy Ebright & Miguel Huidobro, songwriters) and

Best Rock Album by a Duo or Group With Vocal (*Dance and Dense Denso*).

Gilberto Santa Rosa, Rubén Blades, Caetano Veloso and Milton Nascimento each got three nominations. Mexican singer-songwriter Joan Sebastian took nominations for Best Banda Album for *Afortunado* and Best Regional Mexican Song for "Afortunado."

Others receiving two nominations were Maná, Jimmy González Y Grupo Mazz, Paquito D' Rivera, Ricardo Arjona, Alexandre Pires, India and Conjunto Primavera.

The Latin Grammy Awards ceremony will take place in Miami on Sept. 3 and will be televised by CBS.



# ALEJANDRO SANZ

"UNA EXCELENTE CURIOSIDAD MUSICAL! FELICITO A SANZ POR HACER ALGO DIFERENTE."

*SR. HERMAN DÁVILA (VP DE PROGRAMACIÓN - WXYX - LA X - PUERTO RICO)*

"LA CANCIÓN ESTA MUY BUENA, CON UNA GRAN INTERPRETACIÓN DE ALEJANDRO SANZ Y ENTIENDO QUE VA A SER UN ÉXITO."

*SR. PEDRO ARROYO (PROGRAMADOR DE WJPA - ESTEREOTEMPO - PUERTO RICO)*

"FORMIDABLE! OTRO ÉXITO MAS DE ALEJANDRO SANZ."

*SR. RAÚL RIVERA (VP Y DIRECTOR DE PROGRAMACIÓN WYOE - YUNQUE 33 - PUERTO RICO)*

"ES LO MAS DIFERENTE QUE HE ESCUCHADO DE ALEJANDRO SANZ Y POR SER UN TEMA FUERA DE LO COMÚN ENTIENDO SE PUEDA CONVERTIR EN UN GRAN ÉXITO."

*SR. FERNANDO DE HOSTOS (PROGRAMADOR DE WJAC - SISTEMA 102 - PUERTO RICO)*

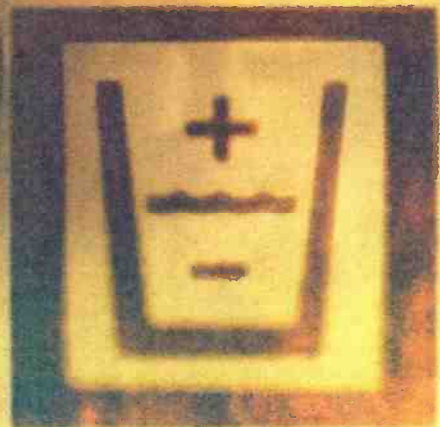
"A MI ME GUSTO REALMENTE...ME GUSTA QUE ALEJANDRO SANZ SE HAYA ATREVIDO A CREAR UNA LETRA DE COMO REALMENTE SE EXPRESA LA GENTE."

*SR. HERMINIO 'CHAYAN' ORTUÑO (PROGRAMADOR DE KQXX - RADIC AMOR - DALLAS)*

"UNA CANCIÓN SENCILLA QUE DEMUESTRA LA FIRME POSTURA DE UN AUTÉNTICO ARTISTA."

*SR. NESTOR 'PATO' ROCHA (DIRECTOR DE PROGRAMACION DE KSEE - RADIO SUPERESTRELLA - LCS ANGELES, CA)*

## NO ES LO MISMO



SINGLE AT RADIO NOW  
ALBUM STREET DATE: SEPTEMBER 2, 2003

NO ES LO MISMO ALEJANDRO SANZ



## CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	<b>JUANES &amp; NELLY FURTADO</b> Fotografía (Universal)	155
2	<b>RICKY MARTIN</b> Jaleo (Sony Discos)	110
3	<b>DAVID BISBAL</b> Lloraré Las Penas (Universal)	109
4	<b>MANA</b> Mariposa Traicionera (Warner M.L.)	98
5	<b>MARCO A. SOLIS</b> Tu Amor O Tu Desprecio (Fonovisa)	82
6	<b>LA OREJA DE VAN GOGH</b> Puedes Contar Conmigo (Sony Discos)	77
7	<b>EROS RAMAZZOTTI</b> Una Emoción Para Siempre (BMG)	75
8	<b>SORAYA</b> Casi (EMI Latin)	69
9	<b>LA LEY</b> Amate Y Sálvate (Warner M.L.)	54
10	<b>PEPE AGUILAR</b> Me Falta Valor (Univision)	50
11	<b>RICKY MARTIN</b> Tal Vez (Sony Discos)	44
12	<b>RICARDO ARJONA</b> Minutos (Sony Discos)	43
13	<b>FRANKIE J.</b> Ya No Es Igual (Sony Discos)	40
14	<b>MILLIE CORRETTJER</b> Suéltalo (BMG)	39
15	<b>JACI VELASQUEZ</b> No Hace Falta Un Hombre (Sony Discos)	39
16	<b>ENRIQUE IGLESIAS</b> Para Qué La Vida (Universal)	37
17	<b>OBIE BERMUDEZ</b> Antes (EMI Latin)	33
18	<b>INSPECTOR</b> Amargo Adiós (Universal)	32
19	<b>ALEXANDRE PIRES</b> Amame (BMG)	32
20	<b>BEYONCE F. JAY-Z</b> Crazy In Love (Columbia)	31
21	<b>MOENIA</b> En Qué Momento (BMG)	29
22	<b>SHALIM</b> Se Me Olvidó Tu Nombre (Crescent Moon)	29
23	<b>OLGA TAÑÓN</b> No Podrás (Warner M.L.)	28
24	<b>RICARDO MONTANER</b> Qué Ganas (Warner M.L.)	27
25	<b>ALEXANDRE PIRES</b> Necesidad (BMG)	26

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### Going For Adds

**BODEGA SONICA** Ametralladora (Balboa)  
**YAHIR** Déjame (Warner M.L.)  
**KABAH** Fue Lo Que Será (Warner M.L.)  
**TIZIANO FERRO** Perdona (EMI Latin)  
**GUILLERMO PLATA** Contigo Y Sin Ti (Balboa)  
**CAROLINA** Ya Te Olvidó Mi Corazón (Warner M.L.)  
**AXE BAHIA** Beso En La Boca (Balboa)  
**MYRIAM** Sin Ti No Hay Nada (EMI Latin)  
**BACILOS** Viejo (Warner M.L.)  
**4 EN DO** Pirata (Balboa)  
**JARABE DE PALO** Bonito (Warner M.L.)  
**VILMA PALMA** Los Besos Que Vendí (Balboa)

## TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	<b>VICTOR MANUELLE</b> Poco Hombre (Sony Discos)	117
2	<b>GILBERTO S. ROSA</b> Si Te Dijeron (Sony Discos)	109
3	<b>DANIEL RENE &amp; JENNIFER PEÑA</b> El Deseo De Ti (Univision)	99
4	<b>TITO ROJAS</b> Cuidala (MP)	75
5	<b>CELIA CRUZ</b> Ríe Y Lloro (Sony Discos)	73
6	<b>MARIO FELICIANO</b> Remolino (NH)	73
7	<b>KEVIN CEBALLO</b> Amame O Déjame (Universal)	73
8	<b>SON DE CALI</b> Son De Cali (Univision)	67
9	<b>OBIE BERMUDEZ</b> Antes (EMI Latin)	63
10	<b>ELVIS MARTINEZ</b> Así Te Amo (Premium)	60
11	<b>EDDIE DAVIS</b> La Buena Vida (Silva Line)	59
12	<b>JUANES &amp; NELLY FURTADO</b> Fotografía (Universal)	59
13	<b>OLGA TAÑÓN</b> No Podrás (Warner M.L.)	54
14	<b>INDIA</b> Traición (Sony Discos)	52
15	<b>FRANKIE J.</b> Ya No Es Igual (Sony Discos)	49
16	<b>SORAYA</b> Casi (EMI Latin)	47
17	<b>MONCHY &amp; ALEXANDRA</b> Polo Opuesto (J&N)	43
18	<b>EDDY HERRERA</b> Ei Idiota (Sony Discos)	43
19	<b>AREA 305</b> Vive La Vida (Univision)	41
20	<b>JUNNY</b> Bella Idiota (MP)	41
21	<b>TEGO CALDERON</b> Masucamba (TC)	38
22	<b>MANA</b> Mariposa Traicionera (Warner M.L.)	38
23	<b>SOPHY</b> Cuéntale A Ella (Premium)	37
24	<b>DAVID BISBAL</b> Lloraré Las Penas (Universal)	34
25	<b>MAGIC JUAN</b> La Ultima Vez (J&N)	32

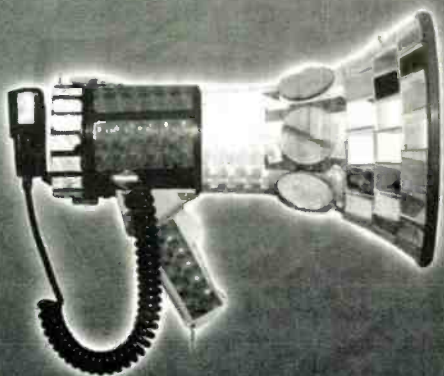
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### Going For Adds

**MIGUEL ANGEL** Un Amor Casi Perfecto (Sony Discos)  
**CHARLIE CRUZ** Te Voy A Dar (Warner M.L.)  
**HUEY DUNBAR** Sin Poderte Hablar (Sony Discos)  
**JOSE MANUEL** Amor Matemático (EMI Latin)  
**INDIA** Soy Mujer (Sony Discos)  
**FRANKIE NEGRON** Hasta Que Te Enamores (Warner M.L.)

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ALBUM IN STORES JULY 15, 2003

DOMINATED FOR 2 LATIN GRAMMYS IN 2002  
 BEST NEW GROUP - BEST NEW ALBUM



## REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	TUCANES DE TIJUANA El Sinvergüenza (Universal)	322
2	CONJUNTO PRIMAVERA Actos De Un Tonto (Fonovisa)	305
3	JOAN SEBASTIAN Así Te Quiero (Balboa)	300
4	TIGRES DEL NORTE En Qué Fallé (Fonovisa)	263
5	BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa)	208
6	INTOCABLE Muy A Tu Manera (EMI Latin)	204
7	CONJUNTO PRIMAVERA Una Vez Más (Fonovisa)	173
8	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	148
9	MONTEZ DE DURANGO Hoy Empieza Mi Tristeza (Disa)	134
10	COYOTE Y SU BANDA TIERRA SANTA Te Vas Amor (EMI Latin)	123
11	BANDA EL RECODO Acá Entre Nos (Fonovisa)	120
12	ADOLFO URIAS Serán Sus Ojos (Fonovisa)	119
13	LIMITE Soy Así (Universal)	118
14	PEPE AGUILAR Me Falta Valor (Univision)	114
15	JORGE LUIS CABRERA Quédate Callada (Disa)	113
16	CONTROL Pequeña Y Frágil (EMI Latin)	111
17	RAZOS María Chuchena (BMG)	106
18	HURACANES DEL NORTE El Mantenido (Fonovisa)	105
19	LA ONDA Así, Así (EMI Latin)	105
20	TEMERARIOS Te Regalo Mi Tristeza (Fonovisa)	89
21	KUMBIA KINGS f/JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	81
22	MODELO Inseparables (Disa)	80
23	KUMBIA KINGS Insomnio (EMI Latin)	77
24	BANDA EL LIMON En Los Puros Huesos (Edimonsa)	69
25	LIBERACION Cuánto Me Apuestas (Disa)	67

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JENNIFER PEÑA Deseo De Ti (Univision)  
 LOS CAPIROS El Taconazo (BMG)  
 EL COYOTE El Rancho Grande (EMI Latin)  
 TIGRILLOS Suetecito (Warner M.L.)  
 HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)  
 JULIO PRECIADO Te Reto A Que Me Olvides (BMG)  
 BIG CIRCO La Endiablada (EMI Latin)  
 BANDA MACHOS Las Isabeles (Warner M.L.)  
 PEPE AGUILAR Yo La Amo (Univision)  
 NICO FLORES Para Morir Iguales (BMG)  
 DUELO Desde Hoy (Univision)  
 IVAN DIAZ Volver A Empezar (EMI Latin)  
 COSTUMBRE Cuánto Te Amo (Warner M.L.)  
 URSULA SOL Corazón Enamorado (Univision)  
 TONITA De Mi No Te Vas A Buntar (BMG)  
 INTOCABLE Eso Duele (EMI Latin)  
 VARONIL Y Lloré (Univision)

## TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	PALOMINOS Tócame (Fonovisa)	211
2	CONTROL Pequeña Y Frágil (EMI Latin)	209
3	KUMBIA KINGS Insomnio (EMI Latin)	130
4	LA ONDA Así, Así (EMI Latin)	126
5	DUELO Desde Hoy (Univision)	124
6	INTOCABLE Eso Duele (EMI Latin)	121
7	LIMITE Soy Así (Universal)	96
8	BIG CIRCO La Endiablada (EMI Latin)	92
9	JIMMY GONZALEZ & GRUPO MAZZ Dame Un Minuto (Freddie)	91
10	LA CONTRA Ya Tengo Mi Vida (Univision)	88
11	MARCOS OROZCO Río Rebelde (Catalina)	69
12	COSTUMBRE Cómo Olvidarte (Warner M.L.)	64
13	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	63
14	RUBEN RAMOS Quiero Una Cita (Revolution)	58
15	BOBBY PULIDO Se Me Olvidó Otra Vez (EMI Latin)	55
16	VARONIL Sonidero Nacional (Univision)	54
17	SHELLY LARES Ojitos Negros (Tejas)	50
18	IMAN Amor De Dos Caras (Univision)	48
19	JIMMY GONZALEZ & GRUPO MAZZ Junto A Ti (Freddie)	47
20	JOE LÓPEZ Entre Tus Cosas (EMI Latin)	46
21	ALAZZAN Contigo O Sin Ti (Freddie)	44
22	JAY PEREZ No Me Dejes (Sony Discos)	42
23	DAVID LEE GARZA Chiquilina (Sony Discos)	42
24	DAVID LEE GARZA Contigo Amor (Sony Discos)	41
25	KUMBIA KINGS f/JUAN GABRIEL & EL GRAN SILENCIO No Tengo Dinero (EMI Latin)	37

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COSTUMBRE Cuánto Te Amo (Warner M.L.)  
 PRISCILA Y SUS BALAS DE PLATA Sálvame (Univision)  
 TIGRILLOS Suetecito (Warner M.L.)  
 JOE LOPEZ Amar Y Vivir (EMI Latin)  
 PESADO No Te La Vas A Acabar (Warner M.L.)

## Rock/Alternative

TW	ARTIST Title Label(s)
1	CAFE TACUBA EO (MCA)
2	PLASTILINA MOSH Peligroso Pop (EMI Latin)
3	MOLOTOV Here We Kum (Universal)
4	LA OREJA DE VAN GOGH Puedes Contar Conmigo (Sony Discos)
5	LDS PERICOS Complicado Y Aturdido (Universal)
6	CIRCO La Sospecha (Universal)
7	MUNDO APARTE Soledad (Access Denied Productions)
8	GUSTAVO CERATI Karaoke (BMG)
9	LOS PERICOS Casi Nunca Lo Ves (Universal)
10	MUNDO APARTE Jamás (Access Denied Productions)
11	MARIA FATAL Pórtate Mal (La Noria)
12	LA MOSCA TSE TSE Muchachos, Esta Noche Me Emborracho (EMI Latin)
13	MANA Mariposa Traicionera (Warner M.L.)
14	GENITALICA No Tengo Amigos (Sony Discos)
15	INSPECTOR Amargo Adiós (Universal)

Songs ranked by total number of points. 19 Rock/Alternative reporters.

## Record Pool

TW	ARTIST Title Label(s)
1	INDIA Traición (Sony Discos)
2	RICKY MARTIN Jaleo (Sony Discos)
3	JOHNNY VENTURA Allá Se Quedó (MP)
4	EMMANUEL El Bodeguero (Universal)
5	AKWIO No Hay Manera (Univision)
6	OBIE BERMUDEZ Antes (EMI Latin)
7	TITO ROJAS Cuidala (MP)
8	CELIA CRUZ Ríe Y Lloro (Sony Discos)
9	SONEROS DEL BARRIO Ahí Namá (Rumba Jams)
10	SON DE CALI Son De Cali (Univision)
11	TONY RIVAS Hay Amores (Mambo)
12	KEVIN CEBALLO Amame O Déjame (Universal)
13	ANTHONY Qué Mujer (J&N)
14	OSCAR O'LEON La Mazucamba (Universal)
15	ORQUESTA GUAYACAN Vas A Llorar (MP)

Songs ranked by total number of points. 21 Record Pool reporters.

## NATIONAL

### JOBS!

<http://onairjobtipsheet.com>

We're looking for our next great on-air host for a national network music program. Must be upbeat, have at least three years experience in CHR, Hot AC or Country, and "get it." Great gig, great money, great opportunity. Send your best stuff ASAP to: 10100 Santa Monica Blvd., 3<sup>rd</sup> Floor #1103, Los Angeles, CA 90067. Females encouraged. EOE.

## SOUTH

Clear Channel Radio, Wichita Falls, TX, is looking for a morning show host for top-rated heritage CHR. Single Talent Show. Possible MD / APD duties. Send T/R ASAP to: Liz Ryan, 2525 Kell Blvd., Suite 200, Wichita Falls TX, 76308. EOE.

Infinity Austin needs strong GSM. Must have 3 years of management experience, high skill levels and expectations. E-Mail resumes only to Tiffany Hunt: tyhunt@cbsaustin.com.

## EAST

Heritage/Classic Rock WEZX Wilkes-Barre/Scranton, PA (ROCK 107) has a rare, full-time opening for an Afternoon Drive air talent. Candidates must have at least 2 years full-time on-air experience, adult charisma, a strong appreciation of classic rock, a good sense of humor, a good work ethic and production skills. Possible music director duties. Send T&R by 8-15-03 to Rob Lipshutz, WEZX 149 Penn Ave. 5<sup>th</sup> Fl., Scranton, PA 18503. No calls or e-mails, please. EOE. Times-Shamrock maintains a drug-free environment.

## POSITIONS SOUGHT

Bill Elliott Hot new format available. 3DSJ Request & Dedication Radio. Listen: [www.3DSJ.com](http://www.3DSJ.com). BILL ELLIOTT: (813) 920-7102, [billelliott@3DSJ.com](mailto:billelliott@3DSJ.com). (81)

Beck @ [beckkyul@hotmail.com](mailto:beckkyul@hotmail.com) or 831-443-8432. (8/1)

## EAST

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South Central Communications is looking for the next great CHR programmer for WSTO-Hot 96 Evansville IN. Are you strong in branding, imaging, and working with talent? Do you know how to play the hits? Would you like to work for a family owned, non-corporate broadcast company that loves the business like you do? This could be the station for you. Send package to Steve Cooke, GM, WSTO, 111 S. E. 3<sup>rd</sup> Street, Evansville IN 47708 or email to [scooke@sccradio.com](mailto:scooke@sccradio.com). South Central Communications is an equal opportunity employer.

## WEST

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It's only Rock and Roll But if you like it..... we're looking for you. Heritage Classic Rocker in top 30 Western market set to hire a polished adult communicator with a great work ethic for afternoon drive. Passion for the music and ability to work both the public and charm sales a must. APD stripes up for grabs if the experience is right. 5 years+ large market and selector skills required. Please submit T&R to Radio and Records 10100 Santa Monica Blvd 3<sup>rd</sup> Floor #1099 Los Angeles, California. EOE.

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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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## RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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., 3<sup>rd</sup> 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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### CHR/POP

LW	TW	ARTIST	SON	LABEL
2	1	BEYONCÉ	FJ JAY-Z Crazy In Love	(Columbia)
3	2	BLACK EYED PEAS	Where Is The Love?	(A&M/Interscope)
1	3	KELLY CLARKSON	Miss Independent	(RCA)
6	4	MICHELLE BRANCH	Are You Happy Now?	(Maverick/Warner Bros.)
5	5	MATCHBOX TWENTY	Unwell	(Atlantic)
4	6	EVANESCENCE	Bring Me To Life	(Wind-up)
9	7	ASHANTI	Rock Wit U (Awww Baby)	(Murder Inc./DJJMG)
7	8	LIL' KIM	FJ 50 CENT Magic Stick	(Queen Bee/Atlantic)
8	9	JEWEL	Intuition	(Atlantic)
10	10	UNCLE KRACKER	FJ DOBIE GRAY Drift Away	(Lava)
13	11	THALIA	FJ FAT JOE I Want You	(EMI Latin/Virgin)
11	12	SIMPLE PLAN	Addicted	(Lava)
17	13	NELLY	FJ P. DIDDY & MURPHY LEE Shake Ya...	(Bad Boy/Universal)
15	14	JUSTIN TIMBERLAKE	Rock Your Body	(Jive)
19	15	GOOD CHARLOTTE	Girls & Boys	(Daylight/Epic)
24	16	JUSTIN TIMBERLAKE	Senorita	(Jive)
16	17	R. KELLY	Ignition	(Jive)
14	18	SEAN PAUL	Get Busy	(VP/Atlantic)
26	19	CHINGY	Right Thurr	(DTP/Capitol)
12	20	BUSTA RHYMES	FJ MARIAH CAREY I Know What You Want	(J)
27	21	CHRISTINA AGUILERA	FJ LIL' KIM Can't Hold Us Down	(RCA)
18	22	ALL-AMERICAN REJECTS	Swing, Swing	(Doughouse/DreamWorks)
21	23	JASON MRAZ	The Remedy (I Won't Worry)	(Elektra/EEG)
29	24	LUMIDEE	Never Leave You - Uh Ooh, Uh Oooh!	(Universal)
23	25	WAYNE WONDER	No Letting Go	(VP/Atlantic)
20	26	50 CENT	21 Questions	(Shady/Aftermath/Interscope)
28	27	SARAI	Ladies	(Sweat/Epic)
25	28	CHRISTINA AGUILERA	Fighter	(RCA)
22	29	FRANKIE J.	Don't Wanna Try	(Columbia)
30	30	TRAIN	Calling All Angels	(Columbia)

#### #1 MOST ADDED

3 DOORS DOWN Here Without You (Republic/Universal)

#### #1 MOST INCREASED PLAYS

CHRISTINA AGUILERA FJ LIL' KIM Can't Hold Us Down (RCA)

#### TOP 5 NEW & ACTIVE

3 DOORS DOWN Here Without You (Republic/Universal)

LIVE Heaven (Radioactive/Geffen)

LIZ PHAIR Why Can't I? (Capitol)

JUSTIN GUARINI Sorry (RCA)

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

CHR/POP begins on Page 29.

### AC

LW	TW	ARTIST	SON	LABEL
1	1	UNCLE KRACKER	FJ 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/DJMG)
4	4	SANTANA	FJ MICHELLE BRANCH The Game Of Love	(Arista)
8	5	EAGLES	Hole In The World	(ERC)
5	6	PHIL COLLINS	Can't Stop Loving You	(Atlantic)
7	7	NORAH JONES	Don't Know Why	(Blue Note/Virgin)
9	8	MATCHBOX TWENTY	Unwell	(Atlantic)
6	9	CHRISTINA AGUILERA	Beautiful	(RCA)
10	10	SHANIA TWAIN	Forever And For Always	(Mercury/DJMG)
13	11	LUTHER VANROSS	Dance With My Father	(J)
12	12	COUNTING CROWS	Big Yellow Taxi	(Geffen/Interscope)
11	13	FAITH HILL	One	(Warner Bros.)
17	14	CLAY AIKEN	This Is The Night	(RCA)
14	15	FAITH HILL	Cry	(Warner Bros.)
15	16	MERCYME	I Can Only Imagine	(MCA/Curb)
16	17	FLEETWOOD MAC	Say You Will	(Reprise)
18	18	HALL & DATES	Man On A Mission	(U-Watch)
20	19	LEANN RIMES	We Can	(Asylum/Curb)
21	20	TRAIN	Calling All Angels	(Columbia)
19	21	M. MCDONALD	I Heard It Through The Grapevine	(Motown/Universal)
22	22	FRANKIE J.	Don't Wanna Try	(Columbia)
23	23	SIMPLY RED	Sunrise	(simplyred.com)
24	24	EARTH, WIND & FIRE	All In The Way	(Kelimba)
26	25	DARYL HALL	Cab Driver	(Rhythm & Groove/Liquid B)
—	26	AMY GRANT	Simple Things	(Word/Curb/A&M/Interscope)
27	27	RUBEN STUDDARD	Flying Without Wings	(J)
30	28	K. CARLSON	FJ B. MARDONES I Know You By Heart	(Kataphonic)
29	29	MICHAEL BUBLE	Kissing A Fool	(143/Reprise)
28	30	MARIAH CAREY	Bringin' On The Heartbreak	(MonarC/DJMG)

#### #1 MOST ADDED

GLORIA ESTEFAN Wrapped (Epic)

#### #1 MOST INCREASED PLAYS

AMY GRANT Simple Things (Word/Curb/A&M/Interscope)

#### TOP 5 NEW & ACTIVE

STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)

ANNIE LENNOX Pavement Cracks (J)

JIM BRICKMAN Peace (Where The Heart Is) (A&L)

KENNY LOGGINS With This Ring (All The Best)

CHRIS EMERSON Baby's Gone (Monamoy)

AC begins on Page 59.

### CHR/RHYTHMIC

LW	TW	ARTIST	SON	LABEL
1	1	CHINGY	Right Thurr	(DTP/Capitol)
2	2	BEYONCÉ	FJ JAY-Z Crazy In Love	(Columbia)
6	3	50 CENT	P.I.M.P. (Shady/Aftermath/Interscope)	
3	4	ASHANTI	Rock Wit U (Awww Baby)	(Murder Inc./DJJMG)
4	5	FABOLOUS	FJ TAMIA Into You	(Desert Storm/Elektra/EEG)
7	6	LUMIDEE	Never Leave You - Uh Ooh, Uh Oooh!	(Universal)
5	7	LIL' KIM	FJ 50 CENT Magic Stick	(Queen Bee/Atlantic)
11	8	LIL' JON & THE EASTSIDE BOYZ	Get Low	(TVT)
9	9	GINUWINE	In Those Jeans	(Epic)
10	10	NELLY	FJ P. DIDDY & MURPHY LEE Shake Ya...	(Bad Boy/Universal)
8	11	SEAN PAUL	Like Glue	(VP/Atlantic)
12	12	MARY J. BLIGE	Love @ 1st Sight	(Geffen)
17	13	PHARRELL	FJ JAY-Z Frontin'	(Star Trak/Arista)
16	14	MYA	My Love Is Like...Whoa	(A&M/Interscope)
15	15	BLACK EYED PEAS	Where Is The Love?	(A&M/Interscope)
21	16	R. KELLY	Thoa Thing	(Jive)
14	17	50 CENT	21 Questions	(Shady/Aftermath/Interscope)
18	18	SEAN PAUL	Get Busy	(VP/Atlantic)
13	19	LUDACRIS	Act A Fool	(Def Jam South/DJMG)
23	20	BOW WOW	Let's Get Down	(Columbia)
19	21	MONICA	So Gone	(J)
27	22	BUSTA RHYMES	Light Your Ass On Fire	(Star Trak/Arista)
22	23	THALIA	FJ FAT JOE I Want You	(EMI Latin/Virgin)
25	24	YOUNG GUNZ	Can't Stop, Won't Stop	(Def Jam/DJMG)
24	25	DAVID BANNER	FJ LIL' FLIP Like A Pimp	(Universal)
28	26	NAVY BASH	Suga Suga	(Universal)
30	27	RSCOE	Smooth Sailing	(Priority/Capitol)
26	28	CHRISTINA AGUILERA	FJ LIL' KIM Can't Hold Us Down	(RCA)
33	29	BONE CRUSHER	Never Scared	(Arista)
32	30	JS ICE	Ice Cream	(DreamWorks)

#### #1 MOST ADDED

MARQUES HOUSTON FJ JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)

#### #1 MOST INCREASED PLAYS

PHARRELL FJ JAY-Z Frontin' (Star Trak/Arista)

#### TOP 5 NEW & ACTIVE

112 FJ SUPERCAT Na, Na, Na, Na (Def Soul/DJMG)

T.I. 24's (Grand Hustle/Atlantic)

HI-C FJ DJ QUIK Let Me Know (Independent)

MARK RONSON FJ GHOSTFACE & NATE DOGG Ooh Wee (Elektra/EEG)

BEYONCÉ FJ SEAN PAUL Baby Boy (Columbia)

CHR/RHYTHMIC begins on Page 36.

### HOT AC

LW	TW	ARTIST	SON	LABEL
1	1	MATCHBOX TWENTY	Unwell	(Atlantic)
2	2	TRAIN	Calling All Angels	(Columbia)
3	3	UNCLE KRACKER	FJ DOBIE GRAY Drift Away	(Lava)
4	4	MICHELLE BRANCH	Are You Happy Now?	(Maverick/Warner Bros.)
4	5	EVANESCENCE	Bring Me To Life	(Wind-up)
7	6	JEWEL	Intuition	(Atlantic)
8	7	JASON MRAZ	The Remedy (I Won't Worry)	(Elektra/EEG)
6	8	3 DOORS DOWN	When I'm Gone	(Republic/Universal)
10	9	SANTANA	FJ ALEX BAND Why Don't You & I	(Arista)
9	10	COUNTING CROWS	Big Yellow Taxi	(Geffen/Interscope)
11	11	JOSH KELLEY	Amazing	(Holywood)
15	12	LIVE	Heaven	(Radioactive/Geffen)
12	13	AVRIL LAVIGNE	I'm With You	(Arista)
14	14	COLOPLAY	Clocks	(Capitol)
16	15	LIZ PHAIR	Why Can't I?	(Capitol)
17	16	KELLY CLARKSON	Miss Independent	(RCA)
19	17	DIDO	White Flag	(Arista)
18	18	MARDON 5	Harder To Breathe	(Octone/J)
24	19	SUGAR RAY	Is She Really Going Out With Him?	(Atlantic)
23	20	FLEETWOOD MAC	Say You Will	(Reprise)
28	21	SALIVA	Rest In Pieces	(Island/DJMG)
26	22	WILSHIRE	Special	(Columbia)
20	23	NORAH JONES	Come Away With Me	(Blue Note/Virgin)
21	24	DANIEL BEDINGFIELD	If You're Not The One	(Island/DJMG)
25	25	JUSTIN TIMBERLAKE	Rock Your Body	(Jive)
30	26	ATARI	The Boys Of Summer	(Columbia)
32	27	FOUNTAINS OF WAYNE	Stacy's Mom	(S-Curve/EMC)
29	28	SMASH MOUTH	You Are My Number One	(Interscope)
37	29	GUSTER	Amsterdam (Gonna Write You A Letter)	(Palm/Reprise)
36	30	COLDPLAY	The Scientist	(Capitol)

#### #1 MOST ADDED

MATCHBOX TWENTY Bright Lights (Atlantic)

#### #1 MOST INCREASED PLAYS

DIDO White Flag (Arista)

#### TOP 5 NEW & ACTIVE

ALL-AMERICAN REJECTS Swing, Swing (Doughouse/DreamWorks)

3 DOORS DOWN Here Without You (Republic/Universal)

MACY GRAY She Ain't Right For You (Epic)

DAKONA Good (I've Got A Lot To Learn) (Maverick/Warner Bros.)

MATCHBOX TWENTY Bright Lights (Atlantic)

AC begins on Page 59.

### URBAN

LW	TW	ARTIST	SON	LABEL
3	1	CHINGY	Right Thurr	(DTP/Capitol)
4	2	GINUWINE	In Those Jeans	(Epic)
2	3	BEYONCÉ	FJ JAY-Z Crazy In Love	(Columbia)
1	4	MONICA	So Gone	(J)
5	5	LIL' JON & THE EASTSIDE BOYZ	Get Low	(TVT)
7	6	50 CENT	P.I.M.P. (Shady/Aftermath/Interscope)	
6	7	ASHANTI	Rock Wit U (Awww Baby)	(Murder Inc./DJJMG)
11	8	PHARRELL	FJ JAY-Z Frontin'	(Star Trak/Arista)
12	9	MARY J. BLIGE	Love @ 1st Sight	(Geffen)
10	10	LUMIDEE	Never Leave You - Uh Ooh, Uh Oooh!	(Universal)
9	11	AALIYAH	FJ TANK Come Over	(Backstreet/Universal)
13	12	DAVID BANNER	FJ LIL' FLIP Like A Pimp	(Universal)
14	13	PHARRELL	FJ JAY-Z Frontin'	(Star Trak/Arista)
8	14	LIL' KIM	FJ 50 CENT Magic Stick	(Queen Bee/Atlantic)
17	15	FABOLOUS	FJ TAMIA Into You	(Desert Storm/Elektra/EEG)
16	16	SEAN PAUL	Like Glue	(VP/Atlantic)
20	17	NELLY	FJ P. DIDDY & MURPHY LEE Shake Ya...	(Bad Boy/Universal)
18	18	BOW WOW	Let's Get Down	(Columbia)
21	19	MYA	My Love Is Like...Whoa	(A&M/Interscope)
22	20	R. KELLY	Thoa Thing	(Jive)
15	21	LUDACRIS	Act A Fool	(Def Jam South/DJMG)
23	22	YOUNG GUNZ	Can't Stop, Won't Stop	(Def Jam/DJMG)
27	23	YOUNGBLOODZ	FJ LIL' JON Damn!	(Arista)
25	24	T.I. 24's	(Grand Hustle/Atlantic)	
29	25	JS ICE	Ice Cream	(DreamWorks)
30	26	RUBEN STUDDARD	Superstar	(J)
28	27	JAY-Z	La-La-La (Excuse Me Again)	(Bad Boy/Universal)
28	28	NICK CANNON	FJ B2K Feelin' Freaky	(Nickelodeon/Jive)
33	29	HEATHER HEADLEY	I Wish I Wasn't	(RCA)
35	30	BUSTA RHYMES	Light Your Ass On Fire	(Star Trak/Arista)

#### #1 MOST ADDED

JAGGED EDGE Walked Otta Heaven (Columbia)

#### #1 MOST INCREASED PLAYS

112 FJ SUPERCAT Na, Na, Na, Na (Def Soul/DJMG)

#### TOP 5 NEW & ACTIVE

ZANE Tonite, I'm Yours (Capitol)

BONE CRUSHER Grippin' The Grain (Arista)

JUSTIN TIMBERLAKE Still On My Brain (Jive)

DWELE Find A Way (Virgin)

BIG GIPP Steppin' Out (Koch)

URBAN begins on Page 43.

### ROCK

LW	TW	ARTIST	SON	LABEL
2	1	TRAPT	Headstrong	(Warner Bros.)
1	2	AUDISLAVE	Like A Stone	(Interscope/Epic)
4	3	STAIN'D	So Far Away	(Flip/Elektra/EEG)
3	4	BLACK LABEL SOCIETY	Stillborn	(Spitfire)
5	5	CHEVELLE	Send The Pain Below	(Epic)
7	6	JANE'S ADDICTION	Just Because	(Capitol)
6	7	VELVET REVOLVER	Set Me Free	(Decca/Immortal)
12	8	AUDISLAVE	Show Me How To Live	(Interscope/Epic)
8	9	METALLICA	St. Anger	(Elektra/EEG)
10	10	FOO FIGHTERS	Times Like These	(Roswell/RCA)
9	11	REVIS	Caught In The Rain	(Epic)
13	12	3 DOORS DOWN	The Road I'm On	(Republic/Universal)
16	13	GOODSMACK	Serenity	(Republic/Universal)
11	14	COLO STUPID GIRL	(Fis/Carfax/Interscope)	
13	15	GOODSMACK	Straight Out Of Line	(Republic/Universal)
19	16	LINKIN PARK	Faint	(Warner Bros.)
17	17	SHINEDOWN	Fly From The Inside	(Atlantic)
18	18	LYNYRD SKYNYRD	Red, White & Blue	(Sanctuary/SRG)
22	19	DISTURBED	Liberate	(Reprise)
20	20	SOCIALBURN	Everyone	(Elektra/EEG)
21	21	DOUBLEORVILLE	Imprint	(Roadrunner/DJMG)
24	22	KORN	Did My Time	(Immortal/Epic)
23	23	NICKELBACK	FJ KID ROCK Saturday Night's...	(Columbia)
28	24	QUEENSRYCHE	Open	(Sanctuary/SRG)
26	25	JUSTIN DRIVEN	Under	(Wind-up)
—	26	EVANESCENCE	Bring Me To Life	(Wind-up)
—	27	FUEL	Falls On Me	(Epic)
27	28	CHEAP TRICK	Scent Of A Woman	(Big 3 Entertainment)
30	29	JIBE	Yesterday's Gone	(226)
—	30	FOO FIGHTERS	Low	(Roswell/RCA)

#### #1 MOST ADDED

NICKELBACK Sameday (Roadrunner/DJMG)

#### #1 MOST INCREASED PLAYS

FUEL Falls On Me (Epic)

#### TOP 5 NEW & ACTIVE

TRAPT Still Free (Warner Bros.)

WHITE STRIPES Seven Nation Army (Third Man/V2)

MUDVAYNE World So Cold (Epic)

SMILE EMPTY SOUL Bottom Of A Bottle (Lava)

LYNYRD SKYNYRD FJ KID ROCK Gimme Back My Bullets (Sanctuary/SRG)

ROCK begins on Page 69.



**URBAN AC**

LW	TW	
1	1	HEATHER HEADLEY I Wish I Wasn't (RCA)
2	2	LUTHER VANDROSS Dance With My Father (J)
3	3	JANEHIM Put That Woman First (Divine Mill/Warner Bros.)
4	4	KEM Love Calls (Motown/Universal)
7	5	TAMIA Officially Missing You (Elektra/EEG)
5	6	FLOETRY Say Yes (DreamWorks)
9	7	ARETHA FRANKLIN Only Thing Missing Is You (Arista)
8	8	KINDRED THE FAMILY SOUL Far Away (Hidden Beach)
6	9	RON ISLEY FJ R. KELLY What Would You Go? (DreamWorks)
14	10	RUBEN STUDDARD Superstar (J)
11	11	R. KELLY I'll Never Leave (Jive)
12	12	JAVIER Crazy (Capitol)
13	13	JEFFREY OSBORNE Rest Of Our Lives (Jay-Z/Koch)
10	14	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)
15	15	VIVIAN GREEN Fanatic (Columbia)
18	16	R. KELLY Step In The Name Of Love (Jive)
16	17	SYLEENA JOHNSON Faithful To You (Jive)
19	18	TYRESE Signs Of Love Makin' (J)
21	19	MONICA So Gone (J)
17	20	EARTH, WIND & FIRE All In The Way (Kalimba)
20	21	SMOKIE NORFUL I Need You Now (EMI Gospel)
23	22	RHIAN BENSON Say How I Feel (DKG)
22	23	DWELE Find A Way (Virgin)
25	24	CALVIN RICHARDSON Keep On Pushin' (Hollywood)
—	25	ISLEY BROTHERS FJ RON ISLEY Busted (DreamWorks)
26	26	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)
28	27	DETRICK HADDON Sinners' Prayer (Verity)
27	28	LUTHER VANDROSS FJ BEYONCE' Closer I Get To You (J)
—	29	BEYONCE' FJ JAY-Z Crazy In Love (Columbia)
30	30	ANN NESBY Make Me Better (UTR Music Group)

**#1 MOST ADDED**

VICKIE WINANS Shook (Verity/Jive)

**#1 MOST INCREASED PLAYS**

HEATHER HEADLEY I Wish I Wasn't (RCA)

**TOP 5 NEW & ACTIVE**

ODNNIE Cloud 9 (Universal)

J. SOMMERS FJ R. PATTERSON What Am I Gonna Do (Higher Octave)

LJ Fortunately (Cool Joe)

TERENCE TRENT O'ARBAY Designated Fool (Compedia)

IMPROMPT 2 Mocha Soul (Big3)

URBAN begins on Page 43.

**ACTIVE ROCK**

LW	TW	
1	1	CHEVELLE Send The Pain Below (Epic)
2	2	COLD Stupid Girl (Flip/Geffen/Interscope)
6	3	LINKIN PARK Faint (Warner Bros.)
4	4	JANE'S ADDICTION Just Because (Capitol)
5	5	STAIN'D So Far Away (Flip/Elektra/EEG)
3	6	TRAPT Headstrong (Warner Bros.)
7	7	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
8	8	REVIS Caught In The Rain (Epic)
13	9	SHINEDOWN Fly From The Inside (Atlantic)
12	10	KORN Did My Time (Immortal/Epic)
9	11	AUDIOSLAVE Like A Stone (Interscope/Epic)
15	12	GODSMACK Serenity (Republic/Universal)
14	13	DISTURBED Liberate (Reprise)
11	14	LINKIN PARK Somewhere I Belong (Warner Bros.)
10	15	METALLICA St. Anger (Elektra/EEG)
16	16	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
16	17	GODSMACK Straight Out Of Line (Republic/Universal)
21	18	MUDVAYNE World So Cold (Epic)
18	19	SEETHER Driven Under (Wind-up)
20	20	VELVET REVOLVER Set Me Free (Decca/Immortal)
23	21	TRAPT Still Frame (Warner Bros.)
17	22	POWERMAN 5000 Free (DreamWorks)
22	23	BLACK LABEL SOCIETY Stillborn (Spitfire)
27	24	WHITE STRIPES Seven Nation Army (Third Man/V2)
28	25	FOO FIGHTERS Low (Roswell/RCA)
29	26	ADEMA Unstable (Arista)
30	27	SALIVA Raise Up (Island/DJMG)
25	28	STAIN'D Price To Pay (Elektra/EEG)
24	29	DEFTONES Minerva (Maverick/Reprise)
26	30	SOCIALBURN Everyone (Elektra/EEG)

**#1 MOST ADDED**

NICKELBACK Someday (Roadrunner/DJMG)

**#1 MOST INCREASED PLAYS**

FUEL F-u-ll On Me (Epic)

**TOP 5 NEW & ACTIVE**

3 DOORS DOWN Here Without You (Republic/Universal)

ILL NINO How Can I Live (Roadrunner/DJMG)

QUEENSRYCHE Open (Sanctuary/SRG)

GRADE 8 Another Day To Celebrate (Lava)

LYNYRD SKYNYRD FJ KID ROCK Gimme Back My Bullets (Sanctuary/SRG)

ROCK begins on Page 69.

**COUNTRY**

LW	TW	
3	1	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)
1	2	BROOKS & DUNN Red Dirt Road (Arista)
4	3	BRAD PAISLEY Celebrity (Arista)
6	4	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)
2	5	LONESTAR My Front Porch Looking In (BNA)
8	6	SHANIA TWAIN Forever And For Always (Mercury)
9	7	TIM MCGRAW Real Good Man (Curb)
10	8	DIERKS BENTLEY What Was I Thinkin'? (Capitol)
11	9	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)
12	10	TRACE ADKINS Then They Do (Capitol)
15	11	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)
14	12	WYNNONNA What The World Needs (Asylum/Curb)
18	13	MARTINA MCBRIDE This One's For The Girls (RCA)
17	14	CLAY WALKER A Few Questions (RCA)
16	15	SARA EVANS Backseat Of A Greyhound Bus (RCA)
20	16	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)
21	17	JOE NICHOLS She Only Smokes When She Drinks (Universal South)
22	18	GARY ALLAN Tough Little Boys (MCA)
23	19	PAT GREEN Wave Dn Wave (Republic/Universal South)
29	20	RASCAL FLATTS I Melt (Lyric Street)
25	21	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)
24	22	BILLY CURRINGTON Walk A Little Straighter (Mercury)
27	23	PATTY LOVELESS Lovin' All Night (Epic)
26	24	RACHEL PROCTOR Days Like This (BNA)
30	25	RUSHLOW I Can't Be Your Friend (Lyric Street)
31	26	CHRIS CAGLE Chicks Dig It (Capitol)
28	27	FAITH HILL You're Still Here (Warner Bros.)
32	28	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)
33	29	RODNEY ATKINS Honesty (Write Me A List) (Curb)
34	30	JAMIE O'NEAL Every Little Thing (Mercury)

**#1 MOST ADDED**

MARK WILLS And The Crowd Goes Wild (Mercury)

**#1 MOST INCREASED PLAYS**

KENNY CHESNEY No Shoes, No Shirt, No... (BNA)

**TOP 5 NEW & ACTIVE**

TRAVIS TRITT Lonesome, On'ry And Mean (RCA/Columbia)

RANDY TRAVIS Pray For The Fish (Warner Bros.)

DUSTY DRAKE Smaller Pieces (Warner Bros.)

CRAIG MORGAN Every Friday Afternoon (BBR)

HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)

COUNTRY begins on Page 55.

**ALTERNATIVE**

LW	TW	
1	1	LINKIN PARK Faint (Warner Bros.)
2	2	JANE'S ADDICTION Just Because (Capitol)
3	3	WHITE STRIPES Seven Nation Army (Third Man/V2)
4	4	CHEVELLE Send The Pain Below (Epic)
5	5	ATARIS The Boys Of Summer (Columbia)
7	6	STAIN'D So Far Away (Flip/Elektra/EEG)
6	7	TRAPT Headstrong (Warner Bros.)
10	8	311 Creatures (For A While) (Volcano)
11	9	AUDIOSLAVE Like A Stone (Interscope/Epic)
8	10	QUEENS OF THE STONE AGE Go With The Flow (Interscope)
9	11	COLD Stupid Girl (Flip/Geffen/Interscope)
13	12	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
12	13	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
16	14	EVE 6 Think Twice (RCA)
14	15	EVANESCENCE Going Under (Wind-up)
15	16	RED HOT CHILI PEPPERS Dosed (Warner Bros.)
19	17	KORN Did My Time (Immortal/Epic)
20	18	VENDETTA RED Shatterday (Epic)
18	19	FOO FIGHTERS Times Like These (Roswell/RCA)
17	20	LINKIN PARK Somewhere I Belong (Warner Bros.)
23	21	FOO FIGHTERS Low (Roswell/RCA)
22	22	AFI The Leaving Song Part II (DreamWorks)
25	23	HOT HOT HEAT Bandages (Sub Pop/Reprise)
24	24	USED Blue And Yellow (Reprise)
35	25	RANCID Fall Back Down (Hellcat)
29	26	GODSMACK Serenity (Republic/Universal)
27	27	DISTURBED Liberate (Reprise)
21	28	RADIOHEAD There There (Capitol)
31	29	DASHBOARD CONFSSIONAL Hands Down (Vagrant)
26	30	DEFTONES Minerva (Maverick/Reprise)

**#1 MOST ADDED**

NICKELBACK Someday (Roadrunner/DJMG)

**#1 MOST INCREASED PLAYS**

FUEL F-u-ll On Me (Epic)

**TOP 5 NEW & ACTIVE**

GOOD CHARLOTTE Girls & Boys (Daylight/Epic)

BRAND NEW The Quiet Things That No One... (Razor & Tie)

POWERMAN 5000 Free (DreamWorks)

YEAR OF THE RABBIT Rabbit Hole (Elektra/EEG)

YELLOWCARD Way Away (Capitol)

ALTERNATIVE begins on Page 76.

**SMOOTH JAZZ**

LW	TW	
1	1	DAVID SANBORN Comin' Home Baby (GRP/VMG)
3	2	SPYRO GYRA Getaway (Heads Up)
2	3	JEFF LORBER Gigabyte (Narada)
5	4	BRIAN CULBERTSON Say What? (Warner Bros.)
4	5	CHELI MINUCCI Kickin' It Hard (Shanachie)
6	6	EUGE GROOVE Rewind (Warner Bros.)
7	7	M. McDONALD I Heard It Through The Grapevine (Motown/Universal)
8	8	DARYL HALL Cab Driver (Rhythm & Grooves/Liquid 8)
9	9	RICHARD ELLIOT Corner Pocket (GRP/VMG)
12	10	PAUL JACKSON, JR. It's A Shame (Blue Note)
10	11	URBAN KNIGHTS Got To Give It Up (Narada)
13	12	LUTHER VANDROSS Dance With My Father (J)
11	13	KIM WATERS Waterfall (Shanachie Entertainment)
15	14	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)
14	15	PAUL TAYLOR On The Move (Peak)
16	16	WALTER BEASLEY Precious Moments (N-Coded)
17	17	PHIL COLLINS Come With Me (Atlantic)
24	18	PRAFUL Sigh (Rendezvous/N-Coded)
19	19	RICK DERRINGER Hot And Cool (Big3)
21	20	KENNY G. Malibu Dreams (Arista)
22	21	FATTBURGER Sizzin' (Shanachie)
19	22	ACDUSTIC ALCHEMY No Music (Higher Octave)
20	23	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)
26	24	MINDI ABAIR Firt (GRP/VMG)
23	25	J. THOMPSON Tell Me The Truth (AMH)
—	26	RICK BRAUN Green Tomatoes (Warner Bros.)
29	27	CHUCK LOEB eBop (Shanachie)
28	28	RONNY JORDAN At Last (N-Coded)
30	29	NORMAN BROWN The Feeling I Get (Warner Bros.)
—	30	STEVE COLE NY LA (Warner Bros.)

**#1 MOST ADDED**

MINDI ABAIR Firt (GRP/VMG)

**#1 MOST INCREASED PLAYS**

PRAFUL Sigh (Rendezvous/N-Coded)

**TOP 5 NEW & ACTIVE**

MICHAEL LINGTON Off The Hook (3 Keys Music)

STEVE OLIVER Positive Energy (Native Language)

J. SOMMERS Take My Heart (You Can Have It If You Want It) (Higher Octave)

BLAKE AARON She's So Fine (Innervation)

BWB Ruby Baby (Warner Bros.)

Smooth Jazz begins on Page 66.

**TRIPLE A**

LW	TW	
3	1	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)
2	2	NICKEL CREEK Smoothie Song (Sugar Hill)
1	3	TRAIN Calling All Angels (Columbia)
5	4	COLDPLAY The Scientist (Capitol)
4	5	ZIGGY MARLEY True To Myself (Private Music/AAL)
11	6	PETE YORN Crystal Village (Columbia)
10	7	FLEETWOOD MAC Say You Will (Reprise)
8	8	ANNIE LENNOX Pavement Cracks (J)
6	9	COLDPLAY Clocks (Capitol)
13	10	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)
7	11	JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)
14	12	JASON MRAZ You And I Both (Elektra/EEG)
9	13	JOHN MAYER Why Georgia (Aware/Columbia)
17	14	WALLFLOWERS Closer To You (Interscope)
15	15	JOHN HIATT My Baby Blue (New West)
22	16	EASTMOUNTAINSOUTH You Dance (DreamWorks)
18	17	PSEUDOPOD All Over You (Interscope)
19	18	STEVE WINWOOD Different Light (Minicraft/SCI-Fidelity)
23	19	JAYHAWKS Tailspin (American/Lost Highway/DJMG)
15	20	THORNS I Can't Remember (Aware/Columbia)
21	21	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)
26	22	D.A.R. Hey Girl (Lava)
25	23	LIZ PHAIR Why Can't I? (Capitol)
24	24	STEELY DAN Blues Beach (Reprise)
—	25	DIDD White Flag (Arista)
—	26	DAVID GRAY Caroline (ATO/RCA)
28	27	RADIOHEAD There There (Capitol)
27	28	LIVE Heaven (Radioactive/Geffen)
—	29	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)
—	30	GRANDDADDY Now It's On (V2)

**#1 MOST ADDED**

BEN HARPER Diamonds On The Inside (Virgin)

**#1 MOST INCREASED PLAYS**

PETE YORN Crystal Village (Columbia)

**TOP 5 NEW & ACTIVE**

LOS LOWEY BOYS Heaven (Dr)

INDIGENOUS C'mon Suzie (Silvertone)

GOD GOOD SYMPATHY (Warner Bros.)

SANTANA FJ ALEX BAND Why Don't You & I (Arista)

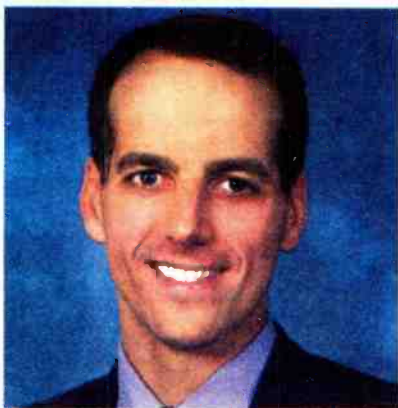
WARREN ZEVON Knockin' On Heaven's Door (Artemis)

TRIPLE A begins on Page 81.



# Publisher's Profile

By Erica Farber



## SHANE COPPOLA

President/CEO, Westwood One

"I spent about 25% of my time doing Westwood stuff, Wall Street stuff and strategic deals with Joel, that kind of thing. About a year ago I decided it was time to do something on my own, probably because I liked what I was doing so much. Last July I left and started my own thing with a couple of other guys doing media investments. In March Joel called me and asked if I'd be interested in coming back. I said, 'Not really.' He said, 'Would you be interested in coming back if you were doing my job?' Yes, I would. I had a number of meetings with the board, Mel [Karmazin] and him, and here I am."

**Rejoining the company:** "It's great! These are challenging times, but there's also a ton of opportunities. Now that we've integrated Metro fully into Westwood and integrated Shadow into Metro and these two components are fully assimilated, our mandate is how we leverage both sides of the business. You've got this great national platform with Westwood and this great local media with Metro. There are a lot of advertisers doing one or the other, but not both. I'm a firm believer in individual sales staffs and having different people responsible for different products so you can maximize the value of each."

**"But where it's strategic, you can have a high-level discussion with the chief marketing officer and explain that not only do we have this great national platform, we've got this ability to superserve you locally, and you can pick and choose the markets. Those are exciting conversations and lead to good things, and we're slowly but very consistently marching out that type of process."**

**Balancing short- and long-term goals:** "I think it was Jack Welch who said you've got to plan for the long term and eat in the near term. We're approximately \$600 million in revenue today, with low-30s operating margins. A good goal for us over the next three to five years is to be a \$1 billion-revenue company and increase operating margins to the high 30s."

**"But what's the road map? The road map is twofold: continue doing the organic growth initiatives — that comes from rolling out new products and programming across both sides of the company — and scouring the earth for what's going to make sense on national radio."**

**Biggest challenge:** "Constantly having to recruit, train and retain the best possible people. We employ over 3,000 people across the country, through 90 Metro local operations and 10 Westwood sales offices. You've got sales managers, regional managers and operations managers. You constantly have to bring new, good people into the company to keep up with and manage the growth and to do the things that need to be done."

**"The other is looking for strategic growth initiatives on top of the organic ones, which come from acquisitions, joint ventures or partnerships — but things very strategic and very core to what we're doing. If you analyze the two businesses, there are tremendous increases we can generate on the network side by creating more demand and by bringing new advertisers into the medium, which will drive rates. Although we've made great strides over the last five years, there's still a large disparity in CPMs between what we do and a lot of other media."**

**"We've got great programming, high-profile celebrities and content. We should be able to drive that by being creative, getting to clients and planners at the agencies and convincing them to put network radio and, specifically, Westwood One Radio, into their plans. Then we have the same kind of concept on the traffic side."**

**State of network radio:** "It's very good. It's come a long way. You've got good, smart, rational competitors. It's become higher-profile than ever. We're recognized by national advertisers and large agencies as being effective and being efficient. We deliver and we're credible. We still need to do a better job of communicating a lot of those things to others who don't know about it or who have heard of it but don't understand the message. We need to do a better job of being more visible, and it will be a medium that makes a whole lot of sense for them."

**On business this year:** "Business is OK. The first half of the year was not good across the board, on both sides of

our business. A lot of it was environment-related. It took a little longer for network to come back once the world started getting a little bit better — although I don't think the world is completely better yet. But we're seeing signs in the third quarter that people are coming back, and there's a little bit more optimism."

**"July and August are looking good. September should be a good month, it's generally strong. It's very early for the fourth quarter, but, again, it looks like people are coming back and spending money, and the pace of business has picked up pretty nicely over the last three or four weeks. We're cautiously optimistic for the back half of '03. As we look at '04, it's going to be a good year because we've got the Olympics in the summer, which is a big event from a revenue and an advertiser and station excitement level. We also have the NCAA Sweet 16 and the Final Four in the spring. It's also a political year, which should cause some uptick. In general, things are trending in the right way, and the signs are there for '04."**

**Differentiating Westwood One:** "When it comes to news, we certainly have the best products. In today's post-9/11 world and with all the geopolitical unrest, there's not a station in the country that wants to be without a quality news product. We have CBS News and all the great personalities that come with that. We have NBC News, which we just relaunched in April, and CNN. We have CNBC and CBS MarketWatch for business."

**"On the local news side, we have all the Metro-produced news and Metro Source, the wire service that compares very favorably to Associated Press. We have over 1,000 major-market stations taking that wire service. On the news front, we provide the highest-quality branded and unbranded products. When you look at sports, we're certainly the sports leader. In the NFL, we do the Sunday, Sunday-night and Monday-night games, opening nights, all of that. We've got NCAA basketball and Notre Dame, which is the only nationally syndicated college sports program in the country. We're celebrating our 40th year of doing that."**

**"We do all the boxing events with HBO and Showtime, all of the major golf and tennis events and the NHL. We really dominate in sports play-by-play. As far as a radio station looking for high-quality programming that's of national importance and of interest locally that will drive ratings and local sponsorship sales, we're certainly a great venue for that."**

**Something about Westwood One that might surprise our readers:** "We are the third-largest radio company in the country, if you look at revenue. Clear Channel, Infinity, and we're No. 3 in terms of revenue generation. Sometimes people don't think of the two sides of our business adding up to that."

**Most influential individual:** "I'll either have a tough time in my Infinity negotiations or my father-in-law will hate me. I'll pass on that one."

**Career highlight:** "Helping build Metro from a small entrepreneurial organization into a company that we sold to Westwood for \$1 billion."

**Career disappointment:** "So far I'm knocking on wood."

**Favorite radio format:** "Classic Rock."

**Favorite television show:** "Law & Order."

**Favorite artist:** "Jimmy Buffet pops to mind, but I'm not a parrothead."

**Favorite movie:** "Wall Street."

**Favorite book:** "I like all the Grisham books."

**Favorite restaurant:** "Il Mulino here in New York."

**Beverage of choice:** "Red wine."

**Hobbies:** "My children. I'm a hockey dad. Weekend-morning games. Running and golf."

**E-mail address:** "Scoppola@westwoodone.com."

**Advice for broadcasters:** "Think and act a little bit more strategically. In the scheme of all of the advertising used in this country and around the world, we have such a tiny piece of it. How do we grow and expand our business collectively to have a greater share of the advertising market at home? Think about what a great medium it is, how effective it is, how personal, local and customized it is. We really get just a tiny fraction. It's unbelievable to me in this day and age."

**I**n May of this year Shane Coppola was named President and Chief Executive Officer of Westwood One, the leading provider of programming and content to the radio and television industries.

Coppola is no stranger to the company: He was the Exec. VP and a board member at Metro Networks for seven years and was instrumental in Westwood One's acquisition of Metro in 1999. After the acquisition he worked at Westwood One, where he played a dual role in the company, managing the day-to-day operations of Metro Networks and Shadow Broadcast Services and working closely with then-CEO Joel Hollander on investor relations, business strategies and acquisitions.

**Getting into the business:** "I went to college, then straight to business school. I came out and got into media finance for a company called Toronto Dominion Bank in New York. I did that for about 3 1/2 years after business school. Along the way, David Saperstein, founder of Metro Traffic — who is now my father-in-law — talked to me about Metro, but I never understood what he did."

"I knew he was successful and an interesting guy, but I kind of shunned it. One day he took me on a long-weekend ski trip to Colorado and put the full-court press on me to join Metro Traffic. I finally decided it was time to make that move. I wasn't in a finance role — purposely so. He thought it would be better for me, and so did I, to learn the operation, both the sales and programming-affiliation sides, on a very ground level."

"We were operating out of bartered space in the old Roosevelt Hotel in New York. It was a disaster. For the first six months I would come home and tell my fiancée I hated my life, I hated my job, I hate your father, and I think I hate you for putting this whole thing together! I'd met him through her. We met in college and then stayed together through business school, and she went to law school. Once I broke through that initial six months, I began to like the business and really got into it."

"At the time the company was roughly \$20 million in revenue. It was a growing, building, very entrepreneurial type of environment. We ran about 25 markets at the time. We took a step back strategically and said, 'What if we were in 30, 35, 45 markets, etc. There were a lot of mom-and-pops at the time, and we began to buy them up. Within the next three or four years we went from 25 markets to 60 markets. In '96 we decided it would be a good idea to take the company public."

"I spearheaded that effort, used Goldman Sachs, and raised about \$132 million, a lot of it to further build out the infrastructure for our TV business, which was nothing at the time. Now it's about 5% of the overall revenue of the company. We grew it to about \$250 million in revenue in '99. That's when we merged into Westwood. I stayed with the deal, came over to Westwood and worked for Joel for three years, running the Metro and Shadow business in conjunction with the guy who was my partner at Metro, Chuck Bortnick, who is now our COO."



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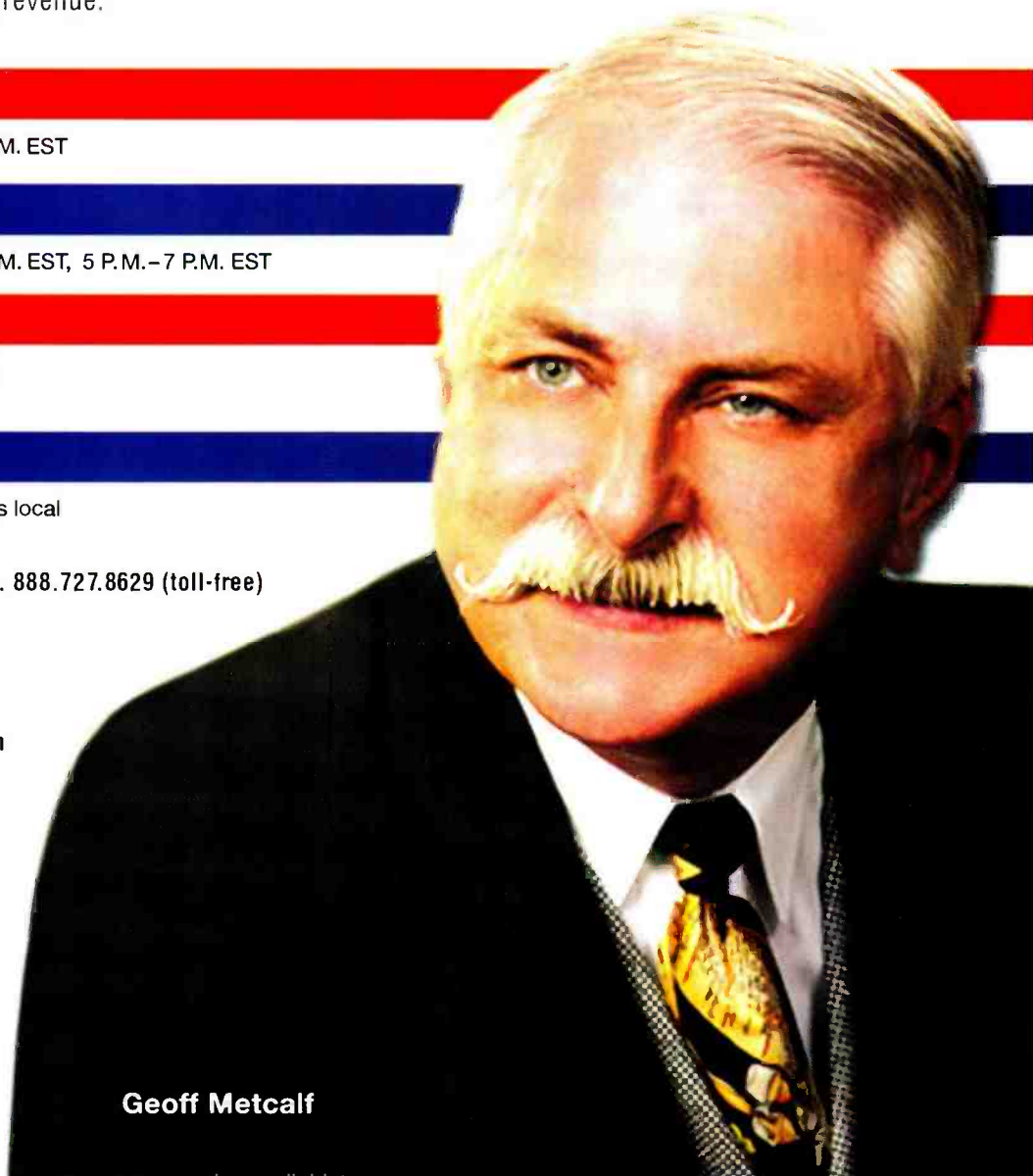
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