

NEWSSTAND PRICE \$6.50

Mayer Elected Most Added

John Mayer scores a triple play this week, grabbing Most Added honors at CHR/Pop, Hot AC and Triple



A with "Bigger Than My Body," the first single from his forthcoming Columbia album *Heavier Things*. Mayer scored multiple hits off his last album, *Room for Squares*.

30TH YEAR

R&R

RADIO & RECORDS

www.radioandrecords.com

AUGUST 15, 2003

URBAN POWER PLAYS ON THE RISE

And The Survey Says....

This week's R&R features *Power Plays on the Rise* as voted on by today's leading Urban executives. See who's on top of their game in programming, morning shows, mixing and other areas. R&R Urban Editor Dana Hall explains, beginning on the next page.

URBAN AMERICAN IDOLS

The Doug Banks Morning Show

KRWP/Houston - Destiny's Child



WPWX/Chicago - LL Cool J



De De McGuire

Coco Budda

Doug Banks

The Doug Banks Morning Show is the second most popular nationally syndicated urban morning show in America.* The legendary Doug Banks and his talented crew continue to bring the best in entertainment, comedy, street creds, big name celebrities and "Live" Jam Session events to your audience. Call Jon Wilson at 972.991.9200 to find out how these Urban Idols can make your station the Urban Leader in your market!

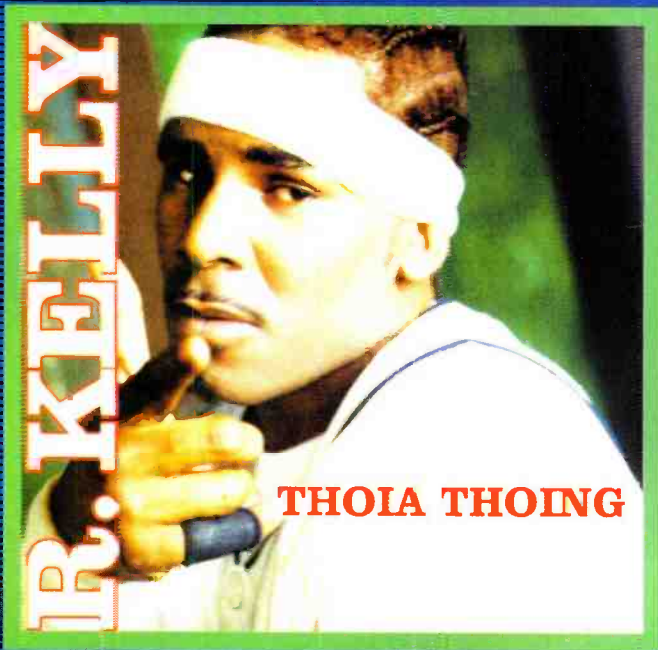
* Source: Arbitron Nationwide Fall 2002 DMA, Persons 12+, M-F, 6-10a, Weekly Reach



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"Few records come along for me that are INSTANT PHONES! 'Feelin' Freaky' went in on a Friday and had TOP 5 PHONES by Monday. I played this record for months before the video and my audience embraced it. That's a hard thing to pull off this day and age!"

— SARAH O'CONNOR, MD, WPGC

BREAKING AT THESE MAJORS:

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KXJM KVEG KWID Z90 WHHH
WPHI KXHT and many more!

Self-titled Debut LP In Stores 9/23!



Management: Johnny Wright for Wright Entertainment Group



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WHICH CITIES ARE RICHEST?

The Media Audit just released its latest report showing the most affluent markets in America — and the least. Check out the rankings in this week's Management/Marketing/Sales column. Also: **Dave Van Dyke's** positive approach to confronting errant employee behavior, **John Lund's** "War College for Radio," Interep's Q3 pacing reports and new agency focus groups, facts and myths about upper-demo consumer purchasing and a fascinating report from Eardrum U.K. on the need for realism in radio advertising.

Pages 8-10

DESERT TALK BATTLE

Who said consolidation squashed the head-to-head radio battle? News/Talkers KTAR and KFYL are locked in a heated competition for Talk ears in Phoenix. This week R&R News/Talk/Sports Editor **Al Peterson** surveys the programming and strategies of both stations as discussed by KTAR PD Tisa Vrable and KFYL PD Laurie Cantillo.

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R&R NUMBER ONES

- CHR/POP**
 - **BLACK EYED PEAS** Where Is The Love? (A&M/Interscope)
- CHR/RHYTHMIC**
 - **CHINGY** Right Thurr (DTP/Capitol)
- URBAN**
 - **GINUWINE** In Those Jeans (Epic)
- 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**
 - **STAIN'D** So Far Away (Flip/Elektra/EEG)
- ACTIVE ROCK**
 - **LINKIN PARK** Faint (Warner Bros.)
- ALTERNATIVE**
 - **LINKIN PARK** Faint (Warner Bros.)
- TRIPLE A**
 - **GUSTER** Amsterdam (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**
 - **CONJUNTO PRIMAVERA** Actos De Un Tonto (Fonovisa)
- TROPICAL**
 - **VICTOR MANUELLE** Poco Hombre (Sony Discos)



June Radio Revenue Up 4%
National sales increase best since January 2003

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

The 2003 radio-revenue growth picture can be described in two words: national sales. Led by an impressive 16% increase in national business, radio income for June improved 4% compared to the same month a year ago. The sizable improvement in national sales was the best

since January's 20% uptick and was identical to the national advance seen in July 2002. Meanwhile, local dollars are nowhere near July 2002's 7% growth over 2001, as radio's core business remained flat for the second month in a row and has been lackluster since February's 8% jump. Still, radio overall is ahead **REVENUE ▶ See Page 25**

R&R Triple A Summit Rated AAA-Plus
Format luminaries in Boulder for top-notch panels, performances

By John Schoenberger
R&R Triple A Editor
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BOULDER, CO — The R&R Triple A Summit, held Aug. 6-9 at the Millennium Hotel, was a huge success, highlighted by a Radio Executive Panel, various format sessions, the Triple A Industry Achievement Awards and performances by some 30 artists, including a special solo performance by Dave Matthews.

Moving into its 20th year, the Summit kicked off its sessions on Thursday morning with the "Triple A Crystal Ball" panel moderated by KINK/Portland, distant — and not-too-distant — future. The overall vibe of the session was very bullish for Triple A's future. That same afternoon, SBR Creative Media's John Bradley and Dave Rahn conducted a creative problem solving workshop, and Media Positioning's Keith Cunningham led a panel discussion concerning the implementation of big promotion **SUMMIT ▶ See Page 3**

Musical highlights from the R&R Triple A Summit: Page 22



R&R CEO/Publisher Erica Farber (l) moderates the Triple A Summit Radio Executive Panel, which featured (l-r, seated) KBAC/Albuquerque GM Ira Gordon; KINK/Portland, OR GM Stan Mak; KMTT/Seattle Station Manager Chris Mays; broadcast attorney David Oxenford; and KFOG/San Francisco GM Dwight Walker. More pictures from the Summit: Page 91.

Newly Public Citadel Reveals Q2 Earnings

By Joe Howard
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As a result of its return to the public markets on Aug. 1 Citadel Broadcasting must once again report its earnings to investors every quarter. Wasting no time, on Monday the company reported its results for Q2 2003. For the quarter ended June 30, Citadel's net revenue improved 4%, to \$95.4 million, while EBITDA, excluding non-cash stock compensation, grew 13%, to \$3 million. Free cash flow jumped 47%, to \$23.6 million, while operating income swung from a loss of \$1.5 million a year ago to a profit of \$5.2 million in Q2. However, net loss for the quarter widened from \$18.3 million, or 19 cents per share, to \$19 million (20 cents) due to depreciation and amortization **EARNINGS ▶ See Page 4**

Clear Channel Realigns Regions

Krampf, Larsen, Gentry promoted to Sr. VPs; Rahilly, Ferrara take over for Cullen, Shea

By Adam Jacobson
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Clear Channel has reorganized its regional radio divisions and created three new ones, selecting Ed Krampf as Sr. VP/Northwest, Lee Larsen as Sr. VP/Rocky Mountain and Bill Gentry as Sr. VP/Central. Krampf, previously Regional VP/Northern California, expands his management duties to Alaska, Oregon and Washington. Larsen, who as Regional VP and Denver VP/Market Manager was already overseeing Clear Channel's Colorado and Wyoming properties in addition to select Nebraska properties, gains oversight of the company's Idaho, Montana, New Mexico and Utah stations. Gentry, who was Regional



Krampf **Larsen**
Gentry **Ferrara**
VP/Midwest and Louisville Market Manager, adds responsibilities for Clear Channel's properties in Indiana, Kentucky, **CLEAR CHANNEL ▶ See Page 12**

URBAN POWER PLAYS ON THE RISE

Today's Playas Pick Who's Next

By Dana Hall
R&R Urban Editor
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While the industry recognizes many of the top programmers in major markets each year, there is a whole generation of up-and-coming programmers, air talent and behind-the-scenes contributors who deserve just as much recognition. This week, in the Urban/Urban AC section, R&R salutes these achievers with the help of some of the top programmers in the format. We convened a panel of judges made up of some of today's Urban power plays — Clear Channel VP/Urban Programming Doc Wynter; Cumulus Director/

Urban Programming Ken Johnson; consultant Tony Gray; WGCI-AM & FM & WVAZ/Chicago OM Elroy Smith; On Top Communications President Steve Hegwood; WBAV, WGIV & WPEG/Charlotte OM Terri Avery; and Citadel/Charleston, SC OM Terry Base — and asked them to help us find the power plays of tomorrow. To see who made our top 10 lists in the categories of programmers, women, morning shows, air talent, production people and imagers and mixers, as well as to read one-on-one interviews with the top rising talent, check out the Urban/Urban AC section, beginning on Page 39.

Know The Facts

Clear Channel Radio Myth vs. Fact

MYTH: Clear Channel Radio dominates radio in the United States.

FACT: There are more than 13,000 radio stations in the United States with 3,800 station owners. **Clear Channel Communications owns just 9% of the stations.**

MYTH: Consolidation in the radio industry is at dangerous levels.

FACT: Radio is the least consolidated segment of the media industry - by far. Media concentration by market share percentage for the top companies is comprised as follows: Music (top 5 companies) 85%*; Film (top 8 companies) 84%*; Cable (top 10 companies) 67%*; Ad Agencies (top 6 companies) 65%; Radio (top 10 companies) 43%*.

MYTH: Consolidation has provided a platform for management's political agendas.

FACT: **Clear Channel Radio local managers make their own decisions about programming and community events.** It's not about politics, it's about driving listenership by intimately understanding what audiences want to hear and delivering it. It's why we employ 250 local General Managers, 750 local Sales Managers, and 900 local Program Directors.

* Source: Herfindahl-Hirschman Index/Media Concentration Study/February 2003

<http://knowthefacts.clearchannel.com>



Massie Moves To San Fran

Former KFRG OM to program now-Country KKDV

After a 19-month absence, the Country format returned to the Bay Area when Bonneville on Aug. 11 flipped Classic Hits KKDV (The Drive)/San Francisco to "My Country Station 95.7." Already in the building to program the new station is Ray Massie, who resigned as KFRG/Riverside OM on Aug. 8.

Massie spent the last seven years with KFRG, and his programming background also includes a stint at WIL/St. Louis. He expects to announce an airstaff soon and a new station name by the end of the month.

Commenting on the changes, KKDV VP/GM Valerie Howard said,

"The field is wide open. We're ready — with corporate commitment, a top program director and a huge signal — to build success at 95.7."

Alan Jackson's "Gone Country" was the first song played on the new Country outlet, which, for now, features music, liners, sweepers and spots. Among the liners on the air: "We're not a Country station for everybody. We're only a station for people who know who Garth, Alan and Tim are. You can call us My Country Station, 95-7" and "Finally, a Country station you can hear all over the Bays — West, North, East and South ... My Country Station, 95-7."

Island Elevates Miura, Chiappetta

Island Records has elevated Howie Miura from VP/Modern Rock Promotion to VP/Promotion. Taking Miura's former post is Christine Chiappetta, who has been Sr. Director/Alternative Promotion for the past 16 months. Both are based in Los Angeles and report directly to Island Def Jam Music Group Sr. VP/Promotion Ken Lane.

Miura will now plan and implement the overall promotion campaigns for Island artists at both the Rock and Alternative formats. Lane said, "Howie's unique passion and enthusiasm for our artists is what makes him a very special breed. Having started at Island nearly 15 years ago as a Promotion Asst., Howie continues to be a driving force at radio while taking on new challenges within the department."



Miura Chiappetta

I look forward to breaking many more new artists with Howie."

Miura said, "As Island Records has evolved, even on its most windy days I've never seen the Island palm tree sway more than an inch. It's amazing to be able to work with [IDJMG Chairman/CEO] Lyor [Cohen], [IDJMG Exec.

ISLAND ▶ See Page 25

Summit

Continued from Page 1

and marketing ideas on a limited budget.

Rahn was back on Friday morning to present a "Streaming for Dummies" session that brought the audience up to speed on the current issues regarding the Internet and streaming music, while John Silliman Dodge hosted a session on managing air talent.

That afternoon, convention registrants were treated to a special sneak-preview screening of a VH1 documentary recently produced about Warren Zevon, as well as an executive panel moderated by R&R Publisher/CEO Erica Farber. She, along with KBAC/Albuquerque GM Ira Gordon; KINK/Portland, OR GM Stan Mak; KMTT/Seattle Station Manager Chris Mays; broadcast attorney David Oxenford; and KFOG/San Francisco GM Dwight Walker, addressed many of the bigger issues, such as cluster management, streaming and promoting the growth of the Triple A format within the ranks of the larger broadcast groups.

The Triple A Achievement Awards luncheon was on Saturday, and among the winners were KBCO/Denver and WXPN/Philadelphia for Triple A Station of the Year (Commercial and Noncommercial, respectively), WXPN's Bruce Warren for Program Director of the Year and Interscope/Geffen/A&M for Platinum Label of the Year.

Attendees also had some fun with the "R&R Know-It-All Game Show," created in conjunction with RateTheMusic.com. A radio team was pitted against a records team, and both tried to guess the answers from a Triple A listener-lifestyle survey. There was also the annual "Rate-a-Record" session, which included over 25 KBCO listeners as a voting bloc in the audience.

A large part of the Summit is the showcasing of established Triple A artists, as well as the chance to spotlight emerging new talent. Among those featured were Jonny Lang, Nickel Creek, Guster, Ziggy Marley, Shelby Lynne, The Mavericks, Indigenous and Blues Traveler.



LAUGHTER IS THE BEST MEDICINE Talent abounded in Atlanta last week as the annual Morning Show Boot Camp convened in the Peachtree City, and United Stations Radio Networks graciously sponsored the entertainment at Friday's R&R luncheon. Seen here reveling in the humor are (l-r) USRN VP/Affiliate Relations Rob Pierce, comedian Adam Ferrara, USRN EVP "Dr. Dave" Kolin and Launch Radio Networks Managing Director Dan Brassem.

Carroll: Elektra VP/Modern Rock

Bill Carroll has been appointed VP/Modern Rock Promotion for the Elektra Entertainment Group. The announcement came from Elektra Sr. VP/Promotion Dennis Reese.

"Bill has tremendous experience in national capacities at both London Sire and Island Records," Reese said. "His passion, knowledge and dedication will be a welcome addition to the rock promotion staff."

Carroll was most recently VP/Promotion for Vagrant Records. He served as VP/Promotion for London Records in 2001. He began his career in the music business in 1989 at PolyGram Group Distribution.

Hardin Returns To WXTB As PD

Clear Channel Regional VP/Programming Brad Hardin has returned to the PD position at Active Rock WXTB (98 Rock)/Tampa. He replaces Rick Schmidt, who relinquishes those duties to concentrate on co-owned Hot AC WSSR (Star 95.7)/Tampa. Schmidt took over for Hardin at WXTB when Hardin was promoted to Regional VP/Programming.

Hardin will also continue as PD of co-owned Classic Rock WTBT (Thunder 103.5)/Tampa, where he'll be assisted by Brian Medlin, who has been upped from swing



Hardin

host to Asst. PD to replace Carl Harris. This move allows Harris to focus on his role as Creative Services Director for WTBT & WXTB.

"Rick has done a masterful job of turning Star around," Hardin said. "The station is now the market's leading AC brand, and we intend to stay in that position. Having Rick focus on

Star will make that goal more easily attainable. These moves play significantly toward our strengths and will make our two Rock-based stations stronger while we look to Star to continue its growth in Modern AC."

Baumgartner To Equity VP/Promo

Broken Bow VP/Promotion Rick Baumgartner has been named VP/National Promotion for newly formed Equity Records, the Nashville-based label established by former Sony/Nashville Exec. VP/GM Mike Kraski, country artist Clint Black and music-industry businessmen Jim Morey and Charles Sussman.

"It was very important to us to make a big statement with our first staff announcement, and I believe we have done that," Kraski said. "Rick has the greatest breadth of experience of any promotion person around. He has worked with

both major and indie labels. He has retooled a promotion team and built one from the ground up. But, more important, no matter where he is or the circumstances, Rick has always delivered."

Baumgartner joined Broken Bow almost 18 months ago from his promotion post at Audium. He has also served as VP/Promotion for Atlantic/Nashville and Decca and spent nine years with Warner Bros./Nashville, where he was Director/National Promotion upon his departure to Decca. He also previously headed the Nashville division of R&R's Music Meeting.

Mike Kraski discusses Equity's plans: Page 62.

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Hallam OM As WDAF Moves To FM Signal

Former WKHX & WYAY/Atlanta OM Dene Hallam has been

named OM for Entercom's WDAF/Kansas City, which transitioned on Sunday to 106.5 FM from its previous home at 610 AM. The AM programming has been simulcast on FM for the last month. The new FM programming will be simulcast on AM until a new Sports format debuts at 610, which is expected to happen soon.

The company said Hallam will work with PD Ted Cramer: and "have the responsibility of launching 61 Country on 106.5 and executing the transition of this Kansas City and Country tradition to FM."

Entercom/Kansas City Market Manager Bob Zuroweste said, "We're fortunate to have someone of Dene's caliber in the building. He brings us a wealth of experience and a great deal of historical perspective as it pertains to K.C. radio."

Hallam said, "This is the job I've been waiting for. [Entercom Sr. VP/



Hallam

HALLAM ▶ See Page 25

Veronis Suhler: Radio Ad Spending Grew 6% In 2002

Infinity leads Clear Channel in the year's top 10

By Joe Howard
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jhoward@radioandrecords.com

The latest edition of the annual Veronis Suhler Stevenson media-advertising report says total radio-industry ad spending was up 6% in 2002, reaching \$19.3 billion. Local ad spending increased 5%, to \$15.1 billion, and national spending grew 11%, to \$4.2 billion. In fact, national spending growth accelerated in each quarter of 2002, peaking at 24% in Q4. While local spending also grew each quarter, growth peaked at 8% in both Q3 and Q4.

Despite the healthy gains in national, the report says local remains the bread and butter of the radio industry, accounting for 78% of total radio ad spending. For 2003, Veronis Suhler says total radio advertising rose 4% in Q1, and, while local spending once again grew, national spending reversed last year's trend and declined in the first quarter.

Still, the report forecasts overall growth for 2003, buoyed by "an improving economy, better marketing techniques and the medium's relatively low-cost inventory." The group forecasts that total 2003 radio advertising will improve 5%, to \$20.4 billion, with local spending up 6%, and national increasing 5%.

Turning to specific radio companies, Infinity claims the top spot on the Veronis Suhler list for 2002, with \$3.8 billion in ad receipts, or 19.4% of the industry's revenue. That squeaks by Clear Channel's \$3.7 billion (19.2%); Infinity's results, however, include Infinity Outdoor. Westwood One claims third place, with \$551 million (2.8%) in radio revenue; Cox comes in fourth, with \$421 million (2.2%); and Entercom rounds out the top five, with \$391 million (2.0%).

Radio One takes sixth, with \$296 million (1.5%), and Emmis and Hispanic Broadcasting Corp. each took in \$257 million (1.3%) in 2002 to land in seventh and eighth place, respectively. Cumulus nets the ninth spot,

with \$253 million (1.3%), and Susquehanna completes the top 10, with \$216 million (1.1%).

Veronis Suhler notes that ABC Radio would likely have made the list, but its radio operations' revenue wasn't available because Disney doesn't publicly break down broadcast revenue.

Veronis Suhler also lifts the veil on how much advertisers are spending on the burgeoning satellite radio industry. The report says XM and Sirius collected a combined \$2.4 million from advertisers in 2002, though it doesn't break down how much was spent with each service. Overall, the satellite radio industry generated \$19.4 million in revenue last year, a forty-fold improvement over 2001; 87% of the 2002 total came from subscription fees.

All of Sirius' music channels are commercial-free, while about half of XM's music channels shun advertising. Both satcasters air commercials on their news and entertainment channels.

Earnings

Continued from Page 1

expenses of \$35.4 million and non-cash stock-compensation expenses of \$2.1 million.

For the remainder of 2003, Citadel forecasts revenue growth of 4% and EBITDA growth of 10%. Still, Chairman/CEO Farid Suleman said he was pleased with his company's ability to increase revenue and post double-digit EBITDA and free cash flow growth in what he deemed "a relatively difficult economic environment."

Radio One On Target

Urban radio specialist Radio One's earnings per share of 10 cents for Q2 was right in line with the consensus estimate of analysts polled by Thomson First Call, as net income improved from \$13.2 million a year ago (13 cents) to \$15.7 million in Q2. While the company's reported EPS was 15 cents, dividend payments of 5 cents per share impacted the per-share result applicable to common shareholders.

Radio One's Q2 net revenue im-

proved 1%, to \$80.9 million, while operating income slipped to \$35.3 million and station operating income decreased to \$43.1 million — 1% declines for both. EBITDA was flat at \$40.2 million, but free cash flow grew 25%, to \$22.5 million. For Q3, the company expects revenue to grow 1%-4%.

Radio One's special-event and other nontraditional revenue slipped 13% in Q2, and as a result the company is rethinking the value

EARNINGS ▶ See Page 6

BUSINESS BRIEFS

Clear Channel Sues Former Employee's Company

Clear Channel filed suit this week against fellow concert promoter Another Planet, founded by former Clear Channel employee Gregg Perloff, saying Another Planet booked a San Francisco Bruce Springsteen concert while Perloff was still on the Clear Channel payroll. The media powerhouse sought a restraining order against Another Planet, asking the San Francisco Superior Court to place the net profits from the concert into a separate savings account.

"We sought the order based on the legal theory that they are not entitled to ill-gotten gains from their own wrongdoing," Clear Channel's lawyer John Fish told Reuters. "It was a way to preserve the proceeds pending the litigation." The restraining order was denied, but a hearing is scheduled for Aug. 28. Perloff denied the accusations and said he was asked to promote the Springsteen show at San Francisco's Pacific Bell Park five days after he left Clear Channel. Pat Gallagher, President of the company that books non-baseball events at the ballpark, said he turned to Another Planet because of his long-standing relationship with Perloff.

iBiquity Upgrades HD Radio Sound Quality

iBiquity has revised the codec for its HD Radio in-band on-channel digital radio service to improve the signal on both AM and FM, but iBiquity COO Jeff Jury told R&R the real enhancement is to AM. He said, "It really delivers a spectacular improvement." He also noted that while the National Radio Systems Committee asked iBiquity to work on improving the sound on AM, feedback from stations that have already licensed the HD Radio technology also contributed to the development of the new software. "Stations are going to be wildly enthusiastic about the new sound," Jury said. "From the broadcasters' perspective, this is everything they could ask for."

He added that the new software will be available in about two months, about the same time compatible digital radios will be available to broadcasters. Jury said consumer-ready radios with the new HD Radio technology will debut at the International Consumer Electronics Show in January 2004. "We're really enthusiastic about this," he said. "This technology is going to help drive us forward." iBiquity has already licensed the HD Radio technology to 180 stations, and Jury said the company hopes to have 300 signed up by year's end.

Court Rejects SBS Plea To Reconsider Antitrust Suit

A U.S. District Court last week refused to reconsider Spanish Broadcasting System's antitrust lawsuit against Hispanic Broadcasting Corp. and Clear Channel. SBS's suit alleged that Clear Channel wields illegal control over HBC and that the two companies conspired

Continued on Page 13

R&R Stock Index

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

	8/8/02	8/1/03	8/25/03	8/5/02	8/1/03-8/8/03
R&R Index	156.05	212.53	204.82	+31%	-4%
Dow Industrials	8,712.02	9,153.97	9,191.09	+5.5%	+0.4%
S&P 500	905.46	980.15	977.59	+9%	-0.2%



The Library of American
BROADCASTING

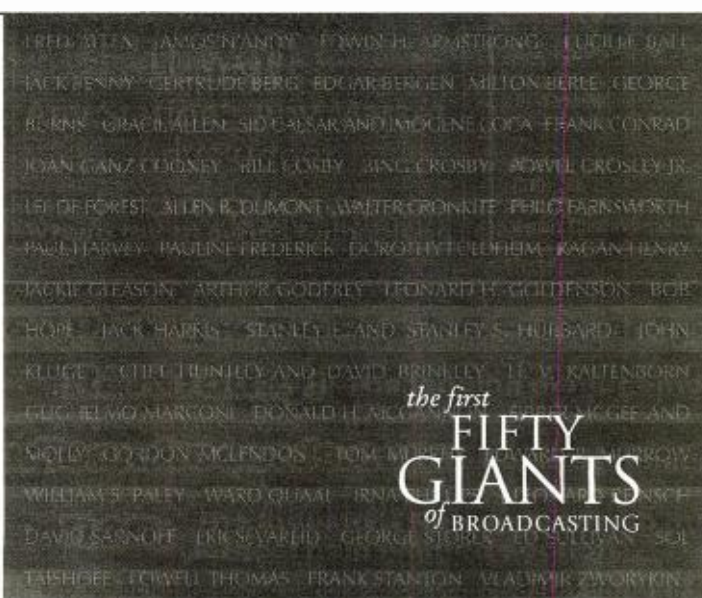
celebrates

Its Grand Opening and
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Thursday, September 18, 2003
in New York's Grand Hyatt Hotel

with a Gala Fundraising Luncheon Commemorating
THE FIRST 50 GIANTS OF BROADCASTING

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MARCONI GAVE US RADIO



BLAIR GARNER GAVE US RADIO
AFTER MIDNITE

2003 NAB MARCONI AWARD

NETWORK/SYNDICATED

PERSONALITY OF THE YEAR

NOMINEE



After Midnight
WITH

BLAIR GARNER

PREMIERE
RADIO NETWORKS

Earnings

Continued from Page 4

of nontraditional revenue streams. In fact, CFO Scott Royster told investors during a conference call that Radio One may be forced to downsize or even cancel some NTR events.

"We have been ever more vigilant over the past year about these types of events," Royster said. "Revenue and expenses are very hard to predict, and the profit outcome is highly variable. Any event that does not meet certain profit thresholds will be downsized or terminated. That occurred in the second quarter and will probably continue for a while."

Radio One COO Mary Catherine Sneed added that the overall concert industry's struggles are affecting radio stations' ability to host big shows. "Mega-shows are doing well," she noted, "but everything else isn't. We're starting to see that trickle down to the radio industry. Plus, the artists are demanding so much money right now that, in many cases, it doesn't make sense to do those events anymore."

Sneed said that even some of the company's heritage annual events aren't safe, noting, "We've done these events year in and year out, but they're just not garnering as much revenue as they have in the past. We're going to take a real serious look at those next year, because if it doesn't make sense to do them, they're not even allowed to come into the budget process."

Regent Beats The Street

Regent Communications' Q2 earnings per share of 4 cents were a penny ahead of the consensus estimate of analysts polled by Thomson First Call, as net income increased from \$1.7 million (4 cents) to \$1.9 million. Station operating income improved 26%, to \$7.3 million. Net broadcast revenue increased 24%, to \$21.5 million, while free cash flow improved 38%, to \$4.4 million.

On a same-station basis, net broadcast revenue decreased 1% and operating income increased 2%. Pro forma net broadcast revenue slipped 2%, to \$21.5 million, while pro forma station operating income decreased 1%, to \$7.2 million.

For Q3, Regent expects net broadcast revenue of \$21.6 million-\$22.1 million and station operating income of \$6.4 million-\$6.8 million. It expects same-station net broadcast revenue will be flat to down low single digits and forecasts earnings per share of 4 cents for the quarter.

Speaking out against the sales tactics employed by some of Regent's rivals, COO Bill Stakelin said that while the radio industry can talk about aligning against other media, "we're all operating at the mercy of our dumbest competitor." During a conference call with investors, Stakelin lamented the fact that when stations drastically undercut each other in order to attract advertisers, the industry over-

all suffers. He related a situation Regent faced in one of its smaller markets to illustrate the point.

"A company that will go unnamed went in to an advertiser and said, 'If you don't spend with Regent, I'll give you two for one, and I'll give you a lot of other value-added things if you'll just give me the money,'" Stakelin said. "I think that sort of thing is long-term counterproductive. While we see less and less of it, I was shocked to see it in that market and from the company that did it."

Stakelin noted that such behavior is becoming less common as companies start to realize that the entire industry will benefit if price integrity for advertising can be maintained. "You do have companies that realize what the game is, going forward," he said. "I think we all have the same direction of trying to firm up this pricing and not attack each other."

HBC Tops Forecasts

Hispanic Broadcasting Corp.'s net income improved from \$10.4 million, or 9 cents per share, a year ago to \$12.9 million (12 cents) in Q2, finishing a penny ahead of the consensus estimate of analysts surveyed by Thomson First Call. Minus expenses tied to its pending merger with Univision, the company's net income would have totaled \$14.9 million (14 cents) for the quarter.

Q2 net revenue increased 13%, to \$77.4 million, while EBITDA increased 35%, to \$27.4 million. The company attributed some of the revenue growth to gains at its Dallas, Houston, New York, Los Angeles, Chicago, Miami, San Antonio and San Diego stations, which combined represented \$5.5 million of the increase. For Q3, HBC forecasts net revenue growth of 10%-13% and expects EBITDA to range from \$25 million-\$27 million.

The company also expects the FCC to approve its merger with Univision in Q3 and said if the transaction does get an FCC OK, it will close the deal shortly thereafter. HBC Sr. VP/CFO Jeff Hinson is especially hopeful, as he said the delay in getting the deal approved is stunting the growth of HBC's stations. During a conference call with investors, Hinson said efficiencies that could be realized for the company's startup stations are falling by the wayside as it awaits final FCC action on the long-pending merger.

"One of the real benefits is that we can change the break-even point on our startup stations," Hinson said. "So while we're sitting around and waiting for this thing to get done, we have not been able to effectively do the things we wanted to do in the startup process." Noting that FCC Chairman Michael Powell has said the FCC plans to vote on that the deal this month, Hinson said, "Hopefully, that will all come to an end here soon, so we can get back to work."

HBC President/CEO Mac Tichenor added that the companies are

about eight months behind their original integration schedule due to the FCC delays, but said both sides thought it unwise to get started before the deal was approved. "We have chosen not to jump," Tichenor said. "Even though we've had Justice Department approval, until we get the FCC approval, we've just held off. But we're very eager to get started. We kind of have the outline of how we'll go about it, but we have not started."

SBS In Line With Estimates

Spanish Broadcasting System's reported earnings per share of 1 cent were right in line with the consensus estimate of analysts polled by Thomson First Call, but net income declined from \$12.8 million (20 cents per share) to \$789,000. While net revenue was down 4%, to \$38 million, pro forma net revenue — which factors out noncash AOL barter revenue of \$2.3 million from Q2 2002 — increased 2%, to \$37.1 million. Station operating income was flat at \$15.7 million, but on a pro forma basis, station operating income grew 8%, to \$17 million.

The company reported double-digit growth from its Los Angeles operations, excluding startup station KZAB-FM, but noted that its startup stations in both L.A. and Chicago generated a combined net revenue of \$800,000. Offsetting pro forma net revenue growth were decreases in promotional events in the New York and Miami markets. For Q3, the company expects pro forma net revenue growth in the low-to-mid-single-digit range and forecasts station operating income growth in the low-single-digit range.

Chairman/CEO Raul Alarcon said during a conference call with investors that SBS is considering several options to fund its \$250 million purchase of KXOL-FM/Los Angeles, including selling off its "noncore" stations in the San Francisco and San Antonio markets. He said the company is currently reviewing "some very firm offers — and I think good offers" — for its stations, but said no deals have yet been struck. "We are negotiating, but we have not accepted an offer yet. Hopefully, we'll have some news on that soon."

However, Alarcon added that SBS won't sell any stations in its other markets. "We want to make sure we pick an option that is most beneficial to the company and our shareholders," he said. "We are in conversations on a number of different levels."

Entravision Radio Up In Q2

Entravision's radio division led the company's Q2 growth with a 15% boost in revenue, to \$23.5 million, while outdoor revenue grew 12%, to \$8.3 million. Radio-division broadcast cash flow improved 41%,

TRANSACTIONS AT A GLANCE

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

- KWXI-AM & KWXE-FM/Glenwood, AR \$430,000

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

DEAL OF THE WEEK

- WJYC-FM/Delhi Hills, OH and KLRO-FM/Nile & KSOH-FM/Wapato, WA

PRICE: \$1.2 million

TERMS: Asset sale for cash

BUYER: Educational Media Foundation, headed by President Richard Jenkins. Phone: 916-251-1600. It owns 68 other stations. This represents its entry into the market.

SELLER: Lifetalk Broadcasting Association, headed by President Phil Follett. Phone: 423-884-2800

BROKER: John Pierce of John Pierce & Co.

2003 DEALS TO DATE

Dollars to Date: **\$1,392,943,668**
(Last Year: \$5,392,933,206)

Dollars This Quarter: **\$21,365,000**
(Last Year: \$283,707,435)

Stations Traded This Year: **434**
(Last Year: 811)

Stations Traded This Quarter: **24**
(Last Year: 139)

to \$8.8 million. Entravision's overall revenue improved 13%, to \$64.1 million, while EBITDA grew 29%, to \$21 million, and broadcast cash flow improved 25%, to \$24.7 million.

The company improved its net loss applicable to common shareholders from \$6.9 million, or 6 cents per share, to \$1.6 million (1 cent); the per share figure was in line with the consensus forecast of Thomson First Call analysts. For Q3, the company expects revenue of \$63.7 million-\$64.7 million and BCF of \$23.1 million-\$23.4 million.

Saga Sees Solid Growth

Saga Communications' Q2 net revenue increased 7%, to \$31.8 million, while net income for the quarter climbed from \$3.6 million, or 17 cents per share, to \$4.2 million (20 cents). Reflected in the Q2 net-income climb is a \$357,000 gain primarily due to the sale of WVKO/Columbus, OH that Saga made in conjunction with its purchase of WODB/Columbus.

Station operating income increased 4%, to \$11.3 million, while free cash flow for Q2 increased 4%, to \$5.2 million. On a same-station basis, net revenue was flat and station operating income climbed 2%.

Saga's radio segment saw net operating revenue rise 7%, to \$28.6 million, and station operating income climb 10%, to \$18.1 million. Looking ahead, Saga expects Q3 net revenue of \$31 million-\$32 million and station operating income of \$11.5 million-\$12.5 million.

XM Loss Widens

XM Satellite Radio's Q2 net loss was \$161.9 million, or \$1.38 per share, compared to \$117.2 million (\$1.38) a year ago. While the per share result matched last year's loss, it was much higher than the \$1.25-per-share estimate of analysts polled by Thomson First Call. The company's loss before interest, taxes, depreciation and amortization widened from \$78.7 million to \$95.8 million.

Still, revenue skyrocketed from \$3.8 million to \$18.3 million as XM added 209,178 subscribers in Q2, bringing its subscriber count as of June 30 to 692,253. During a conference call with investors, President/CEO Hugh Panero said the company expects to reach 1 million subscribers by early Q4 and that it's on track to achieve its stated goal of 1.2 million subscribers by year's end.

He added that 80,000 of the new subscriptions in Q2 came from new-car buyers through XM's auto-manufacturer partnerships and that rental-car partner Avis has about 7,600 XM-equipped vehicles in its fleet. Meanwhile, General Motors announced that it will build its 500,000th XM-equipped vehicle by midmonth, and Panero said GM expects to build its 1 millionth XM-equipped vehicle by March 31, 2004.

"This ramp is running ahead of the original GM plan," Panero said, noting that during July Cadillac offered new-car buyers free XM hardware and one-year subscriptions.

EARNINGS ▶ See Page 25



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JEFF GREEN

jgreen@radioandrecords.com

Where The Affluent Americans Live

Home buying is up, but optimism is down

Despite an increase of 1.5 million unemployed adults looking for work between 2001-2002, more Americans are moving into the "affluent" category, according to new Media Audit figures from 85 surveyed metropolitan markets. Those figures reflect both good and bad tidings.

Adults earning more than \$50,000 per year jumped by 2.5 million, while those with paychecks of \$75,000 or better increased by 2.0 million, and people earning over \$100,000 climbed by 1.5 million. That means more than 59 million Americans now make \$50,000 or more an-

nually, those in the \$75,000 bracket constitute 33.2 million, and the \$100,000 club has 17.8 million members.

"The results make it pretty clear that the market in 2002 wasn't all bad news," says Bob Jordan, co-Chairman of International Demographics,

the research firm that produces the Media Audit. "The growth in the ranks of the affluent and low interest rates probably explain the continued resilience of the home-buying market."

The number of people who plan to buy a home during the next two years increased from 18.6 million in 2001 to 19.2 million in '02. Says Jordan, "The home-buying data makes it very clear that some consumer market segments remain very aggressive, even in a market that is generally soft."

Financial optimists — those people who believe they will be better off in six months — continued a decline that started in 2000. Financial optimists in 2000 were at 47.8%, but that dropped to 46.5% in 2001 and fell to 45.5% in 2002. Two-income families continued a steady decline,

from 29.8% in 1998 to 27.1% in 2002.

Those planning to buy a new car, van, truck or sport utility vehicle also dropped, from 9.9% to 9.0%, between 2001 to 2002. "That's a decline of 885,000 buyers," says Jordan, "but that still leaves 11.8 million who do plan to buy a new vehicle."

Top 20 Overall Affluent Markets

Rank	City	% Adults Earning \$50,000-plus
1	Washington, DC	66.0
2	San Jose	62.5
3	San Francisco	55.1
4	Hartford	54.8
5	Boston	53.7
6	Minneapolis	53.6
7	Atlanta	51.4
8	Denver	50.5
9	Baltimore	49.6
10	New York	49.3
11	New Haven, CT	49.1
12	Detroit	48.2
13	Chicago	47.9
14	Philadelphia	47.4
15	Sacramento	47.1
16	Austin	45.9
(tie)	Seattle	45.9
18	Madison	45.5
19	West Palm Beach	45.3
20	San Diego	45.0

Top 20 Most Affluent Markets

Rank	City	% Adults Earning \$100,000-plus
1	San Jose	26.9
2	Washington, DC	25.0
3	San Francisco	21.4
4	Boston	19.1
5	Hartford	18.1
6	Ann Arbor, MI	17.1
7	New York	16.8
8	Denver	15.2
9	Baltimore	15.1
(tie)	Chicago	15.1
11	Los Angeles	15.0
(tie)	New Haven, CT	15.0
13	Atlanta	14.8
14	Houston	14.3
15	Charlotte	13.9
(tie)	Detroit	13.9
17	Phoenix	13.8
18	Sacramento	13.5
19	West Palm Beach	13.3
20	Austin	13.1
(tie)	Ft. Myers	13.1

Top 20 Least Affluent Markets

Rank	City	% Adults Earning \$50,000-plus
1	Eugene, OR	27.7
2	Tucson	27.8
3	Spokane	28.9
4	Daytona Beach	31.1
5	Pittsburgh	33.8
6	Miami	34.0
7	Buffalo	34.1
8	Tulsa	35.2
9	Wilmington, NC	35.6
10	Sarasota, FL	35.7
(tie)	Toledo	35.7
12	San Antonio	35.8
13	Akron	36.0
(tie)	Boise, ID	36.0
(tie)	Melbourne	36.0
16	Tampa	36.5
17	Columbia, SC	36.6
(tie)	Greenville, SC	36.6
(tie)	Knoxville	36.6
(tie)	New Orleans	36.6

Source: The Media Audit, 2003. The analysis is based on more than 120,000 respondents in both 2001 and 2002. Although it is not a national survey, the Media Audit's aggregated totals for 85 major markets generally track national data.

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Confrontation: A Positive Approach To Negative Events

By Dave Van Dyke

In your role as a manager and coach, you will have to confront inappropriate behavior. If you dislike confrontation (as many do) or you are not an assertive person, you may have trouble dealing with confrontation effectively. Here are some guidelines to help you.



Dave Van Dyke

Be Team-Oriented

A manager-coach must learn to say, "Diane, we have a problem." Not "Diane, you have a problem," or, "Diane, you are a problem," or, "Diane, I have a problem." It is always *our* problem. Why? Because it is much more productive to be enabling, and you do that by supporting a team environment.

Accentuate The Positive

Many managers find it helpful to remember that confrontation is not a negative. Confrontation is a positive approach to negative events. When you think about confrontation, you shouldn't cringe. Why not? The coaching management model is based on the concept that we are working together as a team, and, as a team, we're heading toward common goals to get positive results. If you are consistently sending that message in the workplace, you will find confrontation to be much more productive.

Confrontation Is Behavior-Focused

Always focus on the behavior, not the person. When you confront Diane, it shouldn't be like a police officer saying, "Diane, you're a bad driver. You get a ticket." Instead, you, as a coach, should be saying, "Diane, we have a problem. I'm going to work with you to help improve performance in this specific area. We're going to work it through, because we want to get the best results."

The idea is to help the employee perform. A manager improves nothing by saying, "I can't believe you blew it again." I've heard that, and it's likely you have too. As a manager-coach, you exist to build up, not tear down.

Focus On Opportunity

It's common to view confrontation not as a tool to build the best performance possible, but as criticism. But there's a difference. Confrontation deals with issues of missed opportunity, specifically as they affect your staff's ability to succeed. Criticism, on the other hand, usually deals with an individual's attitude. Criticism focuses on flaws within the person, rather than on the opportunities for achievement that will be available if the person's behavior is altered.

Confrontation must be very specific, while criticism tends to be more general and is frequently couched as blame or fault-finding. When we criticize, we tend to use generalities — words and phrases like *always*, *everybody* or *all the time*.

There is a significant but often misunderstood difference between confrontation and criticism. Confrontation, when done appropriately, builds cooperation, while criticism, even when it's intended to be constructive, usually leaves the other party feeling attacked or, at least, less than adequate. The ability to confront an individual hinges on separating the person from the problem and addressing the problem while paying attention to the person.

For the sake of this discussion, it would be helpful to clarify the differences between criticism and a critique. Criticism usually involves an observation or remark that finds fault with and reflects unfavorably on the subject. A critique analyzes

and evaluates by weighing both the faults and the merits of a subject.

The proper goal of confrontation is to ensure a positive outcome from a potentially negative situation. While criticism's only goal is to find fault — with no consideration for the follow-through to a positive outcome — a confrontation with a critique suggests an element of cooperation toward improvement.

A confrontation should be a specialized form of encouragement and a positive experience. Although motives and intentions can easily become blurred, especially during heated conversations about things we care about, the important thing, when everything is said and done, is to ensure cooperation. Without cooperation, you'll be left doing the job yourself, or things won't get done at all.

Next time: The five-step process of confrontation.

Dave Van Dyke is a former VP/GM of KCBS-FM/Los Angeles and currently advises GMs through his company, RadioMentor. He is also President/COO of finology, a Los Angeles-based investment banking firm with broadcast interests. Reach him at 888-790-1102 or dvd@radiomentor.com.

U.K. Study: Radio Ads Need To Get Real

While there are many differences between U.S. and U.K. broadcasting, advertising is one area where stations on both sides of the pond can find common goals. According to new research commissioned by U.K. radio creative company Eardrum, commercial radio listeners are advising advertisers to "get real."

The Eardrum study found that reality TV has changed listeners' expectations of all media, including radio ads. Listeners are no longer prepared to put up with poorly produced, formulaic ads — they simply zone out.

Eardrum mocked up sample hours of programming from listeners' favorite radio stations to see which ads were listened to. The results suggested that most people zone out within seconds when an ad they dislike comes on and that only the most creative ads are listened to more than a couple of times. The most popular ads are those in which the dialogue, characters and humor seem real, rather than old-style ads

that rely on jokes and stereotypes.

Of 20 ads played, one of the most popular, a spot for Sega, featured a genuine criminal recorded in his prison cell, while M&M/Mars' "Topic" spot had actors ad-libbing in a rehearsal room instead of an expensive recording studio. Listeners also tended to pay attention to ads that were appropriate for their stations and resented ads they felt did not represent their stations properly.

Listeners also preferred memorable and distinctive voices to randomly chosen celebrities. In fact, very few famous actors and actresses were identifiable from their voices alone — suggesting that a lot of advertis-

Stodgy Mature Demos? Think Again

Miller, Kaplan, Arase & Co.'s recent analysis documenting lackluster power ratios for the Adult Standards, Classical, Gospel and Smooth Jazz formats — all of which reach older listeners — demonstrates that a number of myths about older consumers persist in the advertising community.

Understanding the truth about the 50+ market will make promoting to this large and growing group much more effective, according to data from *Mature Marketing & Research*.

Myth: Consumers 45 and older are less likely than younger consumers to experiment or switch brands.

Fact: Older individuals are open to new experiences and new products that help them enjoy those experiences. Eighty percent of 50-54-year-olds disagree with the idea that they're brand-loyal.

Myth: Consumers 45 and older are less likely to buy higher-priced brands and less likely to change brands to get a cheaper price than are people younger than 45.

Fact: Brand loyalty in many cases is more a function of product category than consumer age. Consumers 45 and older value products and services more on perceived value than their younger counterparts do.

Myth: Mature consumers don't shop the web.

Fact: Roughly half of consumers age 50+ own personal computers, and 70% of those have Internet access. About 90% of these PC owners have shopped online, and more than three-quarters have made purchases.

Myth: All mature consumers think alike.

Fact: There are at least three groups of mature Americans: leading-edge boomers (age 45-55), still in their peak earning years; people 55-64, many of

whom are planning work and lifestyle changes; and those 65 and older, entering their retirement years.

Myth: Mature consumers don't need their own marketing messages.

Fact: Spillover from advertising aimed at younger consumers doesn't work, and three in four mature consumers are dissatisfied with the advertising aimed at them. Nearly three-quarters (73%) disagree with the idea that there's no need to do anything special to reach them because advertising will reach them by default. Seventy percent disagree with marketers who think they can target boomers with ads depicting models 15 to 20 years their junior.

But targeting boomers means much more than simply advertising in publications directed to them. Four in five 50-to-54-year-olds don't even read the American Association of Retired People's *My Generation* or *Modern Maturity*. Radio is a much better way to target boomers — the *Radio Marketing Guide* and *Fact Book for Advertisers* states that each week, radio reaches 96.9% of adults age 35-64.

Five themes that do connect with this market are creativity, altruism (cause marketing), a sense of place, a celebration of character and providing experiences — including possession experiences, catered experiences and "being" experiences.

— Courtesy of *Research Alert* and the RAB

ers' time and money is being misdirected.

Along with their preference for ads that seem real, the research found that listeners have a keen ear for cheap and unconvincing ads. Eardrum Managing Director Martin Sims says, "Most TV entertains people by drawing them into real-life situations. Too much of current radio advertising is about pushing messages at consumers. We need to draw people in with compelling creative ideas. If we don't, then — even if the ads are on — no one is really listening."

The March 2003 study, conducted by ad-research firm the Nursery, surveyed 23-to-40-year-old listeners of prominent CHR/Pop Kiss FM/London and Hot AC Heart FM/Bir-

mingham. Consumers were recruited to listen to a specially produced hour of programming based on their favorite stations, either at home or in the car. They kept diaries of their opinions, which were later discussed in focus groups.

The Nursery's Lucy Banister says, "We wanted to replicate as closely as possible how people consume radio, rather than just talking about it in the abstract. One of consumers' major gripes is the level of repetition in radio spot breaks — hence the importance of running a number of strong, simple executions, rather than a single ad overloaded with information."

For further details on Eardrum's study, contact Mark Curry at press@eardrum.co.uk.

War College for Radio

By John Lund

The U.S. military sends its brightest officers to War College for special training to deal with all the eventualities that may occur in hostile situations, and Sept. 11, 2001 taught broadcasters that we need similar training. With the Iraqi conflict and ongoing terrorist threats, your station needs to be ready to handle tough situations and make split-second decisions.

You're in the news business now. Listener interest in news is higher now than it was six months or two years ago. They don't want constant information, but they do need breaking news. The TV and cable networks see this need and tend to position every story as a



John Lund

breaking news item. Your level of reaction will vary by format and audience type. Design a unique way to provide network coverage, or tie in with a local TV station as a stopgap measure. Tell your audience what

services you provide. Adding network news is not an instant fix, but breaking news coverage is vital.

Who's in charge? Be ready to interrupt programming as the need arises. At least one responsible person should know what's important

and when to break in. Don't be caught short, as some stations were on 9/11, with no one able to make a decision. If you're automated or voicetracked, institute a plan for airing breaking news.

Constantly gauge your listeners' mind-set. National polls and TV news ratings provide insight, as do local war protests, water-cooler talk, etc. If your local service area includes Canada, you may need a different viewpoint on war coverage. As always, understand your market and your listeners' needs. San Francisco has a different mind-set than Cincinnati, and your station functions best if you've discerned your own market's thinking.

Be aware that opinions shift. In previous military actions, support for the troops grew as war began, but the protracted war in Vietnam saw that change. Your best bet is to report facts, and leave opinions for talk shows. The need for information will continue to move through various levels of intensity, and you'll want to adjust your service elements accordingly. Be ready to pull contests, liners and promos from the air as the need arises.

Watch what you say and play. How listeners react to war-related or violence-themed songs varies, but that doesn't mean you should pull any questionable song. Listeners disdain such censorship. Rather, gauge what your audience thinks with a website poll, or ask about the issue in your ongoing research. If there is strong listener reaction, like that generated by The Dixie Chicks' Natalie Maines' derogatory comment about President Bush, listen to it and respond appropriately.

It's likely that most Americans, regardless of their political beliefs, will be supportive of our troops. Does your community have military bases, defense contractors or peace groups? Watch for flippancy remarks that may unintentionally hurt people with personal involvement. Keep informed about local military deaths; those are among the rare times a funeral is local news.

Give listeners what they need. Major news events often create the need to vent. This usually occurs at a crisis point, when listeners want to share their experiences. We've seen this need arise after NASA accidents, tornadoes, hurricanes, floods and, of course, 9/11. Offer an important venue for listeners to vent, commiserate and empathize. This can be the most compelling radio you will ever do.

John Lund is President of the Lund Consultants to Broadcast Management and Lund Media Research, a full-service multiformat radio consulting and research firm in San Francisco. Reach him at 650-692-7777 or john@lundradio.com, or visit www.lundradio.com.

Interrep Stages Agency Focus Groups

Targeting agency media, account management and creative and research divisions, Interrep is hosting a series of focus groups with the object of increasing radio's share of ad dollars by 0.2% annually through 2010 — that would be an estimated \$500 million in 2004 — as well as adding to Interrep's own market share.

Interrep West President Jeff Dashev, who is spearheading the project, says, "In order to meet this aggressive goal of a 10% share for radio — a 2% increase in ad dollars over the next seven years — we must spread our net a lot wider. While working closely with an agency's media division is crucial to maximizing share for our client stations, involving other divisions of the agency is key to accelerating share growth for our medium. The results of these focus groups will help us determine the perceived strengths and weaknesses of our medium and to respond accordingly and rapidly."

The participants in the first media focus group were Media Edge Sr. VP/Director of Radio Kim Vasey, Universal McCann Media Director Marion Sommerstein, Carat VP/Media Broadcast Director Dennis McGuire, OMD VP/Media Director Beth Gray, Time Warner In-House Director/Media Joanne Wayne, MediaVest Director/Radio Chris Fontana and PHD Radio Director Kelly McCoy-Cadotte. Here are some of Interrep's findings from the group.

1. Radio sellers need greater interaction with planners, account supervisors and clients. Participants suggested that this is the best way to develop new dollars for our medium and to create radio advocates throughout an agency. Similarly, the participants agreed that radio sellers should have more interaction with clients — with, of course, the agency's knowledge. Since media mandates often originate at the client level, better marketing of radio at that level would help an agency place more radio. Participants warned, however, that radio sellers must speak to clients in the clients' language, not "radio-speak." As one recommended, "Begin by asking, 'What are your marketing objectives?' Don't speak CPPs, speak solutions."

2. Radio must have greater accountability to clients. The consensus was that media departments are under greater pressure from clients to show return on investment for media choices. It is now recognized that media placement — not just creative execution — can dramatically impact an ad's effectiveness. To this end, participants urged the radio industry to provide more solid research demonstrating radio's effectiveness, both in sales and in product branding. The Radio Advertising Effectiveness Lab was commended for its efforts in this area.

3. There is a need for technological advances in invoicing. Participants reiterated the oft-mentioned need for an electronic industry standard for billing and reconciling of radio invoices. One participant said agency management discourages the use of radio because the administrative costs of processing it makes the medium less profitable.

4. Clustering must make sense. Participants stressed that cluster or group sales packages must provide added value, innovative ideas or pricing incentives. In other words, a company must demonstrate the advantage of buying a package, as opposed to buying the components individually. In the words of one member, "Just because you have all these things you need to sell doesn't mean that we need to buy them."

Interrep's focus groups with the remaining agency divisions will be completed during the summer. In addition, the rep firm will host a panel at October's NAB convention featuring representatives from agencies' account, media and creative divisions, as well as a top national advertiser, to discuss how radio can capture a greater share of media dollars.



AGENTS OF FORTUNE Meeting in New York at the first in a series of Interrep agency focus groups designed to help the radio industry build its media market share are (front row, l-r) McCann's Marion Sommerstein, OMD's Beth Gray, MediaVest's Chris Fontana, (back row, l-r) the Media Edge's Kim Vasey, Carat's Dennis McGuire, Interrep's Marc Guid, PHD's Kelly McCoy-Cadotte and Time Warner's Joanne Wayne.

Interrep: Radio Q3 Pacing Up 9%

Interrep's latest Q3 pacing report, as of July 30, says all markets are ahead 9% compared to 2002 and 8% ahead year-to-date. The same figures apply to top 10 and top 25 markets, while markets 26-50 are up 8% for Q3 and year-to-date. Markets 51-plus, however, are ahead 3% for Q3 and 5% for the year.

Here are the year-to-year category pascings:

Category	% Growth/Decline
Issues/lobbies	+102
Investment firms/stocks/bonds	+92
Credit/debit cards	+85
Travel/tourism/conventions	+51
Cable broadcasting	+44
Insurance	+42
Stores: retail/wholesale/Internet	+26
Medical/health service	+25
Broadcast/TV/World Wide Web	+23
Transportation (air/bus/boat)	+20
Banks/finance/mortgage companies	+18
Movies/theaters/shows	+17
Telephone/satellite/computer communications	+16
Professional services/associations/organizations	+13
Auto (foreign)	+10
Mail services (Federal Express, etc.)	+9
Fast food	+8
Clothing/shoes/coats	+8
Fuel (oil/gas)	+3
Auto (domestic)	-4
Food products	-6
Computer software/hardware/service/ISP	-6
Education	-6
Entertainment (various)	-7
Restaurants	-8
Soft drinks/water/other beverages	-8
Auto (various)/aftermarket	-8
Beer/wine/liquor/coolers	-9
Government agencies/services	-11
Consumer products (various)	-12
Electronics/appliances	-18
Home video	-52

PART ONE OF A TWO-PART SERIES

101 Reasons To Hate The Music Industry

The world of pro-piracy propaganda

By Brida Connolly
Associate Managing Editor

Propaganda — from both sides — has been central to the online-piracy wars since Napster escalated the problem from annoyance to disaster in 1999.

The RIAA, of course, is the face of the major labels in the fight, and its efforts have left considerable room for criticism. There's the name-calling, the oft-repeated and dubious assertion that "downloading a song illegally is exactly the same as stealing a CD," the half-hearted PSA campaigns, the launched-and-forgotten Music United for Strong Internet Copyright initiative and now, of course, a couple of thousand Digital Millennium Copyright Act subpoenas in the works and who knows how many lawsuits on the way.

All that's been covered here before, but we haven't taken a serious look at the other side: the efforts and arguments of the supporters of unauthorized peer-to-peer file-trading. Most pirates still seem to have ethics enough to want some rationalizations for what they're doing, and there's no shortage of pro-piracy material online to help them out. This week we'll take a look at the Electronic Frontier Foundation.

The EFF Weighs In

Around since 1990, the Electronic Frontier Foundation (www.eff.org) is an advocacy and lobbying group that is widely quoted on digital-media issues by the mainstream and technology press. But when it comes to peer-to-peers, the EFF has allowed itself to devolve into just another label-bashing outfit.

From the group's "Get Involved" page: "Adding insult to injury, these

tactics [the DMCA subpoenas] don't earn a single penny for the artists you love. It is time to change the laws that the RIAA relies upon to bully the public."

That bit about money for "the artists you love" is, of course, nonsense. The subpoenas, whether a wise tactic or not, are not intended to put money in artists' pockets, and nobody's claiming they are. They're meant to stop third parties from interfering with artists and their labels' right to distribute and sell their product as they see fit. And the people at the EFF know that.

The observation is an instance of the common pro-P2P tactic of separating labels from artists and contending that one can launch an economic assault on one without meaningfully damaging the other. Never mind that those artists freely signed their contracts and that they depend on the labels to, among other things, protect them from copyright infringement.

Let The Music Play?

The most egregious element of the EFF's pro-P2P efforts is the much-reported-on "Let the Music Play" campaign. The main page (www.eff.org/share) complains, "The problem is that there is no adequate system in place that allows music lovers access to their favorite music while compensating artists and copyright holders." That's a variation on "You can steal it, but you can't buy it," and it's another usual

pro-piracy argument. Of course, there are legal alternatives — that the EFF may not consider them "adequate" notwithstanding. And even if there weren't, how would that justify theft? There are lots of things you can steal that you can't buy, but only P2P users (and, presumably, other criminals) figure that makes stealing stuff OK.

The "Let the Music Play" pages also generously supply a list of ways artists can be compensated for their work now that selling their recorded music is apparently obsolete. They could use publishing-style collective licensing, says the EFF. Or the government could set fees and compel individual artists and rights-holders to allow their work to be distributed online if the fees are paid. Or P2Ps could start charging for their services (how a paid KaZaa would be better able to compete with the new free services that would inevitably arise than pressplay is able to compete with KaZaa is not addressed).

Artists could make their money by playing live, of course, unless they happen to be too old or ill (or dead). Or perhaps ISPs could be made to collect some sort of licensing fees from their customers. The EFF vigorously opposes ISPs' being forced to act as police officers for the RIAA, but it evidently has no objection to their being forced to act as its collection agencies.

Or artists could rely on digital "patronage" or "tip jars" to get paid for their work. The EFF points out, "Direct contribution from music lovers is a very old form of artist compensation, ranging from a simple passing of the hat to the famed patronage of Florence's Medici family." Well, the suggestion is indeed medieval.

The EFF is far from the only supporter of peer-to-peers, but its positions are of particular interest because it's been around since well before digital piracy was a problem and has earned respect with its advocacy of free-speech rights and privacy online. But on the P2P piracy issue, it's gotten way off track.

In Part Two: Boycott-RIAA, Zero-paid and the voices of the pirates themselves on some pro-P2P message boards.

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading non-subscriber 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, Aug. 12, 2003.

Top 10 Songs

1. BLACK EYED PEAS /JUSTIN TIMBERLAKE Where Is The Love?
2. MOBY Love Of Strings
3. MURPHY LEE /NELLY & P. DIDDY Shake Ya Tailfeather
4. SEAL Crazy (Acoustic)
5. THE ATARIS The Boys Of Summer
6. PETER GABRIEL In Your Eyes
7. JUSTIN TIMBERLAKE Rock Your Body
8. DIDO White Flag
9. BEN FOLDS Eddie Walker (Live)
10. 50 CENT P.I.M.P. (Snoop Dogg Remix)

Top 10 Albums

1. CREEDENCE CLEARWATER REVIVAL *Chronicle, Vol. 1*
2. BEN FOLDS *Speed Graphic* (EP)
3. SMASH MOUTH *Get The Picture*
4. COLDPLAY *A Rush Of Blood To The Head*
5. JACK JOHNSON *On And On*
6. BURT BACHARACH *What The World Needs Now...*
7. PETER GABRIEL *So*
8. MOBY *Play*
9. JUNIOR SENIOR *D-D-Don't Don't Stop The Bear*
10. MOBY *18*



www.gracenote.com
charts@gracenote.com

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

DIGITAL TOP 25™

LW	TW	ARTIST Album Title	Weeks On
1	1	EVANESCENCE <i>Fallen</i>	23
2	2	NORAH JONES <i>Come Away With Me</i>	67
3	3	EMINEM <i>The Eminem Show</i>	64
4	4	50 CENT <i>Get Rich Or Die Tryin'</i>	27
5	5	COLDPLAY <i>A Rush Of Blood To The Head</i>	49
6	6	CHRISTINA AGUILERA <i>Stripped</i>	40
6	7	AVRIL LAVIGNE <i>Let Go</i>	60
7	8	LINKIN PARK <i>Meteora</i>	20
13	9	JUSTIN TIMBERLAKE <i>Justified</i>	39
10	10	METALLICA <i>St. Anger</i>	10
17	11	AUDIOSLAVE <i>Audioslave</i>	37
16	12	SHANIA TWAIN <i>Up!</i>	37
12	13	RAOIHHEAD <i>Hail To The Thief</i>	12
15	14	VARIOUS ARTISTS <i>Bad Boys II</i>	4
9	15	RED HOT CHILI PEPPERS <i>By The Way</i>	56
14	16	BEYONCÉ <i>Dangerously In Love</i>	7
20	17	WHITE STRIPES <i>Elephant</i>	19
11	18	ROLLING STONES <i>Forty Licks</i>	44
21	19	R. KELLY <i>Chocolate Factory</i>	25
19	20	VARIOUS ARTISTS <i>8 Mile</i>	40
22	21	NELLY <i>Nellyville</i>	58
18	22	SEAN PAUL <i>Dirty Rock</i>	26
24	23	SYSTEM OF A DOWN <i>Toxicity</i>	97
23	24	LED ZEPPELIN <i>How The West Was Won</i>	11
26	25	U2 <i>The Best of 1990-2000</i>	39

DIGITAL BITS

Judge Rejects RIAA's Massachusetts Subpoenas

Last week U.S. District Judge Joseph Tauro agreed with the contention of Boston College and MIT that Washington, DC-issued subpoenas from the RIAA are not enforceable in Massachusetts. The schools had filed motions to block information subpoenas demanding the names of students that the label organization suspects of illegal file-sharing. The RIAA hasn't revealed its plans, but it could refile the subpoenas in Massachusetts.

WGFX/Nashville Goes Sports/Talk

Citadel's WGFX/Nashville flipped from Classic Hits to a Sports-heavy Talk format on Monday under the new moniker "104.5 The Zone." PD Rich Brother Robbin has stepped down but will remain with the company through the end of this year in a still-to-be-determined capacity. Citadel/Nashville OM Dave Kelly assumes the PD chair at WGFX while retaining his programming duties at co-owned Country WKDF/Nashville.

WGFX's lineup includes syndicated hosts Rick & Bubba in morning drive, followed by Premiere Radio Networks' Jim Rome in middays. The station has also affiliated with both Fox Sports Radio and the Sporting News Radio Network for additional daily and weekend programming. Will Daunic and Darren McFarland, formerly of crosstown WWTN, have joined WGFX to host afternoon drive.

Another former WWTN host, George Plaster, was slated to join WGFX for its debut this week, but a Davidson County, TN court has issued a temporary restraining order barring Plaster from doing so pending resolution of a contract dispute with Gaylord Entertainment. That company contends that when Plaster rejected an offer to remain with WWTN under new owners Cumulus Media, his contract — which reportedly would keep him off any other station in the market until March 2005 — reverted to Gaylord.

However, Plaster's attorney claims his client was terminated and is free to make the move. The judge who issued the 15-day TRO has ordered both parties into mediation to attempt to resolve their differences.



MMMBOP UNPLUGGED Hanson recently appeared on The Tonight Show With Jay Leno to promote their new EP *Underneath*. Acoustic, released this week. The EP will be available only online and at Hanson's performances. Seen here preparing to meet Leno are (l-r) Isaac, Zac and Taylor Hanson.

Clear Channel

Continued from Page 1

Ohio, West Virginia and the western Pennsylvania markets of Johnstown and Pittsburgh.

As part of the changes, Sr. VP/Southwest Central Region John Cullen and Sr. VP/Mid-Atlantic Region Jim Shea have exited. Sr. VP/West Coast Charlie Rahilly has added Cullen's former duties, while Sr. VP/Florida Peter Ferrara has replaced Shea.

"Krampf, Larsen and Gentry began their careers in the field and have a record of proven performance, demonstrating their abilities as effective leaders," Clear Channel Radio CEO John Hogan said. "Clear Channel Radio is fortunate to have some of the best radio executives in the industry, and we have a deep reserve of talent among our ranks. The elevation of these three executives underscores that fact."

The realignment raises the number of Clear Channel radio regions to 10. The newly designated areas join the Northeast, Mid-Atlantic,

Mid-South, Southeast, Delta, Mid-West and TexiCali regions.

Krampf told R&R, "This is a series of three promotions for me: first as S.F. Market Manager [in April 2001], and then as Northern California Regional VP [in November 2001]. I'm really honored to play such a role in the defining of stations owned by the most important radio company in the world."

Krampf added that he'll continue to oversee Clear Channel's San Francisco stations, the largest cluster in his region. "The Bay Area is very important to the success of the entire company," he said. "I'm excited and thrilled, and I'm looking forward to getting out there and doing my thing."

Krampf started his career in 1981 as Regional Sales Manager for KIOI/San Francisco. In the early 1990s he served as GM of KWSS/San Jose and as VP/GM of KSFO & KYA/San Francisco. Krampf then relocated to Southern California and in August 1997 became GM of KIBB/Los Angeles. Two months later he was named VP/GM of

WWYZ/Hartford Makes Case PD

WUSN (US 99.5)/Chicago PD Justin Case has been named PD at WWYZ/Hartford. He starts his new job on Aug. 18 and fills the position vacant since Jay McCarthy transferred to Clear Channel Country sisters WQIK & WROO/Jacksonville a couple of months ago.



Case

"This has been the most challenging and rewarding experience of my life," Case told R&R. "We faced down a slow economy, 9/11 and two wars. That's why I'm so proud that [WUSN] finished up 2002 with a four-book 4.0 share with adults 25-54. Only six stations in Chicago can make that claim."

"I've accomplished 99% of my personal and professional goals in Chicago. My daughter starts college

this month, and my wife and I are looking at a new life as empty-nesters.

"There are too many people to thank. US 99.5 is a legendary brand. I'm honored simply to have been there, let alone contributed to its success. Now I'm looking forward to working with Market Manager Manuel Rodriguez and the terrific staff at Clear Channel/Hartford."

Case arrived at WUSN in fall 1999 after programming Infinity's WYRK/Bufalo and WDSY/Pittsburgh. Prior to that he was part of the team that launched WPKX/Springfield, MA in 1990.

Back at WUSN, OM/morning personality Tom Rivers will assume Case's duties for the immediate future.

KBIG & KLAC/L.A. He later served as GM of KOST/L.A., then returned to San Francisco in 2001.

Larsen, who began his career in the mid-1960s as an on-air announcer at the former KAPP/Redondo Beach, CA, joined KOA & KOAQ/Denver in August 1983 and helped lead KOAQ's switch to Classic Rock as KRFX. He previously served as Sales Manager of KLOS/Los Angeles.

"It's exciting, and it's going to be a lot of fun," Larsen told R&R. "This is a part of the country I've always loved. I came here to the Rocky Mountains from California exactly 20 years ago because this was where I wanted to be. Back then I said, 'Wouldn't it be great to own a group of stations here?' Today I'm doing something better — getting to work with almost 100 stations in the Rockies for Clear Channel, the best broadcasting

group. And being able to work on a senior level with Clear Channel is an honor."

Gentry has been in Louisville since 1982, when he joined the sales department of WQMF. In 1987 he joined Clear Channel's WHAS/Louisville as an AE, but he left the company in 1994 to become Director/Sales for Regent's Louisville stations. Regent sold those stations to Jacor, and Gentry eventually became Market Manager for Jacor/Louisville. He rejoined Clear Channel following its 1998 merger with Jacor.

"It's just been a wild ride since the start of consolidation in our industry in 1996," Gentry told R&R. "I worked for five different companies in one year after leaving Clear Channel, and now I am back with Clear Channel. I'm thrilled to be with Clear Channel, and this is a great opportunity."



Today's level of fierce competition demands that you prominently display your name every chance you get (location broadcasts, concerts, station sponsored autograph sessions, etc.). With theft, vandalism and loss, it becomes a costly proposition to continuously replace expensive signs and banners costing hundreds of dollars.

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National Radio

• **WESTWOOD ONE** presents the schedule for all 2003 Notre Dame football games: Sept. 6, vs. Washington State, time TBA; Sept. 13, at Michigan, time TBA; Sept. 20, vs. Michigan State, 2pm ET; Sept. 27, at Purdue, time TBA; Oct. 11, at Pittsburgh, time TBA; Oct. 18, vs. USC, 2pm ET; Oct. 25, at Boston College, time TBA; Nov. 1, vs. Florida State, 2pm ET; Nov. 8, vs. Navy, 2pm ET; Nov. 15, vs. Brigham Young University, 2pm ET; Nov. 29, at Stanford, 7:30pm ET; Dec. 6, at Syracuse, 12:30pm ET. All games are called by Tony Roberts, Allen Pinkett and Paul Homung. For more information, contact Abby Krasny at 212-641-2009 or abby_krasny@westwoodone.com.

Additionally, WW1's coverage of the 2003-04 National Football League season kicks off Sept. 4 at 8:30pm ET as the Washington Redskins host the New York Jets. Westwood One's Monday Night Football broadcast team features play-by-play announcer Marv Albert, color analyst Boomer Esiason, sideline reporter John Dockery and pre-game and halftime host Jim Gray. The Sunday Night Football broadcast crew consists of play-by-play announcer Joel Meyers and color analyst Bob Trumpy.

In related news, WW1 launches "The Madden Minute With John Madden," a new two-minute daily sports feature hosted by the legendary Oakland Raiders coach and sportscaster that begins airing Sept. 1. The program features Madden's unique views on football, sports and life in general.

Finally, Westwood One offers a 50-game package of NCAA football games, airing on Saturdays and Thursdays throughout the fall. The package includes six bowl games. For more information, contact Abby Krasny at 212-641-2009 or abby_krasny@westwoodone.com.

Changes

News/Talk: WKRK/Detroit adds Westwood One's syndicated *Radio Factor With Bill O'Reilly* to its lineup.

CHRONICLE

CONDOLENCES

Former KMOX/St. Louis evening talk host **Jim Butler**, 76, July 28.
Talk radio pioneer **Tex McCrary**, 92, July 29.

Records

• **DAVID MASSEY** is the new Exec. VP/A&R at Sony Music and Sony Music International. He rises from Sr. VP/A&R for Sony Music Entertainment.

• **REBECCA WRIGHT** rises to Sr. Director/Creative Affairs, East Coast for Universal Music Publishing Group. She was previously Director/Creative Affairs, East Coast for the company.



Wright



Applequist

• **CRAIG APPLEQUIST** joins WEA Corp. as Sr. VP/Sales & Marketing Services. He was most recently Sr. VP/Sales & New Technologies for Sony Music Distribution.

Industry

• **LIZ GATELEY** joins MTV as VP/Production Development. Gateley previously worked at Lifetime Television, where she was responsible for the development of original series and specials. At the same time, **LISI HARRISON** is promoted to Sr. Director/Production Development at MTV. Harrison is the creator of the MTV show *Bandmates* and before joining MTV full-time in 1999 served as a columnist for *Jane* magazine.

Industry: Lear Communications promotes Aaron Worsham to VP/Broadcast Operations & Affiliate Relations, Andy Rawlings to Sr. VP/CFO and Mike Behmyer to VP.

BUSINESS BRIEFS

Continued from Page 4

to hinder SBS's plans to buy HBC. The court originally denied the suit on Jan. 31, and SBS appealed the decision on Feb. 14.

ABC Won't Fight Rollback Of TV Audience-Reach Cap

While the other major networks have been trying to convince lawmakers to reject legislation in both houses of Congress that would return the national TV audience-reach cap to 35%, keeping the 45% cap set by the FCC in June reportedly isn't that important to Disney-owned ABC. Citing an unnamed congressional source, *TV Week* reported Monday that Disney lobbyists aren't pushing hard on the issue, and a quick look at the numbers illustrates why that could be: While CBS, Fox and NBC are all above the 35% limit, ABC's reach is 24%, leaving it room to grow under the smaller cap with little threat of competition from its rivals in acquiring new stations. A Disney spokesman was not available for comment.

ABC, NABET-CWA Reach Tentative Contract Agreement

The National Association of Broadcast Employees and Technicians and ABC Inc. have reached a tentative agreement on new contracts for ABC's 10 bargaining units covering technicians, news writers and some other job classifications. The new contracts would take effect on ratification — which the union endorses — and would continue through March 2007. ABC's NABET-CWA membership includes employees at ABC's television and radio networks and station operations in New York; Los Angeles; Chicago; San Francisco; and Washington, DC.

USRN To Sue All Comedy Radio For Copyright Infringement

Program and content provider United Stations Radio Networks said Tuesday that it intends to initiate legal action against Hollywood-based All Comedy Radio, led by CEO Michael O'Shea, for "blatant copyright infringement." According to USRN, ACR's latest round of marketing material contains original and copyrighted comedy produced by USRN and included in the package without permission. USRN said it is seeking to settle the situation with ACR by having that company agree to "appropriate remedies." O'Shea and ACR Exec. VP/Business & Legal Howard Levine were unavailable for comment by R&R's press time. All Comedy Radio, which debuted in July, offers continuous comedy programming to radio stations throughout the United States.

Radio Unica Cancels Q2 Earnings Conference Call

Radio Unica was scheduled to host a call on Wednesday to discuss its quarterly financial results, but it canceled the call due to ongoing discussions with its bondholders. Radio Unica is late on an interest payment for the bonds and said it will make further announcements about the discussion when more information is available.

Analysts Adjust Cumulus Forecasts

Merrill Lynch's Marc Nabi last week lowered his 2003 revenue forecast for Cumulus from \$283.3 million to \$285 million due to a slower-than-expected recovery in national advertising. But, citing Cumulus' cost-cutting efforts, he raised his 2003 EBITDA forecast for the company from \$94 million to \$95 million. Nabi reduced his 2003 earnings-per-share forecast from 21 cents to 15 cents, lowered his Q3 revenue forecast from \$76.7 million to \$75.5 million and trimmed his Q4 forecast for Cumulus from \$77.7 million to \$77 million. Additionally, he set a "neutral" rating on CMLS shares. Meanwhile, CIBC World Markets analyst Jason Helfstein increased his 2003 revenue estimate for Cumulus from \$91.9 million to \$92.2 million but lowered his full-year EPS estimate from 14 cents to 12 cents. Helfstein said he believes Cumulus' cost-control efforts are "likely to be the best among the publicly traded radio operators" and said the company's stock is trading at a discount compared to its peers. He assigned a "sector outperformer" rating to Cumulus stock with a \$21 target price.

RTNDA And UNITY To Hold Diversity Summit

The Radio-Television News Directors Association and UNITY: Journalists of Color plan to hold a "diversity summit" to discuss ways to increase diversity among network and local radio and television news staffs and management. The meeting was scheduled in light of the recently released RTNDA-Ball State University survey showing minority staffing in local television and radio newsrooms has dropped over the past year. A date for the summit has not been announced.

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KFLG-AM, Bullhead City, AZ

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BEYONCÉ /SEAN PAUL Baby Boy
EVANESCENCE Going Under
FOUNTAINS OF WAYNE Stacy's Mom
FRANKIE J. We Still
MATCHBOX TWENTY Bright Lights
MYA /CASSIDY My Love Is Like ... Whoa
ROSCOE Smooth Sailing
STAIN'D So Far Away
TRAPT Headstrong
VERTICAL HORIZON I'm Still Here
WILSHIRE Special

SDFT ROCK
Seth Neiman
MICHAEL BUBLE How Can You Mend A Broken Heart?
KENNY LOGGINS With This Ring

R&B & HIP-HOP
Damon Williams
OBIE TRICE /LIL JON Ooh Na Na Na
WYCLEF JEAN Industry

RAP
Damon Williams
DA ENTourage /VICIOUS Get Ya Hustle On
LUDACRIS Stand Up
OBIE TRICE Got Some Teeth
SHELLS /MASHONDA Pull Over

ROCK
Gary Susalis
40 FOOT ECHO Brand New Day
A PERFECT CIRCLE Weak And Powerless
FUEL Falls On Me
NICKELBACK Someday
SEETHER Gasoline

ALTERNATIVE
Adam Neiman
A PERFECT CIRCLE Weak And Powerless
KINGS OF LEON Molly's Chambers
MARS VOLTA Inertial ESP
THURSDAY Signals Off The Air

TODAY'S COUNTRY
Liz Opoka
CHRIS CAGLE Chicks Dig It
DIAMOND RIO Wrinkles
JENNIFER HANSON Half A Heart Tattoo
BLAKE SHELTON Playboys Of The Southwestern World

PROGRESSIVE
Liz Opoka
LEDNA NAESS Yes, It's Called Desire
MATCHBOX TWENTY Bright Lights
STEELY DAN Things I Miss The Most
SUPER FURRY ANIMALS Liberty Belle
KELLER WILLIAMS Love Handles

SMOOTH JAZZ
Gary Susalis
YELLOWJACKETS Go Go

AMERICANA
Liz Opoka
JAY FARRAR All Of Your Might
PAT GREEN All The Good Things Fade Away
CAROLINE HERRING Jewets
CHRIS SMITHER Train Home

RADIO Disney

Artist/Title	Total Plays
HILARY DUFF Why Not	78
D-TENT BOYS Dig It	76
HILARY DUFF So Yesterday	73
ATOMIC KITTEN Tide Is High...	73
HILARY DUFF I Can't Wait	71
STEVIE BLOCK All For Love	71
KELLY CLARKSON Miss Independent	71
BAHA MEN Who Let The Dogs Out?	63
AVRIL LAVIGNE Sk8er Boi	34
HAMPTON Hampsterdance 2	33
JENNIFER LOPEZ Jenny From The Block	33
MATE SALLIE Inside Out	32
NIKKI CLEARY 1, 2, 3	31
ROSE FALCON Up, Up, Up	31
AVRIL LAVIGNE Sk8er Boi	31
PLAY Whole Again	31
AARON CARTER I Want Candy	30
DESTINY'S CHILD Survivor	30
MICHELLE BRANCH Are You Happy Now?	30
LINDSAY LOHAN Ultimate	30

Playlist for the week of Aug. 4-11.

DMX MUSIC
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DMX Fashion Retail Video
David Mihail

The top music videos shown on DMX fashion video, targeted at 18-34 adults.

- CAESARS Jerk It Out
MS. DYNAMITE Dy-Na-Mi-Te (Swiss Beatz Mix)
THE NEW PORNOGRAPHERS The Laws Have Changed
ASHANTI Rock Wit U (Awww Baby)
DANDY WARHOLS We Used To Be Friends
JANE'S ADDICTION Just Because
THIRD EYE BLIND Blinded (When I See You)
DANA GLOVER Rain
MORCHEEBA What's Your Name
SUPER FURRY ANIMALS Golden Retriever
JET Are You Gonna Be My Girl
KINGS OF LEON Molly's Chambers
BILLY TALENT Try Honesy
CHERISH /IDA BRAT Miss P
ROBERT RANDOLPH I Need More Love

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

CHR/POP
Jack Patterson
KELLY CLARKSON Low
JENNIFER LOPEZ Baby I Love U

URBAN
Jack Patterson
WYCLEF Industry
CASSIDY /KADAKISS Can I Talk 2 You
BEYONCÉ /SEAN PAUL Baby Boy

ROCK
Stephanie Mondello
A PERFECT CIRCLE Weak And Powerless
METALLICA Frantic

ADULT ALTERNATIVE
Stephanie Mondello
MINIBAR It Is What It Is
DANDY WARHOLS We Used To Be Friends
JOHN MAYER Bigger Than My Body
DAVID GRAY Caroline
DAVE GHAN I Need You

INTERNATIONAL HITS
Mark Shands
BLU CANTRELL /SEAN PAUL Breathe
LUMIDEE Never Leave You
ROBBIE WILLIAMS Something Beautiful

RAP/HIP-HOP
Mark Shands
QUOR /MURPHY LEE Top Down

POLLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	SUMMER SANITARIUM TOUR	\$2,522.6
2	EAGLES	\$1,654.0
3	DAVE MATTHEWS BAND	\$1,218.1
4	FLEETWOOD MAC	\$1,194.3
5	DIXIE CHICKS	\$1,175.2
6	OZZFEST 2003	\$893.6
7	CHER	\$772.1
8	JUSTIN TIMBERLAKE & ...	\$701.2
9	PEARL JAM	\$679.7
10	JAMES TAYLOR	\$550.2
11	TIM MCGRAW	\$548.7
12	NEIL YOUNG	\$513.9
13	KENNY CHESNEY	\$470.0
14	RED HOT CHILI PEPPERS	\$449.8
15	50 CENT	\$409.7

Among this week's new tours

BOWLING FOR SOUP
KENNY LATTIMORE & CHANTÉ MOORE
LUCINDA WILLIAMS
ROONEY
TRANS AM

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20on20 (XM20)
Kane
SANTANA /ALEX BAND Why Don't You & I
JENNIFER LOPEZ Baby I Love U!
PHARRELL /JAY-Z Frontin'
BT Simply Being Loved (Sornnambulist)

BPM (XM81)
Blake Lawrence
SIMPLY RED Sunrise
MALYSSA Here With You
SEAL Get It Together

Squizz (XM48)
Charlie Logan
A PERFECT CIRCLE Weak And Powerless

U-POP (XM29)
Ted Kelly
JUNIOR SENIOR Rhythm Bandits
SPEECH Gone Away
CHRISTINA AGUILERA /LIL KIM Can't Hold Us...
SPEEDWAY Genie In A Bottle
ELBOW Fallen Angel
KRAFTWERK Tour De France '03
ROYKSOPP Sparks

The Loft (XM50)
Mike Marrone
NEL YOUNG & CRAZY HORSE Bandit
NEW AMSTERDAMS Hanging On For Hope

Raw (XM66)
Leo G.
TOD SHORT /LIL JON Shake That Monkey
OBIE TRICE Got Some Teeth
E-40 /CLIPSE Quarterbackin

Watercolors (XM71)
Trinity
MARC ANTOINE Funky Picante
DOC POWELL Upward Bound

X Country (XM12)
Jessie Scott
BOB WALKERHORN Broken Down
MAVIS STAPLES Will The Circle Be Unbroken
MACK STARKS Where's The Crime

XM Café (XM45)
Bill Evans
MADISON SMART BELL Forty Words For Fear
MALCOLM HOLCOMBE Another Wisdom

XM/LM (XM42)
Ward Cleaver
PRD-PAIN Run For Cover
GOATWHORE Funeral Dirge For The Rotting Sun
VAMPIRE MOOSE Vampire Moose

Real Jazz (XM70)
JON LUCIEN Creole Lady
SHIRLEY HORN Yesterday
CHICO HAMILTON Thoughts Of Miles
BOZ SCAGGS How Long Has This Been Going On
LIZZ WRIGHT Salt
VICTOR FIELDS Five-Two Blues
TERENCE BLANCHARD Passionate Courage
RUFUS REID Quintet You Make Me Smile

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WEST
1. PHARRELL /JAY-Z Frontin'
2. SIMPLY RED Sunrise
3. THALIA /FAT JOE I Want You
4. SWITCHFOOT Meant To Live
5. EVA CASSIDY Drowning In The Sea Of Love

MIDWEST
1. PHARRELL /JAY-Z Frontin'
2. THALIA /FAT JOE I Want You
3. LAURA TURNER Soul Deep
4. SWITCHFOOT Meant To Live
5. EVA CASSIDY Drowning In The Sea Of Love

SOUTHWEST
1. SEAL Waiting For You
2. LAURA TURNER Soul Deep
3. THALIA /FAT JOE I Want You
4. SDOCHI Just Because
5. WYNNONNA What The World Needs Now

NORTHEAST
1. THALIA /FAT JOE I Want You
2. FORTY FOOT ECHO Brand New Day
3. LAURA TURNER Soul Deep
4. EVA CASSIDY Drowning In The Sea Of Love
5. SEAL Waiting For You

SOUTHEAST
1. PHARRELL /JAY-Z Frontin'
2. LAURA TURNER Soul Deep
3. SWITCHFOOT Meant To Live
4. THALIA /FAT JOE I Want You
5. EVA CASSIDY Drowning In The Sea Of Love

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The Pulse
Haneen Ararat
JOHN MAYER Bigger Than My Body
SEAL Waiting For You

U.S. 1
Bill Hammond
KELLY CLARKSON Low
GINUWINE In Those Jeans

Hot Jamz
AJA Movin' On
ERIKAH BADU Danger ... Block On Lock

Hip Hop Nation
MURPHY LEE /JERMAINE DUPRI What Da Hook Gon Be
BEANIE SIGEL /PEEDIE CRAKK... When ...

Heart & Soul
B.J. Stone
GERALD LEVERT That Girl
TERENCE TRENT D'ARBY Designated Fool

AOL Radio@Network
Ron Nenni 415-934-2790

Top Country
Lawrence Kay
JEFF BATES Rainbow Man
DWAYNE YOGAKAM This Is God

Top Pop
Mark Hamilton
CHINGY Right Thurr
KELLY CLARKSON Low
HILARY DUFF So Yesterday
FOUNTAINS OF WAYNE Stacy's Mom
STACIE ORRICO (There's Gotta Be) More To Life

Top Alternative
Cameo
CAVE IN Inspire
ODDNAS Too Bad About Your Girl
EELS Saturday Morning
GRANDDADDY Now It's On
RADIOHEAD Go To Sleep
SERAFIN Day By Day

Smooth Jazz
Stan Dunn
BRIAN HUGHES Along The Way

Top Jams
Davey D
MARY J. BLIGE Ooh!
R. KELLY Step In The Name Of Love
SUGA FREE Angry Enuff

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Steve Nichols
MATCHBOX TWENTY Bright Lights
JOHN MAYER Bigger Than My Body

Touch
Vern Catron
DWELE Find A Way
ARETHA FRANKLIN The Only Thing Missing Is You

Tom Joyner Morning Show
Vern Catron
R. KELLY Step In The Name Of Love
TYRESE Signs Of Love Makin'

Country Coast To Coast
Kris Wilson
ASHLEY GEARING Can You Hear Me When I Talk To You?

Hot AC
Steve Young/Josh Hosler
MATCHBOX TWENTY Bright Lights
JOHN MAYER Bigger Than My Body
WILSHIRE Special

CHR
Steve Young/Josh Hosler
BEYONCÉ /SEAN PAUL Baby Boy
BT Simply Being Loved (Sornnambulist)
JOHN MAYER Bigger Than My Body
SMASH MOUTH You Are My Number One

Rhythmic CHR
Steve Young/Josh Hosler
CHERISH /IDA BRAT Miss P
DMX Where The Hood At?
LUDACRIS Stand Up
M.V.P. Rock Ya Body Mic Check ...

Soft AC
Mike Bettelli/Teresa Cook
JIM BRICKMAN Peace (Where The Heart Is)

Mainstream AC
Mike Bettelli/Teresa Cook
JIM BRICKMAN Peace (Where The Heart Is)

Delilah
Mike Bettelli
JIM BRICKMAN Peace (Where The Heart Is)

Dave Wingert Show
Mike Bettelli/Teresa Cook
TRAIN Calling All Angels

Mainstream Country
Ray Randall/Hank Aaron
GEORGE STRAIT Cowboys Like Us
DARRYL WORLEY Tennessee River Run

New Country
Hank Aaron
MONTGOMERY GENTRY Hell Yeah
GEORGE STRAIT Cowboys Like Us

Lia
Ken Moultrie/Hank Aaron
CHRIS CAGLE Chicks Dig It
GEORGE STRAIT Cowboys Like Us

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Penny Mitchell
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DARRYL WORLEY Tennessee River Run

WESTWOOD ONE
Charlie Cook • 661-294-9000

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Jeff Gonzer
LYNYRD SKYNYRD Gimme Back My Bullets

Bright AC
Jim Hays
JOHN MAYER Bigger Than My Body

Mainstream Country
David Felker
TOBY KEITH I Love This Bar
LONESTAR Walking In Memphis

Hot Country
Jim Hays
CHRIS CAGLE Chicks Dig It
RUSHLOW I Can't Be Your Friend

Young & Verna
David Felker
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MONTGOMERY GENTRY Hell Yeah

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METALLICA Frantic
LIMP BIZKIT Eat You Alive
STORY OF THE YEAR Until The Day I Die

Country
John Glenn
GEORGE STRAIT Cowboys Like Us
MARK WILLS And The Crowd Goes Wild

AC
Dave Hunter
MATCHBOX TWENTY Bright Lights

72 million households



75 million households

Paul Marszalek
VP/Music Programming



Plays

50 CENT... P I M P	32
GOOD CHARLOTTE Girls & Boys	30
NELLY I/P, DIDDY... Shake Ya Tailfeather	28
MYA My Love Is Like Whoa	27
BLACK EYED PEAS Where Is The Love?	26
SEAN PAUL Lake Gue	26
CHINGY... Right Thurr	26
LINKIN PARK Faint	24
FABOLOUS I/TAMIA So Into You	23
LUMIDEE I/BUSTA RHYMES Never Leave You	19
DREAM I/LOON Crazy	14
FOUNTAINS OF WAYNE Stacy's Mom	14
BEYONCÉ I/JAY-Z Crazy In Love	13
PHARRELL I/JAY-Z Frombin'	13
CHRISTINA AGUILERA I/LIL KIM Can't Hold Us Down	13
MARY J. BLIGE Love @ 1st Sight	12
HILARY DUFF So Yesterday	10
LIL JON & THE EASTSIDE BOYZ Get Low	9
BOW WOW Let's Get Down	9
JUNIOR SENIOR Move Your Feet	8

Video playlist for the week of Aug. 4-11.



David Cohn
General Manager

2

50 CENT... P I M P	32
GOOD CHARLOTTE Girls & Boys	30
NELLY I/P, DIDDY & MURPHY LEE Shake Ya Tailfeather	28
MYA My Love Is Like Whoa	27
BLACK EYED PEAS Where Is The Love?	26
SEAN PAUL Lake Gue	26
CHINGY... Right Thurr	26
LINKIN PARK Faint	24
FABOLOUS I/TAMIA So Into You	23
LUMIDEE I/BUSTA RHYMES Never Leave You (Uh Oooh)	19
DREAM I/LOON Crazy	14
FOUNTAINS OF WAYNE Stacy's Mom	14
BEYONCÉ I/JAY-Z Crazy In Love	13
PHARRELL I/JAY-Z Frombin'	13
CHRISTINA AGUILERA I/LIL KIM Can't Hold Us Down	13
MARY J. BLIGE Love @ 1st Sight	12
HILARY DUFF So Yesterday	10
LIL JON & THE EASTSIDE BOYZ Get Low	9
BOW WOW Let's Get Down	9
JUNIOR SENIOR Move Your Feet	8

Video playlist for the week of Aug. 4-11.

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



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

ADDS

DARRYL WORLEY Tennessee River Run
MARTINA MCBRIDE This One's For The Girls

TOP 20

	TW	LW
A. JACKSON I/J. BUFFETT It's Five O'Clock...	50	51
TIM MCGRAW The Ride	47	48
TIM MCGRAW Real Good Man	47	48
KEITH URBAN Who Wouldn't Want To...	45	45
KENNY CHESNEY No Shoes, No Shirt, No...	36	42
RASCAL FLATTS I Melt	31	51
SHANIA TWAIN Forever and For Always	31	36
BRAD PAISLEY Celebrity	31	32
BROOKS & DUNN Red Dirt Road	31	30
PAT GREEN Wave On Wave	31	30
BRIAN MCDONAS 99.9% Sure	31	29
EAGLES Hole In The World	30	31
GARY ALLAN Tough Little Boys	29	4
MONTGOMERY GENTRY Hell Yeah	26	4
DIERKS BENTLEY What Was I Thinkin'	23	14
MARTY STUART If There Ain't There...	22	10
KENNY CHESNEY Big Star	20	20
JESSICA ANDREWS Good Time	16	10
TRACE ADKINS Then They Do	15	15
PATTY LOVELESS Lovin' All Night	15	15

Monitored plays by Mediabase 24/7 between Aug. 10-16



Jim Murphy, VP/Programming
19 million households

ADDS

DARRYL WORLEY Tennessee River Run
SHERRIE AUSTIN Streets of Heaven

TOP 10

A. JACKSON I/J. BUFFETT It's Five O'Clock Somewhere	
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song)	
BLAKE SHELTON Heavy Liftin'	
DIERKS BENTLEY What Was I Thinkin'	
TRACE ADKINS Then They Do	
TIM MCGRAW Real Good Man	
SHANIA TWAIN Forever And For Always	
KEITH URBAN Who Wouldn't Want To Be Me	
KENNY CHESNEY No Shirt, No Shoes, No Problem	
TOBY KEITH I/WILLIE NELSON Beer For My Horses	

Information current as of Aug. 12, 2003

36 million households

Cindy Mahmoud, VP/Music Programming & Entertainment



VIDEO PLAYLIST

FABOLOUS I/TAMIA So Into You
GIN WINE In Those Jeans
SEAN PAUL Lake Gue
R. KELLY Thoa Thoin
50 CENT I/SNOOP DOGG & G-UNIT P.I.M.P.
ASHANTI Rock Wit U (Awww Baby)
CHINGY Right Thurr
BEYONCÉ I/JAY-Z Crazy In Love
LIL JON & THE EASTSIDE BOYZ I/YING YANG Get Low
LUMIDEE I/BUSTA RHYMES Never Leave You (Uh Oooh)

Video playlist for the week ending Aug. 11.

RAP CITY TOP 10

50 CENT I/SNOOP DOGG & G-UNIT P.I.M.P.
CHINGY I/J.D. & TRINA Right Thurr
TIMBALAND & MAGOO Cop That Disc
LIL JON & THE EASTSIDE BOYZ I/YING YANG Get Low
BUSTA RHYMES & PHARRELL WILLIAMS Light Your Ass...
LUDACRIS Stand Up
YOUNG BLOODZ Damn
DMX Where Da Hood At?
YOUNG GUNZ Can't Stop, Won't Stop
NELLY I/P, DIDDY & MURPHY LEE Shake Ya Tailfeather

TELEVISION

TOP TEN SHOWS

Total Audience
(105.5 million households)

1 CSI
2 Without A Trace
3 Everybody Loves Raymond
4 AFC/NFC Hall Of Fame Game (Green Bay vs. Kansas City)
5 CSI: Miami
6 King Of Queens
7 Law & Order: Special Victims Unit (Tuesday)
8 60 Minutes
9 Law & Order
10 Big Brother 4 (Wednesday)

Source: Nielsen Media Research

Aug. 4-10

Adults 18-34

1 The Simpsons
2 Law & Order: Special Victims Unit (Tuesday)
3 King Of The Hill
(tie) Last Comic Standing
(tie) Malcolm In The Middle
6 2003 Teen Choice Awards
7 Malcolm In The Middle (9:30pm)
8 AFC/NFC Hall Of Fame Game (Green Bay vs. Kansas City)
(tie) Friends
10 CSI

COMING NEXT WEEK

Friday, 8/15

- Mya, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Annie Lennox, *Late Show With David Letterman* (CBS, check local listings for time).
- The Sex Pistols, *Jimmy Kimmel Live* (ABC, check local listings for time).
- Kelly Rowland and The Dandy Warhols, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Junior Senior, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Smash Mouth, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 8/16

- OK Go, *Mad TV* (Fox, 11pm ET/PT).
- Nelly, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 8/18

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

- B.B. King and Jeff Beck, *Jay Leno*.
- Eels, *David Letterman*.
- The Music, *Jimmy Kimmel*.
- Solomon Burke, *Conan O'Brien*.
- Drive-By Truckers, *Craig Kilborn*.

Tuesday, 8/19

- Shania Twain performs in concert when NBC presents *Shania Up! Live in Chicago* (8pm ET/PT).
- Sugar Ray, *Jay Leno*.
- Nick Cave & The Bad Seeds, *David Letterman*.
- Adema, *Jimmy Kimmel*.
- Ringo Starr, *Conan O'Brien*.
- Kelly Rowland, *Craig Kilborn*.

Wednesday, 8/20

- Tim McGraw, *Jay Leno*.
- Yeah Yeah Yeahs, *David Letterman*.
- Dave Gahan, *Jimmy Kimmel*.
- Sum 41, *Conan O'Brien*.

Thursday, 8/21

- Ricky Martin, *Jay Leno*.
- Everclear, *Conan O'Brien*.
- Thrive, *Craig Kilborn*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Aug. 8-10

Title	Distributor	\$ Weekenc	\$ To Date
1	S.W.A.T. (Sony)*	\$37.06	\$37.06
2	Freaky Friday (Buena Vista)*	\$22.20	\$33.10
3	American Wedding (Universal)	\$15.46	\$65.21
4	Pirates Of The Caribbean ... (Buena Vista)	\$13.02	\$232.75
5	Seabiscuit (Universal)	\$11.95	\$69.50
6	Spy Kids 3D: Game Over (Miramax)	\$9.79	\$87.10
7	Bad Boys II (Sony)	\$6.04	\$123.09
8	Lara Croft Tomb Raider ... (Paramount)	\$5.22	\$53.71
9	Finding Nemo (Buena Vista)	\$2.51	\$324.91
10	Terminator 3: Rise Of The Machines (WB)	\$1.64	\$145.98

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

COMING ATTRACTIONS: This week's openers include *Freddy vs. Jason*, starring recording artist Kelly Rowland. The film's Roadrunner soundtrack contains Ill Nino's "How Can I Live," Slipknot's "Snap ('97 Demo)," Hatebreed's "Condemned Until Rebirth," Sevendust's "Leech," Mushroomhead's "Sun Doesn't Rise," Powerman 5000's "Bombshell," Type O Negative's "Electrocute," Sepultura & Mike Patton's "The Waste," Nothingface's "Ether" and cuts by Murderdolls, Killswitch Engage, Seether, Spine-

shank, Stone Sour, DevilDriver, The Blank Theory, Chimaira, From Autumn To Ashes, In Flames and Lamb Of God.

Also opening this week is *Uptown Girls*, starring Brittany Murphy. The film's Network soundtrack includes Chantal Kreviazuk's "Time," Leigh Nash's "Charmed Life," Sense Field's "On Your Own," three tunes by film co-star Jesse Spencer ("Sheets of Egyptian Cotton," "Night of Love" and "Molly Smiles") and more.

— Julie Gidlow



Duel In The Sun

News/Talk battle heats up in Phoenix

In today's consolidated radio business, where former market competitors have become sister stations, it's not often we get one of those good, old-fashioned battles between two competing News/Talkers owned by different companies. But that's just what's happening in Phoenix, where KTAR and KFYL are waging a battle that's as hot as an August afternoon in the Valley of the Sun.

KTAR is the established station, with an 80-year heritage and more than a casual acquaintance with finishing No. 1 in the market. Owned and operated by Emmis Communications, it is one of just three News/Talk/Sports outlets in the company's radio stable. No. 2-ranked KFYL, on the other hand, is one of 265 News/Talk/Sports stations owned by Clear Channel, setting up what would seem to be a classic "David vs. Goliath" battle.

Perhaps the most unique element in this shootout is that KTAR and KFYL are both programmed by women — Tisa Vrable and Laurie Cantillo, respectively. We can debate in a future column whether that fact should be newsworthy, but, in the generally male-dominated News/Talk radio business, it's definitely news. And just to make it

even more interesting, the now-competing PDs used to work on the same team and under the same roof.

View From The Top



Tisa Vrable

For the past three years Vrable has been PD at No. 1-rated KTAR. Her broadcasting career began in her native Aruba, where she worked as a TV reporter for several years before moving to the U.S. mainland. "I got married and moved to Chicago," she says. "I landed a job as the morning producer

for Bob Collins at WGN Radio. "I spent 10 years at WGN, and it was the best training ground anyone in our business could have. I grew from producer to Promotions Director to Asst. PD to, ultimately, PD."

Vrable moved from Chicago to Phoenix as PD at then-fledgling Sports/Talker KMVP. That's where

she worked with Cantillo, who was across the hall at KTAR. After a return to Aruba for a year to deal with family business, Vrable came back to Phoenix in 2000 as PD for KTAR — and, ironically, replaced Cantillo, whom Clear Channel had lured away to KFYL.

"It was truly by coincidence that, when I was ready to return to Phoenix, I learned from friends that Laurie had left KTAR," Vrable says. "It was one of those right-time, right-place moments."

Vrable doesn't mince words on why she thinks both stations have succeeded. "Obviously, there is a substantial audience here that is interested in News and Talk radio," she says.

"The success of both stations is because listeners have a choice of two distinctly different products. KTAR is the heritage station with a lot of locally produced programming and heavy branding of our news product, while KFYL is the 'Rush Limbaugh' station."

Asked to describe the essence of KTAR, Vrable is succinct. "Live, local, first," she replies. "But, more accurately, I would say it's a heritage station with credible information

that's wrapped in an entertaining talk package."

KTAR remains one of those radio stations with a major commitment to local news coverage, and Vrable believes that Emmis' support in that area has been critical to the station's continued success. "We have a substantial local news department," she says. "Emmis understands that local news is our brand, and the company is committed to giving us the support we need to maintain that brand with our product."

David Vs. Goliath

While Emmis is a highly respected player in the broadcast industry, no one would confuse the company with Clear Channel and its 1,200-plus-station empire. Even though KTAR is one of just three Talk outlets owned by Emmis, Vrable says she doesn't see that as a disadvantage.

"In sales you'll hear the argument about rate integrity in a market when you compete against a big company," she says. "But in programming I actually think there's an advantage, because the company is

able to stay focused on quality and not quantity. It's able to stay close enough to have an understanding of what we're trying to achieve with our individual stations and to really support those efforts.

"I have an advantage in that I work for a big corporation that doesn't feel like one. There's involvement, but no mandates. It's a company that's run by passionate radio people who trust that you know how to do your job, and they let you do it."

Another critical component of KTAR's success is being the Arizona Diamondbacks' flagship station. "Having baseball can be a real asset," says Vrable. "It brings in additional cume that I see asicing on the cake. And cume is a big part of our story here at KTAR."

The 'XY' Factor

Asked what she admires most about her competition, Vrable replies, "Although they've gone through a lot of identity changes in the past few years, more recently they seem to be getting a clearer understanding of what their audience wants from them, and they are building a product that delivers on that."

While KFYL is the station that

Coming Next Week In R&R

Look for a special, expanded News/Talk/Sports section in next week's issue of R&R saluting ABC Radio's KGO/San Francisco. The venerable News/Talker just celebrated its 100th consecutive No. 1 book with the recently released spring 2003 Arbitron. Read our exclusive conversation with KGO President/GM Mickey Luckoff and OM/PD Jack Swanson. The award-winning management duo talks about what it takes to stay on top nonstop for 25 years.

Also featured will be a special picture page of great moments past and present from the photo archives of one of America's most respected radio stations. Don't miss this special tribute to the Bay Area's perennial No. 1 radio station — KGO — only on the News/Talk/Sports pages of next week's issue of R&R.



Laurie Cantillo

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leans more obviously conservative overall, Vrable says that KTAR also leans to the right. "Our audience research shows KTAR listeners to be more moderate, but still conservative," she says. "After all, Phoenix is a pretty conservative town."

When asked about the novelty of having two winning News/Talk stations programmed by women, Vrable replies, "Nobody is surprised that men program AC stations, so why should this situation be looked at any differently? There are stations geared toward an ethnic group that are successfully programmed by someone who is not a member of that ethnic group, but nobody questions that."

"Ultimately, it comes down to whether or not you understand who the target audience is and how well you focus on making sure that your product satisfies them. I don't think that because you're a woman you can't program a station that targets men. In fact, as a married woman, I hope I know something about what men want."

There are some differences that Vrable thinks women in management can bring to a station. "If we're going to stereotype here, women can often create and foster a different culture in the workplace," she says. "These kinds of radio stations need an environment where talent and producers feel free to be creative, take some risks and have some fun. Women may, at times, have a better touch at creating that kind of environment."

And In This Corner...

Laurie Cantillo began her career at KOA/Denver, where she spent 15 years as a news anchor. During her tenure there she did mornings with Bruce Kamen, who later became PD at KGO/San Francisco.

"Bruce impressed upon me the idea that a Talk radio station didn't have to be dull and stodgy and that

you didn't have to sacrifice credibility in order to be entertaining," says Cantillo. "Following his advice, we were No. 1 25-54, so his ideas made quite an impression on me."

After working on the morning show Cantillo was upped to Exec. Producer at KOA, where she was charged with moving the station's talk product to a more issues-oriented position. That led to her being named interim PD when then-KOA PD Robin Bertolucci was out on maternity leave. "When I got that opportunity I knew what I wanted to do from then on," says Cantillo. "I loved programming, and there was no turning back."

In August 1997 Cantillo took over as PD of KTAR and stayed three years before moving to KFYL. "There was a lot of uncertainty and changing of ownership at that time, so when the opportunity to move to KFYL came, it was the right time to make that move," she says.

"Having worked for the company in the early Jacor days at KOA, it was like coming home for me. It seemed like a great opportunity to take a station that was lagging in the ratings and really run with it."

Listeners Benefit

Cantillo says that listeners are the beneficiaries of the rivalry between the two stations. "When I first came here, people said it was not a great AM market and not a good News/Talk market, but I think we've proven them wrong," she says.

"The competition has made us both better, and that's been good for listeners. I love working in a market with a strong competitor like we have here. We go at it every day on the street, with our news departments and in the talk-show arena. Not to mention that I'm probably the only person in Phoenix who actually roots against the Diamondbacks."

Cantillo also thinks that the growth of Phoenix has helped, espe-

cially when it comes to KFYL. "People have moved here from cities like Chicago and Los Angeles, so that's the kind of radio they're used to and expect," she says. "I think that has made things better for a station like KFYL that doesn't have the heritage."

"If we were in another market, where people didn't come and go all

"I don't think that because you're a woman you can't program a station that targets men. In fact, as a married woman, I hope I know something about what men want."

Tisa Vrable

the time, it would be much more difficult to topple the giant. But with new people coming here all the time, they don't have any history of which station should be the dominant News/Talk leader. They simply listen based on their own preferences."

Sharp Differences

Like her crosstown competitor, Cantillo believes that KFYL and KTAR are two very different radio stations and that that's why both have succeeded. "KFYL is more personality-driven," she says. "We have a laser focus on being the Valley's Talk station, and we stay on that message."

"While we don't have the cume that KTAR has, our listener loyalty is high. Our ratio of core listeners to cume is around 70%-75%. Once we bring them in the door, fans tend to stick with us."

"We also have a very strong stationality, and we don't take ourselves too seriously. We target 25-54 News/Talk listeners, and we have been very successful in that demo. Sure, it's a bitter pill to not win that 12+ crown, but we generally win the 25-54 battle, even up against a station with a strong news image and baseball. That's a great shot in the arm for us."

Although news is not as big a focus at KFYL as it is at KTAR, Cantillo says her station is competitive in that area too. "We're all over the news," she says. "KFYL won its first Edward R. Murrow award this year, and for the past three years we've been honored with the Best News-cast award from the Arizona Associated Press."

"Although we may not have as large a news department as the competition, we have seasoned and experienced news pros on our staff who can provide insight and analysis to our talk shows, along with anchoring newscasts."

More Than Rush

What does Cantillo admire most about her competition? "I admire their news department," she says. "What a wonderful 80-year history they have, covering all the craziness that has happened as this state has grown. It's a station that has been through a lot of changes and has continued to survive."

"They have the advantage of those magic call letters and a baseball franchise that has given them a big shot in the arm. It was a good business decision for them to partner with the Diamondbacks."

Cantillo bristles a bit at the suggestion that KFYL's primary image is being the Rush Limbaugh station.

"That might have been true a few years ago," she says. "Rush is a giant for us, and Sean Hannity also plays a big role in our success. Add to that our local lineup of Barry Young, Bruce Jacobs, Tom Liddy & Austin Hill and Charles Goyette, and this is a very multitalented radio station."

Cantillo feels that being part of Clear Channel is a definite advantage for KFYL. "They offer me so many resources to draw on, I can't think of any disadvantage," she says. "It all boils down to how much freedom you have locally as a programmer, and that is something I have. Despite what some say, Clear Channel is not a top-down organization. They allow you to make decisions based on what will work in your market."

Very Visceral

Some words Cantillo uses to describe the essence of KFYL include "funny," "irreverent" and "self-deprecating." "We're a station that gets people talking, and you have to be engaged by listening," she says. "You just can't listen to KFYL and not care."

"We'll absolutely make you want to pick up the phone and call. This is a very visceral radio station that tries to and succeeds in getting a reaction from listeners. We like to push your hot buttons."

How does Cantillo feel about the unique status of being one of two women programming the top two stations in town? "I can't think of another market where that's happening," she says. "But from my frame of reference it's not unusual to have a woman running the show. Two of my former programming bosses — Kris Olinger and Robin Bertolucci — are two of the most brilliant News/Talk PDs in the business, so I'm not at all unaccustomed to seeing a successful woman in the program director's chair at a News/Talk station."

Now is the time to switch to Heloise

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Content:
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Passionate programming that sells

When News Breaks Out, So Do We

Former MCA Exec. VP/Promotion **Craig Lambert** has signed an exclusive deal to consult Johnny Barbis and the promotion team at DreamWorks Records. Lambert will be in the DreamWorks house in Beverly Hills beginning Monday, Aug. 18.

In other label news, Reuters reports that **Warner Music** and **BMG** have entered "the home stretch" in merger talks. If such a mega-deal does in fact go down, the new entity would become the world's second-largest music company, behind only Universal. Some industry insiders say that a merged Warner Music and BMG could save both companies much as \$300 million a year.

WKXS-FM & Dorman Kiss & Say Goodbye

It's the end of an era in Boston: After 23 years in afternoons, market legend **Dale Dorman** exits WKXS-FM (Kiss 108)/Boston. PD Cadillac Jack McCartney issued this statement: "Dale is a Boston radio institution, and we thank him for all of the contributions he's made to Kiss 108 in his years with us. While it is always difficult to say goodbye to a valued colleague, Kiss 108 had a terrific spring book, and it's clear to us that there are enormous opportunities to further entrench ourselves as the leading station in the Boston market. We are committed to finding the best talent in the country for the Boston audience, talent who can help us realize these exciting new opportunities."

If you think you can fill some truly legendary radio shoes, rush your best stuff to Cadillac Jack at 99 Revere Beach Pkwy., Medford, MA 02155.

The 'Govern-ator' Terminates Budget Crisis

When California gubernatorial candidate **Arnold Schwarzenegger** was in New York on Aug. 11, he did a phone interview with WKTU's **Baltazar & Goumba Johnny**, during which the Terminator described his three-step program to solve California's massive budget crisis. Two words: corporate sponsorship. "The governor's mansion will be the 'Microsoft Mansion.' My Hummer is going to be sponsored by Trojan condoms," he said, eliciting huge laughter from the guys. "My second step will be merchandising: I'll offer T-shirts,



Vote for me... or else!

hats and a very special 'Arnold as Governor' action figure. And if that doesn't work, I'm going to hold everyone upside down one by one and take it out of their pockets if I have to!" When Goumba wistfully remarked, "I wish I could vote for you," Schwarzenegger ominously replied, "You will."

The next morning, the hosts of Fox News Channel's *Fox & Friends* on the Fox News Channel spoke on the phone with someone they thought was Schwarzenegger. In reality, the voice belonged to "Ah-nuld" soundalike **Josh Thompson**, who was put up to the call by **Larry Wachs & Eric Von Haessler**, a.k.a. *The Regular Guys* on WKLS (96Rock)/Atlanta. On live TV, Thompson answered questions in Arnold's signature accent, then followed with this blast: "It's important that you guys also listen to *The Regular Guys* in Atlanta, because I think they're great!" which was followed by laughter. "You should have seen the looks on their faces!" 96Rock PD Paul Kreigler says of the befuddled TV hosts. After attempting to regain their composure, one of the bright-bulb hosts remarked, "I'm pretty sure that we just got 'Punk'd'!"

Udderly Compelling Radio

Earlier this week, at the Indiana State Fair, Emmis/Indianapolis VP/GM **Tom Severino** went teat-to-teat with Emmis EVP/CFO **Walter Berger** in a cow-milking contest. The rules were simple: Whoever squeezed the most milk into his bucket within the time limit won a big-ass belt buckle. Severino, who learned the hard way last year to leave his VP/GM suit at home, says, "What they didn't tell us was that when you milk a cow, she leans into you. I had these visions of my cow falling over on me. How embarrassing would that be — being crushed by a 4,000-pound cow, live on the radio." That's right, WIBC/Indianapolis carried the landmark event live.

Right out of the gate, Berger, who won last year, had problems. "I heard Walter yell and leap off his stool," says Severino. "Stool" being the operative word in this case, as Bessie experienced an explosive bathroom incident that caused hundreds to flee in panic. "They brought in a ground crew to hose down the area and spray some air freshener, and Walter

Continued on Page 21

R&R Timeline

1 YEAR AGO

- **Lisa Velasquez** appointed Sr. VP/Promotion for Lava Records.
- Radio stocks hit five-year lows.
- L.A. Lakers voice **Chick Hearn** dies at age 85 from complications from a brain hemorrhage he suffered after a fall at his home.
- Hot AC WLCE/Philadelphia readopts the heritage WSNL calls and flips to gold-based AC.

5 YEARS AGO

- **Ric Lippincott** named head of promotion for Maverick Recording Co.
- **Eric Schoenfeld** named GM of ESPN Radio; **Len Weiner** promoted to Asst. GM.
- **Dave Robbins** rejoins CBS as VP/GM of Columbus FMs.

10 YEARS AGO

- PolyGram purchases Motown for \$325 million. **Clarence Avant** installed as Motown Chairman, and **Jheryl Busby** continues as Motown President/CEO.
- **Joel Salkowitz** resigns from WQHT/New York.
- Shamrock Broadcasting closes on its \$300+ million takeover of Malrite Communications.



Jheryl Busby

15 YEARS AGO

- AC WPIX/New York flips to NAC; **Bob Linden** assumes the PD slot.
- Gannett moves three management executives: **Chris Conway** becomes VP/Station Manager for KUSA & KSD/St. Louis, **Mike Shields** becomes President/GM of KSDO & KSWV/San Diego, and **Gerry DeFrancesco** becomes VP/GM of WDAE & WUSA/Tampa.



Gerry DeFrancesco

20 YEARS AGO

- **Mike McVay** becomes Station Manager of WMJI & WBBG/Cleveland.
- **Scott Alexander** named PD of KHTR/St. Louis.
- **Lee Larsen** named GM of KOA & KOAQ/Denver.
- **Nick Hunter** upped to VP/Promotion at Warner Bros./Nashville.

dakona

"Good (i've got a lot to learn)"

Already On:

WTMX WIXM WINK KPN WJLK KALC
 WTIC WSNE KALZ KQIS WCDA KMHX
 KHOP KLLY KMPX WQAL WVRV WKSZ

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The first single
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new album

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Top 40 Adds
8/19

**CATCH MEST ON
THE GOOD CHARLOTTE TOUR THIS FALL**



Produced by John Feldmann
Management: Darren Lewis/DL Management

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Continued from Page 18

got back to work, but about 30 seconds later, his cow had another incident — this time with No. 1," says Severino, who adds, "While Walter was busy running, I was busy yanking!"

Basking in the bovine afterglow of his victory, Severino pauses to reflect: "This was a fun event, and it was also great radio. The fact that they secretly gave Walter a bull this year made this event truly unforgettable!"

What a thrill and honor it was for KLLC (Alice @ 97.3)/San Francisco to welcome TV's *Wonder Woman* herself, **Lynda Carter**, to the morning show. "Lynda is the national spokesperson for Irritable Bowel Syndrome," says PD John Peake. "As you might imagine, it took about 30 minutes for **Sarah & No Name** to quit giggling like children each time the word 'bowel' was mentioned." After surviving the painful interview process, Carter thought she was home free — she was wrong! On the way out she was accosted by excessively hairy stunt boy-fanatic fan **Hooman**, who was dressed in complete *Wonder Woman* regalia. "She was shocked, horrified and frightened simultaneously," says Peake.

Quick Hits



Spinderella, cut it up one time.

Legendary DJ **Spinderella**, best known for keeping the beat behind multiplatinum act **Salt-N-Pepa**, is the new afternoon talent at Radio One Urban **KKBT (100.3 The Beat)**/Los Angeles.

Michael Smerconish moves from afternoons to mornings at WPHT/Philadelphia, effective Sept. 8. He replaces Westwood One's Don Imus, who crosses the street to Beasley's WWDB-AM. Rumors are flying that syndicated host **Sean Hannity** will do afternoons on WPHT.

Clear Channel CHR/Pop **WVKS (92.5 Kiss FM)**/Toledo shuffles the deck: Effective Sept. 18, morning guy **Denny Schaffer** moves to sister News/Talk **WSPD** for afternoons, replacing Scott Sloan, who will still do his show on sister **WLW/Cincinnati**. Kiss afternoon guy **Johnny D** moves to mornings, while Asst. PD/MD **Mark Andrews** shifts from nights to afternoons.



Carter is saying, "Call 911," through clenched teeth.

Joe Vlazny, former afternoon jock at Big City's late CHR/Rhythmic simulcast **WDEK, WKIE & WKIF/Chicago**, is headed to Dallas as an air talent on Entravision's CHR/Rhythmic **KKDL**.

KVSR (Y101)/Fresno steals **Fabe Nasty** for nights from nearby **KSEQ (Q97)/Fresno**.

Mike McKenzie is aboard for nights at Clear Channel's **WDCG/Raleigh** from Citadel's **WQGN/New London, CT**.

New **KHFJ/Austin** PD **Tommy Austin** inks **Brutha Fred** for nights from weekends at **KRBV/Dallas**.

NextMedia Active Rocker **WXQR/Greenville, NC** midday personality **Matt Lee** adds MD stripes and moves to afternoons.

WSSS (Star 104.7)/Charlotte PD **Tom Jeffries** inks **Scarlett** for middays; she arrives from Infinity sister **KAMX/Austin**.

KOMO/Seattle shifts **Bill Yeend** from afternoons to mornings, teaming him with **Manda Factor**. **Eric Slocum** moves from mornings to afternoons.

Meet Radio Hall Of Fame's Class Of '03

Late Golden West owner **Gene Autry**, talk show host **Jim Bohannon, L.A.** Talk radio icon **Michael Jackson**, Viacom exec **Mel Karmazin** and **WGN/Chicago** veteran farm broadcaster **Orion Samuelson** make up the Radio Hall of Fame Class of 2003. The induction ceremony will be broadcast live on the Westwood One Radio Network at 9pm CT on Saturday, Nov. 8, from the Radio Hall of Fame in Chicago and will be hosted by fellow Radio Hall of Famer **Larry King**.



Hi, I'm Mel!

The Programming Dept.

Entercom/Kansas City Director/Marketing & Brand Development **Mike Kaplan** takes interim PD duties at **WOZN (98.7 The Zone)/Greensboro**.

Russ Allen is named PD of Journal's six-week-old CHR/Rhythmic **WKHT (Hot 104.5)/Knoxville**.

Superadio VP/Programming **Steve "McVie" Solomon** exits to become Dir./Operations for Quantum Communications' three-station Cape Cod, MA cluster.

WIFC/Wausau, WI PD **Chris Pickett** is the new Asst. PD/midday talent at Infinity Hot AC **WQAL/Cleveland**.

KIIZ/Killeen, TX PD/morning man **Mychal Maguire** is named PD of Clear Channel sister **WSSP (The Beat)/Charleston, SC**.

OM/PD **Michael Tee** resigns from Urban **WHJX/Jacksonville**.

Condolences

Greg Delmonaco, VP/GM of Archway Broadcasting's Columbus, GA cluster, passed away Aug. 11 of a heart attack. He was 51. Archway Exec. VP/Operations **Chris Fleming** says, "Greg was an outstanding broadcaster, a member of every community in which he served, a husband and a father. He was also my friend. We will miss him." Delmonaco is survived by his wife, Elaine, a daughter, Briel, and a stepson.

Baby Poop

Congrats to Atlantic Sr. VP/Pop & Crossover Promotion **John "Horse" McMann** and his wife, **Nikki "Bird" McMann**, on the birth of their first child, daughter **Kira Ashling McMann**. She was born Aug. 10 at 11:45am and weighed in at a tasteful 7 lbs., 15 oz.

Relax — We Said Election!

"Fabulously Gay Alan is behind you all the way." That's the rallying cry of, well, **Fabulously Gay Alan**, morning show sidekick at **KZZO (The Zone)/Sacramento**, who has limply tossed his Mary Tyler Moore-style beret into the ring for governor. Alan was so excited about the opportunity to get his face in **R&R**, he went shopping for a new outfit, then made a beeline for the State Capitol building, where he created a "Fabulously Gay Sandwich" with morning guys: **Shawn Cash (I)** and **Jeff Jensen** in this exclusive photo op. You may now rinse....



Nothing captures the '90s better

Every weekend, Dave Stewart from WPLJ, New York City, weaves together the hits and pop culture from the '90s. It's fun and heavy on "Oh, Wow", NOW AVAILABLE IN TWO VERSIONS!

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I'm Too Sexy, Found Out About You, When I Come Around, Ooh Aah...Just a Little Bit, Right Here Right Now, Unbelievable, Where Do You Go, Ordinary World, I Wanna Be Rich, Ants Marching, Don't Wanna Fall In Love.

CHR version
I'm Too Sexy, Hip Hop Hooray, When I Come Around, Ooh Aah...Just a Little Bit, The Humpty Dance, Unbelievable, Where Do You Go, Smells Like Teen Spirit, Jump Around, Ants Marching, Don't Wanna Fall In Love.

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Ten Moments That Rocked Boulder

Musical highlights from the R&R Triple A Summit

Besides mosquito bites that, hopefully, didn't bear the West Nile virus, one thing I walked away with from this year's R&R Triple A Summit was even more appreciation for the performance and songwriting talent of the format's artists. In R&R's second year helming the Summit, the musical lineup was as solid as the surrounding mountains, from the opening-night listening party for Dave Matthews' *Some Devil* to Saturday's closing performance by Blues Traveler.

Of course, ask 10 different people about the Summit's best moments, and you'll get 10 different answers. For some, it was the laid-back, '60s California groove of Ireland's The Thrills; for others, the literal contact

female artist to develop in the Triple A scene before crossing over to become a mainstream success. Her songs take on atmospheres that navigate the line between light and dark, exhibiting textures as exotic as her Japanese-German-Italian heritage. She manages to strike a middle ground between Fiona Apple and Norah Jones without sounding derivative. Tracks like "Worn Me Down" make Yamagata's debut a must-listen.

9. Jet Soar At 'Rate-A-Record'

Hosted by WXP/Philadelphia's Bruce Warren, the Triple A "Rate-a-Record" session packed the room with label execs, programmers and a special contingent of KBCO/Denver listeners to rate 15 records aiming for the Triple A airwaves. Soaring above all was the new Elek-tra band Jet, who nabbed the highest score across the board for their single "Are You Gonna Be My Baby." Not only was it No. 1 overall, it was the clear winner when broken down by radio, records, listeners, male and female.



Los Lonely Boys

8. Los Lonely Boys Make New Friends

I've seen musicians walk the blues on the fretboard many times,

but I've never seen a guitarist and bassist pull it off while holding their respective instruments in front of them with one arm. For the brothers Garza of Los Lonely Boys — guitarist-vocalist Henry, bassist Jojo and



Shelby Lynne

drummer Ringo (yes, Ringo) — their knack for putting on a show is matched only by their talent for writing great songs.

With Ringo providing the rock-solid backbone, Henry and Jojo held their instruments like fishermen displaying prize catches as they wrapped up a tight set of Tex-Mex-flavored blues that had the audience cheering and heading for the merch table.

7. Gusto For Guster

Seeing Guster for the first time ever, I instantly knew why they've won Boston Globe Awards in their hometown for Best Live Act. Walking in a few songs into their set, I was thoroughly impressed with the audience's vibe as they grooved along to the band's shimmering power pop. Gems like "Amsterdam" — currently riding high on the Triple A chart — should, by all means, cross the band over to mainstream success.

And while the group's front line boasts impressive chops, drummer Brian Rosenworcel was a wonder to watch as he bashed drums and bongos alike barehanded, stopping only to tape up his paws to stanch the bleeding. Who says the Triple A format doesn't rock?

6. North Mississippi Allstars Hit Home Run

I want to buy a washboard now. Seriously. Midway through a jaw-dropping set that seemed like an update on The Allman Brothers'

venerated performances, North Mississippi Allstars drummer Cody Dickinson hopped out from behind the kit, strapped on a washboard that was wired through distortion pedals and an amp and proceeded to take soloing to a whole new level — scratched percussion through a wah-wah. It was amazing stuff that revved up the audience that much more, and The North Mississippi Allstars made good on Dave Matthews' promise that a kick-ass band was following his performance.

5. Shelby Lynne Reveals Her Identity

It may have been a bit early for music, but the audience immediately shook off the cobwebs as Grammy-winning singer-songwriter Shelby Lynne took the stage with a full band, new songs and her trademark "take no crap" delivery, performing several songs from her upcoming album, *Identity Crisis*.

This special session was a live taping for *Sounds Eclectic*, the new syndicated show hosted by KCRW/Los Angeles MD Nic Harcourt, who conversed casually with Lynne about the record and her musical career. Songs like "Telephone," the steely blues of "Evil Man" and the Willie Nelson-inspired "One With the Sun" showed that Lynne is at the top of her game.

4. EastMountainSouth Lose Themselves, Win Even More Support

Following an impressive performance by labelmates HEM, East-



EastMountainSouth

MountainSouth seemed to enjoy a watershed moment as they wowed Friday's luncheon with their immaculate delivery of tracks like "Rain Come Down" and their lead single, "You Dance," which has had an impressive run on both the monitored and Indicator Triple A charts. Wrapping up, the group settled into a unique cover of Eminem's "Lose Yourself," adding a whole new vibe to the song. In a tent packed full of radio tastemakers, EastMountainSouth proved that they could be the next big thing.

3. R&R Stands For Robert Randolph

Robert Randolph's name was on everyone's lips at the Summit, and with good reason: Not only is he one of the nicest cats you'll ever meet, he's also a mean pedal steel player who can channel the blues greats



Robert Randolph

and make you see God with his inspired playing. Packed into a tiny hotel room for a post-midnight Club R&R, Randolph had the room jumping like a Southern blues shack.

2. Dave Matthews Runs With Some Devil

Exiting the free shuttle bus to the Fox Theatre, I was soundly booed by a group of Dave Matthews diehards waiting in line. I decided to tuck my Summit badge inside my pocket shortly thereafter. Hey, it's not my fault they chose candlemaking over music journalism.

Actually, I felt really bad for the fans, as this was a unique opportunity to see a superstar artist perform solo in an intimate venue. Inside, I overheard a fan who had paid \$500 for a ticket. Money well spent, as Dave performed a solo acoustic set complete with drunken commentary. Opening with *Before These Crowded Streets*: "The Stone," Matthews went into "Loving Wings" before playing four new songs from his solo debut, *Some Devil* — "So Damn Lucky," which he described as a "dark lullaby"; "Baby"; "Save Me"; and the powerful first single, "Gravedigger." Of course, the crowd wanted more, prompting Dave to encore with *Busted Stuff's* "Bartender."

1. Warren Zevon, The Wind

It was hard to find a dry eye in the room after Artemis Records gave us an exclusive screening of the upcoming VH1 documentary chronicling Warren Zevon's life and the recording of what will be his final album, *The Wind*. Diagnosed with a rare aggressive form of lung cancer,



Warren Zevon

Zevon was given three months to live and decided to record his personal goodbye to family and friends. A touching piece that's intimate without being intrusive and is poignant, funny and sad, this documentary is a touching eyewitness account of a legendary artist creating his ultimate musical statement.



North Mississippi Allstars

high of Ziggy Marley's performance; and for others, the blues rock of Native-American outfit Indigeno.

Damien Rice made quite an impression on many attendees, as did Pete Francis, Leona Naess and the reunited Mavericks. Bob Schneider shocked and awed with his irreverent style and lyrics, Franky Perez blasted out a sweat-drenched set of working-class rock, and the revered Rodney Crowell showed why he's so respected as a songwriter and performer.

While every single act left a favorable impression, for me it came down to 10 specific moments. Plus, lists are all the rage now, from VH1's *Pop Culture's 200 Greatest Icons* to the Learning Channel's *Top 10 Worst Industrial Disasters*. So allow me to add to the mania with my top 10 musical moments from R&R's second annual Triple A Summit.

10. Rachel Yamagata's Sultry Sounds

With a hauntingly beautiful voice, Rachel Yamagata could be the next

THE INDUSTRY'S NO. 1 RETAIL CHART August 15, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	SOUNDTRACK	Bad Boys II	Bad Boy/Universal	118,985	-26%
2	2	VARIOUS	Now That's What I Call Music! 13	UTV	79,481	-27%
4	3	EVANESCENCE	Fallen	Wind-up	77,238	-3%
3	4	BEYONCE	Dangerously In Love	Columbia	74,312	-15%
5	5	CHINGY	Jackpot	DTP/Capitol	69,634	-5%
7	6	50 CENT	Get Rich Or Die Tryin'	Shady/Am/Interscope	59,487	-8%
9	7	NORAH JONES	Come Away With Me	Blue Note	58,503	+8%
-	8	WYNONNA	What The World Needs Now	Curb	53,804	-
8	9	ASHANTI	Chapter II	Murder Inc./IDJMG	49,738	-13%
12	10	LINKIN PARK	Meteora	Warner Bros.	46,512	-1%
18	11	LUTHER VANDROSS	Dance With My Father	J	42,272	+18%
10	12	MYA	Moodring	Interscope	39,690	-27%
28	13	STAIND	14 Shades Of Grey	Flip/Elektra/EEG	37,870	+18%
14	14	CHER	Very Best Of Cher	WSM	37,234	-4%
17	15	COLDPLAY	Rush Of Blood To The Head	Capitol	35,563	-3%
11	16	JANE'S ADDICTION	Strays	Capitol	34,648	-31%
33	17	SOUNDTRACK	American Wedding	Universal	34,630	+21%
23	18	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	34,107	+3%
13	19	MICHELLE BRANCH	Hotel Paper	Maverick/Warner Bros.	33,131	-15%
25	20	BLACK EYED PEAS	Elephunk	Interscope	32,527	0%
19	21	TOBY KEITH	Unleashed	DreamWorks	32,110	-10%
22	22	AUDIOSLAVE	Audioslave	Epic/Interscope	31,922	-4%
21	23	SEAN PAUL	Dutty Rock	VP/Atlantic	31,698	-6%
24	24	CHRISTINA AGUILERA	Stripped	RCA	31,363	-4%
27	25	METALLICA	St. Anger	Elektra/EEG	30,631	-5%
30	26	WHITE STRIPES	Elephant	V2	30,439	-1%
15	27	BROOKS & DUNN	Red Dirt Road	Arista Nashville	30,003	-21%
31	28	SOUNDTRACK	Lizzie McGuire Movie	Walt Disney	29,983	+1%
-	29	SOUNDTRACK	Freaky Friday	Hollywood	28,879	-
26	30	KELLY CLARKSON	Thankful	RCA	28,469	-12%
6	31	LSG	LSG2	Elektra/EEG	28,201	-58%
40	32	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	28,162	+10%
37	33	LIL JON & THE EASTSIDE BOYZ	Kings Of Crunk	TVT	27,322	+5%
16	34	BRAD PAISLEY	Mud On The Tires	Arista	27,212	-28%
32	35	SHANIA TWAIN	Up	Mercury	26,683	-8%
34	36	FABOLOUS	Street Dreams	Desert Storm/Elektra/EEG	26,123	-4%
36	37	LONESTAR	From Here To There: G. Hits	Rca	24,760	-9%
20	38	311	Evolver	Volcano/Jive	23,830	-32%
35	39	TRAIN	My Private Nation	Columbia	23,709	-13%
45	40	JUSTIN TIMBERLAKE	Justified	Jive	22,936	-5%
38	41	JIMMY BUFFETT	Meet Me In Margaritaville	UTV	22,780	-12%
-	42	3 DOORS DOWN	Away From The Sun	Universal	22,258	-
41	43	MONICA	After The Storm	J	22,181	-12%
44	44	BEACH BOYS	Sounds Of Summer: Very Best Of	Capitol	22,172	-10%
39	45	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	21,984	-15%
43	46	ALL-AMERICAN REJECTS	All-American Rejects	DreamWorks	21,837	-12%
-	47	JASON MRAZ	Waiting For My Rocket To Come	Elektra/Eeg	21,807	-
-	48	TRAPT	Trapt	Warner Bros.	20,886	-
-	49	CELIA CRUZ	Regalo Del Alma	Sony Discos	20,710	-
49	50	JACK JOHNSON	On And On	Jack Johnson/Universal	20,509	+1%

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ON ALBUMS

Some Like It Hot, But Not Retail

Hot summers traditionally mean cold sales, and this week's HITS Top 50 Albums chart provides proof that the dog days of August are upon us.

Still, we choose to remain upbeat. Holding down the No. 1 spot for four consecutive weeks is Bad Boy/Universal's *Bad Boys II*,



Evanescence

while UTV's *Now That's What I Call Music! 13* holds on to the second slot for the third week in a row. Unfortunately, *BBII* is the only album to sell north of 100,000 on the week.

One debut — Curb's Wynonna — breaks into the top 10, at No. 8, although her 54,000 sales total is nothing to write home about.

One positive is in the handful of albums that continue to sell relatively healthy numbers no matter how lousy things are. One of 2003's most



Staind

dramatic success stories belongs to Wind-up band Evanescence, who have been passing the competition in recent weeks like Lance Armstrong at the Tour de France and now find themselves at No. 3. The debut solo effort from Columbia's Beyoncé has legs every bit as toned as the singer herself, with the album continuing to kick butt at No. 4. Also generating heat is DTP/Capitol rapper Chingy, still strong at No. 5.

In the evergreen department are Shady/Aftermath/Interscope's 50 Cent (released Feb. 6, moves No. 7-No. 6), Blue Note landmark Norah Jones (Feb. 26, 2002; 9-7; +8%), Capitol's Coldplay (Aug. 27, 2002; 17-15) and Daylight/Epic's Good Charlotte (Oct. 1, 2002; 23-18).

Moving into the top 10 are Warner Bros./Linkin Park (12-10), right behind Murder Inc./IDJMG's Ashanti at No. 9.

Just missing the top 10 is J Records crooner Luther Vandross (No. 18-11), on a hefty 18% uptick, while showing new life from a second single are Flip/Elektra's Staind, who move up 15 slots to finish at No. 13 (also up 18%). Another double-digit increase is registered by Universal's *American Wedding* soundtrack (33-17 +21%).

Fortunately, we're about to climb out of this black hole, starting next week, with Arista Nashville's Alan Jackson best-of.



Chingy

August 15, 2003

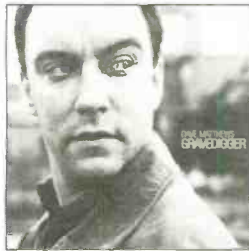
Stung By Love

Looks like Hot AC and Triple A outlets are going to be stung by love next week — and they're gonna love it. Gordon Sumner, otherwise known as the legendary artist Sting, is returning to radio, sending his love with "Send Your Love." This is the first single from his upcoming CD, *Sacred Love*. The video for "Love" was shot in Los Angeles and the surrounding California desert by director Sanaa Hamri and will premiere on VH1 on Aug. 19. *Sacred Love* will have a staggered release schedule: It will hit Japan on Sept. 10, other international markets on Sept. 22, and will finally arrive in the U.S. and Canada on Sept. 30. Before he starts his worldwide tour in early 2004, Sting will celebrate his birthday (Oct. 2) on a national scale, giving a live performance on NBC's *Today Show*.



Sting

Toby Keith is going to show his love to Country next week — his love for a bar, that is. "I Love This Bar" is the lead single from Keith's upcoming 10th album, *Shock 'N' Y'all*, which is scheduled to arrive in stores Nov. 4. The *Shock 'N' Y'all* Tour, with opening acts Blake Shelton and Junior Brown, is already well underway, rolling through markets in New Mexico, Arizona, California and Nevada through the end of this month. Ford is sponsoring the tour and also happens to be promoting its new 2004 F-150 truck at the shows. When all is said and done, the tour will have visited more than 60 U.S. markets along the way. As for the video for "I Love This Bar," it was recently filmed in Los Angeles, with contests held by KZLA/Los Angeles, KFRG/Riverside and KSON/San Diego to find 20 "real-life, bar-hopping characters" for the Michael Salomon-directed clip. According to Keith's website, "Characters needed ranged from serious to funny, wacky to whacked-out, friendly to far-out, beautiful or butt-ugly."



Dave Matthews

Dave Matthews is spreading his wings at Triple A next week as he presents "Gravedigger," our first look at his debut solo album, *Some Devil*. Stephen Harris, who also produced *Busted Stuff*, produced the CD. The Dave Matthews Band

are currently on tour in primarily Eastern markets through Sept. 20, with The North Mississippi Allstars opening from Sept. 5-11. As for *Some Devil*, look for it to arrive on store shelves Sept. 23.

Jet are flying into Rock, Active Rock and Alternative next week with "Are You Gonna Be My Girl" from their forthcoming Elektra debut album. Comprising Cameron Muncy (guitar, vocals), Chris Cester (drums, vocals), Nic Cester (guitar, vocals) and Mark Wilson (bass), Jet hail from Melbourne, Australia. Upcoming shows for the band include Reading, U.K. on Aug. 23 and Leeds, U.K. on Aug. 24. Beginning Sept. 4, they will tour the U.S. for three weeks with Kings Of Leon and opening act 22-20s. As long as you're taking a ride with Jet, you might as well join the Mile High Club while you're at it (that's the name of their fan club, so get your mind out of the gutter).

Cold get into the act at Active Rock and Alternative, delivering "Suffocate," the latest cut from their Howard Benson-produced CD *Year of the Spider*. For this album, Scooter Ward wrote much more personal lyrics than those on albums past. "Scooter's lyrics always surprise me," says Cold bassist Jeremy Marshall. "When I hear what he's written for the music we've come up with, it's like, 'Holy shit! I never expected you to say something like that!' That's always been true, but never like on this album." Cold appeared on the WB's *Pepsi Smash* on Aug. 13 and are currently touring with Evanescence, Cauterize and Revis on the Nintendo Fusion Tour.

Beyoncé, Missy Elliott, MC Lyte and Free are teaming up to present Rhythmic and Urban with "Fighting Temptations," the lead single from the soundtrack to the film *The Fighting Temptations*. Beyoncé stars with Cuba Gooding Jr. in the movie, and other artists on the soundtrack include Destiny's Child, Angie Stone, Faith Evans and P. Diddy. The soundtrack will be released Sept. 9, and the movie arrives in theaters Sept. 19.

— Mike Trias

RR Going For Adds™

Week Of 8/18/03

CHR/POP

BUBBA SPARXXX *Deliverance (Beatclub/Interscope)*
FEFE DOBSON *Take Me Away (Island/IDJMG)*
MEST *Jaded (These Years) (Maverick/Reprise)*
R. KELLY *Thoiá Thoiing (Live)*
SALLY ANTHONY *My Life (Gracie)*

CHR/RHYTHMIC

BEYONCÉ, MISSY ELLIOTT, MC LYTE AND FREE *Fighting Temptation (Columbia)*
FAT JOE & P. DIDDY f/DRE *Girl I'm A Bad Boy (Bad Boy/Universal)*
LJ *Throw It Up (Cool Joe)*
NBE *Celebrate (BrainStorm/VibeZelect)*
SHEEK LOUCH *2 Guns Up (Universal)*

URBAN

ANTHONY HAMILTON *Comin' From Where I'm From (So So Def/Arista)*
AX *Dream Eyes (Sobe)*
BEYONCÉ, MISSY ELLIOTT, MC LYTE AND FREE *Fighting Temptation (Columbia)*
FAT JOE & P. DIDDY f/DRE *Girl I'm A Bad Boy (Bad Boy/Universal)*
LIL MO *1st Time (Elektra/EEG)*
LJ *Throw It Up (Cool Joe)*
QUOR f/MURPHY LEE *Top Down (Drummer Boy)*
SHEEK LOUCH *2 Guns Up (Universal)*
SILK *Silktime (Liquid 8)*

URBAN AC

INCOGNITO *Can't Get You Out Of My Head (Narada/EMC)*

COUNTRY

TERRI CLARK *I Wanna Do It All (Mercury)*
TOBY KEITH *I Love This Bar (DreamWorks)*

AC

No adds

HOT AC

CHANTAL KREVIASZUK *Time (Columbia)*
MASHA *Over You Now (Paroli)*
STACIE ORRICO *(There's Gotta Be) More To Life (Virgin)*
STING *Send Your Love (A&M/Interscope)*
UNCLE KRACKER *Memphis Soul Song (Lava/Atlantic)*

SMOOTH JAZZ

BILLY PAUL WILLIAMS *Miles To Go (Kriztal)*
DAVE KOZ *Honey-Dipped (Capitol)*
NORMAN BROWN *Night Drive (Warner Bros.)*

ROCK

JET *Are You Gonna Be My Girl (Elektra/EEG)*
SEETHER *Gasoline (Wind-up)*

ACTIVE ROCK

ACROMA *Wash Away (Some Desert Night) (Republic/Universal)*
COLD *Suffocate (Flip/Geffen/Interscope)*
JET *Are You Gonna Be My Girl (Elektra/EEG)*
SEETHER *Gasoline (Wind-up)*

ALTERNATIVE

COLD *Suffocate (Flip/Geffen/Interscope)*
IMA ROBOT *Dynomite (Virgin)*
JET *Are You Gonna Be My Girl (Elektra/EEG)*
PENNYWISE *Waiting (Epitaph)*
RADIOHEAD *Go To Sleep (Capitol)*
ROLLING STONES *Sympathy For The Devil (Fatboy Slim & Neptunes Remixes) (Abkco/Universal)*
SEETHER *Gasoline (Wind-up)*
ZUG ISLAND *Prison Song (Psychopathic)*

TRIPLE A

BEN GREEN *Blah, Blah, Blah (ASRC/Artemis)*
BEULAH *Yoko (Velocetti/Red Ink)*
BLUR *Dut Of Time (Virgin)*
DAVE MATTHEWS *Gravedigger (RCA)*
FRANKY PEREZ *Cecilia (Lava)*
HOWIE DAY *Perfect Time Of Day (Epic)*
LEONA NAESS *Calling (Geffen)*
LILI HAYDN *Light Blue Sun (Private Music/AAL)*
LOUDON WAINWRIGHT III *So Damn Happy (Sanctuary/SRG)*
LUCINDA WILLIAMS *Real Live Bleeding Fingers And Broken Guitar Strings (Lost Highway)*
MARTIN BARRE *Count Your Chickens (Fuel 2000)*
MATTHEW RYAN *The Little Things (Hybrid Recordings)*
MAVERICKS *I Want To Know (Sanctuary/SRG)*
MICHAEL BURKS *I Smell Smoke (Alligator)*
POCO *One Tear At A Time (Drifter's Choice)*
RADIOHEAD *Go To Sleep (Capitol)*
ROLLING STONES *Sympathy For The Devil (Fatboy Slim & Neptunes Remixes) (Abkco/Universal)*
RUTH GERSON *Wake To Echo (Independent)*
STEADMAN *No Big Deal (Elektra/EEG)*
STING *Send Your Love (A&M/Interscope)*

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.



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A Perry Capital Corporation

Earnings

Continued from Page 6

Buyers who didn't want the service installed in their cars were offered an XM SkyFi portable boombox to sample for a year.

But this was offset by news that XM plans to launch its spare satellite in Q4 2004 because problems with the solar panels on its two orbiting satellites have driven down their life expectancy. Panero said the two current satellites will be co-located when the third is launched, and a fourth satellite will be constructed as a new ground spare. XM has signed an agreement for Boeing's Sea Launch service to launch its spare next year and to launch a new satellite in 2006. Sea Launch placed XM's first two satellites into orbit.

Panero also said the company is embroiled in a battle with its insurance carriers over claims on the two original satellites, which will fall well short of their original life expectancy of 17.5 years. While he said the insurance companies have denied XM's claims thus far, Panero promised that the company will aggressively pursue settlement or, if necessary, litigation to recover its losses.

Sirius Misses Street Forecasts

Sirius' Q2 net loss narrowed from \$124.6 million, or \$1.62 per share, to \$111.8 million (12 cents), but the per share result was a penny more than the consensus estimate of analysts polled by Thomson First Call. EBITDA loss widened 27%, to \$86.3 million, and net revenue shot up from \$70,000 a year ago to \$2.1 million as

the company added 37,127 subscriber activations, taking its total subscriber count to 105,186.

President/CEO Joe Clayton said during a conference call with investors that Sirius' Kenwood plug-and-play unit finally reached retail shelves in late June but only accounted for about 2,000 new activations in the quarter. He said Sirius also experienced a supply problem during the quarter as availability of its first-generation Kenwood receivers and second-generation plug-and-play units was exceeded by demand.

However, he said 80,000 plug-and-play units are due to be shipped by month's end, and 30,000 regular receivers were shipped in July. Plus, Clayton said partner Ford Motor Co. — whose level of commitment to Sirius has been questioned in the past — will start offering Sirius as a dealer-installed option on 10 models for the 2004 model line. Sirius aims to have 300,000 subscribers by year's end.

The company is shaking up its marketing efforts for 2004. Clayton said that his company will drop its sponsorship of the No. 7 Dodge Intrepid driven by Jimmy Spencer after this season but will "to a lesser extent" stay involved in NASCAR. Sirius is presently the title sponsor of two of the top-tier Winston Cup circuit's 36 races, and Sirius VP/Corporate Communications Jim Collins told R&R the company has no immediate plans to change that arrangement. Fox Sports NASCAR commentator Darrell Waltrip this season began referring to the Sirius dog, pictured on the hood of Spencer's car, as "Mongo."

Meanwhile, Clayton said Sirius will this season begin advertising its plug-and-play units on ABC's *Monday Night Football*, a move he said will give the new units "an excellent, high-profile broadcast exposure."

The satcaster also announced that it has partnered with Applied Media Technologies Corp. to offer commercial-free satellite radio programming for use in retail stores, malls, restaurants, hotels and other places of business. The service, which will compete with products like DMX and Muzak, is available now and is priced as low as \$24.95 per month.

DG Revenue Down

DG Systems' consolidated Q2 revenue slipped 5%, to \$15.3 million, which the company attributed to the soft Q2 advertising market, but EBITDA increased 25%, to \$4.2 million, and net income improved from \$1.2 million a year ago, or 2 cents per share, to \$1.3 million (2 cents). DG credited prudent expense management for increasing earnings despite the slide in revenue, and CEO Matthew Devine said the company plans to use its free cash flow to pay down debt and finish 2003 debt-free.

"As the economy recovers and marketers increase spending on advertising, DG stands ready to convert that increased volume into tangible financial gains, given the operating leverage inherent in our business," Devine said. "Our outlook for bottom-line growth in the second half of 2003 remains positive."

Hallam

Continued from Page 3

Programming] Pat Paxton told me that they welcome PDs who are independent thinkers. It's already been a blast working with Ted Cramer, morning man David Lawrence and all of the talented staff at the legendary WDAF. I used to work for Z [Zuroweste], so it's a homecoming of sorts. Even my beloved daughters' grandmother lives here."

Hallam was in K.C. in the mid-'80s as PD of KUDL when Zuroweste was GM. Hallam was later VP/Programming for Gannett's KCMO-AM & FM/K.C.

Revenue

Continued from Page 1

3% year-to-date vs 2002, helped by a 7% rise in national business. Local sales held at 1% ahead of the first six months of last year. In 2002 total radio was only up 2% for the first six months compared with 2001.

Measuring Q2 2003 against the same quarter in 2002, radio overall is ahead 2%, with local dollars flat, and national rising 7%.

"The June revenue numbers demonstrate radio's stability even in an uncertain economic environment," said RAB President/CEO Gary Fries. "Local business has been delayed by concerns over the economy and global affairs but has held steady. All indicators point to growth and recovery for the third and fourth quarters."

Island

Continued from Page 3

VP/Island President] Julie [Greenwald] and Ken on such an intimate level, as well as having great partners like Christine, [Sr. Directors/Rock Promotion] David [McGilvray], Patrick [O'Connor] and our regional staff to help break new artists."

Chiappetta will be developing Island artists at Alternative radio. Lane said, "Christine has proven to be a leader whose high energy and deter-

mination motivate our promotion staff. Her relationships with radio and her creative approach with our artists make Christine such a valuable partner."

Chiappetta said, "I am extremely delighted by the promotion and look forward to working with our incredible roster of artists in addition to some of the most forward-thinking executives in the business. My sincerest thanks to Ken Lane and Julie Greenwald for all their support and this amazing opportunity."



ARE THEY REALLY TWINS? Hip-hop duo The Ying Yang Twins stopped by Music Choice's New York studios to talk about their new album, *Me and My Brother*, which came out last week. Seen here posing with the Music Choice artist wall are (back row, l-r) bandmember D Roc, Music Choice DJ Mecca, bandmember Kalne, (front, l-r) TVT National Director/Mixshow Eric Skinner and Music Choice's Damon Williams.



Ocean On The Beach — Temporarily

Getting tanned, rested and ready for his next challenge

Danny Ocean just might be the most successful unemployed programmer in America. After 3 1/2 years as PD of Clear Channel's CHR/Pop WKCI (KC101)/New Haven, CT, Ocean was invited to leave the station several weeks ago.

"I now realize that ratings don't guarantee job security," he says. Indeed, shortly after Ocean left, the spring book arrived, showing KC101 up 4.6-5.1 12+. "But the real story was with adults and women, where we saw double-digit results," says Ocean. "KC101 is now No. 1 with 25-34 adults, No. 1 with 25-34 women and No. 2 with 18-34 adults and women."

These are decidedly unfamiliar waters Ocean finds himself treading. This is a guy who has been steadily employed for his entire radio career, including two years as Asst. PD/MD at WJMN/Boston, a year as Asst. PD/MD at KZQZ/San

Francisco before that and three years as Asst. PD/MD at WBHT/Wilkes Barre in his home state of Pennsylvania. In other words, this is a guy who is used to getting dressed and driving to a radio station every morning. I caught up with Ocean on the Jersey shore, where he's been spending some quality time with his wife, Helene, and 2 1/2-year-old twins, Alysa and Jacob.

R&R: What was your plan of attack for the spring book?

DO: We focused on adults 18-34, superserved 25-34-year-old women, got out and hit the streets and

"The audience told us, 'We want pop rock. If you try to shove anything else down first, we're going to be pissed.'"

touched a lot of people. We did promotions that were lifestyle-oriented and, most important, gave away money locally. That — combined with a strong product, good DJs and good contesting — led to a very strong book.

R&R: How did you get into the heads of those 25-34s?

DO: Every Thursday morning after our morning show, Vinnie & Mary, got off the air, they did "The 10 O'Clock Coffee Break." We had done a lot of research on where our hot ZIPs were and where the at-work crowds were because we got killed in the fall in at-work listening. I figured the best

thing would be to take the morning show and put them into the businesses.

They dropped off free food and prizes, thanked people for listening and took pictures that we posted on the website. This lasted for 15 weeks, and we recycled it through the other dayparts. We really emphasized a tremendous effort on at-work listening during the day, from the top-of-the-hour imaging to the round-the-clock cross-promotion, and it worked.

R&R: A lot of stations don't spend much time with that concept anymore.

DO: They don't. I also did something at KC101 that a lot of people would like to do but don't have the time or resources to do: branding artists to the radio station. I was able to get some of our core artists — Avril Lavigne, Matchbox Twenty, Uncle Kracker, John Mayer, Train, Bon Jovi, 3 Doors Down — to cut the starter kickoffs for the music sweeps. The jock would come on and do their rap, and we'd close it with, "Hey, this is so-and-so, kicking off 40 minutes commercial-free on Connecticut's No. 1 hit music station."

Other programmers called me and said, "Hey, man, the station's

sounding really good. You guys are focused, it's always on the money, the artists are aligned with the demographic perfectly, and it doesn't sound like a teen station."

One of the old adages to succeed at WKCI was "Play the biggest and best hits from all genres." Don't exclude anyone, but don't try to be everything to everyone. Let the pop rock hits lead on the records you know you can lead on, and let the rhythmic stuff and the dance stuff come to you. From January to July, that was the edict.

"I'm confident and extremely proud of what we accomplished at WKCI. My specific goal was to turn that station around and make it a winner, and I did."

R&R: Many Pop stations continue to feel the urge to break rhythmic records.

DO: Basically, all that told us was, don't try to shove this rhythmic stuff down our throats. The audience told us, "We want pop rock. If you try to shove anything else down first, we're going to be pissed." If something becomes a top 10 hit and the audience knows it and likes it, then they want to hear it on KC101.

We let the rhythmic records come to us. The successful ones that got through, like the Beyoncé's, the Stacie Orricos, the Pinks of the world, those we took our time on. I shield away from a couple of those records, like R. Kelly, because of his lyrical content.

I didn't really care that I wasn't playing 50 Cent, because, as big as he was, and although it was getting airplay on two other major stations

in the marketplace, our 25-34-year-old females simply did not care.

R&R: Was it tough to sit out on some of the huge rhythmic records?

DO: No, because there weren't that many to sit out on. I mentioned 50 Cent and R. Kelly because those were two of the biggest records of the past six months, and, clearly, not playing them didn't hurt us. We played them at night when we needed to. I really didn't play R. Kelly, except once in a countdown show, because I really had a problem with everything going on with him, and I didn't think it set a good example for the station.

I assumed if listeners wanted that record, they could get it in other places, and it wouldn't hurt us to not play it. And our listeners continued to tell me it wasn't that big a deal for them.

But Sean Paul was a great example. We didn't add it early. I waited until it was on its way up the chart, and we started to get the response in the callout once it really started to take off.

R&R: Clearly, the success of the spring book proved your instincts were correct.

DO: You've got to play to your strengths, but you also have to remember what succeeds in mainstream CHR. You can't go out there and give them 50 Cent and R. Kelly around the clock and expect to win. You can't out-rhythmic a Rhythmic station.

I put everything I had into dominating with 25-34, and we hit it out of the park. I'm confident and extremely proud of what we accomplished there. My specific goal was to turn that station around and make it a winner, and I did.

R&R: What kind of situation are you now looking for?

DO: I'm looking for something challenging on the East Coast, preferably in the Northeast or Mid-Atlantic — southeastern Pennsylvania, New Jersey or Delaware. That doesn't necessarily mean a PD gig. I could be a great Asst. PD or MD, or an on-air host for someone if they're looking for a great No. 2 guy with strong relationships and the resources to win. I've never lost anywhere I've been.

That's one of the things I'm most proud of. I've got a good reputation, strong relationships and a track record that's pretty tough to beat. That doesn't mean I have to be the boss. Ultimately, I'd like to be a PD again somewhere.

I think my work speaks for itself, and I think that will be what, hopefully, gets me in the door to at least talk to someone.

R&R: What other strengths do you bring to the table?

DO: My rapport is very good with the top label people; they'll do what we ask because they know we do good business. Returning people's phone calls and communicating and being honest and upfront with people is the way to go.

I have leadership skills, good

management style and the ability to motivate people. I'm a good motivator. I think I'm a good teacher. I like to spend time with people and talk to them, critique them and help them grow. I also like the creative aspects of imaging — conceiving the ideas and watching other people put it together, like the branding of the bands.

R&R: What was the most challenging situation you worked in?

DO: I've had quite a few, but I'd have to say that, since WKCI was my first PD gig, it was the challenge of coming in and not having all the answers, especially in those first couple of weeks on the job. People questioned my ability a little bit. I was definitely scared.

"You've got to play to your strengths, but you also have to remember what succeeds in mainstream CHR. You can't out-rhythmic a Rhythmic station."

I remember calling my father and asking him if this wasn't the biggest mistake of my life and would I be able to handle it. He said to me, "Sit down and make a list of all the things that matter for the first 120 days, prioritize that list, and scratch off the items as they get done individually." And it worked.

Out of everything I wanted to change, I did all of it except change the station logo. I got ratings, had success, put the station back on the map and got credibility again, made it a competitor and made it sound like a major-market station. For that, I'm really proud, and I feel like I really accomplished something positive in that 3 1/2 years.

As we speak, Danny Ocean is sitting near the ocean, ready to entertain any and all reasonable opportunities. Don't delay, reach out today. Contact him at 203-230-2184, 617-480-6648 or docean97@aol.com.

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 310-788-1659

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 15, 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 21-27.

HP = Hit Potential ©

ARTIST TITLE LABEL(S)

CHR/POP

TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)

TW LW 2W 3W

TOTAL FAMILIARITY

TOTAL BURN

DEMOGRAPHICS

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

REGIONS

EAST SOUTH WEST WEST

CalloUT AMERICA® HOT SCORES

By ANTHONY ACAMPORA

HP	ARTIST TITLE LABEL(S)	TW	LW	2W	3W	TOTAL FAMILIARITY	TOTAL BURN	WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	WEST	WEST
HP	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.92	-	-	-	90.9	28.6	4.24	3.93	3.63	3.98	3.90	4.05	3.76
	SEAN PAUL Get Busy (VP/Atlantic)	3.89	3.82	3.86	3.89	97.1	39.1	3.99	3.90	3.77	3.88	3.88	3.91	3.89
	BEYONCÉ f/JAY-Z Crazy In Love (Columbia)	3.89	3.88	3.87	3.78	93.4	34.9	4.00	3.82	3.86	3.93	3.88	3.99	3.77
	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3.88	3.75	3.65	3.63	88.9	20.9	3.89	3.83	3.92	3.93	3.85	3.99	3.76
HP	GINUWINE In Those Jeans (Epic)	3.85	4.04	-	-	79.7	20.9	3.98	3.87	3.70	3.65	3.74	3.96	4.06
	BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	3.83	3.79	3.78	3.83	96.9	40.9	3.80	3.95	3.74	3.87	3.79	3.87	3.79
	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3.81	3.86	3.80	3.80	90.0	33.4	4.01	3.90	3.51	3.74	3.76	3.86	3.90
	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3.80	3.71	3.73	3.79	88.6	23.4	3.89	3.82	3.67	3.83	3.77	3.74	3.86
	WAYNE WONDER No Letting Go (VP/Atlantic)	3.80	3.69	3.76	3.82	92.0	33.4	3.85	3.82	3.73	3.66	3.81	3.99	3.75
	CHINGY Right Thurr (DTP/Capitol)	3.79	3.77	3.76	3.82	93.1	31.4	4.17	3.75	3.45	3.67	3.90	3.77	3.83
	EVANESCENCE Bring Me To Life (Wind-up)	3.76	3.70	3.67	3.66	85.1	35.1	3.72	3.73	3.83	3.86	3.85	3.77	3.53
	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	3.75	3.65	3.74	3.80	96.0	32.6	3.81	3.73	3.72	4.00	3.70	3.71	3.60
	R. KELLY Ignition (Jive)	3.74	3.76	3.82	3.87	98.3	42.0	3.74	3.86	3.62	3.53	3.92	3.70	3.82
	NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	3.72	3.72	3.71	3.69	89.1	24.6	3.93	3.68	3.54	3.69	3.63	3.81	3.77
	THALIA f/FAT JOE I Want You (EM Latin/Virgin)	3.69	3.63	3.55	3.62	78.3	24.6	3.69	3.88	3.48	3.67	3.70	3.50	3.92
	JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.60	3.46	3.47	3.56	96.0	45.1	3.49	3.63	3.68	3.40	3.67	3.77	3.55
	SIMPLE PLAN Addicted (Lava)	3.59	3.51	3.53	3.58	82.0	29.4	3.68	3.52	3.56	3.48	3.60	3.65	3.61
	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3.59	3.46	3.42	3.44	75.4	28.0	3.62	3.54	3.62	3.60	3.65	3.72	3.36
	MATCHBOX TWENTY Unwell (Atlantic)	3.56	3.56	3.62	3.61	89.7	41.4	3.47	3.55	3.66	3.65	3.69	3.59	3.30
	UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	3.54	3.49	3.50	3.51	84.6	28.9	3.30	3.53	3.74	3.53	3.53	3.59	3.50
	KELLY CLARKSON Miss Independent (RCA)	3.53	3.61	3.68	3.80	97.1	42.3	3.58	3.53	3.48	3.61	3.55	3.70	3.26
	JEWEL Intuition (Atlantic)	3.53	3.54	3.54	3.53	88.3	41.4	3.51	3.50	3.58	3.54	3.44	3.65	3.48
HP	SALIVA Rest In Pieces (Island/IDJMG)	3.52	-	-	-	65.1	21.1	3.17	3.37	3.89	3.48	3.47	3.90	3.16
	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	3.52	-	-	-	90.3	26.9	3.41	3.56	3.58	3.47	3.63	3.53	3.43
	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.41	3.41	3.47	3.46	75.7	29.4	3.24	3.48	3.49	3.44	3.51	3.49	3.14
	ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	3.34	3.27	3.43	3.61	77.4	34.0	3.43	3.38	3.20	3.44	3.33	3.45	3.14
	JUSTIN TIMBERLAKE Senorita (Jive)	3.33	3.33	3.26	-	72.6	27.1	3.27	3.35	3.36	3.30	3.31	3.43	3.27
	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	3.28	3.30	-	-	75.4	28.0	3.46	3.22	3.15	3.30	3.25	3.43	3.11

50 Cent is on his way to yet another chart-topper, as "P.I.M.P." (Shady/Aftermath/Interscope) debuts at No. 1 on Callout America. The song ranks first with teens and second 18-24, and it's top 15 with women 25-34 out of the box. With airplay already at such CHR/Pop stations as WIOQ/Philadelphia, WIHT/Washington, WKFS/Cincinnati and WDRQ/Detroit, the song also posts an add at WHTZ/New York this week.

Debuting at No. 1 is rare on Callout America — and it's especially unusual when it happens two weeks in a row. Last week's champ, Ginuwine, posts another strong week with "In Those Jeans." This multiformat hit ranks fifth overall, sixth with teens, fifth 18-24 and 10th 25-34.

Another new entry this week comes from Saliva, whose "Rest in Pieces" (Island/IDJMG) debuts in the No. 2 position among women 25-34. The song is already top 20 at Hot AC and is getting airplay at CHR/Pops from Dallas to Seattle to Pittsburgh.

Lumidee reaches a new high this week with "Never Leave You..." (Universal). The song ranks eighth overall with a 3.80, ranks ninth with teens and is eighth with women 18-24.

Chingy continues to move up the chart — he's now top 15 — and he's top 10 on Callout America with "Right Thurr" (DTP/Capitol). The song ranks ninth in the teen demo.

You can see detailed Callout America information online at www.bullsey.com, thanks to R&R's partnership with Bullseye Research. In honor of 50 Cent's debut at No. 1, this week's password is *lopes*.

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.

HUGE CALLOUT AMERICA!!!
 #5 Overall - 3.85
 Teens #6 with a 3.98
 #5 18-24 with a 3.87
 #9 25-34 with a 3.70

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August 15, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (K)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	8809	+98	725667	13	122/0
1	2	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	8707	+22	724722	12	125/0
3	3	KELLY CLARKSON Miss Independent (RCA)	6690	-451	506689	17	122/0
4	4	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	6167	+12	453846	13	125/1
5	5	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJMG)	5673	-63	418645	14	121/1
9	6	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	5410	+649	385352	9	110/1
6	7	MATCHBOX TWENTY Unwell (Atlantic)	5364	-276	415632	25	110/0
7	8	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Antonic)	5165	-258	349091	12	110/0
8	9	EVANESCENCE Bring Me To Life (Wind-up)	4849	-512	375854	24	122/0
10	10	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	4643	+189	359478	12	123/0
14	11	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	4428	+399	332031	5	116/3
13	12	JUSTIN TIMBERLAKE Senorita (Jive)	4418	+360	346096	6	123/1
11	13	UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	4277	-86	325833	15	106/1
15	14	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	4204	+157	281771	8	120/0
16	15	CHINGY Right Thurr (DTP/Capitol)	4175	+371	268659	9	108/6
18	16	LUMIDEE Never Leave You - Uh Ooh, Uh Goo! (Universal)	3852	+447	358153	9	91/3
19	17	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3461	+133	265330	17	110/6
17	18	SIMPLE PLAN Addicted (Lava)	3451	-391	334094	16	108/0
12	19	JEWEL Intuition (Atlantic)	3361	-891	212945	18	121/0
20	20	SEAN PAUL Get Busy (VP/Antonic)	2946	-324	242940	19	116/0
21	21	SARAI Ladies (Sweat/Epic)	2939	+76	169039	9	104/1
25	22	SANTANA f/ALEX BAND Why Don't You & I (Arista)	2663	+223	186328	8	96/4
24	23	TRAIN Calling All Angels (Columbia)	2562	+70	157663	13	88/0
28	24	MAROON 5 Harder To Breathe (Octone/J)	2554	+354	138016	8	104/4
30	25	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	2434	+579	165890	5	77/2
22	26	BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	2222	-627	154784	18	110/0
32	27	ATARIS The Boys Of Summer (Columbia)	2144	+436	181876	6	91/5
34	28	3 DOORS DOWN Here Without You (Republic/Universal)	2004	+593	108477	2	100/7
31	29	MERCYME I Can Only Imagine (INO/Curb)	1971	+52	114402	12	66/2
26	30	ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	1876	-536	136695	18	106/0
37	31	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	1815	+571	121489	4	75/13
29	32	FRANKIE J. Don't Wanna Try (Columbia)	1795	-200	162870	18	105/0
33	33	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	1784	+365	102117	3	100/6
36	34	SEAN PAUL Like Glue (VP/Antonic)	1694	+314	173825	4	73/6
27	35	50 CENT 21 Questions (Shady/Aftermath/Interscope)	1686	-533	114256	16	109/0
44	36	MYA My Love Is Like...Whoa (A&M/Interscope)	1668	+669	107557	2	77/14
38	37	SMASH MOUTH You Are My Number One (Interscope)	1382	+146	60152	5	72/1
40	38	BOWLING FOR SOUP Punk Rock 101 (Silvertone/Jive)	1172	-13	44091	8	80/0
41	39	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	1170	+103	96148	3	80/3
42	40	TRAPT Headstrong (Warner Bros.)	1168	+138	54304	4	64/12
39	41	FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG)	1039	-124	79345	15	69/0
35	42	DA BRAT In Love Wit Chu (So So Def/Arista)	998	-386	80308	11	58/0
48	43	GINUWINE In Those Jeans (Epic)	986	+285	48763	2	60/6
Debut	44	JENNIFER LOPEZ Baby I Love U (Epic)	950	+544	70959	1	85/16
47	45	LIZ PHAIR Why Can't I? (Capitol)	940	+177	43007	2	69/5
46	46	LIVE Heaven (Radioactive/Geffen)	909	+83	54667	4	45/3
45	47	JESSICA SIMPSON Sweetest Sin (Columbia)	909	+50	52515	3	62/0
Debut	48	KELLY CLARKSON Low (RCA)	766	+437	88746	1	79/16
Debut	49	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	765	+198	41350	1	39/3
50	50	R. KELLY Thoa Thoin (Jive)	751	+92	49374	2	39/3

Most Added®

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
JOHN MAYER Bigger Than My Body (Columbia)	45
MATCHBOX TWENTY Bright Lights (Atlantic)	35
MARIA I Give, You Take (DreamWorks)	17
GAVIN DEGRAW Follow Through (J)	17
JENNIFER LOPEZ Baby I Love U (Epic)	16
KELLY CLARKSON Low (RCA)	16
MYA My Love Is Like...Whoa (A&M/Interscope)	14
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	14
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	13
TRAPT Headstrong (Warner Bros.)	12

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MYA My Love Is Like...Whoa (A&M/Interscope)	+669
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+649
3 DOORS DOWN Here Without You (Republic/Universal)	+593
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	+579
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+571
JENNIFER LOPEZ Baby I Love U (Epic)	+544
LUMIDEE Never Leave You - Uh Ooh, Uh Goo! (Universal)	+447
KELLY CLARKSON Low (RCA)	+437
ATARIS The Boys Of Summer (Columbia)	+436
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+421

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
R. KELLY Ignition (Jive)	2914
JUSTIN TIMBERLAKE Rock Your Body (Jive)	2909
WAYNE WONDER No Letting Go (VP/Antonic)	2372
3 DOORS DOWN When I'm Gone (Republic/Universal)	2327
CHRISTINA AGUILERA Fighter (RCA)	2198
50 CENT In Da Club (Shady/Aftermath/Interscope)	2061
AVRIL LAVIGNE I'm With You (Arista)	1162
DANIEL BEDINGFIELD If You're Not The One (Island/DJMG)	1044
AMANDA PEREZ Angel (Powerhouse/Virgin)	974
JOHN MAYER Your Body Is A Wonderland (A&M/Columbia)	961
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	946
EMINEM Lose Yourself (Shady/Interscope)	929
JENNIFER LOPEZ f/LL COOL J All I Have (Epic)	894
DANIEL BEDINGFIELD Gotta Get Thru This (Island/DJMG)	869
NIVEA Don't Mess With My Man (Jive)	828
AVRIL LAVIGNE Complicated (Arista)	799
NICKELBACK How You Remind Me (Roadrunner/DJMG)	792
BLU CANTRELL f/SEAN PAUL Breathe (Arista)	782
CHRISTINA AGUILERA Beautiful (RCA)	778
KID ROCK f/SHERYL CROW Picture (Atlantic)	765
LINKIN PARK In The End (Warner Bros.)	746
STACIE ORRICO Stuck (ForeFront/Virgin)	720
GINUWINE Hell Yeah (Epic)	710
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	705
NO DOUBT f/LADY SAW Underneath It All (Interscope)	677

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

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CHR/POP TOP 50 INDICATOR

• August 15, 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 ADOS
2	1	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3080	+51	75322	12	51/0
1	2	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3074	+36	71143	12	54/0
3	3	BEYONCÉ f/JAY-Z Crazy In Love (Columbia)	3005	-7	73265	11	51/0
4	4	KELLY CLARKSON Miss Independent (RCA)	2584	-162	50652	16	50/1
7	5	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	2448	+240	59336	12	50/0
6	6	MATCHBOX TWENTY Unwell (Atlantic)	2154	-160	46239	26	46/0
8	7	EVANESCENCE Bring Me To Life (Wind-up)	2056	-143	40949	20	47/0
5	8	JEWEL Intuition (Atlantic)	2041	-347	47188	17	48/0
9	9	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	1818	-112	44858	14	41/0
11	10	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	1728	+144	46563	11	48/1
10	11	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	1685	-19	39962	10	47/0
14	12	TRAIN Calling All Angels (Columbia)	1629	+129	36255	13	44/0
12	13	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1618	+41	38086	17	44/0
15	14	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	1551	+108	37067	8	44/1
16	15	JUSTIN TIMBERLAKE Senorita (Jive)	1526	+213	37800	5	48/0
17	16	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	1520	+244	40042	7	47/2
13	17	SIMPLE PLAN Addicted (Lava)	1467	-39	28343	15	42/2
18	18	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	1404	+252	31966	5	45/2
19	19	SANTANA f/ALEX BAND Why Don't You & I (Arista)	1275	+132	34092	8	41/3
23	20	CHINGY Right Thurr (DTP/Capitol)	1180	+191	27834	6	45/4
26	21	MAROON 5 Harder To Breathe (Octone/J)	1069	+211	25424	6	44/4
27	22	3 DOORS DOWN Here Without You (Republic/Universal)	1011	+282	24325	3	41/3
22	23	MERCYME I Can Only Imagine (INO/Curb)	991	-20	22247	12	36/1
28	24	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	914	+206	26758	6	29/2
31	25	SEAN PAUL Get Busy (VP/Atlantic)	793	-226	18712	19	29/0
22	26	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	727	+162	21979	3	33/0
31	27	SARAI Ladies (Sweat/Epic)	721	+97	19859	6	29/2
33	28	ATARIS The Boys Of Summer (Columbia)	687	+212	17107	3	29/2
29	29	SMASH MOUTH You Are My Number One (Interscope)	684	+6	16985	7	41/0
20	30	ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	673	-381	16099	20	27/0
24	31	50 CENT 21 Questions (Shady/Aftermath/Interscope)	655	-290	15155	14	25/0
25	32	BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	642	-237	16892	14	26/0
42	33	MYA My Love Is Like...Whoa (A&M/Interscope)	540	+187	13613	2	37/3
30	34	FRANKIE J. Don't Wanna Try (Columbia)	516	-147	12413	17	19/1
48	35	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	480	+190	13952	2	32/4
39	36	SEAN PAUL Like Glue (VP/Atlantic)	471	+103	14858	3	29/4
36	37	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	470	+71	10535	2	24/0
38	38	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	442	+61	14846	4	19/2
35	39	TRAPT Headstrong (Warner Bros.)	427	+21	11101	7	26/2
37	40	MICHAEL MCGLONE The Moment Of Goodbye (Independent)	408	+15	7046	3	17/1
44	41	LIZ PHAIR Why Can't I? (Capitol)	400	+78	10151	2	22/4
43	42	SALIVA Rest In Pieces (Island/IDJMG)	384	+32	8956	4	21/1
41	43	LIVE Heaven (Radioactive/Geffen)	360	-3	9025	3	19/1
40	44	JUNIOR SENIOR Move Your Feet (Crunchy Frog/Atlantic)	294	-73	6068	6	14/0
45	45	STACIA Angel (Raystone)	289	-33	5374	23	8/0
Debut	46	JENNIFER LOPEZ Baby I Love U (Epic)	245	+130	6861	1	20/7
50	47	FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG)	242	-16	6116	12	5/0
47	48	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	228	-63	4433	7	11/0
Debut	49	MARIA I Give, You Take (DreamWorks)	225	+153	5549	1	28/8
Debut	50	BOWLING FOR SOUP Punk Rock 101 (Silvertone/Jive)	222	-23	4186	1	17/0

54 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 8/3 - Saturday 8/9.
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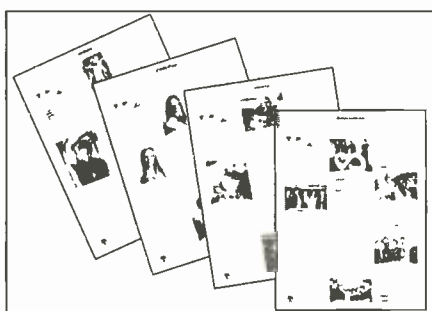
Most Added*

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ARTIST TITLE LABEL(S)	ADDS
MATCHBOX TWENTY Bright Lights (Atlantic)	16
KELLY CLARKSON Low (RCA)	12
JOHN MAYER Bigger Than My Body (Columbia)	12
MARIA I Give, You Take (DreamWorks)	8
JENNIFER LOPEZ Baby I Love U (Epic)	7
IKE Deathbed (Independent)	6
STAIN'D So Far Away (Flip/Elektra/EEG)	5
BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)	5
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	5
CHINGY Right Thurr (DTP/Capitol)	4
MAROON 5 Harder To Breathe (Octone/J)	4
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	4
SEAN PAUL Like Glue (VP/Atlantic)	4
LIZ PHAIR Why Can't I? (Capitol)	4
DIDO White Flag (Arista)	4
GAVIN DEGRAW Follow Through (J)	4
SANTANA f/ALEX BAND Why Don't You & I (Arista)	3
3 DOORS DOWN Here Without You (Republic/Universal)	3
MYA My Love Is Like...Whoa (A&M/Interscope)	3
GINUWINE In Those Jeans (Epic)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
3 DOORS DOWN Here Without You (Republic/Universal)	+282
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	+252
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+244
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	+240
JUSTIN TIMBERLAKE Senorita (Jive)	+213
ATARIS The Boys Of Summer (Columbia)	+212
MAROON 5 Harder To Breathe (Octone/J)	+211
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	+206
CHINGY Right Thurr (DTP/Capitol)	+191
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+190
MYA My Love Is Like...Whoa (A&M/Interscope)	+187
KELLY CLARKSON Low (RCA)	+171
S. ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	+162
MARIA I Give, You Take (DreamWorks)	+153
MATCHBOX TWENTY Bright Lights (Atlantic)	+147
THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	+144
SANTANA f/ALEX BAND Why Don't You & I (Arista)	+132
JENNIFER LOPEZ Baby I Love U (Epic)	+130
TRAIN Calling All Angels (Columbia)	+129
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	+108
SEAN PAUL Like Glue (VP/Atlantic)	+103
SARAI Ladies (Sweat/Epic)	+97
BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)	+80
LIZ PHAIR Why Can't I? (Capitol)	+78
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	+71
JOHN MAYER Bigger Than My Body (Columbia)	+70
STAIN'D So Far Away (Flip/Elektra/EEG)	+62
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	+61
STEPHANIE RICHARDS Get Used To It (Independent)	+53



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ON THE RECORD

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These are interesting times for 104.7 WNOK/Columbia, SC as we try to merge two variations of CHR into one. As the only 100,000-watt heritage in the market, we have been serving our listeners for quite a while. We are currently leaning adult CHR during the day and all-out, blowtorch CHR at night. • We have awesomely re-searching balance records like Liz Phair's "Why Can't I," MercyMe's "I Can Only Imagine," Uncle Kracker's "Drift Away" and the latest research turnaround, Train's "Calling All Angels," during the daytime. • At night we have experienced great success with Black Eyed Peas' "Where Is the Love," Good Charlotte's "Girls and Boys," Lil Kim featuring 50 Cent's "Magic Stick," Sarai's "Ladies" and Evanescence's "Bring Me to Life." • Records that are showing a lot of promise in our research are Nelly, P. Diddy & Murphy Lee's "Shake Ya Tailfeather"; Christina Aguilera featuring Lil Kim's "Can't Hold Us Down"; Justin Timberlake's "Senorita"; Maroon 5's "Harder to Breathe"; and the No. 1-requested record, Chingy's "Right Thurr." • Lastly, if you're not on 3 Doors Down's "Here Without You," get your ears checked. God bless!

The love is at the top of R&R's CHR/Pop chart as Black Eyed Peas take the No. 1 spot this week with "Where Is the Love?" (A&M/Interscope). Beyoncé featuring Jay-Z's "Crazy in Love" (Columbia) falls to No. 2 ... Nelly featuring P. Diddy & Murphy Lee continue their chart rise as "Shake Ya Tailfeather" (Bad Boy/Universal) moves 9-6* ... Jason

Mraz has "The Remedy" (Elektra/EEG) for your playlists; the song climbs 19-17* ... Maroon 5's "Harder to Breathe" (Octone/J) goes up 28-24*, followed closely by Fabolous featuring Tamia's "Into You" (Desert Storm/Elektra/EEG), which jumps 30-25* ... The Ataris are "The Boys of Summer" (Columbia) — their hit cover vaults 32-27*. Right behind them are 3 Doors Down, whose "Here Without You" (Republic/Universal) moves 34-28* in its second week on the chart ... 50 Cent continues to dominate: "P.I.M.P." (Shady/Aftermath/Interscope) rises 37-31* ... Mya grabs Most Increased Plays for "My Love Is Like ... Whoa" (A&M/Interscope), which scores 669 additional plays and rockets 44-36* ... Most Added honors go to John Mayer, whose new single, "Bigger Than My Body" (Columbia), picks up 45 adds ... Chart debuts this week come from Kelly Clarkson, Jennifer Lopez and Lil Jon & The Eastside Boyz.

— Keith Berman, Radio Editor



ON THE RISE

ARTIST: **Maria**

LABEL: **DreamWorks**

By **MIKE TRIAS** / ASSISTANT EDITOR



They really thought I was going to go to law school," says Danish-born singer-songwriter Maria of her parents. "I don't come from a musical family, so they were really unsure about the decisions I was making." At age 15, Maria met Soulshock, half of the production duo Soulshock & Karlin (Brandy, Whitney Houston, Usher, 2Pac), and a year later she was so sure about her destiny that she left school to pursue music. "Soulshock took his time with me," says Maria. "We've been working together in some capacity for almost 10 years, and he's always had a vision for me."

Now the world has its first look into Soulshock's vision as Maria presents "I Give, You Take," the lead single from her upcoming debut album, *My Soul*. The single draws from rock, pop and R&B influences, with the glue being Maria's voice (which is bound to draw comparisons to today's reigning R&B divas). Through "I Give, You Take," the listener can immediately relate to Maria's emotion, thanks to her talent. And if you think she sounds great on the recording, wait until you hear her live. The record doesn't do justice to her incredible skills as an artist, which she displayed to R&R staffers at the world-renowned Club R&R just a few weeks ago.

As far as the lyrical content of "I Give, You Take," it's obvious what you're going to get simply from the song's title. "I Give, You Take" is very representative of the feelings I'm expressing with this album," explains Maria. "It's about being conscious of the kind of relationship you're in and being strong enough to take responsibility for that relationship. It's about not playing the victim, which I think a lot of women do. In the song, I'm praying for the strength to leave a relationship I know is not right."

My Soul is scheduled to arrive in stores on Oct. 7. The album is filled with ballads, drawing influences from rock through its guitars, pop through its hooky melodies, and soul through Maria's voice and lyrics. As for the choices made in putting together the songs for the album, Maria says, "There's an intuition about creating music that's very similar to the way a painter chooses colors and strokes. That's the way I approach music. I have to go where it takes me."

And where the music took Maria was to her past. She drew much of the material from her experiences, especially those of a romantic nature. "Nowadays" deals with her engagement at the age of 21 and how she didn't end up going through with the marriage. Maria experienced an awkward moment when she played the track for her ex-fiancée, though in the end the two maintain a mutual respect for each other. The album continues to look into Maria's past with "Miss You." Explains Maria, "This is what I wanted my ex-boyfriend to feel about me. Imagine a guy playing this for you and saying, 'I found this song, and I couldn't put it into words better than this.' I wanted him to say this to me so bad." And the list of songs about Maria's experiences continues, from "Lonely" to "You, Me and She" to "Weakness" and beyond.

In the end, *My Soul* not only serves as a vehicle for future success, it also is a good way for Maria to make peace with herself. "I'm a young girl," she says. "I'm trying to make sense of my dreams and confront my demons every day; I'm trying to fulfill the dreams and tame the demons. My album has helped me articulate and deal with both. This is what I was always supposed to do."

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August 15, 2003

America's Best Testing CHR/Pop Songs 12 +
For The Week Ending 8/15/03

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	4.21	94%	18%	4.41	4.21	4.18
SIMPLE PLAN Addicted (Lava)	4.06	4.01	90%	27%	4.23	4.18	3.82
MATCHBOX TWENTY Unwell (Atlantic)	4.05	4.11	96%	29%	3.90	3.99	4.18
EVANESCENCE Bring Me To Life (Wind-up)	3.99	4.09	99%	46%	3.73	3.98	4.08
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.99	4.04	86%	23%	4.03	3.85	4.12
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3.97	4.13	96%	25%	3.98	3.98	3.92
KELLY CLARKSON Miss Independent (RCA)	3.96	4.01	99%	41%	3.97	3.90	4.09
ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	3.93	3.99	86%	26%	4.33	3.90	3.63
SANTANA f/ALEX BAND Why Don't You & I (Arista)	3.92	-	61%	9%	3.89	3.83	3.93
CHRISTINA AGUILERA Fighter (RCA)	3.90	3.89	98%	40%	4.02	3.86	4.06
GODD CHARLOTTE Girls & Boys (Daylight/Epic)	3.87	4.02	87%	20%	4.15	3.83	3.77
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	3.81	3.91	80%	16%	3.78	4.14	3.73
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	3.75	3.71	93%	36%	3.50	3.78	3.73
TRAIN Calling All Angels (Columbia)	3.74	3.74	84%	23%	3.57	3.57	3.90
NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3.67	3.66	86%	23%	3.72	3.92	3.62
BEYONCÉ f/JAY-Z Crazy In Love (Columbia)	3.62	3.77	95%	44%	3.53	3.61	3.92
JEWEL Intuition (Atlantic)	3.61	3.75	98%	44%	3.37	3.50	3.82
JUSTIN TIMBERLAKE Senorita (Jive)	3.55	3.60	82%	23%	3.34	3.88	3.82
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.53	3.68	99%	53%	3.23	3.91	4.09
SEAN PAUL Get Busy (VP/Atlantic)	3.49	3.45	94%	51%	3.43	3.70	3.60
WAYNE WONDER No Letting Go (VP/Atlantic)	3.38	3.40	83%	40%	3.15	3.48	3.71
R. KELLY Ignition (Jive)	3.37	3.47	95%	55%	3.29	3.46	3.52
SARAI Ladies (Sweat/Epic)	3.37	3.31	56%	17%	3.51	3.69	3.03
THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	3.32	3.42	83%	32%	3.12	3.68	3.33
LUMIDEÉ Never Leave You - Uh Ooh, Uh Ooh! (Universal)	3.25	3.34	73%	32%	3.10	3.33	3.30
50 CENT 21 Questions (Shady/Aftermath/Interscope)	3.23	3.30	94%	55%	3.20	3.45	3.27
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3.22	3.37	85%	41%	3.26	3.46	2.98
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./J.D.J.M.G.)	3.18	3.38	95%	47%	2.99	3.44	3.24
CHINGY Right Thurr (DTP/Capitol)	3.17	3.13	76%	28%	3.25	3.41	2.98
BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	3.08	3.14	93%	53%	2.91	3.17	3.08

Total sample size is 421 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

SALIVA Rest In Pieces (Island/J.D.J.M.G.)
Total Plays: 704, Total Stations: 46, Adds: 1

STAINO So Far Away (Flip/Elektra/EEG)
Total Plays: 562, Total Stations: 53, Adds: 6

BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)
Total Plays: 550, Total Stations: 60, Adds: 14

BABY BASH Suga Suga (Universal)
Total Plays: 507, Total Stations: 16, Adds: 8

ROC PROJECT f/TINA ARENA Never (Past Tense) (Tommy Boy)
Total Plays: 412, Total Stations: 12, Adds: 1

PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
Total Plays: 398, Total Stations: 30, Adds: 5

BT Simply Being Loved (Somnambulist) (Nettwerk)
Total Plays: 373, Total Stations: 15, Adds: 3

LUTHER VANOROSS Dance With My Father (J)
Total Plays: 324, Total Stations: 34, Adds: 5

FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)
Total Plays: 294, Total Stations: 23, Adds: 6

JOSH KELLEY Amazing (Hollywood)
Total Plays: 283, Total Stations: 12, Adds: 1

Songs ranked by total plays



DREAMING OF YOU Universal's babe-a-licious Dream were captured live at the R&R Convention 2003 cocktail party. Seen here are (l-r) Dream's Ashley and Kasey. Universal's Dave Reynolds, broadcasting icon Casey Kasem, Universal's David Nathan, bandmembers Holly and Diana and manager Jeremy Geffen.



HE'S GONNA KNOCK YOU OUT Actor, rapper, all-around-superstar and nice guy LL Cool J stopped by WKSE/Bufalo to chat with station personnel and pose for a few photos. Seen here are (l-r) WKSE PD Dave Universal, Mr. J and Island Def Jam's Dave Bouchard.



BACK IN BLACK — AND PINK Lisa Marie Presley has been making her way around the country to support her new album, To Whom It May Concern. She stopped off in Norfolk to chat with WJJS MD Cisoqo. Seen here (l-r) are Capitol's Joe Rainey, Cisoqo, Presley and Cisoqo's girlfriend.

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(color or black & white).

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

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

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Cape Cod, MA; Denver, CO) with their call letters, formats, and advertising sales representatives.

Monitored Reporters 181 Total Reporters 127 Total Monitored 54 Total Indicator Did Not Report, Playlist Frozen (4): KPRF/Amarillo, TX KRRG/Laredo, TX KZII/Lubbock, TX WIFC/Wausau, WI





The Rhythmic Scrapbook

A look at some of the format's memorable moments

I can remember being a radio jock, and the one time of the year for which I would wait in anticipation was summer. During this time of year the station would have numerous events, which left us jocks doing appearance after appearance. The concerts, the club gigs, market visits from artists and many other activities would have the entire staff at the radio station swamped — which in turn made the station sound like it had a lot going on.

With all the summertime events going on at radio over the past few months I've been inundated with a tremendous number of photos from radio stations and record labels that want to get their shots published in the magazine. On this page you will find photos of various events that went down in the Rhythmic world. I hope you enjoy.



WHAT A PAIR Taking a moment to detach herself from hubby Nick Lachey, Columbia recording artist Jessica Simpson stopped by WQSX (Star 93.7)/Boston to visit with the staff. Pictured with the artist is WQSX PD Jerry McKenna.



FLOETRY DELIVER AT THE BOMB KBMB (103.5 The Bomb)/Sacramento recently held the Doug Banks Let's Jam Jam Session with many of today's hottest R&B and hip-hop artists. Posing for a photo are (l-r) Lawman Promotions' Gary Spangler, Floetry's Natalie Stewart, KBMB interim PD Jayare, up-and-coming artist Goapele, Floetry's Marsha Ambrosius and DreamWorks promotions rep Greg Ulin.



THE BOX BUMPS MARY Is it just me, or does Mary J. Blige look good as hell these days? With the release of her forthcoming album Love & Life, due out Aug. 26, the superstar has been hitting the road, visiting radio and making special appearances. While in Texas, Blige got a chance to catch up with K8XX (The Box)/Houston PD Tom Calococci.



KUBE BLASTS OFF WITH SUMMER JAM 2003 KUBE (93 FM)/Seattle recently held its annual Summer Jam at the Gorge Amphitheater with a lineup that consisted of Chingy, Ludacris, Fabolous, Tyrese, Wayne Wonder, 50 Cent and more. Pictured enjoying the Chingy and Ludacris performance are KUBE OM Shellie Hart and J Records recording artist Tyrese.



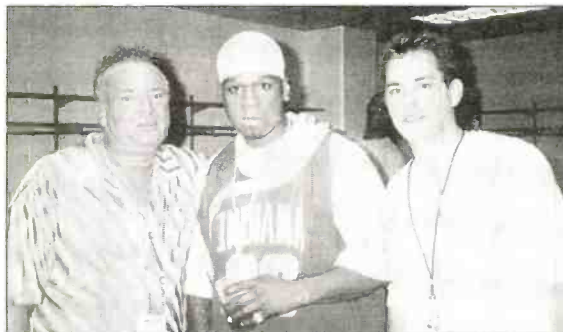
JUSTIN GETS THE SENORITAS Jive recording artist Justin Timberlake had a chance to showcase his talents to the lovely ladies at WPYD (Party 95.3)/Orlando. Pictured here is the artist sandwiched between WPYO Marketing & Music Director Jill "Lady S" Strada (l) and morning host Gloria.



SEAN PAUL ROCKS IN BOSTON VP/Atlantic recording artist Sean Paul was one of many artists who performed at the WJMN (Jam'n 94.5) Summer Jam 2003 at Boston's Tweeter Center. The station's 10th Anniversary Summer Jam included performances from Tyrese, Clipse, Ginuwine, Lil Kim, Wayne Wonder, LL Cool J and many more. Seen here after the show are (l-r) WJMN MD Chris Tyler and PD Cadillac Jack, Paul and Atlantic Sr. VP/Pop-Crossover Promotion John "Horse" McMann.



A PARTY IN SOUTH FLORIDA WPYM (Party 93.1)/Miami PD Phil Michaels and his staff had a huge Fourth of July party that included performances by Darude, Becky Baeling, Roc Project and world-renowned DJ Tiesto. The event packed in over 13,000 people. Pictured here are (l-r) Party air talents Natalia and Fay, Michaels, Darude and Party air personalities MarkyG and Toni.



IT'S F-I-F-T-Y C-E-N-T AND... I'd put L-A-W-L-E-Y down, but it doesn't sound as good as S-N-double-O-P. During a recent performance in the San Francisco Bay Area, superstar 50 Cent took a moment to visit with Greg Lawley (l) and Gary Spangler of Lawman Promotions.



DISTURBING THE PEACE IN PHOENIX St. Louis was in full effect (throwback lingo) during a recent radio promotion with KZZP (104.7 Kiss-FM)/Phoenix when Capitol/Priority recording artist Chingy stopped by the market for a performance. Pictured holding it down at the station's studio are (l-r) KZZP PD Mark Medina, Chingy, a member of Disturbing Tha Peace and KZZP MD Chino.



GINUWINE IN AUSTIN While out on the road, Epic recording artist Ginuwine (r) stopped by the KQBT/Austin to holla at PD Scooter B. Stevens. After giving each other fashion tips, the two took a moment to take a snapshot.



August 15, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	CHINGY Right Thurr (DTP/Capitol)	5814	+44	549346	16	78/0
3	2	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	5610	+346	562888	11	80/0
2	3	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	4863	-578	469070	13	85/0
7	4	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	4520	+589	476865	15	73/0
4	5	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	4509	-134	461376	16	74/0
5	6	LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	4361	-9	447675	13	82/0
10	7	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3906	+353	353408	10	80/0
9	8	GINUWINE In Those Jeans (Epic)	3870	+233	369937	12	76/0
11	9	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	3676	+402	401704	10	80/0
6	10	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	3559	-640	320002	16	84/0
12	11	MYA My Love Is Like...Whoa (A&M/Interscope)	3248	+291	309771	11	75/0
8	12	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3191	-547	305576	18	71/0
17	13	BOW WOW Let's Get Down (Columbia)	2657	+372	244899	7	74/3
15	14	R. KELLY Thoja Thoing (Jive)	2634	+3	222977	6	75/2
14	15	SEAN PAUL Like Glue (VP/Atlantic)	2475	-436	263948	13	76/0
16	16	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	2426	-28	164599	13	56/2
13	17	MARY J. BLIGE Love @ 1st Sight (Geffen)	2418	-509	173354	8	85/0
22	18	BABY BASH Suga Suga (Universal)	2114	+467	138651	10	55/5
21	19	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/DJMG)	1886	+228	165020	8	65/2
20	20	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	1847	+87	169103	5	69/1
25	21	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	1602	+253	99160	4	50/2
37	22	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	1527	+804	221018	2	70/6
23	23	MONICA So Gone (J)	1479	+13	193750	18	53/0
27	24	ROSCOE Smooth Sailin' (Priority/Capitol)	1399	+136	93301	8	50/2
24	25	DAVID BANNER f/LIL' FLIP Like A Pimp (Universal)	1334	-69	126488	20	47/0
28	26	JS Ice Cream (DreamWorks)	1294	+163	67373	7	54/2
30	27	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	1261	+299	69915	3	56/3
33	28	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	1150	+341	118063	5	41/7
32	29	112 f/SUPERCAT Na, Na, Na, Na (Def Soul/DJMG)	1012	+188	86407	2	61/0
29	30	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	984	-119	113949	14	47/0
38	31	CHERISH f/DA BRAT Miss P. (Warner Bros.)	850	+127	40093	3	48/2
26	32	LUDACRIS Act A Fool (Def Jam South/DJMG)	826	-485	59146	15	61/0
36	33	JUSTIN TIMBERLAKE Senorita (Jive)	802	+66	50067	3	30/1
39	34	50 CENT If I Can't (Shady/Aftermath/Interscope)	794	+83	170996	5	8/2
42	35	MARK RONSON f/GHOSTFACE & NATE DOGG Ooh Wee (Elektra/EEG)	768	+135	47909	2	52/4
41	36	FRANKIE J. We Still (Columbia)	766	+89	59929	3	39/0
35	37	NICK CANNON f/B2K Feelin' Freaky (Nickelodeon/Jive)	743	-21	48397	6	52/2
40	38	NAPPY ROOTS Roun'The Globe (Atlantic)	740	+44	34148	3	45/1
Debut	39	DMX Where The Hood At? (Ruff Ryders/DJMG)	691	+291	89764	1	55/11
31	40	BONE CRUSHER Never Scared (Arista)	688	-162	73617	20	49/0
34	41	JOE BUDDEN Pump It Up (Def Jam/DJMG)	656	-128	51992	19	57/0
46	42	T.I. 24's (Grand Hustle/Atlantic)	627	+89	56015	2	24/2
44	43	TIMBALAND & MAGOO Cop That Shit (Blackground/Universal)	527	-50	45060	5	42/4
Debut	44	LIL' KIM f/MISSY ELLIOTT (When Kim Say)... (Queen Bee/Atlantic)	519	+114	21903	1	37/1
48	45	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	463	-28	52088	10	34/0
Debut	46	MOST VALUABLE PLAYAS f/S. LEE Roc Ya Body... (Casablanca)	453	+109	33569	1	37/4
43	47	JOE BUDDEN f/BUSTA RHYMES Fire (Yes, Yes Y'all) (Def Jam/DJMG)	440	-149	26445	4	38/0
49	48	R. KELLY f/BIG TIGGER Snake (Jive)	430	-41	46477	18	55/0
Debut	49	GEMINI f/NB RIDAZ Crazy For You (Catalyst)	412	+126	25173	1	3/0
Debut	50	BEYONCE' Summertime (Columbia)	391	+54	71543	1	3/1

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
ASHANTI Rain On Me (Murder Inc./DJJMG)	40
MURPHY LEE f/JERMAINE DUPRI Wat Da Hoop Gon Be (Universal)	32
MONICA Get It Off (J)	30
DMX Where The Hood At? (Ruff Ryders/DJMG)	11
OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	9
M. HOUSTON f/J. BUDDEN & P. PIPER Clubbin' (T.U.G.)	8
SPOOKS Faster Than You Know (Antra/Artemis)	8
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	7
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	6
JACKI O Nookie Real Good (Poe-Boy/Sobe)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+804
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	+589
BABY BASH Suga Suga (Universal)	+467
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	+402
BOW WOW Let's Get Down (Columbia)	+372
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+353
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+346
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	+341
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	+299
MYA My Love Is Like...Whoa (A&M/Interscope)	+291
DMX Where The Hood At? (Ruff Ryders/DJMG)	+291

New & Active

- HI-C f/DJ QUIK Let Me Know (Independent)
Total Plays: 391, Total Stations: 21, Adds: 2
- M. HOUSTON f/J. BUDDEN & P. PIPER Clubbin' (T.U.G.)
Total Plays: 385, Total Stations: 35, Adds: 8
- ASHANTI Rain On Me (Murder Inc./DJJMG)
Total Plays: 307, Total Stations: 44, Adds: 40
- YING YANG TWINS Naggin' (TVT)
Total Plays: 280, Total Stations: 16, Adds: 1
- SARAI Ladies (Sweet/Epic)
Total Plays: 276, Total Stations: 8, Adds: 0
- ROC PROJECT f/TINA ARENA Never (Past Tense) (Tommy Boy)
Total Plays: 275, Total Stations: 8, Adds: 0
- SASHA Dat Sexy Body (Reprise)
Total Plays: 245, Total Stations: 15, Adds: 4
- FREEWAY Flipside (Roc-A-Fella/DJMG)
Total Plays: 208, Total Stations: 10, Adds: 1
- ERYKAH BADU Danger...Block On Lock (Motown/Universal)
Total Plays: 199, Total Stations: 16, Adds: 3
- BIG GIPP Steppin' Out (Koch)
Total Plays: 196, Total Stations: 11, Adds: 0

Songs ranked by total plays

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

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RANK ARTIST TITLE LABEL

- 1 LIL' JON & EASTSIDE BOYZ Get Low (TVT)
- 2 CHINGY Right Thurr (Priority/Capitol)
- 3 50 CENT f/NOTORIOUS B.I.G. P.I.M.P. (Shady/Aftermath/Interscope)
- 4 LUMIDEE Never Leave You... (Straight Face/Universal)
- 5 BEYONCE' f/JAY-Z Crazy In Love (Columbia)
- 6 PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
- 7 NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Universal)
- 8 ASHANTI Rock Wit U... (Murder Inc./IDJMG)
- 9 BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)
- 10 SEAN PAUL Like Glue (VP/Atlantic)
- 11 FABOLOUS Into You (Elektra/EEG)
- 12 YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)
- 13 BOW WOW Let's Get Down (Columbia)
- 14 R. KELLY Thoa Thoing (Jive)
- 15 BEYONCE' f/SEAN PAUL Baby Boy (Columbia)
- 16 SEAN PAUL Get Busy (VP/Atlantic)
- 17 LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)
- 18 DAVID BANNER Like A Pimp (Universal)
- 19 MARY J. BLIGE Love @ 1st Sight (Geffen)
- 20 LUDACRIS Stand Up (Def Jam South/IDJMG)
- 21 MYA My Love Is Like...Whoa (A&M/Interscope)
- 22 112 f/SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)
- 23 JAY-Z La, La, La (Excuse Me Again) (Roc-A-Fella/IDJMG)
- 24 DMX Where The Hood At (Ruff Ryders/IDJMG)
- 25 TIMBALAND & MAGOO Cop That Shit (BlackGround)
- 26 GINUWINE In Those Jeans (Epic)
- 27 50 CENT If I Can't (Shady/Aftermath/Interscope)
- 28 ROSCOE Smooth Sailing' (Capitol)
- 29 JOE BUDDEN Pump It Up (Def Jam/IDJMG)
- 30 MONICA So Gone (J)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/10-8/16/03.
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PHAT MIX SIX

- MARQUES HOUSTON f/JOE BUDDEN Clubbin' (T.U.G.)
 OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)
 MARY J. BLIGE Doh (Geffen)
 YOUNGBLOODZ f/LIL JON Damn (Arista)
 YING YANG TWINS Naggin (TVT)
 THA RAYNE f/JOE BUDDEN Didn't You Know (Arista)



"Appreciate Me" (*69 Records) by Amuka is my personal club summer anthem. It's now hitting radio, with a WKTU/New York add this week. "Object of My Desire" (Next Plateau) by Dana Rayne is a catchy remix of the classic from Starpoint — my favorite is the Johnny Budz remix! "Something Happened on the Way to Heaven" (J) by Deborah Cox is a smash, and Delerium's "After All" (Nettwerk) is a great vocal trance track that burns up the phones in the mix shows.



— Johnny Budz, WKTU/New York



Gemini featuring N.B. Rydaz's "Crazy for You" (Catalyst) is reacting and getting a lot of play out here. Another record I'm into is David Banner's "Cadillac on 22's" (SRC/Universal). A dope record off the *Bad Boy II Soundtrack* is the Fat Joe & P. Diddy f/Dr. Dre joint called "Girl I'm a Bad Boy" (Bad Boy/Universal). Also, I'm feeling Marques Houston f/Joe Budden's "Clubbin'" (T.U.G.) and Baby Bash f/Frankie J's "Suga Suga" (Universal). Make sure you check out my website for *Brown Side Rap* (www.brownsiderap.com), the first Chicano rap mix show. It's where the radio meets the streets.

— Insane Mixaken, KBOS/Fresno



FROM THE WINDOW TO THE WALL TVT Records recording artist Lil Jon was holding it down in Dallas recently. Here, KBFB/Dallas PD John "Candy Man" Candelaria (l) grins in envy at Lil Jon's platinum fronts.

REPORTING STATION PLAYLISTS

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ON THE RECORD

This Week's Hottest Music Picks

Karen Wild

MD, KUOE/Seattle

Ludacris' "Stand Up" (Def Jam South/IDJMG): What can I say? A fun party record, and the line where he says, "Hey, DJ, bring the record back," is just screaming to get a few backspins in the club. It's Luda: hot beat, classic lyrics and something that sounds hot in the club!

Obie Trice's "Got Some Teeth" (Shady/Aftermath/Interscope): With unique production from Eminem, this song has a standout sound. Obie follows the Shady script for lyrics that will have you laughing.

Murphy Lee f/Jermaine Dupri's "What da Hook Gon Be" (Universal): I think it's way past due that an artist who is part of a clique breaks away to prove there can be more than one star, i.e. Nelly and The St. Lunatics. Murphy has shown lyrical talent on a party-record level quietly for the past few years, but this is his moment to shine. It's a hot So So Def beat, and it's ironic that he is saying that he doesn't need a hook, which actually is the hook! I am all about party records right now!

Mark Adams

PD, KXJM/Portland, OR

Marc Ronson featuring Sean Paul & Tweet's "International Affair" (Elektra/EEG): Love this cut. Straight summertime, dancehall heat.

Obie Trice's "Got Some Teeth": "When the Shit Hits the Fan" has been a great mix-show reaction and phone record; this one's going to blow him up bigger.

Sasha's "Dat Sexy Body" (VP): Fun as hell on the air. Another reggae burner.

Youngbloodz f/Lil Jon's "Damn" (Arista): Bangin' in the clubs and already getting phones.

Beyoncé featuring Sean Paul's "Baby

Boy" (Columbia): Just as big as "Crazy in Love." Hot.

Jill Strada

MD, WPYO/Orlando

Ms. Dynamite featuring Nas' "Dy-na-mi-tee (Swiss Beats Remix)" (Interscope): Love this

joint! Has such a hot sound!

Benny Benassi's "Satisfaction" (Independent): Great dance song. Sounds good on the station.

R. Kelly's "Thoia Thoing" (Jive): R. Kelly has done it again. This song makes your hips swing automatically!

Youngbloodz's "Damn": Damn, this song is hot. "Don't start no shit, won't be no shit," 4sho!

Brian Michel

PD, KUUU/Salt Lake City

Ludacris' "Stand Up": Ludacris is comin' out blazin' right out of the gates on his new album with this track. Go ahead and chalk up another top 10 joint for Luda.

DMX's "Where the Hood At" (Def Jam/IDJMG): All the aggression is back, and that's a good thing for this jam.

Oobie's "Ooh Na Na Na" (TVT): This is the next big, naughty slow jam. Can't wait to see the women react to this.

Lee L'Heureux

MD, WRED/Portland, ME

Ludacris' "Stand Up": This is my current pick! I cannot stop playing this record. We are getting it going on the new-music show and mix shows and definitely have a rotation eye on it.

Obie Trice's "Got Some Teeth": This will be a hit. Backed by the Shady roster — in addition to pure talent — this record is going to take off.

Mary J. Blige's "Ooh" (Geffen): This record is a personal favorite of mine, and I like it more than "Love at 1st Sight." For a New England music fan, hearing the same beat Ed O.G. used is not a bad thing.

ODM

MD, KGGI/Riverside

DMX's "Where the Hood At": This is a hot club track that definitely bangs on the

radio as well. So I say, wherever your hood's at, fire up this joint!

Ludacris' "Stand Up": Another no-brainer from Mr. *Fast & Furious*!

213's "Fly" (Geffen): Snoop Dogg and Warren G, with Nate Dogg on the hook? This is outta here!

Zac Davis

PD, WBVD/Melbourne

Ashanti's "Rain on Me" (Murder Inc./IDJMG): Smash!

Roscoe's "Smooth Sailin'" (Capitol/Priority): Love this one.

Marc Ronson featuring Ghostface Killah & Nate Dogg's "Ooh Wee" (Elektra/EEG): Might have something with that one.

Alexa The Girl Next Door

MD, KXJM/Portland, OR

Baby Bash featuring Frankie J's "Suga Suga" (Universal): I know I gave this record love last week, but you need to know it came back No. 1 callout in its first run with less than 75 spins under its belt. It's great for males and females. Play the damn record!

Obie Trice's "When the Shit Hits the Fan": OK, so it's not the official single. But the fans see it as an Eminem pick-me-up, and as it's the No. 3 most-requested song on the radio, who am I to deny them what they crave? Love this joint.

Youngbloodz f/Lil Jon's "Damn": We just put this in as a night new. It was only in the mix show before. "Get Low" with Lil Jon is still No. 1 phones for us here, and "Damn" is grimy and good times!

JoJo Collin

MD, KQGS/Wichita

Youngbloodz's "Damn": Great club and phone record.

DMX's "Where the Hood At": I did not like the song at first, but now it is growing on me. This is the shiznit!

OutKast's "The Way You Move" (Arista): Big Boi & Andre + The Ohio Players with EW&F influence = fuckin' smash!

R Dub

PD, KOHT/Tucson

213's "Fly": Off the hook! Time for West Coast hip-hop to shine with this one. War-



Murphy Lee

ren, Nate and Snoop! We gonna play this one? Fa' shizzle, bizzle!

Obie Trice's "Got Some Teeth": Great performance at Roc the Mic. Produced by Marshall Mathers — this track is bonkers, yo!

Most Valuable Playas featuring Stagg Lee's Allstars' "Roc Ya Body Mic Check 1, 2" (Casablanca/Universal): Is it me, or did Snow come back from the dead on this one? This reggae banger featuring Stagg Lee is the shiznit — great uptempo, feel-good, throw-your-hands-in-the-air-like-you-just-don't-care joint!

Da Nutz

MD, KKFR/Phoenix

Obie Trice's "Got Some Teeth": Can't hate on Obie with this record. Will Shady/Aftermath ever stop? Doubt it. Instant phones with this record. Da Nutz had to play it — had to!

Ludacris' "Stand Up": Shouts to Crespo from Def Jam for this one. Another heater from the DTP camp. Luda is crazy on this joint. Perfect for the clubs and mix show. Sounds incredible on the air. Da Nutz had to play it!

Murphy Lee f/Jermaine Dupri's "What da Hook Gon Be": Beat is supa-nice, and, of course, with Nelly and JD backing, we don't think this record can do any wrong! Play it — Da Nutz dare you!

E-Man

MD, KPWR/Los Angeles

213's "Fly": This is the hottest shit right now for us, and it's testing ridiculously.

Ludacris' "Stand Up": This one stands out to me. This is hot and has that whole Ludacris vibe.

Obie Trice's "Got Some Teeth": A hot record.

Mary J. Blige's "Ooh": I love this better than the first single — it's more soulful.

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A full-body photograph of Monica is positioned on the left side of the advertisement. She is wearing a green baseball cap, a dark green zip-up jacket with a circular patch on the left chest, a black top with gold studs, and a green mini skirt. She is standing against a dark brick wall background.

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URBAN POWER PLAYAS

ON THE RISE

THE PANEL



Doc Wynter



Ken Johnson



Tony Gray



Terry Base



Elroy Smith



Terri Avery



Steve Hegwood

THE EDITOR

Dana Hall



Here Come The Judges

Meet our team of experts

Who are the next generation of major-market programmers? Who will fill the shoes of women like former WUSL/Philadelphia OM Helen Little? Could you be the next syndicated morning show host or superstar jock? Who is the next voice talent who will dominate Urban radio nationwide? And which mixers have the potential to fill their PD's shoes? In other words, who are the Urban power plays on the rise?

To find out, R&R surveyed several highly respected and long-standing programmers in our format: Clear Channel VP/Urban Programming Doc Wynter; Cumulus Director/Urban

"This business may appear to be glamorous, but a commitment to working hard is paramount."

Elroy Smith

Programming Ken Johnson; consultant Tony Gray; WGCI-AM & FM & WVAZ/Chicago OM Elroy Smith; On Top Communications President Steve Hegwood; WBAV, WGIV & WPEG/Charlotte OM Terri Avery; and Citadel/Charleston, SC Director/Operations Terry Base.

With over 140 years of combined experience in broadcasting, these are some of the current power plays in Urban radio who make the decisions about who gets hired and who gets fired. They are also the mentors who have helped countless aspiring programmers and talent get to where they are today.

With their input, R&R came up with a list of the next generation of power plays in the areas of programming, morning shows, air talent, production and imaging and mix shows. We also identified five female power plays from various areas of radio.

You've Got To Have Passion

Before our judges made their nominations, we asked them what qualities they feel are important for aspiring programmers and talent to have in today's radio world. A passion for radio was the No. 1 quality they all cited.

"A person needs passion, commitment and the desire to work hard in this business," Smith

said. "This business may appear to be glamorous, but a commitment to working hard is paramount.

"I would hire someone who is passionate over someone who has 30 years of experience. Sometimes a 30-year veteran can be lazy, complacent and dated, but a person with a few years of experience is hungry, passionate and willing to learn and grow."

"Passion is No. 1," Avery said. "Without a love for the business you can't survive all the ups and downs."

Base agreed: "I look for unusual drive and passion. You've got to be a slight workaholic."

Wynter looks for a person with "energy, creativity and a great work ethic," while Gray said he looks for "integrity, work ethic and the innate drive to win." Hegwood's potential employees "must have determination and self-motivation to become successful in the business."

Be A Team Player

"We look for talent and a good personality, but it has to go beyond that," Johnson said. "You have to have the talent of leadership, as well as a personality that gets along with everybody — from your staff to listeners to management. Being able to communicate on all levels is key, and, for your own sanity, you need to learn to have patience.

"It's also important that potential programmers have good relationship with labels. That doesn't mean you have to get in bed with them, it just means you have to communicate with them and not abuse them."

Being able to work well with others and be a team player is a quality many of our judges look for in potential hires.

"A person could be the most incredible air personality, but if he doesn't have the ability to be a team player in this business, it will eventually backfire on him," said Smith.

While confidence is a good quality, Johnson said that ego can stay at home. "Some people

"I look for unusual drive and passion. You've got to be a slight workaholic."

Terry Base

may look for a person with a lot of confidence, but if that comes in the form of cockiness, I don't need that," he explained. "Instead, I look for people who are positive and want to contribute for the sake of the team, not just themselves. Ego doesn't work in this day and age. It's over."

Lastly, several of our judges noted that they look for people to have a wider vision of what we do. "You must read and learn all aspects of the business, not just one," Hegwood said. "I look for a sincere desire to be in our business. Often people enter radio as an entree to something else. I prefer to hire people who are focused only on being in radio. In my experience it creates a better working relationship for everyone involved."

"A potential employee must have the desire to learn and grow in this business," said Smith. "One must be a student of the business. Learn any and everything about the business. Study formats outside of the format that you are most comfortable with."

The Hit List

Here are all the names that earned a mention from our judges, top 10 or not. Props to all!

Jason Alexander, Brian Apple, Nate Bell, Toya Beasley, Carla Boatner, Derrick Brown, Kathy Brown, *The Big Phat Morning Show*, *The Breakfast Brothas*, Buck Wild & Afrika, Ryan Cameron, Andre Carson, Chubby Cubb, Colby Colb, Corrina, Craig C, Cut Creator, Déjà Vu, Dence, DJ Eubonics, DJ Kut, DJ Dr. Doom, DJ Jay One, DJ Laroche, DJ Phantom, Dr. Dave, Dream Team, Ebro, Eric Edwards, Egypt, Mark "The Shark" Fisher, Frankski, Portia Foxx, Gregg Garinger, Tiffany Green, Kwasi Hewlett, Kenny "Jammin'" Jason, Darrell Johnson, Derrick Jonzun, Monique Jordan, *The Kiss Wake Up Club*, Kris Kelly, Kelly Kelly Kelly, Keesha Keys, K-Nyce, Phillip March, Aaron Maxwell, Howard McGee, Mara Melendez, Mista Nice, Thea Mitchem, Madd Hatta, Missjones, Mr. Incognito, Jamillah Muhammad, Skip Murphy, Eddie Owens, Pappa Keith, Rick Party, Quicksilver, Ray Ray, Rico, Rob G, Rodski, Serch, Spice, Victor Starr, Greg Street, Sam Syk, Super "Funkregulator" Celso, Dion Summers, Sunny, Tessa & Baby J, Touchtone, Al Tweazy, Uptown Angela, Karen Vaughn, Scotty Webb, Lamonda Williams, Stephanie Williams, Wendy Williams, Wild Child & Jazzy Pha.

Programmers On The Rise

The '90s generation comes of age in 2003

Radio has changed so much in the last 10 years, with Urban undergoing possibly the greatest evolution of any format. During this period a new generation of programmers grew up in a radio world where hip-hop dominated musically and culturally. Many of these young programmers, now in charge at stations around the country, learned from the veterans who came before, although they had to adapt what they learned to a new set of guidelines: the hip-hop lifestyle. Our panel of judges cited the following PDs as having taken the best of the old and combined it with new ideas and approaches.

No. 1

Dion Summers

PD, WMIB (103.5 the Beat)/Miami

Summers got his first taste of radio when he was 15 years old, growing up in Baltimore. When his favorite local station WBSB (B104) changed format (mind you, at 15 he had no idea what a format was), he called the GM to complain. "About 15 minutes into my tirade, he offered me an internship," Summers says. After the obligatory callout research, request-line answering, board-op stints and coffee-fetching at B104, he left for college, where he worked at his school's WJPZ/Syracuse.

During his college years Summers met Russ Allen, then PD at WERQ/Baltimore, who offered him a part-time airshift in 1994. Summers spent nine years at WERQ, working his way up from part-timer to Program Director. Earlier this year Summers chose to continue his career in Miami as PD for Clear Channel's new Urban sign-on, WMIB.

R&R: With all the challenges and responsibilities that programmers have today, how do you stay focused, organized and motivated?

DS: There is more of a corporate emphasis on radio than ever before, with an increased focus on the bottom line. Programmers must have a firmer understanding of the business of radio in order to be successful. When you are forced to add these responsibilities and duties to your programming plate, it can be really easy to allow unopened CDs to pile up on your desk and station imaging to remain stagnant for months. Therein lies the challenge that a lot of PDs face: how to successfully navigate through the bottom-line business politics of the biz and still keep your station sounding and feeling on point.

R&R: What qualities have helped you become successful?

DS: Professionally, I tend to be a very cre-

ative person. I look at my radio station as a blank page, and every day I draw on it a little more, adding to the picture. I'm always 17 steps ahead of myself so that I can see months ahead for my station. This forward-thinking creativity has steered a lot of my decisions and policies. I'm not afraid to take a chance on a new or crazy concept because it just might work. I'll also take a concept that may have been done before and try to do it another way. Never be afraid to think out of the box to make your station pop. I don't carry a lot of old-school radio baggage with me. I like to think that I'm part of a new stable of young, motivated radio professionals who are writing a new page in radio history.

R&R: Who are your mentors, and how have they inspired you?

DS: I am blessed to have been in the company of some great people in the game. My Syracuse professor Rick Wright has brought a level of class and finesse to the game of radio that will never be matched. Russ Allen taught me the value of relationships at a very early stage in my career and gave me that all-important first break. Cathy Hughes was and continues to be an inspiration in every move she makes. Steve Hegwood, Tom Calococci and, lastly, my mama.

No. 2

Lamonda Williams

PD, KNOU/New Orleans

Williams began her career in radio as an intern at WQTQ/Hartford and, later, across the country at KJLH/Los Angeles. While attending graduate school at Temple University, Williams got her first commercial on-air job doing overnights in her hometown at WRTI/Philadelphia while simultaneously interning at WUSL (Power 99)/Philadelphia. She returned to Connecticut in 1993, where she worked at several stations over a year's time: WKND/Hartford (traffic reporter), WTIC/Hartford (Research Director) and WZMX/Hartford (on-air).

Williams' big break came when she served as PD/morning host at WHNC/New Haven from 1994-96. She then joined Radio One's WPHI/Philadelphia as Asst. PD/middays. Within a few years the company moved her to Richmond to program WCDX from 2000-2002. After leaving Radio One Williams took on part-time duties at WPGC/Washington before becoming PD at KNOU/New Orleans, reuniting her with On Top Communications principal Steve Hegwood, with whom she had worked at Radio One.

R&R: With all the challenges and responsibilities that programmers have today, how do you stay focused, organized and motivated?

LW: It's not hard for me to stay focused. In my present situation I am not only dealing with making sure I have a great-sounding station, I am also entrusted with the overall development of this station in the long term. Therefore, I have to condition myself to concentrate on making that happen. There really is no time to lose focus or I lose ground. I believe it is necessary to multitask, so organization is key. I separate and prioritize my tasks according to what will help me achieve my ultimate goals for that day, week, month or particular project.

R&R: What qualities have helped you become successful?

LW: Determination and perseverance. I work hard to see outstanding performance from my station. I take pride in pushing hard for the best

for my station and to see that it performs at optimal levels in every area — musically, in promotions, technically, in the streets, etc. I also have strong faith in the talents that God has blessed me with to do this job. Even when I'm faced with opposition or obstacles that are par for the course in this line of work, I have to keep the faith. I rely on my belief that what God has for me is for me, and I simply have to make the most of my career.

R&R: Who are your mentors, and how have they inspired you?

LW: Helen Little, who always gives sound advice. She's the ultimate. Helen told me something I always remember. Sometimes you have to go to grow. Also, Steve Hegwood. I've always admired his programming intelligence and success. Steve shares so much. Lynn Briggs, because she was the very first female PD I worked for who inspired me to head in this professional direction. Edie Rozier, the GM/owner who gave me my first opportunity to program. Kathy Brown, because she is a seasoned programmer who always gives me pearls of wisdom that are good for my soul. And Mom Dukes, of course, a single mother who sacrificed so much to provide me a good education and see me do well. She will always be my inspiration to excel personally and professionally.

No. 3

Nate Bell

Clear Channel Director/Urban Programming KJMS, WDIA, WHAL & WHRK/Memphis

Bell began his broadcast career at WJAX/Jacksonville as a part-time disc jockey and mix-show jock. He went on to be promotions assistant, morning jock, afternoon jock, night jock, Production Director and MD at several stations in that market — WAPE, WHJX, WPDQ & WJMO-FM — before becoming a PD in 1994 for WJBT/Jacksonville. He was promoted to that position while maintaining MD and afternoon jock duties. He became interim Market PD at WHJX and WJBT for Jacor, and he helped launch WSOL as an Urban AC.

Since then, he has successfully programmed WKVV/Milwaukee and WDTJ/Detroit. He is currently Director/Urban Programming for Clear Channel's top four stations in Memphis: WHRK (K97), Urban AC KJMS, Gospel WHAL and R&B Oldies WDIA. Bell was instrumental in launching Urban AC WBUV/Biloxi, MS and WHAL/Memphis, Clear Channel's first FM Gospel station. He also assists the PD of WUBT/Nashville, WENN/Birmingham and WESE/Tupelo, MS.

R&R: With all the challenges and responsibilities that programmers have today, how do you stay focused, organized and motivated?

NB: That's something a lot of PDs don't do: stay focused. You have to be an organized individual. If you don't already have that quality, you better learn it. You have to know how to manage your time. I'm one of those people who doesn't spend one second worrying about the things I can't control. Instead, I focus all my energy on the things I can control to effect change. One of the things I've learned is that you have to have the right help. If it wasn't for [WHAL

Dion Summers



Lamonda Williams

Nate Bell



PD] Eileen Collier and [WHRK Asst. PD/MD] Devin Steel, two tremendous programmers, we wouldn't be able to achieve all that we do here in Memphis. I always say that I'm not that smart, so I surround myself with smart people.

R&R: What qualities have helped you become successful?

NB: The nature of my personality is that I like structure. I like to take educated guesses, not just guess. I don't like to take chances. I will always look for verifiable proof when I make a decision, whether that be a big decision or a small one. That's absolutely how I deal with music, and it's also how I deal in my personal life. Most people think I'm a big gambler because I can be a little crazy at times, but when I am crazy, I tend to learn things quickly, and then I put an effective plan into action.

R&R: Who are your mentors, and how have they inspired you?

NB: There are so many people in this business who have helped me and are responsible for me being in radio today. It's hard, because I don't want to leave anyone's name out. If I do, I apologize. Bruce Demps, Clear Channel/Memphis VP/GM, has raised me as if I were his own. Doc Wynter has taught me so much. Before I met Doc, I was programming off intuition alone. He has shown me the tools you need to program effectively. Also, Mark Chase, our Senior VP/Programming, and Gary Young, who was my PD in Milwaukee. He kept me out of trouble when I was wild and crazy in my youth.

Programmers On The Rise

1. Dion Summers, WMIB (103.5 the Beat)/Miami (Clear Channel)
2. Lamonda Williams, KNOU/New Orleans (On Top Communications)
3. Nate Bell, KJMS/Memphis & WHRK (K97) (Clear Channel)
4. Carla Boatner, WODT, WQUE & WYLD-AM & FM/New Orleans (Clear Channel)
5. Colby Colb, WPHI (103.9 The Beat)/Philadelphia
6. Darrell Johnson, WNPL (Blazin' 106.7)/Nashville (Cumulus)
7. Derrick Brown, WHQT (Hot 105)/Miami (Cox)
8. KJ Holiday, WJLB/Detroit (Clear Channel)
9. Aaron Maxwell, WBTJ (The Beat)/Richmond (Clear Channel)
10. Phillip March, WMNX (The Coast)/Wilmington, NC (Cumulus)

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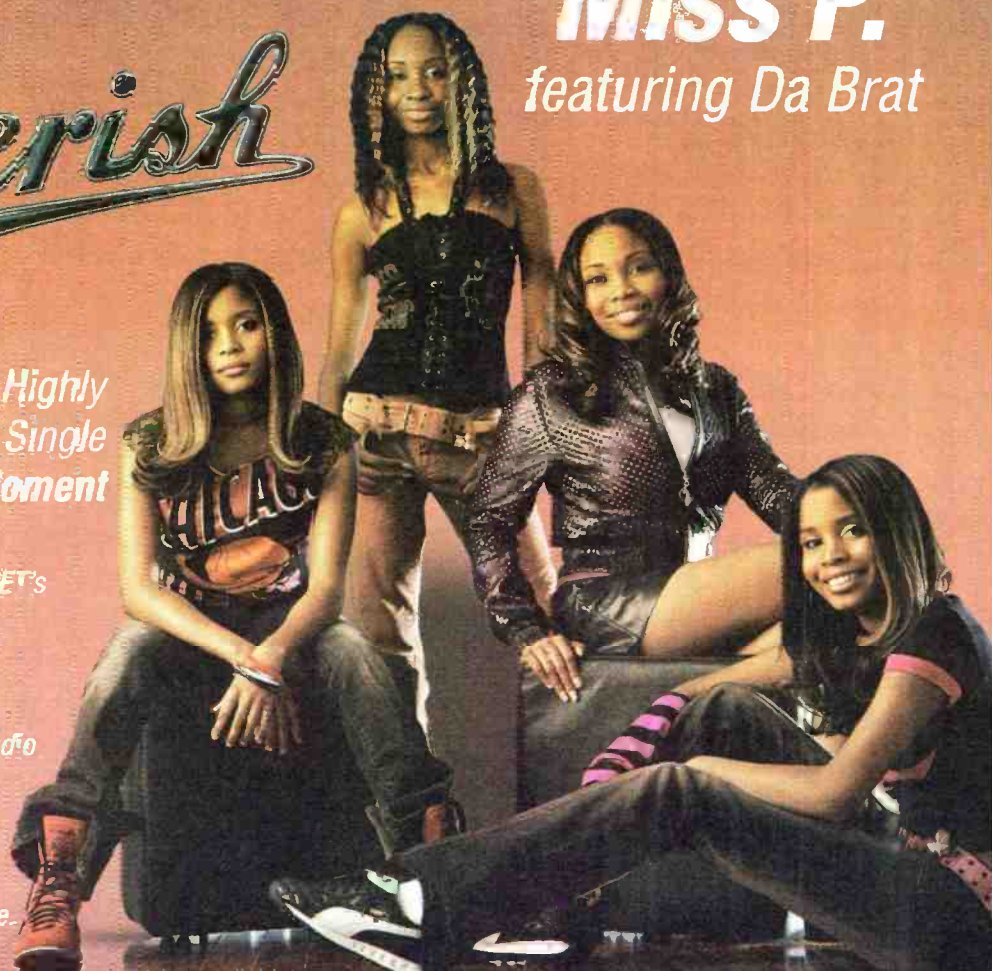
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Women On The Rise

The first ladies of Urban radio

Radio has long been an industry dominated by men — male programmers, personalities, GMs, etc. But through the years there have been a handful of women who have stood side by side with their male counterparts, working tirelessly to earn the same respect.

Women like Terry Avery, Helen Little, Toya Beasley and Kathy Brown have paved the way for today's female programmers, a group that is growing larger each year. Here are just some of the women who are taking over in Urban radio and the ones our judges say are power plays.

No. 1

Carla Boatner

WYLD-AM & FM, WODT & WQUE/
New Orleans

Boatner started her career as an intern at KMJQ (Majic 102)/Houston. She spent almost 10 years there, working her way up to Asst. PD/MD. In 2001 she was tapped as Asst. PD/MD for top-rated WGCI-FM/Chicago, where she spent a year working with OM Elroy Smith and Clear Channel VP/Programming Doc Wynter. She impressed Wynter so much that she was offered the OM position at Clear Channel's Urban cluster in New Orleans. That's where she is today, overseeing four stations in the Hip-Hop, Urban AC, Gospel and Blues formats.

R&R: Women have made strides in the broadcast industry, but has it been enough? Are there still challenges for women today?

CB: Women have made strides in radio, but it's not enough. It's great that there are more women Asst. PDs, PDs, OMs and directors of

"You should always respect people and treat them the way you would want to be treated, because this industry is too small. You meet the same people going up that you'll meet coming down."

Carla Boatner

programming, but I would like to see more women as GMs, market managers and regional and senior VPs. It's great that we have top executives like Doc Wynter, who has used the conventional-wisdom formula, selecting people based on their skills and past experience, setting expectations for us, motivating us, helping us overcome our weaknesses and developing us by helping us learn what it takes to get promoted.

R&R: As a woman in broadcasting today, what do you have to do to get noticed, and what should you not do?

CB: You should always respect people and treat them the way you would want to be treated, because this industry is too small. You meet the same people going up that you'll meet coming down.

R&R: Who are your female mentors, and how have they helped and inspired you?

CB: Some of my female mentors are my mother and grandmother; my best friend, Tori

Women in radio and records have made great strides in the past few years, but this is really just the beginning for us.

Tiffany Green

Hayden; Cynthia Johnson, VP/Urban Promotion at J Records; Muriel Funches, VP/GM of Clear Channel/New Orleans; Lana Thompson, Sales Manager at WGCI-AM & FM/Chicago; Bobbie Jefferson, Marketing Director of WBLS/New York; Tiffany Green, Asst. PD/MD of WGCI-FM/Chicago; Angela Fleming, VP/Marketing of Clear Channel/Chicago and New Orleans; and Johnnie Walker. These women have inspired me, supported me, encouraged me to pursue my dreams and never judged me for any decisions that I have made in my life, and for that I love them all.

No. 2

Lamonda Williams

PD, KNOU/New Orleans

Williams is one of several people who appear more than once in our survey. Not only is she one of the "Women on the Rise," she's also one of the format's "Programmers on the Rise." You can read her history in that section, on page 40.

R&R: Women have made strides in the broadcast industry, but has it been enough? Are there still challenges for women today?

LW: I am inspired by the strides that women in radio have made. Their accomplishments are encouraging and well-deserved. I have also seen growth in the opportunities for women in radio. However, women in our industry are still subject to being judged by standards that men don't have to face, such as their personal life, age, physical appearance, personality and power issues.

Even with all the advancement of women in radio, especially as successful programmers, some people still have a difficult time accepting them in positions of power and still don't give them the same respect that they may give a male counterpart. Perhaps one of the biggest unspoken challenges for a woman in radio is trying to start a family and settle down while continuing to work in this field.

R&R: As a woman in broadcasting today, what do you have to do to get noticed, and what should you not do?

LW: I have to make sure my determination and willingness to work hard matches or exceeds that of my male peers. My work has to be exceptional, not simply acceptable. I work harder

and smarter to make sure of this. I am mindful of not letting intimidation become a factor, and I do not use my gender as a crutch. I see it as an asset, and I make sure others know that I do not see it as a disadvantage. I let colleagues and employers know that I can bring a female sensibility to the job, which allows me to understand and develop an important segment of the market that they need to reach out to.

You can use your femininity, but never your sexuality, to get ahead. Don't play coy or submissive roles to fit a stereotype. Be strong — not necessarily unemotional or tough, just always strong enough to get the job done and override most personal issues. Your biggest asset as a woman in radio is your intelligence. Nothing else is as attractive or respected.

R&R: Who are your female mentors, and how have they helped and inspired you?

LW: In addition to the women I've already mentioned in the programming section of this special, I have to add Dyanna Williams. She inspires me because of her longevity in the business, warm spirit and instructions in both life and work, which evoke balance and always give me a refreshing reality check.

No. 3

Tiffany Green

Asst. PD/MD, WGCI-FM/
Chicago

Like so many of us in radio, Green started as an intern, in her hometown of St. Louis at KMJM and sister KATZ-AM. Within three years her hard work paid off, and she joined KMJM alum Doc Wynter in Jacksonville, where he was PD of WJBT & WSOL. Green was named Music Director of WJBT (The Beat).

When Clear Channel relaunched WENN/Birmingham in 2001, Green took the next step and became a PD. Within a year she was back in St. Louis, programming KATZ-FM (The Beat). Within another year she was given an opportunity to move to WGCI-FM/Chicago as Asst. PD/MD.

R&R: Women have made strides in the broadcast industry, but has it been enough? Are there still challenges for women today?

TG: Women in radio and records have made great strides in the past few years, but this is really just the beginning for us. I'm elated to see women take on larger, more important jobs that were once considered to be only a man's territory. We've proven that those who thought that way were wrong. There are still many challenges, but nothing we can't overcome.

R&R: As a woman in broadcasting today, what do you have to do to get noticed, and what should you not do?

TG: Man or woman, to get noticed in any arena you have to work harder than anyone else and stay focused and ahead of the curve at all times. You have to be creative and figure out how to make something work instead of saying that it can't work. You must also be able to work as a team member even when you are the leader.

R&R: Who are your female mentors, and how have they helped and inspired you?



TG: Everyone knows my crew of women in the business who are also my close friends — like Carla Boatner. She has inspired me in so many ways, I can't count them. She believed in my talents and felt I was the person to replace her at WGCI. She has the master plan. Thea Mitchem and I could be twin sisters because we are so much alike, especially in our strong pas-

"I have to make sure my determination and willingness to work hard matches or exceeds that of my male peers. My work has to be exceptional, not simply acceptable."

Lamonda Williams

sion for the music. Thea is always on the grind, and she keeps me focused.

Cynthia Johnson is a true professional. I hope to one day be just like her. My girl Lisa Ellis is my ace. Through small, medium and large markets, Lisa has remained consistent, fair and honest. She's wonderful. And then there is Johnnie Walker. She is so intelligent and such an innovator. My motto is, "Johnnie Walker for president!"

Women On The Rise

1. Carla Boatner, OM, WODT, WQUE & WYLD-AM & FM/New Orleans (Clear Channel)
2. Lamonda Williams, PD, KNOU/New Orleans (On Top Communications)
3. Tiffany Green, Asst. PD/MD, WGCI-FM/Chicago (Clear Channel)
4. Thea Mitchem, Director/Urban Programming, WUSL & WDAS/Philadelphia (Clear Channel)
5. Jamillah Muhammad, PD, WMXD/Detroit (Clear Channel)
6. Karen Vaughn, MD, WHQT (Hot 105)/Miami (Cox)
7. Daisy Davis, OM, WBHN, WOWI & WSVY/Norfolk (Clear Channel)
8. Stephanie Williams, Asst. PD, WALR/Atlanta (Cox)
9. Mara Melendez, MD, WWPR (Power 105.1)/New York (Clear Channel)
10. Terry Thomas, PD, WIZF (The Wiz)/Cincinnati (Radio One)

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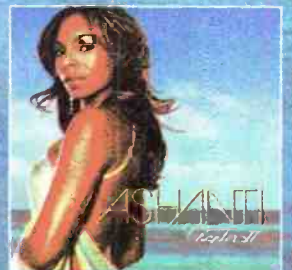
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ON THE RISE

Morning Shows On The Rise

What's on the menu for breakfast?

The morning show has always been the anchor of any radio station. It can drive your overall numbers up just as easily as it can sink the ship if you have a less-than-stellar crew. In recent years, with the proliferation of syndicated morning shows, some in the broadcast industry have said that good morning talent is hard to find. Well, it is out there; you just have to look a little harder. There are winning locally produced morning shows in all size markets. Here are the ones that our survey says are power plays on the rise.

No. 1

BJ Murphy & The Breakfast Brothas WPEG/Charlotte

With almost 20 years under his belt in radio, BJ Murphy, anchor of the *BJ Murphy & The Breakfast Brothas* morning show on WPEG (Power 98)/Charlotte, has made a name for himself in mornings in more than a few markets. He's done wakeups at WQMG (Power 97)/Greensboro, KPRS/Kansas City, WXYV (V103)/Baltimore and, for the last eight years, WPEG, where he and The Breakfast Brothas have been top two in their demo that entire time.

The team is also known for filling in for Infinity sister WPGC/Washington morning man Donnie Simpson when he's on vacation. In fact, Murphy will be handling a weekend shift on WPGC starting in August. The Breakfast Brothas crew comprises Murphy, Janine Davis (J.D.), comedian Tone X, Fly Ty, newswoman Sheila Stewart and Storm Johnson on sports.

R&R: We often hear that the talent pool for on-air personalities is drying up. Do you agree or disagree, and why?

BM: The talent pool is drying up. I had the opportunity to work my way up from smaller markets to larger ones. Today, almost all the smaller markets use syndication, so you're not seeing new talent emerge from those markets. At the same time, a lot of the medium-market morning shows can't move up because the major markets are using syndication as well. Air personalities don't see opportunities to grow, so maybe they stop trying as hard. It's not that I think syndicated personalities aren't qualified—they are very talented—I just think it has hurt the industry overall.

R&R: What qualities have helped you become successful?

BM: One of the things that has helped me to become successful is that I surround myself with talented people. I like good talent. Every person on a morning show should be able to justify their existence. What do they add to the show that no

one else has? By making sure that is in place. I am successful, and the team is successful. It's an ensemble, like *Seinfeld*. Without all those characters, that show wouldn't have been as good. On our show, J.D. is a strong personality and the producer, and Tone X is naturally funny and brings a national feel, since he's been on BET. Each team member brings his or her own thing to the total picture.

R&R: Who are your mentors, and how have they inspired you?

BM: Sam Weaver is the PD who gave me my first shot in mornings, while we were at KPRS. He's now at KRNB/Dallas. He really believed in me. As I mentioned before, I worked for Vinny Brown at WQMG before he went to New York, but he still knew a lot back then. Andre Carson, Michael Saunders and Terri Avery, the programmers I've worked with here at WPEG. Also, Jay Stevens at WPGC, who has given me a shot at doing mornings—even if it's just as fill-in for now—in a major market.

I will always respect Jerry Boulding and Tony Gray for sharing their knowledge of the business. On the jock side, I have to thank Russ Parr and Jeff Foxx for their help and support, and I've always looked up to Donnie Simpson as the radio personality who inspired me to do this.

No. 2

Frankski WVEE (V103)/Atlanta

Frankski is celebrating his fifth anniversary on WVEE/Atlanta in November. The weeklong celebration will include live remotes and nightly events. He started his professional radio career in Baltimore, at the first WXYV (V103), where he spent nine years. He was initially a night jock but worked his way up to mornings, which he held down for two years.

When WXYV changed formats, Frankski crossed the street to host mornings on WERQ (92Q), where he spent two years. After he joined WVEE, the station's parent company, Infinity, decided in 2001 to relaunch WXYV as Urban once again. It syndicated Frankski's show for the next 18 months on the new station, before flipping the outlet once again earlier this year.

R&R: We often hear that the talent pool for on-air personalities is drying up. Do you agree or disagree, and why?

Frankski: I do believe there is a lack of qualified talent available today, but it's not necessarily the fault of the talent themselves. With all that programmers, and even jocks, have to do, there isn't anyone to train new talent in radio basics. PDs don't even really aircheck anymore, do they? Radio has become more of a hip-hop-focused medium, and many PDs would rather have a jock who sounds street and maybe doesn't have much training than one who has a basic knowledge of radio. They want you to sound raw and hip, but the sad part is, these jocks aren't versatile. All they can do is Hip-Hop radio.

R&R: What has made your show so successful?

Frankski: We not only try to be interesting and funny, we try to teach our listeners something. Some days we're just funny, and other days we're funny and serious. We also do things that mean something to the community. At the beginning of this year we did workshops on how

to start your own business and how to buy your own home.

Our community needs things like this in order to raise itself up. The Little League teams in the black neighborhoods don't have any businesses supporting them, yet you go to a white neighborhood, and McDonald's or Pizza Hut will sponsor teams. That's because the business owners live in the white neighborhoods and those are their kids or their neighbors' kids they are sponsoring. In the black community, we don't own our own businesses. The owners all go home at night to their own neighborhoods. So we are trying to teach our listeners to take pride in the place they live and to provide for themselves.

R&R: Who are your mentors, and how have they inspired you?

Frankski: My main mentor throughout my personal and professional life has been Mike Rubin, an attorney I interned for when I was attending law school. He was the person who helped convince me to leave law and pursue my dream to be on the radio.

No. 3

Serch in the Morning With Coco and Foolish WJLB/Detroit

One half of the early '90s rap duo 3rd Base, Serch was bitten by the hip-hop bug while in junior high in Far Rockaway, Queens, NY. While attending the Harlem High School of Music and Art he met up with the likes of rappers Dana Dane and Slick Rick. By 1985 he had started his own label, Idlers Records, with \$1,500 borrowed from his mother. The second record released by the label was The Jungle Brothers' "Jimbrowski." Serch caught the attention of Russell Simmons while battling at a showcase at the New Music Seminar. He and his partner, Pete Nash, were signed to Def Jam, and 3rd Base was born.

Serch's radio career began by accident, while he was promoting records at WOW/Norfolk. Doc Wynter, along with then-PD KJ Holiday and GM Janet Armsted, asked Serch to be part of the team at the new all-hip-hop WBHH, which Clear Channel had launched in the market. Serch hosted *The Saturday Night Serchite*, which he says "was pretty much a morning show, just on Saturday night." When Holiday moved on to WJLB/Detroit and needed a morning show, he reached out to Serch, and a new morning show was born. After a weeklong audition last summer, Serch was asked to join local comedians Coco and Foolish.

R&R: What makes you qualified to handle a morning show in a major market?

Serch: I have a unique perspective, having been an artist and a producer in the hip-hop game. There are not many people who can bring that kind of perspective or contacts to a morning show. One thing I've found out about Detroit is that it is a true hip-hop city, like New York. The listeners here know their shit. They know every liner note, producer and



writer on every hip-hop record. You can't come in here and not know what you are talking about.

R&R: What has made your show so successful?

Serch: I'm from New York, but I make sure people understand that I'm here in Detroit now. People here have my back, and they've come to respect me. I don't act like I'm better or that I know more just because I'm from New York. And I'm open to learning about Detroit and absorbing all that Detroit is. Having Coco and Foolish makes that so much easier. If I didn't have them by my side, I probably wouldn't be able to do this. I've learned to be humble, and that's what I'm all about.

R&R: Who are your mentors, and how have they inspired you?

Serch: My No. 1 mentor and inspiration is my wife, Chantell. She is my worst critic and my biggest supporter. This business can really test the amount of respect one has for oneself, but she never lets me forget that I'm good at what I do, and she has kept me humble. This was a major move for her, to come to Detroit, yet she supported me in it and is by my side. Also, Johnny Podell is like my second dad. Both of them inspire me to continue to grow as a person. KJ Holiday has become my mentor in the radio game. It's really easy to have a big ego when you have a little measure of success, but he keeps me focused on getting even better, continuing to learn radio and evolving as a personality.

Morning Shows On the Rise

1. BJ Murphy & The Breakfast Brothas, WPEG (Power 98)/Charlotte (Infinity)
2. Frankski, WVEE (V103)/Atlanta (Infinity)
3. Serch in the Morning With Coco and Foolish, WJLB/Detroit (Clear Channel)
4. Missjones, WPXI (103.9 The Beat)/Philadelphia (Radio One)
5. The Big Phat Morning Show, WERQ (92Q)/Baltimore (Radio One)
6. Ryan Cameron, WHTA (Hot 97.5)/Atlanta (Radio One)
7. Tessa & Baby J, WVVZ (293)/Charleston, SC (Citadel)
8. Ray Ray, WBXL/Mobile (Cumulus)
9. Mad Hatter, KBXX (The Box)/Houston (Radio One)
10. Wild Child & Jazzy Pha, WNPL (Blazin' 106.7)/Nashville (Cumulus)

Jocks On The Rise

Two guys and a girl rock the mike

The art of "jocking" is not lost. We know that because the jocks who made our top 10 list have all been in the game for a few years and have paid their dues (or are in the process of paying them). They work constantly to perfect their craft. But what makes these jocks the ones to watch? After all, several are already in top markets — how much farther can they go?

Well, to be on the rise means these jocks are on their way to taking their craft even further — to becoming more than air personalities. Some have already been PDs and could take on that role once again; others have the chance to take their names and personalities and parlay them into careers on television or in films or music. Still others are making names for themselves simply as great radio jocks. Our survey says that these are the Power Playa jocks on the rise.

No. 1

Greg Street

Nights, KKDA (K104)/Dallas

Street started his radio career in Hattiesburg, MS but quickly made his way to nearby Mobile, where he did nights at heritage powerhouse WBLX. From there, he did a stint at KMJQ (Magic 102)/Houston when it was still an Urban outlet, then moved to Dallas for his first stop at K104. He stayed in Dallas for three years, until moving to WVEE (V103)/Atlanta to do nights, where he stayed from 1995-2002, dominating his daypart for all those years.

Street, also a club jock, made a name for himself on the local music scene and, in 2001, put out a compilation album of artists on Atlantic Records called *6 O'Clock, Volume 1*. Earlier this year he returned to Dallas to handle nights there, and he has set the market on fire. He caused quite a stir in the industry as well, by striking a

"I had a natural ability to be on-air, but that wouldn't have meant anything if I hadn't been open to new ideas and new ways of doing things."

Greg Street

deal as the highest-paid night jock in Urban radio. Street continues to host a weekend show on WVEE.

R&R: We often hear that the talent pool for on-air personalities is drying up. Do you agree or disagree, and why?

GS: A lot of PDs are not into developing talent anymore, and a lot of new jocks want to be on top when they start. They don't realize the time and experience it takes to really develop your talent. They get on-air and have a little success within six months and think they're hot shit

and don't have anything more to learn. So you have all these jocks who may be popular, but who aren't that talented because they don't have the basics.

Then there are some PDs who will take a local celebrity and exploit his name value without ever trying to teach the jock anything. What happens is, that jock can't survive in any other market. He has no real career in radio, because he can't go anywhere.

R&R: What qualities have helped you become successful?

GS: I'm lucky that I've grown up in the industry. I put my time in, worked in the smaller and larger markets and perfected my game. I had a natural ability to be on-air, but that wouldn't have meant anything if I hadn't been open to new ideas and new ways of doing things. Plus, I had people who took the time to train me. And I never gave up.

R&R: Who are your mentors, and how have they inspired you?

GS: My mentors include all the jocks I used to listen to growing up on all the different radio stations in different formats. I would study what they did and why. And if I couldn't figure out why, I would ask people — like Tom Joyner, Rob Neal, Mad Hatter, Irene Ware, Ron Atkins, Tony Brown, Rich Stevenson and Mike Roberts. I'd also talk to people in other markets, like Red Alert in New York, Barry Richards, Harvey Knight, Bobby O'Jay, Doc Kilgore and Chuck Smith. Right now I have to say my biggest mentor is Hyman Childs, owner of Service Broadcasting.

No. 2

Egypt

Middays, WBLS/New York

Egypt first made a name for herself in radio working part-time at WPHI/Philadelphia, where she caught the attention of Radio One's then-East Coast Director/Programming, Tom Calococi, who brought her to WERQ (92Q)/Baltimore for the midday shift. The big leagues were calling, however, and in 2001 Egypt joined WBLS/New York for middays.

Throughout her radio career Egypt has also pursued a television career. She has been featured in several commercials, including spots for Chrysler's PT Cruiser, Blockbuster and Kaiser. She's also hosted *BK's The Heat* and *General Motors' Black History Makers*, both on BET, and *The Source Sound Lab* on UPN. She's also been a guest host on MTV2.

R&R: We often hear that the talent pool for on-air personalities is drying up. Do you agree or disagree, and why?

Egypt: On one hand, I feel that more PDs should be active in developing new radio talent so that they can become the radio stars of tomorrow. On the other hand, I feel that there are a lot of talented jocks already out there in the radio universe, and many of them find creative ways to make themselves known. However, if the PDs who make the decisions aren't willing to think outside the box in terms of the on-air talent they select, then the efforts of the jocks trying to get put on are fruitless. This is something that affects newer jocks as well as personalities with more than seven years of experience, like myself.

R&R: What qualities have helped you become successful?

Egypt: Professionally, I take my career seriously, and I'm professional when handling my business. I'm always proactively looking for ways to reveal new layers of my personality and freshen up my on-air presentation while remaining consistent and true to what people know me to be. And I take pride in every task and play to win for the team.

R&R: Who are your mentors, and how have they inspired you?

Egypt: I admire women who are smart, prepared, courageous and strong while remaining gracious and focused in times of adversity: Oprah Winfrey; Halle Berry; Suzanne DePasse; Debra Lee [BET]; Senator Hillary Rodham Clinton; Terrie Williams [publicist]; Johnnie Walker [NABFEME]; Helen Little [WEA]; and my manager, Amber Noble [Def Jam/ for Talent].

No. 3

Sam Sylk

Afternoons, WGCI/Chicago

A native of Chicago, Sylk first worked in radio at his college station, WKCC/Chicago. Growing up listening to jocks like Doug Banks and Tom Joyner inspired him to be a personality as well. His first professional on-air job was at WACR/Columbus, MS in 1994, doing nights. "I slept in my car the first few nights because I had no place to stay," he says.

From there he hit KCLT/Memphis, then Tulsa, where he had gigs at both KTOW and KJMM. He returned to Chicago a few years later to do part-time at WGCI. By '99 he had become "the Greyhound Tom Joyner," doing a full-time shift at WENZ/Cleveland and continuing part-time on WGCI. When WENZ PD Lance Panton moved to sister WDTJ/Detroit, Sylk took the reins, but in September 2002 WGCI finally came calling for Sylk to handle afternoons.

R&R: We often hear that the talent pool for on-air personalities is drying up. Do you agree or disagree, and why?

SS: I agree, because there's no one grooming new talent. But there's also the issue that you have to have natural talent to begin with. No one can teach you personality; they can only teach you how to do radio and format. From working at both Clear Channel and Radio One, the two biggest radio companies when it comes to Urban, I see that PDs just don't have the time to work with talent, so it now falls on the jocks to go out and learn on their own and to seek out people who can help them.

R&R: What qualities have helped you become successful?

SS: One thing I always keep in mind is that I'm not bigger than the listeners. We are on the same level, and that's why I think people can identify with me. Hell, I'll talk about anything, even having a car repossessed, because that shit happens in real life. Growing up, I used to do radio in my basement. I had a mike set up, and I would even produce commercials to play in between songs. Today, when I'm on-air, I still think of myself as that kid in the basement. The only difference now is that I get paid.

R&R: Who are your mentors, and how have they inspired you?

SS: Doug Banks is my mentor. When I first got into radio, he returned



my calls. He was a major jock in a major market, and I was this kid, and he still called me back to talk. He even called me in the middle of doing his show. Then there is Rick Party, who would let me sit in on his show at WGCI when I was just a part-timer. We would listen to airchecks together of different jocks from

"I'm always proactively looking for ways to reveal new layers of my personality and freshen up my on-air presentation while remaining consistent and true to what people know me to be."

Egypt

around the country. Another mentor is Jammin' Dave Michaels — a.k.a. Reggie Brown — at WKKV/Milwaukee. Those three jocks always took the time to go over my tapes and give me feedback. I was blessed to have people who had good hearts take me under their wings.

Jocks On The Rise

1. Greg Street, nights on KKDA (K104)/Dallas (Service)
2. Egypt, middays on WBLS/New York (Inner City)
3. Sam Sylk, afternoon drive on WGCI-FM Chicago (Clear Channel)
4. Wendy Williams, afternoon drive on WBLS New York (Inner City)
5. Rick Party, afternoon drive on WEDR/Miami (Cox)
6. Portia Foxx, afternoon drive on WVEE (V103) Atlanta (Infinity)
7. Keesha Keys, middays on WGCI-FM/Chicago (Clear Channel)
8. Pappa Keith, nights on WMIB (103.5 The Beat)/Miami (Clear Channel)
9. Eddie Owens, WPEG (Power 98)/Charlotte (Infinity)
10. Monique Jordan, middays on WRJH (Hot 97.7)/Jackson, MS (On Top Communications)

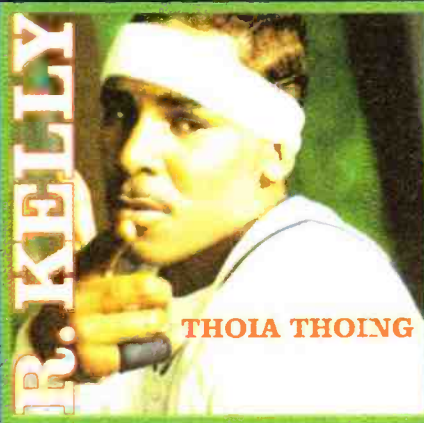
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 WGCI 21x WGZB 30x
 WHRK 24x



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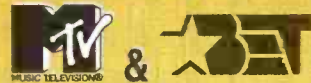


NICK CANNON F/B2K
"Feelin' Freaky"

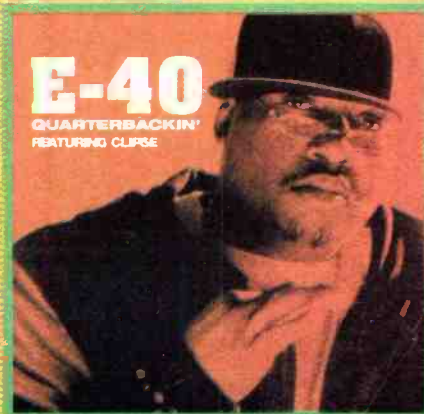
R&R Urban 30-27 Over 1000 Spins

WPGC 38x WAMO 28x
 KATZ 25x WHTA 21x
 K104 38x KBXX 15x
 KNOU 40x WKYS 29x

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 KPWR KKFR WJMH WZMX
 KMEL KBMB WCHH KQKS
 KVEG



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Production People & Imagers On The Rise

The voices of Urban radio speak

Most programmers would agree that the two most important ingredients for a successful station are the right music and the right personalities. But there's one more thing a station must have to make it all come together effectively: the proper imaging and staging.

For years the standard radio voice had a big, booming, "Godlike" quality that stood out against a station's overall sound. Today we're hearing more unique voices in addition to the "boomers." We're also hearing many more stations infuse the hip-hop lifestyle into their imaging and production.

When asked to name the rising stars in production and imaging, our judges came up with a wide variety of candidates, implying that there is a great deal of new talent out there. Here are the power plays on the rise in production and imaging.

No. 1

Tre Black

Tre Black Creative

Black began his career as a night air personality at WJLB/Detroit. Working with then-PD Steve Hegwood, he created a strong persona and such features such as "The Black List." He then moved to KKBT (The Beat)/Los Angeles, where his career expanded to include working in the studio. He was featured on several movie soundtracks, including those for *Dangerous Minds*, *Phat Beach* and *Save the Last Dance*.

After a few years of doing the Hollywood thang, Black returned to Detroit to help launch WCHB-FM (which would later become WDTJ) and challenge his alma mater, WJLB. Around this time he also started to consider production and imaging as his next career. Once his decision was made, it was just a matter of time before his name started to circulate as one of the next great imaging talents.

Production/Image Talent On The Rise

1. Tre Black, Tre Black Creative/New York
2. Rick Party, Sizzle Productions/Miami
3. Spice, Spiceradio.com/Boston
4. Al Tweaty, Q Sounds/Atlanta
5. Jason Alexander, Creative Director, WJLB/Detroit (Clear Channel)
6. Scotty Webb, Scotty Webb Creations Washington, DC
7. Mark "The Shark" Fisher, Production/Imaging Director, KRWP/Houston (Cumulus)
8. Kelly Kelly Kelly, Imaging Director, WMIB/Miami (Clear Channel)
9. Craig C, Imaging Director, WWWZ (Z93)/Charleston (Citadel)
10. Eric Edwards, Imaging Director, WRKS, WQCD & WQHT/New York (Emmis)

Black has worked with *The Russ Parr Morning Show* and Sirius Satellite Radio and is currently heard on WDTJ/Detroit, WHTA/Atlanta and KNOU/New Orleans.

R&R: What is the current state of production and imaging on Urban and Hip-Hop radio?

TB: In my opinion, the quality of production has vastly improved, due in part to the latest advances in technology. The tools available to us today are affordable and can be obtained by anyone who is serious about the art of voiceover and imaging.

R&R: What qualities have helped you become successful?

TB: Patience and understanding that each client's needs are different. I have also found it advantageous to do additional market research to better understand the region I'm working in. This ensures my ability to deliver a customized presentation to the client.

R&R: Who are your mentors, and how have they inspired or helped you?

TB: On the radio side they include Frankie Crocker of WBLB/New York and voice talents Bumper Morgan and Mitch Faulkner. These three men are all innovators in their respective fields, and I have learned so much from all of them through direct contact or by studying their creativity and the quality of the work that they have produced over many years.

No. 2

Rick Party

Sizzle Productions

Party started his radio career in his hometown of Chicago at the age of 15, working at the radio station of a youth center near his home. He attended broadcasting school and got his first professional radio job at WBMS/Wilmington, NC at the age of 18. His career next took him to WFXN/Macon, GA and WMGL/Charleston, SC. His big break came as night jock at WOWI/Norfolk, working with a crew that, he says, "put that station on the map: Tony Richards, Steve Crumbley, Kandi Eastman and Spice."

Party's next gig was in Dallas, doing afternoons at KJMZ. This is where he first worked with Elroy Smith, the man who would later bring him to WGCI/Chicago. First, though, Party did a stint at WHQT (Hot 105)/Miami when it was evolving from a Dance outlet to Urban under PD Keith Isley. In 1992 it was back home to do nights at WGCI. Four years later he left to take on afternoons at WVEE (V103)/Atlanta for two years. His second stint at WGCI began in 1998, as pm drive host.

It was at this time that Party tried his hand at production and imaging. He sent a promo off to then-WJLB/Detroit PD Michael Saunders, and the rest is history. Gradually, he started to get a lot of small-market accounts. In 2001 Party and WGCI parted ways, but he stayed in Chi-town to handle afternoons at CHR WKSC (Kiss). Earlier this year he joined WEDR/Miami for afternoons. He also currently works with WBLB/New York and KATZ/St. Louis, among other stations.

R&R: What is the current state of production and imaging on Urban and Hip-Hop radio?

RP: We're finally getting away from being overproduced. What makes a spot is how creative it is, not all the bells, whistles and effects. If a promo can keep a listener interested, if it tells a story, then it is successful. You don't want a promo to sound like everything else in your stopsets. Eddie Bauer [at KPWR/Los Angeles] is really good at this. Another person whom I think is successful at this is Mark Driscoll. He's doing more Rock stations now, but he was the voice at WUSL (Power 99)/Philadelphia for a long time.

R&R: What qualities have helped you become successful?

RP: A few years ago the industry started to change, and programmers were looking for voices that were more real-sounding. I think I have that. Deep voices are cool, but more and more programmers are looking for something a little more natural. When I do production and imaging, I'm trying to sound like me. If someone wants a really deep voice on a drop, I can do that, too, but, for the most part, that's rare now.

The other thing that sets me apart is that I'm still a radio personality working on the air every day. When I'm on the air I have the Rick Party sound, and when I do production it's the same. It's not just a big voice, it's personality. That's what folks like Vinny Brown at WBLB want.

R&R: Who are your mentors, and how have they inspired or helped you?

RP: In production, I have to give props to Mitch Faulkner and Pat Garrett. With Pat, I love his whole mechanical sound, because it stands out against the backdrop of the station. It cuts through. It's that old-school sound. With Mitch, he's the first real black voice to make an impact, so you have to give him props.

Personally, Doug Banks has had a major impact on my career. I dropped out of high school as a teenager, and he was the person who convinced me to go back. Earl Boston was another mentor of mine. He was on WBMX/Chicago when I was growing up. He gave me the jobs at WFXN and WMGL. Gino Jones is a mentor in a way, but more as a peer.

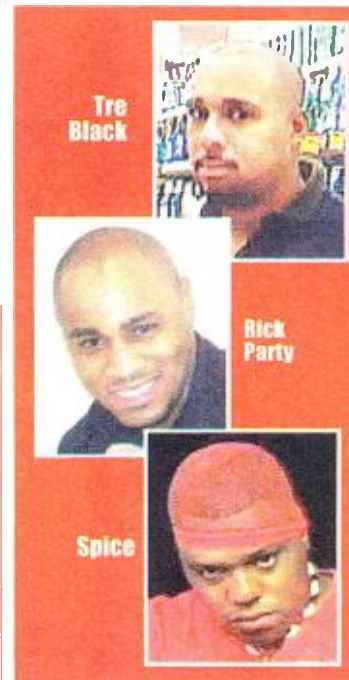
No. 3

Spice

Spiceradio.com

Brooklyn-bom, Boston-bred Spice entered the music biz as MC Spice. He was the first rapper signed to Atlantic Records, by Sylvia Rhone and Merlin Bob in 1987. Around the same time he was hanging out at heritage WILD-AM/Boston, where then-PD Elroy Smith had him doing rap jingles and drops for the station. He also met his first wife, Kandi Eastman, there. She was the station's midday announcer.

Spice soon had a career making commercials with a hip-hop flair for local promoters and business owners. He also hooked up with Donnie Wahlberg of New Kids On The Block to write and produce for Wahlberg's fledgling rapper brother Marky Mark (Mark Wahlberg). Spice wrote and produced Mark's first album, which included the platinum-selling single "Good Vibrations."



Spice moved to Virginia Beach, VA to work at WOWI/Norfolk. He hosted the station's first hip-hop radio show, *Ya Mama's Rap Sho*, with DJ Law. In 1994 Spice joined WPGC-AM/Washington as morning talent; when the station flipped to Hip-Hop, working with PD Damon Williams. In 1998 he joined WUSL/Philadelphia as Creative Services Director.

Now working full-time at his production, promotion and marketing company, Spiceradio.com, Spice has WUSL as a client, as well as *The Wendy Williams Show* on WBLB/New York (and her VH1 TV show as well), among others.

R&R: What is the current state of production and imaging on Urban and Hip-Hop radio?

Spice: A lot of radio station stations that call themselves Hip-Hop are still stuck in the day of using those big, booming God voices, and that's not hip-hop. Those may be great voice talents, but it's not hip-hop. When you are a Hip-Hop station, it has to be a total commitment, with all the elements on-air and off fitting with the lifestyle of the listener. It's funny: A station can change from a Rock format to rap, and everyone gets fired except the voice guy. They continue to use him even though the station has a totally different sound, music and listener. It just doesn't fit.

R&R: What qualities have helped you become successful?

Spice: I know we're all in this to ultimately make money, but for me it's more. I'm all about the promotion of my culture, the hip-hop culture, through the radio. My mission, through Spiceradio.com, is to properly promote the music, the artists and the history of hip-hop. When you hire me, you get more than just someone who has a voice and can edit. I know how to write promos that make sense and are legit in the lingo.

R&R: Who are your mentors, and how have they inspired or helped you?

Spice: Early in my career it was Elroy Smith and Steve Crumbley. While I was at WILD, Kandi, Elroy and the production director there taught me how to edit. I also remember hearing a spot by this guy from Boston who had moved to New York to do production for WRKS — his name was Jay Dixon — and it was that spot and his style that inspired me to do this professionally. While at WOWI, I met Jack Daniels and Bumper Morgan, who both took time to talk to me and give me advice. Bumper was the one who told me not to try to change my voice, that being unique was what would get me noticed in the long run — and it did.

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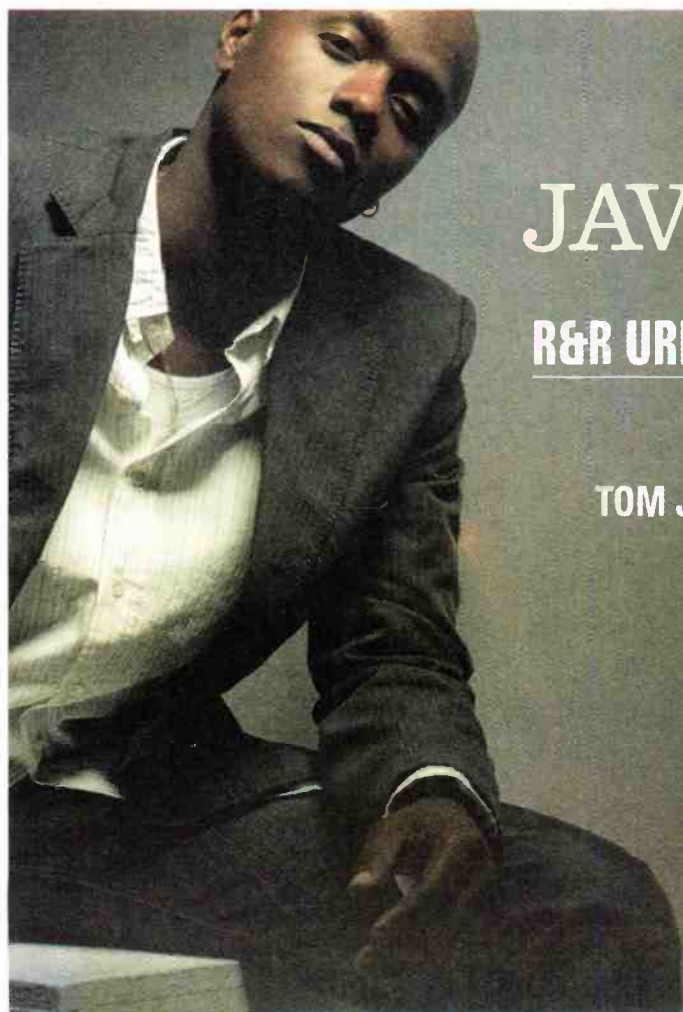
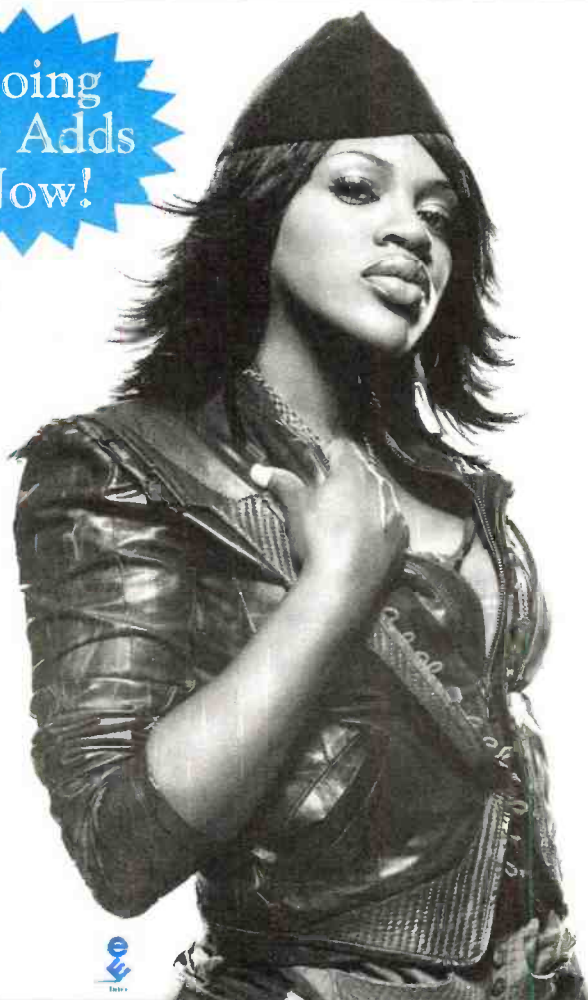
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KQXL/Baton Rouge #8
KSOC/Dallas #7
KRWP/Houston #6
WKXI/Jackson #7
WYLD/New Orleans #13
KMJK/Kansas City #8
WQOK/Nashville #7
KBLX/Frisco #8

Capitol

ON THE RISE

Mixers On The Rise

A Kut above, a Phantom and a Master dominate the top 10

The mix show is prominent on radio today, as hip-hop music has taken hold and taken over. That means that mix-show DJs have more opportunities to grow at radio. Mixers are rising to become producers, on-air personalities, MDs and PDs.

With their keen ears for hits and their ability to communicate with the listening audience, mix-show DJs have evolved into major players in the radio world. Valued by labels for their ability to break records and by programmers who look to them to find out what's hot before it's hot, here are the top mixers in the Urban format.

No. 1 DJ Kut

WWPR (Power 105.1)/New York

Born and raised in St. Louis, DJ Kut fell in love with radio in college, at KCFB/St. Louis. He then worked for his hometown station, KMJM/St. Louis, first as a mixer, and later dabbling in several areas, including programming and promotions. While building a name for himself on the radio, he started to also do club mixing.

When the parent company of KMJM bought crosstown KATZ and flipped it to Hip-Hop, DJ Kut started to mix there as well. Back at KMJM, he took on the role of producer for *The Quiet Storm* for then-host Doc Wynter. In March 2002 he was invited to come to New York to act as Mix-Show Coordinator for Clear Channel's Hip-Hop launch, WWPR (Power 105.1).

R&R: How has the role of mix jock changed at radio over the past 10 years?

DJ Kut: Today you have to be far more than just a mixer, but that was taught to me coming in

"I have the ability to mix anything — gospel, stepper, hip-hop or R&B. How many DJs can mix gospel and make it sound right?"

DJ Phantom

the door. That's how it is in radio in general. You have to be at the station's disposal at all times. During the course of my career I've been a mixer, a board op, a street team member and a production person. I've helped in promotions. You name it, I've done it.

R&R: What qualities have helped you become successful?

DJ Kut: I never say no. I'm the go-to guy. Chuck Atkins, my OM in St. Louis, used to say that I could run the whole station by myself if I had to. There are times when the station may ask you to do something like come in at the last

minute to board op or go out on a van run because someone called in sick. I always said yes, even when I didn't want to. The payoff is that I will have longevity in this business, and it's what got me to New York.

R&R: Who are your mentors, and how have they inspired or helped you?

DJ Kut: The first person I have to mention is Doc Wynter, just watching this dude rise up from being a *Quiet Storm* host to programming

"Playing music for the female listener is key. I always try to keep them in mind when I'm mixing and choosing songs."

BooluMaster

in St. Louis to moving to Jacksonville, where he grew from MD to PD of two stations. Now look at him: He's VP/Programming for all the Urban properties that Clear Channel owns. *That's* inspiring. Also, Chuck Atkins, who has always been on my side, and Tiffany Green. She is another inspiration, to see her rise from intern to programmer. Now she is in Chicago. Watching how aggressive that girl is, is inspiring.

I have to mention Déjà Vu as well. She has always been one of those people who would tell me, "Go do what you got to do." I've learned a great deal about discipline from Michael Saunders. As Mix-Show Coordinator, I have to manage people, and he has shown me how to do that and how to deal with the "Hollywood" in this business — you know, those personalities who think they are larger than life.

No. 2 DJ Phantom

WGCI-FM/Chicago

Phantom's first gig on the radio was in his hometown, at top-rated WGCI-FM/Chicago. He got his on-air shot by winning a DJ contest, where he was picked over 125 other mixers. The south-side-born-and-bred Phantom has since been on the air for three years as one of the WGCI mix show's team members. He handles the weekend mix show *The A Side and the B Side*.

R&R: How has the role of mix jock changed at radio over the past 10 years?

DJ Phantom: Today we have mix shows to give the everyday sound of regular-rotation songs a different twist or new flavor. Due to competition, radio stations have to have a tighter playlist now, which can get a little repetitive. A mix show mixes it up, using those same hit records in a different, more creative context. Mixers can give new life to a song that has burned out, as well as break a new record by surrounding it with familiar hits. Also, we do remixes of hot songs, which is a little different than just mixing. You can customize a song by remixing it. You can make it your own or your station's own.

R&R: What qualities have helped you become successful?

DJ Phantom: I have the ability to mix anything — gospel, stepper, hip-hop or R&B. How many DJs can mix gospel and make it sound right? I'm versatile. If it has a beat, I can mix it — even rock. A lot of mix jocks today think it's all about hip-hop, and they can't mix anything but that. To me, it's more creative to add in other styles, and it shows your skills.

R&R: Who are your mentors, and how have they inspired or helped you?

DJ Phantom: I was fortunate enough to meet and work closely with Kid Capri over the last year. That's like a high school basketball player meeting and playing with Michael Jordan. We've become pretty good friends, and he's helped me learn so much more. We talk and two-way each other, and he's been to my studio. I have also worked with Steve Maestro, who, on the local level, is one of the biggest mixers in Chicago.

No. 3 BooluMaster

WPWX (Power 92)/Chicago

BooluMaster has been spinning in the Chicago area since 1985, first in clubs and at parties, then on the radio. He joined WGCI in August 1999, where he stayed until March 2001. There he was known for his daily 5pm *Traffic Party Mix*. When crosstown WPWX launched in March 2001 and WGCI Asst. PD/MD Jay Alan moved there to program, he brought BooluMaster with him, and BooluMaster is now the magic behind the daily 5pm *Power Mix*.

R&R: How has the role of mix jock changed at radio over the past 10 years?

BooluMaster: Here in Chicago it has changed a great deal. There was really only one Urban station for the past 10 years, WGCI. Being on that station, I was basically able to do whatever I wanted. Now, with all the competition, PDs and MDs are much more hands-on when it comes to mix shows. At WPWX we can still do our own thing and be creative — which is the art of mixing to begin with — but on those rare occasions when I might go a little too far, I will get that call from the PD.

R&R: What qualities have helped you become successful?

BooluMaster: I know what my target audience wants. I dig in the crates. I play a lot of recurrent music. I also break a great deal of music, but I always mix the new stuff with the old, and my audience loves it. I also like to play a wide variety of music, from hip-hop to R&B to reggae to house to old school. I like to keep the audience wondering, "What is he going to play today?" And playing music for the female listener is key. I always try to keep them in mind when I'm mixing and choosing songs.

R&R: Who are your mentors, and how have they inspired or helped you?

BooluMaster: Rick Party, whom I worked with at WGCI and who now handles afternoons at



WEDR/Miami, is incredible. I met him before I even hit radio. He's always steered me in the right direction. I've seen and heard him adjust to different formats and different markets. Seeing his hunger for the game pumps me up. I'm also inspired by Dr. Rev. Johnnie Coleman, my minister, as well as Dr. Winston Johnson and Dr. Evelyn Boyd.

"Today you have to be far more than just a mixer, but that was taught to me coming in the door. That's how it is in radio in general."

DJ Kut

Elroy Smith, the PD at WGCI, showed me the way in radio. Jay Alan, the PD at WPWX, inspires me. He left the No. 1 station to start a station from the ground up, and in only two years he has accomplished more than most PDs who have been doing this for years. His hunger to be better keeps me pushing forward. Finally, I have to give props to Manny Mohr of Most Wanted Productions. He's been through it all. He knows this business like the back of his hand. He sugarcoats nothing. He's an honest man in a business full of snakes.

Mixers On The Rise

1. DJ Kut, WWPR (Power 105.1)/New York (Clear Channel)
2. DJ Phantom, WGCI-FM/Chicago (Clear Channel)
3. Boolu Master, WPWX (Power 92)/Chicago (Crawford)
4. Funkregulator, WKYS/Washington (Radio One)
5. Cut Creator, KRWP/Houston (Cumulus)
6. Touchtone, WPHI (103.9 The Beat)/Philadelphia (Radio One)
7. DJ Ire, WEDR/Miami (Cox)
8. Mr. Incognito, WPEG (Power 98)/Charlotte (Infinity)
9. Rodski, WBLX/Mobile (Cumulus)
10. K-Nyce, WCHH/Charlotte (Radio One)

August 15, 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	GINUWINE In Those Jeans (Epic)	3318	-48	442369	15	60/0
2	2	CHINGY Right Thurr (DTP/Capitol)	3190	-159	360746	18	67/0
5	3	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3147	+234	349870	15	67/0
3	4	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2972	-102	368397	17	57/0
7	5	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	2953	+258	414804	12	65/0
6	6	MONICA So Gone (J)	2569	-327	354972	20	68/0
4	7	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	2515	-461	325501	13	69/0
11	8	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	2405	+391	317822	9	65/0
12	9	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	2264	+277	231006	8	60/0
8	10	MARY J. BLIGE Love @ 1st Sight (Geffen)	2072	-274	190814	8	69/0
10	11	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	2056	-93	208501	13	56/0
13	12	AALIYAH f/TANK Come Over (BlackGround/Universal)	1976	+14	311156	15	55/0
15	13	SEAN PAUL Like Glue (VP/Atlantic)	1884	-3	246123	11	60/0
16	14	R. KELLY Thoa Thoin (Jive)	1883	+42	249610	6	68/0
14	15	TYRESE Signs Of Love Makin' (J)	1854	-47	207648	14	61/0
9	16	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	1788	-409	160331	16	69/0
18	17	BOW WOW Let's Get Down (Columbia)	1766	+46	208741	9	65/0
19	18	MYA My Love Is Like...Whoa (A&M/Interscope)	1710	-2	162950	10	57/0
17	19	DAVID BANNER f/LIL' FLIP Like A Pimp (Universal)	1627	-116	141490	20	57/0
21	20	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/DJMG)	1523	+142	159560	9	49/2
22	21	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	1446	+113	148903	7	51/2
20	22	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	1385	-261	155759	17	10/0
24	23	112 f/SUPERCAT Na, Na, Na, Na (Def Soul/DJMG)	1146	+67	103091	4	64/0
23	24	T.I. 24's (Grand Hustle/Atlantic)	1114	+29	95389	11	45/2
26	25	RUBEN STUDDARD Superstar (J)	955	+39	92420	8	43/0
28	26	JS Ice Cream (DreamWorks)	937	+56	63836	14	36/1
30	27	NICK CANNON f/B2K Feelin' Freaky (Nickelodeon/Jive)	926	+60	80460	5	47/1
31	28	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	865	+29	95871	6	49/0
27	29	TAMIA Officially Missing You (Elektra/EEG)	845	-36	57636	10	41/1
29	30	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	819	-54	111508	11	47/0
46	31	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	779	+348	151466	2	60/8
32	32	TIMBALAND & MAGOO Cop That Shit (BlackGround/Universal)	733	-13	66504	6	47/1
39	33	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)	727	+191	95418	3	38/1
34	34	NAPPY ROOTS Roun'The Globe (Atlantic)	712	+80	49708	3	47/0
48	35	JAGGED EDGE Walked Otta Heaven (Columbia)	699	+289	86236	2	50/5
43	36	ERYKAH BADU Oanger...Block On Lock (Motown/Universal)	658	+194	69613	2	56/8
35	37	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	649	+60	43852	3	37/0
33	38	R. KELLY I'll Never Leave (Jive)	631	-38	78447	10	5/0
42	39	ATL Calling All Girls (Epic)	612	+138	44663	3	42/0
25	40	LUDACRIS Act A Fool (Def Jam South/DJMG)	603	-319	34882	14	51/0
40	41	YING YANG TWINS Naggin' (TVT)	595	+64	41972	3	33/0
45	42	R. KELLY Step In The Name Of Love (Jive)	497	+58	119476	4	2/0
37	43	JOE BUDDEN f/BUSTA RHYMES Fire (Yes, Yes Y'all) (Def Jam/DJMG)	487	-76	36639	5	41/0
36	44	THREE 6 MAFIA f/LIL' FLIP Ridin' Spinners (Loud/Columbia)	486	-92	32296	11	22/0
38	45	R. KELLY f/BIG TIGGER Snake (Jive)	469	-75	62571	18	51/0
Debut	46	LIL' KIM f/MISSY ELLIOTT (When Kim Say)... (Queen Bee/Atlantic)	434	+211	37604	1	37/1
Debut	47	B2K What A Girl Wants (Epic)	430	+92	50666	1	9/1
47	48	JAVIER Crazy (Capitol)	419	-4	33470	7	31/0
41	49	JOE BUDDEN Pump It Up (Def Jam/DJMG)	407	-78	46131	20	43/0
44	50	LUTHER VANDROSS Oance With My Father (J)	406	-39	22534	4	29/0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
ASHANTI Rain On Me (Murder Inc./DJJMG)	55
MURPHY LEE f/JERMAINE DUPRI Wat Oa Hook Gon Be (Universal)	38
JACKI O Nookie Real Good (Poe-Boy/Sobe)	36
TOD SHORT f/LIL' JON Shake That Monkey (Short/Jive)	19
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	8
ERYKAH BADU Oanger...Block On Lock (Motown/Universal)	8
SILK Silktime (Liquid 8)	6
JAGGED EDGE Walked Otta Heaven (Columbia)	5
FLOETRY Getting Late (DreamWorks)	3
BIG GIPP Steppin' Out (Koch)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	+391
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+348
MARY J. BLIGE Ooh! (Geffen)	+296
JAGGED EDGE Walked Otta Heaven (Columbia)	+289
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+277
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	+258
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+234
LIL' KIM f/MISSY ELLIOTT (When Kim Say)... (Queen Bee/Atlantic)	+211
ERYKAH BADU Oanger...Block On Lock (Motown/Universal)	+194
M. HOUSTON f/J. BUDDEN & P. PIPER Clubbin' (T.U.G.)	+191

New & Active

ASHANTI Rain On Me (Murder Inc./DJJMG)	Total Plays: 381, Total Stations: 58, Adds: 55
BIG GIPP Steppin' Out (Koch)	Total Plays: 372, Total Stations: 32, Adds: 3
DMX Where The Hood At? (Ruff Ryders/DJMG)	Total Plays: 368, Total Stations: 52, Adds: 2
JUSTIN TIMBERLAKE Still On My Brain (Jive)	Total Plays: 365, Total Stations: 27, Adds: 0
KEM Love Calls (Motown/Universal)	Total Plays: 307, Total Stations: 22, Adds: 1
CHERISH f/OA BRAT Miss P. (Warner Bros.)	Total Plays: 289, Total Stations: 27, Adds: 0
LIL' ZANE Tonight, I'm Yours (Capitol)	Total Plays: 288, Total Stations: 23, Adds: 1
JACKI O Nookie Real Good (Poe-Boy/Sobe)	Total Plays: 256, Total Stations: 38, Adds: 36
SOULJA SLIM I'll Pay 4 It (No Limit)	Total Plays: 210, Total Stations: 13, Adds: 2
TOD SHORT f/LIL' JON Shake That Monkey (Short/Jive)	Total Plays: 202, Total Stations: 23, Adds: 19

Songs ranked by total plays

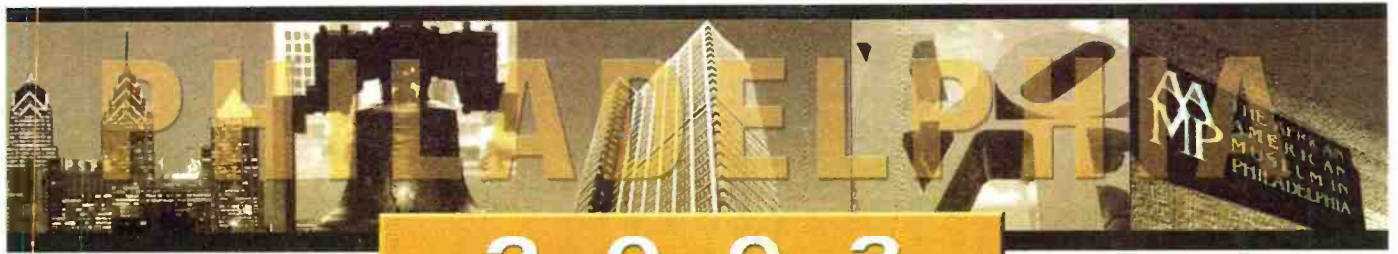
Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

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 8/3-8/9. 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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PANELS & EVENTS

THURSDAY:

Entrepreneurs – Self Made Women & What it takes to run a Successful Entertainment Business
Power of Attorney – Costly Mistakes Artists, Executives & Athletes Make

FRIDAY:

Women, Wisdom & Wealth – AXA Advisors
Women in Film & TV –
Soundtracks, Production & the Director's Seat
Mentor Connection Power Luncheon
"Isms" in the workplace –
Real Life Challenges for the Woman of Color
Single in The City –
Unattached, Unmatched and on Top!
"She's Got Game" Profile of Excellence Awards

SATURDAY:

Family Matters –
Building a Career while Building a Family
Mind, Body & Spirit –
The Black Woman's Health Kit
Sisterhood: A Network of Our Own
NABFEME Shero Hall of Fame Induction
Ceremony

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**America's Best Testing Urban Songs 12 +
For The Week Ending 8/15/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	4.28	4.08	96%	15%	4.04	4.07	3.91
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	4.24	4.04	97%	28%	4.07	4.05	4.12
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	4.20	4.16	90%	17%	4.10	4.14	3.98
BOW WOW Let's Get Down (Columbia)	4.12	3.80	85%	13%	3.92	3.96	3.80
CHINGY Right Thurr (DTP/Capitol)	4.07	3.96	97%	26%	3.82	3.84	3.73
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	4.06	3.98	99%	41%	3.96	3.93	4.06
AALIYAH f/TANK Come Over (BlackGround/Universal)	4.04	3.88	76%	14%	4.07	4.06	4.09
MYA My Love Is Like...Whoa (A&M/Interscope)	3.99	3.93	94%	20%	3.78	3.84	3.58
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	3.99	3.76	87%	19%	3.97	3.98	3.95
JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	3.98	3.76	80%	14%	3.89	3.89	3.89
TAMIA Officially Missing You (Elektra/EEG)	3.93	-	49%	7%	3.90	3.99	3.57
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3.92	3.87	93%	33%	3.77	3.81	3.61
BEYONCÉ f/JAY-Z Crazy In Love (Columbia)	3.89	3.76	100%	45%	3.74	3.77	3.62
SEAN PAUL Like Glue (VP/Atlantic)	3.89	3.82	97%	32%	3.77	3.73	3.92
LIL' JDN & THE EASTSIDE BOYZ Get Low (TVT)	3.88	3.78	79%	21%	3.73	3.73	3.71
MONICA So Gone (J)	3.87	3.73	92%	31%	3.86	3.89	3.74
GINUWINE In Those Jeans (Epic)	3.79	3.77	93%	29%	3.67	3.71	3.50
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	3.77	3.72	63%	14%	3.59	3.64	3.40
MARY J. BLIGE Love @ 1st Sight (Geffen)	3.76	3.71	82%	16%	3.80	3.73	4.03
RUBEN STUDDARD Superstar (J)	3.75	3.55	67%	14%	3.81	3.76	3.97
TYRESE Signs Of Love Makin' (J)	3.73	3.65	69%	16%	3.79	3.84	3.59
112 f/SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	3.72	-	43%	9%	3.70	3.75	3.47
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	3.68	3.65	99%	47%	3.64	3.62	3.69
R. KELLY Thoa Thing (Jive)	3.66	3.53	82%	21%	3.49	3.50	3.48
NICK CANNON f/B2K Feelin' Freaky (Nickelodeon/Jive)	3.66	3.57	68%	15%	3.42	3.44	3.34
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	3.63	3.54	48%	10%	3.43	3.42	3.44
LUDACRIS Act A Fool (Def Jam South/IDJMG)	3.62	3.68	97%	42%	3.51	3.39	3.94
ANDREW WALKER f/LIL' FLIP Like A Pimp (Universal)	3.60	3.51	84%	29%	3.47	3.40	3.73
JS Ice Cream (DreamWorks)	3.34	3.39	57%	17%	3.21	3.08	3.72
T.I. 24's (Grand Hustle/Atlantic)	3.30	3.28	51%	19%	3.14	3.14	3.13

Total sample size is 418 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.

Indicator

Most Added*

MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Universal)	
ASHANTI Rain On Me (Murder Inc./IDJMG)	
JACKI O Nookie Real Good (Poe-Boy/Sabell)	
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	
RUBEN STUDDARD Superstar (J)	
GINUWINE In Those Jeans (Epic)	
JAVIER Crazy (Capitol)	
BOW WOW Let's Get Down (Columbia)	
JAGGED EDGE Walked Otta Heaven (Columbia)	
DMX Where The Hood At? (Ruff Ryders/IDJMG)	
BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)	
JS Ice Cream (DreamWorks)	
ISLEY BROTHERS f/RON ISLEY Busted (DreamWorks)	

Songs ranked by total plays

Recurrents

BONE CRUSHER Never Scared (Arista)	852
SEAN PAUL Get Busy (VP/Atlantic)	785
JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	734
HEATHER HEADLEY I Wish I Wasn't (RCA)	676
FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG)	650
50 CENT 21 Questions (Shady/Aftermath/Interscope)	633
BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	572
SNOOP DDGG Beautiful (Doggystyle/Priority/Capitol)	570
50 CENT In Da Club (Shady/Aftermath/Interscope)	482
LIL' MO f/FABOLOUS 4 Ever (Gold Mind/Elektra/EEG)	477
FLOETRY Say Yes (DreamWorks)	453
LIL' KIM f/MR. CHEEKS The Jump Off (Queen Bee/Underground/Atlantic)	408
RON ISLEY f/R. KELLY What Would You Do? (DreamWorks)	408
JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG)	374
R. KELLY Ignition (Jive)	333
TYRESE How You Gonna Act Like That (J)	326
AALIYAH Miss You (BlackGround/Universal)	322

Reporters

WAJZ/Albany, NY* OM: Mike Murga PD: Rom "Sugar Bear" Williams JACKI O	WBOT/Boston, MA* OM: Mike Murga PD: Rom "Sugar Bear" Williams JACKI O	WJZZ/Columbia, SC* OM: Mike Murga PD: Rom "Sugar Bear" Williams JACKI O	WJZZ/Greenville, SC* OM: Mike Murga PD: Rom "Sugar Bear" Williams JACKI O	KKBT/Los Angeles, CA* OM: Mike Murga PD: Rom "Sugar Bear" Williams JACKI O	WUST/Nashville, TN* OM: Mike Murga PD: Rom "Sugar Bear" Williams JACKI O	WBTJ/Richmond, VA* OM: Mike Murga PD: Rom "Sugar Bear" Williams JACKI O	KATZ/St. Louis, MO* OM: Mike Murga PD: Rom "Sugar Bear" Williams JACKI O
KBCB/Alexandria, LA OM: Eric Powell PD: Derek Monette No Adds	WBLK/Buffalo, NY* OM: Eric Powell PD: Derek Monette No Adds	WFXX/Columbus, GA OM: Eric Powell PD: Derek Monette No Adds	WUPH/Auntville, AL* OM: Tony Jones PD: Steve Perry JACKI O	WGZB/Louisville, KY* OM: Tony Jones PD: Steve Perry JACKI O	KNOL/New Orleans, LA* PD: Lamonda Williams ASHANTI	WCDF/Richmond, VA* OM: Tony Jones PD: Steve Perry JACKI O	WFUM/St. Louis, MO* OM: Tony Jones PD: Steve Perry JACKI O
KEDG/Alexandria, LA OM: Jay Stevens MD: Wade Peterson No Adds	WSSP/Charleston, SC* OM: Jay Stevens MD: Wade Peterson No Adds	WJAX/Jackson, MS* OM: Jay Stevens MD: Wade Peterson No Adds	WRJH/Jackson, MS* OM: Jay Stevens MD: Wade Peterson No Adds	WBRW/Macon, GA OM: Jay Stevens MD: Wade Peterson No Adds	WQVE/New Orleans, LA* OM: Jay Stevens MD: Wade Peterson No Adds	WRHH/Richmond, VA* OM: Jay Stevens MD: Wade Peterson No Adds	WPHR/Syracuse, NY* OM: Jay Stevens MD: Wade Peterson No Adds
WHTA/Atlanta, GA* PD: Jerry Scalet MD: Darnell Stevens 13 TIMBALAND & MAGOO B2K	WVVE/Atlanta, GA* PD: Jerry Scalet MD: Darnell Stevens 13 TIMBALAND & MAGOO B2K	WJBT/Jacksonville, FL* OM: Gail Austin PD: Mike Williams MD: Mike Williams JACKI O	WHRK/Memphis, TN* PD: Mike Williams MD: Mike Williams JACKI O	WEDR/Miami, FL* OM: Gail Austin PD: Mike Williams MD: Mike Williams JACKI O	WWPR/New York, NY* OM: Gail Austin PD: Mike Williams MD: Mike Williams JACKI O	WTLZ/Saginaw, MI* OM: Gail Austin PD: Mike Williams MD: Mike Williams JACKI O	WJUC/Toledo, OH* PD: Charlie Mack MD: Mike Williams JACKI O
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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	HEATHER HEADLEY I Wish I Wasn't (RCA)	1204	+49	141403	22	36/0
	2	LUTHER VANDROSS Dance With My Father (J)	1095	-54	114441	15	41/0
	3	KEM Love Calls (Motown/Universal)	1051	+56	111774	29	30/0
	4	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	1028	-18	101464	23	32/0
	5	TAMIA Officially Missing You (Elektra/EEG)	912	+12	81612	14	35/0
	6	ARETHA FRANKLIN Only Thing Missing Is You (Arista)	855	+82	78362	9	40/0
	7	RUBEN STUDDARD Superstar (J)	747	+105	59099	10	36/0
	8	FLOETRY Say Yes (DreamWorks)	714	-45	74486	28	37/0
	9	JAVIER Crazy (Capitol)	679	-1	68144	13	33/1
	10	KINDRED THE FAMILY SOUL Far Away (Hidden Beach)	673	-85	77878	23	36/0
	11	JEFFREY OSBORNE Rest Of Our Lives (JayOz/Koch)	531	-72	41367	16	33/0
	12	R. KELLY I'll Never Leave (Jive)	510	-41	51996	16	25/0
	13	RON ISLEY f/R. KELLY What Would You Do? (DreamWorks)	507	-76	50709	26	40/0
	14	R. KELLY Step In The Name Of Love (Jive)	424	-42	67530	15	7/1
	15	TYRESE Signs Of Love Makin' (J)	414	+39	34404	10	19/0
	16	DWELE Find A Way (Virgin)	392	+60	45200	6	26/2
	17	SYLEENA JOHNSON Faithful To You (Jive)	388	+3	33703	11	26/0
	18	VIVIAN GREEN Fanatic (Columbia)	346	-95	37314	12	22/0
	19	SMOKIE NORFUL I Need You Now (EMI Gospel)	334	+41	41364	19	20/2
	20	CALVIN RICHARDSON Keep On Pushin' (Hollywood)	308	+41	25724	5	22/2
	21	RHIAN BENSON Say How I Feel (DKG)	303	+54	19817	5	26/1
	22	MONICA So Gone (J)	276	+37	32320	9	4/2
	23	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	268	+31	22708	3	23/2
	24	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	222	+34	41141	3	2/0
	25	LUTHER VANDROSS f/BEYONCE' Closer I Get To You (J)	191	+5	19501	5	2/0
Debut	26	FLOETRY Getting Late (DreamWorks)	181	+117	26074	1	25/8
	27	ANN NESBY Make Me Better (UTR Music Group)	174	+38	6466	4	13/0
	28	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	174	-60	16248	8	6/0
	29	DEITRICK HADDON Sinner's Prayer (Verity)	172	+12	10148	5	17/0
	30	EARTH, WIND & FIRE All In The Way (Kalimba)	167	-106	8859	17	19/0

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 8/3-8/9. 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

ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)
Total Plays: 120, Total Stations: 20, Adds: 19

J. SOMMERS f/R. PATTERSON What Am I Gonna Do (Gemini/Higher Octave)
Total Plays: 102, Total Stations: 16, Adds: 1

IMPROMPTU 2 Mocha Soul (Big3)
Total Plays: 85, Total Stations: 9, Adds: 0

TONY RICH PROJECT Traveling Alone (Compendia)
Total Plays: 76, Total Stations: 11, Adds: 0

TERENCE TRENT D'ARBY Designated Fool (Compendia)
Total Plays: 72, Total Stations: 5, Adds: 0

LJ Fortunately (Cool Joe)
Total Plays: 71, Total Stations: 11, Adds: 2

DONNIE Cloud 9 (Universal)
Total Plays: 61, Total Stations: 6, Adds: 0

VIVIAN GREEN What Is Love? (Columbia)
Total Plays: 42, Total Stations: 17, Adds: 16

JESSE POWELL By The Way (D3)
Total Plays: 34, Total Stations: 13, Adds: 4

VICKIE WINANS Shook (Verity/Jive)
Total Plays: 13, Total Stations: 3, Adds: 2

Songs ranked by total plays

Most Added[®]

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ARTIST TITLE LABEL(S)	ADDS
A. HAMILTON Comin' From Where I'm From (So So Def/Arista)	19
VIVIAN GREEN What Is Love? (Columbia)	16
FLOETRY Getting Late (DreamWorks)	8
JEFF MAJORS Heard My Cry (Music One)	7
JESSE POWELL By The Way (D3)	4
DWELE Find A Way (Virgin)	2
ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	2
CALVIN RICHARDSON Keep On Pushin' (Hollywood)	2
SMOKIE NORFUL I Need You Now (EMI Gospel)	2
LJ Fortunately (Cool Joe)	2
MONICA So Gone (J)	2
VICKIE WINANS Shook (Verity/Jive)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FLOETRY Getting Late (DreamWorks)	+117
RUBEN STUDDARD Superstar (J)	+105
ARETHA FRANKLIN Only Thing Missing Is You (Arista)	+82
JAGGED EDGE Girls Gone Wild (Columbia)	+68
DWELE Find A Way (Virgin)	+60
KEM Love Calls (Motown/Universal)	+56
RHIAN BENSON Say How I Feel (DKG)	+54
HEATHER HEADLEY I Wish I Wasn't (RCA)	+49
CALVIN RICHARDSON Keep On Pushin' (Hollywood)	+41
SMOKIE NORFUL I Need You Now (EMI Gospel)	+41

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	424
SYLEENA JOHNSON Guess What (Jive)	378
VIVIAN GREEN Emotional Rollercoaster (Columbia)	354
TYRESE How You Gonna Act Like That (J)	347
MUSIQ Dontchange (Def Soul/IDJMG)	301
JAHEIM Fabulous (Divine Mill/Warner Bros.)	298
MAXWELL Lifetime (Columbia)	243
LUTHER VANDROSS Take You Out (J)	235
E. BADU f/COMMON Love Of My Life (Magic Johnson/MCA)	220
GERALD LEVERT Funny (Elektra/EEG)	211

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

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OM: James Cameron
PD/MD: Rudy Fernandez
APD: Shay Hill

WOMX/Akron, OH
OM/MD: Kevin Mann
APD: Ken Shelton

WGNA/Albany, NY
PD: Buzz Brantley
MD: Bill Earley

KBOU/Albuquerque, NM
PD: Tony Carrera
MD: Sammy Davis

KRST/Alexandria, NM
PD: John Richards
MD: Paul Bailey

KRRV/Alexandria, LA
OM/MD: Scott Bryant
APD/MD: Steve Casey

WCTQ/Altenton, PA
APD/MD: Sam Malone

KGNC/Amarillo, TX
OM: Dan Gorman
PD: Tim Butler

WWWW/Ann Arbor, MI
PD: Barry Mandt
MD: Tom Baker

WNVC/Appling, WI
OM: Jeff McCarthy
PD: Randy Shannon

WKSF/Ashville, NC
SM: Diane Asgram
PD: Jeff Davis

WKHX/Atlanta, GA
MD: Johnny Gray

WUPR/Atlantic City, NJ
PD/MD: Joe Kelly

WKKX/Augusta, GA
PD: T. Bentley

KASE/Austin, TX
OM/MD: Jason Kane
APD/MD: Bob Pickitt

KUZZ/Bakersfield, CA
PD: Evan Bridwell
MD: Adam Jeffries

WYNN/Baton Rouge, LA
OM: Bob Murphy
PD: Paul Orr

KYKA/Beaumont, TX
PD/MD: Mickey Ashworth

WLSB/Beckley, WV
OM: Dave Hill

WKNH/Biloxi, MS
OM: Walter Brown
PD: Mike Gregory

WZKC/Biloxi, MS
PD: Bryan Rhodes

WHWV/Birmingham, NY
OM: Bob Adams
PD/MD: Ed Walker

WDXB/Birmingham, AL
PD: Tom Hanrahan

WZKZ/Birmingham, AL
PD/MD: Brian Driver

WFSK/Blacksburg, VA
OM/MD: Scott Stevens

WBWN/Bloomington, IL
OM/MD: Dan Westhoff

WHXK/Bluefield, WV
OM/MD: Dave Crozier

KIZH/Boise, ID
OM/MD: Rick Summers

KQFC/Boise, ID
PD: Lance Tidwell

WHLS/Boston, MA
PD: Barry Mandt

KAGG/Bryan, TX
PD/MD: Jennifer Allen

WYRK/Buffalo, NY
PD: John Paul

WZLZ/Charleston, SC
PD: Trey Cooter

WYCD/Detroit, MI
PD: Ron Chatman

WJUR/Dotson, AL
OM: Jerry Broadway

WQSC/Dothan, AL
OM: Jeff Whitehead

WYCF/Elizabeth City, NC
OM/MD: Jeff Rogers

WXTA/Erin, PA
OM: Gary Spurgeon

WYUS/Chattanooga, TN
PD: Clay Hammett

WYGC/Cincinnati, OH
PD: Tim Clisson

WYVY/Cincinnati, OH
PD: Dave Stewart

WGAR/Cleveland, OH
PD: Meg Stevens

KCCY/Colorado Springs, CO
PD: Travis Daily

KCCS/Colorado Springs, CO
PD: Shannon Stone

WOC/Colombia, SC
PD: Ron Brooks

WOOL/Columbus, OH
PD: John Crenshaw

WHOK/Columbus, OH
OM: Dave Cooper

WSCO/Cookeville, TN
OM/MD: Rick Summers

KRYS/Corpus Christi, TX
PD: Frank Edwards

KPLX/Dallas, TX
PD: Paul Williams

KSCS/Dallas, TX
PD: Ted Stecker

WYZZ/Ft. Walton Beach, FL
PD: Cindy Blake

WYOH/Fl. Wayne, IN
PD: Dean McNeill

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PD: Dean McNeill

WYCD/Detroit, MI
PD: Ron Chatman

WYCF/Elizabeth City, NC
OM/MD: Jeff Rogers

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PD: Clay Hammett

WYGC/Cincinnati, OH
PD: Tim Clisson

WYVY/Cincinnati, OH
PD: Dave Stewart

WKML/Fayetteville, NC
PD: Meg Stevens

KAFF/Ft. Lauderdale, FL
PD: Chris Halstead

WFBF/Ft. Lauderdale, FL
PD: Coyote Collins

WKFL/Ft. Lauderdale, FL
PD: Gary Murlock

WKSK/Fresno, CA
PD: Mike Peterson

KUAD/Ft. Collins, CO
PD: Mark Callaghan

WCKT/Ft. Myers, FL
PD: Steve Amari

WYZZ/Ft. Walton Beach, FL
PD: Cindy Blake

WYOH/Fl. Wayne, IN
PD: Dean McNeill

WYOH/Fl. Wayne, IN
PD: Dean McNeill

WYCD/Detroit, MI
PD: Ron Chatman

WYCF/Elizabeth City, NC
OM/MD: Jeff Rogers

WYUS/Chattanooga, TN
PD: Clay Hammett

WYGC/Cincinnati, OH
PD: Tim Clisson

WYVY/Cincinnati, OH
PD: Dave Stewart

WYUS/Chattanooga, TN
PD: Clay Hammett

WYGC/Cincinnati, OH
PD: Tim Clisson

WYVY/Cincinnati, OH
PD: Dave Stewart

WYUS/Chattanooga, TN
PD: Clay Hammett

WYGC/Cincinnati, OH
PD: Tim Clisson

WYVY/Cincinnati, OH
PD: Dave Stewart

WTCR/Huntington, KY
PD: Judy Eaton

WDRM/Huntsville, AL
No Adds

WFMS/Indianapolis, IN
OM: David Wood

WWSU/Jackson, MS
PD: Rick Adams

WWSJ/Jackson, MS
OM/MD: Tom Freeman

WJOK/Jacksonville, FL
PD: Mark Callaghan

WRDQ/Jacksonville, FL
PD: Kerry Bab

WXBQ/Johnson City, TN
PD: Bill Hagy

WMTZ/Johnstown, PA
OM/MD: Steve Walker

KIXQ/Joplin, MO
OM: Ray Nichols

WYZZ/Ft. Walton Beach, FL
PD: Cindy Blake

WYOH/Fl. Wayne, IN
PD: Dean McNeill

WYOH/Fl. Wayne, IN
PD: Dean McNeill

WYCD/Detroit, MI
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WYVY/Cincinnati, OH
PD: Dave Stewart

WYUS/Chattanooga, TN
PD: Clay Hammett

WYGC/Cincinnati, OH
PD: Tim Clisson

WYVY/Cincinnati, OH
PD: Dave Stewart

WBUL/Lexington, KY
PD: Ric Larson

WVLC/Lexington, KY
OM: Robert Lindsay

KZKC/Lincoln, NE
PD: Brian Jennings

KSNM/Little Rock, AR
PD: Chad Heritage

KZLA/Los Angeles, CA
OM/MD: R.J. Curtis

WAMZ/Louisville, KY
PD: Coyote Calhoun

WDEM/Macon, GA
PD: Jerry Marshall

WVQM/Madison, WI
PD: Mark Grant

KIAL/Mason City, IA
PD/MD: J. Brooks

KTEX/McAllen, TX
OM: Billy Santiago

KRWQ/Medford, OR
OM: Keith Lollis

WGXK/Memphis, TN
PD: Bill Hillier

WOKM/Meridian, MS
OM/MD: Scotty Ray

WKSI/Miami, FL
PD: Bob Barnett

KMLE/Phoenix, AZ
PD: Tim Maramite

WDSY/Pittsburgh, PA
PD: Keith Carter

WFOR/Portland, ME
PD: Rick Jordan

KUPL/Portland, OR
PD: Ray Rolle

KWJW/Portland, OR
PD: Robin Mitchell

WOKJ/Portland, NH
PD: Mark Jennings

WVLR/Quad Cities, IA
PD: Jim O'Hara

WCTY/New London, CT
PD/MD: Jimmy Leha

WNOE/New Orleans, LA
OM: Jim Owen

WGH/Norfolk, VA
OM/MD: John Stomby

KRFM/Odessa, TX
PD: John Muesch

KTST/Oklahoma City, OK
PD: Crash Pollet

KXXY/Oklahoma City, OK
PD: J. Smith

KOKT/Omaha, NE
PD: Tom Goodwin

WVWA/Orlando, FL
PD: Len Shadelford

KHAY/Oxnard, CA
SM: Emie Bingham

KPLM/Palm Springs, CA
OM: Todd Marker

WXBW/Pensacola, FL
PD/MD: Lynn West

WXCJ/Peoria, IL
PD/MD: Dan Demoy

WXTU/Philadelphia, PA
PD: Don Hillon

KMLB/Phoenix, AZ
PD: Tim Maramite

WDSY/Pittsburgh, PA
PD: Keith Carter

WFOR/Portland, ME
PD: Rick Jordan

KUPL/Portland, OR
PD: Ray Rolle

KWJW/Portland, OR
PD: Robin Mitchell

WOKJ/Portland, NH
PD: Mark Jennings

WVLR/Quad Cities, IA
PD: Jim O'Hara

WVLR/Quad Cities, IA
PD: Jim O'Hara

WSM/Nashville, TN
PD: Lisa Logan

WCHK/Richmond, VA
PD/MD: Jim Tiesia

WSLC/Roanoke, VA
PD: Brett Sharp

WYVD/Roanoke, VA
PD/MD: Chris O'Kelley

WROE/Rochester, NY
OM: Dave Symonds

WROE/Rochester, NY
OM: Dave Symonds

WCEN/Saginaw, MI
PD: Jim Johnson

WKOQ/Saginaw, MI
OM/MD: Rick Walker

WCO/Salisbury, MD
OM: Joe Edwards

WXBW/Pensacola, FL
PD/MD: Lynn West

WXCJ/Peoria, IL
PD/MD: Dan Demoy

WXTU/Philadelphia, PA
PD: Don Hillon

KMLB/Phoenix, AZ
PD: Tim Maramite

WDSY/Pittsburgh, PA
PD: Keith Carter

WFOR/Portland, ME
PD: Rick Jordan

KUPL/Portland, OR
PD: Ray Rolle

KWJW/Portland, OR
PD: Robin Mitchell

WOKJ/Portland, NH
PD: Mark Jennings

WVLR/Quad Cities, IA
PD: Jim O'Hara

WVLR/Quad Cities, IA
PD: Jim O'Hara

WVLR/Quad Cities, IA
PD: Jim O'Hara

KMPS/Seattle, WA
SM: Lisa Decker

KRMO/Shreveport, LA
PD/MD: James Anthony

KOKS/Shreveport, LA
OM: Gary McCoy

KSUX/Southern City, IA
PD: Bob Rouns

WBYT/South Bend, IN
OM/MD: Tom Bates

WFRG/Utica, NY
OM/MD: Tom Jacobsen

KJUG/Visalia, CA
PD/MD: Dave Daniels

WTRK/W. Palm Beach, FL
MD: J.R. Jackson

KIKZ/Spokane, WA
OM: Bob Carter

WVWA/Orlando, FL
PD: Len Shadelford

WCEN/Saginaw, MI
PD: Jim Johnson

WKOQ/Saginaw, MI
OM/MD: Rick Walker

WCO/Salisbury, MD
OM: Joe Edwards

WXBW/Pensacola, FL
PD/MD: Lynn West

WXCJ/Peoria, IL
PD/MD: Dan Demoy

WXTU/Philadelphia, PA
PD: Don Hillon

KMLB/Phoenix, AZ
PD: Tim Maramite

WDSY/Pittsburgh, PA
PD: Keith Carter

WFOR/Portland, ME
PD: Rick Jordan

KUPL/Portland, OR
PD: Ray Rolle

KWJW/Portland, OR
PD: Robin Mitchell

KVOT/Tucson, AZ
PD: Jeff Baird

KVOD/Tulsa, OK
PD/MD: Moon Mullins

KOKS/Shreveport, LA
OM: Gary McCoy

KSUX/Southern City, IA
PD: Bob Rouns

WBYT/South Bend, IN
OM/MD: Tom Bates

WFRG/Utica, NY
OM/MD: Tom Jacobsen

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WVLR/Quad Cities, IA
PD: Jim O'Hara

WVLR/Quad Cities, IA
PD: Jim O'Hara

Monitored Reporters

223 Total Reporters

154 Total Monitored

69 Total Indicator

Did Not Report, Playlist Frozen (3):

KBRJ/Anchorage, AK

WXPY/Champaign, IL

WPAP/Panama City, FL

Reported Frozen Playlist (1):

WFMB/Springfield, IL



LON HELTON

ihelton@radioandrecords.com

A Tale Of Two Country Combos

A look at the spring ratings in Greenville, SC and Houston

Many of consolidation's kinks continue to be ironed out as it enters its eighth year, but one area still stumping owners, managers and programmers alike is the best way to run co-owned Country outlets in a market.

This week we'll take a post-spring-book look at Greenville, SC and Houston. Both cities have a history as hotbeds for Country. There have been few changes in Clear Channel's Greenville Country combo of WESC & WSSL in recent years, but Houston is another story.

In fall 2002, just days after Infinity ditched a Country Gold-oriented format on legendary KIKK-FM for Smooth Jazz, Cox flipped its CHR/Rhythmic KTHT to "Country Legends 97.1, Houston's only home for the Country legends." That story in a moment, but first, some thoughts from WESC & WSSL's outgoing PD, Bruce Logan.



Bruce Logan

Logan Leaves Owning Top Two Spots

In addition to wearing Regional VP/Programming stripes for Clear Channel and serving as OM for the company's Greenville cluster, Logan has been responsible for the day-to-day programming of WESC & WSSL. He programmed WSSL for seven years and took over WESC in May 2001 before beginning his new job as OM of CC's Charlotte cluster, including Country WKKT, on Aug. 4.

But what a way to leave Greenville: In the spring 2003 Arbitron, WESC was No. 1 12+, moving 8.6-9.5, while WSSL was No. 2 12+, dropping slightly, 8.8-8.1. It was the ninth consecutive book that either WSSL or WESC has been No. 1 12+ and the sixth book of the last nine that WSSL and WESC have been one-two in the market, with WSSL leading the way four times.

By the way, in the other three books the stations were first and third, with WSSL No. 1 twice. With that kind of performance, it seems only appropriate to conduct an "exit interview" with Logan.

His word to describe the run the pair has been on: "Unbelievable." Asked why he thinks the two have been so successful even as other Country stations have struggled the

last few years, Logan says, "The situation in Greenville is unlike any other dual-Country situation in America. First, both WSSL & WESC are heritage stations. WSSL is the 'new' Country station — and it's been on for 20 years. But the key is that WSSL & WESC took different paths 20 years ago. Then, when we had the opportunity to point WESC in the natural direction of the legends, it blossomed."

But that's not the only reason the pair dominates the market. Logan continues, "We also have two great morning shows, two fantastic staffs and enough sense not to beat each other up. We continue to move as one station, instead of two stations moving in two separate directions. We program two stations like they're one — we just put one part of the programming on one and the other part on another."

Logan adds that there was nothing new and different about either station's programming or marketing during the spring, noting, "There were no talent changes and no music changes."

One background note: Greenville was the first city on The Dixie Chicks' U.S. tour this year, and WSSL was the lead station. Logan gave numerous comments to R&R at the time about the situation and how it was being handled on WSSL, but he did not want to rehash it here or to suggest that the controversy had an impact on WSSL's ratings.

By the way, as RVPP, Logan is looking for someone to take over the WESC & WSSL programming reins. Making a pitch, he says, "Perhaps outside of Nashville, I can't imagine a better opportunity to program a Country station than right here in Greenville. We just signed both morning shows to new contracts, it's a great place to live, the staffs are wonderful, and the stations are on top. What more could you ask for?"

Until a new PD is found for Greenville, Logan will spend two days a

week there and three days a week in Charlotte. If you have what it takes to take on stations ranked No. 1 and No. 2 — whew — send your info to him at 801 Woodbridge Center Drive, Charlotte, NC 28217.

The Legends Lead Houston

One of the spring's most amazing stories was the ratings surge experienced by recent Country convert KTHT/Houston. When Cox ventured into the land of Classic Country in January, you would have been laughed out of the format had you suggested the new station would become Houston's top 12+ Country outlet in just its second book. And yet that is just what it has done.

KTHT debuted in the winter 2003 Arbitron with a 2.5 (17th) and increased to 3.6, good for seventh place, in the spring. Infinity's KILT moved 4.2-3.5 (sixth to eighth) winter-spring, while KTHT's Cox sister KKBQ was off 3.5-3.0 (ninth to 14th) over that period. With the monthlies showing solid gains, the spring Arbitron obviously didn't come as a complete surprise to Cox/Houston.

Says KTHT PD Michael Cruise, "We watched it build and did see it coming. But we also didn't want to count our chickens before they were hatched. We had a decent debut, and it was nice to see it continue to build. But we were thrilled to see it up as much as it was. The real key to the numbers is the strength of the combo it represents. We sell the two in combo, so they're going to be a real revenue powerhouse."

Cruise admits there was another sweet aspect to KTHT's rise. "The last couple of months we listened to Infinity tell every client that KTHT had no signal," he says. "They were on the street telling advertisers they shouldn't buy us and not to worry about us, so we now feel very vindicated."

A Surprise Among Younger Demos

Even more surprising than KTHT's 12+ numbers in only its second book are its strong shares across the board. Citing the spring Arbitron figures, Cruise points out, "While

KTHT's biggest band of support clearly comes from 35+, it did very well 18-34. KKBQ had a 3.1, KTHT a 2.3 and KILT a 2.2 [in that demo]. That's astounding for a 35+-targeted station."

In the key dayparts, Cruise says KTHT led afternoon drive in adults 25-54 with a 4.0; KILT had a 3.6 and KKBQ a 3.3. In morning drive, Cruise says KILT's Hudson & Harrigan led the way with a 4.2 among adults 25-54, where KKBQ's *Q Morning Zoo* had a 3.0, and KTHT got a 2.6 with Tubby in the morning.

Asked why he thinks KTHT did so well with the under-35 crowd, Cruise explains, "With any new station there is a little additional curiosity and sampling." But even with that said, he's quick to point out that it doesn't mean the numbers are a fluke. "While it's true a new station has a bit of a honeymoon period, that would have come in the winter book," he says. "This is definitely a real radio station. Even if we got a little kiss from additional sampling, the fact that KTHT trended up and looked so good in our second book gives us a great feeling about the future of the station."

KTHT's overall strength in the ratings raises the question of whether it hurt sister KKBQ more than its intended target, KILT. After all, KTHT, with its 35+ target, was designed to take KILT's 3.7 upper demos while KKBQ remained focused on the younger demos. Has the plan backfired? "Not really," Cruise says. "Again, you must remember this is about combo selling. And the KKBQ-KTHT 25-54 combo is a 6.7 against KILT's 3.7."

"When you commit to that mindset, you know there will be times when one is up and the other is down, and vice versa. This is very much like when I was at KASE & KVET/Austin. They'd swap shares all the time. But we're able to present a larger audience across a lot of demos with the combo sell of these two stations."

"We have seen KTHT borrowing a little from all the Country stations here, and KILT has taken a TSL hit from it. But the best part of what we've seen is that we grew the Country pie in Houston. Country shares are up since we signed on KTHT on Jan. 2. People are coming back to Country radio in Houston."

"KTHT is the un-radio station. It's aimed to be exactly the opposite of what KILT is. KTHT is an attack on the high end of KILT's cume. We wanted to put bookends around KILT. They have to play the middle, which is not a winning position for them."

Michael Cruise

Cruise says KKBQ wasn't tweaked at all in preparation for — or after — KTHT's debut. He explains, "KKBQ has its own strategy. It performs very well 18-34. We saw no reason to change it just because we were putting on a 35+ Country station. KTHT is an attack on the high end of KILT's cume. We wanted to put bookends around KILT. It can't move younger, and it can't out-legend Country Legends. They have to play the middle, which is not a winning position for them."

No Marketing, One Jock

As for how KTHT got the numbers it did, get ready for a mild surprise — and a huge shock. (In fact, you might want to cut out this section before your air talent reads it.)

First, KTHT's spring marketing effort was minimal. Cruise says it put up a handful of billboards but did no TV and no big contests.

And, with the exception of Tubby in the morning, KTHT had no personalities. Still doesn't. No voice-tracking, no nothing. After Tubby, it's only music and sweepers. "That makes sense," explains Cruise. "KTHT is the un-radio station. It's aimed to be exactly the opposite of what KILT is."

"We play about 12 songs an hour in morning drive, and then it's wall-to-wall music from 10am-5am. The talk is limited to brief news updates, traffic and weather. KILT plays a ton of commercials, the DJs talk and talk, and it runs long-form newscasts in afternoon drive. It plays 19 or 20 commercials on top of five or six minutes of talk. There are some hours where half of what they do is non-music."

Next week we'll continue our look behind the spring Arbitrons with a peek at the numbers in Charleston, SC, where WNKT made a big leap; Chattanooga, TN, where WUSY soared almost 40%; and a view of Houston from the other side of the rodeo.

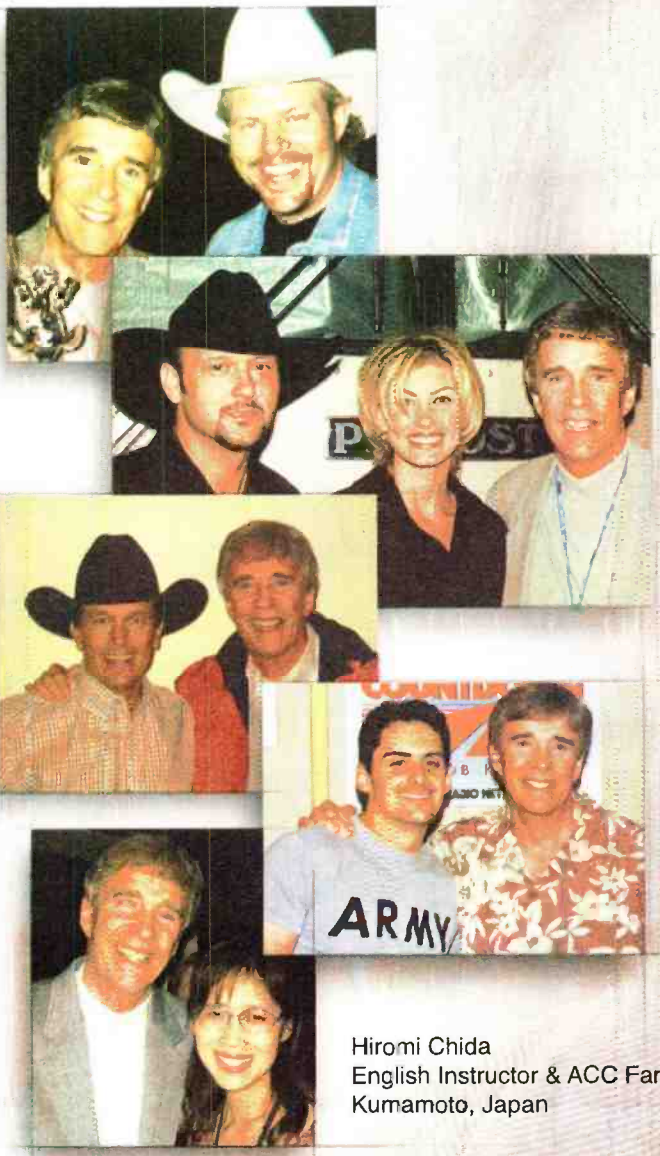
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English Instructor & ACC Fan
Kumamoto, Japan

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New Label Offers Artists Equity

Industry vet Mike Kraski forging balanced business model

Historically speaking, recorded-music companies have a well documented reputation for taking advantage of the artists and musicians who create their products. While the most egregious manipulations are largely a thing of the past, antipathy between artists and record companies continues to this day. Much of the conflict is bound up in lengthy and confusing contracts, complicated royalty structures and the pronounced lack of leverage most artists wield in their dealings with labels.

Major labels have made some strides toward appeasement, most notably BMG's efforts to create more transparent royalty accounting, but, for the most part, labels have been slow to change. Which leaves it to independent companies to push ahead with innovative, artist-friendly approaches that could be precursors of a new paradigm in the industry. One such label is Equity Records, a privately funded partnership between longtime Sony exec Mike Kraski, veteran artist manager Jim Morey, business manager Charles Sussman and recording artist Clint Black. R&R spoke with Kraski about the label's plans for a more equitable relationship with its artists.

Turned On Its Ear

"It's a true, honest-to-God partnership," Kraski says. "Artists get ownership in everything they create. They get paid from the first unit sold."

Exec. VP/GM of Sony Music Nashville until a restructuring in May, Kraski brings 27 years of industry experience to Equity's helm, as well as an intimate understanding of the major-label system's shortcomings. He hinted as much in the press release announcing the new entity. "We have the ability to be flexible and agile," he stated, "because we are autonomous and local. If we don't like the answer to a question, we can change the answer. We can make it right and fair for everyone."

Wasting no time in rejecting those industry conventions that artists find most objectionable, Equity has sworn off "controlled composition" clauses. Such contract provisions allow labels to pay artists who write their own material a reduced songwriting roy-

alty vs. what outside writers receive. "Controlled compositions will be paid at a full rate instead of a three-quarter rate," Kraski says unequivocally.



Mike Kraski

Further, Equity is scrapping the points-based royalty system that is an industry standard but that is seen by many in the artist camp as little more than an accounting shell game. "Artists will be paid on a dollars-per-unit-sold basis," Kraski explains. "For every record sold, they'll receive a hard dollar amount. Shouldn't that be what it's about anyway?" He adds, "It will be a much smaller contract."

Partnership Goes Both Ways

Perhaps the best news for artists signing with Equity is the fact that they will retain ownership of their master recordings. But for all the ways the scales are tipped in their favor, artists will have to reciprocate. First and foremost, they will not be the beneficiaries of fat recording advances.

"They're responsible for the finished product in one way, shape or form, whether they bring it to us or whether we work it out with them," Kraski says. "Each deal is going to be different, because each artist's economic state will vary. We're going to have to figure out ways to help those who can't fund it themselves, but since it is ultimately their work and they will have complete ownership of that work, logically the artist should bear that financial responsibility."

There are other trade-offs as well. Kraski says, "Artists are going to in-

vest us in parts of their business in order to make it a very fluid, functional working relationship instead of having the breakdowns where agendas diverge." Asked if that means artists will assign to Equity a portion of their publishing, touring or merchandise income, Kraski replies, "Everything is up for discussion, and it's just going to vary a lot by artist. I can't tell you, 'Here's my formula,' because it would be proprietary if I had it, and, candidly, I don't.

"What I'm going to do is look for people who want to be true partners. We'll sit down, put everything on the table and figure out how to invest in one another so Equity ends up being a career-development company for the act every single day instead of being someone who's there to help pro-

with Clint Black as our very first act? The guy represents everything we're looking for. He knows exactly who he is as an artist, always has and always will. He's just a prolific and brilliant creative force."

Black's first Equity single will ship to radio in October, with an album slated for February. "Of the handful of roughs Clint has played for me, there were two legitimate career-song first singles in the batch," Kraski says. "That makes me joyous."

Kraski anticipates a fairly conventional approach to radio but isn't opposed to bending some of the rules. "Obviously, our first focus will be on the reporting panel, because that's how you win and lose at mainstream Country radio," he says. "As we grow and develop and get our feet under us, I certainly want to take a more aggressive look at secondary and tertiary markets. And I have a vision for making the best use of other formats as well, including Americana and Triple A."

Assembling a promotion team is the first order of business, beginning with the department head Kraski hopes to have in place soon. He says, "I'm looking to hire someone who understands how it works today and has a vision for how it needs to work moving forward."

"As of now, I have the head count and money for a full promotion staff, which will include a VP, national director, five regionals and a coordinator. If the head of promotion envisions utilizing those people in a different way, like maybe dedicating them to groups, I'm certainly open to that. That's really their call."

No Time To Waste

Only two months out on a first single, Equity should take shape quickly. Kraski expects the promotion team to be assembled by early September and hopes to have a distribution deal done in the same time frame. "I'm in negotiations with a number of companies, and they all have different strengths," he says. "We'll have great



SUCCESS EQUATION Equity Records partners (l-r) Jim Morey, Mike Kraski, Clint Black and Charles Sussman unveil the company logo at the press conference announcing the label's formation. Black performed new material likely to be featured on his upcoming Equity Records album during the highly attended event at the Gaylord Entertainment Center's Jack Daniels Club in Nashville.



Charles Sussman

"For every record sold, artists will receive a hard dollar amount. Shouldn't that be what it's about anyway?"

distribution. I've had the benefit of feedback from all the major accounts as they graded the distribution companies, so I'm close."

As for the rest of the staff, he won't be pinned down. "On the one hand, I want to keep my staffing down, because low overhead is a competitive advantage," he says. "I want to maintain that as long as I can, but not to the point that it has a negative impact on any of the artists or their music. We'll have to find a balance and grow as needed to support the size of the roster. The quality of artists coming to me is really going to dictate how quickly the company grows."

Outside of promotion and A&R, Equity will outsource most functions. "For two reasons," Kraski says. "One, it gives me an opportunity to sample the talent in all these different disciplines. And secondly, because of our unique model, some of the job descriptions are going to evolve and change as we go. I want to make sure I'm not pigeonholing by doing quick hires. I want to take it a little slow in the first year. I've done a lot of this myself, I can continue to in the meantime, and what I can't handle, I'll outsource."

This fiscally conservative approach, combined with an artist-friendly culture, is aimed at fostering the kind of great music that transcends business models. "If you bet on great," Kraski says, "it's hard to lose."



note an artist's record whenever they have one. That way they get the full benefit of the organization instead of a partial benefit. That's how you change the math and make one and one equal three."

Music Matters

Kraski laughs when queried about the tenor his roster will take and says, "I'd like it to be full of really big hit acts." He says there's no blueprint other than a focus on great country music. "It's not about having so many men, so many women, a group, a duo, a little pop country, a little traditional," he explains. "I want artists and music that excite me. I won't be saying, 'Well, I don't know if that gets on radio.' I want to experience the sheer joy of hearing great music from great artists. "And what better way to start than



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• August 15, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOTAL AUD. (00)	+/- AUD. (00)	WEEKS ON CH	TOTAL ADDS
1	1	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	18569	367	6688	+188	548880	11089	10	154/1
3	2	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	16953	45	6159	-56	489055	11904	11	154/1
4	3	BRAD PAISLEY Celebrity (Arista)	16232	-56	6046	+15	458051	-3669	22	154/1
2	4	BROOKS & DUNN Red Dirt Road (Arista)	15632	-1412	5673	-483	456605	-46933	19	154/1
6	5	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	14795	1167	5225	+419	416412	39217	19	154/0
5	6	SHANIA TWAIN Forever And For Always (Mercury)	14479	-60	5512	+128	406889	-5060	20	154/2
7	7	TIM MCGRAW Real Good Man (Curb)	13575	537	4861	+193	380062	14892	15	154/3
9	8	TRACE ADKINS Then They Do (Capitol)	11553	989	4363	+328	318240	22894	23	153/2
8	9	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	10814	-280	4209	-56	303689	512	24	151/1
10	10	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	10736	596	4015	+306	308323	18550	14	152/1
11	11	MARTINA MCBRIDE This One's For The Girls (RCA)	9454	227	3438	+109	263292	12860	10	151/1
12	12	CLAY WALKER A Few Questions (RCA)	9446	459	3519	+193	254682	14400	17	153/1
14	13	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	8787	598	3236	+229	237005	17641	10	152/1
15	14	JOE NICHOLS She Only Smokes When She Drinks (Universal South)	8109	141	2944	+54	209453	2174	16	149/3
17	15	GARY ALLAN Tough Little Boys (MCA)	7792	869	2951	+266	199468	26745	9	150/3
13	16	WYNONNA What The World Needs (Asylum/Curb)	7735	-1071	2920	-412	197297	-33517	16	151/1
16	17	SARA EVANS Backseat Of A Greyhound Bus (RCA)	7344	-596	2709	-251	187585	-14690	25	152/1
18	18	RASCAL FLATTS I Melt (Lyric Street)	7095	1183	2576	+335	193971	38018	7	147/7
19	19	PAT GREEN Wave On Wave (Republic/Universal South)	6140	365	2112	+125	164021	15827	13	128/10
23	20	PATTY LOVELESS Lovin' All Night (Epic)	4989	789	1901	+277	119700	19723	11	142/5
20	21	BILLY CURRINGTON Walk A Little Straighter (Mercury)	4869	263	1976	+146	120467	5739	16	128/4
21	22	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	4804	273	1902	+144	124173	13253	20	127/1
22	23	RACHEL PROCTOR Days Like This (BNA)	4537	243	1688	+87	102960	4366	15	131/9
24	24	CHRIS CAGLE Chicks Dig It (Capitol)	3870	499	1543	+221	98864	14703	8	121/13
25	25	RUSHLOW I Can't Be Your Friend (Lyric Street)	3605	236	1435	+106	85974	8024	15	116/3
27	26	RODNEY ATKINS Honesty (Write Me A List) (Curb)	3408	544	1265	+139	86415	16987	9	103/4
26	27	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	3244	241	1209	+85	82294	7365	10	96/4
Breaker	28	MONTGOMERY GENTRY Hell Yeah (Columbia)	2739	676	1019	+215	66950	14436	5	107/17
28	29	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	2607	170	1012	+67	57796	3194	7	91/10
39	30	GEORGE STRAIT Cowboys Like Us (MCA)	2528	1198	736	+377	69432	30212	3	66/32
31	31	DARRYL WORLEY Tennessee River Run (DreamWorks)	2450	405	986	+141	60129	11165	8	73/3
29	32	JAMIE O'NEAL Every Little Thing (Mercury)	2123	-9	791	-31	45454	-3509	12	80/0
35	33	JO DEE MESSINA I Wish (Curb)	1965	385	727	+138	45891	7320	5	82/8
32	34	JOSH TURNER Long Black Train (MCA)	1893	186	772	+88	43661	3241	10	70/6
36	35	ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	1827	251	711	+109	41242	5501	10	60/3
33	36	DIAMOND RIO Wrinkles (Arista)	1766	138	685	+33	40370	1502	4	73/6
34	37	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	1730	126	592	+38	41982	1586	5	62/7
37	38	MARK WILLIS And The Crowd Goes Wild (Mercury)	1668	216	703	+94	40782	2507	4	62/11
40	39	TRACY BYRD Drinkin' Bone (RCA)	1201	221	309	-24	33143	5955	3	48/20
44	40	MARTY STUART If There Ain't There Ought'a Be (Columbia)	1173	120	489	+21	22509	3542	5	67/2
49	41	LONESTAR Walking In Memphis (BNA)	1171	534	400	+216	31986	12782	2	56/22
42	42	DERIC RUTTAN When You Come Around (Lyric Street)	1146	20	397	+17	24955	-173	5	48/0
46	43	REBECCA LYNN HOWARD What A Shame (MCA)	1095	144	423	+41	23584	3779	4	51/4
45	44	JESSICA ANDREWS Good Time (DreamWorks)	1030	90	349	-10	20287	2203	4	40/1
47	45	JENNIFER HANSON Half A Heart Tattoo (Capitol)	1023	309	453	+128	20355	5653	3	55/7
41	46	RICK TREVINO In My Dreams (Warner Bros.)	1023	-149	342	-19	21154	-5036	6	50/2
48	47	CRAIG MORGAN Every Friday Afternoon (BBR)	1004	309	372	+122	22081	6327	2	56/9
43	48	PHIL VASSAR Ultimate Love (Arista)	1003	-67	431	-25	23281	-1747	5	53/0
50	49	DWIGHT YOAKAM The Late Great Golden State (Audium)	729	138	312	+51	14625	902	3	43/5
Debut	50	RANDY TRAVIS Pray For The Fish (Warner Bros.)	654	146	236	+35	14745	4106	1	27/2

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 8/3-8/9. 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*

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ARTIST TITLE LABEL(S)	ADDS
GEORGE STRAIT Cowboys Like Us (MCA)	32
LONESTAR Walking In Memphis (BNA)	22
TRACY BYRD Drinkin' Bone (RCA)	20
JIMMY WAYNE I Love You This Much (DreamWorks)	19
MONTGOMERY GENTRY Hell Yeah (Columbia)	17
CHRIS CAGLE Chicks Dig It (Capitol)	13
SUSAN ASHTON She Is (Capitol)	13
MARK WILLIS And The Crowd Goes Wild (Mercury)	11
PAT GREEN Wave On Wave (Republic/Universal South)	10
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	10
HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)	10

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
RASCAL FLATTS I Melt (Lyric Street)	+1183
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+1167
GEORGE STRAIT Cowboys Like Us (MCA)	+1161
TRACE ADKINS Then They Do (Capitol)	+989
GARY ALLAN Tough Little Boys (MCA)	+869
PATTY LOVELESS Lovin' All Night (Epic)	+789
MONTGOMERY GENTRY Hell Yeah (Columbia)	+654
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	+598
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+596
RODNEY ATKINS Honesty (Write Me A List) (Curb)	+544

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+419
GEORGE STRAIT Cowboys Like Us (MCA)	+377
RASCAL FLATTS I Melt (Lyric Street)	+335
TRACE ADKINS Then They Do (Capitol)	+328
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+306
PATTY LOVELESS Lovin' All Night (Epic)	+277
GARY ALLAN Tough Little Boys (MCA)	+266
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	+229
CHRIS CAGLE Chicks Dig It (Capitol)	+221
LONESTAR Walking In Memphis (BNA)	+216

Breakers

MONTGOMERY GENTRY
Hell Yeah (Columbia)
17 Adds * Moves 30-28

Songs ranked by total plays

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

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August 15, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. A.U.D. (00)	± A.U.D. (00)	WEEKS ON	TOTAL ADDS
1	1	A. JACKSON AND J. BUFFETT	It's Five O'Clock Somewhere	(Arista)	3634	36	2894	+41	64728	482	9	75/0
2	2	KENNY CHESNEY	No Shoes, No Shirt, No...	(BNA)	3515	33	2789	+34	62444	390	13	75/0
4	3	SHANIA TWAIN	Forever And For Always	(Mercury)	3301	7	2596	+10	59430	-374	19	74/1
3	4	BRAD PAISLEY	Celebrity	(Arista)	3280	-189	2602	-140	58119	-3991	23	73/0
8	5	DIERKS BENTLEY	What Was I Thinkin'?	(Capitol)	3220	250	2579	+204	58170	4655	17	74/0
7	6	TIM MCGRAW	Real Good Man	(Curb)	3093	81	2457	+59	55201	1475	12	75/0
6	7	BRIAN MCCOMAS	99.9% Sure (Never...)	(Lyric Street)	3023	-29	2399	-17	54052	-355	24	75/0
5	8	BROOKS & DUNN	Red Dirt Road	(Arista)	2987	-318	2341	-190	53791	-5229	18	69/0
9	9	TRACE ADKINS	Then They Do	(Capitol)	2932	55	2328	+39	51607	1007	24	73/0
10	10	BUDDY JEWELL	Help Pour Out The Rain (Lacey's Song)	(Columbia)	2839	138	2246	+110	50475	2407	12	75/0
11	11	MARTINA MCBRIDE	This One's For The Girls	(RCA)	2421	53	1942	+49	43003	912	9	75/0
13	12	KEITH URBAN	Who Wouldn't Wanna Be Me	(Capitol)	2376	136	1888	+115	42038	2552	9	75/0
14	13	JOE NICHOLS	She Only Smokes When She Drinks	(Universal South)	2272	85	1821	+70	39524	1518	17	75/0
15	14	CLAY WALKER	A Few Questions	(RCA)	2263	88	1809	+73	39719	1252	15	72/0
16	15	GARY ALLAN	Tough Little Boys	(MCA)	2074	40	1677	+29	36686	583	8	73/1
18	16	RASCAL FLATTS	I Melt	(Lyric Street)	2003	298	1590	+221	35572	4790	7	74/5
17	17	SARA EVANS	Backseat Of A Greyhound Bus	(RCA)	1776	-130	1398	-116	30309	-2248	26	61/1
19	18	PAT GREEN	Wave Dn Wave	(Republic/Universal South)	1723	76	1418	+69	29146	1250	11	64/3
21	19	PATTY LOVELESS	Lovin' All Night	(Epic)	1662	160	1319	+126	30047	3474	9	69/5
20	20	EMERSON DRIVE	Only God (Could Stop Me...)	(DreamWorks)	1648	40	1312	+37	29126	648	22	63/0
22	21	CHRIS CAGLE	Chicks Dig It	(Capitol)	1565	86	1229	+72	28171	1827	8	68/2
12	22	WYONONNA	What The World Needs (Asylum/Curb)		1549	-772	1206	-619	28892	-13431	14	52/0
24	23	BILLY CURRINGTON	Walk A Little Straighter	(Mercury)	1397	164	1128	+138	26363	3162	15	65/6
25	24	DARRYL WORLEY	Tennessee River Run	(DreamWorks)	1114	58	913	+47	19882	1161	8	55/2
26	25	RUSHLOW	I Can't Be Your Friend	(Lyric Street)	1104	69	895	+63	20298	1238	15	52/3
28	26	DIAMOND RIO	Wrinkles	(Arista)	1040	71	855	+66	18880	917	5	56/1
27	27	BLAKE SHELTON	Playboys Of The Southwestern World	(Warner Bros.)	1037	67	822	+47	19391	1286	7	54/5
29	28	RACHEL PROCTOR	Days Like This	(BNA)	1023	82	805	+49	18796	1551	10	49/2
41	29	GEORGE STRAIT	Cowboys Like Us	(MCA)	719	386	609	+310	12329	6540	2	48/26
33	30	MONTGOMERY GENTRY	Hell Yeah	(Columbia)	701	99	568	+82	13259	1852	4	39/1
31	31	RODNEY ATKINS	Honesty (Write Me A List)	(Curb)	690	40	542	+37	12859	633	7	37/4
38	32	MARK WILLS	And The Crowd Goes Wild	(Mercury)	651	250	531	+197	11863	4316	2	45/13
32	33	ASHLEY GEARING	Can You Hear Me When I Talk To You?	(Lyric Street)	616	6	504	+11	11623	-193	8	32/1
35	34	SHERRIE AUSTIN	Streets Of Heaven	(C4/BBR)	615	107	524	+90	11277	2178	8	37/5
34	35	JO DEE MESSINA	I Wish	(Curb)	607	90	469	+48	11733	1622	4	36/5
37	36	MARTY STUART	If There Ain't There Ought'a Be	(Columbia)	490	24	376	+21	8812	533	5	30/2
42	37	TRACY BYRD	Drinkin' Bone	(RCA)	478	157	414	+122	8690	2756	2	38/15
48	38	LONESTAR	Walking In Memphis	(BNA)	468	181	375	+138	8763	3745	3	30/9
30	39	JAMIE O'NEAL	Every Little Thing	(Mercury)	407	-326	350	-309	7281	-6405	12	28/1
39	40	SCOTTY EMERICK	I Can't Take You Anywhere	(DreamWorks)	402	13	345	+12	7488	268	5	28/1
36	41	PHIL VASSAR	Ultimate Love	(Arista)	389	-111	330	-88	7653	-1783	6	26/0
43	42	RICK TREVINO	In My Dreams	(Warner Bros.)	350	39	269	+27	5966	1002	5	20/1
40	43	JOSH TURNER	Long Black Train	(MCA)	342	-11	314	-10	6007	-91	6	27/2
45	44	RANDY TRAVIS	Pray For The Fish	(Warner Bros.)	338	32	258	+32	6618	541	3	22/2
46	45	REBECCA LYNN HOWARD	What A Shame	(MCA)	323	20	259	+17	6214	353	4	22/0
-	46	JENNIFER HANSON	Half A Heart Tattoo	(Capitol)	322	75	282	+61	5421	1239	3	25/3
47	47	JESSICA ANDREWS	Good Time	(DreamWorks)	302	13	250	+15	5077	208	4	23/3
44	48	TRAVIS TRITT	Lonesome, On'ry And Mean	(RCA/Columbia)	298	-10	261	-7	5205	-140	4	19/0
50	49	DERIC RUTTAN	When You Come Around	(Lyric Street)	292	25	251	+9	5117	606	6	19/0
-	50	CRAIG MORGAN	Every Friday Afternoon	(BBR)	280	85	232	+46	4618	1391	2	20/5

75 Country reporters. Songs ranked by total plays for the airplay week of Sunday 8/3 - Saturday 8/9.
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Most Added*

www.rindicator.com

ARTIST	TITLE	LABEL(S)	ADDS
GEORGE STRAIT	Cowboys Like Us	(MCA)	26
TRACY BYRD	Drinkin' Bone	(RCA)	15
MARK WILLS	And The Crowd Goes Wild	(Mercury)	13
LONESTAR	Walking In Memphis	(BNA)	9
BILLY CURRINGTON	Walk A Little Straighter	(Mercury)	6
JIMMY WAYNE	I Love You This Much	(DreamWorks)	6
RASCAL FLATTS	I Melt	(Lyric Street)	5
PATTY LOVELESS	Lovin' All Night	(Epic)	5
BLAKE SHELTON	Playboys Of The Southwestern World	(Warner Bros.)	5
SHERRIE AUSTIN	Streets Of Heaven	(C4/BBR)	5
JO DEE MESSINA	I Wish	(Curb)	5
CRAIG MORGAN	Every Friday Afternoon	(BBR)	5
SAWYER BROWN	I'll Be Around	(Lyric Street)	5

Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
GEORGE STRAIT	Cowboys Like Us	(MCA)	+386
RASCAL FLATTS	I Melt	(Lyric Street)	+298
DIERKS BENTLEY	What Was I Thinkin'?	(Capitol)	+250
MARK WILLS	And The Crowd Goes Wild	(Mercury)	+250
LONESTAR	Walking In Memphis	(BNA)	+181
BILLY CURRINGTON	Walk A Little Straighter	(Mercury)	+164
PATTY LOVELESS	Lovin' All Night	(Epic)	+160
TRACY BYRD	Drinkin' Bone	(RCA)	+157
BUDDY JEWELL	Help Pour Out The Rain...	(Columbia)	+138
KEITH URBAN	Who Wouldn't Wanna Be Me	(Capitol)	+136

Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
GEORGE STRAIT	Cowboys Like Us	(MCA)	+310
RASCAL FLATTS	I Melt	(Lyric Street)	+221
DIERKS BENTLEY	What Was I Thinkin'?	(Capitol)	+204
MARK WILLS	And The Crowd Goes Wild	(Mercury)	+197
BILLY CURRINGTON	Walk A Little Straighter	(Mercury)	+138
LONESTAR	Walking In Memphis	(BNA)	+138
PATTY LOVELESS	Lovin' All Night	(Epic)	+126
TRACY BYRD	Drinkin' Bone	(RCA)	+122
KEITH URBAN	Who Wouldn't Wanna Be Me	(Capitol)	+115
BUDDY JEWELL	Help Pour Out The Rain...	(Columbia)	+110

REPORTING STATION PLAYLISTS

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 15, 2003

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of July 21-27.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	40.0%	71.4%	19.7%	97.4%	3.7%	2.6%
BROOKS & DUNN Red Dirt Road (Arista)	38.9%	72.0%	23.1%	100.0%	2.3%	2.6%
SHANIA TWAIN Forever And For Always (Mercury)	34.0%	70.3%	20.9%	98.3%	4.6%	2.6%
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	30.6%	64.3%	24.6%	97.4%	6.0%	2.6%
TRACE ADKINS Then They Do (Capitol)	26.3%	52.9%	30.9%	95.1%	8.6%	2.9%
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	26.3%	54.6%	30.0%	95.4%	7.1%	3.7%
CLAY WALKER A Few Questions (RCA)	25.7%	59.4%	31.1%	93.1%	2.3%	0.3%
BRAD PAISLEY Celebrity (Arista)	25.4%	62.6%	25.7%	98.9%	6.0%	4.6%
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	23.7%	56.3%	30.6%	91.7%	4.0%	0.9%
TIM MCGRAW Real Good Man (Curb)	23.1%	50.6%	32.0%	96.3%	13.1%	0.6%
SARA EVANS Backseat Of A Greyhound Bus (RCA)	21.7%	56.0%	30.9%	96.9%	7.7%	2.3%
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	20.6%	52.0%	35.4%	95.1%	6.6%	1.1%
BILLY CURRINGTON Walk A Little Straighter (Mercury)	20.0%	47.7%	29.7%	89.4%	10.0%	2.0%
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	20.0%	51.1%	33.1%	97.7%	11.1%	2.3%
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	17.4%	45.7%	28.9%	87.1%	10.9%	1.7%
GARY ALLAN Tough Little Boys (MCA)	17.4%	43.4%	29.1%	87.1%	11.4%	3.1%
WYNONNA What The World Needs (Asylum/Curb)	17.1%	54.9%	28.6%	95.1%	10.3%	1.4%
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	13.1%	41.4%	29.7%	81.4%	8.9%	1.4%
RASCAL FLATTS I Melt (Lyric Street)	12.9%	36.0%	29.4%	83.4%	16.0%	2.0%
RUSHLOW I Can't Be Your Friend (Lyric Street)	12.6%	49.7%	32.9%	91.1%	7.4%	1.1%
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	12.3%	40.3%	31.4%	84.3%	10.0%	2.6%
DARRYL WORLEY Tennessee River Run (DreamWorks)	12.0%	33.4%	29.4%	77.1%	10.6%	3.7%
JO DEE MESSINA I Wish (Curb)	12.0%	39.4%	28.0%	80.0%	9.7%	2.9%
FAITH HILL You're Still Here (Warner Bros.)	12.0%	35.1%	27.7%	87.1%	20.9%	3.4%
MONTGOMERY GENTRY Hell Yeah (Columbia)	11.4%	34.0%	26.0%	79.7%	17.1%	2.6%
PATTY LOVELESS Lovin' All Night (Epic)	10.6%	38.3%	32.9%	86.9%	13.4%	2.3%
SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	10.0%	32.0%	32.6%	76.0%	10.6%	0.9%
JOSH TURNER Long Black Train (MCA)	9.4%	30.9%	31.1%	76.0%	12.3%	1.7%
MARTINA MCBRIDE This One's For The Girls (RCA)	9.4%	38.6%	31.4%	84.6%	12.0%	2.6%
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	9.1%	36.3%	36.6%	82.9%	8.0%	2.0%
RODNEY ATKINS Honesty (Write Me A List) (Curb)	8.6%	30.9%	37.7%	79.1%	9.1%	1.4%
RACHEL PROCTOR Days Like This (BNA)	7.7%	40.9%	38.9%	88.6%	8.3%	0.6%
JAMIE O'NEAL Every Little Thing (Mercury)	7.1%	33.1%	31.7%	82.0%	15.1%	2.0%
CHRIS CAGLE Chicks Dig It (Capitol)	6.9%	31.7%	36.3%	80.0%	9.1%	2.9%
PAT GREEN Wave On Wave (Republic/Universal South)	6.3%	24.9%	33.4%	72.9%	12.9%	1.7%

CALLOUT AMERICA® HOT SCORES

Password of the Week: *Catino*.
Question of the Week: Think about your radio listening over the last few weeks. Have you tried a new station in your city and listened again at another date based on that experience? Did you listen for more than an hour? Why did you listen to that station for the first time? Was it...

- a television commercial
- friend's recommendation
- just tuning around
- saw a billboard
- got an invitation in the mail

Total

- Have listened to new station: 73%
- TV commercial: 4%
- Recommendation: 14%
- Tuning around: 73%
- Billboard: 8%
- Mail invitation: 1%

P1

- Have listened to new station: 74%
- TV commercial: 3%
- Recommendation: 13%
- Tuning around: 78%
- Billboard: 6%
- Mail invitation: 0%

P2

- Have listened to new station: 72%
- TV commercial: 2%
- Recommendation: 15%
- Tuning around: 68%
- Billboard: 7%
- Mail invitation: 8%

Male

- Have listened to new station: 69%
- TV commercial: 3%
- Recommendation: 11%
- Tuning around: 77%
- Billboard: 4%
- Mail invitation: 5%

Female

- Have listened to new station: 77%
- TV commercial: 5%
- Recommendation: 16%
- Tuning around: 70%
- Billboard: 9%
- Mail invitation: 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..

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**America's Best Testing Country Songs 12 +
For The Week Ending 8/15/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	4.30	4.27	98%	23%	4.49	4.46	4.59
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	4.25	4.34	94%	14%	4.21	4.31	3.86
LONESTAR My Front Porch Looking In (BNA)	4.20	4.32	100%	33%	4.27	4.31	4.15
BROOKS & DUNN Red Dirt Road (Arista)	4.18	4.29	99%	25%	4.33	4.29	4.42
CLAY WALKER A Few Questions (RCA)	4.18	4.26	88%	12%	4.11	4.12	4.09
BRAD PAISLEY Celebrity (Arista)	4.17	4.22	99%	33%	4.24	4.15	4.53
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	4.16	4.21	100%	27%	4.22	4.19	4.33
RASCAL FLATTS I Melt (Lyric Street)	4.16	4.11	84%	13%	4.17	4.32	3.72
GARY ALLAN Tough Little Boys (MCA)	4.16	4.24	76%	8%	4.13	4.24	3.81
TIM MCGRAW Real Good Man (Curb)	4.14	4.08	96%	18%	4.18	4.30	3.82
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	4.11	4.17	84%	10%	4.08	4.16	3.85
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	4.08	4.15	97%	27%	4.08	4.14	3.89
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	4.07	4.21	94%	24%	4.16	4.21	4.03
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	4.07	—	50%	8%	3.93	4.05	3.62
TRACE ADKINS Then They Do (Capitol)	4.03	4.11	97%	25%	4.22	4.22	4.23
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	4.01	3.98	84%	18%	4.04	4.14	3.75
CHRIS CAGLE Chicks Dig It (Capitol)	4.00	—	64%	10%	3.74	3.79	3.57
RUSHLOW I Can't Be Your Friend (Lyric Street)	3.97	4.06	56%	7%	4.01	4.04	3.91
BILLY CURRINGTON Walk A Little Straighter (Mercury)	3.96	4.01	77%	13%	4.04	4.14	3.68
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	3.95	—	53%	7%	3.91	3.91	3.93
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	3.91	3.91	97%	22%	3.81	3.88	3.60
MARTINA MCBRIDE This One's For The Girls (RCA)	3.90	4.07	93%	19%	3.95	3.93	4.00
JAMIE O'NEAL Every Little Thing (Mercury)	3.76	—	45%	6%	3.81	3.76	3.96
RODNEY ATKINS Honesty (Write Me A List) (Curb)	3.76	—	31%	4%	3.79	4.00	3.37
SARA EVANS Backseat Of A Greyhound Bus (RCA)	3.72	3.82	94%	27%	3.69	3.55	4.11
WYNONNA What The World Needs (Asylum/Curb)	3.70	3.77	95%	28%	3.75	3.86	3.39
PATTY LOVELESS Lovin' All Night (Epic)	3.69	3.64	61%	13%	3.90	3.86	4.00
RACHEL PROCTOR Days Like This (BNA)	3.67	3.81	61%	13%	3.61	3.59	3.67
PAT GREEN Wave On Wave (Republic/Universal South)	3.64	3.74	70%	17%	3.65	3.58	3.88
SHANIA TWAIN Forever And For Always (Mercury)	3.63	3.72	99%	42%	3.86	3.82	3.98

Total sample size is 416 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

DUSTY DRAKE Smaller Pieces (Warner Bros.)
Total Plays: 220, Total Stations: 32, Adds: 3

RYAN TYLER Run, Run, Run (Arista)
Total Plays: 209, Total Stations: 46, Adds: 9

JIMMY WAYNE I Love You This Much (DreamWorks)
Total Plays: 201, Total Stations: 47, Adds: 19

JEFF CARSON I Can Only Imagine (Asylum/Curb)
Total Plays: 182, Total Stations: 17, Adds: 0

HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)
Total Plays: 180, Total Stations: 32, Adds: 10

SAWYER BROWN I'll Be Around (Lyric Street)
Total Plays: 165, Total Stations: 30, Adds: 5

SAMMY KERSHAW I've Never Been Anywhere (Audium)
Total Plays: 130, Total Stations: 24, Adds: 3

SUSAN ASHTON She Is (Capitol)
Total Plays: 15, Total Stations: 13, Adds: 13

Songs ranked by total plays

C O U N T R Y FLASHBACK

1 YEAR AGO

- No. 1: "The Good Stuff" — Kenny Chesney (fourth week)

5 YEARS AGO

- No. 1: "Just To Hear You Say You Love Me" — Faith Hill with Tim McGraw

10 YEARS AGO

- No. 1 "Why Didn't I Think Of That" — Doug Stone

15 YEARS AGO

- No. 1 "(Do You Love Me) Just Say Yes" — Highway 101 (second week)

20 YEARS AGO

- No. 1 "Lost In The Feeling" — Conway Twitty

25 YEARS AGO

- No. 1: "Talking In Your Sleep" — Crystal Gayle (second week)

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TOBY KEITH Beer For My Horses (DreamWorks)	4552
LONESTAR My Front Porch Looking In (BNA)	4411
JIMMY WAYNE Stay Gone (DreamWorks)	2443
MONTGOMERY GENTRY Speed (Columbia)	2152
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Bros.)	2128
DIAMOND RIO I Believe (Arista)	1953
MARK WILLIS Nineteen Somethin' (Mercury)	1905
RASCAL FLATTS Love You Out Loud (Lyric Street)	1862
CRAIG MORGAN Almost Home (BBR)	1809
JOE NICHOLS Brokenheartsville (Universal South)	1772

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PART TWO OF A TWO-PART SERIES

Go Brand Yourself

Industry vets and Lifetime's Rick Haskins discuss ways to win

In last week's column we presented highlights of the "Go Brand Yourself" session at this year's R&R Convention in Beverly Hills, CA. This week we continue to mine the session for more gems. The panel consisted of Clear Channel's Jim Ryan, Jones syndicated star Delilah, Infinity/Dallas VP Kurt Johnson, Lifetime TV's Rick Haskins and KMYI/San Diego PD Duncan Payton. Former R&R AC Editor (now CHR/Pop Editor) Kevin Carter moderated.

KJ: The commonality you hear in all the comments from Jim, Delilah and Duncan is that you should choose your music for a reason and have a strategic reason for playing it. And the only reason should be: What does your listener want to hear? Jim is very vocal in his feelings about Top 40 songs and that we really should be playing hits. That's a very good reason to choose a record.

Delilah fits the songs to the stories and the phone calls to create a mood on the show. When you sit down and analyze the songs — whether for your music test or the currents — you have to size that up. Women are much more in tune to lyrics than men and much more in tune to melody than men. We like things loud and with tempo, typically. For women, it's much more about lyric and melody.

Delilah: And, you know, it's funny: If you study the evolution of radio and the history of music, you see that MOR radio was created because women wanted to hear lyrics. That's why AC evolved, too, because women want to connect to the lyrics.

JR: Rick, I'd like to know how you choose the programs for Lifetime. There are hit shows on the air like *Golden Girls*, and there are made-for-TV movies. Is it the message, or is it the hit value of a show?

"Women are much more in tune to lyrics than men and much more in tune to melody than men."

Kurt Johnson

RH: Again, we know what our audience likes. We kind of know what our brand is all about. Our goal is to entertain and support women on issues that are relevant in their lives. Using that as a platform, we will then

go out and pick shows that meet that criteria.

We always go back to that question: Is it relevant in their lives? Is it supporting them in something that they're doing? Is it entertaining? What kind of information are they getting from it? One of the things we do that is different from most other entertainment networks is that while we're entertaining, we're also informing. That's one of our key criteria when we select programming, both acquired and our originals.

KC: Have you guys been following the Spike TV controversy that has been going on? The National Network was attempting to change its name to Spike TV. It would be the male equivalent of Lifetime. Spike Lee filed an injunction to keep them from using the name, claiming that it caused interference with his name and confusion, and a panel of judges recently upheld that.

The situation is bad, because the network bought, like, \$17 million worth of television advertising that was starting this week, and the spots had to run. So they have these spots running with the TNN logo still in the corner and people talking about TV for men. It's horribly bad now, because they are trapped. Is there a lesson in there for people who are trying to do this at home?

RH: Don't name your product Spike. Ultimately, this could be a positive thing for the network, because they are garnering so much attention. Once they get it settled, I suspect that a lot of people are going to watch and see what all the hubbub was about, so they could get a spike in their numbers. But, really, this is everyone's worst nightmare. You've got to do your research first, and you've got to make sure that what you're doing isn't going to run into this problem. I'm not sure if they really did enough research before they made the announcement.

KC: I picture these guys sitting in the Lifetime boardroom laughing their asses off at this. Is this something that you are secretly enjoying, or is it a cautionary tale?

RH: This could be happening to us

tomorrow, for whatever reason. We don't like this or make fun of them, because these things do happen. It is more of a cautionary tale. Make sure your i's are crossed and your i's are dotted.

Delilah: Gosh, you're a lot nicer than radio people.

KC: Jim, let's get back to WLTW (Lite FM)/New York. It's the adult success story of the country. Everyone is aware of what you've been able to accomplish there. The numbers just keep going up. There seems to be no end in sight. Briefly, how have you been able to maintain that incredible momentum over the last couple of years?

"Currently at radio, we don't necessarily have six, seven or more years to build a brand. We're under pressure to perform better in the next Arbitron."

Jim Ryan

JR: I think we're really blessed. When you're in a cluster situation these days, you have to do what complements the cluster best. I'm very lucky to have WHTZ (Z100)/New York as a CHR station in our cluster. Strategically, we try to skew as young as we possibly can, because, let's face it, we're going to win the 45-54-year-old-female sell just on the basis that the station has been on for 20 years and has been pretty much the softest thing on the dial for all that time. So we've pushed the envelope as much as we can to the younger side, and Z100 does the midday part on the older side to make sure there's no room for a Hot AC station to exist.

I'm also really lucky in the sense that, with Clear Channel, I got to see that "Unwell" by Matchbox Twenty, for example, was a huge hit record, and I was able to aggressively play it early, because I could see that it was a big hit in the upper demos at Hot AC. I can use that to strengthen my position on the younger side.

I also have some great personalities. I've got a great local love songs



THEY'RE ALRIGHT Grammy-winning artist Kenny Loggins, who is probably best-known in pop culture for his contributions to the soundtracks of '80s hit films like *Caddyshack*, *Top Gun* and *Footloose*, stopped by Jones Radio Networks' Seattle offices. Seen here sharing the love are (l-r) Loggins and Delilah.

show that is, by a mile, No. 1 with women at night. In fact, it's No. 1 with adults at night. I have a phenomenal midday personality who has an average quarter-hour that is a quarter of a million people higher than Howard Stern's in New York. Valerie Smaldone is by far the most-listened-to personality in New York.

We have the brand of being the station to listen to while you work. That's something the station spent millions of dollars promoting on television over the years. But we've now made the station a 24-hour-a-day, seven-day-a-week radio station by picking up the tempo. People have told us that on the weekends they use radio differently. They use radio when they're driving their kids to the soccer match. They use radio when they're going to the mall. They want more tempo. They want more songs that are fun.

The best way to connect with women is through emotions and through songs from their past. We'll do "Number One Lite Hits of the '80s," and they will all be No. 1 R&R songs from the '80s, or we'll do it from the '70s. It means something when you hear a song that you used to hear when you went to the high school football games. It touches that memory and that emotion. We're No. 1 adults Saturday to Sunday, 6am to midnight, which is kind of an odd position for an AC.

KC: The last couple of years the armchair quarterbacks out there have talked about how, with your strength in numbers and the station having gotten a lot brighter-sounding, there could possibly be an opportunity for another company to come in and go softer and try to outdo you on that flank.

JR: We did that in Philadelphia with my alma mater, WPEB. We put on "Sunny" and put a station between WPEB and the CBS/Infinity Oldies outlet. It had a reasonable amount of success with, frankly, a limited budget — especially compared to WPEB. So, there is that room, but you also have to have access in the market to do it.

The only real loser frequency here belongs to Infinity. It's at 102.7 [WNEW]. If they put on a station like that, it would hurt CBS-FM as much

"One of the things we do that is different from most other entertainment networks is that while we're entertaining, we're also informing."

Rick Haskins

as it would hurt Lite FM. I didn't think Infinity was going to cannibalize a struggling CBS-FM to do a station like that, and they didn't. They put on "Blink," which is a whole other story in itself.

Not that I watch them at all, but their currents are turning over 59 times a week, and that's pretty high for any radio station that wants to have long time spent listening and become a player in at-work usage.

KC: Kingston is definitely headed for the CHR world with that, but I think he's going to try to keep the entertainment element in there. It's going to be interesting to see how that plays out.

JR: Yes, it will be very interesting. I do give them many points for what they're trying to do. In the long run it may very well work. They started out to create a brand. Blink is a brand. You look around at the billboards and the bus sides and the television commercials — they spent a lot of money. They ran a million dollars in television. Their television creative cost a quarter of a million dollars. They're trying to build a brand, and they may be successful at it. It's just that, currently at radio, we don't necessarily have six, seven or more years to build a brand. We're under pressure to perform better in the next Arbitron. It will be interesting to see how long Mel Karmazin goes along with this experiment.



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)	2619	-49	221801	24	107/0
2	2	CELINE DION Have You Ever Been In Love (Epic)	2381	+23	189009	17	119/0
3	3	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	2131	+19	165603	19	109/0
5	4	MATCHBOX TWENTY Unwell (Atlantic)	1902	+115	178332	14	94/3
8	5	LUTHER VANDROSS Dance With My Father (J)	1825	+196	143761	10	102/2
6	6	EAGLES Hole In The World (ERC/Warner Bros.)	1813	+76	133497	12	106/1
4	7	SANTANA f/MICHELLE BRANCH The Game Of Love (Arista)	1790	-35	146117	44	109/0
7	8	PHIL COLLINS Can't Stop Loving You (Atlantic)	1690	+21	130950	45	110/0
9	9	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	1664	+42	123157	16	100/2
11	10	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1575	+64	131187	15	85/0
10	11	NORAH JONES Don't Know Why (Blue Note/Virgin)	1485	-41	116523	44	117/0
12	12	CHRISTINA AGUILERA Beautiful (RCA)	1389	-75	98622	34	94/0
14	13	CLAY AIKEN This Is The Night (RCA)	1227	+99	92077	9	71/1
13	14	FAITH HILL One (Warner Bros.)	1206	-114	87485	19	100/0
15	15	MERCYME I Can Only Imagine (INO/Curb)	1147	+49	57635	15	85/6
16	16	FLEETWOOD MAC Say You Will (Reprise)	948	+18	57891	7	90/1
18	17	TRAIN Calling All Angels (Columbia)	867	+152	66216	7	78/6
17	18	LEANN RIMES We Can (Asylum/Curb)	807	+67	32901	7	91/3
25	19	JIM BRICKMAN Peace (Where The Heart Is) (AAL)	532	+233	22777	2	65/11
20	20	MICHAEL MCDONALD I Heard It Through The Grapevine (Motown/Universal)	528	-26	25986	10	68/0
21	21	SIMPLY RED Sunrise (simplyred.com)	522	+74	31774	6	67/6
19	22	HALL & OATES Man On A Mission (U-Watch)	489	-100	25431	14	74/0
26	23	KENNY LOGGINS With This Ring (All The Best)	487	+220	18068	2	41/8
22	24	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	462	+43	25009	5	63/6
24	25	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	430	+55	18871	3	49/3
-	26	K. CARLSON f/BENNY MARDONES I Know You By Heart (Kataphonic)	398	+183	21150	3	40/4
Debut	27	GLORIA ESTEFAN Wrapped (Epic)	341	+135	14628	1	49/5
23	28	FRANKIE J. Don't Wanna Try (Columbia)	280	-118	11605	12	36/0
29	29	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	239	+12	4894	3	41/3
30	30	MICHAEL BUBLE Kissing A Fool (143/Reprise)	205	-19	17880	8	34/0

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 8/3-8/9. 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

CHRIS EMERSON Baby's Gone (Monomy)
Total Plays: 106, Total Stations: 19, Adds: 2

PAUL CARRACK Happy To See You Again (SLG)
Total Plays: 53, Total Stations: 20, Adds: 8

JESSICA SIMPSON Sweetest Sin (Columbia)
Total Plays: 47, Total Stations: 12, Adds: 3

SERAH Stand By Me (Great Northern Arts)
Total Plays: 41, Total Stations: 12, Adds: 1

SEAL Waiting For You (Warner Bros.)
Total Plays: 17, Total Stations: 14, Adds: 13

MICHAEL BUBLE How Can You Mend A Broken... (143/Reprise)
Total Plays: 5, Total Stations: 12, Adds: 12

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
SEAL Waiting For You (Warner Bros.)	13
MICHAEL BUBLE How Can You Mend A Broken... (143/Reprise)	12
JIM BRICKMAN Peace (Where The Heart Is) (AAL)	11
LAURA TURNER Soul Deep (Curb)	9
KENNY LOGGINS With This Ring (All The Best)	8
PAUL CARRACK Happy To See You Again (SLG)	8
MERCYME I Can Only Imagine (INO/Curb)	6
TRAIN Calling All Angels (Columbia)	6
SIMPLY RED Sunrise (simplyred.com)	6
DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	6

Shania Twain
"Forever And For Always"
Closing out at AC: WMAS
Hot AC Adds: WBMX, WQAL, WVMX
R&R AC: 9 (+42)
BDS AC: 8* (+17)

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JIM BRICKMAN Peace (Where The Heart Is) (AAL)	+233
KENNY LOGGINS With This Ring (All The Best)	+220
LUTHER VANDROSS Dance With My Father (J)	+196
K. CARLSON f/B. MARDONES I Know You By Heart (Kataphonic)	+183
TRAIN Calling All Angels (Columbia)	+152
FAITH HILL Cry (Warner Bros.)	+143
GLORIA ESTEFAN Wrapped (Epic)	+135
MATCHBOX TWENTY Unwell (Atlantic)	+115
CLAY AIKEN This Is The Night (RCA)	+99
EAGLES Hole In The World (ERC/Warner Bros.)	+76

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Amy Grant

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Except: "Out In The Open" Produced by **Brown Bannister**. "I Don't Know" Produced by **Wayne Kirkpatrick** for Magic Beans Productions
"Innocence Lost" co-produced by **Ron Nemby**. Executive Producer: **Keith Thomas**
Management: **Jennifer Cooke** for Barton Harrell Cooke & Corzine

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ON THE RECORD

With
Michelle Southern
Asst. PD, WBBE/Baton Rouge



The accomplishments of Citadel's Baton Rouge cluster of stations are due to our ability to be local. Make an alliance with your audience by giving them something familiar. This is the axiom behind WBBE (B103)'s gold-based AC format. While separation of era may not be our first priority, our listener is. • Your favorite song in the late '60s was "Big Yellow Taxi" by Joni Mitchell. While you were in college in the early '70s, "Drift Away" by Dobie Grey was playing while life happened. I get more calls on the two new versions of those songs — by The Counting Crows and Uncle Kracker — than on any other. I've also always been blown away by the distinct flavor that Matchbox 20 add to the AC format. Such is the case currently with "Unwell." • These songs of today, combined with the timeless classics of yesterday, create an almost jukebox-like variety of music. B103 listeners say, "I can't wait to hear what you're going to play next." We're unquestionably giving our demographic something that they've never had before, and they love it.

Drum roll, please! **Matchbox Twenty** are No. 1 yet again, with "Unwell" (Atlantic). That makes it 17 weeks at the top; the song hit No. 1 the week of April 20. And the second single from *More Than You Think You Are*, "Bright Lights," is roaring up the chart. "Bright" soars 29-17* and is second in the Most Increased category to **John Mayer's** "Bigger Than My Body" (Columbia) ... **Train** continue to plug away. "Calling All Angels" (Columbia) holds at No. 2, up 24 plays and now 187 plays behind Matchbox. Train's biggest challenge from behind may very well come from **Santana**, whose "Why Don't You and I" (Arista), featuring **Alex Band** of The Calling, moves 9-6* ... **3 Doors Down** go 30-24* with "Here Without You" (Republic/Universal) ... **Luther Vandross** moves into the top five at AC as "Dance With My Father" (J) moves 8-5* ... Other than that, the chart doesn't have a lot of activity, but AC mainstay **Jim Brickman** moves 25-19* with "Peace (Where the Heart Is) ... **Gloria Estefan** returns to the AC chart this week with "Wrapped" (Epic), at No. 27.

— Anthony Acampora, Director/Charts



artist activity

ARTIST: **John Mayer**

LABEL: **Columbia**

By **MIKE TRIAS**/ASSISTANT EDITOR



The first time I heard John Mayer was through a friend of mine late in the summer of 2001. He played a few songs for me, and I was instantly drawn in. Apparently, word of mouth was beginning to spread about Mayer through people like my friend, and within months Mayer was selling more albums via friend-to-friend promotion than many artists were selling with the backing of a label.

Mayer has been a word-of-mouth phenomenon since the day he struck out on his own to start his career in music. After a brief stint at Berklee College of Music in 1998, he decided to forego college and moved to Atlanta. It was there that he started writing songs and playing as a solo act. In less than a year's time popular local demand led to the release of Mayer's independent album, *Inside Wants Out*. Things continued to fall into place when he attended the South by Southwest music conference in Austin, TX in 2000. An A&R representative from Aware Records was in attendance and was blown away. By fall of that year Mayer was in the studio with producer John Alagia (Dave Matthews, Ben Folds Five) recording *Room for Squares*, his soon-to-be-breakthrough album.

Room for Squares took off like a runaway semi — its sales accelerated slowly and steadily, but it built so much momentum along the way that before long it could not be stopped. Sept. 9 will be judgment day for Mayer. That's the day *Heavier Things*, his followup CD, will hit stores. When the dust clears, Mayer, his label and the whole world will be able to more accurately determine if he's an art-

ist who will last in the long run. *Heavier Things* was produced by Jack Joseph Puig (Eric Clapton, Weezer, Sheryl Crow), who also remixed several tracks for the *Room for Squares* rerelease. Reportedly, "Clarity," the opening track, shows Mayer expanding his musical horizons as he enlists Ahmir "Questlove" Thompson, of the hip-hop outfit The Roots, to play drums.

"Bigger Than My Body" is the lead single from *Heavier Things*, and the upbeat song continues right where Mayer left off. The lyrics may even give us insight into Mayer's view of himself: "Someday I'll fly/Someday I'll soar/Someday I'll be so damn much more/Cause I'm bigger than my body gives me credit for," sings Mayer humbly in the chorus. "Bigger Than My Body" is filled with references to flying and falling down, but in reality Mayer's career is rising to new heights. The single debuted at No. 16* on R&R's Triple A chart this week while debuting at No. 30* on R&R's Hot AC chart.

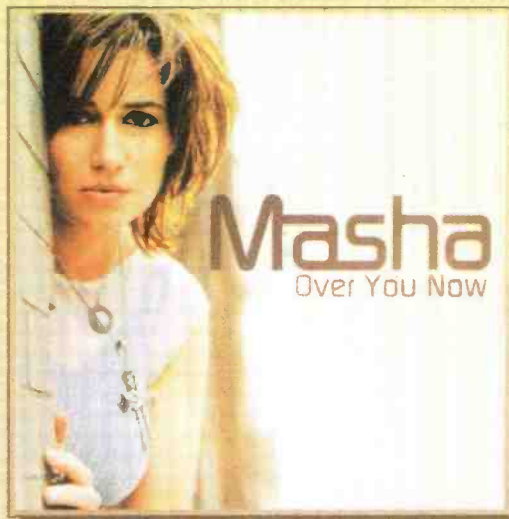
The days leading up to the release of *Heavier Things* are going to be intense for Mayer. He's currently touring the East Coast for the remainder of the month with opening act Stew. From Aug. 31 to Sept. 2 Leona Naess will join him for shows in Virginia and North Carolina. He has also been nominated for an MTV Video Music Award in the category of Best Male Video, and he has garnered three nominations for the Sept. 4 Boston Music Awards.

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R&R HOT AC TOP 40

August 15, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MATCHBOX TWENTY Unwell (Atlantic)	4221	-70	293815	27	95/0
2	2	TRAIN Calling All Angels (Columbia)	3934	+24	262209	19	92/0
4	3	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3189	+18	197555	13	93/0
3	4	UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	3110	-174	202220	30	85/0
5	5	EVANESCENCE Bring Me To Life (Wind-up)	2789	-71	190622	22	75/0
9	6	SANTANA f/ALEX BAND Why Don't You & I (Arista)	2777	+186	174374	10	87/1
6	7	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2766	+5	178899	26	84/1
7	8	JEWEL Intuition (Atlantic)	2579	-170	155746	18	80/0
8	9	3 DOORS DOWN When I'm Gone (Republic/Universal)	2497	-101	176022	36	74/0
10	10	JOSH KELLEY Amazing (Hollywood)	2147	+20	131480	19	84/2
11	11	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	2058	-35	131567	36	74/0
12	12	LIVE Heaven (Radioactive/Geffen)	1974	+55	118793	14	79/2
13	13	LIZ PHAIR Why Can't I? (Capitol)	1968	+109	125325	13	83/1
15	14	KELLY CLARKSON Miss Independent (RCA)	1741	+66	117227	13	48/1
16	15	DIDO White Flag (Arista)	1702	+184	106593	5	79/4
17	16	SALIVA Rest In Pieces (Island/IDJMG)	935	+100	44620	5	53/5
29	17	MATCHBOX TWENTY Bright Lights (Atlantic)	933	+466	60345	2	76/16
18	18	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	893	+81	52814	7	53/1
19	19	WILSHIRE Special (Columbia)	877	+76	32987	6	52/2
20	20	FLEETWOOD MAC Say You Will (Reprise)	843	+43	41440	7	48/0
21	21	ATARIS The Boys Of Summer (Columbia)	807	+103	39344	7	38/5
22	22	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	796	+116	42518	4	56/3
27	23	VERTICAL HORIZON I'm Still Here (RCA)	701	+154	34929	3	44/3
30	24	3 DOORS DOWN Here Without You (Republic/Universal)	664	+214	33062	2	50/5
23	25	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	656	+16	38096	5	37/1
25	26	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	548	-43	36963	20	26/0
26	27	SMASH MOUTH You Are My Number One (Interscope)	546	-16	19670	7	35/0
28	28	O.A.R. Hey Girl (Lava)	525	+49	14314	4	45/4
24	29	JUSTIN TIMBERLAKE Rock Your Body (Jive)	525	-92	27204	16	21/0
Debut	30	JOHN MAYER Bigger Than My Body (Columbia)	515	+515	67316	1	60/58
32	31	MERCYME I Can Only Imagine (INO/Curb)	515	+82	27235	4	20/2
33	32	GAVIN DEGRAW Follow Through (J)	496	+63	18361	6	35/2
31	33	COLDPLAY The Scientist (Capitol)	411	-31	21260	5	30/0
34	34	CHRISTINA AGUILERA Fighter (RCA)	336	-35	22215	10	7/0
36	35	AUDIOSLAVE Like A Stone (Interscope/Epic)	330	-12	14744	16	16/0
37	36	SISTER HAZEL Life Got In The Way (Sixth Man)	304	-6	13123	3	18/1
35	37	PLUMB Real (Curb)	251	-101	7842	14	20/0
38	38	PETE YORN Crystal Village (Columbia)	230	-80	12937	9	18/0
Debut	39	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	228	+74	16058	1	5/0
Debut	40	STAIN'D So Far Away (Flip/Elektra/EEG)	203	+100	5507	1	20/3

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JOHN MAYER Bigger Than My Body (Columbia)	58
MATCHBOX TWENTY Bright Lights (Atlantic)	16
SEAL Waiting For You (Warner Bros.)	9
BANGLES Something That You Said (Koch)	9
SALIVA Rest In Pieces (Island/IDJMG)	5
3 DOORS DOWN Here Without You (Republic/Universal)	5
ATARIS The Boys Of Summer (Columbia)	5
DIDO White Flag (Arista)	4
O.A.R. Hey Girl (Lava)	4
SIMPLY RED Sunrise (simplyred.com)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOHN MAYER Bigger Than My Body (Columbia)	+515
MATCHBOX TWENTY Bright Lights (Atlantic)	+466
3 DOORS DOWN Here Without You (Republic/Universal)	+214
SANTANA f/ALEX BAND Why Don't You & I (Arista)	+186
DIDO White Flag (Arista)	+184
VERTICAL HORIZON I'm Still Here (RCA)	+154
GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	+116
LIZ PHAIR Why Can't I? (Capitol)	+109
ATARIS The Boys Of Summer (Columbia)	+103
SALIVA Rest In Pieces (Island/IDJMG)	+100
STAIN'D So Far Away (Flip/Elektra/EEG)	+100

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ON THE RECORD

With **Mark Sanford MD, KOAI/Dallas**



Greetings from Dallas! I would first like to say how excited I am at the prospect of becoming more involved with a format like Smooth Jazz, which is still, after some 15 years, in its infancy. I first came to KOAI (The Oasis) back in 1996, when artists like Yanni, Pat Metheny, John Tesh and Basia seemed to define the Smooth Jazz format. The late '90s saw Smooth Jazz take on a more funk-oriented approach. In 2003 the format seems to be making yet another progression. Many in the Smooth Jazz world, me included, are currently raving about the new Rendezvous signing, Praful. He pulls together elements that work in Smooth Jazz, like a smoky saxophone, with genres like electronic, dub, reggae, ambient and world music to create something new and fresh. New singles by the likes of Chris Botti, J. Thompson and Chuck Loeb are also helping Smooth Jazz push forward with more up-to-date rhythms, instrumentation and production techniques. Format mainstays like Kenny G and Bob James are always welcome to the Smooth Jazz party, but it's important to allow new talent into the fold in order to make this format grow and become more exciting for programmers and, especially, our listeners.

I am very concerned that several Smooth Jazz stations have added only one track during the past four weeks. This week 17 stations didn't add any music at all; 13 made just one add. It appears that spotlight is more important than on-air product. Sure, everybody's got to hit the numbers, but c'mon, you guys, think! And beyond this quarter! ... David Sanborn's "Comin' Home Baby" (GRP/VMG) holds No. 1 for the fifth week. I'm counting the hours until this weekend, when he and The Crusaders play the JVC Jazz Festival at the Hollywood Bowl ... Chris Botti's phenomenal first single from his forthcoming breakthrough, *A Thousand Kisses Deep* (wait until you to hear this one!), "Indian Summer" (Columbia/Sony), earns No. 1 Most Added with seven adds, including KTWV (The Wave)/Los Angeles and KJCD/Denver ... Jimmy Sommers' "Take My Heart" (Higher Octave) picks up five adds, including KIFM/San Diego and WSSM/St. Louis, for No. 2 Most Added. The track has been in power — 28 plays! — for four weeks on WJZZ/Philadelphia ... KOAI adds Praful's "Sigh" (Rendezvous/N-Coded), which climbs to 17* and gains 54 plays. KKSF/San Francisco powers Praful with 30 plays! ... Three tunes claim three adds: The Wave adds the instantly recognizable, high-testing Marc Antoine's "Funky Picante" (Rendezvous) out of the box; Hiroshima's "Revelation" (Heads Up) is added at WJZW/Washington and WJZZ; and Greg Adams' "Midnight Morning" (Blue Note) also gets a trio of adds ... 100% automatic add: Dave Koz's "Honey-Dipped" (Capitol) ... Top of the "A" stack: Billy Paul Williams' "Miles to Go" (Kriztal) and Bass X's "Vonnie" (Liquid 8). — Carol Archer, Smooth Jazz Editor

Smooth Jazz ON THE RADIO

Reporters

WZMR/Albany, NY
OM: Mike Morgan
PD: Kevin Callahan
No Adds

KAJZ/Albuquerque, NM
PD: Paul Lewis
APD/MD: Jeff Young
No Adds

KNIK/Anchorage, AK
OM/MD: Aaron Wallender
ACQUSTIC ALL-NEW
HIROSHIMA

WJZZ/Atlanta, GA
PD/MD: Nick Francis
No Adds

KSMJ/Bakersfield, CA
OM/MD: Chris Towneshaug
APD: Matt Kelly
CHRIS STANCHING
CHRIS BOTTI

WJUA/Chicago, IL
OM: Bob Zank
PD/MD: Steve Siles
No Adds

WNWV/Cleveland, OH
OM/MD: Bernie Kimble
B JEFF COLEB
B PAUL HINCHESLE

WJZA/Columbus, OH
PD/MD: Bill Harman
BONY SOMMERS
PAMELA WELLS
MARC ANTOINE
RODMAN BROWN
KARON NEVILLE

KOAI/Dallas, TX
OM/MD: Kurt Johnson
MD: Mark Sanford
RICK BRAUN

KJCD/Denver, CO
PD/MD: Michael Fischer
GREG KARLUKAS
PAMELA WILLIAMS
CHRIS BOTTI

WVMV/Detroit, MI
OM/MD: Tom Stecher
MD: Sandy Kovach
KENNY G

KSEC/Fayetteville, AR
PD/MD: Ken Couch
B BONEY JAMES
B BOB JAMES
B VINCI ABAIR

KEZL/Fresno, CA
OM: Scott Keith
PD/MD: J. Weidenheimer
7 SHANEY

KHJZ/Houston, TX
OM: Jeff Garrison
PD: Maxine Todd
APD/MD: Greg Morgan
9 KIRI WHALLOW

WYJZ/Indianapolis, IN
OM/MD: Carl Frye
JAZZMASTERS

KDAS/Las Vegas, NV
PD/MD: Erik Fox
JAZZMASTERS
CHRIS BOTTI

KSBR/Los Angeles, CA
OM/MD: Terry Weidt
MD: Susan Keshbay
J GREG KARLUKAS
1 CHRIS BOTTI

KTWV/Los Angeles, CA
PD: Paul Goldstein
APD/MD: Samantha Wiedmann
MARC ANTOINE

WELV/Macon, GA
PD/MD: Rick Smith
11 MUNDI ABAIR
11 JAZZMASTERS

WJZZ/Madison, WI
OM/MD: Mike Ferris
APD: Sybil McGuire
No Adds

WJZZ/Memphis, TN
PD/MD: Norm Miller
No Adds

WLVE/Miami, FL
OM: Rob Roberts
PD/MD: Rich McMillan
JAZZMASTERS

WJZZ/Milwaukee, WI
OM/MD: Steve Scott
MD: Jeff Peterson
No Adds

KRVR/Modesto, CA
OM/MD: Doug Welfi
PD: Joe Bryon
2 CHRIS BOTTI
1 CRUSADERS

WQCD/New York, NY
OM: John Mollen
PD/MD: Charley Connelly
KENNY G

WLOQ/Orlando, FL
SM: Jim Gross
PD: Brian Morgan
MD: Patricia James
9 DAVID HALL

Jones Smooth Jazz/Palm Springs, CA
PD: Steve Hubbard
MD: Cheri Marquart
1 CHRIS BOTTI
1 GREG ADAMS

WJAZ/Philadelphia, PA
PD: Michael Tazzi
MD: Frank Galits
5 HIROSHIMA
5 MUNDI ABAIR

KJZS/Reno, NV
OM: Rob Brooks
PD: Harry Reynolds
APD/MD: Doug Thomas
1 SIMPLY RED
1 CHRIS STANCHING

WJZV/Richmond, VA
PD: Reid Snider
JAZZMASTERS

KSSJ/Sacramento, CA
PD/MD: Lee Hansen
APD: Kim Jones
NO ADDS

KBZN/Salt Lake City, UT
OM/MD: Dan Jessop
No Adds

KIFM/San Diego, CA
OM: John Dimick
PD: Mike Vasquez
APD/MD: Kelly Cole
1 JIMMY SOMMERS

KKSF/San Francisco, CA
OM: Michael Martin
PD/MD: Steve Williams
15 KIRI WHALLOW
1 NATALE COLE
1 SONIA KRALL
1 CHELLI MINUCCI

KMGQ/Santa Barbara, CA
PD: Mark De Anda
GREG ADAMS

KJZY/Santa Rosa, CA
PD: Gordon Zlot
APD: Rob Simington
MD: Pat Schaffer
No Adds

KWJZ/Seattle, WA
PD: Carol Handley
MD: Dianne Rose
10 MICHAEL LINGTON
9 BONEY JAMES
8 GROUP 3
8 KAREN NEVILLE

WEIB/Springfield, MA
PD: Carol Catling
MD: Jeanette Shavers
6 BILLY SOMMERS
CHRIS BOTTI
GREG ADAMS
MARC ANTOINE
MICHAEL MANSON

WSSM/St. Louis, MO
PD: David Myers
4 ACQUSTIC ALL-NEW
4 BILLY SOMMERS
1 RICK BRAUN

WSJT/Tampa, FL
PD: Ross Black
MD: Kathy Curtis
No Adds

WJZW/Washington, DC
OM: Kenny King
PD: Carl Anderson
MD: Renee Dwyer
CHUCK LOEB
HIROSHIMA

46 Total Reporters

41 Current Playlists

Did Not Report, Playlist Frozen (4):
KVJZ/Des Moines, IA
WDRR/FL Myers-Naples, FL
KCIV/Kansas City, KS
WJCD/Norfolk, VA
Reported/Frozen Playlist (1):
KYOT/Phoenix, AZ

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CAROL ARCHER

carcher@radioandrecords.com

'The Breeze' Comes To Canada

Smooth Jazz is a success in Calgary

Until recently smooth jazz music had limited exposure in Canada, mostly on public radio and services such as DMX, and the Smooth Jazz radio format was essentially nonexistent. That began to change last September with the launch of CIQX (The Breeze 103.1) in Canada's fifth-largest radio market, Calgary, Alberta. The Breeze is only Canada's second commercial Smooth Jazz station. (The other is CIWV "The Wave," a lower-power station located outside Toronto.)

Located on the prairies, Calgary may not seem like the most logical place to break Smooth Jazz in Canada, but that didn't stop parent company Newcap Broadcasting from pursuing the opportunity to launch the format there. Calgary is often used as a test market for new products and companies expanding into Canada, so it made sense to develop Smooth Jazz there.

Calgary's population is close to 1 million, and it is Canada's fastest-growing city. "There is a youthfulness here that creates a real vibrant and entrepreneurial spirit," says Breeze PD Paul Larsen. "Calgarians love to be trendsetters, and that has really worked in our favor. They love the fact that Calgary is the first major city in Canada to experience this radio format."

"To be able to launch a brand-new format not only for Calgary, but, really, for Canada, has been a real challenge and thrill. We've really been able to try some new and exciting things in building this brand, and we are thrilled with our early results."

A Fresh Breeze

In the most recent spring BBM ratings (Canada's national rating service), The Breeze captured a 5.7 share to rank sixth overall. It also ranked sixth 25-54 and fifth 35-64 after only nine months on the air.

"Listeners in Calgary were ready for a different kind of radio station," says Larsen. "The music and on-air presentation of The Breeze added a truly distinct and fresh choice for adult listeners, and they have really responded."

Larsen has gone a little farther with some of his current vocal selec-

tions than his Smooth Jazz counterparts in the U.S. "My thinking is, if we play Hall and Oates in gold, why not play their new music if it fits?" he reasons.

"It's the same with Santana. We were among the first stations on the new Phil Collins and Michael McDonald. Because Calgary is demographically so young, it's critical for us to appeal to the lower end of the adult demo as well as serve our core 35-54."

The strategy seems to be working. The Breeze's biggest ratings growth in the spring book was with adults 25-34. At the same time, the station was also able to grow its 35-54 numbers.

Public service is another key ingredient in the formula at The Breeze. "We work really hard to make the radio station sound like Calgary," Larsen says. "Calgary is very

socially aware, so we try and mirror that in our support of community and charity events. We're very active on and off the air."

Standing Out From The Crowd

The Breeze has done extensive marketing, including TV, outdoor and print, something Larsen views as critical to the station's early success. "Getting the word out and letting people know you exist is paramount," he says. "We've built a really good radio station, but if no one knows we exist, it doesn't matter."

"As with the on-air product, we've tried to take a different approach to our outside marketing. We've been really successful at trying to do things a little differently from the status quo. That, again, has helped us stand out from the crowd."

The station has done some exciting marketing targeted to its key images of music and relaxation. "We've given away great music trips, including Diana Krall in New Orleans, Norah Jones in New York and the JazzTrax Festival in Vail, CO," says Larsen. "Other prizes have focused on relaxation, such as all-inclusive getaways or lifestyle items like the 2003 Sebring Convertible that we gave away as our first promotion or the Rolex we gave away at Christmas."

Larsen emphasizes that The Breeze is very careful to ensure that

anything it does fits the sound and image the staff has created. "We use that benchmark for everything, from marketing to promotions to sponsoring community events," he says. "It has to fit the image, or we simply won't do it."

Because of the limited exposure smooth jazz has received in Canada, The Breeze is on a mission to actively educate the audience about the music. "We give a solid amount of artist information and announce the name of every artist and song we play," says Larsen. "This is especially critical with the instrumentals, which are completely unfamiliar to our listeners."

"Much of our production also reinforces The Breeze brand with the music — lines like 'Smooth jazz is Dave Koz... Dave Koz is The Breeze 103.1.'"

Innovative Exposure

The Breeze has been creative in exposing the music off the air too. "We recently partnered with Universal Music on a sampler CD, Larsen says. "Universal is using it as added value when you buy one of their titles at a local retailer."

"It's a great way to put some of our music and our logo in the hands of potential listeners. Everyone benefits: The listener gets extra music, the station gets image and marketing, and the label sells product."

To complement the radio station, The Breeze developed an extensive website at www.thebreeze103.com. It

Music Monitor

Here's a sample 10am hour heard on CIQX (The Breeze 103.1) last month.

ERIC CLAPTON Change The World
 STEVE OLIVER High Noon
 DIANA KRALL The Look Of Love
 STEELY DAN Hey 19
 DAVE KOZ The Bright Side
 AL JARREAU We're In This Love Together
 ROBERTA FLACK Killing Me Softly
 JESSE COOK Orbit
 PHIL COLLINS Come With Me
 AMY SKY We've Only Just Begun
 JOE SAMPLE Hippies On A Corner
 SIMPLY RED Holding Back The Years
 WARREN HILL Mambo 2000

features streaming audio plus targeted information like artist links, music news, a VIP Listener Club, local news and more. "Our research clearly shows our audience is very computer savvy, so a great website is an essential part of our strategy," Larsen says.

One of the innovative components of the website is The Breeze Online Store. "As soon as we went on the air, we were flooded with phone calls and e-mails from listeners asking where they could buy the great music they were hearing," says Larsen.

"Smooth jazz isn't exactly at the top of the priority list for most retailers, so we partnered with a local distribution company that agreed to stock everything we play and look after fulfillment. We promote the Online Store on-air as an easy, one-stop place to buy all the great music we play. CDs are delivered within a couple of days. It's a great service to the listener."

Canadian Content

Smooth jazz in Canada is in its infant stage, similar to where it was when KTWV launched in Los Angeles in 1987. "Our advantage is that we have the U.S. model to follow," Larsen says. "However, we can't simply copy the U.S. format and expect it to work here. There are many subtle differences between our two countries."

The biggest difference is Canadian Content, which dictates that 35% of the music aired on a station has to have been written or recorded by Canadians. "Luckily, a few established smooth jazz artists — including Warren Hill, Brian Hughes, Diana Krall and Jesse Cook — happen to be Canadian," says Larsen. "However, one of the most exciting aspects of building the format has been uncovering some of the hidden talent in our country."

"Surprisingly, there was quite an underground music scene, particularly on the instrumental side. We've been proud to expose some great relatively unknown Canadian art-

ists such as Eddie Bullen, The Clayton Scott Group and Bet. E & Stef, as well as more established artists like Les Sabler, Four80East, Oscar Lopez, Molly Johnson and many others who haven't been able to get much radio airplay."

Smooth Jazz radio is about to take off in Canada. In the last round of new station applications in Vancouver, there were five for Smooth Jazz. It was a similar story in Ottawa. While none of those applications was successful, now that The Breeze has shown some early success, the CRTC, which governs Canadian radio, may see fit to license more Smooth Jazz stations in the future. It is currently considering one in Edmonton, north of Calgary.

Made In Canada

Broadcast Architecture guided the station's launch and remains The Breeze's consultant. BA Exec. VP/GM Allen Kepler says, "The really cool thing about The Breeze is that it sounds like no Smooth Jazz station in the U.S. We geared the station completely toward the Calgary market — prior to the launch, afterward and ongoing. They have done a superb job of laying out a plan, marketing the station and executing the format."

Larsen says, "Smooth Jazz has tremendous opportunity for growth in Canada. I can see the format working extremely well in the top markets — Vancouver, Montreal and Toronto. I am certain the format will expand to other parts of the country in the near future. In the meantime, we'll continue to grow the brand in Calgary."

"The audience share in Calgary is growing steadily and has already achieved levels beyond our expectations," says Newcap Broadcasting President Bob Templeton. "Our 'Made in Canada' version of Smooth Jazz has found a place and will eventually proliferate throughout the major centers of the country. We are very proud to have pioneered this specialized format in Calgary — and in the country, for that matter."



Paul Larsen

DAVE KOZ

HONEY-DIPPED

The first single from the new album SAXOPHONIC. In stores October 7. On tour this fall.

Produced & Arranged by Jeff Lorber and Dave Koz.

Capitol



August 15, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	DAVID SANBORN Comin' Home Baby (GRP/VMG)	1052	+13	118002	14	46/0
3	2	BRIAN CULBERTSON Say What? (Warner Bros.)	829	+8	99778	18	45/0
2	3	JEFF LORBER Gigabyte (Narada)	803	-42	62095	21	40/0
5	4	CHIELI MINUCCI Kickin' It Hard (Shanachie)	751	-41	82726	28	39/1
4	5	SPYRO GYRA Getaway (Heads Up)	739	-69	85203	27	38/0
8	6	RICHARD ELLIOT Corner Pocket (GRP/VMG)	699	+38	75545	19	41/0
10	7	PAUL JACKSON, JR. It's A Shame (Blue Note)	676	+61	81030	13	40/0
7	8	M. McDONALD I Heard It Through The Grapevine (Motown/Universal)	659	-8	62672	11	45/0
9	9	OARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	630	+3	53260	15	42/0
6	10	EUGE GROOVE Rewind (Warner Bros.)	629	-81	53949	24	33/0
11	11	URBAN KNIGHTS Got To Give It Up (Narada)	621	+26	57797	13	40/0
12	12	LUTHER VANDROSS Dance With My Father (J)	565	-11	53413	12	39/0
15	13	KENNY G. Malibu Dreams (Arista)	517	+74	61911	6	35/2
13	14	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	503	+45	61265	10	40/0
14	15	PAUL TAYLOR On The Move (Peak)	481	+35	46105	10	37/0
17	16	MINDI ABAIR Flirt (GRP/VMG)	437	+77	50337	5	34/1
18	17	PRAFUL Sigh (Rendezvous/N-Coded)	414	+54	57233	5	35/1
16	18	WALTER BEASLEY Precious Moments (N-Coded)	385	-1	36079	17	30/0
20	19	PHIL COLLINS Come With Me (Atlantic)	371	+19	31994	17	24/0
19	20	ACOUSTIC ALCHEMY No Messin' (Higher Octave)	360	+2	27699	7	29/2
21	21	FATTBURGER Sizzlin' (Shanachie)	322	-12	19896	15	26/0
24	22	RICK BRAUN Green Tomatoes (Warner Bros.)	285	+26	31415	3	28/3
22	23	RICK DERRINGER Hot And Cool (Big3)	281	-31	18661	20	26/0
25	24	CHUCK LOEB eBop (Shanachie)	252	+15	31931	3	21/1
23	25	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	235	-38	10023	19	17/0
27	26	RONNY JORDAN At Last (N-Coded)	210	+33	30074	3	17/0
Debut	27	SIMPLY RED Sunrise (simplyred.com)	187	+71	6910	1	15/2
26	28	NORMAN BROWN The Feeling I Get (Warner Bros.)	165	-19	17982	11	11/0
29	29	BRIAN HUGHES Along The Way (A440 Music Group)	161	+17	8945	1	14/1
Debut	30	JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	160	+73	17656	1	20/5

46 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 8/3-8/9. 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

JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)
Total Plays: 156, Total Stations: 17, Adds: 4

STEVE DLIVER Positive Energy (Native Language)
Total Plays: 140, Total Stations: 13, Adds: 0

JEFF GOLUB Boom Boom (GRP/VMG)
Total Plays: 132, Total Stations: 13, Adds: 0

STEVE COLE NY LA (Warner Bros.)
Total Plays: 132, Total Stations: 12, Adds: 0

BLAKE AARDN She's So Fine (Innervation)
Total Plays: 128, Total Stations: 10, Adds: 0

GREGG KARUKAS Riverside Drive (N-Coded)
Total Plays: 118, Total Stations: 11, Adds: 2

BERNIE WILLIAMS / **DAVID BENDIT** Just Because (GRP/VMG)
Total Plays: 109, Total Stations: 9, Adds: 0

CHRIS STANDRING I Ain't Mad Atcha (Mesa Entertainment/Blue Moon)
Total Plays: 97, Total Stations: 11, Adds: 2

JEFF KASHIWA Voices (Native Language)
Total Plays: 93, Total Stations: 9, Adds: 0

NICK COLINDNE High Flyin' (3 Keys Music)
Total Plays: 91, Total Stations: 8, Adds: 0

Songs ranked by total plays

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
CHRIS BODTTI Indian Summer (Columbia)	7
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	5
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	4
RICK BRAUN Green Tomatoes (Warner Bros.)	3
HIROSHIMA Revelation (Heads Up International)	3
GREG ADAMS Midnight Morning (Blue Note)	3
MARC ANTOINE Funky Picante (Rendezvous)	3
KENNY G. Malibu Dreams (Arista)	2
ACOUSTIC ALCHEMY No Messin' (Higher Octave)	2
SIMPLY RED Sunrise (simplyred.com)	2
GREGG KARUKAS Riverside Drive (N-Coded)	2
CHRIS STANDRING I Ain't Mad Atcha (Mesa Entertainment/Blue Moon)	2
PAMELA WILLIAMS Afterglow (Shanachie)	2
BONEY JAMES Grand Central (Warner Bros.)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MINDI ABAIR Flirt (GRP/VMG)	+77
KENNY G. Malibu Dreams (Arista)	+74
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	+73
SIMPLY RED Sunrise (simplyred.com)	+71
PAUL JACKSON, JR. It's A Shame (Blue Note)	+61
PRAFUL Sigh (Rendezvous/N-Coded)	+54
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	+45
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	+41
RICHARD ELLIOT Corner Pocket (GRP/VMG)	+38
PAUL TAYLOR On The Move (Peak)	+35

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KIM WATERS Waterfall (Shanachie)	396
J. THOMPSON Tell Me The Truth (AMH)	219
BOB BALDWIN The Way She Looked At Me (Narada)	201
CRUSADERS Viva De Funk (Verve/VMG)	191
PIECES OF A DREAM Love's Silhouette (Heads Up)	167
GREG ADAMS 'Sup With That (Ripa/Blue Note)	122
NORAH JONES Come Away With Me (Blue Note/Virgin)	94
MINDI ABAIR Lucy's (GRP/VMG)	91

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

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More Cool Promotions

Concepts that transcend radio formats

Recently, I promised to bring you more promotional ideas to help keep your creative juices flowing. The Jacobs Media Summit at the R&R Convention in June included a session called "60 Promotions in 60 Minutes," and here's a sample of the ideas that were presented by Jacobs Media's Fred Jacobs and Ralph Cipolla and Greater Detroit Media marketing guru Heidi Kramer Raphael — ideas intended to transcend format with just some minor tweaking.

30 Bars In 30 Nights

KISW/Seattle needed to introduce new nighttimer Ditch to the audience. Stations typically just move the air talent who's been filling in back to his or her regular slot when the new guy appears. "Eighty-five percent of a station's listening is 6am-7pm, and there's a whole host of the audience that doesn't know the new guy exists," Cipolla says.

KISW wanted Ditch to make a strong impression, so the station created its own political campaign with 30 Bars in 30 Nights. "Ditch was at a different bar every day for 30 consecutive days," says Cipolla. "By day 27 he was exhausted, but it was certainly well worth it, because it became an event in itself. It was a marathon spectacle.

"This was the biggest thing that a new night jock who wanted to win the street war could accomplish. The station intelligently set up a path of 30 bars that snaked through the metro, hitting the places they wanted to influence and places the audience was. By the time it was over he probably met more listeners and potential listeners and impacted more people than most guys would in eight months on the air."

It was also a great opportunity for sales. "The potential to sell the destinations through the sales staff was

part of it too," Cipolla says. "The value of the event escalates as you progress, and the event itself intensifies when you get to day 28. Everyone wants to be the last bar where you have a big party and Ditch dramatically collapses on the floor."

The cost of technical fees for the live broadcast can be underwritten by the client, so this doesn't cost anything, and you accomplish a lot more than you could a year of Saturday-night appearances.



Ralph Cipolla

Win A Piece Of The Rock

Classic Rock WZLX/Boston discovered a wealth of items on sites like eBay that it could buy and give away every week on the air. One such prize was a cigarette pack signed by all four members of The Beatles that the station purchased for under \$1,000.

"It wasn't intended to be a huge fall-book promotion," says Cipolla. "Those things are 'eye of the beholder' items. A Beatles nut who wins the cigarette pack could take it home and frame it. It's a big deal to the fan and didn't cost the station that much."

The jocks didn't talk about the cost of the cigarette pack, but it sounded priceless, according to Cipolla.

"There is so much stuff out there on the eBay's of the world and these collectors' circuits," he says. "It's easy to learn how to verify authenticity. There's a lot of cool stuff out there, and in the context of your format it sounds a lot bigger on the air than people in the industry may perceive it to be."

"You can build a strong month in the trends by getting four great prizes and giving away one a week with whatever qualifying mechanism you want, including on-air and website components." Prizes can be adjusted for your format, and you can't hype them enough.

Cipolla further explains that the prizes shouldn't be just guitars that

were purchased for a band to autograph. "The key is that it's an actual piece of rock history — a real set of drumsticks that was used for recording a significant album, for example," he says. "There's a lot of stuff out there. Some of it's very expensive, but there's plenty that could fit within a modest budget."

The Biggest Sports Fan

The idea of this promo is to find the biggest sports fan — not the person most devoted to your local sports team, but the biggest fan in *girth*. "It sounds totally masochistic, and it is," Cipolla says.

"You find a group of contestants who will vie for the title by gaining the most weight in 30 days. They have to prove it with before-and-after pictures. They go to the studio and weigh in, and you put pictures on the station website."

"When looking at what people really wanted and could use, my litmus test for men was, 'What is it I really want that my wife would never let me buy?'"

"It's a marvelous vehicle for the morning show to check in with them on a daily basis throughout the month. You get weekly photos and weigh-ins to show the progression. Ideally, the prize is season tickets for all the local sports teams or the cornerstone team. And it doesn't have to be a pro town; college sports have big fans too."

"One of the running jokes is that by the time it's over, the winner will be too big to leave the house, so you give him a recliner, a fridge full of food, and team-logo gear. Pick the winner from among the contestants who gained the most weight, or use the station website and have listeners vote by looking at the pictures."

With a little more effort you can find sponsorship opportunities.

"Maybe local restaurants want to adopt one of the contestants and feed him every night," Cipolla says. "That way you can generate some revenue. Get sponsorships for the recliner, the fridge, the food, etc."

Give The Station Away For A Day

A great fantasy prize and "wow" promotion that costs next to nothing is giving away the station itself. "It's all in the creativity, promos and radio theater," Cipolla says. "What better way for stations to take advantage of the fact that they are live and local than to be the antithesis of big, ugly, corporate radio?"

"Be the mom-and-pop, totally entrenched-in-the-needs-of-its-local-listeners station. Tell listeners, 'Hey, you wanna call and make a request? We'll go one better. How about you come in and run the damn place for a day?'"

The winner will play the music, host on the air and invite friends and family along — maybe their bowling team, for example. "Change the slogan of the station for a day to the winner's name, like 'K-Bob 95,'" says Cipolla. "You can recut the production and change the station website for a day. Obviously, you work with the winner."

"Rick Balis at KSHE/St. Louis does it between Christmas and New Year's, when it doesn't interfere with ongoing promotions and can actually be done credibly without hurting the book but still has an impact. It's also big with Virgil Thompson at KISS/San Antonio, where they see the benefit of breaking the pattern of predictability and structure that big radio has become infamous for."

Part of what can make the promotion successful is what leads up to choosing the winner, as the staff can have fun interviewing the potential candidates. "The contest can be as basic as 'enter to win,' but it has a lot more potential when you interview the candidates on the air and have auditions," says Cipolla.

"Set up the answering machine or voicemail at the station and say, 'What would you sound like on the air? Leave us your audition.' You'll get some horrible audio that you can play back on the air and use to humiliate the potentials."

MD For A Year

This is similar in concept to the previous idea, but the winner gets a year of record service. The cost is minimal: postage. Cipolla explains, "You paint a picture of a guy sitting with his feet up on the desk, smoking a cigar, making all these life-and-death decisions: 'We're not going to play this record!' And he smashes it on the desk."

"All you do is save one of the three copies of everything you get and mail it to the winner. Talk about being top-of-mind. Virtually every day of the year this winner will go home from work and find a package in the mail from the station with a bunch of stuff — some good, some not."

"It doesn't matter whether the music is even in the format; you just pass everything on to the guy. That guy will give what he doesn't want to his friends, and he'll be talking about it to his friends and co-workers."

Cipolla is a proponent of getting listener interaction on the air, and for this event, he says, "It's another scenario where you can do auditions to select the winner, then follow up with him on the phone afterward to whatever degree you deem makes for good radio. For a period of time you can check in with the guy, occasionally put him on the air, maybe make a recorded promo. It depends on the winner's personality."

"You can pad it with other things too. Maybe once a month you send a limo to his house and send him to a concert. Wine and dine him, because everyone knows music directors are just like they showed on *WKRP in Cincinnati*."

"You always sit around in radio and talk about what you can give away, like a car. But the fact is, only one in five cars given away on the air is actually kept by the winner."

A New Year, A New You

Give away a complete makeover. "Check with your legal department first," Cipolla cautions. "It's another fantasy prize. You always sit around in radio and talk about what you can give away, like a car. But the fact is, only one in five cars given away on the air is actually kept by the winner."

"When looking at what people really wanted and could use, my litmus test for men was, 'What is it I really want that my wife would never let me buy?' Like a Harley. With the 'new you' idea, a lot of people want the total makeover but think it's too self-indulgent or that it's a luxury or too expensive. It speaks to the aspect of American culture that terrorists hate."

"In most cases, it's legal to give away, and it's safe. People agree to sign waivers, you go with somebody reputable, etc. A lot of stations already have as clients the places that offer liposuction, plastic surgery and Botox and collagen injections. One of the ads I heard said, 'Was last summer a bust because you didn't have one?' They're there, and they want promotions."

Cipolla says that's better than having your jocks become spokespeople, which doesn't paint a great image of the jock with the listeners. "In the context of 'turn your life around,' you get the job done for the client without portraying your staff as being commercialized, endorsing everything and whoring the station out. With the right client it may not cost you a dime."

"One of the ads I heard said, 'Was last summer a bust because you didn't have one?'"



August 15, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	STAIN'D So Far Away (Flip/Elektra/EEG)	602	+33	30175	8	29/0
3	2	TRAPT Headstrong (Warner Bros.)	524	-34	35442	31	25/0
2	3	AUDIOSLAVE Like A Stone (Interscope/Epic)	513	-56	33925	29	29/0
10	4	NICKELBACK Someday (Roadrunner/IDJMG)	501	+204	29470	2	28/1
6	5	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	414	+47	17751	9	27/0
5	6	JANE'S ADDICTION Just Because (Capitol)	407	+29	16340	10	23/0
4	7	BLACK LABEL SOCIETY Stillborn (Spitfire)	397	-31	18695	20	24/0
9	8	LINKIN PARK Faint (Warner Bros.)	333	+34	18929	8	16/0
7	9	CHEVELLE Send The Pain Below (Epic)	310	-51	12846	26	17/0
8	10	VELVET REVOLVER Set Me Free (Decca/Immortal)	292	-66	11801	9	23/0
11	11	GODSMACK Serenity (Republic/Universal)	282	-11	9424	7	23/1
12	12	FOO FIGHTERS Times Like These (Roswell/RCA)	279	-12	15611	29	21/0
14	13	SHINEDOWN Fly From The Inside (Atlantic)	275	+17	11551	13	22/0
13	14	REVIS Caught In The Rain (Epic)	237	-40	10423	24	20/0
15	15	3 DOORS DOWN The Road I'm On (Republic/Universal)	228	-30	11733	21	18/0
19	16	FUEL Falls On Me (Epic)	205	+30	8601	3	18/1
18	17	DISTURBED Liberate (Reprise)	196	-10	7330	7	14/0
17	18	METALLICA St. Anger (Elektra/EEG)	181	-28	12244	11	19/0
16	19	COLD Stupid Girl (Flip/Geffen/Interscope)	178	-77	5016	18	17/0
20	20	QUEENSRYCHE Open (Sanctuary/SRG)	172	+2	4570	5	14/0
Debut	21	A PERFECT CIRCLE Weak And Powerless (Virgin)	170	+111	4852	1	21/4
22	22	KORN Did My Time (Immortal/Epic)	164	+5	5789	5	13/0
24	23	FOO FIGHTERS Low (Roswell/RCA)	152	+15	7916	3	14/1
23	24	TRAPT Still Frame (Warner Bros.)	149	+7	5338	2	16/2
21	25	LYNYRD SKYNYRD Red, White & Blue (Sanctuary/SRG)	136	-26	7107	19	14/0
Debut	26	WHITE STRIPES Seven Nation Army (Third Man/V2)	134	+27	6481	1	9/1
28	27	EVANESCENCE Bring Me To Life (Wind-up)	131	+17	6732	19	10/0
26	28	CHEAP TRICK Scent Of A Woman (Big 3 Entertainment)	124	+3	4412	8	10/0
30	29	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	122	+14	3384	7	11/0
Debut	30	3 DOORS DOWN Here Without You (Republic/Universal)	121	+18	4450	1	13/0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
LIMP BIZKIT Eat You Alive (Flip/Interscope)	9
METALLICA Frantic (Elektra/EEG)	6
A PERFECT CIRCLE Weak And Powerless (Virgin)	4
TRAPT Still Frame (Warner Bros.)	2
JET Are You Gonna Be My Girl (Elektra/EEG)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK Someday (Roadrunner/IDJMG)	+204
A PERFECT CIRCLE Weak And Powerless (Virgin)	+111
METALLICA Frantic (Elektra/EEG)	+51
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	+47
LINKIN PARK Faint (Warner Bros.)	+34
STAIN'D So Far Away (Flip/Elektra/EEG)	+33
FUEL Falls On Me (Epic)	+30
JANE'S ADDICTION Just Because (Capitol)	+29
WHITE STRIPES Seven Nation Army (Third Man/V2)	+27
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	+26
LIMP BIZKIT Eat You Alive (Flip/Interscope)	+26

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GODSMACK Straight Out Of Line (Republic/Universal)	234
3 DOORS DOWN When I'm Gone (Republic/Universal)	227
LINKIN PARK Somewhere I Belong (Warner Bros.)	211
SEETHER Fine Again (Wind-up)	200
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	194
SALIVA Always (Island/IDJMG)	180
FOO FIGHTERS All My Life (Roswell/RCA)	170
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	160
QUEENS OF THE STONE AGE No One Knows (Interscope)	151
MUDVAYNE Not Falling (Epic)	144

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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 8/3-8/9. 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, R&R, Inc. Arbitron Company). © 2003, R&R, Inc.

New & Active

- METALLICA** Frantic (Elektra/EEG)
Total Plays: 107, Total Stations: 16, Adds: 6
- MUDVAYNE** World So Cold (Epic)
Total Plays: 106, Total Stations: 9, Adds: 0
- LYNYRD SKYNYRD** iKID ROCK Gimme Back My Bullets (Sanctuary/SRG)
Total Plays: 104, Total Stations: 12, Adds: 0
- EVANESCENCE** Going Under (Wind-up)
Total Plays: 83, Total Stations: 7, Adds: 0
- ILL NIND** How Can I Live (Roadrunner/IDJMG)
Total Plays: 63, Total Stations: 9, Adds: 1

- ALLMAN BROTHERS BAND** Firing Line (Sanctuary/SRG)
Total Plays: 59, Total Stations: 5, Adds: 0
- IRDN MAIDEN** Wildest Dreams (Columbia)
Total Plays: 55, Total Stations: 6, Adds: 1
- ALIEN ANT FARM** These Days (DreamWorks)
Total Plays: 55, Total Stations: 6, Adds: 0
- ATARIS** The Boys Of Summer (Columbia)
Total Plays: 55, Total Stations: 3, Adds: 1
- SALIVA** Rest In Pieces (Island/IDJMG)
Total Plays: 51, Total Stations: 5, Adds: 0

Songs ranked by total plays

Reporters

KZRR/Albuquerque, NM* DR: Bob Riley PD: Phil Williams MD: Rob Williams LAMP BIZKIT	WKGB/Binghamton, NY DR: Pat PD: Jim MD: Jim 7 LAMP BIZKIT	WVRK/Columbus, GA DR: Jim PD: Jim MD: Jim No Adds	WRKR/Kalamazoo, MI DR: Mike PD: Mike MD: Mike METALLICA	KEZO/Omaha, NE* DR: Louie PD: Louie MD: Louie No Adds	KCAL/Riverside, CA* DR: Mike PD: Mike MD: Mike No Adds	KISW/Seattle, WA* DR: Mike PD: Mike MD: Mike No Adds	KMOD/Tulsa, OK* DR: Mike PD: Mike MD: Mike No Adds
KZMX/Alexandria, LA DR: Scott PD: Scott MD: Scott WHITE STRIPES	WBUF/Buffalo, NY* DR: Mike PD: Mike MD: Mike A PERFECT CIRCLE	KNCN/Corpus Christi, TX* DR: Mike PD: Mike MD: Mike METALLICA	WBZ/Macon, GA DR: Mike PD: Mike MD: Mike No Adds	WRX/Pensacola, FL* DR: Mike PD: Mike MD: Mike MOTOPRATER	WRD/Roanoke, VA* DR: Mike PD: Mike MD: Mike No Adds	KTUX/Shreveport, LA* DR: Mike PD: Mike MD: Mike JET	WVMZ/Wausau, WI DR: Mike PD: Mike MD: Mike 3 NEWS
WZZD/Allentown, PA* DR: Mike PD: Mike MD: Mike 3 FINGER ELEVEN	WRQK/Canton, OH* DR: Mike PD: Mike MD: Mike 4 LAMP BIZKIT	KLAQ/EI PaSo, TX* DR: Mike PD: Mike MD: Mike FUEL	WCLG/Morgantown, WA DR: Mike PD: Mike MD: Mike 1 POWERSAN 3000	WWCT/Paoria, IL DR: Mike PD: Mike MD: Mike 14 FOO FIGHTERS	WXRK/Rockford, IL DR: Mike PD: Mike MD: Mike METALLICA	KXUS/Springfield, MO DR: Mike PD: Mike MD: Mike 9 3 DOORS DOWN	WRQR/Wilmington, NC DR: Mike PD: Mike MD: Mike 9 3 DOORS DOWN
KWHL/Anchorage, AK DR: Mike PD: Mike MD: Mike 1 LAMP BIZKIT	WPXC/Cape Cod, MA DR: Mike PD: Mike MD: Mike 311	WPHD/Elimira, NY DR: Mike PD: Mike MD: Mike 1 A PERFECT CIRCLE	WOHA/Morrisstown, NJ* DR: Mike PD: Mike MD: Mike 1 METALLICA	WMMR/Philadelphia, PA* DR: Mike PD: Mike MD: Mike ATARIS	KBER/Salt Lake City, UT* DR: Mike PD: Mike MD: Mike No Adds	KLPT/Tucson, AZ* DR: Mike PD: Mike MD: Mike 1 METALLICA	WNCD/Youngstown, OH* DR: Mike PD: Mike MD: Mike No Adds
KLBJ/Austin, TX* DR: Mike PD: Mike MD: Mike A PERFECT CIRCLE	WYBC/Charleston, SC* DR: Mike PD: Mike MD: Mike METALLICA	WRQC/Fayetteville, NC* DR: Mike PD: Mike MD: Mike 1 LAMP BIZKIT	WBAB/Nassau, NY* DR: Mike PD: Mike MD: Mike NOCKELUCK	WHEB/Portsmouth, NH* DR: Mike PD: Mike MD: Mike No Adds	KSJD/San Jose, CA* DR: Mike PD: Mike MD: Mike 1 LAMP BIZKIT	KLPX/Tucson, AZ* DR: Mike PD: Mike MD: Mike 1 METALLICA	WNCD/Youngstown, OH* DR: Mike PD: Mike MD: Mike No Adds
KDQJ/Baton Rouge, LA* DR: Mike PD: Mike MD: Mike METALLICA	WKLC/Charleston, WV DR: Mike PD: Mike MD: Mike 1 LAMP BIZKIT	WFZK/Odessa, TX DR: Mike PD: Mike MD: Mike 1 LAMP BIZKIT	WHY/Providence, RI* DR: Mike PD: Mike MD: Mike A PERFECT CIRCLE	KZDZ/San Luis Obispo, CA DR: Mike PD: Mike MD: Mike 10 NICKELBACK	KXFX/Santa Rosa, CA* DR: Mike PD: Mike MD: Mike LADY GAGA	750 Total Reporters 50 Total Reporters 31 Total Monitored 19 Total Indicator Did Not Report, Playlist Frozen (1): KCLB/Palm Springs, CA	

ACTIVE ROCK TOP 50

August 15, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	LINKIN PARK Faint (Warner Bros.)	1880	+131	99387	14	61/0
3	2	STAIN'D So Far Away (Flip/Elektra/EEG)	1803	+96	94764	9	63/0
1	3	CHEVELLE Send The Pain Below (Epic)	1756	-116	92749	30	58/0
4	4	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1735	+97	102211	20	62/1
6	5	JANE'S ADDICTION Just Because (Capitol)	1455	-76	61699	11	62/0
8	6	SHINEDOWN Fly From The Inside (Atlantic)	1369	+54	66507	21	59/0
5	7	COLD Stupid Girl (Flip/Geffen/Interscope)	1360	-210	61687	25	57/0
9	8	KORN Did My Time (Immortal/Epic)	1306	+34	63367	7	60/0
7	9	TRAPT Headstrong (Warner Bros.)	1296	-84	79705	44	60/0
12	10	DISTURBED Liberate (Reprise)	1282	+79	64010	11	61/1
19	11	NICKELBACK Someday (Roadrunner/IDJMG)	1244	+526	66049	2	62/1
10	12	GODSMACK Serenity (Republic/Universal)	1229	+7	59294	9	60/0
26	13	A PERFECT CIRCLE Weak And Powerless (Virgin)	1062	+508	50624	2	62/0
15	14	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	1049	+83	42848	19	56/0
11	15	REVIS Caught In The Rain (Epic)	1034	-173	44575	26	49/0
14	16	LINKIN PARK Somewhere I Belong (Warner Bros.)	922	-52	58327	24	53/0
16	17	MUDVAYNE World So Cold (Epic)	920	+44	37219	14	54/0
18	18	TRAPT Still Frame (Warner Bros.)	864	+69	30545	9	57/0
13	19	AUDIOSLAVE Like A Stone (Interscope/Epic)	844	-198	49827	31	59/0
20	20	WHITE STRIPES Seven Nation Army (Third Man/V2)	783	+69	35599	13	41/1
23	21	FOO FIGHTERS Low (Roswell/RCA)	633	+43	20865	6	48/0
27	22	FUEL Falls On Me (Epic)	612	+88	24870	3	44/2
24	23	ADEMA Unstable (Arista)	588	+12	16790	8	47/0
21	24	VELVET REVOLVER Set Me Free (Decca/Immortal)	574	-136	22659	8	38/0
29	25	METALLICA Frantic (Elektra/EEG)	493	+38	24265	6	52/22
28	26	SALIVA Raise Up (Island/IDJMG)	469	+1	14261	9	41/0
30	27	AFI The Leaving Song Part II (DreamWorks)	421	+10	10585	9	35/1
22	28	METALLICA St. Anger (Elektra/EEG)	419	-189	20302	11	40/0
33	29	SLOTH Someday (Hollywood)	416	+80	9578	4	40/1
31	30	THREE DAYS GRACE (I Hate) Everything About You (Jive)	412	+43	10944	12	36/3
32	31	MOTOGRAFTER Down (No Name/EEG)	410	+74	15311	4	42/7
Debut	32	LIMP BIZKIT Eat You Alive (Flip/Interscope)	383	+383	25864	1	51/51
34	33	EVANESCENCE Going Under (Wind-up)	352	+16	9847	4	23/0
35	34	(HED) PLANET EARTH Other Side (Volcano/Jive)	327	-6	7570	7	30/0
42	35	3 DOORS DOWN Here Without You (Republic/Universal)	297	+56	11100	2	27/1
38	36	ATARIS The Boys Of Summer (Columbia)	292	+32	9396	9	16/2
36	37	ALIEN ANT FARM These Days (DreamWorks)	289	-28	7002	5	30/0
43	38	ILL NINO How Can I Live (Roadrunner/IDJMG)	287	+47	9066	2	35/4
41	39	HOTWIRE Not Today (RCA)	275	+25	6562	3	31/1
44	40	311 Creatures (For A While) (Volcano)	241	+3	5139	5	15/0
45	41	FINGERTIGHT Guilt (Hold Down) (Columbia)	229	+20	3715	3	34/6
40	42	MANMADE GOD Safe Passage (American/IDJMG)	229	-23	4561	10	30/0
47	43	THRICE All That's Left (Island/IDJMG)	226	+26	3803	6	26/0
46	44	PRESENCE Remember (Curb)	207	+1	2557	4	24/0
39	45	STAIN'D Price To Play (Elektra/EEG)	193	-63	8087	19	26/0
37	46	DEFTONES Minerva (Maverick/Reprise)	181	-101	6980	17	22/0
49	47	UNLOCO Empty (Maverick/Reprise)	165	-10	2411	4	19/0
-	48	MARILYN MANSON Mobsence (Nothing/Interscope)	108	-33	6489	17	22/0
Debut	49	COLD Suffocate (Flip/Geffen/Interscope)	103	+51	3187	1	11/5
Debut	50	SEETHER Gasoline (Wind-up)	101	+46	3827	1	10/6

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 8/3-8/9. 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®

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ARTIST TITLE LABEL(S)	ADDS
LIMP BIZKIT Eat You Alive (Flip/Interscope)	51
METALLICA Frantic (Elektra/EEG)	22
SEVENDUST Enemy (TVT)	13
POWERMAN 5000 Action (DreamWorks)	8
MOTOGRAFTER Down (No Name/EEG)	7
FINGERTIGHT Guilt (Hold Down) (Columbia)	6
SEETHER Gasoline (Wind-up)	6
COLD Suffocate (Flip/Geffen/Interscope)	5
ILL NINO How Can I Live (Roadrunner/IDJMG)	4
THURSDAY Signals Over The Air (Island/IDJMG)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK Someday (Roadrunner/IDJMG)	+526
A PERFECT CIRCLE Weak And Powerless (Virgin)	+508
LIMP BIZKIT Eat You Alive (Flip/Interscope)	+383
LINKIN PARK Faint (Warner Bros.)	+131
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	+97
STAIN'D So Far Away (Flip/Elektra/EEG)	+96
FUEL Falls On Me (Epic)	+88
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	+83
SLOTH Someday (Hollywood)	+80
DISTURBED Liberate (Reprise)	+79

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GODSMACK Straight Out Of Line (Republic/Universal)	738
SEETHER Fine Again (Wind-up)	665
DISTURBED Remember (Reprise)	627
MUDVAYNE Not Falling (Epic)	624
DISTURBED Prayer (Reprise)	569
BLACK LABEL SOCIETY Stillborn (Spitfire)	561
CHEVELLE The Red (Epic)	560
3 DOORS DOWN When I'm Gone (Republic/Universal)	542
SEETHER Driven Under (Wind-up)	534
SALIVA Always (Island/IDJMG)	499

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.



"(I HATE) EVERYTHING ABOUT YOU"

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ON THE RECORD

With **Becky Pohotsky**
MD, WLZX (Lazer 99.3)/
Springfield, MA

Alas, I have no snappy one-liner to start off with, so I will jump right into the meat of what the hell I think about what's going on out there in the radio world — because you are just itching to know. • Last week, WLZX (Lazer 99.3)/Springfield, MA had two nights of sold-out Staind concerts which were huge for our audience. Staind are from the Springfield area, and our listeners eat that up. It is something on which



the station can capitalize with great success. It was a wonderful experience to see a large gathering of Lazer listeners thoroughly enjoying themselves. • This brings me to my main point: It is all about knowing your listeners. We can spend our lives watching charts and listening to those of you out in record land tell us how brilliantly a record is doing in X, Y and Z, but it is so important not to lose sight of those aspects of your station that distinguish it from the rest. I know we have all heard this spiel 20 million times, but it is a fact that I always try to keep in mind — especially with a decent number of out-of-market signals coming in throughout our listening area. • Some records that I think sound really great on the air are the latest Audioslave and Jane's Addiction — melodic rock records are a wonderful thing for me. In terms of songs that I think spice up our playlist, I am enjoying Three Days Grace's "(I Hate) Everything About You," the (Hed) P.E. track "Other Side" and The White Stripes' "Seven Nation Army." They are quite different from one another, yet all help to diversify the overall sound of the station. • My favorite new record out there — though definitely not one that screams Active Rock — is The Postal Service. If you are looking for something slightly different for personal listening, it's one of my recent acquisitions that I am cranking up. • For my final comment I figured I would give you all a lesson in how the hell to say my last name (though wonderful for screening telemarketers, not so helpful in other aspects of life): It's pronounced po-ho-tsky. So there you go!

There's a new No. 1 on the Active chart as **Linkin Park** climb to the top yet again. "Faint" will now have to ward off the likes of **Staind** ("So Far Away") and **Audioslave** ("Show Me How to Live"), as both are also growing and gaining in airplay ... It's another superstar add week as **Limp Bizkit's** "Eat You Alive" is No. 1 Most Added with 51 Actives. It's also Most Added at Rock and Alternative ... "Frantic" by **Metallica** moves up to No. 22 at Active and loads up with 22 adds ... **Sevendust's** "Enemy" hits the deck with 13 adds ... **Powerman 5000** see more "Action" with the likes of WRIF/Detroit; KUPD/Phoenix; WQBK/Albany, NY; and WRUF/Gainesville among their eight new adds ... **Motograter's** "Down" gets seven new adds, including KOMP/Las Vegas; WTPT/Greenville, SC; KPOI/Honolulu; and KRFR/Bakersfield. **MAX PIX: SEETHER** ("Gasoline") (Wind-up)



— *Cyndee Maxwell, Active Rock/Rock Editor*

Record Of The Week

ARTIST: The Bronx
TITLE: *The Bronx*
LABEL: White Drugs/Ferret



Every bit as rough as their name suggests, Los Angeles four-piece The Bronx pack a brass-knuckle sandwich of real rock on their self-titled debut for Ferret. Picture The Hives getting jumped by AC/DC and Guns 'N Roses on their way to the tie shop. In fact, ex-Gunner Gilby Clark produced, recorded and mixed the whole shebang at his house, giving those guitars the sleaziness the Swedes have yet to comprehend. Meanwhile, vocalist Matt Caughthran sounds like he's sponsored by Marlboro and Jack Daniels, hoarsely screaming his way through songs with a punkish energy that reeks of uppers. "Heart Attack American" opens the album with a bombastic blast. The brash beats of "False Alarm" stomp along fearlessly, and the frenzied pace of "I Got Chills" will surely send shivers up the spine of any rocker with a pulse. Ain't nuthin' cute or contrived here, just an American-style beatdown looking for its next victim.

— *Frank Correia, Rock Specialty Editor*

active INSIGHT

ARTIST: **Waterdown**

LABEL: **Victory**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



German engineering. If you're a regional, you've enjoyed it in your Volkswagen. Sr. VPs know the feeling in their Mercedes (for radio, substitute MD and GM, respectively.) If you're a hard rock fan, you've raised your devil horns to the precision metallurgy of German rockers like Accept, Das Scorpions and, more recently, the lockstep industrial metal of Rammstein. Not many choices, but this assembly line focuses on quality over quantity, der geck*.

For fans of American bands like Deftones and the late, great Quicksand, achtung! Germany has now produced its own entry into the emo-metal game, an accomplished six-piece by the name of Waterdown. Formed three years ago in Osnabruck, Waterdown unknowingly impressed Grade bassist Kyle Bishop with their live show. Soon, Bishop was phoning back to Victory Records in Chicago, telling label head Tony Brummel about the great band he'd just witnessed. Brummel kept in contact with the band and signed them to a deal before they'd even played on U.S. soil.

With their 2001 Victory debut, *Never Kill the Boy on the First Date*, Waterdown earned critical praise for their collision of emo, hardcore and metal. Finally crossing the Atlantic for their first U.S. tour, the group made inroads by playing with scene heroes like Skycamefalling and Thursday, now a major-label priority in their own

right. With a foothold in America, Waterdown headed home to play major festivals and secured tours with Jimmy Eat World and Sick Of It All in 2001 and 2002.

But what would a band be without personnel changes? Waterdown's lineup shifted with the addition of jazz-trained drummer Phil Meyer, who brought a new rhythmic dynamic to the group. Meanwhile, original guitarist Axel Pralat played the role of prodigal son, returning to the revamped Waterdown.

Hitting the studio, the group cut their latest offering, *The Files You Have on Me*. Now Victory and Waterdown are ready to reach that proverbial next level with the single "Xerox." Hardly a carbon copy of the latest nu-metal trend, "Xerox" brims with crisp high-end guitars wound around thick bass lines and solid percussion. The trademark hardcore, hand-in-the-car-door screams are present, but the listener isn't assaulted by the raging, as it's pushed behind a wall of swooning melodies that recall Chino Moreno in his smoother moments. It's another high-quality product from the land of precision engineering.

*German for dude.

R&R TOP 20 SPECIALTY ARTISTS

1. **SUPERJOINT RITUAL** (*Sanctuary/SRG*) "Death Threat"
2. **POISON THE WELL** (*Atlantic*) "Ghostchant"
3. **TYPE O NEGATIVE** (*Roadrunner/IDJMG*) "I Don't Want To Be Me"
4. **AS I LAY DYING** (*Metal Blade*) "94 Hours"
5. **NEVERMORE** (*Century Media*) "Enemies Of Reality"
6. **PRO-PAIN** (*Spitfire*) "Never Again"
7. **MOTOGRAFTER** (*Elektra/EEG*) "Down"
8. **CHIMAIRA** (*Roadrunner/IDJMG*) "Pure Hatred"
9. **SPINESHANK** (*Roadrunner/IDJMG*) "Violent Mood Swings"
10. **TOMAHAWK** (*Ipecac*) "Rape This Day"
11. **BLOOD HAS BEEN SHED** (*Ferret*) "She Speaks To Me"
12. **METALLICA** (*Elektra/EEG*) "Frantic"
13. **BLACK LABEL SOCIETY** (*Spitfire*) "The Blessed Hellride"
14. **BLACK DAHLIA MURDER** (*Metal Blade*) "Funeral Thirst"
15. **I.R.A.T.E.** (*Direct Music*) "Drowning"
16. **THRUST** (*Bomb*) "Pushed Away"
17. **IN FLAMES** (*Century Media*) "Trigger"
18. **HASTE** (*Abacus/Century Media*) "With All The Pride & Dignity Of A Drowning Swimmer"
19. **ENTOMBED** (*Koch*) "Retaliation"
20. **THROWDOWN** (*Trustkill*) "Walk Away"

Ranked by total number of shows reporting artist.



How'd They Do That? The Spring Book Edition

A quick look at some of the winners for the ADD set

If we keep writing about stations that have good ratings, eventually someone will notice. One might even get the impression that the format is doing well. Which it is. But, as you well know, it takes a long time to change perceptions. The latest quarterly is definitely helping that effort.

I've ripped apart the spring book and done a thorough, in-depth analysis of every market and every demo breakout. Know what I've discovered? My eyelids droop and I get really sleepy after about 10 minutes of that kind of activity. Here's the short version.

There was more — way more — good than bad this time around. Important when you consider that the country was engaged in some fist-cuffs over there in the Middle East, and a good portion of our population was glued to the tube, bowl of

But does the spring book point to a more lasting upward trend for the format? Hard to tell, and I would avoid generalizations on that point. Crystal-balling it is almost as hazardous as falling asleep at the in-depth-analysis wheel. Instead of my pontificating for 1,500 words, why don't we hear what the stations that did well have to say?

"This spring book was going to be done with blood, sweat and — I would say tears, but there's no crying in radio."

Dave Wellington

Spring 2003

As we did for the winter book, we'll give you a six-book trend — in this case from winter 2002 through spring 2003 — an overview and a few words from the PD. I should also remind you that a station's range is, perhaps, a more important indicator of its health than book-to-book fluctuations.

KXTE/Las Vegas

The Last Six: 6.3-5.0-5.8-4.8-5.3-6.2

Overview: 12+ doesn't begin to tell the whole story of the spring book here. Not only is this the best book in KXTE (Xtreme)/Las Vegas' history, it's the best showing in our format so far this spring — maybe this year.

Oh, KXTE has been higher 12+. Back in the fall of 1999 it popped a 6.5. But this is the first time it's hit No. 2 in the market. It's the first time it's No. 1 not only in the 18-34 target, but also persons 18-49 and, remarkably, 25-54.

No longer living in the shadow of heritage KOMP, Xtreme is now the premier Rock station in Las Vegas. Like its Infinity sister KROQ in Los Angeles, Xtreme has totally plugged itself into the market, reflecting the Vegas lifestyle and fulfilling the needs of the local audience.

PD Dave Wellington: "Umm, prayer is such a powerful thing. Seriously, the challenge was put on the table at the beginning of the spring book. I sat down with my staff and we talked about where this business is right now — where every company is forced to evaluate spending money and there are cutbacks or po-

tential cutbacks — and this spring book was going to be done with blood sweat and — I would say tears, but there's no crying in radio.

"It was done by hitting the streets, doing a ton of events and being where the audience is. Hitting the beaches at Lake Mead, etc. You gotta get back to grass-roots radio and winning on the street.

"By upping the gold rotations and playing the hits — oh, my God, did I say that? — we were able to stop that slide."

Susan Groves

"Our airstaff is stable and has not changed around. Personalities are pretty cemented and well-known in the marketplace. I think the music was a little better. I think we took a look at what we were playing, too, and made a gut check to put a little spice back in and evaluate what we were playing. As long as kids hate their parents, there's gonna be rock in Vegas. You gotta find out where the hits are and ride them just long enough. And I think we've really fine-tuned our system of how far we ride 'em and where we break 'em."

KJEE/Santa Barbara, CA

The Last Four: 8.1-8.9-8.9-7.6

Overview: Only two survey periods a year here, yet PDEddie Gutierrez whines at me like an air-raid siren on crack. Claims he never gets enough credit for the fabulous job they do there. Well, he's right.

Even though it's down this book 12+, KJEE/Santa Barbara, CA is still



GIVE ME YOUR LUNCH MONEY, OR... I'll beat you up. Well, that's what this photo says to me, anyway. Jane's Addiction suffers yet another photo op with radio wankers. This time. WWDX/Lansing, MI. Seen here are (back row, l-r) WWDX PD John Boyle; Capitol's Chuck Swaney; (front row, l-r) Jane's Dave Navarro, Perry Farrell, Chris Chaney and Steve Perkins; and a frightened House of Blues Concert Promotions and Marketing Manager Jennifer Black.

No. 1 in the market and has been for the last year and a half. Caught in that netherworld between Los Angeles and San Francisco where nothing is taken seriously, the station has put a serious hit on the radio audience in Santa Barbara. An Alternative station living at No. 1 in any market is cause for rejoicing.

PD Eddie Gutierrez: "Independently owned and operated 92.9 KJEE in beautiful Santa Barbara has three-peated! We have won the ratings war 12+ three times in a row. Not bad for an independently owned and operated radio station that has Clear Channel and Cumulus in the market. Think David vs. Goliath. I feel we do it with the best radio jocks in town, the great selection of music and our killer promotions. It's a complete team effort, and everyone here tries harder to continue our dominance in the ratings."

WRAX/Birmingham

The Last Six: 4.5-4.1-5.4-4.6-3.7-4.8

Overview: Since Susan Groves took the helm back in March 2002, this station has slowly been getting itself back on track. For years WRAX/Birmingham was a shining formative beacon, able to take chances on music while maintaining a rather large audience. Former PD Dave Rossi (now PD at WAVF/Charleston, SC) did a stellar job of putting the station on the map. Record labels love Birmingham 'cause it's a good sales market, and many a disc does WRAX sell. Groves is returning the station to its former glory.

PD Susan Groves: "We're right back up to No. 1 non-urban 18-34, where we should be. We did make some changes to help that happen. In the last book we saw that our TSL was slipping a little, particularly at night, when we were the most current. We took a look at our cur-



Susan Groves

rent-to-gold ratio and realized that we were just too unfamiliar. By upping the gold rotations and playing the hits — oh, my God, did I say that? — we were able to stop that slide. We're having fun too. That's always the most important thing. We had a new competitor come to town, and our ratings went up, 'cause we really shored up and had fun doing radio."

WRZX/Indianapolis

The Last Six: 4.8-6.3-5.5-4.9-4.4-5.1

Overview: In the early years of the format, back in the misty '90s, many were under the impression that Alternative could never work in the mainstream heartland of America. WRZX proved them wrong. PD

"Umm, prayer is such a powerful thing."

Dave Wellington

Scott Jameson has many years under his belt at the station, and, with very little fanfare, he's kept the station in the upper echelons of Indianapolis radio. How conservative is the market? WRZX's Classic Rock sister station, WFBQ, has a death grip on No. 2.

PD Scott Jameson: "Our spring book was healthy. We used the power of the Indy 500 and our annual May Day concert to fuel TSL and fully take advantage of all our street-level promotions. Musically, we continue to be a mainstream, hit-based Modern Rock station in Active Rock clothing. Our target is men 18-34, and we were fortunate to be No. 1."



Scott Jameson

ALTERNATIVE TOP 50

Powered By



August 15, 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.)	3328	+59	254271	20	83/0
4	2	STAIN'D So Far Away (Flip/Elektra/EEG)	2886	+253	212496	9	81/0
2	3	ATARIS The Boys Of Summer (Columbia)	2732	+5	195203	13	76/0
7	4	311 Creatures (For A While) (Volcano)	2432	+122	171460	7	83/0
5	5	WHITE STRIPES Seven Nation Army (Third Man/V2)	2370	-182	178141	26	81/0
6	6	CHEVELLE Send The Pain Below (Epic)	2319	-185	173071	29	76/0
3	7	JANE'S ADDICTION Just Because (Capitol)	2273	-372	159825	11	82/0
8	8	TRAPT Headstrong (Warner Bros.)	2147	-55	168623	41	77/0
10	9	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	2004	+127	125172	18	72/0
9	10	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1954	+45	127640	10	75/0
12	11	EVANESCENCE Going Under (Wind-up)	1901	+136	105859	10	73/0
11	12	EVE 6 Think Twice (RCA)	1895	+37	94078	12	67/0
14	13	AUDIOSLAVE Like A Stone (Interscope/Epic)	1618	-68	133996	32	82/0
31	14	A PERFECT CIRCLE Weak And Powerless (Virgin)	1609	+789	122916	2	82/6
27	15	NICKELBACK Someday (Roadrunner/IDJMG)	1597	+654	115821	2	78/3
13	16	COLD Stupid Girl (Flip/Geffen/Interscope)	1551	-135	75134	24	60/0
16	17	KORN Did My Time (Immortal/Epic)	1470	+33	92481	7	68/1
17	18	FOO FIGHTERS Low (Roswell/RCA)	1458	+80	83592	6	75/0
19	19	RANCID Fall Back Down (Hellcat)	1412	+136	97973	4	71/1
22	20	AFI The Leaving Song Part II (DreamWorks)	1246	+83	84499	9	63/2
21	21	HOT HOT HEAT Bandages (Sub Pop/Reprise)	1216	+29	101914	20	56/0
18	22	VENETTA RED Shattered (Epic)	1216	-144	64828	15	72/0
23	23	FUEL Falls On Me (Epic)	1128	+101	68445	3	66/7
26	24	DASHBOARD CONFESSIONAL Hands Down (Vagrant)	1061	+71	68183	6	62/3
24	25	GODSMACK Serenity (Republic/Universal)	1052	+40	55777	8	59/2
25	26	DISTURBED Liberate (Reprise)	1003	+10	45028	9	47/0
30	27	THRICE All That's Left (Island/IDJMG)	901	+73	53634	7	64/2
33	28	THREE DAYS GRACE (I Hate) Everything About You (Jive)	884	+101	42566	9	45/1
29	29	TRAPT Still Frame (Warner Bros.)	878	+48	40130	6	60/4
20	30	RED HOT CHILI PEPPERS Dosed (Warner Bros.)	831	-412	52722	14	56/0
32	31	ALIEN ANT FARM These Days (DreamWorks)	796	0	34607	5	51/0
28	32	USED Blue And Yellow (Reprise)	728	-213	45189	12	50/0
Debut	33	LIMP BIZKIT Eat You Alive (Flip/Interscope)	690	+673	77389	1	59/56
37	34	WHITE STRIPES The Hardest Button To Button (Third Man/V2)	603	+49	63621	8	43/27
38	35	BILLY TALENT Try Honesty (Atlantic)	593	+57	31419	4	49/4
40	36	SWITCHFOOT Meant To Live (Red Ink/Columbia)	592	+102	26338	6	44/3
36	37	AOEMA Unstable (Arista)	571	+13	16456	5	42/0
35	38	LESS THAN JAKE The Science Of Selling Yourself Short... (Warner Bros.)	570	-6	37342	5	34/0
45	39	3 DOORS DOWN Here Without You (Republic/Universal)	510	+166	22188	2	32/0
41	40	STAIN'D Price To Play (Elektra/EEG)	390	-98	20012	19	30/0
43	41	MUDVAYNE World So Cold (Epic)	389	-38	19146	7	22/0
42	42	RODNEY Blue Side (Geffen/Interscope)	375	-58	16155	4	30/0
34	43	RADIOHEAD There There (Capitol)	370	-229	45664	17	28/0
46	44	YELLOWCARD Way Away (Capitol)	360	+24	14219	2	32/3
39	45	DEFTONES Minerva (Maverick/Reprise)	329	-170	20814	17	29/0
Debut	46	BRAND NEW The Quiet Things That No One... (Razor & Tie)	327	+58	21679	1	25/2
49	47	BLUE OCTOBER Calling You (Universal)	321	+30	20398	3	17/0
Debut	48	B.R.M.C. Stop (Virgin)	305	+54	11404	1	28/4
47	49	ROOTS Seed 2.0 (MCA)	285	-35	19666	15	15/0
48	50	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	283	-11	35274	2	13/0

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 8/3-8/9. Bu lets 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®

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ARTIST TITLE LABEL(S)	ADDS
LIMP BIZKIT Eat You Alive (Flip/Interscope)	56
WHITE STRIPES The Hardest Button To Button (Third Man/V2)	27
METALLICA Frantic (Elektra/EEG)	16
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	15
THURSDAY Signals Over The Air (Island/IDJMG)	14
SEVENDUST Enemy (TVT)	10
SAVES THE DAY Anywhere With You (Vagrant/DreamWorks)	8
FUEL Falls On Me (Epic)	7
A PERFECT CIRCLE Weak And Powerless (Virgin)	6
COLD Suffocate (Flip/Geffen/Interscope)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
A PERFECT CIRCLE Weak And Powerless (Virgin)	+789
LIMP BIZKIT Eat You Alive (Flip/Interscope)	+673
NICKELBACK Someday (Roadrunner/IDJMG)	+654
STAIN'D So Far Away (Flip/Elektra/EEG)	+253
3 DOORS DOWN Here Without You (Republic/Universal)	+166
EVANESCENCE Going Under (Wind-up)	+136
RANCID Fall Back Down (Hellcat)	+136
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	+127
311 Creatures (For A While) (Volcano)	+122
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	+116

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	1175
LINKIN PARK Somewhere I Belong (Warner Bros.)	1157
FOO FIGHTERS Times Like These (Roswell/RCA)	1127
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	1099
QUEENS OF THE STONE AGE No One Knows (Interscope)	1014
EVANESCENCE Bring Me To Life (Wind-up)	912
FOO FIGHTERS All My Life (Roswell/RCA)	889
CHEVELLE The Red (Epic)	753
3 DOORS DOWN When I'm Gone (Republic/Universal)	699
SEETHER Fine Again (Wind-up)	688

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

STORY OF THE YEAR "UNTIL THE DAY I DIE"

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ON THE RECORD

With
Lenny Dianna, PD
WEDG/Bufalo



Has anyone heard Dave Matthews' "Gravedigger" yet? How many of you opened your mail today, took one look at the name and immediately discarded it with the feeble excuse "This is a song for another format" before even listening to it? Baby, don't be shy. We are all guilty of that every now and again. While I'm not the biggest Dave Matthews Band fan in the world, I do realize that the song deserves a shot. If you went to one of the sold-out stadium shows on his last tour, you'd be lying to yourself if you looked at that crowd and thought for one second that your audience was not well represented. ● Sonically, this song is a fit if you have played anything that can be remotely linked to mainstream rock. Don't make me name names. Did I mention the song has a hook? No noodle sounds here. If you see a picture of Dave Matthews, you can spot that a hell of a lot more than "insert faceless band name here." I have nothing else to say. If I haven't convinced you of the plusses of playing music by an artist who has out-sold every artist on your playlist, then all I really did here was write about 190 words for Max, because he takes his lazy-ass time doing these and suddenly needs these blurbs ASAP! ● I really should be home eating dinner. Has anyone else noticed that since Max has been at R&R, complete mayhem has broken loose? People are getting their asses kicked at conventions, and songs from bands that don't exist are being added. Granted, the columns are infinitely better and R&R is a good read again, but it's kind of funny when you think about it. In closing, I would also like to say: play Three Days Grace and AFI.

Bullets for all my men! Linkin Park hold at No. 1. Again ... Staind slip past Ataris this week and claim No. 2, but Ataris still spin up ... 311 go 7-4 ... At the bottom of the top 10, Smile Empty Soul move into coveted territory, jumping 10-9. Spins are still climbing for them, and I think you'll see this song continue to test and request ... A Perfect Circle and Nickelback waste no time in zooming to Nos. 14 and 15, respectively, after popping onto the chart two weeks ago ... The rest of the teens are a seesaw battle among Korn, Foo Fighters and Rancid ... But check out the steady progress of AFI. After three weeks at No. 22, they squeeze out a move upward, to No. 20 ... Thrive are picking up steam and are now firmly into the 20s, moving 30-27 ... And Three Days Grace are coming on strong. They rise 33-28 ... New to the chart this week are Limp Bizkit, at No. 33. (They also capture Most Added honors.) Brand New are at No. 46, and (finally!) BRMC are on the chart, at No. 48 ... Most Added: Limp Bizkit, White Stripes, Metallica, Story Of The Year, Thursday, Sevendust and Saves The Day ... Most Should Be Added: Killing Joke, OutKast, Brand New, Sloth, Dandy Warhols, Stunt Monkey, Ill Nino, Motograter and Pennywise (next week for official adds).

— Max Tolkoff, Alternative Editor



COMING RIGHT UP

ARTIST: Rancid

LABEL: Hellcat

By FRANK CORREIA / ROCK SPECIALTY EDITOR



OK, students, I know history class is tough for one reason: the dates. Sure, there are a few gimmes: In 1492, Columbus sailed the ocean blue; in 1776, we gained our independence from the redcoats; and I'm guessing you all know when the War of 1812 was fought.

For Punk Revival 101, the year you need to remember is 1994. This was the year that Nirvana's Kurt Cobain committed suicide and the grunge floodwaters began to recede to Seattle. Lesser bands had co-opted the sound, and it looked as though the mid-'90s would be plagued by copycats cranking out bland retreats.

However unlikely, punk rock, albeit in a new form, reared its groggy head around this time. Green Day found "Longview" on MTV, and '94's *Dookie* went on to major success. The Offspring nailed it with "Come Out and Play (Keep 'Em Separated)," and *Smash* went on to become just that. Bad Religion's first proper major-label record, *Stranger Than Fiction*, brought the legends to the mainstream with tracks like "21st Century Digital Boy" and "Infected."

And it was at this time, pupils, that Rancid brought us *Let Go*, an album's worth of Clash-informed rock splashed with ska, leftist political ideals and guitar crunch. "Salvation" promised what its title suggested, and these mohawked warriors watched *Let Go* go gold and major labels salivate at the prospects. Rancid, however, remained with Epitaph and went on to greater success with the not-so-subtly titled *And Out Come the Wolves*, which packed the hits "Ruby Soho" and "Time Bomb." They may not have reaped

the rewards of Green Day or The Offspring, but Rancid were undoubtedly key players in the scene.

With platinum safety pins in their wardrobe, the group toured the 1996 Lollapalooza before taking a short break. Guitarist and frontman Tim Armstrong used the hiatus wisely, establishing the Epitaph subsidiary Hellcat. The band's ska influence came to the forefront with 1998's *Life Won't Wait*, while 2000's self-titled release focused more on their hardcore side.

Now the group return with the aptly titled *Indestructible*, their first album in three years. It also marks a new era for Rancid, as Hellcat teams with Warner Bros. to take the message to the masses. While such an alliance may earn cries of "Sellout!" from the hard-line punk purists, "Fall Back Down," the lead single from *Indestructible*, should shut them up. With a brotherly chorus that reassures listeners that Rancid are there for their friends, "Fall Back Down" is ska-infected punk revival at its best, making 2003 another date to remember for the Punk Revival history books. Now, if you'll turn to chapter four, we'll examine the proper use of egg whites to keep your mohawk straight.



bleu "get up"

Impacting Now!

On tour with Switchfoot in the fall.
Already on WBCN, WFNX, WBTZ, WOXY, WJSE, WEQX

"Get Up" is featured in 26k theaters for Movie Tunes
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3 Stars (out of 4) from Rollingstone.com
Performed on The Late Show With Craig Kilborn

"Bleu is what's next! 'Get Up' is the perfect summer alternative record...It sounds fucking awesome on FNX! Do your ears a favor and listen to this record!"

— MD Kevin Mays, WFNX/Boston

Contact: Michael Fang (212)404-0751 michael_fang@redmusic.com





**America's Best Testing Alternative Songs 12 +
For The Week Ending 8/15/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LINKIN PARK Faint (Warner Bros.)	4.21	4.14	96%	19%	4.20	4.06	4.32
ATARIS The Boys Of Summer (Columbia)	4.09	3.95	97%	24%	4.10	3.88	4.27
FOO FIGHTERS Times Like These (Roswell/RCA)	4.02	3.96	97%	38%	3.96	4.08	3.86
TRAPT Headstrong (Warner Bros.)	4.00	3.97	97%	46%	3.92	3.68	4.11
CHEVELLE Serd The Pain Below (Epic)	3.97	3.97	97%	39%	3.88	3.67	4.06
TRAPT Still Frame (Warner Bros.)	3.95	-	66%	12%	3.86	3.73	4.00
LINKIN PARK Somewhere I Belong (Warner Bros.)	3.94	3.95	98%	45%	3.97	3.85	4.07
EVE 6 Think Twice (RCA)	3.94	4.01	82%	11%	3.85	3.71	3.97
USED Blue And Yellow (Reprise)	3.94	3.95	65%	9%	3.93	3.67	4.13
AFI The Leaning Song Part II (DreamWorks)	3.92	3.87	75%	12%	3.90	3.79	3.99
STAINED So Far Away (Flip/Elektra/EEG)	3.90	3.88	91%	21%	3.90	3.82	3.98
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	3.90	3.88	79%	18%	3.76	3.54	3.95
FUEL Falls On Me (Epic)	3.88	-	53%	8%	3.74	3.42	4.01
FOO FIGHTERS Low (Roswell/RCA)	3.87	3.84	67%	10%	3.89	3.91	3.87
COLD Stupid Girl (Flip/Geffen/Interscope)	3.84	3.78	96%	33%	3.77	3.61	3.90
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.82	3.89	98%	49%	3.87	3.87	3.87
EVANESCENCE Going Under (Wind-up)	3.81	3.94	94%	28%	3.79	3.59	3.95
DASHBOARD CONFESSIONAL Hands Down (Vagrant)	3.80	3.69	56%	9%	3.69	3.55	3.80
311 Creatures For A While (Volcano)	3.78	3.76	76%	12%	3.71	3.60	3.82
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.74	3.85	80%	20%	3.76	3.70	3.82
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.71	3.69	96%	39%	3.78	3.71	3.84
RANCID Fall Back Down (Hellcat)	3.71	3.74	52%	8%	3.63	3.57	3.67
VENETTA RED Shatterday (Epic)	3.68	3.67	75%	15%	3.55	3.38	3.71
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	3.66	3.65	86%	30%	3.68	3.70	3.67
RED HOT CHILI PEPPERS Dosed (Warner Bros.)	3.65	3.73	81%	24%	3.64	3.59	3.68
JANE'S ADDICTION Just Because (Capitol)	3.62	3.76	83%	22%	3.63	3.68	3.59
DISTURBED Liberate (Reprise)	3.62	3.71	73%	18%	3.55	3.47	3.62
KORN Did My Time (Immortal/Epic)	3.52	3.42	73%	20%	3.56	3.34	3.75
HOT HOT HEAT Bandages (Sub Pop/Reprise)	3.46	3.67	65%	20%	3.44	3.27	3.59
GOODSMACK Serenity (Republic/Universal)	3.44	3.53	74%	20%	3.31	3.18	3.41

Total sample size is 455 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

TOP 20 SPECIALTY ARTISTS

1. THURSDAY (Island/IDJMG) "Signals Over The Air"
2. JET (Elektra/EEG) "Are You Gonna Be My Girl"
3. STORY OF THE YEAR (Maverick) "Until The Day..."
4. DANOY WARHOLS (Capitol) "We Used To Be Friends"
5. BLACK REBEL MOTORCYCLE CLUB (Virgin) "Stop"
6. SAVES THE OAY (DreamWorks) "Anywhere With You"
7. COHEED & CAMBRIA (Equal Vision) "Devil In Jersey City"
8. YELLOWCARD (Capitol) "Way Away"
9. MANOO DIAO (Mute) "Sheepdog"
10. WEEN (Sanctuary/SRG) "Transdermal Celebration"
11. YEAH YEAH YEAHS (Interscope) "Date With The Night"
12. IMA ROBOT (Virgin) "Dynamite"
13. THRICE (Island/IDJMG) "All That's Left"
14. YELLOW NOTE (My Utopia) "Naked, Drunk & Horny"
15. MARS VOLTA (Universal) "Inertial ESP"
16. KILLING JOKE (Zuma/Epic) "Seeing Red"
17. FAGS (Idol) "Truly Truly"
18. ANDREW WK (Island/IDJMG) "Tear It Up"
19. ACCEPTANCE (Militia Group) "Seeing Is Believing"
20. JANE'S ADDICTION (Capitol) "Just Because"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Ween
TITLE: *Quebec*
LABEL: Sanctuary/SRG



Fuck Forrest Gump and his box of chocolates. Life is more like Ween, where everything can, and most likely will, happen. *Quebec*, the eighth studio album from Dean and Gene Ween, takes mores twists along on a cloud of psychedelic pop and modern-day alt-rock. "It's Gonna Be a Long Night" comes roaring out of the gate with Motorhead-meets-Reverend Horton Heat biker rock, but then songs like "Transdermal Celebration" show these odd eggs floating along on a cloud of psychedelic pop and modern-day alt-rock. Meanwhile, "Tried and True" is like an acid flashback played in slow motion, with alt-folk atmospheres and vocals that sound like they took a tranquilizer dart to the ass. The weird-as-fuck "Happy Colored Marbles" is like The Munsters jamming with The Flaming Lips poolside, and then there's the loppish hoedown "Hey There Fancypants." Named after Canada's most annoying province, *Quebec* will undoubtedly confuse or frustrate foreigners to Ween's sound, but others will be rewarded with a strange and fascinating trip. — Frank Correia, Rock Specialty Editor

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JOHN SCHOENBERGER
jschoenberger@radioandrecords.com

We Done Good!

The second decade of the Summit begins

Thanks to everyone who attended this year's Triple A Summit. And thanks to all the labels and sponsors for their support; all the great bands who played for us; all the moderators, presenters and panelists who made the sessions informative and entertaining; and all of my R&R brothers and sisters who helped me to make the Summit such a success. Hey, let's do it again next year! What do ya say? We have many great pictures, thanks to our hard-working photographer, Chuck Giorno. Sorry we couldn't print them all.



WE NEED A DRINK Pete Francis and his band entertained during the Thursday-afternoon cocktail party.



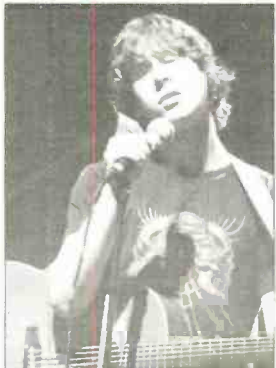
WHAT AN ACT TO FOLLOW After Dave Matthews finished his set, The North Mississippi Allstars were given the task of closing the show. They rose to the challenge.



RISE, BROTHERS AND SISTERS Robert Randolph dazzled everyone with his playing and his message at the Thursday-night Club R&R.



HELLUVA KICKOFF Wednesday night started with a bang: first, a Dave Matthews Some Devil listening party hosted by Dave himself, then an intimate solo performance.



WORKIN' THE CROWD After a rousing opening set by The Graham Colton Band on Wednesday night at the Fox, Ben Kweller endeared himself to the audience.



I'M NOT A CHICKEN Rachael Yamagata brought a rubber chicken onstage to help her combat her nervousness about performing at Thursday's luncheon. She overcame her fear and performed beautifully.



REALITY CHECK Moderator Keith Cunningham addressed the subject of "Big Ideas, Small Budget" during his session on Thursday afternoon. Seen here (seated, l-r) are KPIG/Monterey's Laura Hopper; KFOG/San Francisco's Jude Heller; WXRW/Boston's Nicole Sandler; WMVY/Cape Cod, MA's Barbara Dacey; KBXR/Columbia, MO's Lana Trzisek; and WFPK/Louisville's Dan



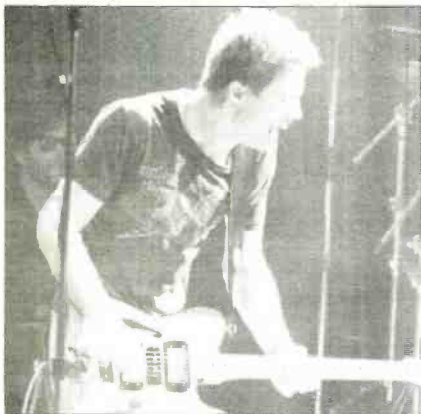
PROBLEM SOLVING MADE EASY SBR Creative's John Bradley (l) and Dave Pahn organized and ran a successful "Creative Problem Solving" workshop after lunch on Thursday.



FUTURE SHOCK KINK/Portland, OR PD Dennis Constantine moderated this year's opening session — "The Triple A Crystal Ball" — in front of a packed house. Included on the panel were (seated, l-r) KBCO/Denver's Scott Arbough, KTCZ/Minneapolis' Lauren MacLeash, KFOG/San Francisco's Dave Benson, WXRT/Chicago's Norm Winer, WBOS/Boston's Caris Herrmann, WXPW/Philadelphia's Bruce Warren and KGSR/Austin's Jody Denberg.

CONTINUED ON PAGE 92

CONTINUED FROM PAGE 91



HE'S AN ADULT NOW The energy level stayed high at the Fox on Thursday night when 22-year-old Jonny Lang took the stage.



NIGHT AND DAY Howie Day returned to the Summit for a second year and opened Thursday evening at the Fox Theatre.



FUN AT THE COOKOUT Robinella & The CC String Band charmed us at the BBQ luncheon on Friday.



LONELY NO MORE Los Lonely Boys were one of the first big buzzes of the Summit after their rockin' set at Tulagi on Friday night before Indigenous.



A LOVELY REPRIEVE Leona Naess gave everyone a nice breather Thursday at Tulagi.



IN AND OUT Dar Williams flew in to town, performed at the Friday lunch, then headed back out. That's how much she loves the Triple A community!



A SOMBER MOMENT Warren Zevon's son, Jordan, was on hand to answer questions after the screening of the VH1 documentary on Zevon's life and farewell album.



WHAT'S HIS NAME AGAIN? Steadman — named after lead singer Simon Steadman — made a lot of friends on Friday night at the Fox.



FEELIN' GOOD Alexi Murdoch was all smiles after his Club R&R performance on Friday night. Pictured here are (l-r) EastMountainSouth's Pete Adams, Murdoch and HEM's Sally Elyson.



REALITY CHECK NO. 2 Once again, KBCO/Denver listeners gave us some great insight at the "Rate-a-Record" session.



A GOOD TIME FOR ALL Guster got the crowd riled up just before Ziggy Marley hit the stage on Friday night.



YA, MAN Ziggy Marley was simply awesome!



SHE ROSE TO THE OCCASION Shelby Lynne did a performance and interview taping with Sounds Eclectic's Nic Harcourt on Saturday morning.



OLD HAND Rodney Crowell told us like it really is at Tulagi on Saturday night.



WACKY GUY Bob Schneider played a set of both old and new material at the Fox on Saturday.



A NIGHT OF YOUNGSTERS Nickel Creek capped off a night of 20-something performers at the Fox on Thursday.



A FITTING END Blues Traveler closed the Summit, playing to a packed house at the Fox.



THEY CAME, THEY CONQUERED EastMountainSouth were magical at the Saturday awards luncheon, where they played with labelmates HEM.

R&R TRIPLE A TOP 30

Powered By



August 15, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	542	+4	25918	12	25/0
1	2	NICKEL CREEK Smoothie Song (Sugar Hill)	508	-34	28716	14	23/0
3	3	TRAIN Calling All Angels (Columbia)	444	-12	27140	19	23/0
5	4	PETE YORN Crystal Village (Columbia)	384	+17	18956	6	23/0
9	5	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	367	+50	19234	6	23/0
11	6	EASTMOUNTAINSOUTH You Dance (DreamWorks)	365	+72	17002	6	22/1
4	7	COLDPLAY The Scientist (Capitol)	362	-11	18511	18	24/0
6	8	ANNIE LENNOX Pavement Cracks (J)	353	-2	19285	10	20/0
10	9	FLEETWOOD MAC Say You Will (Reprise)	338	+28	15419	8	20/0
12	10	JASON MRAZ You And I Both (Elektra/EEG)	318	+31	12436	7	21/0
7	11	ZIGGY MARLEY True To Myself (Private Music/AAL)	317	-33	16128	20	23/0
17	12	BEN HARPER Diamonds On The Inside (Virgin)	315	+77	16681	2	24/1
8	13	COLDPLAY Clocks (Capitol)	302	-24	22002	37	24/0
13	14	WALLFLOWERS Closer To You (Interscope)	280	+2	13101	7	17/0
14	15	JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)	234	-26	18463	24	23/0
Debut	16	JOHN MAYER Bigger Than My Body (Columbia)	224	+224	21801	1	20/20
19	17	JAYHAWKS Tailspin (American/Lost Highway/IDJMG)	221	+3	8126	5	16/0
22	18	LIZ PHAIR Why Can't I? (Capitol)	206	+16	7438	9	10/0
21	19	O.A.R. Hey Girl (Lava)	196	+5	6657	8	16/0
18	20	STEVE WINWOOD Different Light (Wincraft/SCI-Fidelity)	185	-34	4500	10	13/0
23	21	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	183	+12	5694	3	16/0
25	22	DIDO White Flag (Arista)	173	+12	10777	3	12/1
20	23	PSEUDOPOD All Over You (Interscope)	165	-41	3452	13	14/0
28	24	LOS LONELY BOYS Heaven (Dr)	164	+19	5774	2	13/2
26	25	DAVID GRAY Caroline (ATO/RCA)	157	+9	4496	3	14/0
16	26	JOHN HIATT My Baby Blue (New West)	156	-84	4449	18	17/0
27	27	GRANDDADDY Now It's On (V2)	152	+5	10713	3	13/0
Debut	28	SANTANA f/ALEX BAND Why Don't You & I (Arista)	141	+19	9174	1	6/0
24	29	JOHN EDDIE Let Me Down Hard (Thrill Show/Lost Highway)	136	-34	3773	18	12/0
Debut	30	WARREN ZEVON Knockin' On Heaven's Door (Artemis)	135	+2	5002	1	13/0

26 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/3-8/9. 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

- GOO GOO DOLLS** Sympathy (Warner Bros.)
Total Plays: 126, Total Stations: 4, Adds: 0
- VERTICAL HORIZON** I'm Still Here (RCA)
Total Plays: 116, Total Stations: 4, Adds: 0
- STEELEY DAN** Things I Miss The Most (Reprise)
Total Plays: 104, Total Stations: 9, Adds: 0
- FOO FIGHTERS** Times Like These (Roswell/RCA)
Total Plays: 102, Total Stations: 4, Adds: 0
- BIG BAD VOODOO DADDY** You Know You Wrong (Big Bad/Vanguard)
Total Plays: 99, Total Stations: 12, Adds: 1

- DAMIEN RICE** Volcano (Vector Recordings)
Total Plays: 98, Total Stations: 11, Adds: 0
- SISTER HAZEL** Lie Got In The Way (Sixth Man)
Total Plays: 94, Total Stations: 4, Adds: 0
- COLDPLAY** God Put A Smile Upon Your Face (Capitol)
Total Plays: 91, Total Stations: 2, Adds: 0
- AUDIOSLAVE** Like A Stone (Interscope/Epic)
Total Plays: 85, Total Stations: 4, Adds: 0
- ROBERT CRAY** Back Door Slam (Sanctuary/SRG)
Total Plays: 81, Total Stations: 7, Adds: 0

Songs ranked by total plays

Most Added

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
JOHN MAYER Bigger Than My Body (Columbia)	20
DAVE MATTHEWS Gravedigger (RCA)	6
JOHN HIATT Circle Back (New West)	4
HOWIE DAY Perfect Time Of Day (Epic)	4
ROBERT RANDOLPH Soul Refreshing (Warner Bros.)	4
BEN KWELLER Falling (ATO/RCA)	3
LOS LONELY BOYS Heaven (Dr)	2
MAROON 5 Harder To Breathe (Octone/J)	2
DANDY WARHOLS We Used To Be Friends (Capitol)	2
NEIL YOUNG Bandit (Reprise)	2
STRING CHEESE INCIDENT Who Am I? (SCI-Fidelity)	2
ROBERT RANDOLPH I Need More Love (Warner Bros.)	2
COUNTING CROWS Up All Night (Frankie...) (Geffen/Interscope)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOHN MAYER Bigger Than My Body (Columbia)	+224
BEN HARPER Diamonds On The Inside (Virgin)	+77
EASTMOUNTAINSOUTH You Dance (DreamWorks)	+72
JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	+50
STEELEY DAN Things I Miss The Most (Reprise)	+48
JOHN HIATT Circle Back (New West)	+46
NEIL YOUNG Bandit (Reprise)	+44
WIDESPREAD PANIC Fishing (Widespread/SRG)	+41
FUEL Falls On Me (Epic)	+38
DASHBOARD CONFESSIONAL Hands Down (Vagrant)	+32
3 DOORS DOWN Here Without You (Republic/Universal)	+32

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	241
MATCHBOX TWENTY Unwell (Atlantic)	211
JOHN MAYER Why Georgia (Aware/Columbia)	204
DAVE MATTHEWS BAND Grace Is Gone (RCA)	175
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	160
LUCINDA WILLIAMS Righteously (Lost Highway/IDJMG)	132
TORI AMOS A Sorta Fairytale (Epic)	125
DAVID GRAY Be Mine (ATO/RCA)	122
MAROON 5 Harder To Breathe (Octone/J)	119
JACK JOHNSON Flake (Enjoy/Universal)	116

Detailed station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

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ON THE RECORD
With **Mark Abuzzahab**
PD, WNCS/Burlington, VT

When I first heard "You Dance" by EastMountainSouth, I thought the record was custom-made for WNCS/Burlington, VT. I haven't heard a song yet this year that has fit the sound of our station as well. It's a new song steeped in the past, and it received an instant reaction from our listeners and staff. We got phone calls on it right away, and I



was inundated with questions about the band. • Consisting of two singer-songwriters, Kat Maslich and Peter Adams, the Los Angeles-based EastMountainSouth aren't easy to classify — as most good acts aren't. After all, how many alt-country bands use a Wurlitzer, Moog and drum loops? It's not a folk album, even though it opens with the traditional song "Hard Times." I like to think of their album as a mix of many different styles — a solid record of well-crafted songs highlighted by beautiful harmonies. Although it's their debut album, Kat and Peter sound like a road-tempered duo. • EastMountainSouth have released a perfect Triple A record — whatever that is!

Guster move back up to the top spot on the monitored airplay chart, **Nickel Creek** slip one spot to No. 2 ... **Pete Yorn** increases to 4*, **Jack Johnson** is now 5*, and **EastMountainSouth** are now top 10 at 6* ... **Fleetwood Mac** and **Jason Mraz** round out the top 10 at 9* and 10*, respectively ... **Gainers** this week include **Ben Harper** (17*-12*), **The Jayhawks** (19*-17*), **Liz Phair** (22*-18*), **O.A.R.** (21*-19*), **Blues Traveler** (23*-21*), **Dido** (25*-22*) and **Los Lonely Boys** (*28*-24*) ... The new **John Mayer**, **Santana** and **Warren Zevon** debut ... On the Indicator airplay chart, Johnson remains at 1* for the fourth week, Harper leaps up to 2* in just two weeks, and Mraz and EastMountainSouth flip-flop at 3* and 4* ... **Big gainers** this week include Yorn (10*-6*), Los Lonely Boys (23*-16*), Zevon (20*-18*) and **Michael Franti & Spearhead** (30*-23*) ... **Keller Williams**, **The Wallflowers** and **Maktub** debut ... In the Most Added category the new Mayer track is off to a great start, with 34 total adds (No. 1 on both panels), **John Hiatt** has 15 total (No. 2 Indicator, No. 3 monitored), **Robert Randolph** garners 11 total — plus a handful of adds on other tracks — **String Cheese Incident** grab 10 total adds, **Ben Kweller** gets seven, and eight early adds sneak in on the new **Dave Matthews** track ... **Howie Day**, Los Lonely Boys, **Damien Rice**, **Neil Young** and **Dandy Warhols** close come important holes.

Triple A
ON THE RADIO

— John Schoenberger, Triple A Editor

AAA ARTIST
OF THE WEEK

ARTIST: Pseudopod
LABEL: Interscope

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Los Angeles-based Pseudopod are among the new generation of bands who have worked hard to get where they are today. Like rock bands of the past, they have built a solid fan base through constant touring and released albums on their own prior to signing a major-label deal.

Kevin Carlberg (vocals, guitar), Brian Fox (bass), Ross Grant (guitar) and Tim McGregor (drums) had known each other while still living in Northern California and played in a variety of bands together. But when they all headed south to attend UCLA, they formed the band Pseudopod. While in the process of earning degrees in music, they also managed to play more than 100 gigs a year.

In 1998 they self-released an album called *Pod*. Pseudopod ultimately established such a loyal following that they won the Best College Band in America award in a contest sponsored by *Rolling Stone* and *Iuma.com*.

"When we won that contest we received a large sum of money," says Carlberg. "We used it to record our second album, *Rest Assured*, which we then put out ourselves. This eventually became the demo our manager used to get us signed at Interscope."

With a solid fan base, two albums already under their belt and a major-label deal, you'd think the future for the band was lookin' pretty damn good. The label even showcased them at the 2002 R&R Triple A Summit to get the ball rolling for the release of their album later in the year.

Suddenly, everything came to a grinding halt. Carlberg had been complaining about severe headaches, and when he

finally went to a doctor, he discovered he had a brain tumor. After months of treatment and recovery, it appeared that he had beaten the cancer, so the band slowly began to ramp up again. By the spring of this year, everything was back on track.

Pseudopod have an interesting mix of musical styles that includes progressive rock and jazz nestled comfortably within a natural pop sensibility. They are renowned for their improvisational expression in the live setting, and the band managed to capture the essence of that on tape. *Pseudopod* was produced by Paul Ebersold, and it features the extraordinary saxophone contributions of Matt Keegan.

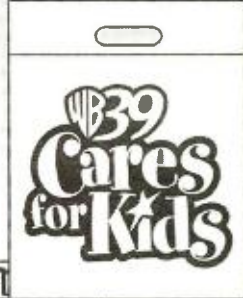
"With all of our other recordings, we were in L.A., which means fighting traffic and stress to get to the studio," says Carlberg. "But with this album, we all lived together in an apartment in Memphis a couple of blocks from the studio. We were away from all the daily distractions, and I think it allowed us to concentrate on the songwriting aspects and on streamlining the arrangements."

The result is an album that will satisfy the band's established fan base while allowing them to attract new converts. In addition to older, re-recorded nuggets such as "Shrinks," the album features brand-new selections like "All Over You," "Dante" and "Intentions."

EXPOSE YOURSELF



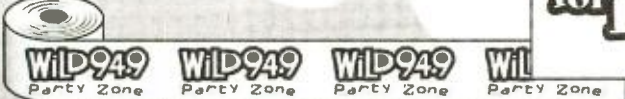
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	JOE ELY Streets of Sin (Rounder)	781	+66	3575
3	2	DWIGHT YOAKAM Population Me (Audiium)	674	+26	3547
2	3	SCOTT MILLER Upside Downside (Sugar Hill)	661	-32	7197
5	4	J. LAUDERDALE W/ DONNA THE BUFFALO Wait... (Dualtone)	571	+2	3280
4	5	GILLIAN WELCH Soul Journey (Acony)	570	-28	5977
6	6	GREG TROOPER Floating (Sugar Hill)	521	-34	6593
18	7	TIM O BRIEN Traveler (Sugar Hill)	444	+98	1158
15	8	CHRIS SMITHER Train Home (Hightone)	430	+68	1466
9	9	ROBINELLA... Robinella and the CC String Band (Columbia)	425	-5	3651
7	10	DERAILERS Genuine (Lucky Dog)	419	-32	11626
12	11	ALLISON MOORER Show (Universal South)	417	+32	2045
8	12	RHONDA VINCENT One Step Ahead (Rounder)	410	-39	7130
10	13	JOHN HIATT... Beneath This Gruff Exterior (New West)	403	-16	8954
14	14	EASTMOUNTAINSOUTH Eastmountainsouth (Dreamworks)	375	+12	2834
17	15	E. SCRUGGS, D. WATSON, R. SKAGGS The Three... (Rounder)	374	+16	1385
11	16	RECKLESS KELLY Under the Table & Above the Sun (Sugar Hill)	351	-56	6058
20	17	DRIVE BY TRUCKERS Decoration Day (New West)	332	-2	1967
13	18	VARIOUS ARTISTS Lonesome Onry and Mean (Dualtone)	325	-44	10230
19	19	RAY BENSON Beyond Time (Audiium)	323	-17	3378
16	20	KEVIN DEAL The Lawless (Blind Nello)	310	-50	5164
21	21	RAY WYLIE HUBBARD Growl (Philo)	310	-20	0476
28	22	BIG AL DOWNING One of a Kind (Haydens Ferry)	297	+21	1168
32	23	PAT GREEN Wave On Wave (Republic)	292		2089
23	24	BIG SANDY AND THE FLYRITE BOYS Its Time (Yep Roc)	289	-4	2291
24	25	YONDER MOUNTAIN... Old Hands (Frog Pad Records)	287	-6	2742
25	26	RUSSELL SMITH The End Is Not In Sight (Muscle Shoals)	279	-1	2020
22	27	LUCINDA WILLIAMS World Without Tears (Lost Highway)	267		1500
Debut	28	JAY FARRAR Terrorir Blues (Act/Resist)	265	+56	1076
26	29	VARIOUS ARTISTS It Will Come To You... (Vanguard)	26	18	4796
33	30	JAYHAWKS Rainy Day Music (Lost Highway)	251	-7	10395

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org.
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Americana Spotlight

by John Schoenberger

Artist: The Three Pickers

Label: Rounder



When you think of bluegrass, the first thing that comes to mind is instrumental virtuosity, and it doesn't get much better than when you put three living legends together to celebrate this genre of music. In December of 2002, Earl Scruggs, Doc Watson and Ricky Scaggs joined forces onstage at the RJR Auditorium in Winston-Salem, NC for a historic concert event. This amazing live performance was filmed for the acclaimed PBS series *Great Performances* and began to air on July 28. The trio spent a relaxed evening onstage reminiscing, swapping licks and revisiting some of their most beloved bluegrass tunes. In addition, there were special guest appearances by Kentucky Thunder, Alison Krauss and some of the Scruggs family. Complementing the TV event are a CD and DVD. The DVD contains the broadcast footage along with a 22-minute documentary. "I can't even say it's a dream come true, because, honestly, I never dreamed something like this could ever happen," said Skaggs of the event. Certainly for all bluegrass and roots music fans, it was a once-in-a-lifetime event.

Americana News

The Americana Music Association has announced the nominees for the second annual Americana Awards, to be held on Sept. 19 during the annual Americana Conference. The Americana Awards Show was launched in 2002 and was created to honor both merit and achievement within the Americana genre. Nominees for the 2003 Americana Awards follow. Album of the Year: Johnny Cash, *American IV: The Man Comes Around*; Kathleen Edwards, *Failer*; The Jayhawks, *Rainy Day Music*; and Buddy Miller, *Midnight & Lonesome*. Song of the Year: Johnny Cash, "Hurt"; Dixie Chicks, "Truth # 2"; Rhonda Vincent, "You Can't Take It With You When You Go"; and Lucinda Williams, "Righteously." Artist of the Year: Johnny Cash, Kathleen Edwards, Alison Krauss and Lucinda Williams. Instrumentalist of the Year: Jerry Douglas, Allison Krauss, Buddy Miller and Gurf Morlix. Ballots will be going out to eligible AMA voting members in the coming days, and the voting period ends Aug. 26 ... The Country Music Hall of Fame and Museum will honor Elvis Presley and Hank Williams in the coming weeks. From Aug. 9-17, the 26th anniversary of Presley's death will be commemorated, and a spotlight exhibit on Hank Williams will open Sept. 17 to mark the 80th anniversary of his birth. ... The Sun Records studio in Memphis is now a National Historic Landmark. The designation became official July 31, the day after Sun Records founder Sam Phillips died at the age of 80. During a ceremony in Washington, DC, Interior Secretary Gale Norton said, "You cannot tell the story of America in the 1950s without the history of rock 'n' roll, and you cannot tell the story of rock 'n' roll without Sam Phillips and Sun Records."

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added*

ARTIST TITLE LABEL(S)	ADDS
Wayne Hancock Swing Time (Bloodshot)	16
Danny Barnes Dirt on the Angel (Terminus)	14
Kris Kristofferson Broken Freedom Song: Live From San Francisco (Oh Boy)	9
Rodney Crowell Fates Right Hand (Columbia)	9
Caroline Herring Wellspring (Blue Corn)	8

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Small-Town Success Story

WCIC/Peoria, IL charges into the top 10 in two markets

Twenty years is a long time to do one thing. But in the case of WCIC/Peoria, IL, it's been all to the good. Though the station now ranks in the top 10 12+ in two markets (Peoria, IL and Bloomington, IL), PD Grayson Long and his staff continue to examine what they do and how they do it — but in an uncomplicated, small-town kind of way.

In the beginning was the word — the word from the decisionmakers at New Life Radio Networks, who wanted to start a group of radio stations that would cover the state of Illinois. That decision spawned WCIC. back in November 1983 it became the third frequency in the network to begin broadcasting.

Long tells us how it all started: "The station came out of the blocks as an AC station. Granted, 20 years ago the Christian AC format was as wide open as the Montana sky. WCIC did, however, start out with a music-intensive format, which was a rarity in those days. The station was 85% music with 15% talk programming.

"In the late '80s we started to define the music with a little more intentionality. In other words, no more playing The Happy Goodmans next to a tune by Petra!"

Of course, Long wasn't around to see the station in its infancy. "I was doing mornings at a South Dakota sta-

tion back home when I received a phone call from New Life Radio Network Director Dick Whitworth," he says. "He told me about an opening at WBGL/Champaign, IL — they were looking for a PD for that market.

"Through a series of events, the manager of WCIC, Dave Brooks, contacted me later. My family came into town, and, after some prayer and conversation, I knew this was God's leading. I started here in January 1999."

Simple Pleasures

Looking at the station's strong showing in the spring ratings in its two main markets (see sidebar), you would think that WCIC was spending all kinds of money on marketing, or maybe even giving away cars and travel packages to its listeners. But, as Long explains, it's a very simple system that has positioned WCIC for suc-

"I would love to tell you why we do so well here in central Illinois, but then it would no longer be a secret," he jokes. "Seriously, I credit the lion's share of it to the leadership to whom I report. They are not afraid to hold up a mirror and say we need to work on this part of our complexion. They have spent their own man-hours and finances to best empower our station to impact our target listener."

What sets WCIC apart from some of the other frequencies in its coverage area? "Simple: relationships," Long replies. "The stuff about music and its sound and the perpetual nagging question of if it is as good as its mainstream counterparts have been all but answered, in my opinion. The quality is there in the production and packaging."

"We spur each other on to try to do better in a very encouraging style. That is becoming increasingly rare in this industry, Christian or mainstream."

"What really matters to me is my relationship with my fellow radio programmers and music directors and the label representatives out there. Have I been genuinely nice to them? Am I unpretentious with everybody? The last thing I ever want said about me or anyone else in this industry is that we are Pharisees."

When asked how the station does what it does so well, Long makes a point of crediting his staff. "They are very committed to the overall vision of the station," he says. "They are unselfish, and they set the tone for raising the bar. We spur each other on to try to do better in a very encouraging style. That is becoming increasingly rare in this industry, Christian or mainstream."

WCIC Spring 2003 Numbers

WCIC/Peoria, IL continues to move forward in impacting the two markets it reaches. Below are the spring numbers that show WCIC in the top 10 among listeners 12+.

Peoria, IL	
AQH share	4.1
Cume rating	5.3
Cume persons	15,300
Rank 12+	7
Bloomington, IL	
AQH share	2.9
Cume rating	5.0
Cume persons	6,500
Rank 12+	10t

Almost 20

In November WCIC will celebrate 20 years of broadcasting, and one of the focal points of its long-term success has been the reputation of the staff in both markets it services. "I'm continually amazed at how warmly received this station is within the business and church communities," Long says. "That funnels up, again, to the staff and management."

"The continuity of staff is extremely important. For example, our promotions director understands what the on-air side of life is trying to do, and vice versa. I've been in a climate at other stations when everyone is on a different page. It can be disastrous."

A perfect illustration of the simple methods that WCIC and its staff use to reach out to the community is the annual Christmas Bible Drive. "It always seems to strike a chord," Long says. "We put up a Christmas tree at the station and invite our listening family to drop off Bibles to place under the tree here and at other locations in each market."

"We then box the Bibles up and deliver them to a local organization that distributes them here in town and all over the world. We also invite listeners who don't have a Bible to stop

"I'm continually amazed at how warmly received this station is within the business and church communities."

by and pick one up free of charge. It's a very special time for the listeners and staff during the Christmas season."

A final thought from Long may reassure PDs about what is truly important for becoming a success story in the local marketplace. He says, "Stay true to who you're trying to reach. If you're just starting this process, that might seem to be against conventional thought, but if you stick with it, it will reap a good harvest."



A FOX, A JILL & AN UNCLE After performing at GMA's Seminar in the Rockies in Colorado, new Reunion artist Jill Paquette traveled to Colorado Springs for a visit with the KBIQ (Q102.7) morning show with Uncle Steve and Paris Foxworthy. Seen here (l-r) are Foxworthy, Paquette and Uncle Steve.

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Editor
Lizza Connor

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Paul Colman Trio Project Centers On Reconciliation

Sophomore album *One* will be released Sept. 9

Enigmatic Aussie band Paul Colman Trio, the reigning Dove Award New Artists of the Year, are readying for the release of their second studio album, *One* (Essential Records). It will be the followup to their 2002 debut, *New Map of the World*, which produced the radio hit "Turn." This week the band tells THE CCM UPDATE that what excites them most about *One* is the message of reconciliation upon which the new project is based.

Though *One* is not a concept record, PC3 frontman Paul Colman says, "The concept of reconciliation with God and with others is a very strong theme, because every song has that topic in mind."

As Colman, bassist Grant Norsworthy and drummer Phil Gaudion were writing for the album amid global unrest, continuing threats of terrorism, and war abroad, Colman says they constantly pondered universal questions, like "Are we safe?" "Where is hope?" and "In the midst of war, what's going to happen with other countries and other religions?"

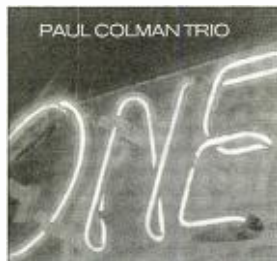
Colman explains, "We were seeking answers for questions like 'What do we have in common?' and 'What is Jesus' concept of peace — is it pacifism or intervention?'"

As world events have people across the globe asking the same things, *One* serves as an appropriate soundscape for the present. This week Paul Colman Trio talk with THE CCM UPDATE Editor Lizza Connor about the new album and valuable lessons learned over the past year.

CCM: What prompted the direction of this album?

GN: We feel like this concept of reconciliation is all-encompassing for us in our lives in following Jesus. The only ministry that's defined in the Bible is in 2 Corinthians 5:18, where Paul mentions the word *reconciliation*. This concept of being connected with

God and others is the void that everyone's trying to fill with whatever they can find. If you're writing songs from the standpoint of following Jesus, then all your songs are about reconciliation, in one layer or another. The concept of reconciliation was brought to our attention more after



the events of Sept. 11, 2001 and the war in Iraq.

PC: The new songs raise various issues. A song like "One Generation" is about calling a generation to say, "When you've got bitterness that flows from father to son and infiltrates like a poison through a family line, it takes just one generation to say, 'That's enough.'"

I do have a strong feeling that God is doing something different with our generation. There's an intolerance that we have toward obligation, guilt and fear. There's a new resolve to love. There's a sense of hope on this album that's really strong.

CCM: On a practical level, how has it been touring constantly and trying to write and record for this album?

PG: It does give you a chance to get away from the project and come back refreshed with new ideas. But all of us agree that it's better to put in one effort in a concentrated amount of time. It's a bit of a strain.

PC: Having a bit of distance, though, and being able to play these songs live at festivals and concerts is helping us shape and fine-tune. This

is the best way to make the record right now.

CCM: What similarities, if any, will *One* have to your first record?

PC: It's still open, spacious, accessible pop rock with thoughtful lyrics, set against the backdrop of our faith in Jesus. The difference will be that *One* is a little more stripped-down and less produced than *New Map of the World*.

The great thing about making *New Map* was working with Monroe Jones, but the one negative thing was that we had to go back to Australia while the record was wrapping. The final tracking days and the mix were done by guys who hadn't really seen the band play live and didn't know us. We didn't feel like all of it represented us. Now we've stuck our noses in every corner, so it's more us.

GN: Another major difference is that we've been trying to picture a massive crowd singing these choruses after the first time hearing them. *New Map* had some very catchy choruses and sing-along moments, but I think this album has a lot more of that. It's not so we can have people stroking our egos and singing along all the time, it's just an incredible tool to take a simple lyric and let it hook into the consciousness of your audience.

PC: The audiences we are playing to are still not very familiar with our music. Pop music is typically disposable. If we can take something that people are quick to throw away and make it stick to their hands, then they can't really throw it away even if they try. Maybe that's what we're trying to do — make gluey pop. It's a new genre!

CCM: This is your second whirl with an album release. Do you feel more or less pressure this time around?

PC: It's 50 times more pressure, and I really like pressure. Without it, I'm useless.

CCM: The band has had a successful year out. What truth, experience or word of the Lord has become passionate to your hearts or has been driven home to you over the last year?

PC: The main truth of God's teaching, to love God and love others, has been crystallized to me. It's the basis of everything. Christianity is way too complicated now. It's a religion, and Jesus is not about religion, He's about relationship. People say, "My Christianity," this and that. Why do we



The Paul Colman Trio (l-r) Grant Norsworthy, Paul Colman and Phil Gaudion

even say that word? Why don't we just get back to talking about Jesus?

God calls us to love Him and love others. There are leadings of His into particular areas, but mostly it's us deciding that we want to do it and God blessing that.

"The main truth of God's teaching, to love God and love others, has been crystallized to me. It's the basis of everything."

Paul Colman

"Christianity" says that a mission trip is something you do for a week in Jamaica, and then you get back to your normal life. That way of thinking is just not true.

I'll give you another example. We were at a university in Texas a few weeks ago. We were there for 11 hours before we took the stage. We were hanging out with other bands, the promoters, volunteer workers and others. Some people think the ministry is just from 8:30 to 9:30pm when you're onstage, but you've got to be kidding.

A big-name band was sitting on their tour bus saying they were bored. I thought about pulling that guy by the ear and saying, "That's not Jesus!" Not to be this super-spiritual guy — because I need someone to kick my butt too — but if you are bored, that's your decision. There are people to love outside of your bubble with 18 wheels. That's our job, but it's our thinking that's made us that way.

What's been crystallized by our experience is that the gig is a part of loving others, as is the trip there and the meal there. We have to keep our eyes and ears open.

PG: I would like to add that, as we've done a lot of traveling around the United States, I think all of the band would agree that curbside check-in is a gift from God.

GN: And I've learned that it's possible to do a gig without a bass amplifier onstage, but it's not as much fun. I've also learned that, as I've met wonderful people who share this job we're privileged to do, there's no arrival point. It's the journey that's the joy of it. I couldn't think, "Ah, we've arrived in America, thus we've arrived," or, "We've got a record deal or a No. 1 song, so we've now arrived." It's this journey, and that includes the joy and the struggle. It's part of following Jesus, and it's great.

CCM: You mentioned earlier that as you were writing for the record, you were contemplating Jesus' position on peace. Have you come to any conclusions?

PC: I've just finished a huge study on that and looked at every reference that He made toward peace. I don't have any definitive exegesis yet. He did say, "My peace I give you, not as the world gives it." I think the peace that He was talking about was such a deep sense of comfort in the fact that God is in control.

From that, there are various interpretations within the experience that people refer to as Christianity. There are people who would march in the streets for peace, against the war, who are avid disciples of Jesus. There are those who clap every time a bomb is dropped who are avid disciples of Christ.

I do get a sense, however, that Jesus' idea of peace is far more interactive than pacifism. His version of how to bring peace to the world was to die a very violent death. His version of peace throughout the Bible seems to me this: to run right into the arms of danger, and yet to bring this spirit that does have a passive nature. because He says if someone strikes you, turn the other cheek.

In the end, the answer, I think, is not our version of what Jesus was saying, but the key to peace is to actually bring the spirit of Jesus himself, because He is the peacemaker.

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME Word Of God Speak (INO)	1965	-15	16	58/0
2	2	CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	1632	+26	14	61/0
4	3	WARREN BARFIELD My Heart Goes Out (Creative Trust Workshop)	1550	0	13	55/1
3	4	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	1500	-69	13	52/0
7	5	ZOEGIRL You Get Me (Sparrow)	1360	+124	6	58/0
5	6	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	1307	-178	19	42/0
9	7	SONICFLOOD Cry Holy (INO)	1215	+102	9	47/1
6	8	JEREMY CAMP I Still Believe (BEC)	1178	-119	21	41/0
8	9	THIRD DAY You Are So Good To Me (Essential)	1089	-123	23	36/0
10	10	NICHOLE NORDEMAN Legacy (Sparrow)	931	-118	22	33/0
11	11	SHAUN GROVES See You (Rocketown)	895	+34	9	37/4
12	12	PHILLIPS, CRAIG & DEAN Hallelujah (Your Love Is Amazing) (Sparrow)	838	+47	8	35/2
14	13	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	805	+43	7	35/3
17	14	CAEDMON'S CALL Hands Of The Potter (Essential)	736	+95	6	33/3
18	15	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	707	+79	4	32/4
20	16	AVALON New Day (Sparrow)	693	+136	2	38/7
13	17	JOY WILLIAMS Every Moment (Reunion)	635	-140	19	26/0
21	18	ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	620	+71	4	32/5
24	19	NEWSONG Life In My Day (Reunion)	588	+95	3	29/6
16	20	AVALON Everything To Me (Sparrow)	542	-100	27	21/0
15	21	KRISTY STARLING Water (Word/Curb/Warner Bros.)	502	-141	18	23/0
26	22	JAMI SMITH Salt And Light (Integrity)	496	+45	3	20/0
25	23	JEFF DEYO I Give You My Heart (Gotee)	490	+3	5	27/0
29	24	TODD AGNEW This Fragile Breath (Ardent)	489	+86	2	23/3
28	25	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	471	+66	2	22/3
19	26	REBECCA ST. JAMES I Thank You (ForeFront)	469	-93	24	22/0
23	27	JILL PAQUETTE Lift My Eyes (Reunion)	422	-72	10	19/0
22	28	NEWSBOYS He Reigns (Sparrow)	421	-82	30	14/0
Debut	29	FFH Ready To Fly (Essential)	418	+270	1	24/15
30	30	AUDIO ADRENALINE Pierced (ForeFront)	418	+17	29	16/0

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 8/3 - Saturday 8/9.
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New & Active

PAUL COLMAN TRIO I'll Be With You (Essential)
Total Plays: 403, Total Stations: 21, Adds: 1

NEWSBOYS You Are My King (Amazing Love) (Sparrow)
Total Plays: 402, Total Stations: 24, Adds: 5

NATE SALLIE It's About Time (Curb)
Total Plays: 397, Total Stations: 13, Adds: 0

CASTING CROWNS If We Are The Body (Reunion)
Total Plays: 338, Total Stations: 18, Adds: 8

KRISTY STARLING I Need You (Word/Curb/Warner Bros.)
Total Plays: 328, Total Stations: 11, Adds: 1

SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)
Total Plays: 259, Total Stations: 14, Adds: 0

SHANE BARNARD & SHANE EVERETT Be Near (Inpop)
Total Plays: 241, Total Stations: 10, Adds: 1

JILL PHILLIPS Wrecking Ball (Fervent)
Total Plays: 232, Total Stations: 13, Adds: 1

SWIFT 'Til I Met You (Flicker)
Total Plays: 230, Total Stations: 11, Adds: 1

KELCEY First Things First (B-Rite)
Total Plays: 200, Total Stations: 9, Adds: 1

Songs ranked by total plays

Most Added*

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
FFH Ready To Fly (Essential)	15
CASTING CROWNS If We Are The Body (Reunion)	8
AVALON New Day (Sparrow)	7
VARIOUS ARTISTS The Gathering (Essential)	7
NEWSONG Life In My Day (Reunion)	6
ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	5
NEWSBOYS You Are My King (Amazing Love) (Sparrow)	5
BIG DADDY WEAVE Fields Of Grace (Fervent)	5
SHAUN GROVES See You (Rocketown)	4
AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	4
R. ST. J. & C. TOMLIN Expressions Of Your Love (ForeFront/Sparrow)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FFH Ready To Fly (Essential)	+270
CASTING CROWNS If We Are The Body (Reunion)	+180
AVALON New Day (Sparrow)	+136
ZOEGIRL You Get Me (Sparrow)	+124
SONICFLOOD Cry Holy (INO)	+102
CAEDMON'S CALL Hands Of The Potter (Essential)	+95
NEWSONG Life In My Day (Reunion)	+95
VARIOUS ARTISTS The Gathering (Essential)	+93
TODD AGNEW This Fragile Breath (Ardent)	+86
AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	+79
BIG DADDY WEAVE Fields Of Grace (Fervent)	+79

Christian Activity

by Rick Welke

Seven In A Row

MercyMe put another notch in their growing chart bio with their seventh consecutive week at No. 1 at AC with "Word of God Speak." This on the heels of their huge success at mainstream AC and CHR/Pop radio with "I Can Only Imagine." Interestingly enough, their present single's run at the top has far outweighed the success of "Imagine" at Christian radio. Could "Word" be another crossover possibility?

FFH fly onto the chart this week as the only debut, at No. 29. With 15 station adds and an increase of 270 plays, look for this one to zoom into the top 10 in just a few weeks.

New group Casting Crowns are hitting pay dirt with programmers as well, landing eight new stations on "If We Are The Body" while solidifying their spot on the New & Active board. Expect a big debut for them next week.



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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)	975	+7	12	25/1
2	2	JEREMY CAMP I Still Believe (BEC)	952	+20	15	23/0
5	3	SWITCHFOOT Gone (Sparrow)	876	+122	7	26/3
3	4	EVERYDAY SUNDAY Hanging On (Flicker)	817	-98	14	22/0
7	5	SEVEN PLACES Everything (BEC)	801	+59	11	22/1
4	6	RELIENT K Getting Into Yo. (Gotee/EMC)	716	-58	22	20/0
6	7	JOY WILLIAMS Every Moment (Reunion)	685	-67	16	18/0
8	8	THIRD DAY You Are So Good To Me (Essential)	683	+14	22	19/1
9	9	W. BARFIELD My Heart... (Creative Trust Workshop)	673	-9	9	21/1
10	10	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	608	+8	11	20/0
15	11	ZOEGIRL You Get Me (Sparrow)	604	+102	6	25/5
14	12	S. ORRICO (There's Gotta Be)... (ForeFront/Virgin)	596	+92	4	24/2
13	13	TOBYMAC Love Is In The House (ForeFront)	539	+33	9	15/1
12	14	LIFHOUSE Take Me Away (Sparrow/DreamWorks)	490	-24	14	14/1
16	15	MERCYME The Change Inside Of Me (INO)	476	+69	7	14/1
11	16	BEBO NORMAN Falling Down (Essential)	407	-114	20	12/1
20	17	JEFF DEYO I Give You My Heart (Gotee)	369	+33	7	11/0
19	18	BIG DISMAL Remember (I.O.U.) (Wind-up)	357	-10	12/1	
17	19	SANCTUS REAL Hey Wait (Sparrow)	349	-52	17	12/0
18	20	PLUMB Free (Curb)	346	-34	11	14/0
25	21	SHAUN GROVES See You (Rockettown)	341	+52	2	12/1
21	22	BY THE TREE Far Away (Fervent)	341	+13	4	12/0
30	23	NATE SALLIE All About You (Curb)	320	+65	2	17/3
23	24	NEWSBOYS He Reigns (Sparrow)	316	+17	30	8/0
29	25	AUDIO ADRENALINE Pierced (ForeFront)	291	+27	13	7/0
Debut	26	SIXPENCE NONE... Waiting... (Squint/Curb/Reprise)	278	+32	1	14/0
26	27	JILL PAQUETTE Lift My Eyes (Reunion)	267	-20	3	8/0
-	28	BIG OADDY WEAVE Audience Of One (Fervent)	253	+26	16	5/1
27	29	S. CURTIS CHAPMAN How Do I Love Her (Sparrow)	252	-35	6	8/0
24	30	REBECCA ST. JAMES I Thank You (ForeFront)	239	-51	20	8/0

27 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 8/3 - Saturday 8/9.
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New & Active

AUDIO ADRENALINE Strong (ForeFront)
Total Plays: 225, Total Stations: 10, Adds: 0

SONICFLOOD Cry Holy (INO)
Total Plays: 209, Total Stations: 9, Adds: 1

JARS OF CLAY The Valley Song (Essential)
Total Plays: 206, Total Stations: 4, Adds: 0

NEWSBOYS You Are My King (Amazing Love) (Sparrow)
Total Plays: 181, Total Stations: 12, Adds: 6

CHRIS RICE Smile (Just Want To Be With You) (Rockettown)
Total Plays: 170, Total Stations: 7, Adds: 0

SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)
Total Plays: 167, Total Stations: 6, Adds: 0

PAUL COLMAN TRIO I'll Be With You (Essential)
Total Plays: 167, Total Stations: 6, Adds: 2

GRITS (JENNIFER KNAPP) Believe (Gotee)
Total Plays: 151, Total Stations: 7, Adds: 0

SWIFT 'Til I Met You (Flicker)
Total Plays: 150, Total Stations: 9, Adds: 1

FM STATIC Crazy Mary (Tooth & Nail)
Total Plays: 148, Total Stations: 7, Adds: 1

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	THOUSAND FOOT KRUTCH Bounce (Tooth & Nail)	398	-19	14	33/0
4	2	38TH PARALLEL Turn... (Squint/Curb/Warner Bros.)	377	+10	9	30/1
2	3	PAX217 PSA (ForeFront)	373	-7	10	32/1
6	4	EAST WEST For Every Wish (Floodgate)	366	+28	8	32/1
5	5	BENJAMIN GATE Need (ForeFront)	346	+2	10	28/0
10	6	SEVENTH DAY SLUMBER Innocence (Crownel)	288	+33	4	32/0
7	7	LAST TUESDAY Social Butterfly (DUG)	286	-22	15	18/1
14	8	SKY HARBOR In Stereo (Inpop)	282	+39	6	28/3
12	9	NATE SALLIE All About You (Curb)	262	+17	7	28/1
8	10	STRANGE CELEBRITY Free (Squint/Curb/Warner Bros.)	261	-34	14	30/1
9	11	MODERN DAY JOHN Disdain (Independent)	260	-10	8	19/1
3	12	KUTLESS Tonight (BEC)	254	-121	15	31/1
15	13	RELIENT K Forward Motion (Gotee)	252	+11	4	31/2
13	14	PILLAR Indivisible (MCA)	251	+8	5	26/1
-	15	FM STATIC Crazy Mary (Tooth & Nail)	245	+67	2	23/6
21	16	JEREMY CAMP Take My Life (BEC)	243	+33	2	27/6
11	17	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	239	-14	12	23/1
18	18	TINMAN JONES Sunshine (Cross Driven)	227	+1	9	25/2
17	19	GS MEGAPHONE Light Child (Spindust)	223	-4	11	24/0
20	20	PIVITPLEX Oversed (Sonic Fish)	218	+5	4	23/2
23	21	POOR MAN'S RICHES Motions (Independent)	214	+10	5	17/2
24	22	TODD AGNEW This Fragile Breath (Ardent)	207	+4	6	16/0
22	23	SANCTUS REAL Audience Of One (Sparrow)	204	-6	17	19/2
16	24	LIFHOUSE Take Me Away (Sparrow/DreamWorks)	204	-25	13	14/1
30	25	STERED MOTION Rise (Flicker)	202	+24	2	16/5
26	26	BIG DISMAL Remember (I.O.U.) (Wind-up)	199	0	20	14/0
Debut	27	T-BONE, M. TAIT & D. LEWIS Raised In Harlem (Meaux)	196	+47	1	17/3
Debut	28	EVERYDAY SUNDAY Lose It Again (Flicker)	187	+51	1	12/4
-	29	AUDIO ADRENALINE Worldwide: Two (ForeFront)	180	+13	2	23/2
1	30	BRAVE SAINT... The Sun Also Rises (Tooth & Nail)	180	-40	13	13/0

44 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 8/3 - Saturday 8/9.
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New & Active

ROCK 'N' ROLL WORSHIP CIRCUS A Beautiful Glow (INO)
Total Plays: 176, Total Stations: 19, Adds: 0

FURTHER SEEMS FOREVER The Sound (Tooth & Nail/EMC)
Total Plays: 170, Total Stations: 11, Adds: 1

DAKONA Richest Man (Maverick/Warner Bros.)
Total Plays: 158, Total Stations: 13, Adds: 0

BIG DISMAL Reality (Wind-up)
Total Plays: 144, Total Stations: 16, Adds: 10

OLD MAN SHATTERED Sentimental Time (Acoustic Live)
Total Plays: 144, Total Stations: 9, Adds: 0

PETRA Jekyll And Hyde (Inpop)
Total Plays: 140, Total Stations: 20, Adds: 1

SWITCHFOOT Ammunition (Red Ink/Columbia)
Total Plays: 135, Total Stations: 20, Adds: 2

BY THE TREE Far Away (Fervent)
Total Plays: 102, Total Stations: 7, Adds: 1

DISCIPLINE Wait (Stain)
Total Plays: 95, Total Stations: 6, Adds: 1

NUMBER ONE GUN On And On (Savage/Floodgate)
Total Plays: 91, Total Stations: 7, Adds: 2

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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	MERCYME Word Of God Speak (IND)	434	0	14	22/0
4	2	C. RICE Smile (Just Want To Be With You) (Rocketown)	350	+41	8	20/1
3	3	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	350	+14	16	17/0
2	4	C. BILLINGSLEY A Loss... (Perpetual Entertainment)	334	-28	13	17/0
6	5	PHILLIPS, CRAIG & DEAN Hallelujah... (Sparrow)	315	+35	6	18/0
7	6	AL DENSON Trusting You Alone... (Spring Hill)	307	+39	11	18/0
5	7	NEWSBOYS He Reigns (Sparrow)	287	-15	15	15/0
10	8	MICHAEL W. SMITH The Wonderful Cross (Reunion)	262	+38	8	14/1
8	9	S. BARNARD & S. EVERETT Be Near (Inpop)	259	-1	11	14/0
9	10	NICHOLE NORDEMAN Legacy (Sparrow)	236	-7	17	14/0
16	11	NATALIE GRANT I Desire (Curb)	235	+65	4	17/3
13	12	JAMIE SLOCUM I Cannot Turn Away (Curb)	234	+35	3	18/2
11	13	BRIAN DOERKSEN Hope Of The Nations (Hosanna)	222	+12	7	15/0
15	14	TWILA PARIS God Of All (Sparrow)	220	+44	4	18/1
12	15	CHARMAINE All In All (Elevate/Inpop)	208	+2	5	16/1
17	16	JIM WITTER You Are The Son (Curb)	163	+14	2	13/1
20	17	SCOTT RIGGAN I Love You Lord (Spinning Plates)	153	+22	2	11/0
Debut	18	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	152	+23	1	14/1
-	19	DARLENE ZSCHECH Great Is The Lord (Hillsong)	141	+15	2	9/0
-	20	WAYNE WATSON Dreaming Again (Spring Hill)	141	+15	2	13/0

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 8/3 - Saturday 8/9.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	VERBS Live To The Music (Gotee)
2	DJ MAJ The Ringleader (Gotee)
3	OUT OF EDEN Showpiece (Gotee)
4	LPG Never Did I (Uprok)
5	GRITS f/JENNIFER KNAPP Believe (Gotee)
6	CROSS MOVEMENT Forever (BEC)
7	KJ-52 f/JOHN REUBEN The Choice Is Yours (Uprok)
8	JOHN REUBEN Run The Night (Gotee)
9	SOULJAHZ Jubilee (Squint/Curb/Warner Bros.)
10	T-BONE Blazing Microphones (Flicker)

CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
NEWSBOYS You Are My King (Amazing Love) (Sparrow)	6
ZOEGIRL You Get Me (Sparrow)	5
JUMP 5 Why Do I Do (Sparrow)	4
SWITCHFOOT Gone (Sparrow)	3
NATE SALLIE All About You (Curb)	3
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	2
PAUL COLMAN TRIO I'll Be With You (Essential)	2
CASTING CROWNS If We Are The Body (Reunion)	2

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BIG DISMAL Reality (Wind-up)	10
JEREMY CAMP Take My Life (BEC)	6
FM STATIC Crazy Mary (Tooth & Nail)	6
STEREO MOTION Rise (Flicker)	5
JUSTIN FOX BAND Listening Now (Independent)	5
EVERYDAY SUNDAY Lose It Again (Flicker)	4
SKY HARBOR In Stereo (Inpop)	3
T-BONE, MICHAEL TAIT & DONNIE LEWIS Raised In Harlem (Meaux)	3
COOL HAND LUKE This Is Love (Floodgate)	3
KJ-52 Dear Slim Pt. 2 (BEC/Uprok)	3

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
SCOTT KRIPPAYNE You Are Still God (Spring Hill)	4
NATALIE GRANT I Desire (Curb)	3
JAMIE SLOCUM I Cannot Turn Away (Curb)	2
COREY EMERSON Sanctuary (Discovery House)	2
JILL PHILLIPS Wrecking Ball (Fervent)	2
VARIOUS ARTISTS The Gathering (Essential)	2



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On The Spot

Julio: A Star in His Own Right

With a last name like Iglesias, it was to be expected that comparisons would be made and that the first thing mentioned after the name Julio would be "Julio's son and Enrique's brother." However, this rocker is paving his own way in the music business, much more so because he's avoided the pop ballads that his famous father and brother sing. Julio Iglesias Jr. is not afraid to face the comparisons — while being very charming about them — and speaks very highly of his father and brother.

With his first Spanish-language album, *Tercera Dimensión*, Julio has set himself on the path to stardom. He's just in time, because doors have started to open in the U.S. Latin-music market for progressive pop and rock. In fact, he is one of the artists pushing those doors open.

Julio's first single, "Los Demás," is a radio hit and is played constantly on MTV Spanish. The second single, "Déjame Volar," was just released and is expected to surpass the first's success. I recently chatted with Julio about his music and his young career.

R&R: You're now releasing the second single, "Déjame Volar," which is a rock ballad. Was this your choice of song to release?

Julio: The record company has always loved this song. This is a song that I wrote with my friend Pete Misitti. In fact, it's one of the songs that got me signed to Warner. It is kind of a rock ballad, and it's a great single. It's summer, and an upbeat song might do better, but everyone seems to love this song. And I love it, too, so I don't mind.

R&R: Hispanics love ballads anyway. We're in love all year round.

Julio: Yes, you're exactly right.

R&R: You collaborated on every one of the songs on this album. How much input did you have?

Julio: The record was started when Pete and I sat down and started writing songs. The first song I ever wrote in Spanish was "Duele."

It was a nice experience to sit down and write in Spanish, which I had never done before. Pete doesn't speak a word of Spanish, so we both did the melodies, and then I wrote the lyrics. All the lyrics are mine.

R&R: What do you draw from to write, or does inspiration come to you wherever you may be?

Julio: It just comes to me. It's funny, because I wrote about 30 songs for this record, and then we chose 10. They just came to me. For the last year and a half I was just into writing with Pete.

R&R: You had done a previous project in English. How important was it for you to do this record in Spanish?

Julio: It's very nice for me to go back to my roots and do a record in Spanish. I felt very comfortable writing in Spanish from Day One. It felt good. It came to me immediately, and it felt natural. I'm also a lot more mature now than when I did my English record five years ago.

R&R: When you were writing this record with Pete, did you make the decision to do a rock project instead of pop or ballads?

Julio: When I sat down with Pete about two years ago I started thinking about what kind of music I wanted to do. I felt more comfortable doing music

that was similar to what I had been listening to, like Matchbox Twenty and Third Eye Blind. That type of music really made me happy. It was music that I was listening to on the radio and that I had bought CDs of. Pete



Julio

See Them Live

August

- 16 Plastilina Mosh, California Plaza, Los Angeles
- 17 Plastilina Mosh, JC Fandango's; Anaheim, CA
- 19 Enrique Bunbury, BB King's, New York
- 20 Enrique Bunbury, House of Blues, Boston
- 22 Enrique Bunbury, House of Blues, Chicago
- 22-24 Pepe Aguilar, Kodak Theater, Los Angeles
- 23 Plastilina Mosh, Slim's, San Francisco
- 24 Enrique Bunbury, House of Blues, Los Angeles
- 24 Plastilina Mosh, Rainbow Ballroom, Fresno
- 25 Enrique Bunbury, House of Blues; Anaheim, CA
- 25 Plastilina Mosh, House of Blues, Los Angeles
- 27 Enrique Bunbury, Metropolis, Houston
- 28 La Mosca Tse Tse, House of Blues, Chicago
- 30 Enrique Bunbury, House of Blues, New Orleans
- 30 La Mosca Tse Tse, Nikki Beach, Miami

Radio Y Música News

Joel Sánchez
PD, WWCL/Ft. Myers

La Que Buena has a Gruperio [Regional Mexican] format, and it's the No. 1 AM station in the area. We did really well in the ratings this time around. We cover Ft. Myers and the surrounding area, for a total of five counties.

There's a huge misconception about the population here. People think there are only Cubans and Puerto Ricans in Florida. But only two hours away from Miami, people work in agriculture — picking oranges and tomatoes — and the workers are Mexican and Central American.

We realized that the Mexican community wasn't being musically served until now. The Mexican population in this area has grown so much within the last year that this market has three local Spanish-language television stations. We reach about 200,000-300,000 Mexicans, and we have a Guatemalan audience as well. People feel at home when they listen to the station.

Promotionwise, we're working really hard. We're currently giving away backpacks with school supplies for children. We're also getting ready, because over the next several months we'll be giving away computers, TVs and rent money.

Another thing we do for our listeners is La Que Buena Taquiza. We register groups of employees [farm workers], and every Thursday we choose a winner. On Friday we go wherever they may be, no matter how far away, and we take them a taco feast with salsa and drinks.

We're also promoting Bronco El Gigante De América's upcoming concert. Florida is the second U.S. state they are visiting during their tour, and we're very proud that they chose us and that they'll be stopping by our station.



Joel Sánchez

also likes that type of music a lot. We got together, and we wanted to do a production in Spanish that had to do with that type of music.

R&R: When the Latin Grammy nominations were announced it was surprising that pop and rock acts took top nods. Do you feel that the Latin market is opening up for projects like yours and the ones that were nominated?

Julio: I really think so. In the last few years there have been a lot of changes in the Latin music world. People are opening up to new music, and it's making everybody very happy. I think people are ready for this.

It's funny, because two years ago, when I started this record, they were playing a lot of the same music in the Latin market; it was very standard. In the last year things have become more open for people who sing

not just ballads, but also other types of music.

R&R: Is this due to new talent, like yourself, producing great material?

Julio: I think there's a lot of music out there, much of which is great stuff. However, people come out with records that the audience doesn't accept. They're picky. You don't buy a record if you only like one song on it; you buy a record when you like more than one song. I think there are finally a lot of good artists doing great music, like Juanes and Natalia Lafourcade. They are experimenting, and people enjoy it, which is great.

R&R: How hard is it to do this?

Julio: I work very hard. I hope people enjoy what I do. I'm blessed, and I've been very lucky. I have a great record company that really believes in what I'm doing, and that is very important to me.



'La Raza' Moves Up

An interview with KLAX/L.A. PD Juan Carlos Hidalgo

The competition in Los Angeles, the No. 1 Hispanic radio market in the country, can be grueling. However, if there's one market where Spanish-language radio is happy to battle it out, it's Los Angeles, because the rewards — especially in revenue — are considerable.

The two Regional Mexican stations competing for top honors are Spanish Broadcasting System's KLAX (La Raza) and Hispanic Broadcasting's KSCA (La Nueva). Historically, KSCA has been able to keep the No. 1 spot, with Contemporary sister KLVE taking the No. 2 position in the ratings.

In the spring '03 book KLAX went 2.8-3.5, tying KSCA as the No. 1 Spanish-language station in Los Angeles. What led to that feat? KLAX PD Juan Carlos Hidalgo talks about the station's success and the challenge of keeping the lead.

R&R: How did you accomplish the first-place tie? Did you make changes to the station, or was it the culmination of hard work?

JCH: This station had already gone through some drastic changes, which included a name change. During the last two years we've been adjusting our programming, and we knew it was going to take time to get our audience back. Little by little, we saw that things were getting better.

We made adjustments to the shows, our programming got tighter, and we concentrated 100% on studying the market and the music. Consistency in programming and promotion is what made the biggest difference.

We also made some changes in the morning show. We added more humor to what we do. I think the morning show got a lot better, as did the afternoon show and all the other time slots. That's one of the things that satisfies me the most: All the programming improved.

R&R: Tell me about your morning show.

JCH: I do the morning show with a great and funny group of people.

We have La Bronca, a girl from Chihuahua, Mexico; Pacorro, who used to be in mornings at sister KXOL/Los Angeles; and a wonderful production team. We're dedicating a lot of time and effort to the production of the show, and it has really helped.

R&R: This is the first time you've tied KSCA in the ratings, right? How do you maintain that lead?

JCH: Yes, at least in a very long time. It's exciting to tie KSCA in the ratings, but it also means that we have an enormous responsibility on our hands, because competition in this market is fierce. It motivates us to do our best and to take good care of our programming.

"Consistency in programming and promotion is what made the biggest difference."

R&R: How much pressure is there to keep the ratings up and beat the competition?

JCH: There's a lot of pressure, but it's a positive kind of pressure. Our objective was to get there, and now we have to keep it up. We must focus on what we need to do to take our station to the top.

But KLAX and KSCA are very different. KSCA's format is more talk than music. Our station is more music and less talk. The formats are different, and we're trying to get to the No. 1 spot with what we're doing.

R&R: A Regional Mexican station

can be many things: a hard-core station with a lot of corridos and norteñas; a middle-ground station with a mix of norteñas and other styles, like banda and rancheras and even ranchera ballads; or a softer station that borders on Adult Contemporary, with ranchera ballads and grupero. How do you define KLAX?

JCH: We focus on banda and norteñas. We don't do corridos. We haven't changed that aspect of the programming. What we have done is focus on the songs that we know have done well in research. We're very strict when choosing the songs we program. We don't add too many songs. I'd say that we make changes to the programming only once a month, and those songs we do add are chosen very, very carefully.

R&R: How do you decide which songs to add? Is your decision based solely on research?

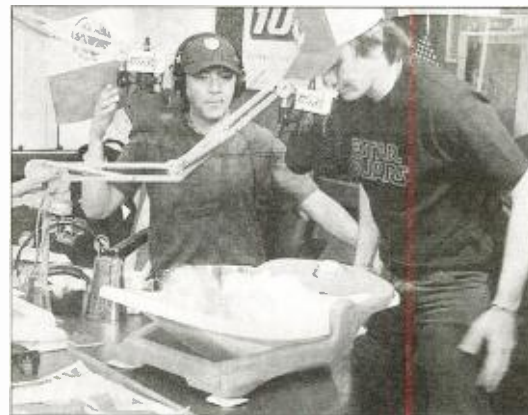
JCH: We all use research differently. I believe that the thing to do is to give a song an opportunity on the air and, after a while, put it in research. Logically, you can't place a song in research before the public has had a chance to listen to it. I add a song that I believe has the potential to become a hit, and we play it for three weeks before it goes to research.

We can play a song for six weeks, and only then will we know if the song will work or not. I couldn't judge the potential of a song by playing it today and placing it in research tomorrow. I'm always in touch with the public, and I'm aware of the new music trends and new releases. I listen to everything, and then I select the songs that I believe will become hits and add them.

R&R: Most Regional Mexican stations attract or are targeted to a male audience, while Contemporary stations attract more women. Is that the case for KLAX as well?

JCH: Our audience is made up largely of men — I'd say about 70%. Women tend to go more for the romantic songs. KLAX has an aggressive music format, but without going to extremes, of course. And the results have been great.

How can we attract women to our station? I'd say by finding a



JUANES CHANGING DIAPERS? During his recent stop in Los Angeles, Juanes visited his morning show buddies at KSSE. Of course, hosts Ysaac and Serralde brought in a baby doll and had Juanes practice handling it — training the singer-songwriter will need, because he'll soon be a dad. Juanes (r) is seen here with Serralde.

musical formula that is appealing to them. This is easily reflected in the market and in the music research we do, yet we had to decide which direction we wanted our station to take, and so we focused more on men. How great it would be if we could capture both audiences equally.

R&R: What about promotions? Any changes there, since they are very important to the Hispanic audience?

"We don't add too many songs. I'd say that we make changes to the programming only once a month, and those songs we do add are chosen very, very carefully."

JCH: In terms of promotions, we've gotten a lot more aggressive. We have one event each month that we call El Baile Privado [Private Dance], where we have top-notch artists performing. For example, one month we can have Lupillo Rivera in Solo Para Mujeres [Women Only], and the next month we can have Intocable, Pancho Barraza and Cuisillos performing at an event.

We do these events every month, and the only way for our audience to get tickets is by winning them on the air, so our listeners don't have to pay for them. These events are structured to be private KLAX events, and we always have the best artists. It has worked really well, because we're not giving away millions of dollars. Our pro-

motions are based on the artists who represent our format.

R&R: How large are these events?

JCH: We do them at different venues; some are smaller and others are larger. It all depends on how many artists we have performing or who the artists are. Two months ago we had an event, a sort of midnight rodeo, and we gave away 7,500 tickets. The show started at 8pm, and at 2am the concertgoers were still dancing. For Lupillo's event, for example, we gave away all 1,500 tickets to women.

R&R: Doing monthly events with top-of-the-line artists and giving away all the tickets are not easy things to pull off. Just the cost of bringing artists to town is expensive. How much support do you get from SBS?

JCH: It was tough in the beginning. We didn't have any ratings, so it wasn't easy to get a budget. But once the numbers go up, so do the promotion budgets. Fortunately, we've had enormous support from SBS. We must also remember that we have Bill Tanner, Pio Ferro and Fernando Pérez leading us, and they are the ones who go out to get the promotion budgets.

Their support is extremely helpful. They are people who know radio and this market, and they understand how important it is to have a promotion budget. We've had a lot of support, both in promotions and the advertising campaigns we've been doing.

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

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CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JUANES & NELLY FURTADO Fotografía (Universal)	159
2	LA OREJA DE VAN GOGH Puedes Contar Conmigo (Sony Discos)	94
3	MANA Mariposa Traicionera (Warner M.L.)	77
4	DAVID BISBAL Lloraré Las Penas (Universal)	63
5	RICKY MARTIN Jaleo (Sony Discos)	62
6	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	62
7	RICARDO ARJONA Minutos (Sony Discos)	53
8	SORAYA Casi (EMI Latin)	50
9	ELEFANTE Ladrón De Corazones (Sony Discos)	49
10	ALEXANDRE PIRES Quitémonos La Ropa (BMG)	45
11	MILLIE CORRETT Suéltalo (BMG)	44
12	ALEXANDRE PIRES Amame (BMG)	42
13	PEPE AGUILAR Me Falta Valor (Univision)	42
14	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	34
15	ENANITOS VERDES Amores Lejanos (Universal)	32
16	JOSE FELICIANO Lo Que Yo Tuve Contigo (Universal)	32
17	RICKY MARTIN Tal Vez (Sony Discos)	32
18	AXE BAHIA Beso En La Boca (Balboa)	31
19	INSPECTOR Amargo Adiós (Universal)	31
20	MOENIA En Qué Momento (BMG)	30
21	OBIE BERMUDEZ Antes (EMI Latin)	29
22	EROS RAMAZZOTTI Una Emoción Para Siempre (BMG)	29
23	JOAN SEBASTIAN Barrio Viejo (Balboa)	28
24	LA LEY Amate Y Sálvate (Warner M.L.)	27
25	JULIO Déjame Volar (Warner M.L.)	26

Data is compiled from the airplay week of August 3-9, and based on a point system.
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Going For Adds

ALEJANDRO SANZ No Es Lo Mismo (Warner M.L.)
YAHIR Déjame (Warner M.L.)
GUILLERMO PLATA Contigo Y Sin Ti (Balboa)
KABAH Fue Lo Que Será (Warner M.L.)
OLGA TAÑON Cuando Tú No Estás (Warner M.L.)
CAROLINA Ya Te Olvidó Mi Corazón (Warner M.L.)
BACILOS Odio El Silencio (Warner M.L.)
LA LEY Más Allá (Warner M.L.)
BODEGA SONICA Ametralladora (Balboa)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	VICTOR MANUELLE Poco Hombre (Sony Discos)	116
2	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	109
3	SON DE CALI Son De Cali (Univision)	101
4	CELIA CRUZ Ríe Y Llora (Sony Discos)	96
5	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	77
6	OBIE BERMUDEZ Antes (EMI Latin)	75
7	EDDIE DAVIS La Buena Vida (Silva Line)	75
8	ELVIS MARTINEZ Así Te Amo (Premium)	72
9	JUANES & NELLY FURTADO Fotografía (Universal)	69
10	JUNNY Bella Idiota (MP)	56
11	KEVIN CEBALLO Amame O Déjame (Universal)	55
12	RICKY MARTIN Jaleo (Sony Discos)	48
13	AREA 305 Vive La Vida (Univision)	48
14	CHAYANNE Un Siglo Sin Ti (Sony Discos)	45
15	ORO SOLIDO Tu Mamá Y Tu Papá (24K)	45
16	EDDY HERRERA El Idiota (Sony Discos)	43
17	SOPHY Cuéntale A Ella (Premium)	43
18	MARIO FELICIANO Remolino (NH)	42
19	FRANKIE J. Ya No Es Igual (Sony Discos)	40
20	JOSEPH FONSECA Que Levante La Mano (Karen)	39
21	ALEXANDRE PIRES Quitémonos La Ropa (BMG)	37
22	EROS RAMAZZOTTI Una Emoción Para Siempre (BMG)	35
23	DAVID BISBAL Lloraré Las Penas (Universal)	35
24	MARC ANTHONY Caminaré (Sony Discos)	33
25	MARC ANTHONY Barco A La Deriva (Sony Discos)	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)
INDIA Soy Mujer (Sony Discos)
FRANKIE NEGRON Hasta Que Te Enamores (Warner M.L.)

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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CONJUNTO PRIMAVERA Actos De Un Tonto (Fonovisa)	309
2	BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa)	302
3	JOAN SEBASTIAN Así Te Quiero (Balboa)	286
4	TUCANES DE TIJUANA El Sinvergüenza (Universal)	244
5	TIGRES DEL NORTE En Qué Fallé (Fonovisa)	209
6	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	174
7	MONTEZ DE DURANGO Hoy Empieza Mi Tristeza (Disa)	170
8	INTOCABLE Muy A Tu Manera (EMI Latin)	140
9	TEMERARIOS Te Regalo Mi Tristeza (Fonovisa)	129
10	JORGE LUIS CABRERA Quédate Callada (Disa)	124
11	ADOLFO URIAS Serán Sus Ojos (Fonovisa)	121
12	INTOCABLE Eso Duele (EMI Latin)	117
13	BANDA EL RECODO Acá Entre Nos (Fonovisa)	113
14	ARROLLADORA BANDA EL LIMON En Los Puritos Huesos (Disa)	110
15	RAZOS María Chuchena (BMG)	109
16	GERMAN LIZARRAGA La Pila De Agua (Disa)	107
17	COYOTE Y SU BANDA TIERRA SANTA Te Vas Amor (EMI Latin)	103
18	ADOLFO URIAS Amor Bésame (Fonovisa)	102
19	CONTROL Pequeña Y Frágil (EMI Latin)	98
20	LA ONDA Así, Así (EMI Latin)	96
21	CONJUNTO PRIMAVERA Una Vez Más (Fonovisa)	94
22	HURACANES DEL NORTE El Mantenido (Fonovisa)	93
23	PALOMO Te Metiste En Mi Cama (Disa)	90
24	COYOTE Y SU BANDA TIERRA SANTA El Rancho Grande (EMI Latin)	88
25	ORIGINALES DE SAN JUAN La Motosierra (EMI Latin)	86

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Going For Adds

GRACIELA BELRAN Qué Difícil Es (Univision)
 LOS CAPIROS El Taconazo (BMG)
 CONTROL Me Quiero Casar (EMI Latin)
 TIGRILLOS Sueltecito (Warner M.L.)
 LA CONTRA Ya Tengo Mi Vida (Univision)
 JULIO PRECIADO Te Reto A Que Me Olvides (BMG)
 CHUY JR. Y SUS JARDINEROS Mr. Party (EMI Latin)
 BANDA MACHOS Las Isabeles (Warner M.L.)
 AREA 305 Vive La Vida (Univision)
 NICO FLORES Para Morir Iguales (BMG)
 PESADO Mátame (Warner M.L.)
 CONJUNTO TARAHUMARA Tu Mirada (Univision)
 COSTUMBRE Cuánto Te Amo (Warner M.L.)
 IMAN Amor De Dos Caras (Univision)
 NADIA La Duda (Warner M.L.)
 EL JILGUERO Nos Pertenece (Univision)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	PALOMINOS Tócame (Fonovisa)	158
2	CONTROL Pequeña Y Frágil (EMI Latin)	149
3	DUELO Desde Hoy (Univision)	136
4	KUMBIA KINGS Insomnio (EMI Latin)	132
5	INTOCABLE Eso Duele (EMI Latin)	130
6	LA ONDA Así, Así (EMI Latin)	112
7	LA CONTRA Ya Tengo Mi Vida (Univision)	102
8	BIG CIRCO La Endiablada (EMI Latin)	98
9	LIMITE Soy Así (Universal)	94
10	MARCOS OROZCO Río Rebelde (Catalina)	90
11	IMAN Amor De Dos Caras (Univision)	76
12	JIMMY GONZALEZ & GRUPO MAZZ Dame Un Minuto (Freddie)	75
13	RUBEN RAMOS Quiero Una Cita (Revolution)	67
14	JIMMY GONZALEZ & GRUPO MAZZ Junto A Ti (Freddie)	63
15	COSTUMBRE Cómo Olvidarte (Warner M.L.)	57
16	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	50
17	ALAZZAN Contigo O Sin Ti (Freddie)	49
18	CHENTE BARRERA Ya No Ries Como Ayer (Animo)	42
19	FRANKIE J. Ya No Es Igual (Sony Discos)	41
20	CONTROL Me Quiero Casar (EMI Latin)	39
21	JOE LOPEZ Entre Tus Cosas (EMI Latin)	35
22	ESTRUENDO Conquistar Tu Corazón (Univision)	32
23	FRIJOLES ROMANTICOS & BOBBY PULIDO Dónde Está Mi Raza (Universal)	28
24	PILAR MONTENEGRO Yo Sé Que Te Amo (Univision)	28
25	BOBBY PULIDO Se Me Olvidó Otra Vez (EMI Latin)	28

Data is compiled from the airplay week of August 3-9, and based on a point system.
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Going For Adds

COSTUMBRE Cuánto Te Amo (Warner M.L.)
 VARONIL Y Lloré (Univision)
 TIGRILLOS Sueltecito (Warner M.L.)
 JESSE MARROQUIN Preciosa Y Bonita (JLM)
 LOS HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)
 JOE LOPEZ Amar Y Vivir (EMI Latin)
 PESADO Mátame (Warner M.L.)
 AKWID No Hay Manera (Univision)

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	CIRCO La Sospecha (Universal)
5	LA LEY Amate Y Sálvate (Warner M.L.)
6	LA MOSCA TSE TSE Muchachos, Esta Noche Me Emborracho (EMI Latin)
7	LA OREJA DE VAN GOGH Puedes Contar Conmigo (Sony Discos)
8	MOENIA En Qué Momento (BMG)
9	LOS PERICOS Complicado Y Aturdido (Universal)
10	MUNDO APARTE Soledad (Access Denied Productions)
11	PANTEON ROCOCO Tu Recuerdo Y Yo (BMG)
12	INSPECTOR Amargo Adiós (Universal)
13	LOS PERICOS Casi Nunca Lo Ves (Universal)
14	MARIA FATAL Pórtate Mal (La Noria)
15	JARABE DE PALO Bonito (Warner M.L.)

Songs ranked by total number of points. 19 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	RICKY MARTIN Jaleo (Sony Discos)
2	CELIA CRUZ Rie Y Lloro (Sony Discos)
3	JOHNNY VENTURA Allá Se Quedó (MP)
4	SON DE CALI Son De Cali (Univision)
5	SONORA CARRUSELES La Comay (Fuentes)
6	EMMANUEL El Bodeguero (Universal)
7	ANTHONY Qué Mujer (J&N)
8	TITO ROJAS Cuidala (MP)
9	ORQUESTA GUAYACAN Vas A Llorar (MP)
10	KEVIN CEBALLO Amame O Déjame (Universal)
11	SON CAMEJERO No Sé (Cutting)
12	OBIE BERMUDEZ Antes (EMI Latin)
13	SONEROS DEL BARRIO Ahí Namá (Rumba Jams)
14	AKWID No Hay Manera (Univision)
15	OSCAR D'LEON La Mazucamba (Universal)

Songs ranked by total number of points. 21 Record Pool reporters.

NATIONAL

JOBS!

<http://onairjobtipsheet.com>

SOUTH

KISS 99.9 COUNTRY

WKIS, Miami/Ft. Lauderdale, seeks an aggressive, financially motivated Account Executive to join our dynamic team of professionals! This is an opportunity to move to "the next level" in an exciting, diverse marketplace. Send resume to: Carole Bowen-GSM. carole@wkis.com.

89.7 WMHK/Columbia, SC is looking for top-quality air talent to take Christian AC morning show to next level. Position is full-time and will include LOTS of audience interaction. Email audio sample and resume to tgreene@wmhk.com. NO CALLS PLEASE.EOE.

Join the team of a successful and growing station: New Life 91.9, WRCM, in Charlotte, North Carolina. If you have great people skills, a heart for ministry, excellent marketing knowledge, and an 'eye for opportunity', then you might be exactly the person we are looking for to be our Director of Audience Development. Please submit your resume as soon as possible to my attention at New Life 91.9, PO Box 17069, Charlotte, NC 28227. EOE. No phone calls.

K-93, Lexington Kentucky's 20 year heritage country station is looking for a new Morning Team. If you're ready to OWN the country audience in Lexington, rush your T and R to Dale O'Brian WVLK-FM 300 West Vine Street Lexington, KY. 40507. EOE.

SOUTH

Mornings in Birmingham!

Rare opening for a Morning Host on AC WMJJ. Candidate should have a minimum of five years broadcast experience and be able to relate and communicate to our adult female audience. If you live the AC lifestyle, believe in strong show prep, like to meet listeners and are community minded, we're looking for you! You also must be a team player that can check their ego at the door and play well with others.

Please send scoped T&R to:
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Birmingham, Al. 35209
Attn: Tom Hanrahan
M/F EOE

EAST



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Clear Channel Radio, WYYD Roanoke/Lynchburg, VA has an immediate opening in the beautiful Blue Ridge Mountains area for an experienced country programmer who possesses strong leadership skills and is ready to compete and win. Must provide direction for air-staff, music, on-air and off-air promotions as well as creative production and imaging. Prophet and Cool Edit experience a plus; Selector is a must. Must have at least 5 years related experience with a minimum 3 years in a programming capacity. Benefits include Medical, Dental, Vision, Life, ESPP, 401k, EAP, Paid Vacation and Sick Leave

Please send tape and resume along with salary requirements to:
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Clear Channel Communications
3807 Brandon Ave SW, Suite 2350
Roanoke, Va 24018

Clear Channel Communications is an Equal Opportunity Employer. We believe our creativity and productivity are best when we bring together people of all backgrounds and ethnicities. Therefore, Clear Channel strongly encourages men and women of all races and backgrounds to apply for positions for which they are qualified

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RCS has part-time openings in AirCheck for candidates with ability to identify songs, artists and commercial advertising. Knowledge of Urban AC a plus. Send resumes to: afederic@rcsworks.com or fax: (914) 206-3934. (8/15)

MIDWEST

PROGRAM DIRECTOR

WKQX-FM/O101 Chicago is looking for the next great Program Director to continue the station's tradition as one of America's premier alternative music stations. Applicants should have extensive programming experience, plus the ability to manage high energy talent. Send your resume to: WKQX-FM, Department Z, 230 Merchandise Mart Plaza, Chicago, IL 60654. NO PHONE CALLS PLEASE. Emmis Communications and WKQX support equal opportunity for all people, regardless of race, creed, sex or ethnic background. As an equal opportunity employer by choice, qualified minorities and females are encouraged to apply.

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Salem Communications Phoenix has an immediate Director of Sales opening at Conservative News Talk KKNT and Christian Talk KPXQ. A great city, great facilities and a great company. You must have a track record of solid accomplishment and be able to show ability to meet and exceed budget expectations. Good character and integrity a must. Fax resume to: John Timm 602-955-7860. 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: Wlaires@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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Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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., 3rd Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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	Phone	Fax	E-mail		Phone	Fax	E-mail
CIRCULATION:	310-788-1625	310-203-8727	moreinfo@radioandrecords.com	OPPORTUNITIES/MARKETPLACE:	310-788-1622	310-203-8727	llinares@radioandrecords.com
NEWS DESK:	310-788-1699	310-203-9763	newsroom@radioandrecords.com	EDITORIAL, OTHER DEPTS:	310-553-4330	310-203-9763	mailroom@radioandrecords.com
R&R ONLINE SERVICES:	310-788-1635	310-553-4056	kmccabe@radioandrecords.com	WASHINGTON, DC BUREAU:	301-951-9050	301-951-9051	rrdc@radioandrecords.com
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 •PERSONALITY PLUS #PP-186. B96/Eddie & JoBo. KSTP-FM/Van & Cheryl. WMGC/Jim Harper. WKDX/Mancow \$10 cassette. \$13 CD.
 •PERSONALITY PLUS #PP-185. KDWB/Dave Ryan. WRIF/Drew & Mike. KNIX/Tim & Willy. WTMX/Eric & Kathy \$10 cassette. \$13 CD.
 •PERSONALITY PLUS #PP-184. WPLJ/Scott & Todd. KRDO/Kevin & Bean. WBZZ/Morning Buzz. WEGR/Tim. Bev & Bad Dog. \$10. \$13 CD.
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 •CLASSIC #C-270. WEFM/Don Cox-1978. KPFC/Robert W. Morgan-1981. KMEN/Brad Edwards-1967. Z100/Gary Bryan & Ross Britain-1990! \$13.50 cassette, \$16.50 CD.
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CHR/POP

LW	TW	ARTIST	SON	Label
2	1	BLACK EYED PEAS	Where Is The Love? (A&M/Interscope)	
1	2	BEYONCÉ	¡JAY-Z Crazy In Love (Columbia)	
3	3	KELLY CLARKSON	Miss Independent (RCA)	
4	4	MICHELLE BRANCH	Are You Happy Now? (Maverick/Warner Bros.)	
5	5	ASHANTI	Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	
9	6	NELLY	¡P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	
6	7	MATCHBOX TWENTY	Unwell (Atlantic)	
7	8	LIL' KIM	¡50 CENT Magic Stick (Queen Bee/Atlantic)	
8	9	EVANESCENCE	Bring Me To Life (Wind-up)	
10	10	THALIA	¡FAT JOE I Want You (EMI Latin/Virgin)	
14	11	CHRISTINA AGUILERA	¡LIL' KIM Can't Hold Us Down (RCA)	
13	12	JUSTIN TIMBERLAKE	Senorita (Jive)	
11	13	UNCLE KRACKER	¡DOBBIE GRAY Drift Away (Lava)	
15	14	GODD CHARLOTTE	Girls & Boys (Daylight/Epic)	
16	15	CHINGY	Right Thurr (DTP/Capitol)	
18	16	LUMIDEE	Never Leave You - Uh Ooh, Uh Dooh! (Universal)	
19	17	JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	
17	18	SIMPLE PLAN	Addicted (Lava)	
12	19	JEWEL	Intuition (Atlantic)	
20	20	SEAN PAUL	Get Busy (VP/Atlantic)	
21	21	SARAI	Ladies (Sweet/Epic)	
25	22	SANTANA	¡ALEX BAND Why Don't You & I (Arista)	
24	23	TRAIN	Calling All Angels (Columbia)	
28	24	MAROON 5	Harder To Breathe (Octone/LJ)	
30	25	FABLOUS	¡TAMIA Into You (Desert Storm/Elektra/EEG)	
22	26	BUSTA RHYMES	¡MARIAH CAREY I Know What You Want (LJ)	
32	27	ATARI	The Boys Of Summer (Columbia)	
34	28	3 DOORS DOWN	Here Without You (Republic/Universal)	
31	29	MERCYME	I Can Only Imagine (IND/Curb)	
26	30	ALL-AMERICAN REJECTS	Swing, Swing (Doghouse/DreamWorks)	

#1 MOST ADDED

JOHN MAYER Bigger Than My Body (Columbia)

#1 MOST INCREASED PLAYS

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

TOP 5 NEW & ACTIVE

SALIVA Rest In Pieces (Island/IDJMG)

STAIN'D So Far Away (Flip/Elektra/EEG)

BEYONCÉ ¡FISEAN PAUL Baby Boy (Columbia)

BABY BASH Suga Suga (Universal)

ROC PROJECT FITINA ARENA Never (Past Tense) (Tommy Boy)

CHR/POP begins on Page 26.

AC

LW	TW	ARTIST	SON	Label
1	1	UNCLE KRACKER	¡DOBBIE GRAY Drift Away (Lava)	
2	2	CELINE DION	Have You Ever Been In Love (Epic)	
3	3	DANIEL BEDINGFIELD	If You're Not The One (Island/IDJMG)	
4	4	MATCHBOX TWENTY	Unwell (Atlantic)	
5	5	LUTHER VANDROSS	Dance With My Father (LJ)	
6	6	EAGLES	Hole In The World (ERC/Warner Bros.)	
4	7	SANTANA	¡MICHELLE BRANCH The Game Of Love (Arista)	
7	8	PHIL COLLINS	Can't Stop Loving You (Atlantic)	
9	9	SHANIA TWAIN	Forever And For Always (Mercury/IDJMG)	
11	10	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	
10	11	NORAH JONES	I Don't Know Why (Blue Note/Virgin)	
12	12	CHRISTINA AGUILERA	Beautiful (RCA)	
14	13	CLAY AIKEN	This Is The Night (RCA)	
13	14	FAITH HILL	One (Warner Bros.)	
15	15	MERCYME	I Can Only Imagine (IND/Curb)	
16	16	FLEETWOOD MAC	Say You Will (Reprise)	
17	17	TRAIN	Calling All Angels (Columbia)	
18	18	LEANN RIMES	We Can (Asylum/Curb)	
25	19	JIM BRICKMAN	Peace (Where The Heart Is) (AAL)	
20	20	M. MCDONALD	I Heard It Through The Grapevine (Motown/Universal)	
21	21	SIMPLY RED	Sunrise (Simply Red.com)	
19	22	HALL & OATES	Man On A Mission (U-Watch)	
26	23	KENNY LOGGINS	With This Ring (All The Best)	
22	24	DARYL HALL	Cab Driver (Rhythm & Groove/Liquid B)	
24	25	AMY GRANT	Simple Things (Word/Curb/A&M/Interscope)	
-	26	K. CARLSON	¡B. MARDONES I Know You By Heart (Katahonic)	
-	27	GLORIA ESTEFAN	Wrapped (Epic)	
23	28	FRANKIE J.	Don't Wanna Try (Columbia)	
29	29	STEVEN CURTIS CHAPMAN	How Do I Love Her (Sparrow)	
30	30	MICHAEL BUBLE	Kissing A Fool (143/Reprise)	

#1 MOST ADDED

SEAL Waiting For You (Warner Bros.)

#1 MOST INCREASED PLAYS

JIM BRICKMAN Peace (Where The Heart Is) (AAL)

TOP 5 NEW & ACTIVE

CHRIS EMERSON Baby's Gone (Monomy)

PAUL CARRACK Happy To See You Again (ISLG)

JESSICA SIMPSON Sweetest Sin (Columbia)

SERAH Stand By Me (Great Northern Arts)

SEAL Waiting For You (Warner Bros.)

AC begins on Page 69.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
1	1	CHINGY	Right Thurr (DTP/Capitol)	
3	2	50 CENT	P.I.M.P. (Shady/Aftermath/Interscope)	
2	3	BEYONCÉ	¡JAY-Z Crazy In Love (Columbia)	
7	4	LIL' JON & THE EASTSIDE BOYZ	Get Low (TVT)	
4	5	FABLOUS	¡TAMIA Into You (Desert Storm/Elektra/EEG)	
5	6	LUMIDEE	Never Leave You - Uh Ooh, Uh Dooh! (Universal)	
10	7	NELLY	¡P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	
9	8	GINUWINE	In Those Jeans (Epic)	
11	9	PHARRELL	¡JAY-Z Frontin' (Star Trak/Arista)	
6	10	ASHANTI	Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	
12	11	MYA	My Love Is Like...Whoa (A&M/Interscope)	
8	12	LIL' KIM	¡50 CENT Magic Stick (Queen Bee/Atlantic)	
17	13	BOW WOW	Let's Get Down (Columbia)	
15	14	R. KELLY	Thaia Thoing (Jive)	
14	15	SEAN PAUL	Like Glue (VP/Atlantic)	
16	16	LUMIDEE	Never Leave You - Uh Ooh, Uh Dooh! (Universal)	
13	17	MARY J. BLIGE	Love @ 1st Sight (Geffen)	
22	18	BABY BASH	Suga Suga (Universal)	
21	19	YOUNG GUNZ	Can't Stop, Won't Stop (Def Jam/IDJMG)	
20	20	BUSTA RHYMES	Light Your Ass On Fire (Star Trak/Arista)	
25	21	CHRISTINA AGUILERA	¡LIL' KIM Can't Hold Us Down (RCA)	
37	22	BEYONCÉ	¡FISEAN PAUL Baby Boy (Columbia)	
23	23	MONICA	So Gone (LJ)	
27	24	ROSCOE	Smooth Sailer (Priority/Capitol)	
24	25	DAVID BANNER	¡LIL' FLIP Like A Pimp (Universal)	
28	26	JS Ice Cream	(Dream/Works)	
30	27	BUBBA SPARXXX	Deliverance (Beatclub/Interscope)	
33	28	YOUNGBLOODZ	¡LIL' JON Damn! (Arista)	
32	29	112	¡¡SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	
29	30	THALIA	¡FAT JOE I Want You (EMI Latin/Virgin)	

#1 MOST ADDED

ASHANTI Rain On Me (Murder Inc./IDJMG)

#1 MOST INCREASED PLAYS

BEYONCÉ ¡FISEAN PAUL Baby Boy (Columbia)

TOP 5 NEW & ACTIVE

HIC-F/DJ QUIK Let Me Know (Independent)

MARQUES HOUSTON F/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)

ASHANTI Rain On Me (Murder Inc./IDJMG)

YING YANG TWINS Naggin' (TVT)

SARAI Ladies (Sweet/Epic)

CHR/RHYTHMIC begins on Page 33.

HOT AC

LW	TW	ARTIST	SON	Label
1	1	MATCHBOX TWENTY	Unwell (Atlantic)	
2	2	TRAIN	Calling All Angels (Columbia)	
4	3	MICHELLE BRANCH	Are You Happy Now? (Maverick/Warner Bros.)	
3	4	UNCLE KRACKER	¡DOBBIE GRAY Drift Away (Lava)	
5	5	EVANESCENCE	Bring Me To Life (Wind-up)	
9	6	SANTANA	¡ALEX BAND Why Don't You & I (Arista)	
6	7	JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	
7	8	JEWEL	Intuition (Atlantic)	
8	9	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
10	10	JOSH KELLEY	Amazing (Hollywood)	
11	11	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	
12	12	LIVE	Heaven (Radioactive/Geffen)	
13	13	LIZ PHAIR	Why Can't I? (Capitol)	
15	14	KELLY CLARKSON	Miss Independent (RCA)	
16	15	DIDD	White Flag (Arista)	
17	16	SALIVA	Rest In Pieces (Island/IDJMG)	
29	17	MATCHBOX TWENTY	Bright Lights (Atlantic)	
18	18	SUGAR RAY	Is She Really Going Out With Him? (Atlantic)	
19	19	WILSHIRE	Special (Columbia)	
20	20	FLEETWOOD MAC	Say You Will (Reprise)	
21	21	ATARI	The Boys Of Summer (Columbia)	
22	22	GUSTER	Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	
27	23	VERTICAL HORIZON	I'm Still Here (RCA)	
30	24	3 DOORS DOWN	Here Without You (Republic/Universal)	
23	25	FOUNTAINS OF WAYNE	Stacy's Mom (S-Curve/EMC)	
25	26	DANIEL BEDINGFIELD	If You're Not The One (Island/IDJMG)	
26	27	SMASH MOUTH	You Are My Number One (Interscope)	
28	28	O.A.R.	Hey Girl (Lava)	
24	29	JUSTIN TIMBERLAKE	Rock Your Body (Jive)	
-	30	JOHN MAYER	Bigger Than My Body (Columbia)	

#1 MOST ADDED

JOHN MAYER Bigger Than My Body (Columbia)

#1 MOST INCREASED PLAYS

JOHN MAYER Bigger Than My Body (Columbia)

TOP 5 NEW & ACTIVE

SHANIA TWAIN Forever And For Always (Mercury/IDJMG)

SIMPLY RED Sunrise (Simply Red.com)

MACY GRAY She Ain't Right For You (Epic)

DAKONA Good (I've Got A Lot To Learn) (Maverick/Warner Bros.)

KATY RDSE Overdrive (V2)

AC begins on Page 69.

URBAN

LW	TW	ARTIST	SON	Label
1	1	GINUWINE	In Those Jeans (Epic)	
2	2	CHINGY	Right Thurr (DTP/Capitol)	
5	3	50 CENT	P.I.M.P. (Shady/Aftermath/Interscope)	
3	4	LIL' JON & THE EASTSIDE BOYZ	Get Low (TVT)	
7	5	PHARRELL	¡JAY-Z Frontin' (Star Trak/Arista)	
6	6	MONICA	So Gone (LJ)	
4	7	BEYONCÉ	¡JAY-Z Crazy In Love (Columbia)	
11	8	FABLOUS	¡TAMIA Into You (Desert Storm/Elektra/EEG)	
12	9	NELLY	¡P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	
8	10	MARY J. BLIGE	Love @ 1st Sight (Geffen)	
10	11	LUMIDEE	Never Leave You - Uh Ooh, Uh Dooh! (Universal)	
13	12	AALIYAH	¡TANK Come Over (Blackground/Universal)	
15	13	SEAN PAUL	Like Glue (VP/Atlantic)	
16	14	R. KELLY	Thaia Thoing (Jive)	
14	15	TYRESE	Signs Of Love Makin' (LJ)	
9	16	ASHANTI	Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	
18	17	BOW WOW	Let's Get Down (Columbia)	
18	18	MYA	My Love Is Like...Whoa (A&M/Interscope)	
17	19	DAVID BANNER	¡LIL' FLIP Like A Pimp (Universal)	
21	20	YOUNG GUNZ	Can't Stop, Won't Stop (Def Jam/IDJMG)	
22	21	YOUNGBLOODZ	¡LIL' JON Damn! (Arista)	
20	22	LIL' KIM	¡50 CENT Magic Stick (Queen Bee/Atlantic)	
23	23	112	¡¡SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	
24	24	T.I.	24's (Grand Hustle/Atlantic)	
26	25	RUBEN STUDDARD	Superstar (LJ)	
28	26	JS Ice Cream	(Dream/Works)	
30	27	NICK CANNON	¡B2K Feelin' Freaky (Nickelodeon/Jive)	
31	28	BUSTA RHYMES	Light Your Ass On Fire (Star Trak/Arista)	
27	29	TAMIA	Officially Missing You (Elektra/EEG)	
29	30	JAY-Z	La-La-La (Excuse Me Again) (Bad Boy/Universal)	

#1 MOST ADDED

ASHANTI Rain On Me (Murder Inc./IDJMG)

#1 MOST INCREASED PLAYS

FABLOUS ¡TAMIA into You (Desert Storm/Elektra/EEG)

TOP 5 NEW & ACTIVE

ASHANTI Rain On Me (Murder Inc./IDJMG)

BIG GIPP Steppin' Out (Koch)

OMX Where The Hood At? (Ruff Ryders/IDJMG)

JUSTIN TIMBERLAKE Still On My Brain (Jive)

KEM Love Calls (Motown/Universal)

URBAN begins on Page 39.

ROCK

LW	TW	ARTIST	SON	Label
1	1	STAIN'D	So Far Away (Flip/Elektra/EEG)	
2	2	TRAPT	Headstrong (Warner Bros.)	
3	3	AUDIOSLAVE	Like A Stone (Interscope/Epic)	
10	4	NICKELBACK	Someday (Roadrunner/IDJMG)	
6	5	AUDIOSLAVE	Show Me How To Live (Interscope/Epic)	
5	6	JANE'S ADDICTION	Just Because (Capitol)	
4	7	BLACK LABEL SOCIETY	Stillborn (Spitfire)	
9	8	LINKIN PARK	Faint (Warner Bros.)	
7	9	CHEVELLE	Send The Pain Below (Epic)	
8	10	VELVET REVOLVER	Set Me Free (Decca/Immortal)	
11	11	GODSMACK	Serenity (Republic/Universal)	
12	12	FOO FIGHTERS	Times Like These (Roswell/RCA)	
14	13	SHINEDOWN	Fly From The Inside (Atlantic)	
13	14	REVIS	Caught In The Rain (Epic)	
15	15	3 DOORS DOWN	The Road I'm On (Republic/Universal)	
19	16	FUEL	Falls On Me (Epic)	
17	17	DISTURBED	Liberate (Reprise)	
18	18	METALLICA	St. Anger (Elektra/EEG)	
16	19	COLD	Stupid Girl (Flip/Geffen/Interscope)	
20	20	QUEENSRÿCHE	Open (Sanctuary/SRG)	
-	21	A PERFECT CIRCLE	Weak And Powerless (Virgin)	
22	22	KORN	Did My Time (Immortal/EEG)	
24	23	FOO FIGHTERS	Low (Roswell/RCA)	
23	24	FATT	Still Frame (Warner Bros.)	
21	25	LYNYRD SKYNYRD	Red, White & Blue (Sanctuary/SRG)	
-	26	WHITE STRIPES	Seven Nation Army (Third Man/V2)	
28	27	EVANESCENCE	Bring Me To Life (Wind-up)	
26	28	CHEAP TRICK	Scent Of A Woman (Big 3 Entertainment)	
30	29	SMILE EMPTY	Soul Bottom Of A Bottle (Lava)	
-	30	3 DOORS DOWN	Here Without You (Republic/Universal)	

#1 MOST ADDED

LIMP BIZKIT Eat You Alive (Flip/Interscope)

#1 MOST INCREASED PLAYS

NICKELBACK Someday (Roadrunner/IDJMG)

TOP 5 NEW & ACTIVE

METALLICA Frantic (Elektra/EEG)

MUDVAYNE World So Cold (Epic)

LYNYRD SKYNYRD F/KID ROCK Gimme Back My Bullets (Sanctuary/SRG)

URBAN AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	HEATHER HEADLEY	I Wish I Wasn't	(RCA)
2	2	LUTHER VANDROSS	Dance With My Father	(J)
4	3	KEM	Love Calls	(Motown/Universal)
3	4	JAHEIM	Put That Woman First	(Divine Mill/Warner Bros.)
5	5	TAMIA	Officially Missing You	(Elektra/EEG)
6	6	ARETHA FRANKLIN	Only Thing Missing Is You	(Arista)
10	7	RUBEN STUDDARD	Superstar	(J)
7	8	FLOETRY	Say Yes	(DreamWorks)
9	9	JAVIER	Crazy	(Capitol)
8	10	KINDRED THE FAMILY SOUL	Far Away	(Hidden Beach)
11	11	JEFFREY OSBORNE	Rest Of Our Lives	(JayZ/Koch)
13	12	R. KELLY	I'll Never Leave	(Live)
12	13	RON ISLEY	FR. KELLY What Would You Do?	(DreamWorks)
14	14	R. KELLY	Step In The Name Of Love	(Live)
17	15	TYRESE	Signs Of Love	(J)
18	16	DWELE	Find A Way	(Virgin)
16	17	SYLEENA JOHNSON	Faithful To You	(Live)
15	18	VIVIAN GREEN	Fanatic	(Columbia)
19	19	SMOKIE NORFUL	I Need You Now	(EM) Gospel
21	20	CALVIN RICHARDSON	Keep On Pushin'	(Hollywood)
22	21	RHIAN BENSON	Say How I Feel	(DKG)
23	22	MONICA	So Gone	(J)
24	23	ISLEY BROTHERS	FRON ISLEY Busted	(DreamWorks)
26	24	BEYONCÉ	#JAY-Z Crazy In Love	(Columbia)
27	25	LUTHER VANDROSS	#BEYONCÉ Closer I Get To You	(J)
—	26	FLOETRY	Getting Late	(DreamWorks)
30	27	ANN NESBY	Make Me Better	(UTR Music Group)
25	28	ASHANTI	Rock Wit U	(Awww Baby) (Murder Inc./DJJMG)
28	29	DETRICK HADDON	Sinner's Prayer	(Verity)
20	30	EARTH, WIND & FIRE	All In The Way	(Kalimba)

#1 MOST ADDED

ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)

#1 MOST INCREASED PLAYS

FLOETRY Getting Late (DreamWorks)

TOP 5 NEW & ACTIVE

- ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)
- J. SOMMERS FR. PATTERSON What Am I Gonna Do (Gemini/Higher Octave)
- IMPRDMP 2 Mocha Soul (Big3)
- TONY RICH PROJECT Traveling Alone (Compendia)
- TERENCE TRENT D'ARBY Designated Fool (Compendia)

URBAN begins on Page 39.

ACTIVE ROCK

LW	TW	ARTIST	SON	RECORD LABEL
2	1	LINKIN PARK	Faint	(Warner Bros.)
3	2	STAIN'D	So Far Away	(Flip/Elektra/EEG)
1	3	CHEVELLE	Send The Pain Below	(Epic)
4	4	AUDIOSLAVE	Show Me How To Live	(Interscope/Epic)
6	5	JANE'S ADDICTION	Just Because	(Capitol)
8	6	SHINEDOWN	Fly From The Inside	(Atlantic)
5	7	COLD	Stupid Girl	(Flip/Geffen/Interscope)
9	8	KORN	Did My Time	(Immortal/Epic)
7	9	TRAPT	Headstrong	(Warner Bros.)
12	10	DISTURBED	Liberate	(Reprise)
19	11	NICKELBACK	Someday	(Roadrunner/DJMG)
10	12	GODSMACK	Serenity	(Republic/Universal)
26	13	A PERFECT CIRCLE	Weak And Powerless	(Virgin)
15	14	SMILE EMPTY SOUL	Bottom Of A Bottle	(Lava)
11	15	REVIS	Caught In The Rain	(Epic)
14	16	LINKIN PARK	Somewhere I Belong	(Warner Bros.)
16	17	MUDVAYNE	World So Cold	(Epic)
18	18	TRAPT	Still Frame	(Warner Bros.)
13	19	AUDIOSLAVE	Like A Stone	(Interscope/Epic)
20	20	WHITE STRIPES	Seven Nation Army	(Third Man/V2)
23	21	FOO FIGHTERS	Low	(Roswell/RCA)
27	22	FUEL	Falls On Me	(Epic)
24	23	ADEMA	Unstable	(Arista)
21	24	VELVET REVOLVER	Set Me Free	(Decca/Immortal)
29	25	METALLICA	Frantic	(Elektra/EEG)
28	26	SALIVA	Raise Up	(Island/DJMG)
30	27	AFI	The Leaving Song Part II	(DreamWorks)
22	28	METALLICA	St. Anger	(Elektra/EEG)
33	29	SLOTH	Someday	(Hollywood)
31	30	THREE DAYS GRACE	It Hate	Everything About You (Live)

#1 MOST ADDED

LIMP BIZKIT Eat You Alive (Flip/Interscope)

#1 MOST INCREASED PLAYS

NICKELBACK Someday (Roadrunner/DJMG)

TOP 5 NEW & ACTIVE

- IRON MAIDEN Wildest Dreams (Columbia)
- POWERMAN 5000 Action (DreamWorks)
- SWITCHFOOT Meant To Live (Red Ink/Columbia)
- V SHAPE MIND Monsters (Republic/Universal)
- RISING Cradle (Maverick/Reprise)

ROCK begins on Page 81.

COUNTRY

LW	TW	ARTIST	SON	RECORD LABEL
1	1	A. JACKSON AND J. BUFFETT	It's Five O'Clock Somewhere	(Arista)
3	2	KENNY CHESNEY	No Shoes, No Shirt, No... (BNA)	
4	3	BRAD PAISLEY	Celebrity	(Arista)
2	4	BROOKS & DUNN	Red Dirt Road	(Arista)
6	5	DIERKS BENTLEY	What Was I Thinkin'?	(Capitol)
5	6	SHANIA TWAIN	Forever And For Always	(Mercury)
7	7	TIM MCGRAW	Real Good Man	(Curb)
9	8	TRACE ADKINS	Then They Do	(Capitol)
8	9	BRIAN MCCOMAS	99.9% Sure (Never...)	(Lyric Street)
10	10	BUDDY JEWELL	Help Pour Out The Rain	(Lacey's Song) (Columbia)
11	11	MARTINA MCBRIDE	This One's For The Girls	(RCA)
12	12	CLAY WALKER	A Few Questions	(RCA)
14	13	KEITH URBAN	Who Wouldn't Wanna Be Me	(Capitol)
15	14	JOE NICHOLS	She Only Smokes When She Drinks	(Universal South)
17	15	GARY ALLAN	Tough Little Boys	(MCA)
13	16	WYNDONNA	What The World Needs	(Asylum/Curb)
16	17	SARA EVANS	Backseat Of A Greyhound Bus	(RCA)
18	18	RASCAL FLATTS	I Melt	(Lyric Street)
19	19	PAT GREEN	Wave On Wave	(Republic/Universal South)
23	20	PATTY LOVELESS	Lovin' All Night	(Epic)
20	21	BILLY CURRINGTON	Walk A Little Straighter	(Mercury)
21	22	EMERSON DRIVE	Only God (Could Stop Me...)	(DreamWorks)
22	23	RACHEL PROCTOR	Days Like This	(BNA)
24	24	CHRIS CAGLE	Chicks Dig It	(Capitol)
25	25	RUSHLOW	I Can't Be Your Friend	(Lyric Street)
27	26	RODNEY ATKINS	Honesty (Write Me A List)	(Curb)
26	27	SHERIE AUSTIN	Streets Of Heaven	(C4BBR)
30	28	MONTGOMERY GENTRY	Hell Yeah	(Columbia)
28	29	BLAKE SHELTON	Playboys Of The Southwestern World	(Warner Bros.)
39	30	GEORGE STRAIT	Cowboys Like Us	(MCA)

#1 MOST ADDED

GEORGE STRAIT Cowboys Like Us (MCA)

#1 MOST INCREASED PLAYS

DIERKS BENTLEY What Was I Thinkin' (Capitol)

TOP 5 NEW & ACTIVE

- DUSTY DRAKE Smaller Pieces (Warner Bros.)
- RYAN TYLER Run, Run, Run (Arista)
- JIMMY WAYNE I Love You This Much (DreamWorks)
- JEFF CARSON I Can Only Imagine (Asylum/Curb)
- HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)

COUNTRY begins on Page 59.

ALTERNATIVE

LW	TW	ARTIST	SON	RECORD LABEL
1	1	LINKIN PARK	Faint	(Warner Bros.)
4	2	STAIN'D	So Far Away	(Flip/Elektra/EEG)
2	3	ATARIS	The Boys Of Summer	(Columbia)
7	4	311	Creatures (For A While)	(Volcano)
5	5	WHITE STRIPES	Seven Nation Army	(Third Man/V2)
6	6	CHEVELLE	Send The Pain Below	(Epic)
3	7	JANE'S ADDICTION	Just Because	(Capitol)
8	8	TRAPT	Headstrong	(Warner Bros.)
10	9	SMILE EMPTY SOUL	Bottom Of A Bottle	(Lava)
9	10	AUDIOSLAVE	Show Me How To Live	(Interscope/Epic)
12	11	EVANESCENCE	Going Under	(Wind-up)
11	12	EVE 6	Think Twice	(RCA)
14	13	AUDIOSLAVE	Like A Stone	(Interscope/Epic)
31	14	A PERFECT CIRCLE	Weak And Powerless	(Virgin)
17	15	NICKELBACK	Someday	(Roadrunner/DJMG)
13	16	COLD	Stupid Girl	(Flip/Geffen/Interscope)
16	17	KORN	Did My Time	(Immortal/Epic)
17	18	FOO FIGHTERS	Low	(Roswell/RCA)
19	19	RANCID	Fall Back Down	(Hellcat)
22	20	AFI	The Leaving Song Part II	(DreamWorks)
21	21	HOT HOT HEAT	Bandages	(Sub Pop/Reprise)
18	22	VENETTA RED	Shatterday	(Epic)
23	23	FUEL	Falls On Me	(Epic)
26	24	DASHBOARD CONFESSIONAL	Hands Down	(Vagrant)
24	25	GODSMACK	Serenity	(Republic/Universal)
25	26	DISTURBED	Liberate	(Reprise)
30	27	THRICE	All That's Left	(Island/DJMG)
33	28	THREE DAYS GRACE	It Hate	Everything About You (Live)
29	29	TRAPT	Still Frame	(Warner Bros.)
20	30	RED HOT CHILI PEPPERS	Dosed	(Warner Bros.)

#1 MOST ADDED

LIMP BIZKIT Eat You Alive (Flip/Interscope)

#1 MOST INCREASED PLAYS

A PERFECT CIRCLE Weak And Powerless (Virgin)

TOP 5 NEW & ACTIVE

- FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)
- METALLICA Frantic (Elektra/EEG)
- SLOTH Someday (Hollywood)
- STARTING LINE The Best Of Me (Geffen)
- ILL MIND How Can I Live (Roadrunner/DJMG)

ALTERNATIVE begins on Page 86.

SMOOTH JAZZ

LW	TW	ARTIST	SON	RECORD LABEL
1	1	DAVID SANBORN	Comin' Home Baby	(GRP/VMG)
2	2	BRIAN CULBERTSON	Say What?	(Warner Bros.)
3	3	JEFF LORBER	Gigabyte	(Narada)
5	4	CHIELI MINUCCI	Kickin' It Hard	(Shanachie)
4	5	SPYRO GYRA	Getaway	(Heads Up)
8	6	RICHARD ELLIOT	Come Pocket	(GRP/VMG)
10	7	PAUL JACKSON, JR.	It's A Shame	(Blue Note)
7	8	M. McDONALD	I Heard It Through The Grapevine	(Motown/Universal)
9	9	DARYL HALL	Cab Driver	(Rhythm & Groove/Liquid 8)
6	10	EUGE GROOVE	Rewind	(Warner Bros.)
11	11	URBAN KNIGHTS	Got To Give It Up	(Narada)
12	12	LUTHER VANDROSS	Dance With My Father	(J)
15	13	KENNY G.	Malibu Dreams	(Arista)
13	14	CANDY DULFER	Finsbury Park, Cafe 67	(Eagle Rock)
14	15	PAUL TAYLOR	On The Move	(Peak)
17	16	MINDI ABAIR	Firt	(GRP/VMG)
18	17	PRAFUL	Sigh	(Rendezvous/N-Coded)
16	18	WALTER BEASLEY	Precious Moments	(N-Coded)
20	19	PHIL COLLINS	Come With Me	(Atlantic)
19	20	ACUSTIC ALCHEMY	No Messin'	(Higher Octave)
21	21	FATBURGER	Sizzlin'	(Shanachie)
24	22	RICK BRAUN	Green Tomatoes	(Warner Bros.)
22	23	RICK DERRINGER	Hot And Cool	(Big3)
25	24	CHUCK LOEB	eBop	(Shanachie)
23	25	BRIAN MCKNIGHT	Shouda, Woulda, Coulda	(Motown/Universal)
27	26	RONNY JORDAN	At Last	(N-Coded)
—	27	SIMPLY RED	Sunrise	(SimplyRed.com)
26	28	NORMAN BROWN	The Feeling I Get	(Warner Bros.)
29	29	BRIAN HUGHES	Along The Way	(A440 Music Group)
—	30	JAZZMASTERS	Puerto Bonus	(Trippin' N' Rhythm)

#1 MOST ADDED

CHRIS BOTTI Indian Summer (Columbia)

#1 MOST INCREASED PLAYS

MINDI ABAIR Firt (GRP/VMG)

TOP 5 NEW & ACTIVE

- J. SOMMERS Take My Heart (You Can Have It If You Want It) (Gemini/Higher Octave)
- STEVE OLIVER Positive Energy (Native Language)
- JEFF GOLUB Boom Boom (GRP/VMG)
- STEVE COLE MY LA (Warner Bros.)
- BLAKE AARON She's So Fine (Innervision)

Smooth Jazz begins on Page 77.

TRIPLE A

LW	TW	ARTIST	SON	RECORD LABEL
1	1	GUSTER	Amsterdam	(Gonna Write You A Letter) (Palm/Reprise)
2	2	NICKEL CREEK	Smoothie Song	(Sugar Hill)
3	3	TRAIN	Calling All Angels	(Columbia)
5	4	PETE YORN	Crystal Village	(Columbia)
9	5	JACK JOHNSON	Wasting Time	(Jack Johnson Music/Universal)
11	6	EASTMOUNTAINSOUTH	You Dance	(DreamWorks)
4	7	COLOPLAY	The Scientist	(Capitol)
6	8	ANNIE LENNOX	Pavement Cracks	(J)
10	9	FLEETWOOD MAC	Say You Will	(Reprise)
12	10	JASON MRAZ	You And I Both	(Elektra/EEG)
7	11	ZIGGY MARLEY	True To Myself	(Private Music/AAL)
17	12	BEN HARPER	Diamonds On The Inside	(Virgin)
8	13	COLOPLAY	Clocks	(Capitol)
13	14	WALLFLOWERS	Closer To You	(Interscope)
15	15	JACK JOHNSON	The Horizon...	(Jack Johnson Music/Universal)
—	16	JOHN MAYER	Bigger Than My Body	(Columbia)
19	17	JAYHAWKS	Tailspin	(American/Lost Highway/DJMG)
22	18	LIZ PHAIR	Why Can't I?	(Capitol)
21	19	D.A.R.	Hey Girl	(Lava)
18	20	STEVE WINWOOD	Different Light	(Winrock/SCI-Fidelity)
23	21	BLUES TRAVELER	Let Her & Let Go	(Sanctuary/SRG)
25	22	DIOD	White Flag	(Arista)
20	23	PSEUDOPOD	All Over You	(Interscope)
28	24	LOS LONELY BOYS	Heaven	(Dr)
26	25	DAVID GRAY	Caroline	(A/D/RCA)
16	26	JOHN HIATT	My Baby Blue	(New West)
27	27	GRANDDADDY NOW	It's On	(V2)
—	28	SANTANA	#ALEX BAND Why Don't You & I	(Arista)
24	29	JOHN EDDIE	Let Me Down Hard	(Thrill Show/Lost Highway)
—	30	WARREN ZEVON	Knockin' On Heaven's Door	(Artemis)

#1 MOST ADDED

JOHN MAYER Bigger Than My Body (Columbia)

#1 MOST INCREASED PLAYS

JOHN MAYER Bigger Than My Body (Columbia)

TOP 5 NEW & ACTIVE

- GOD GOD DOLLS Sympathy (Warner Bros.)
- VERTICAL HORIZON I'm Still Here (RCA)
- STEELY DAN Things I Miss The Most (Reprise)
- FOO FIGHTERS Times Like These (Roswell/RCA)
- BIG BAD VOODOO DADDY You Know You Wrong (Big Bad/Vanguard)

TRIPLE A begins on Page 91.

Publisher's Profile

By Erica Farber



GERRY HOUSE

Air Personality, WSIX-FM/Nashville

The readers of R&R have spoken, and, for the sixth consecutive year, Gerry House has received the R&R Industry Achievement Award for best Country Air Personality. Since 1976 — with the exception of two years — Nashville has been waking up to House on WSIX-FM.

House is known not only for his highly successful radio program, but as an accomplished writer as well. He writes both country and pop songs, has provided the script for Reba McEntire when she has hosted the ACMs for the past two years and has a musical in his head that he has yet to put on paper. In short, this is a man who gets up early and goes to bed late. Basically, he just never sleeps!

Getting into the business: "I was on my way to law school, and I went to the university radio station to do this fire-breathing editorial I'd written about the Vietnam War. I was going to school at Eastern Kentucky University in Richmond, KY. I read the editorial, and the guy running the campus station came over. I asked what he thought. He said he thought it was awful but liked the way I read. I started hanging around the station and eventually dropped out of pre-law and graduated in communications. I wasn't one of those guys who started hanging around the radio station when they were 15, like all my friends did."

On choosing country as a focus: "I was from Kentucky, but I didn't care at all for country music when I started. I wrote a lot of songs. I didn't know why I was writing songs, but I thought that if I came to Nashville, maybe I could get in the music business and do radio. I took the job here at WSIX because there was no state sales tax, which meant I made \$11 more a month."

On his continued success: "Early on I had a tough time getting any kind of freedom. Steve Hicks, who's really the godfather of the whole consolidation movement, bought WSIX and brought me back from California. I got some decent money, and they let me alone and let me hire the guys I wanted to hire. To me, freedom on the air is such a joyous thing. It allows you to either sink or swim."

His show: "We try to be as smart as we can. I don't downplay things because it's a Country audience. I don't think that they won't get hip jokes or that they don't travel or read. I used to try to be Johnny Carson, then David Letterman. I started out trying to be Rich King from Cincinnati. I try not to do cornball stuff. We talk about what's going on, like every other guy does."

Prepping the show: "I'm really a writer. I'm a lousy disc jockey. I always admire those guys who can do it by themselves, that five-hour shift. I'm just awful. I have to have a bunch of people propping me up. But I do write jokes. I've written jokes for a lot of other people and a lot of television shows."

Biggest challenge: "It's pretty easy. I love this. I've been offered other things. I'm working on a play and a couple of other things. I could go into songwriting full-time. I enjoy this because I work with guys who are friends of mine. They're real smart and have smart senses of humor and travel and do things. What a great job. We're really just goofing around most of the time."

How he is managed: "I talk to the PD when I get off, just to chat about what's going on. He doesn't do a critique or anything. We're doing very well in the ratings. The only time I ever bristle is when guys tell me not to talk about traveling. I travel a lot. I went to Morocco last year, and we go to London two or three times a year. I share everything else in my life. Everyone knows I had some illnesses. I had Graves' disease. They know if I'm going to the urologist. Why can't I talk about going to London? The audience is going to hate me for that? Remember the old days when Johnny Carson would come back from Wimbledon or Letterman would take a vacation? I always loved to hear those guys talk about their vacations — not that I'm on their level. Everybody else takes vacations, so why can't I blather on about mine? I'm supposed to go to Panama City and stay at Water World? Guess what, I ain't doing it."

State of the industry: "I read Bill Clinton's column the other day attacking deregulation and consolidation, but a lot of it happened on his watch, as I recall. Is it the end of the world? Everybody's decrying voicetracking, but I don't see any difference between that and a syndicated show. Rush Limbaugh is just as great in 250 markets as he is in one. I think of it as mini-syndication. I hate to see guys put out of work, but if they're not any good, it seems to be a good, sound business practice to me. I'm more of a conservative businessman, looking at it that way. They always talk about the Golden Age of radio in the '40s and '50s. All those shows were syndicated; there weren't any local shows. We always look upon that as the era when radio was radio. Now, if we have some mini-syndication thing going on, oh my God! We don't have a local guy in here in middays. So what?"

Thoughts on country music: "I've been through two or three cycles of it here. A lot of it is just mind-numbing, and I hate it. Some of it is brilliant. It's just like any format. It can be formulaic at times, then someone will put out a song that I think is fabulous. It's not the only music I listen to."

On winning the R&R Achievement Award: "I'm thrilled to death when somebody says, 'You're doing a good job.' Obviously, the intelligence of these people is astounding. I commend them on their excellent choice and hope they'll keep going."

Something about his show that might surprise our readers: "How prepared it is. It sounds off the wall, but it's not. I always sound like such a pompous ass saying this, but my whole goal is to do something funny every single break. I know where I'm going, I know what the payoff is, and everything else is really just an interruption for us to do a bit."

Most influential individual: "The personalities in Cincinnati. I grew up in northern Kentucky. I didn't know that you weren't supposed to do radio that way, that you weren't supposed to talk all the time, take pokes at the news guy and do bits. I listened to Rich King, who was hilarious, and Jerry Thomas. There was a television personality there named Paul Dixon, who heavily influenced Letterman. I grew up listening to great personality radio. They were really important

people in that town, and they were good, or they would have been replaced by voicetracking."

Career highlight: "The simple things are the ones that matter. My first songwriting check was for \$1,100 from a song I had by The Oak Ridge Boys. My wife and I opened the check on the front porch next to the mailbox. We literally jumped up and down like little kids. It was like I was validated as a songwriter. Since then there have been a lot of honors, but when we looked at each other, it was a wonderful, happy, giddy moment. There's nothing that has compared to that unbridled joy of being validated."

Career disappointment: "When I first started out I didn't get the midday job at WHEN/Syracuse. I was crushed. I did one of those geezer panels where all the young guys ask you questions. I always try to tell them that you don't have to move around all the time. It's OK if you work in Lexington, KY all your life. That's kind of what I did. I had a producer say to me one time, 'If you have happiness and friends and success in your hometown, it doesn't mean anything to be national.' If you're a star in your hometown, none of that other stuff matters."

Favorite radio format: "I don't listen to radio a lot. When I do, I usually listen to NPR. I want to get away from music."

Favorite television show: "Much to the dismay of my wife, I love to watch golf. She absolutely hates it."

Favorite songs: "Anything by Cole Porter. I love standards like that. I love anything from The Bee Gees and Hal David and Burt Bacharach."

Favorite song he's written: "I'm most proud of 'On the Side of Angels.' It was a big hit for LeAnn Rimes."

Favorite book: "The Princess Bride."

Favorite movie: "I thought *Fatal Attraction* was a perfect movie. I loved *Planes, Trains and Automobiles*."

Favorite restaurant: "Mango Tree in London."

Beverage of choice: "Champagne."

Hobbies: "Golf and writing. I play three or four times a week. I have an eight handicap."

E-mail address: "gthouse@comcast.net."

Advice for talent: "It's a lot easier to play yourself than to play something you're not. Ultimately, that will come out anyway, so you might as well start out that way."

Advice for programmers: "Developing talent is one thing, but the thing that drives me nuts is when they hire people for what they do, then want to change it. I don't know why they do that. They hire someone because he's outrageous or silly or folksy, then they try to change it. I find that the gatekeepers of every industry always tend to try to massage things and, in some ways, dumb them down, because they think people aren't going to get it or accept it. They want to kind of put their stamp on it. It takes a brave guy to let somebody run. I was a programmer for years. It's tough to let somebody go on the air and hang themselves, because they're hanging you too. I appreciate that."

"I was part of the original consolidation. I used to be the MD and morning guy, did a production shift and was the PD. That's consolidation, baby. I did that for years. I finally said I was just going to do the radio show, and I ended up getting the same money just to do that. That was 20 or 25 years ago. I have no interest in management. I'm glad there are people who do it and do it well. I'm not above people asking me to think about this or that. That doesn't bother me at all. As long as I don't have to do it."

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