

NEWSSTAND PRICE \$6.50

### Nelly Shakes His Way To No. 1

Nelly scores yet another No. 1 song at CHR/Pop as "Shake Ya Tailfeather," featuring P. Diddy and Murphy



NELLY P. DIDDY MURPHY LEE  
"SHAKE YA TAILFEATHER"  
THE 4TH SINGLE FROM **BOY'S II THE SHROTRACK**

Lee, moves to the top spot this week. This is the third format in which the song has led the way; it's already enjoyed the No. 1 slot on R&R's CHR/Rhythmic and Urban charts.

30TH YEAR

# R&R

RADIO & RECORDS®

[www.radioandrecords.com](http://www.radioandrecords.com)

SEPTEMBER 26, 2003



### Better Than TV Guide!

R&R CHR/Pop Editor Kevin Carter has assembled the go-to guide for CHR/Pop's new fall season. The special is packed with format reviews, spotlights, artist interviews and six episodes with your favorite CHR program directors. It all starts on the next page.

# THIS IS KEVIN DENNEY'S Year!

**"Kevin Denney's back in a big way - "A Year At A Time" is the song that could break this talent. We're IN!"**

- JO Cannon, WFMS/ Indianapolis

## "A YEAR AT A TIME"

IMPACTING COUNTRY RADIO OCTOBER, 2003

LYRIC STREET RECORDS  
LYRICSTREET.COM

BAD BOY ENTERTAINMENT AND DEF SOUL  
PRESENT



*Da 11 Blackout*

# "HOT & WET"

FEAT. LUDACRIS

**IMPACTING SEPTEMBER 29th & 30th**

**COULDN'T WAIT! WQHT, WJMN, WWKL, WRCL & KBXX!**

**ALREADY OVER 700 PLAYS!**

**VIDEO SHOOTING THIS WEEKEND!**

The smash title track from the new album **HOT&WET**  
**IN STORES OCTOBER 28th**

EXECUTIVE PRODUCERS: DA TWELVE AND SEAN "P. DIDDY" COMBS / CO-EXECUTIVE PRODUCER: MARCUS GRANT  
SINGLE PRODUCERS: SEAN "P. DIDDY" COMBS FOR THE HITMEN/BADBOY ENTERTAINMENT, INC. & STEVE J. FOR DANGER ZONE ENTERTAINMENT/BADBOY ENTERTAINMENT/THE HITMEN



[WWW.ONE12.COM](http://WWW.ONE12.COM) / [WWW.BADBOYONLINE.COM](http://WWW.BADBOYONLINE.COM) / [WWW.DEFSOUL.COM](http://WWW.DEFSOUL.COM)

© 2003 THE ISLAMIC DEF JAM MUSIC GROUP



THE ISLAMIC DEF JAM MUSIC GROUP  
A UNIVERSAL MUSIC COMPANY



**BUILDING A BULLETPROOF AD**

Creativity copywriting aside, advertising expert **Dan O'Day** feels that the heart of an effective spot campaign takes the form of a compelling argument, much like that a lawyer must craft in the courtroom. By using theories, strategies and existing beliefs, you can sell convincingly. Read Dan's evidence — and numerous examples — in this week's Management/Marketing/Sales section.

Pages 6-7

**MONEY MAKEOVER**

R&R News/Talk/Sports Editor **Al Peterson** interviews syndicated talker **Dave Ramsey** on money matters this week. Ramsey, who recently published the book *The Total Money Makeover*, explains that being in debt is simply part of being an American.

Page 12

**R&R NUMBER ONES**

- CHR/POP**
  - **NELLY VP, ODDY & M. LEE** Shake Ya... (*Bad Boy/Universal*)
- CHR/RHYTHMIC**
  - **BEYONCÉ /SEAN PAUL** Baby Boy (*Columbia*)
- URBAN**
  - **YOUNGBLOODZ /LIL JON** Damn! (*Arista*)
- URBAN AC**
  - **TAMIA** Officially Missing You (*Elektra/EEG*)
- 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**
  - **PAUL JACKSON JR.** It's A Shame (*Blue Note*)
- ROCK**
  - **STAIN'D** So Far Away (*Flip/Elektra/EEG*)
- ACTIVE ROCK**
  - **LINKIN PARK** Faint (*Warner Bros.*)
- ALTERNATIVE**
  - **STAIN'D** So Far Away (*Flip/Elektra/EEG*)
- TRIPLE A**
  - **JOHN MAYER** Bigger Than My Body (*Aware/Columbia*)
- CHRISTIAN AC**
  - **ZOEGIRL** You Get Me (*Sparrow*)
- CHRISTIAN CHR**
  - **SWITCHFOOT** Gone (*Sparrow*)
- CHRISTIAN ROCK**
  - **FM STATIC** Crazy Mary (*Tooth & Nail*)
- CHRISTIAN INSPO**
  - **JAMIE SLOCUM** I Cannot Turn Away (*Curb*)
- SPANISH CONTEMPORARY**
  - **JUANES & NELLY FURTADO** Fotografia (*Universal*)
- TEJANO**
  - **INTOCABLE** Eso Duele (*EMI Latin*)
- REGIONAL MEXICAN**
  - **BRONCO** "EL GIGANTE..." Estoy A Punto (*Fonovisa*)
- TROPICAL**
  - **CELIA CRUZ** Rie Y Lloro (*Sony Discos*)

ISSUE NUMBER 1523



**Build Brands, Promote Value**

Kagan panelists look at latest industry challenges

NEW YORK — As Hurricane Isabel pounded the East Coast from North Carolina to Maryland on Sept. 18, the fall edition of the twice-yearly Kagan Radio Summit took place here in the dry, calm confines of the Helmsley Park Lane hotel. Some panelists couldn't make the trip due to Isabel's wrath, but those who did treated attendees to some keen insight

into the challenges facing the radio industry as it enters the home stretch of a challenging year.

Infinity Broadcasting Chairman/CEO John Sykes stressed during his early morning keynote address that building brands and promoting value are the challenges radio must

KAGAN ▶ See Page 5

**FCC Approves HBC-Univision Merger**

Tichenor-led Univision Radio bows as deal closes; spinoffs required

By Joe Howard

R&R Washington Bureau  
jhoward@radioandrecords.com

Fifteen months after the deal was announced, the FCC late Monday approved the controversial merger of **Hispanic Broadcasting Corp.** and **Univision** over cries of opposition from HBC rival **Spanish Broadcasting System** and Democratic Commissioners **Jonathan Adelstein** and **Michael Copps**.

While the newly merged companies and the FCC's Republican majority insist the marriage will pay dividends for consumers, opponents warn that the combination will result in fewer media choices for Hispanics. But before the FCC gives its final blessing,

it's requiring the companies to divest some of their existing radio interests.

Specifically, the FCC ruled that HBC violates the agency's new local-radio-ownership rule in Houston and Albuquerque, and, although the rule has been stayed by a federal court, the commission ordered the newly merged company to sell off stations in those two markets either within six months of when the court lifts the stay or when the new rule otherwise becomes effective. Under the FCC's old contour-based radio-market definitions, HBC owns eight stations in Houston

and five in Albuquerque. Also, the FCC conditioned the approval on Univision's following through on its pledge to the Department of Justice and the FCC to convert its stake in **Entravision** into a new class of **Entravision** stock that has no voting rights and no rights on the company's board of directors, and on its promise to reduce its total equity interest in **Entravision** to 10% over the next six years. Apparently unfazed by the conditions, the companies immediately closed the deal.

"In this transaction, a pure television company is buying a pure radio company, and thus there is no reduction in competition."

FCC majority opinion



Tichenor

HBC ▶ See Page 19

**Schwartz Now KOST/L.A. PD**

By Angela Perelli

R&R AC/Hot AC Editor  
aperelli@radioandrecords.com

After nearly 13 years at the station, **Stella Schwartz** has been promoted to PD for **Clear Channel AC KOST/Los Angeles**. She has been Asst. PD/MD for the past two years and will retain her MD duties.

Schwartz will work under the guidance of Director/AC Programming **Jhani Kaye**, who said, "Stella is the clear choice to lead the station in the next 20 years of success. Her passion and enthusiasm for **KOST 103.5** are absolutely contagious."

Schwartz told R&R, "I'm so excited and honored that they

SCHWARTZ ▶ See Page 9

**CHR's new fall season**

**2003-2004 Preview**

By Kevin Carter

CHR/Pop Editor  
kcarter@radioandrecords.com

I remember when I was a kid, there were two watershed moments each year that signaled to me that summer was truly coming to a close and that fall would soon be upon us. Because life tends to create its own sense of natural balance, it would only follow that one of these events would serve to strike terror into my heart; the other, a sense of happiness and gleeful anticipation.

I'm referring, of course to a) anything with the words "Back to School" attached to it, and b) *TV Guide's* annual big, thick fall-preview edition. Once I had made my uneasy peace with the thought of returning to school (where I could once again revive my secondary career of muttering wise-ass comments under my breath designed to crack up anyone within earshot — a skill that would actually make me a comfortable living some 30 years later), I could turn my full attention to my beloved *TV Guide* fall-preview edition.

I would peruse each new entry carefully, page by page, my excitement building as I made mental notes

See Page 21

**Hall Hired As Infinity/L.A. VP/AM Prog.**

By Al Peterson

R&R News/Talk/Sports Editor  
apeterson@radioandrecords.com

Twenty-six-year radio programming and news veteran **David Hall** has been named to the newly created position of **VP/AM Programming** for **Infinity/Los Angeles**. In his new role **Hall** will oversee programming and operations at the company's two L.A. News outlets, **KFWB** and **KNX**.

Infinity VP and Los Angeles Market Manager **Pat Duffy** said, "We set out to find the best programmer for the spoken-word formats in the country, and we found that person in **David Hall**."

Hall was most recently Sr. **HALL ▶ See Page 9**



Hall

**Stern Programs WKQX/Chicago**

By Max Tolkoff

R&R Alternative Editor  
mtolkoff@radioandrecords.com

After a two-month search, **Emmis Alternative WKQX (Q101)/Chicago** has named **Mike Stern PD**. **Stern** comes to the station from **Saga Active Rocker WLZR (Lazer 103)/Milwaukee**, where he has held similar duties since late July 2002. **Stern** replaces **Tim Richards**, who exited in July.

"It was a really long and, quite frankly, exhausting search, but, in the end, Mike was clearly the guy," **Q101 VP/GM Chuck DuCoty** told R&R. "Mike's biggest assets are that he's a strategic thinker, he's able



Stern

STERN ▶ See Page 9



They Called  
 ...They Listened  
 ...They Rallied  
 ...They Listened  
 ...And Listened  
 ...And Kept

# LISTENING!

...And The Ratings Kept Increasing!

Men 25-54 AQH Share Increases - Spring 2002 vs. Spring 2003

WGST-AM Atlanta	2.7 to 3.9	UP 44%
KPRC-AM Houston	3.1 to 5.6	UP 81%
WFLA-AM Tampa	5.5 to 12.1	UP 118%
WTAM-AM Cleveland	4.7 to 9.8	UP 92%
KFTK-FM St Louis	1.3 to 5.1	UP 292%
WOAI-AM San Antonio	5.5 to 8.6	UP 56%
WJNO-AM West Palm	2.1 to 6.4	UP 205%
KTDK-AM Oklahoma City	4.6 to 8.8	UP 91%
WGY-AM Albany	2.8 to 6.4	UP 129%
KFAQ-AM Tulsa	1.7 to 7.5	UP 341%



**GLENN & BECK**

**PREMIERE**  
 RADIO NETWORKS

For more information call 212.445.3935

Source: Arbitron Spring 2002 vs. Spring 2003. M25-54 AQH Share Increases. Exact times.

## Schram Joins Infinity/Detroit; Homberg Adds WKRK Post

Steve Schram, a veteran radio executive who served as VP/GM and Market Manager for Clear Channel's seven-station Detroit cluster from 2000-2002, has accepted the VP/GM position for Infinity/Detroit's Oldies WOMC, Smooth Jazz WVMV and Country WYCD, effective Oct. 6. At the same time, WWJ & WXYT/Detroit VP/GM Rich Homberg has added similar duties for cluster-mate WKRK.



Schram

Schram and Homberg take duties previously handled by Maureen Lessourd, who in August departed as Detroit Market Manager to become VP/GM of co-owned KRTH/Los Angeles. Infinity has decided not to name a new Market Manager in Detroit at this time.

Schram most recently served as Sr. VP/GM of AOL Web Properties, managing programming and publishing operations for Internet brands CompuServe ISP, Netscape.com and AIM Today. Homberg has been running WWJ for eight years and WXYT for six.

"I'm thrilled to welcome Steve to Infinity," said Exec. VP/Eastern Region Scott Herman. "The fact that he is a well-known and well-respected veteran of the Detroit market means he is uniquely qualified for this position and will be able to hit the ground running. I believe the team we have assembled gives us great strength as we look ahead to a very strong 2004."

Schram has also worked at WOWO-AM & FM/Ft. Wayne, IN, among other stations, and began his radio career in 1975 as an air personality at WVIC-AM & FM/Lansing, MI.

DETROIT ▶ See Page 9

## Hunnicutt Appointed WSIX PD

Clear Channel Regional VP/Programming and WUSY/Chattanooga, TN PD Clay Hunnicutt has assumed the PD post at the company's Country WSIX (The Big 98)/Nashville. He succeeds Mike Moore, who was recently named PD of Entercom Country outlet KWJJ/Portland, OR. One of Hunnicutt's first duties will be to find an OM/PD for WUSY.



Hunnicutt

Three weeks ago Hunnicutt was promoted to RVPP for the newly created Nashville/Chattanooga Trading Area, which includes Nashville; Chattanooga; Cookeville, TN; Crossville, TN; and Dalton, GA. The only change in his role is that he will now handle the day-to-day programming of WSIX instead of WUSY.

Hunnicutt told R&R, "WSIX is a legendary radio station with an absolutely incredible staff. Mike left The Big 98 in phenomenal shape and has set it up to win. I'm extremely proud to be part of this incredible station, and I just want to try to continue the great history of WSIX."

Hunnicutt joined WUSY as an intern in 1990 and, after a number of promotions, was elevated to PD in January 1997 and OM in September 1998. He left in January 1999 for the WGAR/Cleveland PD post and returned to Chattanooga in May 2000 as PD of WUSY and OM of the Chattanooga cluster as WUSY and other stations were being sold by Cumulus to Clear Channel.

## South Central To Up Gwiazdon

Dennis Gwiazdon will become GM of South Central Communications' WJXA (Mix 92.9) & WMAK (Oldies 96.3)/Nashville at the beginning of 2004, succeeding Craig Jacobus, who will take over for the retiring Steve Edwards as Radio President on Jan. 1. A veteran radio sales executive, Gwiazdon joined the combo two years ago as Director/Sales.

"Dennis was the clear choice for this position," Jacobus said. "He has done an outstanding job as Director/Sales. His track record here is combined with a passion for the business, a drive for excellence and prior experience in major-market general management. It's a combination that made this an easy decision."

Gwiazdon began his career in 1974 at KXOA/Sacramento, owned then by Brown Broadcasting Co. After rising to GSM he departed KXOA in 1985 to take the GM slot at the company's KKAT/Salt Lake City. Following KKAT's sale by Brown in 1990 he shifted to KNUA/Seattle as GM.

Gwiazdon later served as GM of KGB & KPMP/San Diego, joining Nationwide following the sale of the combo by Brown in 1996. In April 1997 he shifted to KCEO & KUPR/San Diego, serving as GM of those stations. Prior to joining South Central Gwiazdon served as President of the San Diego-based consultancy Sales Insights.



**FRAMPTON IS SIRIUS-LY ALIVE** Legendary recording artist Peter Frampton recently stopped by Sirius' studios in New York to talk about his new album, *Low*. Seen here sharing a Kodak moment are (l-r) Sirius programmer Pat St. John, Frampton and Sirius programmers Kristine Stone and Lenny Bloch

## Cox Moves Vali To Long Island

Austin Vali has gone home. The Long Island, NY native, who most recently served as VP/GM of Cox Radio's Hot AC KRTR and CHR/Rhythmic KXME in Honolulu, has been named Market Manager for the company's Nassau-Suffolk properties. He's presently packing his belongings and will begin his new duties on Nov. 3.



Vali

In his new role Vali will oversee the operations of Rock simulcast WBAB & WHFM and CHR/Pop WBLI. He takes duties formerly held by Regional VP Kim Guthrie, who earlier this summer shed her Nassau-Suffolk responsibilities to devote her full attention to Cox Radio's stations in Dayton; Louisville; Greenville, SC; and the Connecticut markets of Bridgeport, New Haven and Stamford.

"It's terrific when we can tap the strength of our own management ranks to fill important positions within our company," Guthrie said

of Vali. "Handing the reins over to Austin as the new Long Island Market Manager is a personal thrill for me, and he'll be a great match for my Long Island team. Austin has demonstrated great leadership skills in Hawaii, and I have no doubt he will be a similar asset here at WBAB and WBLI. We look forward to welcoming him back home to New York."

Cox Regional VP Caroline Devine said, "We are proud of Austin Vali's opportunity to contribute to our company's success, and Long Island is a great match for his experience and background. He will be greatly missed in Honolulu, and I have enjoyed working with him."

Vali and his wife purchased KRTR in 1993 and KXME in 1995. They later sold the stations to Cox, with Vali coming in in 2000 as VP/GM of the stations. Before getting into station ownership, Austin served as PD of Honolulu's KIKI, KKUA and KQMQ and as KRTR's GM.

## Next Week: '03 Salary Survey

Exclusive highlights of the ever-popular annual Salary Survey, produced by Miller, Kaplan, Arase & Co., will appear in next week's issue of R&R, dated Oct. 3. It will include compensation for all key positions in management, sales, programming and administration.

Readers will be pleased to see that the complete study is more detailed than ever before, as

market categories are classified not within a range of general size (large, medium, small), but by specific revenue parameters.

In the Management/Marketing/Sales section of the Oct. 10 issue, and in subsequent weeks, R&R will present more detailed salary information ranked by format, by revenue group and within up to nine geographic regions.



NEWS & FEATURES	
Radio Business Management, Marketing, Sales	4
Digital Media	6
Street Talk	8
Sound Decisions	14
Going For Adds	16
Publisher's Profile	18
Marketplace Opportunities	104
	105

FORMAT SECTIONS	
News/Talk/Sports	12
CHR/Pop Special	21
CHR/Rhythmic	55
Urban	59
Country	64
Adult Contemporary	72
Smooth Jazz	77
Rock	80
Alternative	85
Triple A	90
Americana	94
Christian	95
Latin Formats	100

The Back Pages 106

## Moultrie Adds Mktg. Duties At Jones Radio

Ken Moultrie, who serves as Director/Programming & Consulting at Jones Radio Networks and PD for the company's syndicated *Lia* program, has been promoted to Sr. Director/Programming & Marketing for the company's Seattle operations.



Moultrie

In his expanded role Moultrie will retain his programming responsibilities while leading JRN/Seattle's marketing and promotions team. He'll also continue his role with *Lia*. He reports to JRN/Seattle VP/GM Susan Stephens, who called Moultrie "a real radio guy at heart, with a sincere passion for music, artists and talent." She continued, "I believe his extensive programming background will lend a unique perspective to the marketing and promotion of our products."

Moultrie said, "I look forward to leading the marketing and promotions team here at JRN/Seattle and coming up with new and creative ways to sell our Daypart Personality and music-programming and consulting products."

MOULTRIE ▶ See Page 9

# Wall Street Lowers Radio Forecasts

## Analysts cite Q3 advertising concerns

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

Several Wall Street analysts have recently reduced their Q3 forecasts for some of the radio industry's top operators. The reasons cited range from tough comparisons and talent departures to Hurricane Isabel, which recently ravaged a large swath of the Mid-Atlantic region.

Tough comparisons caused by last year's heavy political spending led Merrill Lynch's Jessica Reif Cohen to lower her Q3 revenue estimate for Viacom by \$120 million, to \$6.6 billion — which would still represent a 4% boost — and reduce her EBITDA forecast by \$85 million, to \$1.6 billion (+5%).

In a report on the company, Cohen predicted that the current weakness in local markets will continue into Q4 and therefore also lowered her Q4 revenue forecast by \$20 million, to \$7.23 billion (+7%), and reduced her EBITDA estimate by \$20 million, to \$1.64 billion (+9%).

For 2003, Cohen forecast that Viacom's revenue will grow 7% and predicted that operating income will grow 9%. "Viacom remains operationally and competitively sound across all segments, although industrywide local ad trends are masking strength in national trends," she said. "While investors may react negatively to Q3 results, we believe any stock weakness would be short-lived." Cohen reiterated her "buy" rating on the issue at a target price of \$56.

Fellow Merrill Lynch analyst Marc Nabi lowered his estimates for Cumulus, Radio One and Emmis in a series of reports issued Tuesday. Citing general weakness in local radio advertising, he reduced his Cumulus Q3 revenue forecast from \$75.5 million to \$73.5

million and lowered his EBITDA estimate from \$26.6 million to \$25 million. He trimmed his Q3 EPS prediction for Cumulus from 12 cents to 9 cents.

Along with general ad weakness and tough comps, Nabi blamed power outages at Radio One's Washington, DC, Philadelphia, Baltimore, and Richmond stations caused by Hurricane Isabel for his decision to reduce his forecasts for the company. Noting that the outages resulted in lost sales and cancellations, Nabi trimmed his Q3 revenue forecast from \$83.7 million to \$82.1 million and lowered his EBITDA forecast from \$42.7 million to \$41.3 million. He shaved a penny off his EPS forecast, taking it down to 7 cents.

### Analyst Halves Emmis Forecast

Credit Suisse First Boston's Paul Sweeney reduced his growth forecast for Emmis for the second half of the year from 5% to 2.5%, citing the departure of morning show talents Star & Buc Wild from WQHT (Hot 97)/New York and his own belief that radio-industry revenue will grow only 2%-3% in the last six months of 2003.

About the situation at Hot 97, Sweeney noted that the duo's demo ratings had eroded from the low

double digits to the mid-single digits and said he believes the impact of their exit will be partly offset by favorable comparables due to Emmis' continued success against Clear Channel's recently launched WWPR/New York.

While he let stand his fiscal Q2 forecasts of net revenue of \$155 million, EBITDA of \$53.5 million and EPS of 7 cents, Sweeney reduced his fiscal Q3 net revenue forecast from \$154 million to \$153 million, lowered his Q3 EBITDA prediction from \$55 million to \$53 million and reduced his Q3 EPS estimate from 9 cents to 6 cents.

For Q4, Sweeney reduced his net revenue estimate from \$136 million to \$135 million and lowered his EBITDA forecast from \$36 million to \$34 million. He also increased his loss per share estimate from 13 cents to 16 cents.

Meanwhile, Nabi lowered his predictions only slightly for Emmis' fiscal Q2, dropping his revenue forecast from \$74.6 million to \$74.4 million and reducing his EBITDA prediction from \$53 million to \$52.8 million. He cited general ad weakness for the reductions. Emmis is scheduled to report its fiscal Q2 2004 results on Sept. 30.

### Top Radio Ad Categories Recovering

Though she called the current local advertising market "anemic," Merrill Lynch's Cohen said, "Some of the biggest spending categories, such as travel and tourism, telecom and financial, have had difficulty in

## BUSINESS BRIEFS

### Value Of Station Sales Down From 2002

Research by BIA Financial Network has found that the number of radio-station sales in 2003 is tracking even with 2002's activity, but the total value of the transactions has declined notably this year. As of Sept. 15, 2003, 546 transactions had been announced in the industry, with a total value of \$1.5 billion; during all of 2002, 807 deals were made, with a total value of \$5.4 billion. BIA also reported that as of July 2003, 666 stations in Arbitron-rated markets had changed format, with 24% of those stations adopting Spanish-language formats. According to BIAfn, 10% of all radio stations changed formats in the first half of this year.

### New BMI, RMLC Royalties Agreement Is Official

A royalties agreement covering the period of 1997 through 2006 between BMI and the Radio Music License Committee — which represents nearly all U.S. radio stations in music-licensing negotiations — has been approved by a federal judge. Among its other provisions, the agreement, submitted for the court's approval in July, ended a long-running dispute over webcast royalties as the RMLC agreed that radio stations that simulcast their signals on the Internet will pay separate royalties for the streams. Radio stations will be receiving their new BMI contracts within the next two weeks.

### RADAR To Include At-Work Listening

With RADAR 78, Arbitron will begin including in the report the at-work reach of commercial inventory airing on the 37 networks measured by the ratings service. The change is possible now that diaries have been completely phased in with the RADAR listening base. Arbitron reported that radio reaches 27% of 18+ adults at work and 25% of persons 12+. Each weekday, 71% of persons 12+ use radio in middays (10am-3pm), while 78% use radio in afternoon drive (3-7pm). Radio also reaches 81% of persons 18+ in their cars every week.

Continued on Page 9

### R&R Stock Index

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

	Change Since				
	9/19/02	9/12/03	9/19/03	9/19/02	9/12/03-9/19/03
R&R Index	230.06	213.53	209.61	-9%	-2%
Dow Industrials	7,942.39	9,471.55	9,644.82	+21%	+19%
S&P 500	843.32	1,018.63	1,036.31	+23%	+2%

the past few years but are showing signs of recovery and should improve with a more robust economy and financial market."

Cohen predicted that local radio will face "extremely difficult comparisons" in the second half of 2003 due

to 2002's political spending, but she believes comps will ease up going into 2004 thanks to upcoming Senate, House and gubernatorial elections. Indeed, she predicted 2004 will be "an upbeat year for advertising growth, particularly at the national level."

## DOUGH. BUCKS. BREAD. CASH. DINERO. MOOLAH.

No matter what you call it, here's a way to get it.

Regardless of your market or format, listeners want to know the latest financial trends affecting their lives. AP Radio and Bankrate.com have teamed up to offer the Personal Finance Minute — audio features perfect for local ad sponsorship. Heard exclusively on AP Network News, it's just one of many features that can help you bring home a few more clams in your paycheck. Learn more today by calling us at 800-527-7234, or visit [www.apbroadcast.com](http://www.apbroadcast.com).

AP RADIO

Bankrate.com

**Kagan**

Continued from Page 1

overcome in order to steal market share from other media, but he believes radio can accomplish that goal simply by educating advertisers about its advantages.

"Radio is the most targeted, effective medium that exists today," Sykes said. "It's time for radio to get the facts out in the open." He said that recent census data indicating that commute times are rising is "bad news for everyone but us," as longer commute times can translate into drivers spending more time with their car radios.

Sykes also stressed that radio must promote its brands and marquee talents and inform advertisers how loyal listeners can be to their favorite stations. "Great brands are about influence and consumer loyalty," he said, noting that BMW raised its prices while other automakers were boosting incentives

and offering no-interest financing. "It's not about the category, it's about the brand. Good branding requires creative risk-taking and good execution. We must invest in our brands. Our product is based on our ideas."

**Higher Awareness**

Highlighting another challenge facing the industry, Susquehanna President/COO David Kennedy said the media industry has become the latest whipping boy for those critical of big business. "It's become fashionable to target big media," Kennedy said, noting that the Senate's passage of a bill revoking the FCC's new media-ownership rules was driven in part by efforts from powerful, high-profile lobbyists who previously didn't care about the media industry. "You have strange bedfellows coming together and fighting the FCC in ways none of us could have imagined," he said. "This won't go away."

Qantum Communications President/CEO Frank Osborn agreed, noting that the National Organization for Women, the National Rifle Association, the Rainbow/Push Coalition and Common Cause are all fighting further media consolidation. "You get all of this cranked up and drive up the awareness to the point where it just catches fire," he said.

While critics believe that more consolidation could harm the radio industry, Triad Broadcasting President/CEO David Benjamin commented during a panel focused on radio operations in midsized markets that the industry has switched from an acquisitive phase to an operational phase.

"I'm not certain when anyone rang that bell, but it has been rung," he said, noting that even industry giant Clear Channel completed just a handful of deals last year. Benjamin believes that a paucity of deal opportunities, a weak economy for radio and regulatory uncertainty have combined to stall the deal market. "It's as slow as it's been in a number of years," he said.

Border Media Partners President/CEO Tom Castro said that

FCC Chairman Michael Powell may have unwittingly altered the shape radio deals will take for years to come with the passage of the commission's new ownership rules. According to Castro, all of the congressional attention now being paid to media may ultimately lead legislators to stick their noses into the radio business.

"Radio is on the radar screen in Washington for the first time in a long time, and don't forget that legislators are consumers of media," he said. "Plus, they may know people in broadcasting who are now out of work, so it won't surprise me if the government makes more changes that affect deal flow."

**Cluster Selling: Good For Radio?**

The concept of selling ads across clusters of radio stations drew mixed reactions from panelists on the "Radio Ad Sales" panel — even from one fan of clustering. "I think clusters are great," Beasley President/co-CEO Bruce Beasley said. "I think cluster selling is mediocre at best."

During a discussion that explored ways companies can grow ad revenue, Beasley said his company still

maintains individual sales staffs and GSMs at all of its stations, but when an advertiser expresses interest in cluster advertising, the company assigns one GSM to manage that account.

Interep Chairman/CEO Ralph Guild noted that cluster sales can backfire if an advertiser buys on a cluster of stations and winds up unhappy when ads that ran on a station that doesn't serve the advertiser's target buyers are ineffective. "Then you get an angry buyer," Guild said.

However, other panelists cited how salespeople are handling their jobs as an issue that deserves attention. Triad's Benjamin had harsh words for some of the strategies used by radio to sell advertising, saying, "If Wal-Mart looked at radio pricing, they'd think it was nutty."

He also said that letting salespeople negotiate price is another practice that would never pass muster with Sam Walton's company, and he agreed with Sykes' assertion that until radio starts promoting its value, it could have a hard time

**KAGAN See Page 9**
**TRANSACTIONS AT A GLANCE**

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

**Multistate Deal**

- KLHV-FM/Fort Collins, FM CP/Gypsum, KLBV-FM/Steamboat Springs and KLZV-FM/Sterling, CO; KLRV-FM/Park City, MT; and KLWV-FM/Chugwater, WY Undisclosed

**State-By-State Transactions**

- WAYI-FM/Thomaston, AL \$375,000
- WMMK-FM/Destin (Ft. Walton Beach), FL \$2.5 million
- KILJ-AM & FM/Mount Pleasant, IA \$1.01 million
- WIDE-AM/Biddeford, ME \$350,000
- WMOU-AM/Berlin, NH \$75,000
- WEVN-FM/Keene, NH \$250,000
- WFLR-AM & FM/Dundee, NY Undisclosed
- WDCW-AM/Syracuse, NY \$1.2 million
- WZJS-FM/Banner Elk and WATA-AM/Boone, NC \$2.2 million
- WPPG-FM/Fair Bluff, NC \$1.25 million
- WJYC-FM/Delhi Hills (Cincinnati), OH Undisclosed
- KOCY-AM/Chickasha, OK Undisclosed
- KHIM-FM/Mangum and KJCM-FM/Snyder, OK \$320,000
- WLYC-AM/Williamsport, PA \$55,000
- KBDX-FM/Blanding, UT \$300,000

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

**DEAL OF THE WEEK**

- **WTKE-FM/Holt (Ft. Walton Beach), FL**  
**PRICE: \$3 million**  
**TERMS: Asset sale for cash**  
**BUYER: Qantum Communications, headed by CEO Frank Osborn. Phone: 203-388-0048. It owns 30 other stations, including WMMK-FM, WMXZ-FM & WWAV-FM/Ft. Walton Beach.**  
**SELLER: Star Broadcasting, headed by President Ronald Hale Jr. Phone: 850-244-1400**  
**BROKER: Stan Raymond of Stan Raymond & Associates**

**2003 DEALS TO DATE**

**Dollars to Date: \$1,549,594,256**  
 (Last Year: \$5,387,918,206)

**Dollars This Quarter: \$178,965,587**  
 (Last Year: \$283,567,435)

**Stations Traded This Year: 572**  
 (Last Year: 807)

**Stations Traded This Quarter: 163**  
 (Last Year: 138)



## "PD Advantage Is the Single Most Useful Tool I Have"


 Jimmy Steel  
 Programming Director  
 Power 106, Los Angeles

"PD Advantage<sup>®</sup> gives me quick insights into what is happening on my station—and to my competitors too. The Cume/TSL grid takes all the mystery out of what we need to achieve our long-term ratings goals.

"PD Advantage is easy to use and gives me actionable information in important areas such as tracking my 100+ QH diary holders and week-by-week diary returns. The Diary Comments are always insightful and often entertaining."

Find out what PD Advantage insight can do for your station—contact your Arbitron representative or drop an e-mail to [bob.michaels@arbitron.com](mailto:bob.michaels@arbitron.com).

 © 2003 Arbitron Inc. PD Advantage<sup>®</sup> is a registered mark of Arbitron Inc.


When You Know More, You Program Better

[www.ArbitronRadio.com](http://www.ArbitronRadio.com)



jgreen@radioandrecords.com

# Build A Bulletproof Case With Your Copy

Use theories, strategies & existing beliefs to sell convincingly

By Dan O'Day

Convincing listeners, through commercials, to buy products is a lot like a lawyer building a case to a courtroom jury. In my July 25 column in R&R I shared the five most common reasons the targeted consumer doesn't believe your sales message (the argument) and numerous strategies for overcoming their disbelief (the proof). Here are some interesting ways in which influencing consumers and influencing jurors are similar.



Dan O'Day

## The Theory

A successful legal case requires a theory — a logical thread that leads in a compelling way to the desired verdict. Unlike in a courtroom, where we can't know the motive of a witness, we can know the motive of buyers: Ask them! Find out why the clients' most loyal customers buy from them, and build your copywriting theory around that.

Instead of floundering about for some hypothetical reason people

should buy from your client, find out why people actually do buy from your client, then offer that as the dominant reason others should buy too.

Here's a recent radio campaign for State Farm Insurance:

**Jingle:** We live where you live, your State Farm neighbor in your neighborhood....

**Voiceover:** We share the same hopes, the same dreams. We face the same challenges. That's why when it comes to helping you protect all you work for, nobody does it better than your neighborhood State Farm agent.

**(Jingle fades):** Like a good neighbor, State Farm is there.

So what's the theory? That we should buy insurance from State Farm because its agents live where we live? Are we supposed to infer that competing insurance agents live in some distant galaxy? This commercial has no theory, just a tired jingle and some meaningless platitudes. Why is State Farm better for you than "your neighborhood Allstate agent"?

Actually, State Farm isn't even asking us to believe it is better than any of its competitors. The best it can claim is "nobody does it better," which leaves open the distinct possibility that lots of other companies can do it just as well.

Here's another commercial, for a company known for its terrible advertising:

**Man:** I love a plant. Any plant. Pansies, snapdragons, a good begonia....

**VO:** At Time Warner Cable, we know the little things matter most.

**Man:** So when I install, I'm not gonna be stomping all over somebody's greenery.

**VO:** That's why all our people treat each customer and every concern like it's the most important of their day.

**Man:** You're running a line, you can't handle a flower like a fir tree.

**VO:** And it's why we work to bring you the latest, most innovative cable technology.

**Man:** With 15 pounds of cable and work boots, tiptoeing through the tulips can look pretty strange.

**VO:** Right now, get 400 channels with Time-Warner digital cable. No satellite dish, no equipment on your roof. Call 1-800-50-VISION today for free,

professional installation on up to three TVs. Plus, upgrade to digital deluxe and get your choice of any premium channel free for three months. That's a savings of more than \$50.

**Man:** Of course, my feelings aren't quite so tender for a patch of rosebushes.

**VO:** Call 1-800-50-VISION now. At Time-Warner Cable, nothing is too big or too small — because we care.

**Fast-talk disclaimer:** Offer applies to new customers in Time-Warner Cable's wide residential serviceable area. Certain restrictions apply. Call for more details.

What is the theory? "Subscribe to our cable TV service because we like tulips but don't like roses"? Notice how the disclaimer at the end of the spot and the unrelated opening business about stepping on flowers completely obscure the real sales message? Is "no equipment on your roof" really the strongest selling point this cable company can offer? Finally, do you believe that Time-Warner Cable cares about you more than other cable or satellite TV companies? The closing argument, "because we care," is laughable.

## Define Your Strategy

The second requirement of a successful legal case is a well-defined strategy. In a commercial your strategy must be designed to deliver your core message — the one thing you want the consumer to hear, to understand and to remember.

If your theory is that Dr. Ed's Lasik Vision Surgery Center charges only half of what the competition charges, your entire commercial should focus on the magnitude of that savings and how Dr. Ed is able to charge less — not on how many surgeries he's performed over the past 20 years or where he went to medical school.

If your theory is that Ed's DVD Emporium has the largest selection of DVDs in the county, don't waste time talking about "plenty of free parking" and Ed's "friendly, knowledgeable staff."

Last year Courtyard by Marriott ran an inane campaign targeting business travelers, with the theory — quoting directly from the

**"Score!"**

**"THEIR IDEA...MY SUCCESS!"**  
Choose the decal printer more radio stations have relied on for 30 years.

**Communication Graphics Inc**  
THE DECAL COMPANY  
800.331.4438 www.cglink.com

Logos for 9, Z100, and Star 95.7 FM are also visible.



commercial — “It’s important to get rest.” After establishing that premise, the commercial listed two amenities the business traveler will find at any Courtyard By Marriott:

An exercise gym  
A port where you can plug in your laptop.  
Yep, pumping iron and answering e-mail. Two prime examples of ... resting?

**Strategy Without Theory Equals Bad Advertising**

Too many commercials are all strategy and no theory. For example, take the all-too-typical radio spot that ridicules the competition but doesn’t offer a compelling reason to patronize the advertiser. It’s all strategy — “make fun of the competition” — but no theory.

Here’s an award-winning commercial from several years ago. I saw it in a radio-advertising book written by a journalist whom I believe has never written any radio advertising. It’s an example of what the author thinks is a “great straight commercial.”

VO: Recently, Jim Paul of Valley Olds GMC was driving to work when....

Jim: Gee, look at that.  
VO: He noticed a large inflatable gorilla floating above another dealership. He’d noticed several of these inflatable devices above car dealerships lately, and he asked himself some questions. Did anyone ever go into those dealerships and say, “Great gorilla. Makes me feel like buying a car”?

Why don’t other businesses use gorillas? Would people be more apt to buy, say, a new home with a gorilla tethered to the chimney? Three bedrooms, 2 1/2 baths, sun porch, gorilla. Would people have more confidence in the doctors if a medical clinic featured a gorilla on the roof? Without car dealers, would there even be an inflatable-gorilla business? Right then, Jim Paul made an impor-

tant, courageous decision on behalf of his fine dealership.

Jim: I don’t think I’ll get a gorilla.  
VO: Just eight miles south of the Met Center on Cedar Avenue. Jim Paul’s Valley Olds, a car dealer for the times.

The strategy of the commercial is to make fun of the competition, but what is the theory of the commercial? The only possible theory I can discern is that you should buy a car from Valley Olds GMC because it doesn’t have an inflatable gorilla. Is that really a compelling reason for you to buy a car there?

In the courtroom a successful theory must be consistent with the facts

became popular because it was like the Internet on training wheels. But these days, when going online is so easy, what you really need is a service that is as easy to use as AOL but that costs less, works faster, doesn’t bombard you with unwanted advertising, doesn’t tell you what you can and cannot do on the Internet, doesn’t fill your e-mail box with spam and that you can connect to without getting a busy signal the first 10 times you try.

**Strength Of Memory**

Judges typically instruct jurors to weigh a witness’ testimony based in

• Painting memorable pictures in the listener’s mind that further the theory of your case — that sell your core message

• Connecting with the consumer on an emotional level, rather than relying on facts and figures

• Above all, making sure your message is relevant to the consumer’s life

The theory an attorney presents will influence the judge’s instructions to the jury, just as in a commercial the theory will suggest to the consumer what type of evidence is needed to support your claim.

There’s a group called the Skeptics Society, which, among other things, investigates the claims of people who say they have paranormal powers — people who claim they can predict the future, bend metal with their minds, etc. The society’s motto is “Extraordinary claims require extraordinary proof.”

If you claim you can pick a pencil up off a table using one hand, I’ll pretty much take your word for it. But if you’re claiming you can bend a spoon using only your mind, then I’m going to set up a testing situation that’s a bit more rigorous.

You don’t need a lot of evidence to support the claim “Pretty good food at reasonable prices.” But if you’re claiming to serve “the very best steak you’ll ever eat,” you’d better back it up with a great guarantee or specific information educating the customer as to why the steak you serve is better than any other.

**Facts Beyond Change**

“Facts beyond change” are facts that will be believed by the jury no matter what the lawyers say. Here’s an advertising application:

“Going to the dentist is fun” contradicts a fact beyond change. Don’t try to convince listeners that going to Dr. Dave, The Friendly Dentist, is fun; they won’t believe it. You might

be able to convince them that Dr. Dave uses the most modern techniques to make sure you’re as comfortable as possible, that getting a cavity filled no longer requires painful Novocaine shots or that that he’ll help you keep your teeth and gums healthy, but you cannot persuade consumers to disavow what they perceive as a fact beyond change.

If, for example, you’re advertising a gas station, for most people it’s a fact beyond change that having to fill up the car with gas is a nuisance. Granted, I’ve heard of some instances where service-station owners have attempted to alter that by employing topless attendants, but, in general, a service station that tries to get your business by promoting its services as a fun experience is butting its head against a fact beyond change.

That’s why I was very impressed with a service-station commercial I recently heard that explained what the station does to make your visit as quick and painless as possible. The spot ended by saying, “Because we know you enjoy driving away from a gas station more than you enjoy pulling into one.”

One final example of a fact beyond change: If a furniture store is located five miles outside of town, it’s got a bad location. But bad location equals lower rent equals lower prices. You can neutralize the fact beyond change by redefining its value. Instead of an inconvenience, it’s an advantage.

*This column is excerpted from The Dan O’Day Radio Advertising Letter. For your free e-mail subscription, send your request to danoday@danoday.com with “R&R ad request” in the subject line, or subscribe online at www.danoday.com.*

**Effective advertising enters into a conversation with the targeted consumer. You invite the consumer to call up his own experiences, beliefs, prejudices, memories and desires. That makes the consumer a witness.**

of the case. In the world of advertising “the facts” are the consumer’s knowledge and preconceived notions as they relate to your product or service.

If Earthlink is trying to get Internet users to switch from AOL and the typical AOL user believes AOL is easier to use — perhaps because, years ago, it was easier to use than other ISPs — then you’ve got to show AOL users how the facts of your case conform to their preconceived notions. How do you do that? Explain it.

Explain that years ago, when the Internet was much younger, AOL

part on how likely the witness’ memory is to be accurate. In advertising the consumer is both a witness and the jury. Effective advertising enters into a conversation with the targeted consumer. You invite the consumer to call up his own experiences, beliefs, prejudices, memories and desires. That makes the consumer a witness. Then you ask the consumer to “vote” for your client. Because the targeted consumer has all the votes required to make a decision, that makes the consumer the jury.

You can strengthen the consumer’s memory as a witness by:

**What Are You Waiting For?**



**Go Paperless!**



Radio’s Only “Paperless” Promotion Information System

**PromoSuite® Software Tools Include...**

- ListenerSync® Listener Database System
- Integrated Web Collection & Email Capabilities
- Contest Tools w/Prize Closet Manager
- Liner, PSA & Promo Scheduling
- Event, Remote & Appearance Coordination Tools
- Sales Promotion & Client Affidavit Management
- Promotional Calendars

**PromoSuite’s “Paperless” In-Studio Link Includes...**

- All Promo, Liner, PSA and Contest Copy Sent Directly to Your Studio
- Winner Eligibility Automatically Checked by Name & Household
- Weather, Traffic Report, Concert Listings and Links to Important Websites
- Song Request & Storm Closing Tracking

**Now Available for Cash or Barter! No Excuses**

**LIVE DEMO** Call 212.509.1200 or visit [www.PromoSuite.com](http://www.PromoSuite.com)

Copyright ©2003 Broadcast Manager, Inc. All Rights Reserved

# One-On-One With The Whole Fan Club

Hall & Oates launch an innovative program to stay in touch

Earlier this year tech company Arcavista came out with Communicator, a desktop application that distributes data and does all kinds of other useful business things. One thing Communicator does particularly well is quickly and securely move around audio and video files. That would seem to make it a natural for artists, labels and radio stations looking for new ways to build relationships with their fans.

Communicator appears to the end user as a customized desktop icon. When the client publishes new information to the program, Communicator alerts users in whatever way they've chosen, from a sound to a pop-up to blinking meekly in the system tray until somebody notices.

Arcavista Chief Marketing Officer Matt de Ganon says the program can distribute media in almost any format, streamed or downloadable, handles sales transactions and may even have possibilities for research. "We have a publishing client that plans on taking a number of different types of surveys," he says. "They'll use their install base as a method of getting sampling and doing feedback and research."

Hall & Oates are among the artists who have begun experimenting with Communicator, and I spoke with the duo's manager, Brian Doyle, about the hopes he and H&O have for the new program.

"I don't know if I want to be the spokesperson for Arcavista, but I

sure am one of its biggest fans," Doyle says. "I'm totally fascinated with it. For me and for Hall & Oates, it's a tremendous way to communicate with the fans.

"We're starting out with our fan club, so we're talking directly to our fans. When we're able to push information to them immediately so they know what we're doing, I feel like we're getting them personally involved. That little icon lights up on the desktop and says, 'Wait a minute, there's new information coming.' They get used to that—it's unbelievable. We can do music, we can do video, we do tour dates, we do merch—it's really personalizing the ability to communicate one-to-one with the fan base."

Other artists have put Communicator on CDs so the program can be installed when the disc is put into a computer, but Doyle says he heard about the program too late to get it on Hall & Oates' current album. It'll be on the duo's next CD, but for now it's just for the fan club. "It's tremen-

dous that we can put a special key code to release an unidentified song to these individuals," Doyle says. "There are little things that we can give these loyal fans who want to be involved with us."

Doyle is planning to send information to the club members about once a month for now, but that's going to increase. "We have a new single that's just being launched," he says. "The fan club members are being told that, with the launch date of the new single, we'll tell them about television appearances, where we can be seen; we'll tell them our tour dates; and we're offering merch that's only available through Arcavista.

"We're gonna talk to these people right down to when this project comes to a close. When we're going back in the studio, we're gonna tell them what we're doing—when we're in the studio, how far along we've gotten—to let them feel like they're a part of the whole project. I think if we continue that way, we're gonna build our fan base up."

Doyle compares Communicator's loyalty-building potential to that of an artist with a famously passionate following: "Who's the ultimate act out there who probably has the most loyal fan base? Jimmy Buffett. Look how Jimmy has very successfully created his own entity. And he did it before technology. He did it with an incredible ability with his personality and his music.

"Everyone should look at his model and realize that if they do a great job and actually individualize their business and care about the consumer and the fan, they can build their own fan base. Then you've got a self-contained business.

"We're self-promoting now, and I think that's the way of the future. The way that these adult acts are being treated is that the majors don't look at them as viable, so they're releasing a lot of them to go out on their own. It's not as if that's a sad story. That's actually an amazing place to be right now.

"After all the years we've been doing this, we're doing the right thing for our fan base. You've got to treat them with a certain honesty and show you have a caring feeling for them, and I think they'll come back. They'll buy your concert ticket, they'll buy your T-shirt, they'll buy your record. Give me a quarter-million of them, and I'm gonna be a very happy businessperson on behalf of Daryl and John."

By Brida Connolly  
Associate Managing Editor

## The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading non-subscription digital-music service in the U.S., offering a catalog of more than 200,000 songs from all five major label groups. Here's a snapshot of the top-selling downloads on Tuesday, Sept. 23, 2003.

### Top 10 Songs

1. JOHNNY CASH Hurt
2. R.E.M. Bad Day
3. JOHNNY CASH Ring Of Fire
4. BEYONCÉ #JAY-Z Crazy In Love
5. BLACK EYED PEAS Where Is The Love?
6. DIDO White Flag
7. BEYONCÉ #SEAN PAUL Baby Boy
8. JOHNNY CASH I Walk The Line
9. NELLY #P. DIDDY... Shake Ya Tailfeather
10. JOHNNY CASH A Boy Named Sue

### Top 10 Albums

1. JOHNNY CASH *American IV: The Man Comes Around*
2. ERYKAH BADU *Worldwide Underground*
3. OUTKAST *Speakerboxxx/The Love Below*
4. VARIOUS ARTISTS *Verve Remixed 2*
5. DASHBOARD CONFSSIONAL *A Mark, A Mission...*
6. MICHAEL McDONALD *Motown (Japan)*
7. DMX *Grand Champ*
8. COLDPLAY *A Rush Of Blood To The Head*
9. LIMPBIZKIT *Results May Vary*
10. JOHNNY CASH *Classic Cash...*



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>	29
2	2	NORAH JONES <i>Come Away With Me</i>	73
3	3	EMINEM <i>The Eminem Show</i>	70
4	4	50 CENT <i>Get Rich Or Die Tryin'</i>	33
5	5	COLDPLAY <i>A Rush Of Blood To The Head</i>	55
-	6	B'Z <i>Big Machine</i>	1
10	7	JOHN MAYER <i>Heavier Things</i>	2
6	8	LINKIN PARK <i>Meteora</i>	26
7	9	AVRIL LAVIGNE <i>Let Go</i>	66
9	10	RED HOT CHILI PEPPERS <i>By The Way</i>	62
8	11	CHRISTINA AGUILERA <i>Stripped</i>	46
12	12	JUSTIN TIMBERLAKE <i>Justified</i>	45
15	13	BEYONCÉ <i>Dangerously In Love</i>	13
17	14	WHITE STRIPES <i>Elephant</i>	25
11	15	AUDIOSLAVE <i>Audioslave</i>	43
16	16	SHANIA TWAIN <i>Up!</i>	43
-	17	DAVID BOWIE <i>Reality</i>	1
18	18	JOHNNY CASH <i>American IV: The Man Comes Around</i>	3
14	19	METALLICA <i>St. Anger</i>	16
22	20	VARIOUS ARTISTS <i>8 Mile</i>	46
21	21	ROLLING STONES <i>Forty Licks</i>	50
13	22	ALEJANDRO SANZ <i>No Es Lo Mismo</i>	3
20	23	VARIOUS ARTISTS <i>The Neptunes Present ... Clones</i>	5
27	24	SEAN PAUL <i>Outry Rock</i>	32
23	25	NELLY <i>Nellyville</i>	64

## DIGITAL BITS

### Survey: RIAA Suits Putting A Dent In Downloading

Music Forecasting reported this week that 60% of consumers who have downloaded music from the Internet say they'll be downloading less in the future now that the RIAA has begun suing individuals for copyright infringement on peer-to-peer networks. Fifty-eight percent of consumers who have downloaded say they've acquired less music online this month than last, and 92% of 12-to-54-year-old record consumers are aware that the RIAA suits are going on. At the same time, 40% of consumers say they use the 'Net to help them decide what music to buy, and 35% of consumers say they don't want to buy a CD on which they may only like one song.

### RIAA Sues Israeli Peer-To-Peer iMesh

The RIAA filed suit against Israel-based peer-to-peer iMesh on Sept. 19, the day CEO Eitan Oren was scheduled to leave the U.S. after spending a week on Capitol Hill demonstrating iMesh for lawmakers. RIAA President Cary Sherman said, "iMesh's recent conduct and public statements make clear that its goal is to encourage illegal behavior. This action is timed to make clear that there is no free pass for those who center their activity around, and profit from, copyright infringement."

**Kagan**

Continued from Page 5

time defending its desire to raise rates.

Noting also that advertisers always try to negotiate price, something consumers never do at the retail giant, Benjamin stressed that maintaining price integrity is key to growing radio revenue.

Meanwhile, Beasley cautioned against increasing the number of spots for sale as a way to increase revenue. "It's just going to decrease the value of the product," he said. "Adding spots is not the answer."

On the national advertising side, Zenithmedia Sr. VP and Manager/

National Radio Sales Matt Feinberg pleaded with the industry to put salespeople through more rigorous training before turning them loose. "Very few sales reps come into meetings with any idea of what I do," he said. "But it's not their fault."

Feinberg told to radio-station owners that if their sales reps better understood both their clients' needs and how national ad agencies operate, the effectiveness of those clients' ad campaigns would likely improve.

"Educate your sales force about the way agencies analyze things and how we decide how money is

spent," he said. "If you have sales reps who can speak intelligently to planners, that is how you can grow money and sales." Feinberg said that a big part of what can lead a national ad campaign to fail is when sales reps "have a poor understanding of what their clients are trying to do."

**Top Execs In Smaller Markets**

As for the talent market, Osborn said that as clustering has led to market VPs overseeing multiple stations where each station once had its own GM, smaller companies like his can tempt experienced radio executives to work in smaller markets where they can have a major impact.

"There are about one-quarter of the GM jobs out there that there used to be," he said. "That allows us to attract a dramatically better pool of talent — people who want to settle down in a nice area and be a major player."

Meanwhile, Castro noted that his

**EXECUTIVE ACTION**

**Kelly Moves Up To Cox/Honolulu Market Manager**

**K**CCN-FM & KINE/Honolulu VP/GM Mike Kelly has added similar management duties for clustermates KRTR & KXME, becoming Market Manager for Cox Radio/Honolulu. He replaces Austin Vali, who has been transferred by Cox to a similar position in Nassau-Suffolk (see story, Page 3).

"Mike's long tenure in Honolulu, his deep relationships and excellent reputation as a leader make this a smooth transition for Cox Radio in Hawaii," Cox Regional VP Caroline Devine said. Kelly begins his new role on Nov. 3.

Kelly has been GM, Station Manager, GSM and LSM at KCCN-AM & FM/Honolulu. He became VP/GM of the combo and KINE following Cox's acquisition of the three stations in 2000. Cox sold KCCN-AM in June 2002.

company managed to convince the owners of a pair of AM stations to sell to Border by getting to know the owners and committing to keep the owners on board to run the stations. "These are guys who program a special format, and they will stay to manage the stations," he

said, noting that staying attached to the stations was more important to the owners than snatching a high selling price. "That deal never would have gotten done without spending time getting to know those people."

— Joe Howard

**Moultrie**

Continued from Page 3

Concurrently, JRN AC programmer Mike Bettelli, Country programmer Ray Randall and Rock/Pop programmer Steve Young each become PDs of their respective 24-hour formats. The three program-

mers report to Moultrie, who said, "All of them have shown incredible leadership in their current roles, and it seems only appropriate to formally recognize their accomplishments."

JRN's lineup includes the syndicated *Delilah* program, among several other long-form offerings.

**Detroit**

Continued from Page 3

Homburg's 20-year career in broadcasting includes stints as President/GM of Shadow Broadcasting Services and President of

Burbach Broadcasting Co. He's also held positions with stations in New York, Pittsburgh and Phoenix once owned by Group W Radio, the broadcasting division of Westing-

**Hall**

Continued from Page 1

VP/Programming for Premiere Radio Networks, where he worked directly with the network's stable of talk talents, affiliates and advertisers to maximize ratings and develop sponsorship opportunities. Prior to joining Premiere in January 2002 he spent nearly 14 years at KFI/Los Angeles, where he began in 1989 as News Director and ultimately became PD of the Clear Channel News/Talker. Before that he spent five years as News Director for KFBK/Sacramento.

"I am truly honored to be given the opportunity to help out at both of these radio stations," Hall told R&R. "They are legendary and have each had a long, successful heritage, and I'm excited to become a part of them."

Hall is expected to assume his new position with Infinity in mid-October.

**Stern**

Continued from Page 1

to articulate the station's mission and vision, he's promotionally minded, he's a consensus builder, and he has a track record of managing high-profile talent."

Stern told R&R, "First of all, I want to thank Steve Goldstein at Saga Communications and the family at Lazer 103, who have been great to me. It's really hard to leave, but this is an opportunity I just can't pass up. The chance to work with Emmis Communications, [President/Radio] Rick Cummings, Chuck DuCoty and at a great station like Q101 is just amazing."

"And, no, I will not be changing my last name to Richards," he joked, making reference to the fact

that Q101's previous two PDs had that last name.

Stern is no stranger to Emmis, having served as OM for then-Emmis-owned KALC & KXPX/Denver. His background also includes stints programming KXTE/Las Vegas, where he innovated the "Extreme Radio" format; WKRK/Detroit; and WXEG/Dayton. Stern was also once an assistant consultant for Jacobs Media.

Regarding rumors that Q101 may flip to Active Rock, DuCoty responded, "We're keeping the station Alternative. I can't underscore that enough. We have the heritage position, and we own that position in the marketplace. We have a lot of advantages, not the least of which is the morning show [*Mancow's Morning Madhouse*]."

**Schwartz**

Continued from Page 1

have given me the title of PD. Everybody here at KOST 103.5 is my family, and I couldn't have picked

a better environment to work in." Schwartz joined the station in 1991 as an intern for *Lovesongs on the KOST*. She later transitioned to producing *The Mark & Kim Morning Show*.

**BUSINESS BRIEFS**

Continued from Page 4

**McCain Blocks Senate Rollback Of FCC Rules**

**S**enate Commerce Committee Chairman John McCain has placed a hold on a spending bill that includes a provision to prevent the FCC from raising its national TV audience-reach cap from 35% to 45%, Reuters reported Tuesday. Senators often allow each other to place such holds as a courtesy, and it typically takes a two-thirds Senate vote to get a held bill moving again.

McCain is reportedly insisting that other pending legislation will do the same thing as the spending rider, and McCain and Sen. Trent Lott have both spoken out against such riders, saying using the appropriations process in that manner circumvents more appropriate procedures for passing laws. "Policy with respect to media ownership rightfully lies within the jurisdiction of the Commerce Committee," McCain said in a recent letter to Senate Appropriations Committee Chairman Ted Stevens. However, Lott feels so passionately about restoring the old media-ownership caps that he has said he will use the appropriations process if necessary.

**Ensure radio's future by celebrating its past.**

Please join us on Saturday November 8 in Chicago, for a night to remember as we welcome the 2003 inductees into the Radio Hall of Fame. To purchase tickets call: 800-860-9559, or visit our web site: [www.radiohof.org](http://www.radiohof.org). All ticket proceeds go directly to support the Capital Campaign for the new Radio Hall of Fame.

To be located in the Museum of Broadcast Communications on State Street in downtown Chicago, the new home of America's only Radio Hall of Fame will open in 2005. The 50,000 square foot broadcast shrine will pay tribute to radio's role in society and salute the men and women who have defined the medium.

**The 2003 Radio Hall of Fame Inductees**



Gene Autry



Jim Bohannon



Michael Jackson



Mel Karmazin



Orion Samuelson



Induction Gala Hosted by Larry King



© 2003 Radio Hall of Fame/Museum of Broadcast Communications. The Radio Hall of Fame and the Museum of Broadcast Communications are currently located at 78 East Washington Street, Chicago Illinois 60602-9837.

## Music CHOICE

23 million homes  
27,000 businesses

Available on digital cable and DirecTV  
Adam Neiman • 646-459-3300

### HIT LIST

**Seth Neiman**  
NATURAL What If  
CLAY AIKEN Invisible  
NICHELLE BRANCH Breathe  
AJA Sunshine  
SIMPLE PLAN Perfect

### SOFT ROCK

**Seth Neiman**  
MICHAEL BOLTON When I Fall In Love  
PHIL COLLINS Look Through My Eyes  
SARAH MCLACHLAN Fallen

### R&B & HIP-HOP

**Damon Williams**  
JDE More & More  
MONTELL JORDAN SuperStar  
ALICIA KEYS I/AS Streets Of New York  
LOON (MARID WINANS Down For Me  
NA'SHAY VROSCOE & NEB Hey Mr. DJ

### RAP

**Damon Williams**  
DIRTY SOUTH There They Go  
DMX (50 CENT... Shot Down  
JAY-Z (50 CENT) Reebok  
KILLAH PRIEST Do The Damn Thing  
MURPHY LEE Lov Me Baby  
SHEEK LOUCH Might D-Block  
KANYE WEST Keep The Receipt

### ALTERNATIVE

**Adam Neiman**  
CHEMICAL BROTHERS The Golden Path  
RODNEY I'm Shakin'  
PETE YORN Burrito

### TODAY'S COUNTRY

**Liz Opoka**  
CRAIG MORGAN Every Friday Afternoon

### PROGRESSIVE

**Liz Opoka**  
SHERYL CROW First Cut Is The Deepest  
VAN MORRISON Once In A Blue Moon  
JOSH RITTER Kathleen  
TRAVIS Re-Offender

### AMERICANA

**Liz Opoka**  
BE GOOD TANYAS Midnight Moonlight  
E. HARRIS (R. CROWELL) My Baby's Gone  
PATTY LOVELESS Draggin' My Heart Around  
MAVERICKS (WILLIE NELSON) Time Goes By

## DMX MUSIC

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

### DMX Fashion Retail

**Julie Herrera**  
The hottest tracks at DMX fashion retail, targeted at 18-34 adults.  
DAVE GAHAN I Need You (Ladytron Remix)  
MARY J. BLIGE Ooh!  
BT Superfabulous  
BASEMENT JAXX Plug It In  
STROKES 12-S1  
OUTKAST The Way You Move  
JUSTIN TIMBERLAKE Senorita (E-Smooove Remix)  
PINK Trouble  
HOT HOT HEAT Talk To Me, Dance With Me  
RICHARD X (KELIS) Finest Dreams  
GROOVE ARMADA But I Feel Good (Audio Bully's Mix)  
BLAQUE I'm Good  
MARK RONSON International Affair

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

### CHR/POP

**Jack Patterson**  
PINK Trouble  
BOW WOW Let's Get Down

### CHR/RHYTHMIC

**Mark Shands**  
NA'SHAY Hey Mr. DJ

### URBAN

**Jack Patterson**  
LOON Down For Me  
BABY BASH Suga Suga

### ALTERNATIVE

**Dave Sloan**  
LINKIN PARK Numb  
MY MORNING JACKET One Big Holiday

### ROCK

**Stephanie Mondello**  
SEVENDUST Enemy  
IRON MAIDEN Wildest Dreams

### ADULT ALTERNATIVE

**Stephanie Mondello**  
SARAH MCLACHLAN Fallen

### ADULT CONTEMPORARY

**Jason Shift**  
HOLLY PALMER Just So You Know  
HOOTIE AND THE BLDWFISH Space

### DANCE

**Danielle Ruysschaert**  
SUBSUNDAY So Good (DJ Cor Mix)  
BIMBO JONES The Air That I Breathe  
SIJI Feelslike (Osunlade Mix)  
WAYNE WONDER No Letting Go (E-Smooove Mix)  
TODD TERRY Love Of My Life (Club Mix)  
MIMOSA End Of Me  
ATB I Don't Wanna Stop  
AMUKA Appreciate Me (A/B Rich Mix)  
CLARE QUILTY Breathe

### RAP/HIP-HOP

**Mark Shands**  
MURPHY LEE (JERMAINE DUPRI) Wat Da Hook...  
DMX (50 CENT & STYLES P) Shot Down

## RADIO Disney

This week's Radio Disney is frozen.

Artist/Title	Total Plays
HILARY DUFF So Yesterday	72
STEVIE BROCK All For Love	71
LIZZIE MCGUIRE What Dreams Are Made Of	71
KELLY CLARKSON Miss Independent	71
D-TENT BOYS Dig It	69
JIMOSYS We Are Family	68
LINDSAY LOHAN Ultimate	62
CHEETAH GIRLS Cinderella	49
AVRIL LAVIGNE Sk8er Boi	38
ALL-AMERICAN REJECTS Swing, Swing	33
ATOMIC KITTEN Tide Is High...	32
LILLIX What I Like About You	31
HAMPTON Hamsterdance 2	30
JENNIFER LOPEZ Jenny From The Block	30
PINK Get The Party Started	29
BRITNEY SPEARS Lucky	28
NICHELLE BRANCH Are You Happy Now?	28
ARON CARTER I Want Candy	28
JUSTIN TIMBERLAKE Cry Me A River	27



Playlist for the week of Sept. 8-15.



Lori Parkerson  
• 202-380-4425

### 200n20 (XM20)

**Kane**  
PINK Trouble  
TRAPT Headstrong  
MARIA I Give. You Take  
GAVIN OEGRAW Follow Through

### U-POP (XM29)

**Ted Kelly**  
PINK Trouble  
GIRLS ALoud Girls Dn Film  
OAKNESS I Believe In Love  
NELLY (P. DIDDY & MURPHY LEE) Shake Ya Tailfeather  
DJ T.J. & ERIK DIKEB Burger Dance

### The Loft (XM50)

**Mike Marrone**  
EASTMOUNTAINSOUTH On Your Way  
DION DIMUCCI Book Of Dreams  
MATTHEW RYAN Something In The Night  
CINDY BULLERS If I Should Fall Behind  
JENNIFER GLASS Bobby Jean  
PETE YORN New York City Serenade  
ELLIOTT MURPHY Better Days  
OAN BERN Thunder Ray

### Watercolors (XM71)

**Trinity**  
JEFF GOLUB Boom Boom  
JEFF GOLUB Pass It On  
JEFF GOLUB Playin' It Cool

### X Country (XM12)

**Jessie Scott**  
HANDDOGS Wallace '48  
ERIC HISAW Never Could Walk The Line

### XM Café (XM45)

**Bill Evans**  
SARAH MCLACHLAN Afterglow  
R.E.M. Bad Day

### XMLM (XM42)

**Ward Cleaver**  
GRIMFIST Ghouls Of Grandeur

### BPM (XM81)

ROBBIE RIVERA Girlfriend  
IN-ORID You Promised Me  
KOSHEEN All In My Head  
IAN VAN DAHL Secret Love  
SIMPLY RED Sunrise  
KURTIS MANTRONIK How Did You Know  
AMUKA (SHEILA BRODY) Appreciate Me  
GARDEWEG All I Want  
SEAL Get It Together  
GALLEON So I Begin  
KMC (SANDY) Get Better  
ANDREA DORIA Bucci Bag  
DEEPEST BLUE Deepest Blue  
DELERIUM After All  
OARUOE Next To You  
DJ ICEY A Little Louder  
SPECIAL UNIT I've Set My Sights On You  
DUCHIT /CRYSTAL WATERS My Time  
LOVE INC Broken Bones  
HO Smooth  
DIVINE INSPIRATION What Will Be Will Be  
COOLER KIDS Morning Star  
ATB I Don't Wanna Stop  
MADONNA Hollywood

## POLLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	SUMMER SANITARIUM TOUR	\$2,620.8
2	EAGLES	\$1,716.7
3	PHISH	\$1,702.2
4	AEROSMITH & KISS	\$1,508.6
5	DAVE MATTHEWS BAND	\$1,183.1
6	DIXIE CHICKS	\$1,145.8
7	FLEETWOOD MAC	\$1,073.7
8	OZZFEST 2003	\$918.0
9	DEAD	\$910.6
10	PEARL JAM	\$740.9
11	JUSTIN TIMBERLAKE & ...	\$687.1
12	CHER	\$685.4
13	JOHN MAYER & COUNTING ...	\$598.7
14	JAMES TAYLOR	\$597.4
15	LOLLAPALOOZA 2003	\$574.1

Among this week's new tours:

ANTHRAX  
EELS  
ROBERT RANDOLPH & THE FAMILY BAND  
SUGAR RAY  
YEAH YEAH YEAHS

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

## SIRIUS

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

### Planet Dance

**Swedish Egil**  
AUDIO BULLY'S Way Too Long  
BK & DAVE RANDALL Tiptonic  
BK & ROB TISSERA Zulu Nation  
CARL COX Space Calling  
SMITHMINGER Nothing Gonna Stop Us

### The Pulse

**Haneen Arafat**  
BARENAKED LADIES Another Postcard...

### U.S. 1

**Kid Kelly**  
NICELBACK Someday

### Hot Jamz

GINUWINE Love You More

### Hip Hop Nation

BAD BOY'S DA BAND Bad Boy This Bad Boy That  
G UNIT Stunt 101  
ANTHONY HAMILTON Comin' From Where I'm From

### New Country

JDE NICHOLS Cool To Be A Fool

### Octane

P.O.D. Will You

### The Beat

**Geronimo**  
ASHANTI Rain On Me  
DIANA FOX Sail Away  
LAAVA Where You Are  
KURTIS MANTRONIK How Did You Know  
SEAL Get It Together

### Heart & Soul

**B.J. Stone**  
ASHANTI Rain On Me

### The Trend

**Joel Salkowitz**  
DAVID BOWIE New Killer Star

## AOL Radio@Network

Ron Nenni 415-934-2790

### Top Country

**Lawrence Kay**  
BROOKS & DUNN You Can't Take The Honky Tonk Out...  
PATTY LOVELESS Lovin' All Night

### Top Pop

**Mark Hamilton**  
NICHELLE BRANCH Breathe

### Top Alternative

**Cameo**  
ALL-AMERICAN REJECTS Time Stands Still  
P.O.D. Will You

### Smooth Jazz

**Stan Dunn**  
BLAKE AARON She's So Fine



Travis Storch • 866-365-HITS

### Top Alternative

ALIEN ANT FARM Glow  
BOWLING FOR SOUP Punk Rock 1D1  
GAVIN DEGRAW Follow Through

### Top Jazz

DAVE KOZ The Bright Side  
RUSS FREEMAN East River Drive  
BOB JAMES Morning, Noon & Night

### Top Electronic

4 STRINGS Take Me Away (Into The Night)  
CHICANE No Ordinary Morning  
NIGHTMARES ON WAX Thinking Of Omara



Phil Hall • 972-991-9200

### Hot AC

**Steve Nichols**  
BARENAKED LADIES Another Postcard...  
SARAH MCLACHLAN Fallen

### ABC AC

**Peter Stewart**  
SHERYL CROW The First Cut Is The Deepest  
SARAH MCLACHLAN Fallen

### Touch

**Vern Catron**  
VIVIAN GREEN What Is Love?

### Doug Banks Morning Show

**Gary Saunders**  
MONICA Knock Knock

### Country Coast To Coast

**Kris Wilson**  
TERRI CLARK I Wanna Do It All  
JOE NICHOLS Cool To Be A Fool



**Music Programming/Consulting**  
Ken Moultrie • 800-426-9082

### Alternative

**Steve Young/Kristopher Jones**  
ALIEN ANT FARM Glow

### Active Rock

**Steve Young/Kristopher Jones**  
POWERMAN 5000 Action

### Heritage Rock

**Steve Young/Kristopher Jones**  
GODSMACK Serenity

### Hot AC

**Steve Young/Josh Hosler**  
BARENAKED LADIES Another Postcard...

### CHR

**Steve Young/Josh Hosler**  
NICELBACK Someday

### Rhythmic CHR

**Steve Young/Josh Hosler**  
T.I. 24's  
WYCLEF (MISSY ELLIOTT) Party To Damascus

### Soft AC

**Mike Bettelli/Teresa Cook**  
PHIL COLLINS Look Through My Eyes

### Dalilah

**Mike Bettelli**  
CELINE DION Stand By Your Side

### Dave Wingert Show

**Mike Bettelli/Teresa Cook**  
CELINE DION Stand By Your Side

### Alan Kabel Show

**Steve Young/John Fowlkes**  
BARENAKED LADIES Another Postcard...

### Mainstream Country

**Ray Randall/Hank Aaron**  
TERRI CLARK I Wanna Do It All

### New Country

**Hank Aaron**  
SHANIA TWAIN She's Not Just A Pretty Face  
**Lia**  
KEN MOULTRIE/HANK AARON  
RUSHLOW I Can't Be Your Friend

## 24 HOUR FORMATS

Jon Holiday • 303-784-8700

### Adult Hit Radio

**Jon Holiday**  
STACIE ORRICO (There's Gotta Be) More To Life

### Rock Classics

**Adam Fendrich**  
ALICE COOPER Novocaine

### U.S. Country

**Penny Mitchell**  
SARA EVANS Perfect

## GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700  
ROXIE OLAN Everyday Girl



Charlie Cook • 661-294-9000

### Adult Rock & Roll

**Jeff Gonzer**  
ALICE COOPER Novocaine

### Soft AC

**Andy Fuller**  
PHIL COLLINS Look Through My Eyes

### Mainstream Country

**David Felker**  
TRACY BYRD Drinkin' Bone

### Young & Verna

**David Felker**  
SHANIA TWAIN She's Not Just A Pretty Face



### Alternative

**Chris Reeves • 402-952-7600**  
AUDIOSLAVE I Am The Highway

### Country

**John Glenn**  
BRIAN MCCOMAS You're In My Head

### AC

**Dave Hunter**  
SHERYL CROW The First Cut Is The Deepest



### Weekend Tesh Show

**Scott Meyers • 888-548-8637**  
LEANN RIMES We Can

### Nightly Tesh Show

**Scott Meyers • 888-548-8637**  
PHIL COLLINS Look Through My Eyes

72 million households



Plays

50 CENT... P.I.M.P.	15
LIL JON & THE EASTSIDE BOYZ Get Low	16
R. KELLY Thoa Thong	12
HILARY DUFF So Yesterday	10
PHARRELL IJAY-Z Fronlin'	29
CHRISTINA AGUILERA I/LIL KIM Can't Hold...	18
FABOLOUS I/TAMIA So Into You	16
LINIKIN PARK Faint	14
FOUNTAINS OF WAYNE Stacy's Mom	9
LIMP BIZKIT Eat You Alive	19
BEYONCÉ I/MISSY ELLIOTT Fighting Temptation	10
NELLY I/P. DIDDY... Shake Ya Tailfeather	17
JUSTIN TIMBERLAKE Senorita	10
MARON 5 Harder To Breathe	8
BRAND NEW The Quiet Things That No One...	11
BUSTA RHYMES... Light Your Ass On Fire	11
ATARIS Boys Of Summer	11
LUDACRIS Stand Up	11

*Video playlist is frozen.*

David Cohn  
General Manager



2

BEYONCÉ I/JAY-Z Crazy In Love	
FOUNTAINS OF WAYNE Stacy's Mom	
ELEPHANT MAN Pon De River	
EVANESCENCE Going Under	
DASHBOARD CONFSSIONAL Hands Down	
R. KELLY Thoa Thong	
LIL JON & THE EASTSIDE BOYZ Get Low	
FABOLOUS I/TAMIA Into You	
AFI The Leaving Song Part II	
50 CENT... P.I.M.P.	
GUSTER Amsterdam	
DMX Where Da Hood At?	
SMILE EMPTY SOUL Bottom Of A Bottle	
BUSTA RHYMES... Light Your Ass On Fire	
OUTKAST The Way You Move	
YOUNGBLOODZ I/LIL JON Damn!	
FUEL Falls On Me	
BRAND NEW The Quiet Things That No One...	
A PERFECT CIRCLE Weak And Powerless	
LUDACRIS Stand Up	

*Video playlist is frozen.*

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](mailto:mdavis@radioandrecords.com)

75 million households

Paul Marszalek  
VP/Music Programming



ADDS

No Adds

Plays

BLACK EYED PEAS... Where Is The Love?	28
JASON MRAZ The Remedy (I Won't Worry)	28
EVANESCENCE Bring Me To Life	25
FOUNTAINS OF WAYNE Stacy's Mom	25
JOHN MAYER Bigger Than My Body	22
NICKELBACK Someday	22
DAVE MATTHEWS Gravedigger	21
BEYONCÉ I/SEAN PAUL Baby Boy	18
OUTKAST Hey Ya	18
MARDON 5 Harder To Breathe	15
MATCHBOX TWENTY Bright Lights	15
SCHOOL OF ROCK School Of Rock	15
FUEL Falls On Me	14
DAMIEN RICE Volcano	14
STING Send Your Love	14
DIDO White Flag	13
DIXIE CHICKS Top Of The World	13
LIZ PHAIR Why Can I?	13
SANTANA I/ALEX BAND Why Don't You & I?	10
LIVE Heaven	9
ROBERT RANDOLPH... I Need More Love	9
COLDPLAY God Put A Smile Upon Your Face	8
MANDY MOORE Have A Little Faith In Me	8
NELLY I/P. DIDDY... Shake Ya Tailfeather	8
KELLY CLARKSON Low	7
MYA My Love Is Like ... Whoa	7
JUSTIN TIMBERLAKE Senorita	7
GAVIN DEGRAW Follow Through	5
METALLICA Frantic	4
AUDIOSLAVE Show Me How To Live	3
MARY J. BLIGE I/METHOD MAN Love @ 1st Sight	3
GUSTER Amsterdam	2
LUTHER VANDROSS Dance With My Father	2

*Video airplay for Sept. 15-22.*

36 million households

Cindy Mahmood VP/Music Programming & Entertainment



VIDEO PLAYLIST

FABOLOUS I/TAMIA So Into You
ASHANTI Rain On Me
LUDACRIS Stand Up
R. KELLY Thoa Thong
50 CENT I/SNOOP DOGG & G-UNIT P.I.M.P.
MARQUES HOUSTON I/JOE BUDDEN Clubbin'
CHINGY Right Thurr
BEYONCÉ I/SEAN PAUL Baby Boy
YOUNG BLOODZ... Damn!
LIL JON & THE EASTSIDE BOYZ I/YING YANG Get Low

*Video playlist for the week of Sept. 15-22.*

CMT

COUNTRY MUSIC TELEVISION

65.9 million households

Brian Phillips, Sr. VP/GM

Chris Parr, VP/Music & Talent

ADDS

No Adds

information current as of Sept. 23.

TOP 20

	Plays	TW	LW
JUNE CARTER CASH Keep On The Sunny Side	40	1	
KEITH URBAN Who Wouldn't Want To...	32	26	
MARTINA MCBRIDE This One's For The Girls	32	22	
ALAN JACKSON... It's Five O'Clock...	32	21	
TIM MCGRAW Real Good Man	32	20	
TOBY KEITH I Love This Bar	29	23	
RASCAL FLATTS I Melt	29	23	
GARY ALLAN Tough Little Boys	29	22	
DIERKS BENTLEY What Was I Thinkin'	28	19	
PAT GREEN Wave On Wave	27	22	
PATTY LOVELL Lovin' All Night	26	21	
CHRIS CAGLE Chicks Dig It	24	18	
BUDDY JEWELL Help Pour Out The Rain	23	16	
KENNY CHESNEY No Shoes, No Shirt, No ...	22	19	
SARA EVANS Perfect	20	16	
MONTGOMERY GENTRY Hell Yeah	16	10	
DWIGHT YOAKAM The Back Of Your Hand	14	9	
BROOKS & DUNN Red Dirt Road	13	16	
JDHNNY CASH Hurt	16	10	
WILLIE NELSON Wurlitzer Prize	13	3	

*Airplay as monitored by Mediabase 24/7 between Sept. 14-20.*



GREAT AMERICAN COUNTRY

Jim Murphy, VP/Programming

19 million households

ADDS

MAVERICKS Would You Believe

ROXIE DEAN Everyday Girl

TOP 10

ALAN JACKSON... It's Five O'Clock Somewhere
GARY ALLAN Tough Little Boys
KEITH URBAN Who Wouldn't Want To Be Me
JIMMY WAYNE I Love You This Much
BILLY CURRINGTON Walk A Little Straighter Caddy
PAT GREEN Wave On Wave
TIM MCGRAW Real Good Man
SCOTTY EMERICK I Can't Take You Anywhere
TRACE ADKINS Then They Do
TOBY KEITH I Love This Bar
BILLY RAY CYRUS Back To Memphis
DIERKS BENTLEY What Was I Thinkin'
MONTGOMERY GENTRY Hell Yeah
MARTINA MCBRIDE This One's For The Girls
RHONDA VINCENT You Can't Take It With You

*Information current as of Sept. 9.*

TELEVISION


TOP TEN SHOWS	Sept. 15-21
Total Audience (105.5 million households)	Adults 18-34
1 Survivor: Pearl Island (Thursday, 8pm)	1 NFL Monday Night Football (Dallas vs. New York Giants)
2 NFL Monday Night Football (Dallas vs. New York Giants)	2 Survivor: Pearl Island (Thursday, 8pm)
3 55th Annual Emmy Awards	3 55th Annual Emmy Awards
4 NFL Monday Showcase	4 Friends
5 Everybody Loves Raymond	5 Will & Grace
6 CSI	6 O.C.
7 ABC News Special A Life Of Laughter: John Ritter	7 Paradise Hotel (Wednesday)
8 Friends	8 NFL Monday Showcase
9 Law & Order	9 ABC News Special A Life Of Laughter: John Ritter
10 CSI: Miami	(tie) CSI
	(tie) Paradise Hotel (Monday)

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 9/26

- Elvis Costello, *Live With Regis & Kelly* (check local listings for time and channel).
- Vanessa Williams joins the cast of *Boomtown* (NBC, 10pm ET/PT).
- Boy George is interviewed and Jack Black performs on *The Tonight Show With Jay Leno* (NBC, check local listings for time).



OutKast

- OutKast, *Late Show With David Letterman* (CBS, check local listings for time).
- Zakk Wylde, *Jimmy Kimmel Live* (ABC, check local listings for time).
- Biz Markie, *Last Call With Carson Daly* (NBC, check local listings for time).
- Celine Dion, *The Wayne Brady Show* (check local listings for time and channel).

Monday, 9/29


- The Mavericks, *Jay Leno*.

• Kings Of Leon, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

• Lifehouse, *Carson Daly*.

Tuesday, 9/30

- Lyle Lovett, *Jay Leno*.
- Dido, *David Letterman*.



Rascal Flatts

- Rascal Flatts, *Jimmy Kimmel*.
- Rancid, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Nada Surf, *Carson Daly*.

Wednesday, 10/1

- Tom Petty & The Heartbreakers, *Jay Leno*.
- Sting, *David Letterman*.
- Stereophonics, *Carson Daly*.

Thursday, 10/2

- Bonnie Raitt, *Jay Leno*.
- R.E.M., *David Letterman*.
- Staind, *Conan O'Brien*.
- Leona Naess, *Carson Daly*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Sept. 19-21

Title Distributor	\$ Weekend	\$ To Date
1 Underworld (Sony)*	\$21.75	\$21.75
2 Secondhand Lions (New Line)*	\$12.13	\$12.13
3 The Fighting Temptations (Paramount)*	\$11.75	\$11.75
4 Once Upon A Time In Mexico (Sony)	\$11.00	\$40.95
5 Cold Creek Manor (Buena Vista)*	\$8.19	\$8.19
6 Matchstick Men (WB)	\$7.55	\$24.23
7 Cabin Fever (Lions Gate)	\$3.90	\$14.72
8 Dickie Roberts: Former Child Star (Paramount)	\$3.78	\$17.30
9 Pirates Of The Caribbean ... (Buena Vista)	\$3.48	\$292.49
10 Lost In Translation (Focus)	\$2.62	\$3.95

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

COMING ATTRACTIONS: Opening in limited release is *My Life Without Me*, starring Sarah Polley. Look sharp for Blondie frontwoman Deborah Harry in a supporting role. — Julie Gidlow



# Give Your Money A Makeover

Improving the economy begins at home

**W**hen it comes to money matters, it's fair to say that few of us have a deep understanding of complex economic issues. We just know that every month there's a certain amount of dollars to pay a certain number of bills and that generally there are more bills than bucks.

Yet that fact doesn't seem to stop most Americans from buying what they want when they want it. In his new book, *The Total Money Makeover* (Thomas Nelson Publishers), syndicated talk radio host Dave Ramsey notes these two findings: Ninety percent of us report we buy things we can't afford, and 80% of graduating college seniors have run up substantial credit-card debt — before they even have jobs! Living in debt is simply an accepted part of our culture. You're supposed to have a car payment, a house payment and a monthly payment on a credit card or two, right? It's the American way!

Ask Ramsey that question, and you'll get an earful. "Debt has been sold to us so aggressively, so loudly and so often that to imagine life without debt requires myth-busting," he says. "We have been sold debt with such repetition and such

fervor by the financial and banking industries that most folks cannot conceive what it would be like to have no payments. I once joined in the lie, but no more."



Dave Ramsey

Ramsey, whose self-syndicated show now airs on a reported 180 affiliates, is on a nationwide tour promoting his new book, which, to a great extent, reinforces in black and white the focus of his daily radio show. Armed with his oft-repeated motto, "If you will live like no one else, later you can live like no one else," Ramsey offers readers an easy-to-understand plan for personal financial fitness and becoming debt-free.

**R&R:** *What are some signs that you're in need of a "total money makeover"?*

**DR:** No savings and lots of debt. That's no different for people in radio than in any other business, but radio means change. It's a business

where there's lots of it, and it usually comes fast and unexpectedly. To be in debt and have no savings when change happens adds hugely to feelings of fear and insecurity, and that can lead to your making some pretty bad decisions and choices in life.

If you're deep in debt and you have no savings, fear and insecurity can make you sacrifice doing the right thing when it comes to business. Most of us cannot afford to go

**"Most of us tend to live for the moment until suddenly we realize there are no moments left. That's when we wake up facing retirement in a panic."**

home and say, "Honey, I'm not working there anymore." That's true in a lot of industries, but radio is so fraught with unexpected, wholesale, earth-scorching change that to be in debt and not have savings while working in this business should leave you with a scary feeling in the pit of your stomach.

**R&R:** *What is it about our culture that makes us buy in so easily to what you call in your book "debt myths"?*

**DR:** There are two reasons the average American looks good but is broke. One, we live in the most marketed-to culture in the history of the world. We have more advertising impressions put before our eyes and ears in a week than someone in the 1950s got in a decade. It's amazing how many different ways we are sold to by marketers, and to be so naive as to think that doesn't have an impact on us is ridiculous. Combine that with a culture that lives by the microwave vs. the Crock-Pot — "I want it, and I want it now!" — and you have a recipe for personal financial disaster.

**R&R:** *You know what you speak about, right?*

**DR:** Oh, absolutely, and I think that's why God makes me teach this stuff to people every day. All of us have that kid inside us with his lip

puffed out, screaming, "I want it now, and I deserve it now!" I have walked that path and fallen for that get-rich-now mentality. I built a huge portfolio of real estate and lost it all through nobody's fault but mine. I built the proverbial house of cards and then was shocked when it all fell down. That was the point where I learned that, from then on, I was going to have to live intentionally with my money.

**R&R:** *What do you mean by that?*

**DR:** It means taking the time to sit down and actually spend some time thinking seriously about your money, what you make and where it goes. Most people wander along through life like Gomer Pyle on Valium, then one day they wake up broke at retirement and say, "Shazam! I sure hope the government is going to take care of me." Well, guess what? It won't. With that approach, you'd better be ready to buy that cookbook, *72 Ways to Prepare Alpo and Love It*.

Once you step back and realize that having \$20,000 in credit card debt isn't such a good plan or notice that car payments are not making you richer and that, in fact, General Motors has a lot more stuff than you have, that's when you start realizing that you need to get



**CRUISING IN STYLE** Dave Ramsey's custom tour bus is sure to turn heads on the highway this fall as the talk host hits the road to promote his new book all across America.

Winner of The 2003 Edward R. Murrow Award for Overall Excellence

abc

NEWS  
RADIO

For information: 212-735-1700

IT MATTERS WHERE YOU GET YOUR NEWS

out of debt and save money for yourself, your retirement, your kids' college education and more. When you begin to live intentionally about your money, your brain will immediately go there. It's called common sense.

**R&R:** *Why is planning for retirement so lacking in the baby boom generation, many of whom will actually hit retirement in the next 10-15 years?*

**DR:** I think it's because most of us just don't realize how quickly time passes. We've been too busy living for the weekend instead of having a life plan. For example, I have an 18-year-old in my house, but it seems to me it was just yesterday I was changing diapers. That time is gone in a heartbeat. Most of us tend to live for the moment, until suddenly we realize there are no moments left. That's when we wake up facing retirement in a panic.

You know the feeling of terror you had when you were a student who put off doing that term paper until the last night, so you drank gallons of coffee and popped No-Doz to pull an all-nighter and get it done just in time? Well, multiply that terror by about 10,000 times and you'll approximate the feeling someone gets when they wake up one day realizing retirement is around the corner and they didn't save for it. But, unlike that term paper, you can't pull an all-nighter and fix it. There's almost nothing you can do about it by then. It's like dying and then thinking about life insurance. It's just too late.

The most amazing thing about all this is that the people who live the most fulfilled lives in their careers, their finances and their relationships are the ones who think in five, 10- and 20-year blocks of times. They go write that book, record that song or start that radio show they've always wanted to do. They actually go out and do it intentionally, knowing that they're going to get blistered in the process, but knowing it's worth it. They know it's a five-year, grunt-this-thing-out plan, and then, all of

a sudden, 15 years later you're an overnight success.

**R&R:** *In the book you strongly advocate buying the right kind of insurance. What exactly is the right kind of insurance to succeed at a total money makeover?*

**DR:** The reason people don't buy insurance is because they are confused and, deep down in their gut, they know a lot of it's a rip-off. They can't figure out which ones are a rip-off, so they end up not buying anything, and that's a mistake. There are some legitimate transfers of risk you need to engage in if you are going to lay out a good, solid financial plan.

**"Radio is so fraught with unexpected, wholesale, earth-scorching change that to be in debt and not have savings while working in this business should leave you with a scary feeling in the pit of your stomach."**

Common sense tells you that you need to have car insurance if you drive a car. You need to have renter's insurance to cover your home's contents or homeowner's insurance if you own a house. I also recommend buying 15- to 20-year level-term life insurance. It's very

inexpensive, and it's a necessity. Finally, you need good long-term disability insurance, because the likelihood that you will be disabled and unable to work is far greater than of your dying. If you are over 30, you are 12 times more likely to be disabled than you are to die before the age of 65.

You do have to watch out for gimmicky insurance, like burial insurance or cancer insurance and other crazy stuff. But you do need to have the four basics — car, home, life and disability — to transfer the risk, because those are the kinds of things that can happen that can really bring you down financially.

**R&R:** *In a world where corporate scandals are prime-time news, some may wonder if the stock market is still the best way to save for retirement. Your thoughts?*

**DR:** Look, just because your neighbor got foreclosed on doesn't mean that real estate is a bad investment. Enron and WorldCom are not indicative of the entire stock market. Sure, a good growth-stock mutual fund might have had Enron or WorldCom in it, and maybe I, personally, even lost a little money because of those idiots — I really didn't look.

But, overall, I'm in good shape, because I'm spread out across a whole diversified bunch of companies. And that's the point you need to remember when you save for retirement with mutual funds. Think about it. In our economy, when you say names like Home Depot, Microsoft, General Motors, Federal Express, McDonald's, Coca-Cola and General Electric, as a group, 20 years from today, are they going to be up or down? When you put names on this thing we call the stock market, you start seeing it for what it really is.

Will one of those companies I just named disappear in the next 20 years? I don't know for sure. But that whole group is not going to disappear in the next two decades. If it does, we have a lot bigger problems to worry about than whether or not



## Got Photos?



Whenever you have photos from your News/Talk station's events and promotions, be sure you send them to:

**R&R, News/Talk Photos:** 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067  
or e-mail [apeterson@radioandrecords.com](mailto:apeterson@radioandrecords.com)

to invest our retirement money in mutual funds.

**R&R:** *Another point you hammer home in the book is the need for a written budget plan. Why is that so important?*

**DR:** As Zig Ziglar said, "If you aim at nothing, you'll hit it every time." When people tell me they "kind of, sort of" have their budget in their head, to me that means they "kind of, sort of" have a chance of it working. When you work for a company and you run a department or you have any profit-and-loss responsibility, you have to turn in a written budget. You can't just have it in your head. Why? Because it's a communications tool that proves to everybody, including you, that you've actually thought the process through. You can't just tell your boss, "Hey, don't worry, I've got it covered."

A written budget for your personal life is about goal-setting. It's also a communications tool between spouses if you're married, and it shows that you mean business when it comes to getting your finances in order. If keeping it all in your head really worked, then businesses all over the world would use that process. They don't, because it doesn't work.

**R&R:** *Finally, in a crowded marketplace that has been pretty tough for syndicated financial radio shows, you are thriving. Why do you think that is?*

**DR:** Because we're not really talking about money, we're talking

about life. We say that in our ads, and sometimes people wonder if that's the truth or we're just trying to shelter some really bad, boring money show. But it's the truth. I think our show is more akin to Dr. Laura than it is to Bob Brinker. That's not a slam or a blessing on either one of their programs, it's simply that we're not a typical financial radio show.

For example, a lady called in recently with a money question that involved her son, who is in prison for murdering her husband. That kind of conversation doesn't happen on your typical financial show. People will open up the innermost parts of their lives to me through their checkbooks.

Money is a private and personal subject for most Americans, and it is so interconnected to everything in their lives. It's a shared bond that we all experience and we all understand, and I really think that's why our show is continuing to grow and succeed.

### TALK BACK TO R&R!

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

Call me at 858-486-7559  
or e-mail: [apeterson@radioandrecords.com](mailto:apeterson@radioandrecords.com)

## 10 Ways To Screw Up An Ad Campaign

by Barry H. Cohen

Learn how your clients can out-advertise their competitors—even when they can't outspend them! This book shows how you can create the best ad campaign possible.

- How to write copy that sells
- How to devise promotions that drive traffic
- How to properly measure ad campaign results (and get proper attribution for the results you deliver)
- How to stay on the right side of advertising law and regulations

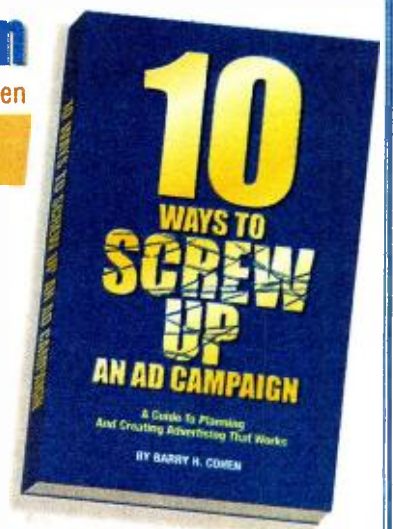
"In an age when the real 'ad people' have largely been replaced by film school grads, Barry Cohen's combination of experience, imagination, and just plain good sense offers a welcome reminder that, yes, the right ad can do the right job." — Ray Hoffman, ABC Radio Networks/Business Week magazine

"Don't miss 'Ten Ways to Screw Up an Ad Campaign' if you want a no-nonsense, simple guide to avoiding common and costly advertising campaign mistakes."

— Ken & Daria Dolan, WOR Radio Network

"It's great; I used it for talking points at a barbecue with my staff."  
— Joe Pedicino, Sales Mgr, WCOH/Clear Channel, Newnan, Ga.

**\$21.95**  
+ shipping



Call R&R at 310-788-1625 to order.

## What A Long, Strange Week It's Been

**S**everal prominent Alternative and Rock PDs had to leave the party early. In Boston, PD **Cruze** exits the FNX Radio Network after nearly six years. Asst. PD/MD **Kevin Mays** is now PD of WWRX/Providence, while WFNX/Boston; WFEX/Manchester, NH; and WPHX/Portsmouth, NH Asst. MD/night guy **Paul Driscoll** is upped to MD and is now interim PD of all three stations until a new PD is hired.

**Gary Schoenwetter**, OM of Clear Channel Rocker KSJO, Alternative KCNL & Classic Rocker KUFX/San Jose, is also out. Seconds later, WWDX (92.1 The Edge)/Lansing, MI, flipped from Alternative to Hot AC as **WKMY (My 92.1)**. PD John Boyle exits, replaced by **Brad Walker**, Promotions Director of sister WVIC.

In a bizarre turn of events, less than 48 hours after PD **Kim Monroe** was blown out at WXTM/Cleveland, she was reinstated. "I'm relieved that the company has so much faith and belief in what I can do that they're welcoming me back, and I'm excited to accept the opportunity to come back and finish the job that I started," Monroe tells **ST**.

It was an equally wild ride for **Kelly Bradley**, who was fired during the WWDX format flip — and rehired the next day. "It was the crappiest 26 hours I've had in a while, but I'm very happy to be back," says Bradley, who returns as MD and morning co-host of WKMY, teaming with new PD Brad Walker.

What was billed as a cheesesteak-eating contest being broadcast live on the Food Network turned out to be a cruel, albeit hilarious, hoax involving WIOQ (Q102)/Philadelphia morning co-host **Angi Taylor**. When the smoke cleared, Taylor had in fact, been "X'd" — she was the latest victim of the WB prankfest *The Jamie Kennedy Experiment*. Philly native Kennedy cooked up the bit with the help of Taylor's co-host, Chio, and stunt boy **Diego** under the guise of a cheesesteak-eating showdown between legendary rivals Geno's and Pat's.

Contestants, including Kennedy disguised as "Kirby," started chowing down. Kennedy immediately began cheating, spilling meat from his sandwich all over the ground, causing Taylor to disqualify him. "Kirby" flipped out and screamed, "That's bull! I hate you guys in the morning! I always call you, and you never put me on the air!"

When the winner (actually a stuntman) was announced, "Kirby" grabbed him and slammed him through a breakaway table. Pandemonium ensued. "Kirby started flinging

cheesesteaks at Chio, then took a swing at me," Diego says. "Angi took off and hid behind the Q102 van — with a camera crew following her as she's running and saying, 'Oh my God, only in Philly....'"



Chio, Diego, sore loser "Kirby" and Angi.

When Kennedy revealed the "X," Taylor cracked up, calling it "the most elaborate, best prank I've ever seen in my life!" Catch this very special episode when it airs Oct. 3 on the WB.

### Label Love

Interscope head of Rock **Ron Cerrito** returns to New York as the newly named Sr. VP/Rock & Alternative at Columbia. Minutes later, Lava head of Rock **Tommy Daley** joined Geffen for similar duties. Lava Northeast Regional rep **Tommy Delaney** rises to Sr. Director/Rock, Alternative & Triple A.

As Universal restructures its rock department, Sr. Director/Rock Formats **Suzanne Perl** exits. Assoc. Director/Alternative **Aaron Scott** rises to Sr. Director/Alternative, while San Francisco local **Kari Crowley** is upped to Assoc. Director/Alternative and will relocate to New York. Perl can be reached at 917-797-4276 or [suzanneperl@yahoo.com](mailto:suzanneperl@yahoo.com).

### StormWatch 2003!

As the Eastern Seaboard was gripped by hurricane fever, some were gripping something else. WNOR/Norfolk PD **Harvey Kojan** describes the delicate medical condition of one of his morning guys: "Tommy Griffiths has had his 'hurricane boner' for days — he lives for this stuff!" says Kojan. "I've never met a man who's more excited by weather than Tommy. The last few storms came close to us but veered off at the last second, leaving him frustrated and unfulfilled — 'hurricane interruptus,' if you will. But there's no way out this time...."

## RR Timeline

### 1 YEAR AGO

- **Michael Packer** named Operations Director at WLS/Chicago.
- **Todd Shannon** becomes PD at WIOQ/Philadelphia.
- **Paul Agase** appointed Station Manager/GSM for WKSC/Chicago.



Michael Packer

### 5 YEARS AGO

- Chancellor Media expands Regional Management team. **John Fullam** becomes Sr. VP/Regional Operations; **John Madison**, **George Toulas** and **Charles Warfield** all named Regional VPs.
- **Lorin Palagi** joins Zapoleon Media Strategies as a consultant.
- **Margarita Vasquez** becomes PD at WLEY/Chicago.
- **Michael Powers** rises to VP/National Promotion at Mercury/Nashville.

### 10 YEARS AGO

- **Tommy Mottola** promoted to President/COO of Sony Music Entertainment.
- **Steve Bartels** appointed VP/Special Projects at Arista Records.
- **Rick Stacy** tapped as PD of KKFR/Phoenix.
- **Steve Martorano** becomes Director/Operations at WMMR/Philadelphia.



Tommy Mottola

### 15 YEARS AGO

- **Steve Berger** promoted to President of Nationwide Communications.
- **Smokey Rivers** appointed VP/Programming for Stoner Broadcasting.
- **Jim LaMarca** named PD at KGW/Portland, OR.

### 20 YEARS AGO

- **Mike Harrison** becomes PD of KMET/Los Angeles.
- **Joe Kelly** appointed VP/GM at WROR/Boston.



Mike Harrison

### 25 YEARS AGO

- R&R announces R&R Convention '79 in Los Angeles, the first in R&R's hometown.

**61% of radio stations are drastically under-performing in sales\***

*\*but that probably doesn't include you.*

It's a great time to start your "do differently" plan in sales no matter how well you're doing.

**Special 2004 rates are in effect if you start NOW!**

Mark Ross Enterprises, Inc. • 233 Needham Street • Radio Plaza/5th Floor • Newton, MA 02464



**Irwin Pollack**  
Broadcasting's Leader in Sales and Management Training

(617)928-1910



**Brian Rickman**, Director/Rock Programming for NextMedia/The Carolinas, shares his own hurricane humor: "Our morning guy, **Mad Max**, called the local Home Depot and told them he had inadvertently boarded himself up *inside* his house! Our stunt guy also attempted to have a picnic on the beach in the midst of the wind gusts. Let's see satellite radio try to mimic that kind of locality! Ha!"



Enjoy this generic storm victim photo....

### Quick Hits

- WYSP/Philadelphia's **Donielle Flynn** is the new MD/midday personality at WWDC/Washington, where new OM Joe Bevilacqua also staples Asst. MD stripes onto night jock **Greg Roche**.

- **Peter Falconi** joins Superadio as Affiliate Relations Manager. Falconi was most recently Director/Programming & Ops for Citadel/Worcester, MA.

- **KMXV (Mix 93.3)/Kansas City** MD/midday personality **Jana Sutter** exits due to budgetary reasons. **Doug Miller**, Imaging/Production Director at sister KSRC, adds Mix midday hosting to his busy schedule, while Mix OM/DP **Jon Zellner** absorbs Mix MD duties.

- WEDR/Miami morning talent **James T.** slides over to Cox Urban AC sister WHQT for afternoons, replacing K.O., who segues to swing shift. Look for WEDR afternoon driver **Rick Party** to move to mornings.

- **Katie Sticksel** exits middays at **WLDI/West Palm Beach** for budgetary reasons. Asst. PD/MD **Dave Duran** moves from afternoons to middays as PD **Chris Marino** assumes afternoons.

- **Dale O'Brian** returns to the station he, as PD, signed on in 1992: Hot AC **WMXL/Lexington, KY**. This time O'Brian's back as morning co-host. Most recently he was OM of crosstown Cumulus Country **WVLK**.

- **Anita Dominguez** is named Programming Asst. at Infinity Oldies **KRTH (K-Earth 101)/Los Angeles**.

- Cumulus Hot AC **WWWMM (Star 105)/Toledo** inks **Jeff France**, a.k.a. "Franceman," to anchor *The Star 105 Wakeup Bunch Morning Show*.

### The Programming Dept.

- PD **Chris Herrmann** exits Greater Media Triple A **WBOS/Boston**; Asst. PD/MD **Michele Williams** is now interim PD.

- **Dr. Dave Michaels** is the new PD of Artistic Media Country **WBTV/Ft. Wayne, IN**. Most recently Michaels was PD of CHR/Pop **WSTO/Evansville, IN**.

- **Glen Turner**, who exited as PD of Clear Channel's **WMRV/Binghamton, NY** last week, is the new MD/midday dude at Millennium Hot AC **WIXM/Atlantic City, NJ**.

- Former Citadel/Baton Rouge OM **James Alexander** is named PD of Urban AC **KBCE/Alexandria, LA**.

Rumors began flying on Monday after erstwhile "broken up" supercouple **Ben Affleck & J. Lo** were spotted together again in Savannah, GA, not far from the ridiculously huge home that Affleck recently purchased. The alert crew of **WAEV/Savannah** picked up on the couple's weekend activities (shopping at the Savannah Mall, Best Buy, etc.) and posted minute-by-minute eyewitness updates — and photos of the happy couple — on its website at [www.973kissfm.com](http://www.973kissfm.com).



Jennifer, Sheriff Buford T. Justice, Ben.

Later, the reunited Bennifer showed up at the Liberty County Courthouse. Marriage rumors began to heat up. Affleck reportedly told the pack of trailing paparazzi that he was only applying for a gun permit. **F. Barry Wilkes**, Liberty County Clerk of Courts, refused to veer from the story du jour, telling **ST**, "Mr. Affleck was inquiring about a pistol-toting permit." Later, Affleck was spotted gun shopping at Bass Pro Shops. Wedding present, perhaps?

### Talk Topics

- **Michelle McKormick** joins Infinity FM Talker **WKRK/Detroit** for middays. *The Scott and Casey Show* now airs from noon-3pm.

- **Art Bell**, the original host of *Premiere's Coast to Coast AM*, returns to host the weekend version of the show he made famous. Bell replaces **Barbara Simpson** and will broadcast live from 1-5am ET on Saturdays and Sundays from his home studio in exotic Pahrump, NV.

### ST Shot O' The Week



When **Candy & Potter** wanted to give away \$1,000 to celebrate their first morning show at **WFLY/Albany, NY**, management balked. "The day we give you \$1,000 to blow in one day is the day jocks start falling from the sky!" they said, setting up the bit perfectly. On Sept. 18 both Candy (above, screaming like a girl) and Potter (sold separately) fell from the sky — each attached to an experienced parachutist. What a grand way to spend a day.

### Condolences

We are saddened to report the death of **Alan Hennes**, who was best known for the 12 years he spent as Promotions Director and OM of **WSTR (Star 94)/Atlanta**, which he left in June 2002. Hennes, who reportedly died over Labor Day weekend, would have turned 41 in November.

### So Long, Big Guy

Actor **Gordon Jump**, who portrayed the lovable but befuddled **GM Arthur Carlson** on the classic CBS sitcom *WKRP in Cincinnati*, died Sept. 22 of pulmonary fibrosis at his home in Orange County, CA. He was 71. In 1978, Jump, who actually began his career in radio, landed the role of Carlson, whom *WKRP* creator **Hugh Wilson** based on former **WQXI/Atlanta GM Gerry Blum**. After the show ended Jump continued to portray Carlson in TV spots for radio stations like **KCBQ/San Diego** and **KSLQ/St. Louis**. From 1989 until just three months ago Jump had also portrayed the "Lonely Maytag Repairman" in national TV commercials.

Starring ADULT CONTEMPORARY, ADULT HIT RADIO, CLASSIC HIT COUNTRY, CD COUNTRY, ROCK CLASSICS, GOOD TIME OLDIES, MUSIC OF YOUR LIFE, US COUNTRY & SMOOTH JAZZ.

EPISODE V

# THE EMPIRE SWITCHES BACK

Rebel programmers across the known universe have come together in search of a better 24 Hour format solution. They have switched to Jones Radio Networks for researched music, seasoned talent, localized content and a superior level of service from the Jones Team of radio professionals. Jones Radio Networks delivers 24 Hour format power to more stations than anyone else.



"Jones Rocks!"

Eric Kaufman GM, KLOA Ridgecrest, CA

Call Pat Crocker, 800.609.5663  
email [beterservice@jonesradio.net](mailto:beterservice@jonesradio.net)

DEPART PERSONALITIES    24 HOUR FORMATS    NEWS & TALK    MUSIC PROGRAMMING & CONSULTING    RESEARCH & PREP  
**JONES RADIO NETWORKS**



# Swimming Back Into The Mainstream

Grammy-winning artist Seal returns after five-year hiatus

With his eponymous debut in 1991, the artist known as Seal dove right into the mainstream and swam to Platinum success on the strength of the hit "Crazy." Three years later he went on to even greater heights with another self-titled album. Anchored by "Kiss From a Rose," 1994's *Seal* went four-times Platinum, and the Gold-certified single brought Seal three Grammys in 1995, including Record and Song of the Year.

With 1998's *Human Being*, however, the tide pulled back for Seal as the album failed to live up to expectations, barely going Gold and failing to produce a hit single. Now, five years later, Seal is looking to make a big splash once again with *Seal IV*, a comeback album of sorts that could bring some Grammy gold back to the soul singer's mantle.

In the five years since *Human Being*, Seal recorded and trashed an entire album, relocated to his native London after 12 years in Los Angeles and reunited with producer Trevor Horn, the man who helmed his biggest record.

"That's a remarkable creative edge to get back, because when those two make music together, it's very special," says Warner Bros. Sr. VP/Promotion Tom "Grover" Biery regarding the Seal-Horn connection.

Reintroducing Seal to a marketplace with an increasingly short attention span isn't without its challenges, especially with his lengthy absence from the spotlight. "It's been five years between albums, but the last album wasn't nearly as successful as the first two, so you could almost say it's been seven years in a bizarre way," Biery says.

"When artists make great music and people are exposed to it, it works. This is a year to 18-month project here, so we're barely even started. Who knows what kind of obstacles we'll come across, but we couldn't be happier with the launch of this album.

"We always felt we had to reintroduce Seal to the marketplace, but we also knew that we had the record. When you have the record, it sure makes it a lot easier. If we didn't have the record, we could work Seal for 100 years and not be successful. I've gotten more response and e-mails from

people saying the record is remarkable — people inside and outside of the music business."

## Three Roads For IV

Bringing Seal back into the mainstream has been a three-pronged attack for Warner Bros. — a focused campaign employing radio, TV and Internet to target adult record buyers first, and then spread Seal's sound to younger demos.

"Obviously, we all view Seal as an adult artist, so we've gone to AC, Hot AC and Triple A with it," Biery says. "Our feeling was that we needed to motivate the adult listeners and the adult record buyers. The goal is to ultimately get to younger people, too, but it wouldn't have made any sense to start there.

"In addition to radio, we felt that we needed to use TV. With an adult audience, you need to cover all the bases. So we had him on *The Today Show*, *Regis & Kelly*, etc. We have a really smart, focused TV-spot campaign.

"As important as any of it was the new-media campaign. We created an absolutely beautiful Seal online player that has had about 1.6 million hits.

We've had that up all over the place, including station websites and everywhere else. We basically gave people the opportunity to stream the whole record."

The Seal online player not only lets fans stream the whole album, it also provides news, tour dates, special offers and an e-mail link to write to the artist. Warner Bros. also partnered with Amazon.com, where the album was discounted to \$12.98 from an \$18.98 list price.

Fans who pre-ordered *Seal IV* were also given access to an exclusive 20-minute interview with the artist, a free

download of the track "Heavenly ... (Good Feeling)" and streams of two more tracks from the album.

## Sealing The Deal At Radio

At radio, Seal is off to a steady start at both AC and Hot AC. "We have a lot of good airplay at AC and Hot AC," says Biery. "[AC] WLTW/New York's [PD] Jim Ryan has been a champion of the record from Day One. When he got it, he listened to the whole record a few times and got it. We've done marketing with him and stuff like that, and it really worked out — 13.4% of the first-week sales came out of New York, which is remarkable."

**"It's the kind of record that's going to build and build and build. Quite frankly, we're looking at this as being a massive Grammy contender. It's got that kind of vibe."**

Tom Biery

Perfect timing came into play at KLLC (Alice@97.3)/San Francisco, where Seal appeared at the station's Now & Zen Festival. The station and label also worked out an elaborate marketing plan together, including putting the Seal player on Alice's website and doing win-it-before-you-can-buy-it weekends.

"[PD] John Peake wove the hook of 'Waiting for You' into the fabric of the show and the station to create amazing spots for the album," Biery says. "San Francisco was close to 5% of the first-week sales. Roughly 18.4% of our sales came out of those two markets, where we had great airplay and great marketing from two big stations —

**"Seal's words, his voice and his music are all so applicable to all of the characters we know and love on television. Exposure like this can make all the difference in the life of a record."**

Lori Feldman

different kinds of stations, but adult stations."

That passion has trickled down to smaller markets as well. "When you play this track it jumps out of the radio," says E.J. Tyler, PD at Hot AC KLLY (Kelly 95.3)/Bakersfield. Taylor was further sold on the track while sitting outside a local Starbucks. "My station was playing Seal, and I heard three cars drive by with their windows rolled down, blasting the song," he says.

"I was in a very lucrative ZIP code, and three people drove by playing it, which said to me, 'Wow! I've played other records that I've had questions on and have heard neighbors of mine flip to another station, which would drive me crazy."

But KLLY listeners aren't flipping the dial when it comes to "Waiting for You," which Tyler says is top five phones. "We've been getting lots of phones on it, which has helped," he says. "I think this is one of those little secret weapons that not a lot of people are picking up on, which is a shame, because it's a killer record.

"I don't even care if it charts at this point, because I'm going to play the shit out of it — especially after hearing three people blasting it in my neck of the woods."

## TV Helps The Radio Star

A key facet in reintroducing Seal to the mainstream has been television exposure. Turn on networks like NBC or TNT, and you'll hear Seal's music backing the networks' fall schedule campaigns.

"NBC was the first to receive the album early this summer, and they immediately put 'Waiting for You' into a campaign called 'The New Faces of NBC,' which features all of the new — but already recognizable — stars from the freshman series that NBC would be launching this fall," explains Lori Feldman, Warner Bros. Sr. VP/Television Marketing.

"That campaign ran on the network for four weeks, and during that time it was decided that 'Waiting for You' would be our single."

Currently, the single is being used to tease TNT's repeats of *Law & Order* and the final season of *Friends*. "I feel that this song, paired with those characters, will just blow people away," Feldman says of Seal's new *Friends*.

"When I asked Vince Manze, President of the NBC Agency, why he decided to use 'Waiting for You' again, he said, 'We love this song because it's not just emotional, it also feels important, and it's rare when a song can achieve both.'"

Additionally, Seal is highlighted on the 'Featured Music' page at NBC.com, while the *Law & Order* campaign not only runs on TNT, but also the TBS, USA and FX Networks, as well as the Regal Cinema Chain.

"When I first heard Seal's new album, I knew this was going to be a great project for television," says Feldman. "He writes and sings about universal themes in such a remarkably expressive and relatable way. His words, his voice and his music are all so applicable to all of the characters we know and love on television.

"Exposure like this can make all the difference in the life of a record. This is a tremendous beginning. We are hoping to do much more TV licensing with Seal, both for this single and for the rest of the songs on the album."

## Equal Opportunities

"Every part of our company has contributed big time," says Biery. "With these adult records, you can't point to just one thing. I think it's a combination of all these things, including radio, but not just radio. Including TV, but not just TV. Including new media and the Internet, but not just that. It's all of that together that can motivate adults.

"The word-of-mouth on this record is exactly what we wanted it to be. The people who buy the record tell people about it. When you let people stream the record and spend time with it whenever they want and for as long as they want, they like it and they want to buy it."

And people are buying. In *Seal IV*'s first week at retail, the record scanned over 80,000 copies and debuted at No. 3 on the sales charts. "It's by far the highest debut Seal has ever had," Biery says. "It sold more records out of the box in one week than any of his other records.

"It's an interesting time in the record business, where records are being downloaded like crazy and people are stealing music online like mad and everything, but you've got to have faith and hope and throw some positive energy into these kind of things and hope that people will respond to it.

"I don't know how it's going to do in the forthcoming weeks, but I know that it's a great record. And a lot more people know that this week than did last week. Next week, more people, and after that, more people.

"I feel that it's the kind of record that's going to build and build and build, and, quite frankly, we're looking at this as being a massive Grammy contender. It's got that kind of vibe."



Seal

## THE INDUSTRY'S NO. 1 RETAIL CHART September 26, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
-	1	DMX	Grand Champ	Def Jam/IDJMG	310,436	-
-	2	A PERFECT CIRCLE	Thirteenth Step	Virgin	225,966	-
-	3	ERYKAH BADU	Worldwide Underground	Motown	145,837	-
1	4	JOHN MAYER	Heavier Things	Aware/Columbia	128,647	-58%
2	5	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	120,728	+10%
4	6	BEYONCE	Dangerously In Love	Columbia	85,524	+17%
-	7	BUBBA SPARXXX	Deliverance	Beatclub/Interscope	70,113	-
-	8	SHEEK LOUCH	Walk Witt Me	Universal	69,292	-
-	9	THURSDAY	War All The Time	Victory/IDJMG	68,819	-
3	10	ALAN JACKSON	Greatest Hits Vol.2	Arista	64,526	-15%
-	11	YING YANG TWINS	Me & My Brother	TVT	62,545	-
7	12	CHINGY	Jackpot	DTP/Capitol	58,067	-2%
9	13	EVANESCENCE	Fallen	Wind-up	56,128	-2%
5	14	SEAL	IV	Warner Bros.	52,874	-25%
8	15	MARY J. BLIGE	Love & Life	Geffen	46,995	-19%
6	16	NEPTUNES	The Neptunes Present...Clones	Star Trak/Arista	45,841	-24%
10	17	BAD BOYS II	Soundtrack	Bad Boy/Universal	44,774	-16%
11	18	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	43,411	-13%
19	19	3 DOORS DOWN	Away From The Sun	Republic/Universal	40,504	+15%
14	20	COLDPLAY	Rush Of Blood To The Head	Capitol	36,065	-17%
13	21	WARREN ZEVON	The Wind	Artemis	34,797	-26%
16	22	LINKIN PARK	Meteora	Warner Bros.	34,246	-6%
17	23	LIL JON & THE EASTSIDE BOYZ	Kings Of Crunk	TVT	33,715	-7%
20	24	NORAH JONES	Come Away With Me	Blue Note/Virgin	33,256	-5%
-	25	SAVES THE DAY	In Reverie	DreamWorks	33,213	-
22	26	YOUNGBLOODZ	Drankin' Patnaz	So So Def/Arista	32,550	-2%
-	27	DAVID BOWIE	Reality	Columbia	30,050	-
26	28	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	29,024	-1%
32	29	THE FIGHTING TEMPTATIONS	Soundtrack	Sony Soundtrax	28,748	+10%
42	30	MAROON 5	Songs About Jane	Octone/J	28,095	+29%
21	31	JOHNNY CASH	American IV: The Man Comes...	American/IDJMG	27,220	-20%
27	32	SOUNDTRACK	Lizzie McGuire Movie	Walt Disney	27,036	-6%
23	33	ASHANTI	Chapter II	Murder Inc./IDJMG	26,935	-15%
30	34	BLACK EYED PEAS	Elephunk	A&M/Interscope	26,344	0%
37	35	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	26,223	+4%
25	36	STAINED	14 Shades Of Grey	Flip/Elektra/EEG	26,147	-11%
24	37	WHITE STRIPES	Elephant	V2	25,801	-13%
29	38	AUDISLAVE	Audioslave	Interscope/Epic	24,993	-7%
28	39	LUTHER VANDROSS	Dance With My Father	J	23,980	-12%
31	40	VARIOUS	Now That's What I Call Music! 13	UTV	23,868	-9%
36	41	SHANIA TWAIN	Up	Mercury/IDJMG	23,810	-6%
34	42	CHRISTINA AGUILERA	Stripped	RCA	23,513	-8%
-	43	STEVE MILLER BAND	Complete Greatest Hits	Capitol	23,245	-
35	44	SEAN PAUL	Dutty Rock	VP/Atlantic	23,202	-9%
-	45	MXPX	Before Everything & After	A&M/Interscope	23,102	-
38	46	JUSTIN TIMBERLAKE	Justified	Jive	22,454	-7%
39	47	SDUNDTRACK	Freaky Friday	Hollywood	22,406	-4%
-	48	MICHAEL MCDONALD	Motown	Motown	21,864	-
33	49	T.I.	Trap Muzik	Atlantic	21,781	-16%
40	50	BOW WOW	Unleashed	Columbia	21,397	-8%

© HITS Magazine Inc.

### ON ALBUMS

#### DMX IS CHAMP!

With all due respect to Eminem, 50 Cent, Jay-Z and OutKast, DMX is the heavyweight hip-hop Champ.

His new Def Jam/IDJMG album bows at No. 1 this week with 310,000-plus in sales. It's his record-setting fifth straight debut at the top of the charts since



Michael McDonald

his initial effort, *It's Dark and Hell Is Hot*, bowed there in May '98.

DMX is just one of six newcomers to this week's top 10; the others are Virgin's avant-rockers A Perfect Circle (No. 2), Motown's neo-soul diva Erykah Badu (No. 3), Beat Club/Interscope's hick-hopper Bubba Sparxxx (No. 7), Universal rapper Sheek Louch (No. 8) and Victory/Island emo band Thursday (No. 9).

Last week's No. 1, *Aware*/Columbia heartthrob John Mayer (No. 4), Buena Vista/Hollywood teen pop queen Hilary Duff (No.



A Perfect Circle

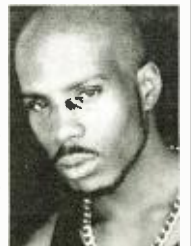
5), Columbia soul sensation Beyoncé (No. 6) and Arista Nashville cowboy Alan Jackson (No. 10) are the top 10 holdovers. Counting Buena Vista/Hollywood, UMG distributes six of the top 10 albums.

Other chart newcomers include TVT's Ying Yang Twins (No. 11), fresh off their recent collaboration with Britney Spears; DreamWorks emocore outfit Saves The Day (No. 25); Columbia Rock Hall of Famer David Bowie (No. 27); Capitol's Steve Miller greatest-hits CD (No. 43); A&M old school punks MxPx (No. 45); and Michael McDonald's sizzling *Motown* collection (No. 48), which is being driven by the MCI commercial featuring his cover of "Ain't No Mountain High Enough."

Octone/J Records up-and-comers Ma-

roon 5 continue to show legs, with a 42-30 chart jump and a 29% rise.

Next week: The Q4 games begin in earnest with RCA's Dave Matthews, Arista's OutKast, Flip/Interscope's Limp Bizkit, Roadrunner/IDJMG's Nickelback, Shady/Aftermath/Interscope's Obie Trice, Jive's R. Kelly best-of, Epic's Fuel and Gloria Estefan. Universal's Baby Bash and Murphy Lee and RCA's Vertical Horizon all headed for the charts.



DMX

September 26, 2003

## Double Trouble

Next week's Going for Adds list has a case of the terrible twos. Don't worry though: Many of these toddler tunes will grow quickly before your very eyes, becoming full-grown hits and, perhaps, one day, old classics.

Pink gets things started this week as she goes for adds at two formats with the lead single from her forthcoming album *Try This*. "Trouble" arrives at Pop and Rhythmic, and it looks like the rocking song, produced by Tim Armstrong of Rancid fame, isn't having any trouble climbing R&R's CHR/Pop charts, debuting at No. 41\* this week. The video for the song has a Western theme and features Jeremy Renner, of S.W.A.T. fame, as the villainous sheriff (not to mention The Pussycat Dolls as barmaids). Shot earlier this month in Newhall, CA, "Trouble" debuts on MTV's *Making the Video* on Sept. 29. As for *Try This*, it will arrive in stores Nov. 11, and, yes, Linda Perry also returns to collaborate with Pink on the project.



Pink

Meanwhile, Nick Cannon rockets into both Rhythmic and Urban with "Gigolo," the latest from his forthcoming self-titled album. R. Kelly produced and arranged "Gigolo," but he's not the only high-profile producer who came to Cannon's aid for the CD. The Neptunes and Trackmasters also lend their production prowess to the Nov. 18 release. Cannon is now serving double duty in the entertainment industry as both a recording star and actor. He is the host of *The Nick Cannon Show* on Nickelodeon, and, since his lead role in the film *Drumline*, his career on the big screen has taken off as well. Reportedly, he will star in an upcoming romantic comedy with Christina Milian called *Love Don't Cost a Thing* and will also begin filming Miramax's *The Underclassman* with Rosalyn Sanchez later this year.



Clay Aiken

Clay Aiken, half of the unforgettable pair of finalists from the latest installment of *American Idol*, introduces "Invisible" to Pop and AC outlets next week. Produced by Desmond Child, "Invisible" is set to appear on Aiken's upcoming debut album hitting stores Oct. 14, the same day that the *American Idol Holiday Album* will be released. Aiken will be nowhere near invisible this fall: He will perform on an *ABC Primetime Special* on Oct. 9 and has also been nominated for Favorite Male Artist at this year's American Music Awards, airing Nov. 16 on ABC.

Linkin Park, the band with two lead singers, is Going for Adds at Rock, Active Rock, Alternative and Triple A with "Numb," the third single from their sophomore CD, *Meteora*. "Numb" has already made its presence felt at two formats, climbing to No. 40\* and No. 43\* on R&R's Alternative and Active Rock charts, respectively. Not only have the group been nominated for Favorite Artist/Alternative at this year's AMAs, they have also been nominated for two awards at the 2003 Radio Music Awards: Artist of the Year/Rock Radio and Song of the Year/Rock Radio. The ceremonies will take place Oct. 27.

Duos are also in vogue next week. Aaron Benward and Scott Reeves, otherwise known as Blue County, introduce "Good Little Girls" to Country radio. The two met in Nashville five years ago while on the set of a music video and have been close friends ever since. Daryl Hall & John Oates drive into AC with "Getaway Car," the latest from their CD *Do It for Love*. Watch for their live DVD to arrive in stores Nov. 4.

Last but not least, Yulara take Smooth Jazz to the "City of Joy" next week. The song is from their just-released album, *Living in Peace*. The band comprises keyboardist/singer/songwriter Robert Matt and flutist/saxophonist Annie Hilsberg, a pair of Berlin natives who have been collaborating since 1992. "We think of our music as trying to build bridges not only between musical styles, but also to the higher self within," says Hilsberg.

— Mike Trias

## R&R Going For Adds

Week Of 9/29/03

### CHR/POP

- CLAY AIKEN *Invisible* (RCA)
- CONTACT *Working Girl* (Ragin' Grace)
- MASHA *Broken Hearted* (Paroli)
- NICK LACHEY *This I Swear* (Universal)
- PINK *Trouble* (Arista)

### CHR/RHYTHMIC

- 112 f/LUDACRIS *Hot & Wet* (Def Soul/IDJMG)
- CASSIDY f/R. KELLY *Hotel* (J)
- ELEPHANT MAN *Pon De River* (VP/Atlantic)
- MISSY ELLIOTT *Pass The Dutch* (Elektra/EEG)
- NICK CANNON f/R. KELLY *Gigolo* (Jive)
- PINK *Trouble* (Arista)

### URBAN

- 112 f/LUDACRIS *Hot & Wet* (Def Soul/IDJMG)
- CASSIDY f/R. KELLY *Hotel* (J)
- ELEPHANT MAN *Pon De River* (VP/Atlantic)
- MISSY ELLIOTT *Pass The Dutch* (Elektra/EEG)
- NICK CANNON f/R. KELLY *Gigolo* (Jive)

### URBAN AC

- JEFF BRADSHAW f/JILL SCOTT *Slide* (Hidden Beach)
- JOE *More & More* (Jive)

### COUNTRY

- BLUE COUNTY *Good Little Girls* (Asylum/Curb)
- KENNY ROGERS *Handprints On The Wall* (Dreamcatcher)
- MINDY SMITH *Jolene* (Sugar Hill)

### AC

- CLAY AIKEN *Invisible* (RCA)
- DARYL HALL & JOHN OATES *Getaway Car* (U-Watch)

### HOT AC

- BEN HARPER *Diamonds On The Inside* (Virgin)
- CONTACT *Working Girl* (Ragin' Grace)
- MASHA *Broken Hearted* (Paroli)

### SMOOTH JAZZ

- KIRK WHALUM *Do You Feel Me* (Warner Bros.)
- NURA *We're Not Alone* (Start Music Productions)
- RANDY SCOTT *Quicksand* (Orpheus)
- RICHARD SMITH *Sing A Song* (A440)
- YULARA *City Of Joy* (Higher Octave)

### ROCK

- DEEP PURPLE *House Of Pain* (Sanctuary/SRG)
- LINKIN PARK *Numb* (Warner Bros.)
- MICHAEL LEE FIRKINS *Still Alive And Well* (Nuerra)
- NEIL ZAZA *I Spy* (Nuerra)

### ACTIVE ROCK

- 40 BELOW SUMMER *Self Medicate* (Razor & Tie)
- LINKIN PARK *Numb* (Warner Bros.)
- MICHAEL LEE FIRKINS *Still Alive And Well* (Nuerra)
- NEIL ZAZA *I Spy* (Nuerra)

### ALTERNATIVE

- LINKIN PARK *Numb* (Warner Bros.)
- RYAN ADAMS *So Alive* (Lost Highway/IDJMG)

### TRIPLE A

- APRIL MARCH *Somewhere Up Above* (P.I.A.S./Red Ink)
- BIG BILL MORGANFIELD *Left Alone* (Blind Pig)
- COLDPLAY *Moses* (Capitol)
- GALACTIC *Uptown Odyssey* (Sanctuary/SRG)
- KENNEDYS *Stand* (Koch)
- LIBBY KIRKPATRICK *Goodnight Venus* (Heart Music)
- LINKIN PARK *Numb* (Warner Bros.)
- OZOMOTLI *Coming Up* (Concord)
- RACHAEL YAMAGATA EP (Private Music/AAL)
- RENEE' AUSTIN/DELBERT MCCLINTON *Pretext We Never Met* (Blind Pig)
- ROBERT EARL KEEN *Furnace Fan* (Audium/Koch)
- RYAN ADAMS *So Alive* (Lost Highway/IDJMG)
- VARIOUS ARTISTS *Live From Bonnaroo 2003* (Sanctuary/SRG)
- WARREN ZEVON *Disorder In The House* (Artemis)

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



10100 Santa Monica Blvd, Third Floor • Los Angeles CA 90067-4004  
Tel (310) 553-4330 • Fax (310) 203-9763  
www.radioandrecords.com

#### EDITORIAL

EXECUTIVE EDITOR JEFF GREEN • jgreen@radioandrecords.com  
MANAGING EDITOR RICHARD LANGE • rlange@radioandrecords.com  
ASSOCIATE MANAGING EDITOR BRIDA CONNOLLY • bconnolly@radioandrecords.com  
NEWS EDITOR JULIE GIDLOW • jgidlow@radioandrecords.com  
MUSIC EDITOR FRANK CORREIA • fcorreia@radioandrecords.com  
RADIO EDITOR ADAM JACOBSON • ajacobson@radioandrecords.com  
ASSOCIATE RADIO EDITOR KEITH BERMAN • kberman@radioandrecords.com  
COPY EDITOR CARRIE HAYWARD • chayward@radioandrecords.com  
AC/HOT AC EDITOR ANGELA PERELLI • aperelli@radioandrecords.com  
ALTERNATIVE EDITOR MAX TOLKOFF • mtolkoff@radioandrecords.com  
CHR/POP EDITOR KEVIN CARTER • kcarter@radioandrecords.com  
CHR/RHYTHMIC EDITOR DONTAY THOMPSON • dthompson@radioandrecords.com  
CHRISTIAN EDITOR RICK WELKE • rwelke@radioandrecords.com  
COUNTRY EDITOR LON HELTON • lhelton@radioandrecords.com  
LATIN FORMATS EDITOR JACKIE MADRIGAL • jmadrigal@radioandrecords.com  
NEWS/TALK/SPORTS EDITOR AL PETERSON • apeterson@radioandrecords.com  
ROCK EDITOR CYNDEE MAXWELL • cmaxwell@radioandrecords.com  
SMOOTH JAZZ EDITOR CAROL ARCHER • carcher@radioandrecords.com  
TRIPLE A EDITOR JOHN SCHOENBERGER • jschoenberger@radioandrecords.com  
URBAN EDITOR DANA HALL • dhall@radioandrecords.com

#### MUSIC OPERATIONS

SR. VP/MUSIC OPERATIONS KEVIN MCCABE • kmccabe@radioandrecords.com  
DIRECTOR/CHARTS ANTHONY ACAMPORA • aacampora@radioandrecords.com  
DIRECTOR/OPERATIONS AL MACHERA • amachera@radioandrecords.com  
DIRECTOR/DIGITAL INITIATIVES GREG MAFFEI • gmaffei@radioandrecords.com  
CHARTS & MUSIC MANAGER ROB AGNOLETTI • ragnoletti@radioandrecords.com  
PRODUCT & TECH SUPPORT MGR. JOSH BENNETT • jbennett@radioandrecords.com  
ASST. OPERATIONS MANAGER MICHAEL TRIAS • mtrias@radioandrecords.com  
PRODUCT MANAGER MIKE THACKER • mthacker@radioandrecords.com  
CHART COORDINATOR/LATIN MARCELA GARCIA • mgarcia@radioandrecords.com  
COORDINATOR MARK BROWER • mbrower@radioandrecords.com

#### BUREAUS

7900 Wisconsin Avenue #400 • Bethesda, MD 20814 • Tel (301) 951-9050 • Fax (301) 951-9051  
ASSOCIATE EDITOR JOE HOWARD • jhoward@radioandrecords.com  
1106 16<sup>th</sup> Avenue South • Nashville, TN 37212 • Tel (615) 244-8822 • Fax (615) 248-6655  
BUREAU CHIEF LON HELTON • lhelton@radioandrecords.com  
ASSOCIATE COUNTRY EDITOR CHUCK ALY • caly@radioandrecords.com

#### CIRCULATION

CIRCULATION MANAGER JIM HANSON • jhanson@radioandrecords.com  
ASST. CIRCULATION MANAGER CRISTINA RUBIO • crubio@radioandrecords.com

#### INFORMATION TECHNOLOGY

DIRECTOR SAEID IRVANI • sivanii@radioandrecords.com  
LEAD DEVELOPER CECIL PHILLIPS • cphillips@radioandrecords.com  
APPLICATION DEVELOPER HAMID IRVANI • hirvani@radioandrecords.com  
WEB DEVELOPER ABHIJIT JOGLEKAR • ajoglekar@radioandrecords.com  
WEB/APPLICATION DEVELOPER AMIT GUPTA • agupta@radioandrecords.com  
NETWORK ADMINISTRATOR DAVID PUCKETT • dpuckett@radioandrecords.com  
SYSTEM ADMINISTRATOR JOSE DE LEON • jdeleon@radioandrecords.com  
DATABASE ADMINISTRATOR PUNEET PARASHAR • pparashar@radioandrecords.com

#### PRODUCTION

DIRECTOR KENT THOMAS • kthomas@radioandrecords.com  
MANAGER ROGER ZUMWALT • rzumwalt@radioandrecords.com  
GRAPHICS FRANK LOPEZ • flopez@radioandrecords.com  
GRAPHICS DELIA RUBIO • drubio@radioandrecords.com

#### DESIGN

DIRECTOR TIM KUMMEROW • tkummerow@radioandrecords.com  
AD DESIGN MANAGER EULALAE C. NARIDO II • bnarido@radioandrecords.com  
DESIGN SUSAN SHANKIN • sshankin@radioandrecords.com  
DESIGN GLOIOSO FAJARDO • gfajardo@radioandrecords.com  
DESIGN CONSULTANT GARY VAN DER STEUR • gvdsteur@radioandrecords.com  
DESIGN CONSULTANT CARL HARMON • charmon@radioandrecords.com

#### ADVERTISING

DIRECTOR/SALES HENRY MOWRY • hmowry@radioandrecords.com  
ADVERTISING COORDINATOR NANCY HOFF • nhoff@radioandrecords.com  
SALES REPRESENTATIVE JENNIFER ALLEN • jallen@radioandrecords.com  
SALES REPRESENTATIVE PAUL COLBERT • pcolbert@radioandrecords.com  
SALES REPRESENTATIVE JESSICA HARRELL • jharrell@radioandrecords.com  
SALES REPRESENTATIVE LINDA JOHNSON • ljohanson@radioandrecords.com  
SALES REPRESENTATIVE LISA LINARES • llinares@radioandrecords.com  
SALES REPRESENTATIVE ERN LLAMADO • ellamado@radioandrecords.com  
SALES REPRESENTATIVE KAREN MUMAW • kmumaw@radioandrecords.com  
SALES REPRESENTATIVE KRISTY REEVES • kreeves@radioandrecords.com  
SALES REPRESENTATIVE STEVE RESNIK • sresnik@radioandrecords.com  
SALES REPRESENTATIVE MICHELLE RICH • mrich@radioandrecords.com  
SALES REPRESENTATIVE BROOKE WILLIAMS • bwilliams@radioandrecords.com  
SALES ASSISTANT MARIA PARKER • mparker@radioandrecords.com

#### FINANCE

CHIEF FINANCIAL OFFICER FRANK COMMONS • fcommons@radioandrecords.com  
ACCOUNTING MANAGER MARIA ABUIYSA • mabuiysa@radioandrecords.com  
ACCOUNTING SUPERVISOR MAGDA LIZARDO • mlizardo@radioandrecords.com  
CREDIT AND COLLECTIONS WHITNEY MOLLAHAN • wmollahan@radioandrecords.com  
BILLING ADMINISTRATOR ERNESTINA RODRIGUEZ • erodriguez@radioandrecords.com  
BILLING ADMINISTRATOR GLENDA VICTORES • gvictores@radioandrecords.com  
ACCOUNTING ASSISTANT SUSANNA PEDRAZA • spedraza@radioandrecords.com

#### ADMINISTRATION

PUBLISHER/CEO ERICA FARBER • efarber@radioandrecords.com  
DIRECTOR/OPERATIONS PAGE BEAVER • pbeaver@radioandrecords.com  
GENERAL COUNSEL/DIRECTOR HR LISE DEARY • ldeary@radioandrecords.com  
DIRECTOR OF CONVENTIONS JACQUELINE LENNON • jlennon@radioandrecords.com  
EXECUTIVE ASSISTANT TED KOZLOWSKI • tkozlowski@radioandrecords.com  
OFFICE ADMIN/RECEPTION JUANITA NEWTON • jnewton@radioandrecords.com  
MAILROOM ROB SPARAGO • rsparago@radioandrecords.com

A Perry Capital Corporation

## HBC

Continued from Page 1

The FCC had no problem with Clear Channel's ownership stake in HBC, however, squashing allegations from merger opponents like SBS and the National Hispanic Policy Institute, which both repeatedly and fiercely tried to block the deal by arguing that radio's largest player was wielding illegal control over HBC.

While NHPI attorney Art Belendiuk told TheDeal.com on Tuesday that his client will likely challenge the FCC order in court, in its decision the commission said that the 3.7% stake Clear Channel will have in the merged company is smaller than its former stake in HBC and that Clear Channel's ownership interest "will ameliorate, not exacerbate, any competitive problems that may currently exist."

### Many Benefits

That was exactly the viewpoint of Mac Tichenor, who sheds his position as Chairman/CEO of HBC to become President of Univision Radio, reporting to Univision President/CEO A. Jerrold Perenchio. "The benefits of this combination are numerous and far-reaching," Tichenor said. "Advertisers will benefit from the ability to conduct more effective, coordinated campaigns using multiple media. Our employees will see expanded professional opportunities; our audiences will enjoy expanded news, information and entertainment programming; and we will be able to better serve our communities, both locally and nationally, with even deeper involvement."

For his part, Perenchio noted that his company's entry into the \$20 billion radio industry presents tremendous opportunities for its employees, advertisers and shareholders. "Approximately 60% of all national advertisers do not yet advertise in Spanish," he said. "We expect that Univision's new ability to offer advertisers the brand-building power of television in combination with the promotional power of radio will accelerate their development of Spanish-language marketing campaigns."

Perenchio also thanked those who supported Univision's purchase of HBC, including civil rights groups National Council of La Raza and LULAC. Univision Radio will remain headquartered in Dallas, and HBC's Netmio.com is rolled into Univision Online's Internet community.

HBC's stockholders approved the merger in February, and the DOJ signed off on it during the same month. The companies had hoped to close the deal in March, but the FCC at the 11th hour requested more information from both companies — then found itself with precious little time to review that information because its resources were

spread thin during completion of the media-ownership rule review.

### No Market Separation

In an oftentimes scathing criticism of the deal's approval, Adelstein issued a statement that read, "The company is aptly named Univision — 'one vision' — because that's just about all we're going to get from Spanish-language media from now on. Showing insensitivity to the more than 15 million Americans who speak only or mostly Spanish, we reduce the options available to Spanish speakers, saying, 'Go find diversity on English-language media.' Today's decree from the FCC is: 'Let them eat English.'"

But in green-lighting the merger, the majority — the same majority responsible for the June approval of the FCC's new media-ownership regulations — said it rejected the call to separate Hispanics into a distinct class for government-review purposes.

"In this transaction a pure television company is buying a pure radio company, and thus there is no reduction in competition," Chairman Michael Powell and Commissioners Kathleen Abernathy and Kevin Martin wrote in a joint statement. "The implications of treating Hispanics as an insular group removed from the general mainstream of news, entertainment and information are troubling."

While the majority acknowledged that Adelstein and Copps — who both voted against the deal — made "reasonable points" about how much U.S. Hispanics rely on Spanish-language media, they said that separating the Spanish-language media "would diverge from 30 years of FCC precedent declining to evaluate program format." They also said that such an action could open the floodgates for proponents of other language-specific — or even viewpoint-specific — ownership rules.

"Should there be an Arabic-, French- or Chinese-language market?" they wrote. "Should there be a conservative or liberal viewpoint-specific market? This balkanization of content for regulatory purposes would corrode the American notion of a diverse marketplace of ideas."

"Even were we to find a Spanish television market and a Spanish radio market, the combination still would not foreclose competition or increase concentration. The facts simply do not support conflating television and radio into a mega-Spanish media market."

The trio added that Hispanics in the U.S. "are not sealed off from English media" and that the majority of television viewing by Spanish-speaking Americans is of English-language stations. Furthermore, they pointed to "a number of new primetime shows on the major networks that feature Hispanics and are being promoted to Hispanic audiences."

The commissioners also claimed that no fewer than 26 Spanish-lan-

guage television networks exist in the U.S. for those who speak only Spanish, and they cited the availability of Spanish translation of English-language TV programming by way of a TV's secondary audio programming switch.

"In the top 20 Hispanic cities, 16 have at least one daily, weekly or twice-weekly Spanish-language newspaper," the commissioners wrote. "Thus it is clear to us that Spanish media, like English media, are growing rapidly and present Spanish-only speakers with a wide array of choices."

"In the past four years 163 radio stations switched from English to Spanish, while 77 went from Spanish to English. We are confident that the ability of stations to move between English and Spanish formats, and the continued growth of Spanish media generally, will preserve and strengthen choice and competition for all Spanish-speaking Americans."

Still, Copps criticized the FCC's data-collection efforts in reaching its conclusion on the deal. "I am disappointed that the majority failed to conduct in-depth analysis or public outreach before waving yet another green flag for consolidation," he said.

"Here was an excellent opportunity for us to reach out and tap the expertise and the experience of those who do business with, and consumers who receive the services of, this segment of our media. Once again, we fail the grade in outreach." Copps believes the FCC could have called a hearing to investigate the details of the transaction.

### Is SBS Next?

Before the ink was dry on the closing documents for the HBC-Univision merger, Merrill Lynch's Keith Fawcett told investors that if Univision wants to reach the top of the Spanish-language media mountain, it will need to get its hands on SBS's top-tier radio assets.

"Univision's goal of becoming the No. 1 operator in television and the No. 1 operator in radio is missing SBS's top-ranked radio stations in New York City, Chicago and Miami," Fawcett said in a report issued Tuesday, noting that, while he doesn't expect to see such a deal anytime soon, "we believe that need for scale and bulk is becoming more self-evident."

He also believes SBS will become a more attractive acquisition target and that its picture will brighten in the near future. Noting that the \$6 million-\$8 million he estimated the company spent in legal fees to block the HBC-Univision merger will "disappear" in 2004, Fawcett predicted that the company's EBITDA will grow from \$46 million to \$62 million next year.

He also said that SBS's KLAX/Los Angeles is posting strong revenue and ratings gains, and the company's efforts to sell off noncore assets to pay for its acquisition of KXOL/Los Angeles are moving forward.

# michelle branch

## "breathe"

the follow up to the top 5 hit  
"are you happy now?"

from the album  
**hotel paper**

**#1 MOST ADDED POP!**  
**#3 MOST ADDED HAC!**

NEW #2 Hitpredictor/Promosquad  
Top 40 Radio!

Majors Include:

Z100 WPLJ KYSR  
KIIS KRBE WXKS  
WBMX WDRQ WSTR  
Y100 KBKS KFMB  
WBLI KSLZ WFLZ  
KFMD KKRZ WQAL  
KDND KMXV KZHT  
WKSE WKSS WSNE  
WPRO WNKS WAPE  
WMEG WQZQ WZNY  
WBAM WBBO WSSX  
WGTZ WHOT WFBC  
WYCR & many more!!!

Headlining through  
the end of the year

TV Appearances:

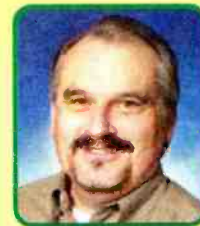
10/8 TRL Walk on for  
"Breathe" Video Premiere  
10/8 Last Call with Carson Daly  
10/9 The View  
10/27 Radio Music Awards

written by michelle branch and john shanks produced by john shanks management: jeff rabhan for the firm  
michellebranch.com michellebranch.net aol keyword: michelle branch



© 2003 maverick recording company

# CHR's new season



Kevin  
Carter

## CHR's New Fall Season: 2003-2004

Continued from Page 1

about which new shows I would watch. My friends and I would discuss them at school and compare notes. TV's new season meant everything at the time. Remember, this was in the late '60s, well before the advent of distractions like video games or VCRs.

I'm feeling just as excited today as I look forward to CHR/Pop's new fall season, one full of promise and hope. In the following pages we've assembled a potpourri of articles and artist profiles designed to get you as excited about this season as we are.

Noted consultants and industry observers Mike McVay and Alan Burns share their observations and optimism

about CHR/Pop's immediate future. You will also experience firsthand the emotions of six program directors who will candidly share their feelings in exclusive snapshots captured at their particular point in the great PD story arc.

But wait! There's more! If you act now, you will also be treated to our in-depth conversations with rising fall contenders like the red-hot Hilary Duff, Nick Lachey, JC Chasez and Thalia, as well as freshman Pop entries like Lillix, AJA, Fefe Dobson and a group called Natural — along with their mastermind, Lou Pearlman — all at no extra charge!

One more thought about those old *TV Guide* fall preview issues: For a few

years I used to casually collect them, kind of like George Costanza's father did on *Seinfeld*, although I wasn't as psychotic when one happened to go missing. Years later it was interesting to thumb back through them and see which series had gone on to achieve immortality and which turned out to be one-season wonders.

Eventually, when I moved out of my parents' house, my mother cleaned my old room and threw them all away, claiming, as mothers always do, that they were a fire hazard. Such is the temporary nature of life....

Thanks to everyone who contributed to this issue, including R&R's own Mike

Trias. A huge special thanks goes out to Associate Radio Editor Keith Berman for not only carrying more than his fair share of the load, but, more importantly, for helping me to remain relatively sane during the production of this issue.

As we now launch ourselves into *CHR's New Fall Season*, I will hand the controls over to consultant and friend Mike McVay, who, like me, sees a lot of similarities between CHR/Pop's promising fourth quarter and the excitement that we all used to feel at the beginning of the new TV season each September. In the immortal words of Casey Kasem, "And now — on with the countdown!"

## It's That Time Again

As the music becomes more extreme, a change is brewing for CHR

By Mike McVay

**Just like a TV network launching its fall season of new programs, the new fall season for CHR has officially begun. The format has the same excitement and generates as much interest as a new hit TV series. The difference would be that in a hit TV series, the genre is generally the same throughout the program. You don't see a cop show turn into a sitcom and then morph into reality TV. CHR, at the moment, is very diverse and has many extremes.**

In its truest form — first in its early days as Top 40, and later in its rebirth as CHR on FM — the format has played a wide variety of music. When certain forms of that music become too extreme, the format fragments.

### A Period Of Fragmentation

I believe that we're approaching another fragmentation period. This time it's not just the extreme music that will drive the creation of new CHR derivatives, but the need to meet national sales managers' financial goals.



Mike McVay

The average CHR is playing pop, hip-hop, hot AC, alternative and country crossovers. It's not unusual to segue from Kelly Clarkson to 50 Cent into Matchbox Twenty and then to Bowling For Soup. Somehow, we're doing it, but the juggling that takes place to avoid train-wreck segues has made many an MD pull out his or her hair.

Look at the back page of this publication, and you can see the diversity of the music on the CHR/Pop chart. Yet, those are the songs that make up the format.

It is my belief that we will see the format further fragment, with stations making decisions as to whether they will lean toward hip-hop and dance, pop alternative and rock or adult CHR and hot AC.

This same fragmentation 10 years ago led KPWR (Power 106)/Los Angeles to make a commitment to dance and hip-hop and KIIS/Los Angeles to become the more mass-appeal CHR. Similar examples can be found in New York City, Chicago and just about every other major city in the U.S.

### Minorities Matter

The biggest difference between today and where we were 10 years ago is the impact of the Hispanic audience on ratings in major markets. Arbitron's acknowledgment of this audience and commitment to doing a better job of locating them, combined with new census information, has changed the playing field.

You can't ignore the minorities in your market, as both African Americans and Hispanics drive pop culture and account for many quarter-hours of TSL. If you want the largest population available to

you and the largest audience available in Arbitron-weighted markets, you must focus on minorities and appeal to them.

If you're in a situation where the sales department (the almighty dollar) is driving your format, you will be more mass-appeal, less dangerous and lean adult CHR and hot AC. The ratings may be slightly lower, but your billing will be higher.

Does this thinking make sense? Of course it doesn't. Shouldn't we target the largest audience available and then play music for them? Yes. That is, until you realize that the prejudices of advertisers are very real.

So, what's it gonna be: higher ratings and less sales, or more dollars and lower ratings? That is the conundrum facing CHR today. I believe that it will be the same decision we're faced with as the format fragments and becomes less broad.

Where are those *Queer Eye* guys when you need them to make over a format?

Mike McVay is President of McVay Media. Reach him at [www.mcvaymedia.com](http://www.mcvaymedia.com) or [mcvaymedia@aol.com](mailto:mcvaymedia@aol.com).



new fall season

# CHR/Pop's New Fall Season: The Soundtrack

New music that doesn't come from car commercials

**In much the same way that highly trained Labrador retrievers hunt down ducks at 3am on ESPN2, so, too, have we put our noses to the ground in an attempt to sniff out talented new artists whom we believe will be making serious noise in the fourth quarter. Our noses are now all dirty, but we feel it was a worthwhile effort.**

Some of these artists you've no doubt met already — guys like Nick Lachey and JC Chasez, who became well-known via their group efforts (98 Degrees and 'N Sync, respectively) and are now venturing out of the nest to try their hands at solo efforts.

Other artists profiled in the following pages have been making waves in areas not directly related to CHR/Pop but are now preparing to launch themselves headfirst into our little corner of the world, like Latin superstar Thalia and former Disney teen queen/actress Hilary Duff.

Natural, on the other hand, have been around for a while but might have been flying under your CHR radar. The Lou Pearlman-backed band have been touring the world and are now returning to the U.S. to build a following here.

And where would we be without those lovable Canadians, like Lillix and FeFe Dobson, who are preparing to assault radio with their unique brands of pop rock and, in so doing, make us love Canadian artists again so that we won't have to make Bryan Adams jokes anymore. Add in the lovely sisters of AJA, and you've got one jam-packed section of new fall musical goodness. So read on, because there's no doubt that you'll be hearing these artists' names on your request lines soon enough.

## Artist

### Hilary Duff

Label: Buena Vista/Hollywood

If there's a bright spot to be found in the fact that Hilary Duff's recent Dallas show had to be canceled at the last minute because of torrential monsoon rains, leave it to the perennially sunny young performer to find it. "You know what? I got a full night's sleep out of it, so that was good," she says.

Indeed, anything resembling sleep has been in relatively short supply lately for the former Disney teen queen who has rapidly expanded her power base — and upped her national profile — over the past year.

### Poised And Professional

A year ago most parents had no idea who Duff was, but my teenage son and daughter and their friends had been ac-

quainted with her work for years, thanks to Disney's *Lizzie McGuire* and the success of its subsequent movie spinoff.

Add to that the release of her Hollywood Records debut album, *Metamorphosis*, with its omnipresent lead single and video for "So Yesterday," two upcoming movie roles and a forthcoming signature clothing line, and Duff is now a full-fledged corporation cleverly disguised as a cute and personable teenage girl who is now popular enough to warrant her own one-hour 16th birthday special on the V/B on Sept. 24 — and again on Sept. 28.

"Everyone is now asking for my autograph, which is so weird," says Duff, who remains remarkably grounded and unaffected by her success. "I try not to think about it." Instead, she chooses to focus on the things that matter most to an almost-16-year-old girl — "Like getting my driver's license," she says.

Although Duff is being pulled in 27 different directions these days, she doesn't seem to mind — not even a little. "I have a lot of energy," she says. "I'm only 15, so I think I can do it."

In Duff's case, age is truly only a number. She is scarily poised and professional in her demeanor. She's also had a few years to perfect dealing with the public, which involves the kind of competitive handshaking, smiling, conversation, autograph signing and meaningful eye contact usually practiced by veteran politicians. This kid's got it down.

"After a few years I got used to it," Duff says. "I trained myself to be a cer-

tain way when I have to work, but I love it, and I work really hard at it."

She also works hard at *not* being mean to her fans. "I can totally see where people get like that, where sometimes it gets to be too much, but it's so much easier to be nice than it is to be mean," she says. "When people are talking to you and want your autograph, don't turn your back on them. They let us do what we do every single day; we need them."

### A Sense Of Balance

Work is one thing, but Duff also understands the value of maintaining a sense of balance in her life, and that's where her network of friends and family comes into play. "I have times when I'm with my friends when I'm a total goofball and I don't act my age," she says.

"As a matter of fact, I'm getting home today, and I'm going to meet up with my friends for dinner. They understand my busy schedule, and they're totally supportive of me."

Despite being away a lot, Duff takes the time to stay in contact with her

**"It's so much easier to be nice than it is to be mean."**

### Hilary Duff

friends. "I talk to them on my cell phone all the time," she says. "My mom says she wants to have the phone surgically removed from my ear. I have great people around me who help me make really good decisions and keep me balanced."

We'll get to Duff's album in a second. First, let's talk about her two upcoming movie projects. *The Lizzie McGuire Movie* proved she was bankable with kids her age. Now the rest of the world is about to discover just how wide her appeal is. "I just finished a movie with Steve Martin, Bonnie Hunt and Ashton Kutcher," she says of the remake of *Cheaper by the Dozen*, in which she plays Martin's daughter, due out this Christmas.

She also just completed the starring role in *The Cinderella Story*, due out next spring. And, yes, the multi-tasking Duff managed to fit in both shoots around the recording of *Metamorphosis*. "I liked it though; it was cool," she says. "They're two completely different things, so it was good to have that separation."

Duff played a big role in *Metamorphosis*' direction. "The album took a really

long time to record, because we wanted to make sure that we liked everything," she says. "Each of us had a big opinion, so we really worked together to find out what worked and what didn't."

Obviously, something worked, because first-week sales of *Metamorphosis* topped 203,000 units. The second week she sold another 130,604 units. If I'm doing the math correctly, which is not my strong point, I'm fairly certain that Ms. Duff racked up more 334,000 units sold in just two weeks, while shipping over 1 million.

"I was sooo excited!" she says. "Seriously, I was like, 'Oh my God I can't believe it!' We've been working so much that it really hasn't sunk in yet."

### Fashion Plate

So let's review: Hilary Duff — TV star from her days as *Lizzie McGuire*. Hilary Duff — movie star, based on the theatrical and video success of *The Lizzie McGuire Movie* and two forthcoming roles in high-profile film projects. Hilary Duff — best-selling recording artist, based on her previously mentioned album sales, not to mention the video for "So Yesterday," which continues in power rotation on *TRL*.

Have we forgotten anything? "I have a clothing line coming out!" Duff says. Yes, in her vast amount of spare time Duff has brainstormed her own signature clothing line, *Stuff By Hilary Duff*, which debuts in Target stores in January. "It was really cool, because I got to design everything," she says.

Make no mistake, this is not a bunch of generic stuff that has her name sewn on after the fact. Although Duff probably could have phoned it in like many celebrity clothing endorsers, she really did play an active role in the overall look of the line.

"It's funny, because I have a walk-in closet at home, and there were like 15 people crammed in my closet, and I was showing them all my favorite colors, how I like to put my clothes together, and how I wanted everything to look," she says.

"It was fun! I love clothes, and I really wanted it to be stuff that I would wear — except it's designed for kids who are a little bit younger. But it was weird having that many people in my closet."

### Role Model

Given the fact that Duff is sweet and nice and cute and successful and dramatic, it is inevitable that the term "role model" comes up at some point in the conversation. How does she feel about the fact that, at not-quite 16 years of

Continued on Page 24



Hilary Duff



the debut single

# Take Me Away

available now!

produced by Jay "Mentalcase" Levine  
and James McCollum of Lefthook  
mixed by Tom Lord-Alge

New Adds This Week:

WIOQ/Philadelphia    WBHT/Wilkes Barre  
WVKS/Toledo            WHTS/Quad Cities

On Over 110 Pop stations including:

KIIS/LA                    WAKS/Cleveland  
WFLY/Albany            WXKB/Ft. Myers  
WXKS/Boston          KRBE/Houston  
Y100/Miami            Q100/Atlanta  
WMXV/Kansas City    WPRO/Providence  
WNKS/Charlotte      KZHT/Salt Lake City  
KLZR/Kansas City     WBLI/Long Island

KUDD/Salt Lake City    WKZL/Greensboro  
WWST/Knoxville        WXLK/Roanoke  
KRBV/Dallas            WKQI/Detroit  
KKRZ/Portland          WMEG/San Juan  
KHST/San Diego        KSLZ/St. Louis  
KHFI/Austin            KDND/Sacramento  
WNCI/Columbus        KRQQ/Tucson

# FEFE DOBSON

Featured on AOL Music Breakers and had the  
#1 Audio Streams track for "Take me Away"  
with over 104,000 streams in one week!

The first single off her debut album,  
Coming October 2003!

CHRIS SMITH

MANAGEMENT: CHRIS SMITH MANAGEMENT  
BOOKING AGENT: STEVE MARTIN & PETER SCHWARTZ  
FOR THE AGENCY GROUP

THE ISLAND DEF JAM MUSIC GROUP  
A UNIVERSAL MUSIC COMPANY



ISLAND LEFTHOOK

FEFEDOBSON.COM

ISLANDRECORDS.COM





new fall season

## CHR/Pop's New Fall Season: The Soundtrack

Continued from Page 22

age, millions of young people look up to her?

"It's really flattering," Duff says. "I can't believe that kids would actually look up to me, but the feeling is so cool. I don't feel that I have to be a certain way or feel any pressure to be something that I'm not. I just try to be real and who I am, and it's really cool that kids would look up to that."

"But I also want to urge kids to look up to someone who can change the world in some way, like a Nelson Mandela or an astronaut or a doctor. I haven't really done that."

Well, maybe not, but keep in mind, Duff's day's not quite over yet.

—Kevin Carter

### Artist:

**Fefe Dobson**

Label: Island/IDJMG

I can already hear you making those comparisons between Fefe Dobson and Avril Lavigne. Stop. Stop right now. Yes,



Fefe Dobson

they're both teenage female singers from Canada, but that's where the similarities end.

Not only does this fireball have a wide range of influences that shape her wide spectrum of music, but she has also definitely persevered in the face of adversity. And now I can hear you thinking, "This sounds like an episode of *Behind the Music*." Well, it's not.

Dobson began her musical education early, taking piano lessons for four years beginning when she was 10 years old. But, she says, "I found out that everything she taught me was wrong and that my teacher wasn't legit when I went to a conservatory to get my papers and be placed at a level, and they told me, 'Sorry, you're not at a level, because that woman's not a registered teacher.'"

Not one to let herself be stopped by this kind of setback, Dobson proceeded to teach herself the piano by ear, and she has also begun teaching herself how to play guitar.

### A Shot At The Big Time

When she was 16 Dobson got her first shot at the big time when she was approached by record executives who wanted her to be the next Britney Spears. "They were looking at what was big at that time," she says. "I didn't want to follow the pack; I wanted to make my own path."

"It was hard at first, because we don't come from a lot of money, and it was a chance of an advance of a good amount of money that we could use to live on. Basically, I had a vision. I said to them, 'You know what? I'm sorry,' and I just walked away and never thought anything of it."

"I didn't try to overanalyze it. I knew I'd have another chance, because I really believe in myself, and I have a lot of people around me who believe in me."

Rather than allow herself to be molded by others, Dobson continued on her own unique road, and it led her to success on her own terms: In a single showcase she impressed Island Def Jam CEO Lyor Cohen and Exec. VP/A&R Jeff Fenster so much that they immediately signed her to a joint contract with Universal Canada.

Since then Dobson's debut single, "Take Me Away," has enjoyed success with listeners across the country. Stations including WWWQ (Q100)/Atlanta, WBZZ/Pittsburgh and WHYI (Y-10C)/Miami are reporting great audience response. She also joined the ranks of artists like 50 Cent, Michelle Branch and Joe Budden when AOL chose to showcase her in its "AOL Breakers" program.

### Musical Inspiration

On her album, Dobson combined aspects of her life with musical inspiration from some of her favorite artists — among them Kurt Cobain, Judy Garland, Michael Jackson and Madonna. She credits her family for her diverse musical education: Her mother listened to artists like Jackson and Lionel Richie, while her sister exposed her to Nirvana.

"Anything can inspire me, from my own life to other people's lives to just looking outside and seeing a person walking down the street," she says. "For the first album it was more about me and what I've been through, and I really believe it will be inspiring to a lot of teenagers and adults. Now I've been looking more universally."

"If someone walks down the street and starts talking to someone, you wonder, 'What are they talking about?' You make up a fantasy world about what they're going through, and you write

something — even if it's just words on paper."

Dobson credits her co-producer, Jay Levine, with giving her an immense amount of help and support. "It's 50-50 on everything," she says. "Musically, I

**"Record executives were looking at what was big at that time. I didn't want to follow the pack; I wanted to make my own path."**

Fefe Dobson

can think of a guitar part, and Jay will say, 'Oh, that's cool, but let me do it because you suck.' Or I'll bring some lyrics. The melody is 50-50. It's fun."

### Heartfelt Emotions

From songs like "Bye Bye Boyfriend," which takes a stinging swipe at her ex, to the hopeful tone and catchy guitar riff of "Take Me Away" to the acoustic ballad "The Revolution Song," Dobson brings listeners into her world and wraps them up in her heartfelt emotions — both on disc and, especially, in her live performances.

When asked for five words that concisely describe her music and shows, Dobson offers "experimental, crazy, intense, fun and sincere." Her performances explode with energy and feeling as she stalks the stage with an almost frenetic energy that electrifies the audience. Intense, indeed.

And what now for the Canadian star? "I'm enjoying myself," she says. "I love visiting new places and new cities. I haven't actually been around Canada yet, I've only been around the States. I'm excited to see everything. I can't really tell the future, but I hope in a year I'll be at an MTV awards show and pick up some Moon Men. I just want to be as successful as I can, and I want to be there forever."

Dobson's debut album hits stores next month.

—Keith Berman

### Artist:

**JC Chasez**

Label: Jive

I recently chatted with Joshua "JC" Chasez and asked him a variety of questions about his upcoming solo album, *Schizophrenic*; 'N Sync; and more. Chasez is a member of an elite club that also contains current pop icons Justin

Timberlake, Britney Spears and Christina Aguilera — namely, *The Mickey Mouse Club*, which all four were a part of in their youth.

After his stint on the Disney TV show, Chasez joined a boy band — the boy band. So far 'N Sync have cut three albums and broken all kinds of sales records along the way. With their catchy melodies, perfect harmonies and unforgettable dance moves, the group has become a household name all over the world.

Like his cohorts in 'N Sync, Chasez has begun to pursue his own personal interests. His single "Blowin' Me Up (With Her Love)," which was featured on the soundtrack of the film *Drumline*, was his solo debut, and soon we'll be hearing more solo material from him.

He's currently putting the finishing touches on *Schizophrenic* (for which he wrote or co-wrote all the songs), but don't expect it to be too similar to material that he has performed with 'N Sync. The album was produced by his friends Riprock 'N' Alex G (Christina Aguilera), newcomer Rob Boldt, electronic guru BT ('N Sync's *Pop*) and crossover king Rockwilder, ensuring that it will definitely have appeal to Pop stations everywhere.

**R&R:** Has a release date been set for *Schizophrenic*?

**JCC:** There's no album release date yet, but Jive is going to start leaking the single in October to get it into everybody's ear. The album will probably be a first-quarter [2004] release. I don't want



JC Chasez

to be in the midst of all the Christmas traffic at this point, and I don't want to get lost in the shuffle. Everybody's had their marketing plans for the fourth quarter for months. I want to do it right, and I want to have a fair run at it.

**R&R:** What's the album's first single?

**JCC:** It's called "Some Girls." The song basically talks about a scenario that everybody kind of sees and acknowledges but doesn't really talk about —

Continued on Page 26



nick lachey

"this i swear"

IMPACTS 9/30

THE THEME SONG  
FROM THE HIT SHOW



"NEWLYWEDS:  
NICK & JESSICA"

AIRING EVERY TUESDAY  
ON THE 10 SPOT

#1 RATED SHOW  
ON MTV!

FROM NICK'S DEBUT ALBUM, SOUL0

**IN-STORES NOVEMBER 11TH**

MANAGEMENT: LARRY RUDOLPH FOR REINDEER MANAGEMENT  
[WWW.NICKLACHEY.COM](http://WWW.NICKLACHEY.COM) / [WWW.UNIVERSALRECORDS.COM](http://WWW.UNIVERSALRECORDS.COM)

© 2003 Universal Records, a Division of UMG Recordings, Inc.

**UNIVERSAL**  
RECORDS



new fall season

## CHR/Pop's New Fall Season: The Soundtrack

Continued from Page 24

well, people do *talk* about it, but I'm surprised that nobody has touched upon it in a song. It's about being out and about and pointing out how some girls tend to flirt with guys by dancing with other girls.

**R&R:** *What's the most personal song for you on the CD?*

**JCC:** "Lose Myself" is probably one of my favorite songs, just because I put so much time and energy into it. It's a ballad, but it's different from anything that I've done before. It's about having an idealistic kind of love — the ultimate love song, I guess — but it's also about submitting to your fears of what love is about.

**R&R:** *Do you have any other favorites?*

**JCC:** All of them are fun. Every song is so special to me in a different way, because they all have such different tastes. I did some reggae, some rock 'n' roll and some dancehall stuff. I just flipped it all around and went crazy. I have so many different styles on the album that it's going to be confusing to listeners at first, but, actually, I think people will appreciate it a lot more than they do most records.

**"The hard part is that people may not be open-minded about all these different sounds — especially when they hear them come from me. At the same time, a good song is a good song."**

**JC Chasez**

Sometimes, on a record, the songs all start to sound the same after a while. If you can say that about this record, I'd be very surprised — that's why it's called *Schizophrenic*.

**R&R:** *I have to ask: Do any of the members of 'N Sync appear on the album?*

**JCC:** Not at this point. But I'm a go-with-the-flow guy. Like, if I'm in the stu-

dio and somebody pops in and wants to work, we'll work. I don't do the big master plan.

**R&R:** *Tell me about your musical background.*

**JCC:** I really didn't start listening to



**AJA**

music until I was about 13. I never had a stereo. None of my friends were really into music back home in Maryland, so I was never really introduced to it.

Then, when I did *MMC* I met tons of people who were totally into all types of music. So, I basically received my musical education from my friends. All of them listened to so many different kinds of music, and I was like a sponge.

**R&R:** *What's the future of 'N Sync?*

**JCC:** Plans are in motion to get another record going. We're supposed to start working and writing in the fall and then maybe record in the first quarter of next year. We kind of want to create a nice little pattern.

Justin [Timberlake] released a record, I'll release my record, everybody will do their own projects — and then we'll get back together, do another group thing and have some fun. And after we ride that for a while, we'll probably go out on our own and do it again the same way. We want to keep things fresh for all of us.

**R&R:** *Do you think your boy-band image will help or hurt your solo career?*

**JCC:** It's probably going to do both. I'm not really concerned about that, though, because I'm me, and I've already done it. I really can't do anything about it. I think it's going to help just because my name is already out there, so I don't really have to struggle to get my name out.

But the hard part is that people may not be open-minded about all these different sounds — especially when they hear them come from me. At the same time, a good song is a good song.

**R&R:** *By the way, how do you feel about Justin Timberlake's current solo success?*

**JCC:** I think it's incredible! But, you know, we all kind of knew it. The kid's a born superstar. It's pretty undeniable.

**R&R:** *If I could grant you the superpower of flight, super-strength or invisibility, what would you choose and why?*

**JCC:** Invisibility every time! Man, you could do anything — it would be amazing. You could pretty much go anywhere and do anything at any time. It's kind of like a ticket to ride.

**R&R:** *Is there anything you've ever wanted to ask the press?*

**JCC:** Not really the press, more the paparazzi cats. I don't mind them, except for when some of them become rude. I just want to ask them, "Why do you try and push people's buttons? Why would you prefer to get an angry photograph rather than a regular photograph?" Some of them, as much as they say that they don't look for trouble, they do. It's unnecessary.

—Mike Trias

**Artist:**

**AJA**

**Label: Big3**

Note to anyone over the age of 35: Before you see the letters AJA and get all crazy thinking that this piece is some weird, in-depth, retrospective look back at the classic Steely Dan album of the same name, think again. And for those under 35, no, sadly, we won't be discussing Shania Twain's baby in this space. But thanks for playing.

AJA, in fact, is an acronym: It's shorthand for the initials of Utah-native sisters Andrea and Jaime Anderson — AJA (pronounced *ah-zha*) — get it? And, yes, you heard correctly, scientists have recently discovered the existence of talented sibling singers in the state of Utah who are *not* named Osmond.

**All In The Genes**

I caught up with the girls as they wrapped up a 40-city tour opening for B2K. Jaime, 22, and Andrea, 19, have been writing songs and performing together professionally since Jaime was 9 and Andrea was 7, even making it to *Star Search*. As with many artists who begin singing at a young age, a quick examination reveals that it's all in the genes.

"My dad's family is very musical," Jaime says. "My aunt was in *Phantom of the Opera* on Broadway, and we grew up around musical theater, which is where our love for music and performing came from." Jaime recalls the first song that she and Andrea learned to sing: "We were in the back seat of my dad's car, and he taught us 'You Are My Sunshine' — in harmony."

The girls took voice lessons, as well as every kid's nightmare: piano lessons. "We hated having to read all of those notes,"

Andrea says. It was from their mom that the girls acquired their love of R&B music. "She grew up in California, and all she listened to was stuff like Earth, Wind & Fire and Roberta Flack, so that's what we grew up listening to," Andrea says.

The first CD Jaime ever asked her mother for was Mariah's Carey's debut album, which contained Carey's landmark single "Vision of Love." The girls memorized every word and lick on the album. "Listening to Mariah over and over was like having voice lessons when we didn't have a teacher," Andrea says.

**Broken Promises**

Once they had a few songs in the bag, the girls ventured out on the county and state fair circuit and hit area arts festivals. They also entered any local competition they could get themselves into. "We lived close to Las Vegas, where there were always tons of competitions going on," Jaime says.

But isn't Vegas considered evil if you grew up in Utah? "Not really," Jaime says. "We actually grew up half in Vegas. I went to elementary school in Las Vegas, and we have lots of family there, so we were always going back and forth. It was a bigger city, so we found that there was a lot more opportunity there for us."

**"We're both really excited about Big3 not only because of the funding that they have, but because they're an independent label that has the attitude of a major label."**

**Jaime Anderson**

The girls' persistence and drive, not to mention the fact that they were writing their own material, soon proved that they were more than just a cute novelty act. "We wrote and produced our first demo when Andrea was 14 and I was 16," says Jaime. The strength of that initial demo landed them a manager and sparked some early label interest.

"It was crazy," Jaime says. "RCA flew out to meet with us because of that demo, which was really cool." Although no deal was struck, the visit proved to

Continued on Page 28

A promotional poster for Nelly Furtado's album 'Powerless (Say What You Want)'. The top half features a close-up portrait of Nelly Furtado wearing a dark blue bucket hat and a purple halter-neck top. Her hands are clasped in front of her chest. The background is a vibrant, warm-toned collage of various fruits like apples, oranges, and grapes. The artist's name 'NELLY FURTADO' is written in a large, stylized, purple font with decorative swirls. Below it, the album title 'POWERLESS (SAY WHAT YOU WANT)' is in a smaller, blue, sans-serif font. The bottom half of the poster is a solid dark grey block containing the text 'COMING SOON!!!' in large, bold, black letters. At the very bottom left, there is a small DreamWorks logo and a block of fine print text.

# NELLY FURTADO

POWERLESS (SAY WHAT YOU WANT)

**COMING SOON!!!**



Produced by Track & Field and Nelly Furtado  
Management: Chris Smith Management  
A&R: Beth Halper  
Mixed by Brad Haehnel

[www.nellyfurtado.com](http://www.nellyfurtado.com) [www.dreamworksmusic.com](http://www.dreamworksmusic.com) ©2003 SKI Music, LLC



new fall season

## CHR/Pop's New Fall Season: The Soundtrack

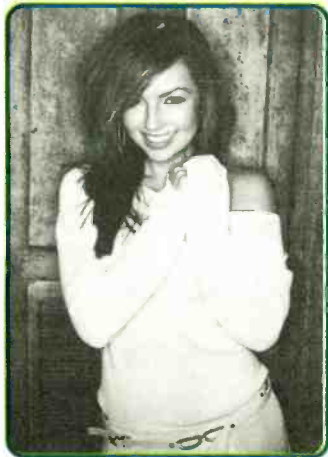
Continued from Page 26

be a positive step. "They gave us a pat on the back and a shove in the right direction," Jaime says. "They said, 'You guys are talented, but you're still really young and have a lot to learn. We want to keep an eye on you.' That was very encouraging."

The sisters ended up moving to Los Angeles for a summer, where they met some producers and cut several other demos, one of which prompted Sony to sign them to a demo deal.

And then came their first experience with the cold, hard slap of reality that is the cutthroat music biz. "There was a song that we had written called 'Broken Promises,' which we wanted to use as our first single," says Jaime.

"At the time we were young and didn't get the proper credit that we should have gotten, and somehow it ended up on the radio — but as performed by Tonya Mitchell. That was heartbreaking for us,



Thalia

because it was a song we had written, and Sony wanted it to be our first single. A lot of our deal was riding on that song, and here it was on the radio. It was devastating at the time, but it was a valuable lesson to learn."

### Fate Steps In

Undeterred, the girls continued to plug away, recording yet another demo in Los Angeles. They began to do some showcases, which required them to assemble a complete show.

Once again, fate stepped in. In late 2001 their choreographer, Tabitha, who had worked with Destiny's Child, shuttled their demo over to Big3 Records, who liked what they heard. On Dec. 20, 2002, which happened to be Andrea's 18th birthday, Big3 signed the girls to a deal.

"We're both really excited about Big3," says Jaime. "Not only because of the funding that they have, but be-

cause they're an independent label that has the attitude of a major label.

"It's easy to get lost in the shuffle sometimes when you're with a major label. Big3 was very cool about us writing our own stuff and developing the kind of sound that we wanted to develop, which was very important to us."

The girls relocated to Big3's headquarters in Florida and began writing and recording their debut album, which was completed earlier this year and is set for release on Oct. 7, preceded by the first single, the Desmond Child-produced "Sunshine."

### What Lies Ahead

So the album is done, the single is ready to drop, and the machinery lurches into motion. Time begins to speed up, and the pace quickens. In other words, here we go. "The past few months have been a whirlwind," says Jaime. "We got the B2K tour, which was an amazing opportunity."

"We had so much fun, and I was so amazed at the how responsive the crowd was. From the moment we walked onstage it took them about 20 seconds to figure out, 'OK, who are these girls?' but people really responded, and in the end the music won them over."

The next few months won't be any less busy for the girls, what with the endless procession of promo tours, radio appearances, blah blah blah. "We're already beginning to get a taste of that, but both of us are so excited and so ready for this," says Jaime.

"We've been working toward this for a long time, and we've had a lot of time to prepare for this moment. We've been hoping for this time when we'd be going fast and having stuff to do all the time. We're both really enthusiastic and excited to see what lies ahead."

— Kevin Carter

### Artist:

**Thalia**

### Label: Virgin

At the top of Thalia's to-do list are three words, "Conquer the world," and a quick look at her past and present accomplishments leads one to believe that she's well on her way to doing so. "I'm always working one year ahead: I'm an A.D.D. kind of person," she says. "I'm very independent, but I'm a complete workaholic and a complete control freak."

At present the Latin American superstar already has actress, singer and clothing designer listed on her resume. On top of all that she was named one of *People Español's* "25 Most Beautiful People" in May 2003. But before you get any designs on her, kids, she's married — to Tommy Mottola.

### Baby Steps

Music, however, has always been Thalia's first and foremost love. "As long as I can remember, I was on top of the table, dancing with a spoon in my hand as a microphone," she says. Growing up in a household with four sisters, she jok-

**"As long as I can remember, I was on top of the table, dancing with a spoon in my hand as a microphone."**

### Thalia

ingly calls herself "the mistake," because she was 11 years younger than her other siblings.

"I was the little baby of the house," she says. "So, basically, I had five mothers instead of four sisters and a mother. They loved my craziness and my connection to music. I was always writing songs and practicing my autograph on pieces of paper and my schoolbooks."

"My family saw that I really loved it and that I had something to give. They supported me. My mother was my manager — she never left me alone for a second. She was very smart, guiding my first steps into this world."

But Thalia wasn't the only performer in her family. One of her older sisters was an actress, and Thalia reveals that she had to behave and get good grades in school in order to be able to see her sister perform.

At age 9 Thalia embarked on her own career by joining a popular kids recording group called Din Din that eventually released four albums and was hugely popular in Mexico.

### Acting Out

One night Din Din went to see the Mexican version of *Grease* — which was called *Vaselina* — and the show's producer asked Thalia if she wanted to join the cast, which was made up largely of members of a coed teen pop superstar group that Thalia had long wanted to join, Timbiriche.

"Timbiriche were kind of like The Spice Girls meet The Backstreet Boys," Thalia says. "They were so big in Latin America and Mexico. That gave me the chance to perform in front of big audiences. That helped me to understand what it means to be in front of a lot of people and to learn respect for the stage and the family that your musicians are. It was a fun part of my career."

After a year-plus-long run in *Vaselina*, Timbiriche's lead female singer left, and Thalia replaced her, fulfilling another of her dreams. She recorded five more albums with the group, and then a soap opera producer approached her and asked her to join the cast of a show.

"It's funny, because they mentioned to me that one of my soap operas, which is in its third-run repeat right now, is one of the highest-rated programs in Mexico," she says. "At least I'm still on TV."

"I don't think about acting right now though. I'm taking a break from acting, and I'm reading a lot of scripts and movie stories."

### English-Language Success

After recording several Spanish-language albums, Thalia began working on her first English-language release, *Thalia*, which came out in July. She says, "I worked with great producers like Cory Rooney, Steve Morales and Ric Wake — guys who are leading in music right now — and just to have that team surrounding me has been a great experience."

"I had the chance to meet them and share my vision and ideas and concepts and the stories I wanted to tell, and they got the whole idea. We worked like a family, and they gave the best of their talents. We rocked together with the music."

*Thalia* has been running up the charts in countries all over the world, and the leadoff single, "I Want You," featuring Fat Joe, is blowing up in the U.S. "Each song is a portrait of my soul," Thalia says. "Some of the songs tell little Thalia stories, some of the other songs are just feelings and sensations."

"I want to portray love in all different colors, shapes, sizes and nationalities. That's what I want to talk about in my music: freedom, happiness, enjoying life and enjoying who you are and allowing yourself to make mistakes, because those mistakes will make you stronger."

"Baby, I'm in Love" is going to be a great, great second single. There's a romantic song that I like a lot, 'Closer to You.' It's a little more like pop rock. This album has a lot of different styles of music. It's like a whole world of music. It's like a crazy salad. It's a very rounded project. It guides you little by little through different atmospheres."

### The Whole Wide World

So Thalia's conquered the world of music. Now what? Well, she's also has launched a line of clothing — the Thalia Sodi Collection — which is available at Kmart everywhere. Thalia personally designs each piece and decides which

Continued on Page 30

# BUBBA SPARXXX 'DELIVERANCE'

**NEW: WKQI Detroit**  
**MAJOR ACTION:**

**Z100 WIOQ WFLZ KSLZ KCHZ**  
**WEZB KHKS KFMD KKRZ**

**Big Phones:**

**WKST 33x**

**WBZZ 32x**

**WKSC 22x**

**KHTS 22x**

**WAKS 36x**

**WKFS 50x**

**WXSS 26x**

**9\* Rhythmic  
Top 40**

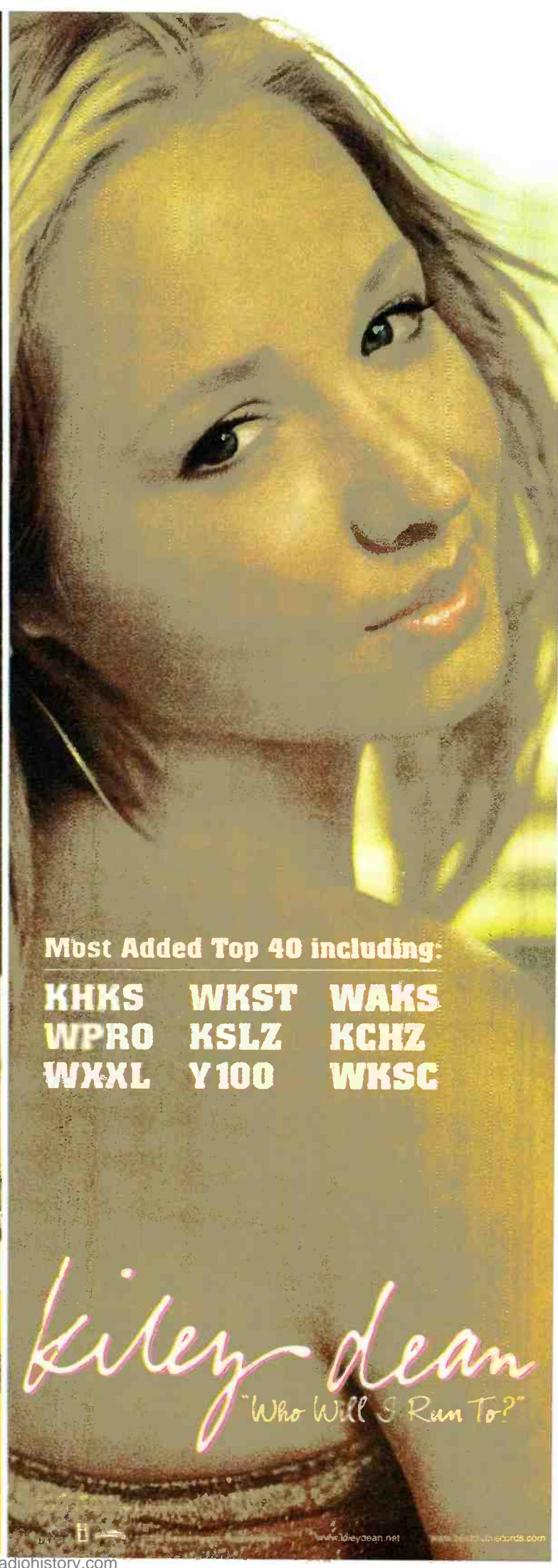
**Top 10  
Soundscan  
Album Sales  
Debut**



**PARENTAL  
ADVISORY  
EXPLICIT CONTENT**

[www.heatsouthernrecords.com](http://www.heatsouthernrecords.com)  
[www.istherescope.com](http://www.istherescope.com)

[www.americanradiohistory.com](http://www.americanradiohistory.com)



**Most Added Top 40 including:**

<b>KHKS</b>	<b>WKST</b>	<b>WAKS</b>
<b>WPRO</b>	<b>KSLZ</b>	<b>KCHZ</b>
<b>WXXL</b>	<b>Y100</b>	<b>WKSC</b>

*Kiley Dean*  
"Who Will I Run To?"

[www.kileydean.net](http://www.kileydean.net)

[www.heatsouthernrecords.com](http://www.heatsouthernrecords.com)



# new fall season

## CHR/Pop's New Fall Season: The Soundtrack

Continued from Page 28

colors, fabrics, designs and patterns will be used.

What was the inspiration for starting the collection? "When I moved to New York five years ago, I noticed that the Latinos just get the leftovers of the other cultures," she says. "There's nothing really for them.

"I started this collection for them. We like certain types of fabrics, colors and prints. We have our own flavor and culture, and I'm reflecting that in this collection. Plus, it's crossing over, and other people are buying it.

"Women's clothing is just the first stage of the collection. I'm getting a lot of requests from guys asking, 'Hey, Thalia, when are you going to do some boxers for us?' I hope in the future I can follow Martha Stewart or Oprah and reach mothers, babies and men, and also put out kitchenware and outdoor furniture. I want to be able to consolidate this first step of my line in order to give back to the community."

Thalia is already thinking about her next album, which will be a bilingual project. "Spanish is a language that opened a lot of doors for me in different

no connection whatsoever. Hey, they're big in Asia too. And now these home-grown U.S. boys are starting to conquer their native land on their way to complete world domination.

Based in Orlando, the group was signed by Lou Pearlman, the impresario behind such talent as The Backstreet Boys, 'N Sync and LFO. Because Natural play their own instruments in addition to singing a cappella, Pearlman describes them as "putting the 'band' back in 'boy band.'"

"I was at our studios," he says. "We were shooting our TV show *Making the Band*, and they were renting our studio, so I ended up discovering them next door. I heard them play and sing. It was unbelievable."

### The Rock-Star Life

The five members of Natural have been living the rock-star life for a while now. Before being signed and hitting it big, they were a true garage band, rehearsing at all hours of the day and night for a year and a half. Marc Terenzi confesses that he lived on bandmate Ben Bledsoe's couch for quite a while.

"We would go to shows sometimes, and we couldn't drag our instruments

an acoustic show with a couple guitars. I learned how to play bongos in an hour."

The Monkees took the guys under their wing, and Bledsoe reveals that Mickey Dolenz even gave him a bass. This is more than a little ironic, considering that The Monkees didn't learn how to play their own instruments until after their '60s TV show became a hit and they were forced to learn in order to tour.

### Musical Stew

The ingredients that make up Natural performances and albums are extremely varied. Given that the bandmembers' musical tastes run the gamut from Handel, Diana Krall, Frank Sinatra and The Eagles to Brian McKnight, Stevie Wonder, The Red Hot Chili Peppers, Aerosmith and Bon Jovi, it's interesting to see how the musical stew comes together in the end.

"Usually, a song will start with one of us picking up a guitar and saying, 'Hey, I've got this idea,'" says Terenzi. "Another one might say, 'That's kind of cool. Let's change it to this.' In some cases we might take it to our Musical Director, Mike Castingway, and say, 'Write the rest of this with us.' Mike plays every instrument there is, and he's my guitar teacher. He's my biggest influence as a guitarist.

"Or sometimes we'll say, 'Hey, let's go write this song with Richie Supa.' Richie is one of the guys who we're working with. He's worked with Aerosmith, Bon Jovi and Pink."

Out of the goulash comes a musical treat for all to enjoy. Natural were featured in a national in-store promotion at Claire's Accessories, which sold CD singles of the band's first track, "Put Your Arms Around Me," which has already been certified gold by the RIAA. Natural also participated in an ABC Family Channel concert, performing alongside marquee names like Michelle Branch, Lil Romeo and Nivea.

Currently, they're touring the nation and building a stateside following after achieving superstar status in Southeast Asia. "Right now we're just traveling all over the country and going to radio stations and trying to meet all the people at radio," says Patrick King Jr. "This week [the week of Sept. 12] we're No. 10 Most Added at R&R."

### It's Showtime

"We really want people to see our full show, because it's really what we're all about," says Johnson. He and the other members of Natural describe their shows as energetic, loud, spontaneous and sporadic, due to their ever-changing nature.

The group will release their second full-length album this month and look for-

ward to gaining even more fans by touring in support of it here in the States. "This album will be mostly about our life experiences in the last couple of years," Johnson says. "We have had so many experiences on the road — both personally and as a band — that we've had a lot to write about."

"I think this album is going to be right along the lines of what we wanted it to be," Terenzi says. "We spent a lot of time

**"People ask me all the time, 'When is the boy-band business going to end?' I know exactly when it's going to end: when God stops making little girls."**

Lou Pearlman

on it. We've grown as musicians. We've developed our sound a lot more. This album is going to mean a lot to us."

Pearlman says that the current single, "What If," was written by Richie Supa, and he plans to make a Rich Cronin-penned song the next single. Cronin is part of



Lou Pearlman

Pearlman's extended family: He's a member of LFO who now works for Pearlman's Transcontinental Records.

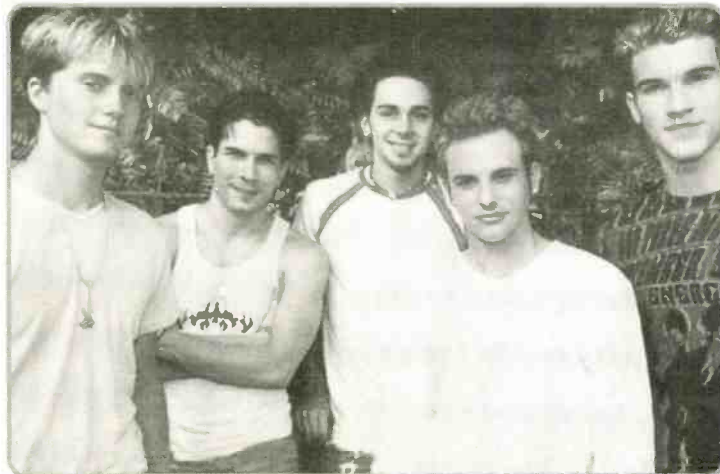
How has the group dealt with being away from home so much? "We can call our

families whenever we want, which is great," says "J" Josh Horn. "We do have cell phones, but we haven't received a bill yet. Ben's parents came out on our last tour in Europe, and our parents formed a 'Natural Mom's Club,' where they basically get together, have cheesecake and swap pictures."

Pearlman is more than pleased with his latest success, and he plans to continue promoting this form of music as long as he can. "People ask me all the time, 'When is the boy-band business going to end?'" he says. "I know *exactly* when it's going to end: when God stops making little girls. Until then, we're going to keep going."

—Keith Berman

Continued on Page 35



Natural

countries," she says. "Countries where they don't speak Spanish — like Greece, Hungary, Turkey and France — received my music in Spanish, so the next project will be in English and Spanish."

—Kevin Carter and Keith Berman

Artist:

**Natural**

Label: Transcontinental

Please, no David Hasselhoff jokes. Even though Natural's second single, "Let Me Count the Ways," debuted at No. 10 in Germany, where Hasselhoff is worshiped as some sort of deity, we find

with us, so we would sing a cappella to anybody who would listen to us," says Terenzi. "Since most of our music is rock with five-part harmonies, the easiest way to sing for everybody is a cappella.

"Being a band is fun. We can do a full show with all the instruments, or we can do an acoustic show, or we can do an a cappella show."

Being so versatile has already come in handy for Natural. "We did our first tour with The Monkees here in the States about two years ago, and our instruments didn't show up to one of the shows, so we had to improvise," says bandmember Michael Johnson. "We did



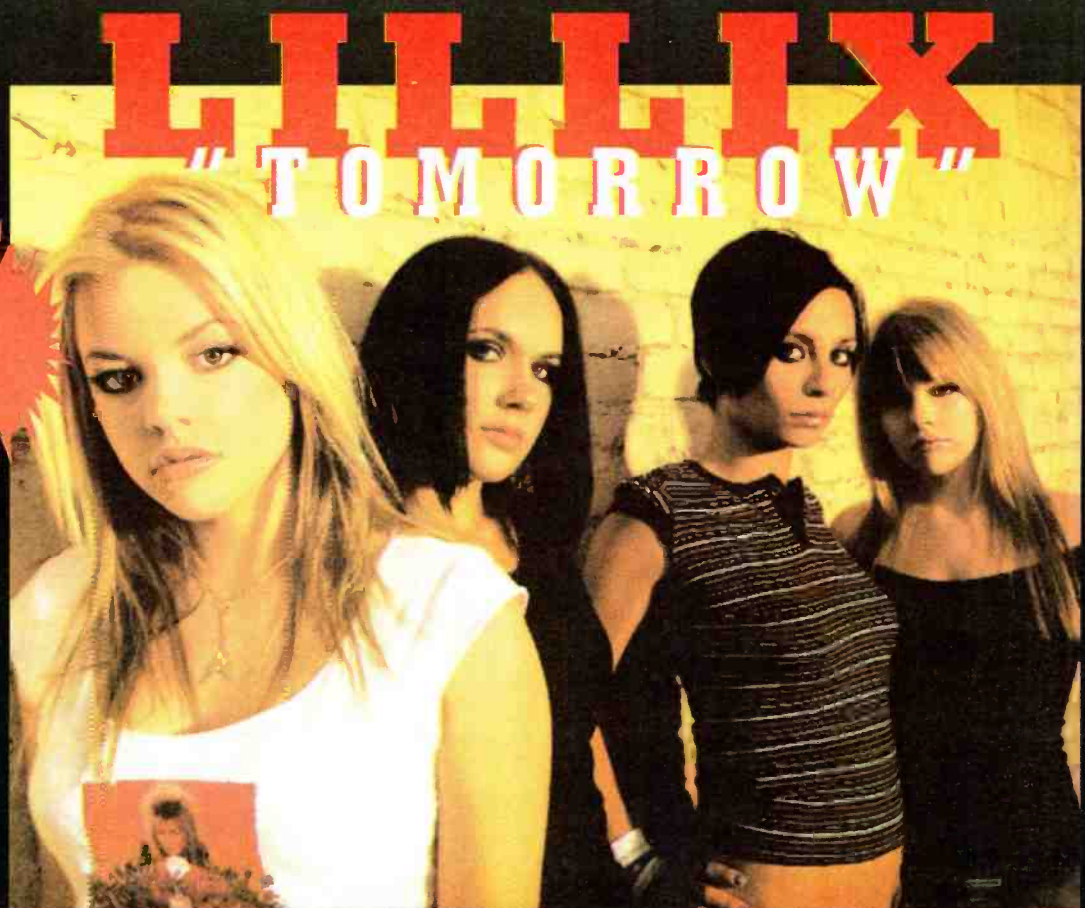
from their debut album  
**FALLING  
UPHILL**

**POP ADDS ON  
OCTOBER 7th**

**Girlz Garage Tour  
Oct. 20th-Nov. 22nd.**



**TRL WORLD PREMIERE  
MONDAY, SEPTEMBER 29th**



Produced by Linda Perry  
Mixed by Chris Lord-Alge  
Management: Jonathan Simkin for Simkin Artist Management, Vancouver, B.C., Canada

[www.lillix.com](http://www.lillix.com)



**MEST**

**JADED**  
(THESE YEARS)

featuring Benji Madden

from their  
self-titled  
new album

**So far over 40 Pop Programmers are JADED!!!**

Breaking at:

**KDND/Sacramento  
WRVW/Nashville  
WKRZ KFMD**

**WKSS/Hartford  
KRBV/Dallas  
and more**

**WNCI/Columbus  
KHFI/Austin**

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

[mestcrapp.com](http://mestcrapp.com)

[maverick.com/mest](http://maverick.com/mest)



Produced by John Feldmann  
Management: Darrer Lewis/DL Management

©2003 Maverick Recording Company



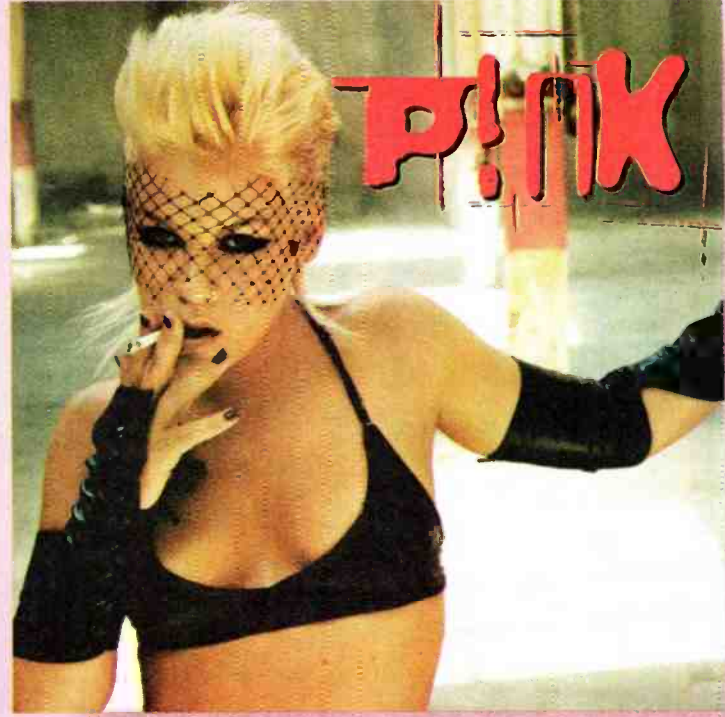
# ARISTA RECORDS.



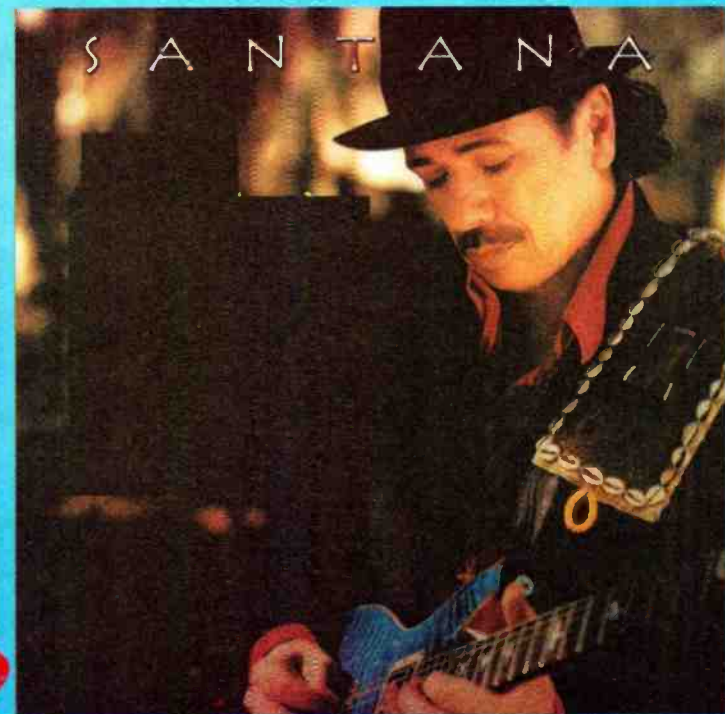
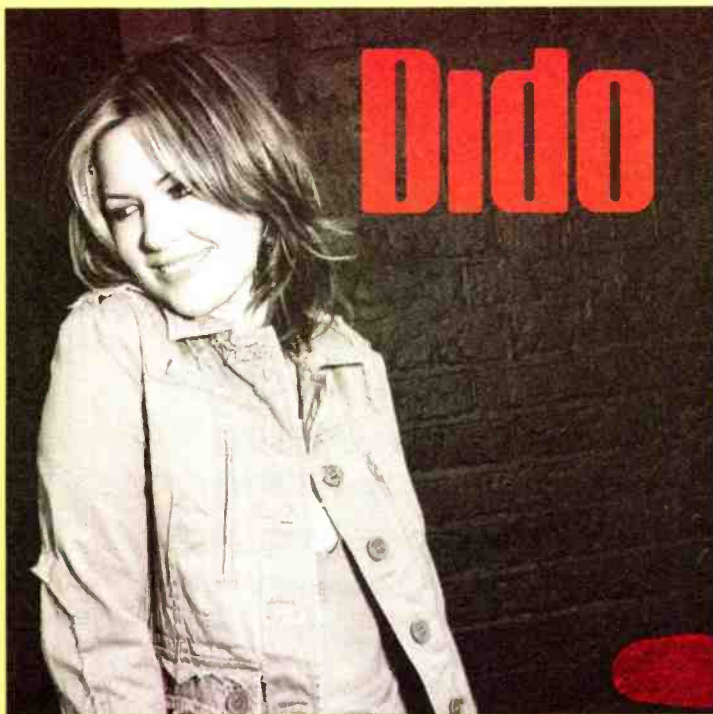
**PHARRELL WILLIAMS**



sarah mclachlan



# Reloaded for the 4th Quarter!



ARISTA

The follow up smash to the top ten hit "stuck"

# Stacie Orrico

(there's gotta be) More To Life

## New Adds

WIOQ WSTR  
G105 WFBC

## Great Callout

KIIS/Los Angeles  
Z100/New York  
KBKS/Seattle  
KKRZ/Portland  
WKSE/Buffalo  
KZHT/Salt Lake  
RateTheMusic.com  
*And Many More!*

**25** - **21** +270 spins!

 **TRL**

**10 Straight Weeks!**

Hey Radio -  
Thanks for all  
of your continued  
support!  
Love,  
Stacie

"If Stacie was a tropical storm, she would be right on the verge of becoming a hurricane! 'More To Life' is growing each week on Z100, and the callout looks VERY promising!"  
- Paul 'Cubby' Bryant  
MD/WHTZ, New York

from the self-titled album **STACIE ORRICO**



Produced by The Underdogs - Damon Thomas & Harvey Mason, Jr.  
Executive Producer - Matt Serletic

www.stacieorrigo.com www.virginrecords.com © 2003 Front Records, under exclusive license to Virgin Records America, Inc.

www.americanradiohistory.com

# CHR's

# new fall season

## CHR/Pop's New Fall Season: The Soundtrack

Continued from Page 30

Artist:

### Lillix

Label: Maverick/Reprise

Forget the British Invasion. The new wave of pop superstars is coming from Canada — and small Canadian towns at that. Helping head up the rush across the border from the Great White North are

Our crack team did the math and figured out that means Evin has been playing in the band since she was a mere 10 years old. "I'm basically self-taught," she says of her musicianship. "I took guitar lessons locally for two years but mostly learned on my own."

What's local? Three of the girls — with the exception of Urhahn, who joined the group a year ago — grew up in the tiny

into perfect demo after demo. The group pressed 200 copies of their first demo and sold it at a local record store. "It's the cutest thing you'll ever hear," Evin says.

A copy of one of their demos fell into the hands of Jonathan Simkin, who became the group's manager. Simkin shopped it around, and Maverick signed the girls.

The band underwent a bit of a change when their original drummer decided that she wanted to go back to school. Simkin knew Vancouver-based Urhahn from her experiences with some local bands and brought her in to audition for Lillix.

"We auditioned two or three drummers, and while the others learned one song and weren't very good, she learned the whole record," Evin says. "We started jamming together and had a rehearsal at the time. It wasn't even an audition really — that's how we knew."

### Newfound Popularity

The band had built a following in British Columbia as Tigerlilli, and news spread of their major-label signing. The girls received press coverage in their native Canada even as Maverick began building the band's American following through press and radio tours.

Lillix's catchy riffs, edgy chords and powerful lyrics quickly garnered them fans in the U.S., to the point where they were featured on MTV's *TRL*, *All-Star Backyard BBQ* and an episode of *Band Mates*, where a fan got a chance to go on a date with each bandmember.

How does Evin feel about her newfound popularity — besides the ability to meet Hanson? "It feels kind of weird, because I'm just a normal person. I'm not anyone special," she says. "That's what I keep trying to tell people. Sometimes you meet people who are crying and spazzing out, and I'm like, 'Don't even worry about it; we're just normal people like you. You don't have to cry over me.'"

"It's really weird, but it's great to have people who are inspired by you like that. It makes you feel really good about yourself, but it also puts pressure on you, because you don't want to screw up. You have to be a positive role model all the time."

On their debut release, *Falling Uphill*, Lillix manage to be positive role models while staying true to themselves. "Personal experiences give us inspiration for our music," Evin says. "Or we just write about what's happening in our lives. Everything we've written about is something that we're feeling at that time or have felt at some point."

### Family Matters

Despite roaming all over North America, family remains important to Evin, and she confesses to missing her

parents and younger sister, who are still in Cranbrook. She says, "Our parents are so proud of us, and they're very supportive of us, but I'm sad at the same time, because I never get to see them or spend time with my family at home. That's the downside of this business: I don't get to see them, and I miss them so much."

And music is in the blood of another Evin. Tasha-Ray reveals that her younger sister, who is now 10 years old — the same age Tasha-Ray was when Lillix formed — is currently working in the same Cranbrook studio that Lillix started in, recording her own material and learning how to play guitar and keyboards.

While Maverick is currently working the band's cover of *The Romantics'* "What I Like About You" — which was featured on the soundtrack of the recent *Freaky Friday* remake — Lillix's debut single, "It's About Time," is finding a home on radio playlists across the country. And, after seven years together, it's about time that Lillix make it big.

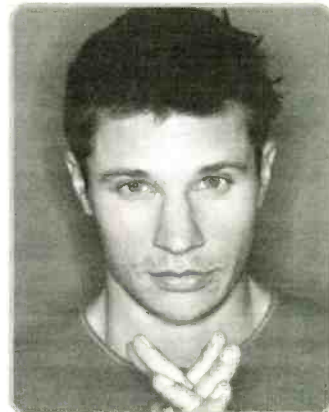
—Keith Berman

Artist:

### Nick Lachey

Label: Universal

First, a little background: Nick Lachey is one-quarter of the successful pop



Nick Lachey

group 98 Degrees. If my calculations are correct, that makes Lachey exactly 24.5 degrees. But, hey, let's not get caught up in such technicalities; that's not why we're gathered here today.

After an extended period of relative quiet time out of the spotlight during the hiatus between 98 Degrees albums, Lachey and his wife of almost one year, Columbia pop star Jessica Simpson, have recently had their collective profile elevated in a most unique way with the debut of their MTV reality series, appropriately called *Newlyweds*.

Continued on Page 48



Lillix

Lillix, a quartet of self-described "girls who rock."

Comprising 17-year-old guitarist Tasha-Ray Evin, 19-year-old keyboardist Lacey-Lee Evin (Tasha-Ray's older sister), 17-year-old bassist Louise Burns and 23-year-old drummer Kim Urhahn, Lillix are about to begin their seventh year in existence, though they originally started out under the name Tigerlilli.

**"Sometimes, you meet people who are crying and spazzing out, and I'm like, 'Don't even worry about it; we're just normal people like you. You don't have to cry over me.'"**

Tasha-Ray Evin, Lillix

"Other bands already had that name, so we had to change it for legal reasons, but we wanted to keep part of the name since we'd had it for so long," explains Tasha-Ray Evin.

town of Cranbrook: population, 18,000. "We all really loved music," Evin says. "My sister and I were inspired by a bunch of classic rock bands. My dad was also in a rock band at a young age, so everyone in my family was into music."

### Classic Influences

Classic rock and '80s bands played a big role in the band's direction, especially serving as influences for Evin. "It's all because of my dad," she says. "He blasted it throughout the house when I was growing up, and I liked it. The Eurythmics were a big inspiration to us. We covered some of their songs, including 'Sweet Dreams' and Annie Lennox's 'Why.'"

"We listen to a lot of Queen and Supertramp. The Beatles are a huge influence on us. INXS, Thin Lizzy, a little Led Zeppelin and Neil Young. Right now I'm listening to Nirvana's *In Utero*. I also bought The Who's greatest hits a few days ago, and I bought Annie Lennox's new CD yesterday."

Evin confesses that a desire to meet Hanson also helped spur her on to start the band. Her hunch that being a musician herself would increase her chances of meeting the dreamboat Hanson boys finally paid off, as she experienced what she jokingly describes as the highlight of her life when she met them just a few weeks ago.

In the early years Lillix spent a lot of time practicing in the Evins' basement and recording in a Cranbrook studio, try-



new fall season

# CHR's Keys to Success

Have they changed over the years?

By Alan Burns

Seven years ago I wrote an article listing the principles of successful CHR radio according to a group of programmers and executives who'd been among the most successful in the format. People like John Gehron, Steve Rivers, Jimmy DeCastro and others contributed their thoughts to a great playbook that went beyond basics like "Play hit records, and play them often."

Has anything changed in the past seven years? For this CHR special I bounced those rules off of some today's best CHR PDs: Todd Cavanah of WBBM-FM (B96)/Chicago; Tom Poleman of WHTZ (Z100)/New York; Chris Shebel of WDCG (G105)/Raleigh; Jimmy Steele of WNCI/Columbus, OH; and Jon Zellner of KMXV/Kansas City.

While the group voted to keep all the original rules, they did add a couple of new ones and offered some insightful comments about several of the originals.

## Great Radio Is Real

**Be fun.** This is the most important commandment, according to Steele. "We don't save the lives of people in burning buildings for a living," he says. "If you aren't having fun, the competitor who is having fun will beat you at the end of the day. Keep in mind that great radio isn't composed of just 'funny'; it's made of the compound called 'entertainment,' which includes fun, funny, sad, mad, glad — real!"

Shebel says, "It's amazing how many stations become jukeboxes after 10am. People now have MP3 players that do a much better job of playing songs than we



Alan Burns

do, so we must offer more."

And KMXV helmsman Jon Zellner notes, "When Top 40 is in a down cycle, it's the nonmusic elements that will help us win."

**Get the best morning show money can buy.** "Absolutely!" says Shebel, whose morning team of Bob & Madison is frequently No. 1 25-54 in Raleigh. "A great morning

show will always be more memorable to a listener than the most flawless 'A' rotation."

**Be what you are. Don't try to be something else.** Poleman says, "Something I would add is, 'Know thy market brand position.' Perhaps that's another way of saying 'Be what you are.' The reality is that no two CHRs can ever be programmed identically because the market conditions are always slightly different from town to town."

"It's imperative to understand the type of CHR position that you're occupying in your market. Remember, the longer your brand is consistent, the more listeners develop brand expectations and loyalty. Be mindful of those brand expectations as music trends come and go."

## Focus On The Bottom

**Shoot the first person who says, "We need to go after adults."** "As less is more, younger can bring older," says Steele. "The WNCI night show is No. 1 25-54. The same programming would kill adults in the midday. Everybody believes they are hip and young. Program to adults, and lose your bottom. Focus on the bottom, and you will find adults."

**Always program for cume.** KMXV and WNCI both tend to have higher TSL than most CHRs, but their programmers don't believe in trying to stretch listening spans. As Zellner notes, TSL doesn't necessarily mean listening longer, it usually means tuning in on one or two more occasions.

People can only listen to the radio for 22 minutes if their commute lasts that long. The key is to give them something so compelling that they're forced to listen when they get to their next location.

Steele concurs, saying, "Don't try to win TSL by playing the TSL game. At McDonald's the owner won't benefit by getting you to stay longer when you visit for lunch. As a matter of fact, they want you in and out. They will benefit by getting you to visit more often."

## Play Good Defense

**New rule: Focus on your audience, not the competition.** Cavanah says, "I see PDs who worry so much about their competition that they lose focus on their own listeners. Yes, it's important to know what the stations up or down the dial are doing, but don't be so obsessed with them that you lose track of your own game plan."

"It's not what you do right that wins the war; it's what you do wrong that will kill you. In football it's very sexy to throw the long ball, but the teams that are a little more conservative, don't fumble on the goal line and play good defense usually win the game."

**Keep the tempo high.** This rule generally gets universal agreement, but Steele offers a caution not to overlook great, emotional ballads. "Ballads are big, especially with the young end," he says. "What happened to 'our song'?"

"I stay away from ballads as oldies, but as a current hit, refer to the rule that says 'Never ignore a No. 1 song.' Don't mix sound code and tempo with passion for the product. Don't overthink for your consumers."

**Market it — not only with ad dollars, but also by being active.** Zellner suggests that if marketing dollars aren't available, market yourselves on the air. "Absolutely!" says Steele. "Too many pro-

grammers spend so much time whining about not having enough marketing money that they are spending less time using the tools they do have and developing and creating tools and new marketing concepts."

## The Top 40 Lifestyle

**Hire creative talent and motivate them.** Hiring creative talent is a big key for Zellner. "Find people who live the lifestyle of your listeners, and teach them good radio," he says. "I remember Adam Cook telling me that he once hired

**People can only listen to the radio for 22 minutes if their commute lasts that long. The key is to give them something so compelling that they're forced to listen when they get to their next location.**

one of the tour guides at Disney who had no radio experience because of her personality."

Keeping that talent motivated is also crucial. As Steele points out, "The most important element of your radio station is the person who is on the air right now. That person has the utmost power to positively or negatively brand your product. Inspire your team. Help them find fun in what they bring to your product."

**Keep it fresh.** "Freshening the station is something we need to remind ourselves about constantly," says Zellner. "How can we use what's happening in the world on the air? Every week our staff meets, and we go around the room. Everyone throws out one thing, and we see what we can do with it. Top 40 radio is a lifestyle, and it should reflect pop culture whenever possible."

While keeping it fresh, Steele warns us not to get so obsessed with changing promos that a given message doesn't connect with your core and a strong percentage of cume. "Cable networks like the Discovery Channel get this well," he says.

Continued on Page 48

## The CHR Playbook

Here are the rules of good CHR/Pop radio, as written and amended by Alan Burns, Todd Cavanah, Jimmy DeCastro, Gerry DeFrancesco, Bill Drake, John Gehron, Gordon McLendon, Tom Poleman, Steve Rivers, Chris Shebel, Jimmy Steele, Todd Storz, Jon Zellner and many others.

- Be fun. Hire creative, comedic talent. Motivate your team.
- Shoot the first person who says, "We need adults."
- Never lose sight of the fact that you're programming for cume.
- Be what you are. Don't try to be something you're not.
- Keep it fresh. Introduce new elements to your station on a regular basis.
- Don't be "today," be "this minute."
- Spend time on your production.
- Spare no expense in getting the best morning show money can buy.
- Create talk. Be topical at all times.
- Never ignore a No. 1 song, regardless of what you think it sounds like or who sings it.
- Shorten your list; research your top competitors and add their huge records.
- Focus more on your audience than the competition.
- Keep the music tempo up, but don't ignore great ballads.
- Research your core to keep them happy and your cume to grow your core.
- Market it — not only with advertising dollars, but also by being active with the audience.
- Promote larger than life.



# EVANESCENCE

## GOING UNDER

**Already On:**

KRBE/Houston

WLIR/Long Island

KMXV/Kansas City

KMXB/Las Vegas

WXKS/Boston

KALC/Denver

KXXM/San Antonio

WKZL/Greensboro

WSTR/Atlanta

WBZZ/Pittsburgh

KZHT/Salt Lake City

WOZN/Greensboro

WMEG/San Juan

WAKS/Cleveland

KQMB/Salt Lake City

WDCG/Raleigh

KBKS/Seattle

WKRQ/Cincinnati

WBNS/Columbus

WKSE/Buffalo

Hit Predictor Top 10 Potential Mainstream Top 40 and Adult Top 40

R&R Alternative **6**

Modern Rock Monitor \*6



### THE BREAKTHROUGH BAND OF THE YEAR

- ◆ MORE WEEKS IN THE BILLBOARD TOP 10 THAN ANY OTHER ALBUM THIS YEAR
- ◆ TRIPLE PLATINUM - OVER 6 MILLION ALBUMS SOLD WORLDWIDE
- ◆ AMERICAN MUSIC AWARDS - NOMINATED FOR FAVORITE POP/ROCK ALBUM
- ◆ JUST COMPLETED HEADLINING NINTENDO FUSION TOUR

"EVANESCENCE PUTS ON A THRILLING SHOW." - THE NEW YORK TIMES



new fall season

# The Story Arc Of A PD

Just like a sitcom, minus the laugh track

**Anyone who has spent any time working inside a living, breathing radio station can attest to the fact that the experience is not unlike acting in a sitcom — or a soap opera, depending on what time of day it happens to be or how good or bad your recent book was. And much like a compelling TV series, the career of any program director has a story arc that is filled with highs and lows and ebbs and flows.**

Having been a program director myself (albeit a short-lived one), I spent my earlier years in radio observing the lessons and work ethics of my predecessors before I finally got that fateful call. And, like our players here today, I've experienced firsthand most of the events chronicled in this arc.

I was upped from the ranks and named interim PD before I got the official nod. I also sat in that big office alone and wondered if the staff would realize what I was feeling inside: that I had no idea what I was doing, and they would soon discover that fact. And, Lord knows, like Krash Kelly and many of you reading this, I've been put on hiatus — three times at last count.

And so was born the idea for this feature: I compiled six chapters of the story arc from six typical program directors ranging from 1-month-old baby PDs to my old friend Rob Roberts, who has been toiling in the Florida sun for 11 years. Read on and see if you can find yourself in the following pages.

## Episode No. 1

**Name: Kerry Collins**  
**Station: WKCI (KC101)/**  
**New Haven, CT**  
**Status: Interim PD**

For self-described radio groupie Kerry Collins (not to be confused with the quarterback of the New York Giants), KC101 has been the only stop in his entire seven-year career.

Like many of us, he began by calling the station and doing various voices. "At the time the *Beavis & Butt-Head* craze was going on, and I did a killer Butt-Head

impression," says Collins. "I'd get some dirty joke book out and call Kelly Nash every night, and they kept telling me to call back. Eventually, they said, 'Hey, why don't you come in and hang out with us?'"

That hanging out turned into an internship, which morphed into part-time work, which eventually turned into full-time work. After being elevated to night jock, Collins was named MD. When PD Danny Ocean left in June, Collins was named interim PD.

**R&R:** How many PDs did you work under?

**KC:** Four: Steve Wilson, who hired me, then Tony Bristol, Kelly Nash and Danny Ocean.

**R&R:** Being in the building and around these people, I'm sure you absorbed knowledge and observed how these guys did business and ran the station.

**KC:** I picked up things from every person I dealt with, including Steve and Tony. I worked more closely with Kelly and Danny, and they're the two who really helped me get my career going in the right direction. Kelly taught me how to be a DJ and how to be a great on-air personality and showed me what works and what doesn't. Danny took me under his tutelage and taught me how to be a great program director. He showed me how to work Selector; he showed me how to look at music.

I look at those two guys as my mentors: Kelly was my on-air mentor, and Danny was my programming mentor. That's not to say that I didn't learn anything from Steve and Tony, but Kelly and Danny worked more closely with me.

**R&R:** Did you ever think that one day you'd want to be a PD someplace?

**KC:** Absolutely. The more I absorbed and the more I worked with these guys, the more I realized that's where my strength was. I'm a pretty good on-air guy, but my strengths are not only in programming, but also in managing the personalities here in the building. I've been able to work well with everyone in the building from the time I started here. Ever since Danny's departure the airstaff has completely supported me, and I've been able to work well with them. I came to realize that one of my strengths is being able to work well with others.

**R&R:** Have you discovered that there are more internal politics than you anticipated, stuff you didn't have to think about before?

**KC:** Sometimes. A lot of it has been very surprising. That phrase "You never know about someone until you walk a mile in their shoes" is completely true. Before Danny left I thought I'd be able to handle it, but since I've been in the chair it's been a totally new experience, and I'm like, "Whooooooooooooo."

**R&R:** Take us through the chain of events. As Danny was leaving, when did it become clear to you that they were going to ask you to become the interim guy?

**KC:** It happened right away. They told me they had confidence in me to keep the station on the right track until a new person is named or until I take over permanently. I believe that the right thing to do is to keep the station going in the same direction that Danny set it on before his departure, and that's playing rock and pop hits, because that's what KC101 is.

**R&R:** And the numbers in the spring book proved that.

**KC:** Absolutely. We had a phenomenal spring. We rebounded tremendously from that massacre in the fall, and that's due to us playing to our strengths, rock and pop, and letting the rhythmic and R&B stuff come to us. We don't play it until it's a hit.

**"I've been able to work well with everyone in the building from the time I started here."**

**Kerry Collins**

**R&R:** Describe the mental transition. One day you're the night guy and MD, the next you're the boss.

**KC:** In a lot of ways it's been a big eye-opener and a big realization that on some levels I can still be one of the guys, but on others I have to bring myself out of the locker room and be the coach, so to speak. I can't always be the friendly guy you can BS with all the time now, because I have a certain level of responsibility. Whether or not I can go back to that, I don't know.

If someone else comes in to be the PD, I'll be able to take another step back and go back to the locker room with the

**"I can't always be the friendly guy you can BS with all the time now, because I have a certain level of responsibility."**

**Kerry Collins**

guys, but if I become the PD, I'll have to maintain a great working relationship with the people I work with, but I have to be the more mature person who's driving the radio station.

**R&R:** At the same time, you're basically auditioning for the gig in front of the entire industry. You're doing the job even though you have no assurances that you'll be the guy at the end of this run. That's got to be a daunting mental challenge, knowing you've got to kick ass every day, but not knowing how it will end up.

**KC:** I feel that my work speaks for itself, and I believe that I have a better understanding of this radio station and how it works than most people realize. If they don't choose me to be PD, that's fine, because this is my hometown, and this is my home radio station. I don't necessarily want to pick up and leave. I hope the next person who comes in will want to work with me and utilize my knowledge of the station to make it that much better. I know this station inside and out, and I'm very confident that we've had great success at KC101. I'm not worried.

In the last month and a half I've had so many phone calls from people in both the radio and record industries pledging their help and support — even people I haven't talked to in a long time. I have nothing but good feelings. Whether or not I'm picked to be the PD, I'm making a name for myself as someone who can stand on his own.

*Editor's note: Not long after this interview, Collins removed himself from the running to be the permanent PD of KC101. On Sept. 15 Chaz Kelly was named PD of the station.*

Continued on Page 40



Top 5 at Top 40 Rhythm Monitor

Top 5 Album Debut

#3 Callout America!

Hot 100 Audience over  
50 Million!!

Over 1,000 Top 40  
Mainstream Spins!

# BOW WOW

Major Market Top 40 Airplay:

KIIS/Los Angeles

WIOQ/Philadelphia

WIHT/Washington, D.C.

KDWB/Minneapolis

KHKS/Dallas

KSLZ/St. Louis

WKQI/Detroit

WBLI/Long Island

KKRZ/Portland

KHTS/San Diego

WFLZ/Tampa

WKFS/Cincinnati

WAKS/Cleveland

WBZZ/Pittsburgh

WKST/Pittsburgh

WKSE/Buffalo

WEZB/New Orleans

WXSS/Milwaukee

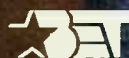
HE'S A BIG DOG NOW.

LET'S GET DOWN

FEATURING BABY

THE BRAND NEW SMASH FROM HIS  
CAREER-DEFINING ALBUM

*Unleashed*



Video #1 on 106 & Park for 45 days!

ALBUM IN STORES NOW!!!



Campbell Soup commercial starring Bow Wow on TV now!  
Shago clothing line in stores now!  
On the cover of August's Teen People!

WWW.CLUBBOWWOW.COM  
WWW.BOWWOWUNLEASHED.COM  
WWW.COLUMBIARECORDS.COM

PRODUCED BY JAZZA PHA FOR FUTURISTIC ENTERTAINMENT  
TERESA CALDWELL & BIAI LASSITER FOR POSITIVE MANAGEMENT



new fall season

# The Story Arc Of A PD

Continued from Page 38

## Episode No. 2

**Name:** Lucas  
**Station:** KQKQ [Sweet 98.5]/Omaha  
**Status:** New PD, upped from the ranks

The uni-monikered Lucas is in one of those interesting situations that we sometimes face in radio. He had been working at KQKQ/Omaha for the past three years and had risen to MD. Like many of the players in this story arc, he had picked up basic programming skills by observing the PDs he worked for.

Then, in mid-August of this year, he came face to face with one of those major career decisions: KCHZ/Kansas City came after him with a firm offer to move to a larger market. Needless to say, he was torn. Negotiations flew back and forth. He was staying, then he was leaving again.

After some intense 11th-hour discussions with KQKQ OM Brian Burns, they arrived at the perfect solution: Lucas would be elevated to the PD position at Sweet 98, which, technically, had been vacant since Tommy Austin left. Congratulations, you're the new PD... now what?

**R&R:** You're just finishing your first month as the new PD of KQKQ. I can readily identify with your situation, because I, too, had been at my station for three years when I was upped. I lived through that, when you go from being one of the guys....

**Lucas:** The first baseman becomes the manager.

**R&R:** Exactly. And there's a very weird dynamic that comes into play when you become the boss. I felt kind of embarrassed at first. When you first got word of your promotion, how did you react?

**Lucas:** Initially, I was exceptionally excited because I'd been given this great opportunity to be a PD and, at the same time, learn how to be a PD. I've been given a little leeway because I have an OM, Brian Burns. Excited, yeah; scared, yeah. The first thing that came to my mind was, "What's the staff going to think?"

**R&R:** It's the weirdest feeling in the world. You're thinking, "Am I supposed to act differently? Are they going to treat me differently? Are they going to think I'm a goofball? Are they going to take me seriously, or are they going to

run up one side of me and down the other?"

**Lucas:** All those thoughts ran through my head, and 100 more. I sat down and thought about it, and I asked the staff a few questions. [Previous KQKQ PD] Tommy Austin gave me my managerial start by making me MD. They all told me that, straight up, Tommy was the best boss to work for, and now I'm trying to step in here and fill his shoes.



Lucas

The one thing I remember Tommy doing for the staff was to stay out of our hair — unless we make a mistake. He was fun and personable, and I have such huge shoes to fill.

**R&R:** But you have your own style as well.

**Lucas:** And we've already had some issues with that, since I'm kind of a hot-head, and Tommy was

more laid back. I'm willing to hotline people. That's where the embarrassment factor comes: when I have to reprimand them. Everybody can be joyous and happy and party to celebrate your promotion, but are they going to listen when you have to tell them not to do something?

**R&R:** They're going to start laughing — or you'll both start laughing.

**Lucas:** Right, and then I'm going to walk in there and be like, "Oh, can you please do this for me?" Then what happens later on down the road? Do you

**"My GM said, 'We need someone who's plugged in.' I said, 'I've got a nose ring — I'm about as plugged in as you can get.'"**

Lucas

not get the respect because they think you're scared? Do they see your weakness?

**R&R:** They say that earning respect takes time. You may just have to be in the job for a while before they get used to you being there.

**Lucas:** I got lucky when it comes to what I've been handed. It's all been started for me; I just have to pick it up.

It's like the torch in the Olympic relay. It's opening your Christmas present and seeing that it's exactly what you wanted. I have an incredible morning show, an awesome midday girl and a night jock named Mark E. who just started who's going to be on fire.

**R&R:** So your only weakness is the afternoon show?

**Lucas:** Yeah, that guy sucks. We need to get him out of here. [Ed. note: Lucas handles afternoons.]

**R&R:** Did you feel ready, or were you thinking, "Dear God, just give me another year"?

**Lucas:** We all talk about how if we ran things, we'd do so many different things to the radio station. And then when you're handed the reins, you're like, "Oh shit! I don't know where to go!" These first few weeks have been a whirlwind.

**R&R:** Has everybody been cooperative?

**Lucas:** Yeah. I've only had one minor incident with the staff not respecting me or not looking to me as their PD. It was just one small thing, and I think I handled it fairly well by not flying off the handle.

**R&R:** That is one of the things you're going to have to go through.

**Lucas:** That was the worst part about it. I have confidence in my abilities and confidence in my staff to get this to where it needs to be — obviously, with help from Brian and upper management — but my only concern is, will they let me show them? Will they trust me?

It's like a listener who gets into a morning show. For two years they love this morning show, then one day, bam, the morning show gets canned, they're gone. It's almost like you feel cheated. That's how it is with us, especially when it comes to someone you really enjoyed, like Tommy. Everyone enjoyed Tommy. Now they kind of feel cheated that he's gone. How do I replace that? How do I do damage control? How do I put that fire out?

**R&R:** Has Brian taught you a lot in the short time you've worked with him?

**Lucas:** He's been very helpful. I was talking with my GM, and he said, "Let's face it: We're a bunch of 40-year-old-plus guys. We need someone who's plugged in." I said, "I've got a nose ring — I'm about as plugged in as you can get."

They really have been good about taking my input and seeing my ideas and not just sloughing them off as coming from the new guy. They really wanted a young guy. They've been exceptionally open to the things that I've wanted to do. Brian and I have an understanding: I'm the pilot, and he's the air-traffic con-

troller. I'm doing the work, and he's pointing me in the right direction.

**R&R:** That's nice, because there needs to be a delicate balance there.

**Lucas:** He's very much been like, "Do this, do that, don't do this, don't do that," but more along the lines of letting me make my own mistakes. At the same time, we have a good understanding that there are only so many hours in the day. If I can't get something done, he doesn't have a problem helping me out. He doesn't say, "It's your job." He's as passionate as I am. We have a good balance there.

**R&R:** So you've been on the job for a month. Are you starting to feel like you're hitting your stride, that there's some progress being made?

**Lucas:** It's going to be a six-month deal before I really can come in here and feel comfortable — if not longer. Do we ever feel comfortable? There are days when I'm on the air and I'm like, "Ooh, I'm not doing very well, and I've got to do something about it."

That's my worst fear. I don't want to let anyone down, especially myself, and I've got such high expectations for myself. Right now I'm sitting at my desk, and I'm chilling, talking on the phone, and I've got my feet up. Everybody's been awesome to me, but there are still nights three weeks into it when I can't sleep. Last night I couldn't sleep because all I could think about was what I wanted to do today and if it was going to be the right thing to do.

**R&R:** Well, there are going to be a lot more of those nights, but at least it means you're thinking and you're caring, and that's what it's all about.

**Lucas:** I was talking to Tim Sheridan, who's a PD here in town [at Clear Channel Active Rocker KRQC], and he said to me, "The second you wake up and you don't have a smile on your face because you're going to work, that's the second you've got to go." Three weeks into it, I'm still glowing.

## Episode No. 3

**Name:** Chris Marino  
**Station:** WLDI [Wild 95.5]/West Palm Beach  
**Status:** New PD, transferred from WHYI [Y-100]/Miami

Much like a restless teenager who just knows when its time to leave the safety and security of the nest and strike out on his or her own, Chris Marino could sense it was time to move on. He was working in what he described as a pretty damn cushy situation: the high-profile afternoon shift at WHYI (Y-100/Miami), with all of the glitzy nightlife and lucrative nightclub

Continued on Page 43

**fountains** of wayne

# Stacy's Mom

from the new album

## WELCOME INTERSTATE MANAGERS™

### NEW ADDS:

WIOQ	WSTR	WWWQ	WHYI	WFLZ	WXXL	WLDI
WAPE	WXKB	WSSX	WKSC	WDRQ	WHZZ	WLKT
WZYP	KDWB	KKDM	KHKS	KRBE	KHFI	KQXY

PAUL "CUBBY" BRYANT/Z100

A quintessential reaction record, it's #1 most requested on all three Z100 countdowns by a mile. Double the number of requests as anything at #2!

JOHN REYNOLDS/WNKS CHARLOTTE

Being #1 requests for three weeks running, Stacy's Mom™ has definitely got it going on in Charlotte... Fountains of Wayne is a pop smash!

STEVE MCKAY/WPTE

We knew this was a hit before we put it on the air, and the immediate reaction only confirmed it!

And Rachel Hunter IS Stacy's Mom

**fountains**ofwayne.com

Produced by Adam Schlesinger, Chris Collingwood and Mike Denneen  
Management: Cliff Burnstein and Peter Mensch/Q Prime



© & © 2003 EMI Recorded Music, 150 Fifth Avenue New York, NY 10011

**EMI** Music Collective

www.americanradiohistory.com

pronounced (ah-jah)

AJA

"This is a win-win for us. Local girls with what's obviously not a local sound. "Sunshine" sounded like a smash the very first minute I listened to it."

—Jeff McCartney  
KZHT/Salt Lake City

Sunshine

*Produced by  
Desmond Child*

Most added at pop radio including WFLZ, WQSX and KZHT!

Performed on the Scream 3 tour all summer.

Fall High School tour begins on October 18th in Northeast.

[www.bigsentertainment.com](http://www.bigsentertainment.com)

**B**  
BIG3 RECORDS

# CHRIS

## new fall season

# The Story Arc Of A PD

Continued from Page 40

gigs that went along with that. He was comfortable.

Marino could have ignored those little feelings that started to crop up late at night, but something kept gnawing at him. Try as he might, he couldn't deny the calling. When a PD position became available at sister WLDI in nearby West Palm Beach, Marino couldn't keep his mouth shut any longer.

**R&R:** When the WLDI gig became available, how did your name get brought up?

**CM:** [Y-100 PD] Rob Roberts casually mentioned that there was an opening, and then we talked about something else. About an hour later, after I pondered it, I said to myself, "I've pretty much done just about everything I'm going to do here at Y-100. The next step is to become a PD." I walked into Rob's office and said, "What do you think about me applying for the job?" He said, "I didn't even think about that; that's a great idea." He agreed that it was a great opportunity for me to grow, and he gave me his full support.

One of the first things they wanted to indicate to everyone, especially the folks in West Palm Beach, was that by no means would this be an appointment of any sort. I truly had to go through the process to prove to them that I was the best candidate for the job. This was not Miami telling West Palm, "Hey, this is your guy." I had to go through the whole process with [West Palm OM] Dave Denver and [WLDI GM] John Hunt. I had to submit ideas and answer tough questions that they fired at me during the interview.

They really put me through it, and I'm glad they did, because I really proved myself and this certainly was not handed to me.

**R&R:** Your situation is unique, because you worked for Rob Roberts for several years at Y-100. Now, because he's Regional VP/Programming for South Florida, you remain under his wing.

**CM:** This worked out fantastic, both on paper and in reality. I'm still under Rob's wing, and I — both officially and unofficially — have to turn to him for advice and to make sure that all of our stations in the region under his command are going in the right direction.

**R&R:** In your heart of hearts, did you feel that you were ready for this? Two seconds after opening your mouth and saying you wanted the job, did you think, "Holy crap, what am I doing? I'm leaving my comfort zone. I could easily stay here and cruise."

**CM:** You hit the nail on the head. It's obvious that I could have stayed as Asst. PD and afternoon driver and done all my club gigs and enjoyed my life. But life is about challenges, and any brief moment of thinking of "What am I doing?" was quickly replaced by "Life is about moving forward."

It's a waste of my talents if I don't put myself in a situation that challenges them. Luckily, West Palm is just an hour away, and I knew some of the players at that station and in that market, which made it easier for me to say that I was making the right decision. It's very rare that these kinds of situations arise.

**R&R:** How many years were you at Y-100?

**CM:** This is my second tour of duty. I was there from December 2001 until this past July. Prior to that I was there from December 1996 to June 1998. In between those two periods I did nights at WIOQ/Philadelphia under Brian Bridgman, who gave me my first Asst. PD job.

Looking back at the sequence of how this all happened, it's very interesting to see how it worked out. I gained valuable skills in Philadelphia that enabled me to come back and work for Rob again. I sometimes wonder if it was part of some evil plan he had.

**R&R:** After you finished your final shift at Y-100 you made that one-hour drive to Wild and arrived as "The New Guy." What was going through your mind during that drive?

**CM:** Leaving Y-100 was one of the toughest decisions I ever made, because I'd made so many good friends there, learned so much and had a great situation. Driving up, I was listening to Wild, and a lot of things were going through my head — including the time frame: I now had a fall book creeping up my ass. I was saying to myself that I needed to make the ramp-up time as short as possible.

My first day there, I was very quiet and in observation mode — even Dave Denver recognized that. I met everyone and had some one-on-ones with key personnel like the morning show and the airstaff and production people to see what their thoughts were and to feel out

any interpersonal challenges that I'd be expected to deal with. Luckily, guys in radio move around a lot, so our ramp-up time is shorter than the average person's in another profession.

**"Life is about challenges, and any brief moment of thinking of 'What am I doing?' was quickly replaced by 'Life is about moving forward.'"**

Chris Marino

**R&R:** You plug in quickly, and you act like you've known these people for a long time.

**CM:** Exactly. What helped is that I'd worked with MD Dave Duran 10 years ago at WKSS/Hartford. He was Artie The One-Man Party back then, and he hates it when I bring that up. I also know Dave Denver from my first stint at Y-100, when he worked in the same building. Plus, John Hunt is a wonderful GM. From the first time I met him I knew that everything that had been said about him was true. He's a great guy to work with.

When you have key people like that in your building, the rest of the staff just falls into place. It was very easy for me to slide in here.

**R&R:** Do you feel that Rob adequately prepared you for this moment?

**CM:** Absolutely. About a year ago I asked him what it would take — specifically and generally — for me to become PD of Y-100. He offered me some great suggestions and some strategies for building leadership skills.

He said, "You're *this* close, but you would probably be better served if you flew a Cessna before you fly a 747." Lo and behold, here's my Cessna — actually, it's more like a commuter jet.

**R&R:** Boise would've been your Cessna; you skipped a couple of steps there.

**CM:** I sure did. One of the things I draw upon is that I believe everything happens for a reason, and West Palm is the same size as my first large-market full-time gig in Hartford. Granted, they are two very different markets, but they're the same size, and the stations have the same magnitude of presence.

**R&R:** It's only been a month, but do you feel like you're starting to get a working rhythm going?

**CM:** When I first walked into the building, one of the terms I used to describe where I wanted the station to head was that I wanted a "hum" on the station. I want it to become a living, breathing entity again. I want everyone to rally behind and help create that feeling.

I met with some of the club owners who do business with us and spoke with them about some philosophies to help build our club broadcasts — which are their business — so it certainly was a quick fix there. And there was some tweaking of the music here and there, making sure we had the right versions of the songs on and analyzing some of the station imaging.

There's certainly a momentum here. Dave Denver told me a few days ago that he was really happy with what I was doing so far. Even members of the staff are noticing some of the adjustments I'm making, both in regard to the mechanics of the station and interpersonally.

**R&R:** This is such a great opportunity for you.

**CM:** I'm really excited. Everything in my career has happened for a reason, and I really feel blessed. I might not have understood at the time why certain things were happening, but, looking back, I'm so glad I made the moves I did. They've certainly paid off with experience — not only life experience, but in the radio experience that I've been able to absorb. I thank everyone who has been a part of my career, and certainly a key person is Rob Roberts. By the way, he said he'd pay me \$100 if I mentioned his name again.

## Episode No. 4

**Name:** Laura St. James  
**Station:** WAEB/Allentown  
**Status:** First-year PD, hometown station

This particular chapter in our PD story arc could best be described as a classic case of "hometown girl makes good." Born and raised in Allentown, Laura St. James just celebrated her 10th anniversary at the first and only radio station she's ever worked for. Along the way, she rose through the ranks from part-time, quietly paid her dues and was upped to PD exactly one year ago, when Brian Check left for WSNJ/Philadelphia.

**R&R:** You're now finishing your first full year in your first PD gig. You must feel like a teenager during that awkward growth stage.

Continued on Page 44



new fall season

## The Story Arc Of A PD

Continued from Page 43

**LSJ:** That's kind of how I feel.

**R&R:** You were fortunate enough to have worked under Brian Check for the entire 10 years you've been at WAEB.

**LSJ:** I feel very lucky to have worked for Brian. He's been an awesome influence on me, and I couldn't have asked for anything more in a PD. Brian is still heavily involved with the station as our Regional VP/Programming. Whenever I have a question, I just pick up the phone and say, "Brian, help!" He is still up here at least once a week and attends our promotion meetings. Basically, he keeps us on track with what we're supposed to be doing, and it's working out very well.

**R&R:** How great is that for you to have the former PD, who knows where all the bodies are buried, so to speak, to lean on?

**LSJ:** It's great not because I need someone to hold my hand every second, because I don't, but because it's just nice to know that that person is there. It's like having a little security



Laura St. James

getting to this point when I did, but everything just fell into place.

As I moved up through the ranks here, I had literally done everything. I was Promotions Director for eight years, I was Music Director, I was the person in charge of the weekly callout research, and then I was Asst. PD for two years, so I felt like I had the experience to step up into the job.

**R&R:** OK, so here's the question: Did you want the job?

**LSJ:** I definitely saw the position of program director in my future: I just didn't imagine it happening when it did. When the opportunity came up, I jumped right in because I had to. I took it day by day, and it's working out great.

**R&R:** Take us through the emotional ride as that fateful day arrived. They anoint you PD, then, suddenly, the dynamic changes. You immediately go from being "just one of the guys" to being the boss. Did you experience a weird transition period when no one was quite sure how to act?

**LSJ:** The good thing is, having been here for 10 years, I was already very familiar with everyone here. I had worked with the rest of the staff for so long that, to some degree, I felt I had their respect. It was a little difficult at first, because people are used to talking to you on their level, and suddenly you're the boss. It's a challenge to a degree, but I've dealt with it, and that's just one of the many things that comes with being a PD.

**R&R:** After plowing through those first few challenging months and sometimes second-guessing yourself, did you feel your confidence level begin to rise?

**LSJ:** Oh, absolutely. When you do something for the first time, you're always wondering if you did it right or could have done it better. You just learn as you go and make mistakes along the way. I heard someone say once, "There are no mistakes in life, only lessons." That's why I count everything as a lesson. You roll with it, and somehow it all works out.

**R&R:** Last August, you were elevated to PD. Congrats, you've managed to survive an entire year.

**LSJ:** I just celebrated my one-year anniversary. I consider myself lucky that I've made it this far, and I believe that there are nothing but great things to come.

**R&R:** Did they throw you an anniversary party?

**LSJ:** No, unfortunately, I didn't get

a party. I don't think it was in the budget.

**R&R:** Can you share some of the lessons you've learned during your journey?

**LSJ:** One of the most important lessons I've learned is that you can't make yourself crazy over things you can't control. You can sit and let something eat at you, or you can admit, "I can't control this, but I'm going to do the best that I can to make it work." So don't beat yourself up over things you can't control — you'll make yourself crazy.

**R&R:** What about the fine art of delegation?

**LSJ:** That wasn't one of my strong points. I was always of the opinion that if you want something done right, you should do it yourself. Plus, I was a promotions director for eight years and an extreme detail person, so it was tough to let go.

Now we have a promotions director, Diane Leahy, who is just wonderful, and she's made it easy for me to let go of some of those responsibilities. I see a lot of myself in her. We have the same work ethic, so I'm now able to concentrate on more important things. You have to put faith in your staff and know that they'll do a great job.

**R&R:** Many radio people would kill to be able to work in the city they grew

**"The neat thing was that you couldn't walk into the Clear Channel building in San Antonio without feeling that KXXM had the vibe. It was a team-player attitude."**

Krash Kelly

up in. You are living that dream for all of us.

**LSJ:** I have a very simple background: I was born and raised here, and I have lived here my entire life, which I feel is a huge advantage for me. I grew up listening to this radio station, and I know this market probably better than anybody. I feel very fortunate that I've been given the opportunity to program

my hometown radio station. It really is the best feeling in the world.

### Episode No. 5

**Name: Krash Kelly**  
**Former Station: KXXM/ San Antonio, TX**  
**Status: On Hiatus**

Krash Kelly is a native of Austin. His first radio gig was doing the prestigious weekend overnight shift at Full Service KFYO-AM/Lubbock, TX, where they were still manually cueing up records. He eventually got his feet wet enough to be able to return to his hometown in 1991.

"I hopped aboard at KHFI and started working through the ranks," he says. "I became full-time in 1993. I started at the bottom of the food chain and worked my way up from overnights to Asst. MD to middays and Asst. PD and then to afternoons and PD for the final two years that I was there."

**R&R:** What sparked your original interest in getting into radio?

**KK:** I have not a clue. I know that this is something that I always wanted to do. Radio's been in my family. My father was in television and also worked at WKYO/Oklahoma City and WTAW/College Station, TX. It's one of those things that I can't pinpoint; I just knew it. Some kids wanted to be a fireman when they grew up, I wanted to be on the air. It was always in my blood — literally.

**R&R:** So it was like the family business?

**KK:** Well, sort of. My father actually tried to talk me out of getting into it in the late '80s, but I said, "Nuh-uh. Sorry. I want to do it."

**R&R:** Despite his best efforts, you went against his wishes.

**KK:** Yup, and his boy's on the beach now.

**R&R:** He's expecting you to get a real job, but, nooooo, you had to pick radio.

**KK:** And he doesn't understand what I do.

[After a successful run at KHFI, Kelly was tapped in 1998 to spearhead the sign-on of a new Clear Channel CHR/Pop outlet, KXXM (Mix 96.1). "The station was originally targeted to be a mainstream Top 40 that leaned Modern AC," he says.]

Continued on Page 46

**"I feel very fortunate that I've been given the opportunity to program my hometown radio station. It really is the best feeling in the world."**

Laura St. James

blanket, especially when you have those days when you think, "I can't do this."

**R&R:** When Brian was preparing to leave for Philadelphia and a replacement had to be named, there you were. You had been there for 10 years and had absorbed a lot of his knowledge by osmosis. Was it an easy decision for him to make?

**LSJ:** Well, I'd like to think it was an easy decision. I'm sure there were a few applicants they were considering who had a lot more experience than I did, but I felt like I was really well prepared. At the same time, I was not planning on



# **JOSH KELLEY**

## **"AMAZING"**

### **A PROVEN HIT**

**Top 10 at HOT AC for 10 WEEKS!!!**

**An AMAZING start at Pop -- On over 40 Stations with  
78% airplay between 6am-10pm**

**"The key to our success musically at Kiss 95.1  
is to play records that successfully bridge the  
gap and test well with both the younger and  
older demos of our audience. Josh Kelley's  
'Amazing' does this extremely well, and we're  
nearly 800x in already with this SUB-POWER."**

***— John Reynolds, OM / PD WNKS Charlotte***

**#1 P1 Call Out - WRVW/Nashville 96% Familiar  
600 spins to date Power Rotation!**

**Touring with Jewel and Train September/October**

**HOLLYWOOD  
RECORDS**

Produced by John Alagia  
Mixed by John Alagia & Jeff Juliano  
OK Management Company

**JOSHKELLEY.COM**

©2003 Hollywood Records Inc.



new fall season

# The Story Arc Of A PD

Continued from Page 44

**R&R:** Having worked in San Antonio myself, that direction seemed like an unusual move. San Antonio was known as a huge market for rhythmic and rock.

**KK:** Our position was to try to get in between Hot AC KSMG, heritage AOR KISS and KTFM, which were all top three in the market then. KTFM was

**"At the time I was mad, I was disappointed, I was a little bit surprised, but I was also a little bit relieved."**

**Krash Kelly**

extremely broad, because they were the lone wolf at the time. KSMG was the station you went to if you wanted light rock music, and KISS was very palatable, but only to a certain group of people.

We were going up the middle and enjoyed great success. We actually ended up hurting the Hot AC more than we anticipated, because everything we had seen indicated that we'd hurt KTFM, even with their heritage morning show and heritage position. But, really, Mix benefited from all three radio stations quite a bit, and we had a great run.

**R&R:** Then HBC signed on *The Beat* (KBBT) and took care of KTFM.

**KK:** When *The Beat* signed on, they inadvertently took a little bit of us, because, all of a sudden, if you were a hip-hop connoisseur, Mix was no longer your second choice. We became the P3 station. But the demos were still really solid. We were always No. 1 18-34 women, and we were generally top three 18-34 persons, if not top two. There was never real pressure from above for those 25-54 numbers — but we always did really well in those as well — because we had a cluster of stations, and the Soft AC targeted those.

**R&R:** So, after a five-year run, when was the fateful day of your departure?

**KK:** I think it was around June 16. It was the middle of June, a Thursday before payday.

**R&R:** Did you have any inkling it was coming?

**KK:** Absolutely. I knew it was com-

ing. We had hired a new OM at the beginning of this year, and when he was brought onboard, our sister Country station, KAJA, lost its MD. At the same time, I lost my MD to make a position for him. I saw what was going on at the Country station and knew I was probably going to be next, so I just covered my tail. In April I put my house on the market. Even that early in the game I saw stuff going down, and you can just sort of tell.

**R&R:** This was your baby....

**KK:** That's right. I put that station on the air, I picked the call letters, and I designed the logo. It was my baby, and every parent knows when something's wrong with your kid. We were still chugging ahead and I was doing everything great, but I just needed to be prepared.

The day did come, and I wasn't surprised when I was called into my former MD's office, which was now the OM's office. When I saw my GM also standing there, I just chuckled and turned to the door and said, "Why don't I go ahead and get this? This does not look good," and I closed the door and sat down.

It was a very pleasant parting. They were both very cordial with me, and there were no issues. They wanted to make a change in the station's direction, and I'd been there for five years — that's like 50 years in our industry. I have no ill will. I've worked with some great people, and it's time to move on. The funny thing is that after I left, the numbers came out for my final two months there, and Mix had the best 18-34 numbers the station had had in over a year.

**R&R:** I've been in your shoes three times in my career, and it actually got easier each time. The first time, I was devastated; the second time, I was upset; and the third time, I was like, "OK, so I should just leave now, right? Let me get my box and fill it up."

**KK:** I laughed, because I had this pinball machine in my office, and I asked if I could come back and get it, because I didn't think it would fit in my car. At the time I was mad, I was disappointed, and I was a little bit surprised, but I was also a little bit relieved.

**R&R:** When you get home and have time to sort through the feelings, you tend to go through something like the stages of death — anger, denial, acceptance. You have to go through all that to come out on the other side.

**KK:** Absolutely. I went through all of those feelings, and it was neat, because I was able to go through all of that with my former music director, Nadia Canales who was still unemployed. She had been terminated at the beginning of the year and was several months ahead of me in dealing with those stages of unemploy-

**"The idea is that all the things that got you to this point, you now have to change, because if you keep operating the way you have been up to this point, you're going to fail."**

**Rob Roberts**

ment. She would tell me, "OK, your next stage is going to be XYZ," and I said, "You're damn right, it sure was."

**R&R:** Do you have a family?

**KK:** No. I have two pugs; that's my family.

**R&R:** What have you done to be proactive since you left the station?

**KK:** The computer is a man's best friend when he's out of work. I don't know how I could've done this without everything from e-mail to IM to FedEx. Basically, every day and every week and every moment, find every resource and make sure your name is continuously out there and that you're in the forefront.

**R&R:** What do you have to offer to a potential employer who's reading this?

**KK:** Passion. It started from working with John Roberts in Austin, and I was able to move that passion to San Antonio. The neat thing was that you couldn't walk into the Clear Channel building in San Antonio without feeling that the station had the vibe. It was a team-player attitude. Everyone was having a great time and taking themselves seriously, but not too seriously. I always try and instill that feeling in the people working under me, and I always try to put people around me who make me look good. It's all about the team. It's all about winning.

But back to your question, it's about being able to organize a team and being driven and passionate about what you do but not taking yourself too seriously, because no one has fun when it gets too serious.

**R&R:** Are you willing to relocate?

**KK:** Yes. Texas is my home, and I've got great things going on in my personal

life here, but, definitely, I'd relocate.

**R&R:** Currently, you're doing week-end fill-in at KAMX (Mix 94.7)/Austin.

**KK:** It's been easy to transfer the "Mix" up here.

**R&R:** You just have to make sure you don't say the wrong frequency, right?

**KK:** I've haven't done that yet, knock on wood, but I've only done five shifts.

**R&R:** KAMX PD Scooter Stevens is a great guy. He's taken you in and let you make some tapes and stay sharp.

**KK:** Scooter and the entire crew at Infinity/Austin are great. The neat thing is that when I walk in the door of this building, it feels like my old station. There are a lot of people with their focus and their responsibilities, but they're clearly having a great time doing it. It's refreshing to be in this building, even on a part-time basis.

**R&R:** Where can people locate you if they need to speak with you?

**KK:** My cell phone number is 210-326-8568, or they can e-mail me at [krashkelly@prodigy.net](mailto:krashkelly@prodigy.net).

## Episode No. 6

**Name: Rob Roberts**  
**Station: WHYI (Y-100)/Miami**

**Status: PD & Regional VP/Programming, Clear Channel/South Florida**

Grizzled industry vet Rob Roberts has seen it all and done mostly everything else during his two tours of duty at Y-100, which total nearly 11 years. "I was there for 2 1/2 years the first time, then I left for a year and a half, and I've been back since 1994 or '95," he says, unable to remember exact dates.

**R&R:** You're our poster boy for all things disgustingly stable, other than moving into a new facility and picking up extra VP duties.

**RR:** Other than my job description changing every 18 months, it's been pretty stable. I've gone to work in two different places in the same city with Y-100.

**R&R:** After all these years, does it feel the same to you every day?

**RR:** It doesn't, and for a couple of reasons. As my kids get older and start driving, the issue becomes who's blocking my car each

morning or who am I blocking. That kind of shifts the way my day starts. With my 17-year-old son now getting up around 6am so he can go to baseball practice, he'll give me a quick critique of the morning show — they were talking too much today, not playing enough



**Rob Roberts**



music. He's heard 17 years of hotline calls from being with Dad in the car. He knows what the directions are.

Especially considering consolidation, there have been places where I've stayed for 18 months and gotten bored more quickly than I ever could in this situation. I mean, I've gone from programming only Y-100 to overseeing two stations to overseeing the entire building to overseeing 27 stations in this region, all the while retaining day-to-day duties at Y-100.

There's never been a day where I've woken up and thought, "You know, I've got this thing whipped. I know what I'm doing every day." There is always a moment of terror when the eyes crack open and I think, "What's the challenge going to be today? What's going to be the curveball? What am I going to face that I've never faced before?"

There's also a satisfying moment at the end of the day when you realize that you're going to go to bat again, you're going to have a chance to make it better, you're going to have another shot at it.

**R&R:** *There's a common misconception that after years and years in the same place, especially in a smaller market, some PDs can basically phone it in. They seem to have the shortcuts all figured out. But your gig doesn't seem to have those built in anywhere.*

**RR:** I grew up as a preacher's kid, and I never went to the same school for two years in a row until I was in the 10th grade. I grew up personally tuned to work in the radio business — 16 to 18 months and, bam, you're in the next gig.

This job — the day-to-day challenges, the opportunity to watch an industry that's constantly reinventing itself and to give people opportunities to either grow with it or realign, rebuild or change — is tremendously exciting. If you can't get excited about this, I don't know what you can get excited about.

**R&R:** *You now have 27 properties to oversee, but, at the end of the day, Y-100 is still your original baby, so it can't get lost in the shuffle.*

**RR:** Obviously, this requires delegation. Chris Marino was my Asst. PD, Michael Yo is still my MD, and we're going to bring in a new Asst. PD. I've got an MD and an Asst. PD who are probably two of the most empowered people in the building. I don't want them sitting around and waiting for me to decide. I tell them, "Make the call. We'll fix it in the end; we'll get it to work." I have to have people around me who are making decisions, who keep stuff happening. My job becomes less and less of a quarterback and more and more of a head coach

— calling the plays and looking at the big picture.

We try to spend at least three hours a month outside the radio station just listening consecutively to Y-100. My gig is to listen and make sure that the sweep-

***"I gained valuable skills in Philadelphia that enabled me to come back and work for Rob Roberts again. I sometimes wonder if it was part of some evil plan he had."***

**Chris Marino**

ers are running right, that the "Hit Music Channel" is in every break, and that we're playing enough hits. Are the music promos dropping in the right spot? Do we have any weird places on the clock? Those are things I don't worry about on Zeta [WZTA] — that's [PD] Troy Hanson's problem.

**R&R:** *Did it take you a while to let go of the reins a little bit?*

**RR:** Marc Chase gave me the greatest line when I became the Regional VP/Programming in this area. He told me, "Congratulations — now you have to relearn everything that you do." The idea is that all the things that got you to this point, you now have to change, because if you keep operating the way you have been up to this point, you're going to fail. You're delegating on a whole new level. You have to teach people, you have to show people the way you did things, and you have to teach them how to do it on their own.

**R&R:** *To drag out that coaching analogy again, do you feel like you're not the guy on the sidelines anymore, but more like the guy up in the booth, overlooking the field?*

**RR:** I really try hard to stay on the field. I try to go to as many appearances as I can. I try to keep dialed in to the station, and I try to listen to those moment-to-moment events. There is certainly a danger of getting separated.

You spend four days working on budgets and helping out West Palm Beach on a project and breaking out promotional ideas with Critical Mass for the guys in Ft. Pierce, and you go, "Hmm, what have

I done for my radio station in the past 72 hours?"

That's a very real issue in time-management, making sure that you're taking care of the things that really matter. There are a lot of people who — and this is true for any situation — as they get more and more responsibilities, they fail at what is ultimately their primary responsibility. I never forget that Y-100 is my primary responsibility.

**R&R:** *You mentioned your Asst. PD, Chris Marino, whom you recently pushed out of the nest and into the PD opening in West Palm Beach. What made you feel he was ready to be PD of WLDI?*

**RR:** Part of it is that any time you take someone who hasn't been a program director before, there is a certain leap of faith where you have to say, "I think this guy can learn these things." We were interviewing candidates, and there were some people who, if you look at it in the grand scheme of things, may have had more strategic planning experience or more management experience. But one of the things that someone in your building has is that they audition every day, and you're able to see their work ethic, how they communicate with people and how they treat the people around them. You basically see what kind of person they really are, and Chris has those elements that you can't teach a great program director.

Anybody can learn how to juggle your A's in Selector, but what you can't learn is how to handle the situation when you've got a morning show and a night guy who are threatening to kill each other. How do you work with your people? How do you teach respect, and how do you learn to get along in a radio station and in an environment that has six or seven people?

At the end of the day, honestly, the decision came down to GM John Hunt and OM Dave Denver, and they made the call. Dave and Marc Chase and I were certainly involved in the decisionmaking process, but when it was time, they went off on their own and made the call, and Dave Denver called me first to tell me.

I'm happy and I'm sad. I'm very happy for Chris, and I'm sad because I've got to start a selection process.

**R&R:** *But because he's just an hour away in West Palm, you can stay involved with him and his growth as a PD.*

**RR:** There is certainly an advantage where I can pull a "Hey, I need you to do that thing with the music where we're going to do that thing" and he'll know what I'm talking about because he can read the Rob code. You learn how someone manages. One of the things people learn about me is that when I'm pissed,

they're going to know about it really quickly, and when I'm happy, they're going to know that just as quickly. I'm not a person who plays games, and I don't try to motivate falsely. I don't try to encourage a certain behavior by doing something else. If there's a hoop and they need to jump through it, I'm going to say, "Here's the hoop — jump."

I think it comes back to what they call the home field advantage, where you've got someone you can see on a day-to-day basis. Is this person going to be able to step up? Anytime you take the greatest Asst. PD in the world and promote them, you hope they make a great program director. There are no guarantees, there's nothing that absolute, but one of the things we're trying to do across the company right now is take our people and give them every opportunity and advantage that we can.

There are a lot of exciting things going on. I think [KIIS & KYSR/Los Angeles PD] John Ivey had the best line of all

***"There's always a moment of terror when the eyes crack open and I think, 'What's the challenge going to be today? What's going to be the curveball? What am I going to face that I've never faced before?'"***

**Rob Roberts**

time. He said, "You've got to figure if Clear Channel has 1,200 radio stations, there are going to end up being about 850 program directors, and if I can't make that list, why am I even trying?"

It's an exciting time in this industry, whether it's the radio or the record side. Everyone's dealing with a lot of change right now, and what's going to happen is that the people who can change and adapt are the ones who will be successful, and the ones who sit around and say, "You know, I remember how it used to be when..." are the ones with targets on their heads who aren't going to make it to the next round. Things are going too fast for you to look backward and not forward.



new fall season

## CHR/Pop's New Fall Season: The Soundtrack

Continued from Page 35

During that delicate first year of marriage, when most sane couples are just trying to figure out each other's quirks and learning the basics of not leaving the seat up, Nick and Jessica decided to throw their lives open to MTV's omnipresent cameras. Quiet on the set! And ... rolling!

"It's been crazy," says Lachey of the couple's newly merged lives, which are now closely observed under a pop-culture microscope by millions of armchair quar-

**"You get some producers who have their sound and their technique, and they want to force that on an artist."**

**Nick Lachey**

terbacks. "You don't have any secrets anymore. Everyone pretty much knows everything you're doing.

"I was recently doing another interview, and somebody said, 'I read in the Las Vegas paper that you and Jessica got into a fight at the Whiskey Bar last weekend.' Whatever happens, everyone knows about it. But I guess that when you do a show like the one we're doing, you pretty much expect that to happen."

I mention that the recent camping-in-Yosemite episode, featuring Jessica as the fish out of water, was a particular favorite of mine. "Yeah, I love camping, but I don't think Jessica and I will be camping ever again," says Lachey.

**R&R:** *Although Newlyweds is a brilliant concept for a reality show, you have to admit that this is lot to ask of you. This is your first year of married life — there are no retakes on this.*

**NL:** That's one of the reasons that we wanted to do it this year, because we are newlyweds, and we don't know what to

expect from marriage. We have no preconceived ideas. I'd rather do it the first year when we don't know what getting into and don't know what marriage is like without being filmed. Then we've got the rest of our marriage to be happy and not worry about it.

**R&R:** *Factored in with all this craziness, you were recording your first solo album, Soul-O. How did the opportunity arise for you to break away and do that?*

**NL:** When 98 Degrees were on tour back in 2001, we had been on the road for six years pretty much nonstop. At the time, Jeff [Timmons] was having his second kid, and my brother, Drew, was just a newlywed. Basically, we all decided it was a good time to take a little break so everyone could pay attention to their personal lives and pursue individual goals. The opportunity was there. The label wanted me to do a record and the group wasn't doing anything, so it was good timing.

**R&R:** *What were Universal's goals for this record, and how much guidance did they offer you?*

**NL:** The President of Universal, Monte Lipman, challenged me to challenge myself and do as much writing as I could and to work with people I hadn't worked with. I went to London and did some writing over there. I ended up writing over 50 songs for this record.

Of course, there are always songs that I would want to have on there that the label didn't, and vice versa. The finished record really is a compromise between what I wanted to do and what they wanted to do. We went through the process of elimination and majority rules and came up with the record.

**R&R:** *Is there a certain overall sound that the label was looking for? You're widely identified for singing those big romantic ballads; did the label want a lot of those?*

**NL:** They never came out and said so. Monte had challenged me to do something different, but the more we worked on the record, the less I felt like I had room to be different. People identify your voice with a certain type of image. It's hard to break the mold, so to speak, and it's hard to expect people to adapt to something really new.

I think the record is a nice compromise between challenging myself creatively and doing some things in a little bit of a different direction and also trying to stay true, especially on the ballad side, which, like you said before, is what people know me for. For a first solo album, I'm very happy with the results.

**R&R:** *On your first single, "Shut Up," you were fortunate enough to work with The Matrix, who have blown up as a producing team.*

**NL:** To [Exec. Producer] Bruce Carbone's credit, he found those guys before they really blew up. That's why we got in there to work with them. Those guys are so nurturing to artists, and they're great at adapting to an artist's particular creativity.

You get some producers who have their sound and their technique, and they want to force that on an artist; then you have the opportunity to work with producers like The Matrix, who pride themselves on really being creative and not getting caught up in one particular sound or one particular technique.

**R&R:** *Your followup single is "This I Swear," which, coincidentally — or not — happens to be the theme song from Newlyweds. We're talking corporate synergy at its finest.*

**NL:** I know. When I was in London, I met a guy named John Reid, who pitched the song to me. Reid is a fairly well-known singer in Europe, and he co-wrote the song with David Erickson. He said, "I think it's the ideal song for you and your voice." I took it back with me, gave it to the label and said, "We've got to cut this song." It's actually one of the first songs we cut for the album.

**R&R:** *I know that you and Jessica have been doing a lot of joint promotional appearances and radio shows lately. Wouldn't the next logical step be to do a Mr. & Mrs. Lachey tour?*

**NL:** Yeah, that would be great on a lot of different levels. We're actually looking at trying to do that sometime in the early part of next year. My album got pushed into November, and we want to give it a chance to settle in. Hopefully, people are into the music and give us an opportunity to tour.

**R&R:** *What is the future of 98 Degrees looking like?*

**NL:** We actually just got together not too long ago and started talking about the next record. We definitely have plans to do another record together. I'm caught up in everything going on a solo level now, and Jeff actually did a little solo record himself, at home. He's busy doing that, and I'm busy promoting my thing. When

**"People identify your voice with a certain type of image. It's hard to expect people to adapt to something really new."**

**Nick Lachey**

the two things wind down, we'll probably get back into the studio and start working on our next record.

**R&R:** *What are your plans for the next couple of months leading up to the album release and beyond?*

**NL:** I'll be doing a lot of promotion for the release in November. Plus, our first anniversary is coming up on Oct. 26, so we'll probably plan a little anniversary trip in there.

**R&R:** *I can't believe it's been a year already since you guys got married in Austin. I remember like it was yesterday.*

**NL:** I remember that too. The time has gone by pretty quickly.

**R&R:** *Don't forget to buy Jessica a really nice anniversary gift — after all, you're being held to a higher standard now, because the whole thing will be televised.*

**NL:** Yeah, you're right — it probably will be televised. After that we might get into a second season of the show. Other than that, I'll be out there promoting *Soul-O*. I want to give myself every opportunity to be successful with the record and have people hear it. That's my plan.

—Kevin Carter

## CHR's Keys to Success

Continued from Page xx

"They show the same 'Shark Week' promo for two weeks into every break leading up to the new show. Keep in mind, they have more TSL — or TSV in this case — than any CHR radio station."

Good point, Jimmy. I've often said radio can learn a lot from TV — just as TV has profited from some radio tactics!

### Listen Like A Listener

**Spend time on your promotion.**

Remember not to get so overproduced that the message being branded is lost. "Listen to production through the monitors and also through the cue speaker," says Steele. "Listen as your audience will be listening, which isn't through studio monitors."

**New rule: Take time to think.**

Shebel says, "It seems that with all of the demands that programmers face, they are not spending enough time away from the computer, phone and all of the other marvels of the age to listen to the radio like real people do. There are so many things to devote our attention to now, and for radio to stay relevant, those who design it need the time to remember why they love it."

And this final rule, from a PD who will remain anonymous: Date the demo!

While CHR/Pop evolves, the basic principles remain the same. He who most creatively exploits these rules wins. Got a suggestion for a new rule? E-mail me at [alan@burnsradio.com](mailto:alan@burnsradio.com).

*Alan Burns and Associates helps radio stations both in the U.S. and internationally increase ratings and revenues. Burns can be reached at 703-648-0000 or [alan@burnsradio.com](mailto:alan@burnsradio.com).*

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 26, 2003

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of September 1-7.

HP	ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
		TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
HP	BEYDNCE' f/SEAN PAUL Baby Boy (Columbia)	3.96	3.90	3.85	—	89.7	20.0	4.02	3.87	3.98	4.16	4.00	3.94	3.70
	NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	3.90	3.90	3.92	3.84	92.0	24.6	4.02	3.77	3.91	3.90	3.92	3.89	3.88
	MYA My Love Is Like...Whoa (A&M/Interscope)	3.88	3.83	3.88	3.86	87.4	18.3	3.94	3.91	3.76	3.86	3.96	3.80	3.88
HP	BOW WOW Let's Get Down (Columbia)	3.85	3.85	3.84	—	87.4	21.1	4.04	3.73	3.76	3.83	3.82	3.86	3.89
	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3.82	3.82	3.94	3.98	96.6	26.0	3.84	3.75	3.86	4.07	3.78	3.71	3.71
	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3.82	3.78	3.82	3.88	86.0	23.4	3.87	3.82	3.76	3.72	3.88	3.86	3.81
	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3.80	3.79	3.81	3.84	90.6	26.9	3.91	3.75	3.72	3.79	3.79	3.66	3.96
	EVANESCENCE Bring Me To Life (Wind-up)	3.77	3.78	3.79	3.75	90.0	32.6	3.64	3.80	3.85	3.90	3.83	3.77	3.54
	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3.77	3.78	3.80	3.70	94.0	38.6	3.88	3.86	3.52	3.75	3.79	3.73	3.80
	ATARIS The Boys Of Summer (Columbia)	3.74	3.75	3.71	3.74	79.1	27.1	3.64	3.86	3.70	3.81	3.69	3.76	3.67
	CHINGY Right Thurr (DTP/Capitol)	3.74	3.69	3.78	3.77	94.0	28.0	4.01	3.63	3.56	3.70	3.74	3.75	3.77
	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.73	3.79	3.84	3.82	94.6	37.1	3.72	3.82	3.64	3.55	3.91	3.63	3.81
	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	3.73	3.77	3.78	3.79	98.3	37.1	3.69	3.80	3.70	3.87	3.61	3.70	3.74
	3 DOORS DOWN Here Without You (Republic/Universal)	3.70	3.68	3.54	—	72.9	18.3	3.65	3.80	3.64	3.66	3.64	3.82	3.69
	SIMPLE PLAN Addicted (Lava)	3.67	3.72	3.69	3.68	85.7	30.0	3.79	3.68	3.54	3.61	3.66	3.69	3.73
	UNCLE KRACKER f/OOBIE GRAY Drift Away (Lava)	3.66	3.64	3.54	3.51	87.1	34.3	3.37	3.74	3.86	3.46	3.86	3.58	3.79
	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	3.66	3.69	3.64	3.62	84.3	20.9	3.75	3.77	3.46	3.75	3.49	3.67	3.76
	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	3.66	3.59	3.68	3.69	83.4	21.7	3.72	3.75	3.49	3.74	3.59	3.65	3.65
	ASHANTJ Rock Wit U (Awww Baby) (Murder Inc./DJM/J)	3.64	3.64	3.66	3.65	96.9	40.0	3.69	3.58	3.64	3.75	3.62	3.54	3.64
	SANTANA f/ALEX BAND Why Don't You & I (Arista)	3.60	3.60	3.50	3.51	68.0	20.6	3.45	3.60	3.72	3.67	3.43	3.74	3.52
	MATCHBOX TWENTY Unwell (Atlantic)	3.59	3.71	3.73	3.62	90.3	34.0	3.35	3.62	3.79	3.69	3.55	3.59	3.52
	KELLY CLARKSON Miss Independent (RCA)	3.58	3.57	3.58	3.53	98.6	40.6	3.47	3.64	3.63	3.52	3.69	3.57	3.55
	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3.57	3.70	3.73	3.66	85.1	30.9	3.49	3.59	3.63	3.56	3.55	3.66	3.51
	JUSTIN TIMBERLAKE Senorita (Jive)	3.57	3.44	3.47	3.49	80.6	22.3	3.66	3.51	3.54	3.66	3.66	3.43	3.55
	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.56	3.65	3.65	3.70	79.7	27.4	3.40	3.65	3.63	3.62	3.51	3.51	3.60
	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	3.54	3.56	3.58	3.62	80.0	28.9	3.65	3.44	3.53	3.59	3.44	3.63	3.49
	MAROON 5 Harder To Breathe (Dctone/LJ)	3.40	3.50	3.45	3.34	65.4	22.3	3.43	3.55	3.23	3.44	3.53	3.41	3.21

**CalloUT AMERICA®  
HOT SCORES**

By ANTHONY ACAMPORA

**B**eyoncé takes sole possession of the top spot on CalloUT America this week with "Baby Boy," featuring Sean Paul (Columbia). The song ranks second with teens and women 18-24 and first with women 25-34.

While Nelly moves to the top spot on the R&R CHR/Pop airplay chart, "Shake Ya Tailfeather" (Bad Boy/Universal), featuring P. Diddy and Murphy Lee, ranks No. 2 in research.

Mya (A&M/Interscope) rises to No. 3 with "My Love Is Like...Whoa." The song ranks fifth with teens, first among women 18-24 and seventh with women 25-34.

Meanwhile, Bow Wow (Columbia) remains at No. 4 with "Let's Get Down." The track is first with teens and scores a solid seventh-place ranking among women 25-34.

Ataris (Columbia) are now top 10 overall and No. 3 18-24 with "The Boys of Summer." The song has continued to grow, and while the actual summer may be over, "Boys" continues to test better with each week.

3 Doors Down (Republic/Universal) are already top testers in the 25-34 cell, tying for seventh with "Here Without You" — following the pattern set by the band's No. 1 hit "When I'm Gone."

You can view detailed CalloUT America information online each week at [www.bullseye.com](http://www.bullseye.com), thanks to R&R's partnership with Bullseye Research. Sort the latest data by demo, region, familiarity or burn. This week's password: *reichling*.

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.

**CUSTOM PRINTED T-SHIRTS in 10 DAYS OR LESS!**

**300 WHITE T-SHIRTS**

- Heavy 100% or 50/50
- Printed up to 3 Colors
- No Setup Charges!
- No Art Charges!

**\$3.49 ea.**

**500 WHITE T-SHIRTS**

- Heavy 100% or 50/50
- Printed up to 3 Colors
- No Setup Charges!
- No Art Charges!

**\$2.99 ea.**

**1500 WHITE T-SHIRTS**

- Heavy 100% or 50/50
- Printed up to 4 Colors
- No Setup Charges!
- No Art Charges!

**\$2.59 ea.**



**(800) 34-EMKAY**  
PHONE (631) 777-3175 FAX (631) 777-3168  
[www.emkaydesigns.com](http://www.emkaydesigns.com) [info@emkaydesigns.com](mailto:info@emkaydesigns.com)  
**FREE CATALOG! CALL NOW!**

September 26, 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	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	7854	+199	598729	15	115/1
1	2	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	7795	-634	666762	19	122/0
3	3	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	6879	+137	549453	11	119/0
8	4	3 DOORS DOWN Here Without You (Republic/Universal)	5243	+516	377075	8	115/1
4	5	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	5230	-394	411890	18	125/0
11	6	MAROON 5 Harder To Breathe (Octone/J)	5091	+656	338285	14	123/2
5	7	JUSTIN TIMBERLAKE Senorita (Jive)	4979	-458	385911	12	125/0
9	8	SANTANA f/ALEX BAND Why Don't You & I (Arista)	4958	+330	386770	14	116/1
6	9	CHINGY Right Thurr (DTP/Capitol)	4950	-327	316707	15	110/0
12	10	MYA My Love Is Like...Whoa (A&M/Interscope)	4854	+548	337830	8	117/0
7	11	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	4842	+75	388122	23	118/0
16	12	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	4827	+867	458408	6	118/6
10	13	ATARIS The Boys Of Summer (Columbia)	4504	+40	348470	12	113/1
14	14	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	4233	+260	301620	10	103/2
15	15	MATCHBOX TWENTY Unwell (Atlantic)	3735	-229	321385	31	110/0
17	16	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3661	-8	285808	11	91/0
13	17	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3387	-695	227963	19	118/0
21	18	KELLY CLARKSON Low (RCA)	3182	+111	266337	7	110/2
24	19	TRAPT Headstrong (Warner Bros.)	3143	+471	192785	10	104/6
19	20	EVANESCENCE Bring Me To Life (Wind-up)	3129	-246	234615	30	119/0
25	21	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	2877	+223	198849	9	110/1
20	22	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	2570	-635	231235	14	120/0
31	23	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2564	+411	174065	7	77/11
30	24	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	2483	+249	203416	9	106/4
23	25	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	2279	-524	159922	20	120/0
28	26	JENNIFER LOPEZ Baby I Love U (Epic)	2226	-292	117335	7	108/0
33	27	JOHN MAYER Bigger Than My Body (Aware/Columbia)	2146	+161	152044	5	86/4
27	28	LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	2103	-461	185796	15	93/0
35	29	LIZ PHAIR Why Can't I? (Capitol)	2076	+263	98402	8	86/4
26	30	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	2074	-543	147795	18	107/0
37	31	BABY BASH Suga Suga (Universal)	1766	+204	125974	5	58/11
42	32	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	1729	+406	111653	4	94/21
36	33	MATCHBOX TWENTY Bright Lights (Atlantic)	1720	+154	105731	5	83/4
34	34	TRAIN Calling All Angels (Columbia)	1688	-254	122538	19	78/0
38	35	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	1645	+201	125523	4	66/2
32	36	SEAN PAUL Like Glue (VP/Atlantic)	1526	-538	108666	10	81/0
29	37	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	1515	-784	105410	18	119/0
41	38	MARIA I Give, You Take (DreamWorks)	1423	+92	83551	4	89/1
43	39	LIVE Heaven (Radioactive/Geffen)	1384	+103	91013	10	52/3
44	40	STAIN'D So Far Away (Flip/Elektra/EEG)	1325	+112	50089	5	80/1
Debut	41	PINK Trouble (Arista)	1273	+937	116986	1	84/38
45	42	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	1251	+115	64338	4	60/1
39	43	MERCYME I Can Only Imagine (INO/Curb)	1189	-174	69766	18	59/0
40	44	SARAI Ladies (Sweat/Epic)	1123	-213	82038	15	90/0
48	45	MANDY MOORE Have A Little Faith In Me (Epic)	1087	+178	45533	2	88/5
Debut	46	BOW WOW Let's Get Down (Columbia)	1070	+226	65937	1	57/6
46	47	SIMPLE PLAN Perfect (Lava)	1070	+141	94529	2	72/4
Debut	48	NICKELBACK Someday (Roadrunner/DJMG)	1016	+332	43065	1	75/11
50	49	OUTKAST Hey Ya! (Arista)	1005	+155	66849	2	62/9
47	50	FEFE DOBSON Take Me Away (Island/DJMG)	1004	+78	32537	2	84/4

126 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/14-9/20. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	AODS
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	50
PINK Trouble (Arista)	38
FUEL Falls On Me (Epic)	32
KILEY DEAN Who Will I Run To? (Beatclub/Interscope)	23
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	21
BLAQUE I'm Good (Elektra/EEG)	18
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	11
NICKELBACK Someday (Roadrunner/DJMG)	11
BABY BASH Suga Suga (Universal)	11

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PINK Trouble (Arista)	+937
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+867
MAROON 5 Harder To Breathe (Octone/J)	+656
MYA My Love Is Like...Whoa (A&M/Interscope)	+548
3 DOORS DOWN Here Without You (Republic/Universal)	+516
TRAPT Headstrong (Warner Bros.)	+471
BLACK EYED PEAS Shut Up (A&M/Interscope)	+412
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	+411
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	+406
NICKELBACK Someday (Roadrunner/DJMG)	+332

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KELLY CLARKSON Miss Independent (RCA)	2977
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	2561
SIMPLE PLAN Addicted (Lava)	2517
50 CENT In Da Club (Shady/Aftermath/Interscope)	1910
R. KELLY Ignition (Jive)	1830
JUSTIN TIMBERLAKE Rock Your Body (Jive)	1756
SEAN PAUL Get Busy (VP/Atlantic)	1656
3 DOORS DOWN When I'm Gone (Republic/Universal)	1513
JEWEL Intuition (Atlantic)	1238
WAYNE WONDER No Letting Go (VP/Atlantic)	1097
CHRISTINA AGUILERA Fighter (RCA)	1055
FRANKIE J. Don't Wanna Try (Columbia)	959
BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	925
AVRIL LAVIGNE I'm With You (Arista)	887
EMINEM Lose Yourself (Shady/Interscope)	813
ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	735
DANIEL BEDINGFIELD Gotta Get Thru This (Island/DJMG)	691
DJ SAMMY & YANOU Heaven (Robbins)	659
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	648
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	633
JENNIFER LOPEZ f/LL COOL J All I Have (Epic)	631
NICKELBACK How You Remind Me (Roadrunner/DJMG)	607
AVRIL LAVIGNE Complicated (Arista)	607
NIVEA Don't Mess With My Man (Jive)	607
AMANDA PEREZ Angel (Powerhouse/Virgin)	598

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

# On Time. Every Time.

- Custom Production - Callouts, Montages & Video Hooks
- Digital, Clear, Consistent ➤ 70,000+ Song Library
- All Formats & International Titles ➤ On-Time Delivery

We've Moved!



Email: [hooks@hooks.com](mailto:hooks@hooks.com)  
www.hooks.com  
FAX: (770)452-4675

16 Perimeter Park Drive, #109  
Atlanta, GA 30341-1324

For The Best Auditorium  
Test Hook Tapes

**Michael Pelaia**  
(770)452-HOOK (4665)

## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	2552	-196	58495	18	46/0
4	2	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	2466	+98	58463	11	46/1
3	3	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	2451	+67	57662	13	46/0
8	4	SANTANA f/ALEX BAND Why Don't You & I (Arista)	2127	+167	57799	14	46/1
11	5	3 DOORS DOWN Here Without You (Republic/Universal)	2103	+435	49389	9	50/3
6	6	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2075	+60	51578	23	43/0
5	7	JUSTIN TIMBERLAKE Senorita (Jive)	2052	-72	45145	11	44/0
2	8	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	2042	-351	42936	17	44/0
9	9	MAROON 5 Harder To Breathe (Octone/J)	1925	+179	42925	12	46/0
10	10	CHINGY Right Thurr (DTP/Capitol)	1753	+19	35911	12	42/0
12	11	MYA My Love Is Like...Whoa (A&M/Interscope)	1727	+104	43221	8	46/0
7	12	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	1689	-309	42733	18	42/0
14	13	ATARIS The Boys Of Summer (Columbia)	1583	+164	39687	9	40/0
24	14	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	1349	+442	35727	5	45/5
16	15	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	1258	+91	29450	8	45/0
20	16	KELLY CLARKSON Low (RCA)	1189	+125	27264	6	42/0
13	17	MATCHBOX TWENTY Unwell (Atlantic)	1166	-317	25868	32	33/0
19	18	JOHN MAYER Bigger Than My Body (Aware/Columbia)	1161	+84	27791	6	41/1
22	19	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	1056	+98	28956	10	33/1
21	20	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	1055	+52	28639	9	36/1
26	21	MATCHBOX TWENTY Bright Lights (Atlantic)	1020	+118	25801	6	39/1
18	22	EVANESCENCE Bring Me To Life (Wind-up)	979	-119	19293	26	32/0
32	23	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	896	+136	22307	8	34/1
29	24	TRAPT Headstrong (Warner Bros.)	871	+72	21704	13	36/4
17	25	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	858	-251	19792	14	27/0
27	26	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	756	-136	17199	18	25/0
25	27	JENNIFER LOPEZ Baby I Love U (Epic)	735	-172	21553	7	29/0
31	28	TRAIN Calling All Angels (Columbia)	684	-79	16605	19	20/1
34	29	LIZ PHAIR Why Can't I? (Capitol)	678	+37	21971	8	28/3
35	30	MARIA I Give, You Take (DreamWorks)	629	+106	15167	7	40/1
37	31	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	621	+135	18833	3	34/5
38	32	NICKELBACK Someday (Roadrunner/IDJMG)	593	+124	15533	2	35/4
30	33	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	540	-255	14555	12	20/0
28	34	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	513	-294	13374	17	20/0
40	35	BABY BASH Suga Suga (Universal)	475	+111	10455	3	19/2
33	36	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	452	-224	9061	16	19/0
Debut	37	BLACK EYED PEAS Shut Up (A&M/Interscope)	429	+221	10025	1	32/4
41	38	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	426	+65	11589	4	29/2
Debut	39	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	392	+105	9862	1	23/5
39	40	STAIN'D So Far Away (Flip/Elektra/EEG)	387	+15	9644	6	22/1
Debut	41	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	375	+107	12536	1	18/3
44	42	LIVE Heaven (Radioactive/Geffen)	375	+36	9197	9	18/1
45	43	STEPHANIE RICHARDS Get Used To It (Independent)	366	+40	6590	4	13/0
47	44	FEFE DOBSON Take Me Away (Island/IDJMG)	352	+27	9221	3	29/1
50	45	MANDY MOORE Have A Little Faith In Me (Epic)	343	+34	9402	3	23/2
48	46	KK All The Pieces (Independent)	337	+15	6135	4	13/0
46	47	ALL-AMERICAN REJECTS Time Stands Still (Doghouse/DreamWorks)	334	+9	9104	2	29/3
Debut	48	JEWEL Stand (Atlantic)	321	+15	6912	1	24/1
43	49	SALIVA Rest In Pieces (Island/IDJMG)	304	-45	8573	10	14/0
36	50	SEAN PAUL Like Glue (VP/Atlantic)	298	-214	6629	9	18/0

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 9/14 - Saturday 9/20.

© 2003 Radio & Records.

## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	25
PINK Trouble (Arista)	23
KILEY DEAN Who Will I Run To? (Beatclub/Interscope)	14
PLUMB Real (Curb)	7
FUEL Falls On Me (Epic)	7
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	5
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	5
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	5
TRAPT Headstrong (Warner Bros.)	4
NICKELBACK Someday (Roadrunner/IDJMG)	4
BLACK EYED PEAS Shut Up (A&M/Interscope)	4
BLAQUE I'm Good (Elektra/EEG)	4
3 DOORS DOWN Here Without You (Republic/Universal)	3
ALL-AMERICAN REJECTS Time Stands... (Doghouse/DreamWorks)	3
LIZ PHAIR Why Can't I? (Capitol)	3
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	3
OUTKAST Hey Ya! (Arista)	3
BOW WOW Let's Get Down (Columbia)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+442
3 DOORS DOWN Here Without You (Republic/Universal)	+435
PINK Trouble (Arista)	+250
BLACK EYED PEAS Shut Up (A&M/Interscope)	+221
MAROON 5 Harder To Breathe (Octone/J)	+179
SANTANA f/ALEX BAND Why Don't You & I (Arista)	+167
ATARIS The Boys Of Summer (Columbia)	+164
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	+146
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	+136
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	+135
KELLY CLARKSON Low (RCA)	+125
NICKELBACK Someday (Roadrunner/IDJMG)	+124
MATCHBOX TWENTY Bright Lights (Atlantic)	+118
BABY BASH Suga Suga (Universal)	+111
SIMPLE PLAN Perfect (Lava)	+109
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	+107
MARIA I Give, You Take (DreamWorks)	+106
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	+105
MYA My Love Is Like...Whoa (A&M/Interscope)	+104
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	+98
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	+98
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+91
JOHN MAYER Bigger Than My Body (Aware/Columbia)	+84
TRAPT Headstrong (Warner Bros.)	+72
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+67
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	+65
OUTKAST Hey Ya! (Arista)	+64
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+60
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	+52

What are you looking for in an Email Solution?

- RESEARCH TOOLS
- SPEED
- RELIABILITY
- EASE OF USE
- 24/7 SUPPORT
- TEXT MESSAGING
- AFFORDABILITY

# ListenerEmail.com®

The Email Solution with ALL the Answers!

Learn More: 1-800-318-0390

## ON THE RECORD

With  
**Ron Roberts**  
PD, KQID/Alexandria, LA



Another brutal Louisiana summer is winding down — thankfully — and with that comes a special September for us here at KQID (Q93)/Alexandria, LA. We're celebrating our 25th year as Alexandria and Central Louisiana's hit music station — quite an accomplishment when you consider most stations go through a format change at some point in their history. • Q93's been a hit music-maker from Day One, and our listeners continue to come to us for what's hot in hit music. The ladies are digging Saliva's "Rest in Pieces" in a major way. I keep seeing this song slowly creeping up the charts. If you're missing it, give it a shot! • 3 Doors Down have once again cranked out a requestable monster. Fountain's Of Wayne's "Stacy's Mom" is a hottie. FeFe Dobson's a potential top 10. And my secret weapon is a record by a band from northwest Indiana called Emitter. Their tune "White Trash Town" is very pop-friendly, very hooky and perfect for your average, middle-American market. • We take the "better safe than sorry" approach to urban and rhythmic records. In a small Southern market, it had better be a safe, sure-fire hit, or we'll more than likely be sorry we leaned that direction. • At Q93, we don't have resources like callout, research, etc. We go on what our audience reacts to. Some programming philosophy blowhards would tell you you'll only get calls, e-mails or contacts from roughly 10% of your audience. I say that's a good sample, and more than likely a good cross section of who you reach. We still track the call requests, we installed an instant messenger from our website that reaches directly to our studio, and we utilize our site and shows to let the listener decide what's a hit and what's a dud.

**N**elly f/P. Diddy & Murphy Lee shake it all the way to the top of the R&R CHR/Pop chart as "Shake Ya Tailfeather" (Bad Boy/Universal) takes over the No. 1 position ... **Black Eyed Peas'** "Where Is the Love?" (A&M/Interscope) falls to No. 2 after six weeks on top ... **3 Doors Down's** "Here Without You" (Republic/Universal) rises 8-4\* ... **Maroon 5's** "Harder to Breathe" (Octone/J) cracks the top 10, moving 11-6\* ... **Beyoncé f/ Sean Paul's** "Baby Boy" (Columbia) goes up 16-12\* ... **Kelly Clarkson's** "Low" (RCA) climbs 21-18\* ... **Lil Jon & The Eastside Boyz** roll up 31-23\* with "Get Low" (TVT) ... Right behind them is **Hilary Duff**, whose "So Yesterday" (Buena Vista/Hollywood) rockets 30-24\* ... **John Mayer's** "Bigger Than My Body" (Aware/Columbia) vaults 33-27\* ... **Liz Phair's** "Why Can't I?" (Capitol) runs up 35-29\* ... **Baby Bash's** "Suga Suga" (Universal) rises 37-31\* ... Following closely behind are **Fountains Of Wayne** with "Stacy's Mom" (S-Curve/EMC), which flies up 42-32\* ... **Pink** grabs Most Increased Plays with "Trouble" (Arista), which debuts at No. 41 ... Other chart debuts come from **Bow Wow** and **Nickelback** ... **Michelle Branch** takes home Most Added honors for "Breathe" (Maverick/Warner Bros.), which snags 50 adds.

— Keith Berman, Radio Editor



## ON THE RISE

ARTIST: **Mandy Moore**

LABEL: **Epic**

By **MIKE TRIAS**/ASSOCIATE EDITOR



I feel like I've moved beyond this pristine bubble-gum image that most of the world has had of me," says Mandy Moore, who is now gracefully leaving behind her teenage years. She first came on the scene with her 1999 Platinum debut album, *So Real*, which spawned the hit "Candy," and she has since gone on to establish herself as one of pop culture's reigning princesses.

Entering the business as a blonde, the now-brunette singer-actress has actually taken a route many of her contemporaries have stayed away from and is choosing to display herself as a mature woman. Even some of the events at which she'll be appearing have mature themes. For example, Moore will host and perform on Lifetime's *Women Rock! Songs From the Movies*, a concert that will focus not only on theme songs from films, but also on the fight against breast cancer. It will air on Oct. 23.

While her image is maturing, so is her music. "Have a Little Faith in Me" is Moore's cover version of the John Hiatt classic and is currently No. 45\* on R&R's CHR/Pop chart. "Faith," the lead single from her upcoming album, *Coverage*, was actually the last song to be recorded for the CD. If you're looking for a ballad that is in line with her previous ballads "I Wanna Be With You" and "Only Hope," you'll find it in "Faith" — except, this time around, prepare yourself for a Mandy Moore whose music has grown not only through her voice (which sounds a bit deeper than before), but through her style as well.

As you've probably figured out by now, *Coverage* is an album of cover songs. Moore chose from among classic pop

songs, rock anthems and ballads from the '70s and '80s to fill out the 12-song set, including Carly Simon's "Anticipation," XTC's "Senses Working Overtime," Elton John's "Mona Lisas and Mad Hatters," Todd Rundgren's "Can We Still Be Friends" and Blondie's "One Way or Another." Regarding the album, produced by John Fields (Andrew WK), Moore remarks, "I know people are going to think, 'Who is Mandy Moore, and what makes her think she has the right to cover Elton John and Todd Rundgren?' But I am doing it out of love for these brilliant songs and their creative lyrics and melodies."

"I felt so privy to this knowledge of what the music world was like when singer-songwriters completely dominated the scene. It seemed so much more magical then than it does now. It's cool to break it down and get back to a time when it was about the music, not the videos, publicity shoots and what tests better at radio."

When discussing Mandy Moore, one cannot leave out her film credentials. Her role in *A Walk to Remember* solidified her position as a movie star (she also earned an MTV Movie Award in the category of Breakthrough Performance), and she recently starred in the movie *How to Deal*. She's set to star in the Michael Stipe-produced black comedy *Saved* as a Christian girl who uses religion to take advantage of people, as well as a romantic comedy that recently wrapped up production in Europe. "Acting has brought emotional depth to my singing," she says.

WITH A RESEARCH COMPANY ON EVERY CORNER  
WHY ARE SMART RADIO PROGRAMMERS CHOOSING BULLSEYE ?

ON TARGET • ON TIME • EVERYTIME

NO EXCUSES

Bullseye Marketing Research, Inc.  
Contact Chuck Dees or John Hart 1-888-411-4395  
email us at [bullseye@bullsi.com](mailto:bullseye@bullsi.com)  
or visit our website at [www.Bullsi.com](http://www.Bullsi.com)



America's Best Testing CHR/Pop Songs 12 +  
For The Week Ending 9/26/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
MAROON 5 Harder To Breathe (Octone/J)	4.27	4.35	82%	10%	4.30	4.23	4.32
3 DOORS DOWN Here Without You (Republic/Universal)	4.19	4.18	82%	9%	4.23	4.23	4.24
SANTANA f/ALEX BAND Why Don't You & I (Arista)	4.15	4.16	86%	14%	4.10	4.25	4.20
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	4.11	4.09	98%	37%	4.23	4.04	3.94
KELLY CLARKSON Low (RCA)	4.07	3.98	84%	11%	4.09	4.12	4.10
MATCHBOX TWENTY Unwell (Atlantic)	4.04	4.03	98%	41%	3.92	3.91	4.22
SIMPLE PLAN Addicted (Lava)	4.02	3.94	95%	34%	4.31	4.16	3.93
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	4.01	4.02	93%	28%	4.19	4.06	3.78
TRAPT Headstrong (Warner Bros.)	3.99	3.98	76%	15%	4.06	4.08	4.08
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	3.98	3.98	76%	11%	4.21	4.01	3.66
KELLY CLARKSON Miss Independent (RCA)	3.95	3.92	98%	50%	3.90	4.00	3.96
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	3.94	3.97	97%	22%	4.08	4.10	4.06
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3.91	4.01	98%	39%	3.89	3.94	3.96
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	3.90	4.00	93%	29%	4.22	3.96	3.71
EVANESCENCE Bring Me To Life (Wind-up)	3.88	4.00	99%	51%	3.92	3.62	3.97
ATARIS The Boys Of Summer (Columbia)	3.86	3.87	94%	26%	4.16	3.98	3.57
BEYONCE' f/JAY-Z Crazy In Love (Columbia)	3.70	3.57	98%	51%	3.62	3.61	3.63
NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3.70	3.75	96%	33%	3.88	3.77	3.56
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	3.65	3.59	85%	20%	3.68	3.93	3.44
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	3.62	3.58	97%	47%	3.40	3.56	3.73
JUSTIN TIMBERLAKE Senorita (Jive)	3.49	3.56	93%	37%	3.56	3.78	3.54
MYA My Love Is Like...Whoa (A&M/Interscope)	3.47	3.48	91%	36%	3.43	3.68	3.23
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.33	3.19	92%	41%	3.67	3.54	2.84
LUMIDEE Never Leave You - Uh Ooh, Uh Dooh! (Universal)	3.32	3.14	83%	39%	3.24	3.35	3.17
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3.29	3.17	91%	46%	3.36	3.49	3.11
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3.29	3.33	73%	28%	3.31	3.49	3.15
CHINGY Right Thurr (DTP/Capitol)	3.28	3.16	93%	42%	3.43	3.39	2.82
THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	3.28	3.29	92%	43%	3.12	3.41	3.25
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	3.23	3.15	98%	54%	3.17	3.18	3.28
JENNIFER LOPEZ Baby I Love U (Epic)	3.02	-	77%	31%	2.77	3.09	2.95

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.

**New & Active**

**BLACK EYED PEAS** Shut Up (A&M/Interscope)  
Total Plays: 916, Total Stations: 60, Adds: 5

**SALIVA** Rest In Pieces (Island/DJMG)  
Total Plays: 690, Total Stations: 37, Adds: 1

**EVANESCENCE** Going Under (Wind-up)  
Total Plays: 688, Total Stations: 46, Adds: 3

**GAVIN DEGRAW** Follow Through (J)  
Total Plays: 687, Total Stations: 60, Adds: 2

**BT** Simply Being Loved (Somnambulist) (Netwerk)  
Total Plays: 626, Total Stations: 28, Adds: 1

**DIDO** White Flag (Arista)  
Total Plays: 578, Total Stations: 34, Adds: 1

**JEWEL** Stand (Atlantic)  
Total Plays: 516, Total Stations: 45, Adds: 5

**MOST VALUABLE PLAYAS...** Roc Ya Body Mic Check 1, 2 (Casablanca)  
Total Plays: 465, Total Stations: 27, Adds: 1

**JOSH KELLEY** Amazing (Hollywood)  
Total Plays: 464, Total Stations: 32, Adds: 6

**OBIE TRICE** Got Some Teeth (Shady/Aftermath/Interscope)  
Total Plays: 414, Total Stations: 22, Adds: 3

Songs ranked by total plays



**FULFILLING YOUR HILARY DUFF NEEDS** After reading our profile of the Disney teen queen in this week's CHR/Pop special, you'd think we'd be done with her. But wait, we're not quite finished yet! Here's the actress-singer-clothing designer posing with WWWQ (Q100)/Atlanta's The Bert Show after being interviewed recently. Seen here are (l-r) Bert Show producer Jeff Dauler and News Director/co-host Melissa Carter, Duff and Bert Show host Bert Weiss and co-host Jenn Hobby.

**Please Send Your Photos**

R&R wants your best snapshots  
(color or black & white).

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

R&R, c/o Keith Berman: [kberman@radioandrecords.com](mailto:kberman@radioandrecords.com)



**THE MORE MRAZ, THE BETTER** Elektra artist Jason Mraz recently stopped by WKSC (103.5 Kiss-FM)/Chicago to enjoy some of their mylar balloons (seen in background). Aren't they pretty? Standing in front of them are (l-r) Elektra rep Jen Sly, Kiss MD Jeff "Smash" Murray, Mraz and Kiss PD Rod Phillips.



**HAYES, BED & BOUCH** Why are we running yet another picture from KKRZ (Z100)/Portland, OR's Last Chance Summer Dance? Because you people aren't sending us any pictures of your own to run! So here's (l-r) Z100 MD Michael Hayes, Daniel Bedingfield and Island rep Dave Bouchard to scare you into e-mailing some photos to us.







# Obie Trice: Skills & Personality

## Shady Records star promises no gimmicks

**G**rowing up on the streets of Detroit, Obie Trice had a vision of becoming a rapper by the tender age of 11. "My mother bought me a karaoke machine, and I used to work with that," he tells R&R. "I was just a young guy who loved getting on the mike from that point on."

With such early influences as Big Daddy Kane, Biz Markie, Eric B. & Rakim and the legendary 2Pac and Notorious B.I.G., Trice set his vision in motion, earning a name for himself on Detroit's underground hip-hop scene — the same scene that gave birth to Eminem.

Besides just surviving day to day on the streets, Trice also struggled to get a major-label deal. "Being from Detroit, there wasn't too much opportunity for a dude to get on as a rapper," he says. "Em was the first dude who came out of Detroit on a major. Before that it was like, how can a dude from the D get on? Nobody was getting any majors looking at them, and being in the streets takes away from that vision."

Today Trice's passion for being on the mike and making good music has come to fruition: He was the second artist signed to Eminem's Shady Records. On the occasion of the release of his debut album, *Cheers*, I had the chance to talk to him about his path to success and the struggles he's faced getting there.

**R&R:** How was life growing up in Detroit?

**OT:** School wasn't something that I was great in. I was getting into a lot of bullshit. When I look back on it I think, "Damn, I was hardheaded." Coming up, I was doing what the fuck I wanted to do. I left the crib

when I was 16 or 17 years old, and my OG used to hate when I came around. It was just crazy back then.

**R&R:** Looking back on those days, did you think you would actually have a career as a rapper?

**OT:** There was a time growing up when I said I knew I was going to do this. As I got older, I lost the vision of it. Coming out of school I had to get a job, and I had to put my all into that.

**R&R:** What steps did you take to make yourself stand out from the rest of the knuckleheads out there who are trying to become rappers?

**OT:** The timing was right. There's a lot of dope MCs out there, but I feel that while a lot of it is talent, a lot of it's also about when it's your time. It's similar to getting drafted to the NBA or the NFL. And the man upstairs has a lot to do with it.

I've had doors slammed in my face when I was trying to get on. I've been told, "We don't want to get down with you." I've been given all kinds of excuses, like, "He's street, and we're looking for some hip-hop." It's all just a bunch of bullshit.

**R&R:** How would you describe your style as a rapper?

**OT:** I wouldn't say I fit in one category. My style is versatile. I tap in to a lot of different subjects. I'll take them to the club, get serious with it, take it to the streets with it and get sad with it. The album's content is all over the place.

**R&R:** How did you come up with the name Obie Trice?

**OT:** That name was given to me at birth, and I don't know what it means. Actually, that's my old dude's name and his old dude's name. I'm the third. I feel like this is my music, this is me, this is what I'm going to give you: my real name and no gimmicks.

**R&R:** What other types of struggles did you have to go through before you got your break?

**OT:** Being homeless and being in the streets. Living out here on the streets was a struggle. Back then you couldn't even see the future. The vi-

sion is just a blur, and you don't know what you're going to do. Your people don't have time for you, because they feel that when you come around, you fuck up.

When my daughter was coming, that's when I had to grow up and handle my business. Everything flipped at that point, from worse to a little better.

**R&R:** Tell us about the events leading up to your being signed to Shady Records.

**"Every song on the album I think is my shit. The whole album is a jewel to me. This is my debut album, and I love the whole thing."**

**OT:** I had saved up my chips and done some underground joints in Detroit and gotten them distributed. Some of my joints were getting a buzz. Bizarre, from D12 and Eminem's former DJ, heard my music and brought it to Marshall's attention. A couple of weeks later D12 told me to come to the studio and spit for Em. I shot up there and spit for him through his car window and gave him a CD of mine. He told me he'd get back with me.

**R&R:** What was going on in your mind at the time?

**OT:** I was like, "Yeah, whatever! Good lookin', Bizarre." I gave Bizarre a pound for giving me the opportunity to spit for Eminem, but I didn't think anything of it. A couple of weeks later I got a call from Shady Records, and we had dinner. Since then it's been on and poppin'.

**R&R:** What does the title *Cheers* mean to you?

**OT:** I thought of *Cheers* as a celebration of being here, a celebration of the lives of the homies I lost. I've lost a lot of close brothers. And you know I love the bar scene, so it was only right that I named it *Cheers*.

**R&R:** Who are some of the producers

## The Politics Of The Game, Part Two

I recently wrote a column (9/12) addressing the politics of the game and questioned if politics is hurting our industry as a whole. Many of our readers wrote in to share their thoughts. Here are just a few of the responses I received.

**Phil Michaels  
PD, WPYM/Miami**

Just wanted to say good job on writing this piece. It's the part of the industry that I dislike. You made some good and valid points. I also have the philosophy that being a "terrorist" to labels is not a good move. Dropping a hit record to make a statement is just plain stupid. It only hurts the listeners, and they'll go to the competition instead to hear the hit you broke.

Labels do bring a lot of this stuff on themselves, though, by not supporting the stations that break their records because of the labels' agendas. That is just plain BS. I understand labels have a ton of pressure on them and have a job to do, but they need to understand that we are accountable also.

I dislike labels that feel every record is a hit to them. That is unrealistic. It gets old after a while when three out of the five records they claimed and hyped to be the next big song stuff. It all starts with respect and your reputation. It's all we have in this industry. Be honest — it goes a long way.

Don't misunderstand me: There are a lot of great people on the record-label side. But a few bad ones don't know how to communicate and maximize the relationship well. By talking things out, we can solve the problems of the world. We don't need to go to war every time we don't get something we want. It comes down to respect and understanding each other's goal at the end. Protect the stations that support you and your record. It's a song-at-a-time process. It's a process of building the relationship. I scratch your back, you scratch my back. The point also has to be made that some programmers let ego get involved and abuse the system. It's plain stupid.

This is the part of the industry I could do without. I'm in this business because I love to see the entire city bouncing to our station playing a killer song. That's what it's about: making a difference in people's lives and creating an escape from the craziness in this world. It shouldn't be about politics. We have Washington for that.

**Sean Lynch  
VP/Promotion, Jeff McClusky & Associates**

I really appreciated your comments in "The Politics of the Game." Although politics will usually play some kind of a role in decisions that are made by both radio and record companies, I agree with you that when it comes to exposing new music, it's your audience and not politics that should be the priority.

Because there is so much at stake during these challenging times, both record companies and radio stations should be working even more closely together and finding those mutually beneficial opportunities that can help both become stronger.

**Jay Stevens  
VP/Programming & WPGC/ PD, Infinity**

Good article this past week. You are on-point: This is a great business, and we always need to thank whoever is up there for the opportunity we have to be doing something we love. And if you don't love it, get out!

Your last line is the best: "Are you one of the best?" Keep up the good work.

and artists featured on your album, and what was it like working with them?

**OT:** We have Busta Rhymes on the album, and it was dope working with him. He's a cool brother. We got a joint produced by Dr. Dre. Dre's also doing vocals on "Shit Hits the Fan," and he's another cool brother to work with. Timbaland is on the album doing vocals and production and is another brother who is crazy with beats. He went in there, and we knocked it out real quick.

I got this up-and-coming producer named Emil, and he's on the album producing. I got Fred Wreck from the West Coast doing something. Eminem is on the album, producing and doing vocals. I got the posse cut with G-Unit and the posse cut with D12 to solidify the Shady Records movement.

**R&R:** You got some of the biggest names in hip-hop on your first album. How does that make you feel?

**OT:** It's crazy. It's unbelievable. I have to ask my manager, "Did I get popped in the hood, and this is my heaven or something?" Because it's so crazy and unbelievable. I've just been taking it step by step and adapting to it.

**R&R:** What is your favorite track on the album, and why?

**OT:** Every song on the album I think is my shit. The whole album is a jewel to me. This is my debut album, and I love the whole thing.

**R&R:** What will be next for you?

**OT:** I'd like to screenwrite. I'd like to get on the big screen with a movie and try to do the Ice Cube thing — not the acting part, but behind the scenes. I've always had an interest in that. I want to get with the right people who really know what they're doing. I'd like to go to some of these colleges and holla at these young cats that are going to school for it and try to formulate me a team to get it poppin'.

**"I have to ask my manager, 'Did I get popped in the hood, and this is my heaven or something?'"**



September 26, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	5929	+545	647648	8	84/0
3	2	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	5449	+140	560984	21	76/0
2	3	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	4971	-347	497232	16	79/0
4	4	CHINGY Right Thurr (DTP/Capitol)	4633	-237	506710	22	78/0
5	5	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	4439	-118	444356	16	83/0
6	6	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	4012	-544	412919	17	80/0
8	7	BABY BASH Suga Suga (Universal)	3808	+161	303633	16	59/0
7	8	BOW WOW Let's Get Down (Columbia)	3572	-108	259601	13	75/0
10	9	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	3324	+434	320268	11	74/2
11	10	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	3113	+280	321149	14	77/1
14	11	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	2873	+524	313445	6	77/1
9	12	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	2796	-324	323142	22	73/0
15	13	CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	2689	+385	243887	5	82/4
18	14	OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	2244	+246	186665	5	79/4
13	15	MYA My Love Is Like...Whoa (A&M/Interscope)	2163	-227	224637	17	69/0
19	16	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	2053	+90	134822	9	63/1
12	17	GINUWINE In Those Jeans (Epic)	1997	-546	180934	18	66/0
16	18	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	1864	-311	191748	19	81/0
26	19	OUTKAST The Way You Move (Arista)	1861	+425	152434	4	69/3
24	20	50 CENT If I Can't (Shady/Aftermath/Interscope)	1837	+160	183511	11	18/0
17	21	LUMIDEE Never Leave You · Uh Ooh, Uh Oooh! (Universal)	1793	-378	187320	19	76/0
21	22	DMX Where The Hood At? (Ruff Ryders/IDJMG)	1755	-78	157328	7	63/0
25	23	ASHANTI Rain On Me (Murder Inc./IDJMG)	1696	+183	164747	6	62/3
20	24	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	1667	-182	145028	19	50/0
23	25	R. KELLY Thoia Thoing (Jive)	1635	-48	218377	12	68/0
29	26	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Real/Universal)	1521	+207	106025	5	65/5
27	27	T.I. 24's (Grand Hustle/Atlantic)	1466	+135	109227	8	62/6
30	28	MARY J. BLIGE Ooh! (Geffen)	1443	+153	135844	4	62/9
22	29	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	1378	-400	100236	10	45/0
28	30	FAT JOE & P. DIDDY f/DRE Girl I'm A Bad Boy (Bad Boy/Universal)	1324	+4	84055	4	56/0
32	31	FRANKIE J. We Still (Columbia)	1206	+26	88469	9	42/0
39	32	MARK RONSON International Affair (Elektra/EEG)	1138	+373	92097	3	40/7
35	33	213 Fly (Geffen)	1094	+220	149493	4	11/0
34	34	MONICA Get It Off (J)	949	+13	64474	4	48/1
36	35	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G./EEG)	915	+61	70833	6	30/0
31	36	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	898	-378	86643	11	60/0
37	37	GEMINI f/NB RIDAZ Crazy For You (Catalyst)	896	+46	53746	7	9/1
41	38	BIG TYMERS This Is How We Do (Cash Money/Universal)	877	+227	40865	2	39/6
33	39	SEAN PAUL Like Glue (VP/Atlantic)	861	-206	93814	19	59/0
50	40	JAGGED EDGE Walked Outta Heaven (Columbia)	644	+212	50036	2	39/4
47	41	YING YANG TWINS Naggin' (TVT)	622	+118	63433	2	23/4
42	42	SASHA Dat Sexy Body (VP)	564	-15	67308	5	24/2
48	43	TECH N9NE Imma Tell (Independent)	543	+60	20910	2	27/3
43	44	JACKI O Nookie Real Good (Poe-Boy/Sobe)	521	-49	34599	3	29/1
45	45	JUSTIN TIMBERLAKE Senorita (Jive)	504	-44	39144	9	16/0
38	46	JS Ice Cream (DreamWorks)	489	-338	23724	13	37/0
Debut	47	R. KELLY Step In The Name Of Love (Jive)	441	+94	78653	1	11/6
46	48	BEYONCE' Summertime (Columbia)	428	-115	61704	7	5/0
Debut	49	50 CENT What Up Gangsta (Shady/Aftermath/Interscope)	416	+25	91950	1	3/0
40	50	CHERISH f/DA BRAT Miss P. (Warner Bros.)	408	-307	22555	9	34/0

89 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/14-9/20. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

**Most Added**

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
LIMP BIZKIT Red Light - Green Light (Flip/Interscope)	28
MARY J. BLIGE Ooh! (Geffen)	9
KELIS Milkshake (Star Trak/Arista)	9
WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)	7
MARK RONSON International Affair (Elektra/EEG)	7
LOON f/MARIO WINANS Down For Me (Bad Boy/Universal)	7
T.I. 24's (Grand Hustle/Atlantic)	6
BIG TYMERS This Is How We Do (Cash Money/Universal)	6
R. KELLY Step In The Name Of Love (Jive)	6
2PAC Life Goes On (Death Row)	6

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+545
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	+524
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	+434
OUTKAST The Way You Move (Arista)	+425
CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	+385
MARK RONSON International Affair (Elektra/EEG)	+373
BAD BOY'S DA BAND Bad Boy This Bad... (Bad Boy/Universal)	+342
WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)	+301
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	+280
OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	+246

**New & Active**

- WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)  
Total Plays: 404, Total Stations: 57, Adds: 7
- ELEPHANT MAN Pon De River (VP/Atlantic)  
Total Plays: 398, Total Stations: 20, Adds: 0
- RAH DIGGA Party &... (Flipmode/J)  
Total Plays: 392, Total Stations: 33, Adds: 3
- HI-C f/DJ QUIK Let Me Know (Hi-Life)  
Total Plays: 363, Total Stations: 20, Adds: 3
- BAD BOY'S DA BAND Bad Boy This Bad... (Bad Boy/Universal)  
Total Plays: 355, Total Stations: 30, Adds: 5
- KELIS Milkshake (Star Trak/Arista)  
Total Plays: 352, Total Stations: 31, Adds: 9
- BLACK EYED PEAS Shut Up (A&M/Interscope)  
Total Plays: 296, Total Stations: 30, Adds: 3
- ERYKAH BAOU Danger...Block On Lock (Motown/Universal)  
Total Plays: 294, Total Stations: 19, Adds: 5
- TOD SHORT f/LIL' JON Shake That Monkey (Short/Live)  
Total Plays: 282, Total Stations: 10, Adds: 0
- AVANT Read Your Mind (Geffen)  
Total Plays: 271, 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](http://www.radioandrecords.com).



**R&R's Year-End Chart Pack**

Only \$65

**NOW AVAILABLE!**

Includes year-end charts for all R&R formats from 1974 through 2002! Call (310) 788-1625 or email [moreinfo@radioandrecords.com](mailto:moreinfo@radioandrecords.com)



September 26, 2003

RANK ARTIST TITLE LABEL

- 1 BEYONCE' f/SEAN PAUL Baby Boy (Columbia)
- 2 LIL' JON & EASTSIDE BOYZ Get Low (TVT)
- 3 YOUNGBLOODS f/LIL' JON Damn! (Arista)
- 4 CHINGY Right Thurr (Priority/Capitol)
- 5 LUDACRIS Stand Up (Def Jam South/IDJMG)
- 6 YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)
- 7 NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Universal)
- 8 PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
- 9 50 CENT f/NOTORIOUS B.I.G. P.I.M.P. (Shady/Aftermath/Interscope)
- 10 BOW WOW Let's Get Down (Columbia)
- 11 DMX Where The Hood At (Ruff Ryders/IDJMG)
- 12 CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)
- 13 R. KELLY Thoia Thoing (Jive)
- 14 50 CENT If I Can't (Shady/Aftermath/Interscope)
- 15 BEYONCE' f/JAY-Z Crazy In Love (Columbia)
- 16 MURPHY LEE f/J. DUPRI Wat Da Hook Gon' Be (Fo' Reel/Universal)
- 17 T.J. 24's (Grand Hustle/Atlantic)
- 18 LUMIDEE Never Leave You... (Straight Face/Universal)
- 19 BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)
- 20 OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)
- 21 FABOLOUS Into You (Elektra/EEG)
- 22 213 Fly (Geffen)
- 23 OUTKAST The Way You Move (Arista)
- 24 50 CENT What Up Gangsta (Shady/Aftermath/Interscope)
- 25 BAD BOY'S DA BAND Bad Boy This, Bad Boy That (Bad Boy/Universal)
- 26 MARY J. BLIGE Ooh! (Geffen)
- 27 SEAN PAUL Like Glue (VP/Atlantic)
- 28 MYA My Love Is Like...Whoa (A&M/Interscope)
- 29 YING YANG TWINS Naggin' (TVT)
- 30 BABY BASH Suga Suga (Universal)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/21-9/27/03.



©2003, R&R, Inc.

## PHIAT MIX SIX

- G-UNIT Stunt 101 (G-Unit/Interscope)
- 112 f/LUDACRIS Hot & Wet (Def Jam/IDJMG)
- SNOOP DOGG It Blows My Mind (Startrak/Arista)
- RAH DIGGA Party & ... (J)
- KELIS Milkshake (Star Trak/Arista)
- LUDACRIS Stand Up (Def Jam South/IDJMG)



Gemini's "Crazy for You" (Catalyst) is going to be a monster for KPTY. Already getting top-five phones. Both guys and girls are calling for this one. Although it seems like Sasha's "Dat Sexy Body" (VP) has been huge in the clubs for what seems like a year now, radio is finally catching up. This could be the next Lumidee "Never Leave" (Straight Face/Universal). Watch this one. The Cash Money Crew has another hit with Big Tymers' "This Is How We Do" (Cash Money/Universal), and Ludacris' "Stand Up" (Def Jam South/IDJMG) is a great song, but the video — wow! This one is starting to build nicely in Houston.



— DJ Penetrate, KPTY/Houston



Already a strong buzz record for us is Kelis' "Milkshake" (Star Trak/Arista). It's starting to get decent phones and requests at our club remotes. Our DJ has also created a reaggae remix of it, which is getting heavy play as well. Our No. 1-requested record by a landslide is Christina Aguilera & Lil Kim's "Can't Hold Us Down" (RCA). While everyone knows about this record by now, it deserves mention that it seems as if every female in Portland has requested this song on WRED. I think 112 and Ludacris' "Hot & Wet" (Def Jam/IDJMG) has quite a bit of potential and could end being a "Peaches & Cream" type track. Lastly, an instant favorite in the mix show and on our exclusive show is the new G-Unit single, "Stunt 101" (G-Unit/Interscope). We've been hitting this for a minute now, and everyone seems to be ready for it.

— Lee L'Heureux, WRED/Portland, ME



**LET THE PARTY BEGIN** Kelis was in the house and representing for Arista Records at a recent party the label held in New York. After discussing the release of her new album, Tasty, due out Nov. 11 and featuring the single "Milkshake," the artist took a moment to take a snapshot with the crew at Lawman Promotions. Seen here (l-r) are Greg Lawley of Lawman, Kelis, Caroline Bazbaz of Arista and Gary Spangler of Lawman.

# Fast Hooks...No Snags

- Digital, Clear, Consistent
- Custom Production – Callouts, Montages & Video Hooks
- 70,000+ Song Library
- All Formats & International Titles
- On-Time Delivery

We've Moved!

**HOOKS**  
UNLIMITED

The World's Premier Music Hook Service

Call Michael Pelaia (770)452-HOOK (4665)

Email: [hooks@hooks.com](mailto:hooks@hooks.com) [www.hooks.com](http://www.hooks.com)

16 Perimeter Park Drive, #109 Atlanta, GA 30341-1324 FAX: (770)452-4675

Featuring: **TM CENTURY** GoldDiscs and HitDiscs





# From Mix Show To Manager

## How two DJs went from turntables to the PD chair

This weekend the annual Mix Show Summit convenes in San Juan, Puerto Rico, bringing together mixers, programmers, label execs and artists. The number of industry players attending this year's event is a prime example of how powerful and influential the mix show has become at the Urban and Rhythmic formats. An increasing number of stations have a mix-show coordinator, and almost every label has established a department that exclusively works the mix-show circuit.

Considering this, it's not surprising to see several prominent programmers and music directors who got their start as station mixers or club DJs, including WCHH/Charlotte PD DJ Boogie, KATZ/St. Louis PD Dwight Stone, WKYS/Washington MD DJ Iran and Urban AC WBHK/Birmingham PD Jay Dixon.



Al Irvin

I spoke recently with WJWZ/Montgomery, AL PD Al Irvin and WZMX/Hartford Asst. PD/MD DJ Buck to find out how they climbed the ladder from mixer to management.

### More Opportunities

Irvin started as a mixer at WDMT/Cleveland, eventually moving to WFXE/Columbus, GA, where he earned his first MD stripes under then-PD Terri Avery. About 18 months ago he got his first PD job, at WJWZ. It took him a little over 10 years to go from mixer to PD, but he says mixers today are making the same journey in much less time.

DJ Buck agrees, saying, "There are

more opportunities for mixers today, and more opportunities to move up quickly, because, more and more, this business is about the lifestyle and the music. More companies are seeing that, in order to compete, you have to have a programmer who not only knows the music but understands and can

get inside the heads of his listeners.

"What better way to do that than to live it yourself? The mixers are the ones who are closest to the streets and the music and, therefore, the listeners. For example, I'm not just in the office five days a week; I'm also in the clubs every night and at every concert that comes through town. That's what I've always done as a mixer, and I still do it now as Asst. PD/MD."

Buck climbed the radio ladder over a 13-year period, starting in the clubs and college radio in Providence. After making a name for himself in the city as a DJ, he was called upon by then-WWXX PD Jerry McKenna to be a mixer for the station. He eventually

became PD there, before joining WZMX three months ago as Asst. PD/MD.

### The Real Power

Irvin says that while it may take less time for a mixer to move up through the ranks today, they still have to have certain qualities to be a PD. "You have to be aggressive, you have to have curiosity, and you must be willing to learn from your PD," he says.

"Most mixers first have a desire to be an air personality. Once they achieve that goal, they realize they can do more. They see where the real power lies at the station — in programming.

"But you can't just be about music. You have to learn how to manage people. A smart move might be to aspire to be the mix-show coordinator at your station, so you can show your leadership skills. If you have these qualities and your company knows it may need someone who is also in touch with the streets, your chance may be right around the corner."

In working their way up, Buck and Irvin had to overcome certain misperceptions that the corporate radio world has. "The biggest misperception is that we are too street," Buck says. "They don't think we understand the way radio works. But, in fact, most mixers understand why you can't play three new records in a row even when you're really excited about new tracks.

"We're also not just hip-hop heads. If you're a really good mixer, you're into all kinds of music. I really like R&B. Hip-hop and R&B overlap now in so many ways, you can't separate them. Just look at the Tamia and Fabolous record."

"The other misperception is that we aren't business-savvy," Buck says. "Most DJs own their own businesses, so they are very experienced in that area. Many have been working the clubs for years. Some are so popular that stations have to work their schedule around them if they want to have them on the air.

"Most of us DJs learned the value

and potential of our craft by watching Funkmaster Flex. Look at how he parlayed his mix-show career into an empire."

Irvin also believes that mixers often have to fight against stereotyping. "Corporate America will judge you based on how you talk and how you walk, yet I know I have more knowledge of the listener and this radio station than someone with a degree from Harvard," he says.

### Pick Your Battles

Because of these misperceptions, Irvin suggests that a mixer may have to work harder to get into programming. "Your PD may only look to you when it comes to music," he says. "You have to show him or her that you have ideas all around.

"Also, know when to pick your battles. Some songs, even if you know they're a hit, may have to just stay in the mix show and not be heard in regular rotation."

And what things shouldn't you do? "Never be closed-minded," says Buck. "Be open to all kinds of music and all kinds of jobs within the station — anywhere you can get your foot in the door. You might be the best mixer on the station, but can you do production? Can you handle a live remote? What do you know about promotions?"

"If you act like everything is more important than the station, the PD is going to move on to the next guy. When I started, I had a good business working the clubs in Providence, and I made a lot of money. But I knew I wanted to work in radio, so I had to give up lucrative weekend gigs to work at the station for a lot less money. But it pays off in the long run."

### Learning From Mistakes

Mixers have also increased their power at some stations even without becoming MD or PD. Because of their ability to break new artists and records and the increasing unavailability of many programmers to the labels, mixers have become the people the labels go to with new music. We asked



DJ Buck



**CRUNK'N UP MORNINGS** The Doug Banks Show's "Let's Jam" session hit Savannah, GA, where WEAS-FM welcomed Da Brat, The Ying Yang Twins and Lil' Jon And The Eastside Boyz. Pictured with Banks (l) is Lil' Jon.

**"The biggest misperception about mixers is that we are too street."**

DJ Buck

our programmers if this has helped or hurt mixers who aspire to become programmers.

"There are some PDs who might be jealous of the attention a mixer gets," Irvin says. "Then they end up taking away some of the control you may have in music decisions. But you can turn that around by making sure your PD knows that you are loyal to him first, not the labels."

"It's nice to be able to have a PD who allows you to make music decisions on your own, but it's also a big responsibility," Buck says. "Jerry always allowed me to run my own mix show, but, at the same time, I would use my common sense. And those are the mixers you see moving up."

"But if a mixer is new to radio and is playing all kinds of stuff and feelin' the label attention, the PD will usually put the handcuffs on, and that frustrates the mixer. Some learn to work with it, others get out. They'd rather spin in a club where they have no one to answer to but themselves."

"The way I look at it — and it helps that I've been a DJ — is that, as a PD, you have to earn your mixers' respect. Don't just tell a DJ, 'Don't play that.' Explain why it shouldn't be played."

Irvin says that, while we've seen more mixers become PDs in small to medium markets, it's rare to see it in a top 10 market. "I think that's because in those markets most DJs have a set list they spin from," he says. "They've never given the opportunity to program their own show, to learn and to make mistakes. I've learned from all my mistakes; that's what makes me a better PD."

**"Corporate America will judge you based on how you talk and how you walk, yet I know I have more knowledge about the listener and this radio station than someone with a degree from Harvard."**

Al Irvin

September 26, 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	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	3359	+229	364682	13	62/0
4	2	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	3356	+466	465280	8	64/0
1	3	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3134	-125	385087	14	59/0
3	4	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	2832	-177	358468	18	66/0
5	5	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	2714	-132	326910	15	65/0
8	6	R. KELLY Thoia Thoing (Jive)	2525	+116	354981	12	68/0
6	7	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2416	-265	320515	23	58/0
7	8	CHINGY Right Thurr (DTP/Capitol)	2359	-88	327013	24	67/0
12	9	ASHANTI Rain On Me (Murder Inc./IDJMG)	2301	+361	284063	6	60/0
9	10	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	2229	0	257855	15	52/2
15	11	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	2080	+338	259805	5	64/1
14	12	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbini' (T.U.G./EEG)	1941	+193	222059	9	49/0
10	13	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	1926	-125	215820	21	64/0
17	14	JAGGED EDGE Walked Outta Heaven (Columbia)	1885	+220	227446	8	58/2
16	15	MARY J. BLIGE Ooh! (Geffen)	1821	+134	191863	6	65/0
11	16	BOW WOW Let's Get Down (Columbia)	1699	-333	178750	15	65/0
13	17	AALIYAH f/TANK Come Over (BlackGround/Universal)	1676	-129	258410	21	54/0
21	18	MONICA Knock Knock (J)	1411	+134	140453	4	58/3
23	19	AVANT Read Your Mind (Geffen)	1377	+158	153419	6	60/5
19	20	ERYKAH BADU Danger...Block On Lock (Motown/Universal)	1348	-55	95816	8	57/0
26	21	R. KELLY Step In The Name Of Love (Jive)	1330	+209	157773	10	61/2
31	22	CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	1140	+227	110747	3	59/4
30	23	OUTKAST The Way You Move (Arista)	1081	+144	85467	3	50/3
25	24	T.I. 24's (Grand Hustle/Atlantic)	1059	-88	93562	17	44/0
22	25	SEAN PAUL Like Glue (VP/Atlantic)	1046	-231	104097	17	57/0
28	26	DMX Where The Hood At? (Ruff Ryders/IDJMG)	1015	-10	77240	6	52/0
32	27	YING YANG TWINS Naggin' (TVT)	983	+81	68681	9	34/2
24	28	TYRESE Signs Of Love Makin' (J)	978	-171	169435	20	53/0
34	29	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	967	+125	82152	5	40/1
29	30	NAPPY ROOTS Roun'The Globe (Atlantic)	935	-59	55347	9	39/0
27	31	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	877	-230	116459	19	68/0
33	32	ATL Calling All Girls (Epic)	854	+9	62452	9	42/1
38	33	JACKI O Nookie Real Good (Poe-Boy/Sobe)	701	+64	49125	5	42/1
47	34	BAD BOY'S DA BAND Bad Boy This Bad Boy That (Bad Boy/Universal)	676	+215	71661	2	28/3
35	35	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	644	-86	63708	9	34/1
37	36	MYA My Love Is Like...Whoa (A&M/Interscope)	614	-113	69268	16	47/0
48	37	OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	612	+151	53439	2	49/4
Debut	38	GINUWINE Love You More (Epic)	573	+305	50630	1	39/4
45	39	FLOETRY Getting Late (DreamWorks)	542	+42	43128	2	34/1
36	40	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	530	-198	50129	19	49/0
44	41	TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)	522	+6	37502	3	31/0
Debut	42	BIG TYMERS This Is How We Do (Cash Money/Universal)	513	+110	31794	1	36/2
50	43	JAHEIM Backtigh (Divine Mill/Warner Bros.)	485	+59	36863	2	38/3
39	44	B2K What A Girl Wants (Epic)	476	-123	63593	7	9/0
-	45	R. KELLY I'll Never Leave (Jive)	467	+66	72194	14	5/0
46	46	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	456	-36	55577	17	37/0
43	47	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	453	-64	75402	12	41/0
Debut	48	ELEPHANT MAN Pon De River (VP/Atlantic)	430	+54	70513	1	18/0
Debut	49	JOE More & More (Jive)	423	+130	38524	1	41/8
49	50	MARY J. BLIGE Love @ 1st Sight (Geffen)	408	-47	42034	14	49/0

70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/14-9/20. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company © 2003, The Arbitron Company). © 2003, R&R, Inc.

## Most Added®

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
JHENE No L.O.V.E. (Epic)	27
DAVE HOLLISTER Never Gonna Change (Doo Rag) (DreamWorks)	27
THREE 6 MAFIA Ghetto Chick (Columbia)	19
WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)	9
JOE More & More (Jive)	8
MONTELL JORDAN Superstar (Koch)	8
DRAG-ON Put Your Drinks Down (Ruff Ryders/Virgin)	7
LOON f/MARIO WINANS Down For Me (Bad Boy/Universal)	6
BOD YA TRIBE f/MACK 10 Bang On (Sanjay)	6

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BAD BOY'S DA BAND Bad Boy This Bad... (Bad Boy/Universal)	+657
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+466
ASHANTI Rain On Me (Murder Inc./IDJMG)	+361
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	+338
GINUWINE Love You More (Epic)	+305
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	+229
CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	+227
JAGGED EDGE Walked Outta Heaven (Columbia)	+220
R. KELLY Step In The Name Of Love (Jive)	+209

## New & Active

- WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)  
Total Plays: 364, Total Stations: 48, Adds: 9
- DAVID BANNER Cadillac On 22's (Universal)  
Total Plays: 333, Total Stations: 22, Adds: 1
- MS. DYNAMITE Dy-na-mi-te (Interscope)  
Total Plays: 327, Total Stations: 28, Adds: 1
- RAH DIGGA Party &... (Flipmode/J)
- RAH DIGGA Party &... (Flipmode/J)  
Total Plays: 322, Total Stations: 28, Adds: 3
- KEM Love Calls (Motown/Universal)  
Total Plays: 284, Total Stations: 17, Adds: 0
- A. HAMILTON Comin' From Where I'm From (So So Def/Arista)  
Total Plays: 228, Total Stations: 19, Adds: 0
- DRAG-ON Put Your Drinks Down (Ruff Ryders/Virgin)  
Total Plays: 222, Total Stations: 28, Adds: 7
- SILK Silktime (Liquid 8)  
Total Plays: 215, Total Stations: 22, Adds: 1
- MONTELL JORDAN Superstar (Koch)  
Total Plays: 191, Total Stations: 24, Adds: 8
- LOON f/MARIO WINANS Down For Me (Bad Boy/Universal)  
Total Plays: 168, Total Stations: 34, Adds: 6

Songs ranked by total plays

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

## R&R's Year-End Chart Pack

Only \$65

NOW AVAILABLE!

Includes year-end charts for all R&R formats from 1974 through 2002! Call (310)788-1625 or email [moreinfo@radioandrecords.com](mailto:moreinfo@radioandrecords.com)





### America's Best Testing Urban Songs 12 + For The Week Ending 9/26/03

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)	4.29	4.28	99%	29%	4.19	4.27	3.94
BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)	4.24	4.34	96%	15%	4.20	4.25	4.04
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	4.22	4.05	74%	8%	4.26	4.19	4.46
CHINGY Right Thurr (DTP/Capitol)	4.20	4.05	99%	32%	4.00	4.08	3.75
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	4.14	3.96	95%	27%	4.00	4.01	3.98
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	4.12	4.18	96%	28%	4.09	4.12	4.02
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	4.09	4.16	100%	44%	4.09	4.11	4.00
BOW WOW Let's Get Down (Columbia)	4.09	4.04	96%	25%	3.99	3.96	4.06
DMX Where The Hood At? (Ruff Ryders/IDJMG)	4.08	—	85%	9%	4.03	3.99	4.15
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	4.00	3.80	83%	16%	3.90	3.93	3.82
JAGGED EDGE Walked Outta Heaven (Columbia)	3.99	4.02	54%	7%	4.05	4.05	4.03
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	3.96	3.89	96%	29%	4.02	4.05	3.92
AALIYAH f/TANK Come Over (BlackGround/Universal)	3.93	4.06	80%	23%	4.02	4.07	3.85
OUTKAST The Way You Move (Arista)	3.93	—	54%	8%	3.92	3.91	3.95
MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)	3.87	3.85	57%	9%	3.90	3.91	3.88
GINUWINE In Those Jeans (Epic)	3.86	3.77	95%	35%	3.84	3.89	3.69
ASHANTI Rain On Me (Murder Inc./IDJMG)	3.85	3.82	76%	18%	3.87	3.91	3.74
MARY J. BLIGE Ooh! (Geffen)	3.84	3.76	59%	10%	3.85	3.83	3.92
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	3.83	3.70	86%	22%	3.66	3.68	3.61
SEAN PAUL Like Glue (VP/Atlantic)	3.80	3.78	98%	41%	3.79	3.76	3.90
R. KELLY Thoina Thoina (Jive)	3.79	3.76	94%	27%	3.81	3.79	3.85
AVANT Read Your Mind (Geffen)	3.78	3.81	33%	4%	3.99	4.07	3.74
BEYONCÉ f/JAY-Z Crazy In Love (Columbia)	3.75	3.82	100%	57%	3.71	3.73	3.66
R. KELLY Step In The Name Of Love (Jive)	3.74	3.70	58%	15%	3.87	3.90	3.75
NAPPY ROOTS Roun'The Globe (Atlantic)	3.73	—	54%	12%	3.69	3.64	3.81
TYRESE Signs Of Love Makin' (J)	3.69	3.77	75%	22%	3.70	3.66	3.83
MONICA So Gone (J)	3.67	3.62	90%	38%	3.79	3.81	3.73
MONICA Knock Knock (J)	3.61	3.55	43%	12%	3.68	3.67	3.73
T.I. 24's (Grand Hustle/Atlantic)	3.57	3.44	74%	24%	3.40	3.38	3.44
ERYKAH BADU Danger...Block On Lock (Motown/Universal)	3.47	3.63	47%	12%	3.53	3.45	3.77

Total sample size is 397 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

## Indicator Most Added\*

THREE 6 MAFIA Ghetto Chick (Columbia)	
JHENE No L.O.V.E. (Epic)	
Songs ranked by total plays	
<b>Recurrents</b>	
MONICA So Gone (J)	1197
GINUWINE In Those Jeans (Epic)	1120
DAVID BANNER f/LIL' FLIP Like A Pimp (Universal)	737
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Antiatic)	571
SEAN PAUL Get Busy (VP/Atlantic)	544
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	445
BONE CRUSHER Never Scared (Arista)	436
HEATHER HEADLEY I Wish I Wasn't (RCA)	418
50 CENT 21 Questions (Shady/Aftermath/Interscope)	412
JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	408
50 CENT In Da Club (Shady/Aftermath/Interscope)	407
SNOOP DOGG Beautiful (Doggystyle/Priority/Capitol)	381
BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	373
FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG)	347
AALIYAH Miss You (BlackGround/Universal)	328
TYRESE How You Gonna Act Like That (J)	279
R. KELLY Ignition (Jive)	274

## Reporters

WAJZ/Albany, NY\*  
OM: Michael Morgan  
PD: Ron "Sugar Bear" Williams  
No Adds

KBCB/Alexandria, LA  
SAC: Kris Powers  
PD/MC: Derek Monette  
No Adds

KEDS/Alexandria, LA  
OM/PD: Jay Brown  
MD: Wanda Hampton  
LUTHER VANDROSS  
SHAWNNA

WHTA/Atlanta, GA\*  
PD: Jerry Snodden  
APD: Christian Brown  
MD: Ramona Debraux  
54 T.I.  
22 DMX  
MURPHY LEE K/ERMAINE DUPRI

WVEE/Atlanta, GA\*  
PD: Tony Brown  
MD: Yotta Love  
12 CHINGY f/SNOOP DOGG & LUDACRIS  
6 JAY-Z  
1 DRINKING  
1 FLOETRY  
MONICA

WFXA/Watkins, GA\*  
EMPIRE/ Tim Thomas  
12 DRUG-ON  
19 MICHELLE JORDAN  
WYCLEF JEAN f/MISSY ELLIOTT

WPRW/Augusta, GA\*  
PD: Tom Seal  
MD: Michael  
JAY-Z  
MICHELLE JORDAN  
BAD BOYS DA BAND

WERO/Baltimore, MD\*  
PD: Victor Starr  
MD: Mike Hanna  
26 YOUNG GUNZ  
4 AVANT  
ATL

WEMX/Baton Rouge, LA\*  
PD: J-Tony  
MD: Earl El Sego Mito  
1 RAY DUGGA  
MICHELLE JORDAN

KTCX/Beaumont, TX\*  
PD: Al Payne  
5 DRUG-ON  
SILK  
DAVE HOLLISTER  
JAY-Z

WJZZ/Birmingham, MS\*  
PD: Neal Head  
8 MICHELLE JORDAN  
800 YA TRIBE f/AMACK 10  
THREE 6 MAFIA  
2PAC  
DAVE HOLLISTER  
JAY-Z

WBOT/Boston, MA\*  
PD/MD: Lamar "LBO" Robinson  
2 OUTKAST  
1 DRUG-ON

WBLI/Buffalo, NY\*  
PD/MD: Chris Reynolds  
1 KELLS  
DAVE HOLLISTER  
R. KELLY

WSSP/Charleston, SC\*  
OM: Joe Roberts  
AP/MD: Terry "Dai Bo" Sherrill  
3 THREE 6 MAFIA  
3 JAY-Z

WNNZ/Charleston, SC\*  
OM/PD: Terry Base  
MD: Yanni Rude  
JAY-Z  
YANGAR  
THREE 6 MAFIA  
2PAC  
DAVE HOLLISTER

WPEG/Charlotte\*  
PD: Terry Base  
MD: Denise Cole  
3 JAY-Z  
THREE 6 MAFIA  
DAVE HOLLISTER  
R. KELLY

WJTT/Chattanooga, TN\*  
PD: Keith Landwehr  
MD: Hope  
LJ  
THREE 6 MAFIA  
DAVE HOLLISTER

WGCW/Chicago, IL\*  
OM/PD: Elroy Smith  
AP/MD: Tiffany Green  
JAY-Z  
R. KELLY  
TWISTA

WPMX/Chicago, IL\*  
PD: Jay Alan  
MD: Barbara McDowell  
No Adds

WIFZ/Cincinnati, OH\*  
PD: Tom Thomas  
MD: Greg Williams  
20 JAY-Z  
2 YING YANG THWIS

WENZ/Cleveland, OH\*  
OM/PD: Kim Johnson  
MD: Eddie Bauer  
3 JAGGED EDGE  
1 OUTKAST

WHXT/Columbia, SC\*  
APD: Harold Banks  
MD: Shaunt Maceo  
No Adds

WFKE/Columbus, GA  
SAC: Angela Watson  
OM: Cheryl Davis  
PD: Michael Grant  
10 THREE 6 MAFIA  
6 2PAC  
3 JAY-Z

WCXC/Columbus, OH\*  
PD: Paul Strong  
MD: Warren Stevens  
No Adds

KKDA/Dallas, TX\*  
PD/MD: Shig Chisholm  
2 DRUG-ON  
1 DRUG-ON  
2 LOON f/MARCO WINANS  
1 THREE 6 MAFIA  
1 JAY-Z  
DAVE HOLLISTER  
MONICA  
BAD BOYS DA BAND

WDTA/Detroit, MI\*  
PD: Tom Thomas  
AP/MD: Eric Kelley  
1 CHINGY f/SNOOP DOGG & LUDACRIS  
DAVE HOLLISTER  
JAY-Z  
JACK-O

WJLS/Detroit, MI\*  
PD: KJ Holliday  
AP/MD: Eric Kelley  
1 CHINGY f/SNOOP DOGG & LUDACRIS  
1 KELLS  
LOON f/MARCO WINANS  
JAY-Z  
THREE 6 MAFIA  
BIG TYMERS

WJUN/Durban, AL  
OM/PD: JR Wilson  
MD: James Wilson  
10 JAY-Z  
10 THREE 6 MAFIA

WZFX/Fayetteville, NC\*  
OM: Mark Edwards  
PD: Jeff Anderson  
APD: Mike Tech  
MD: Taylor Morgan  
No Adds

WTMG/Gainesville, FL\*  
PD/MD: Scott Hinds  
APD: Terrence Brown  
2 DAVE HOLLISTER  
JAY-Z  
THREE 6 MAFIA  
800 YA TRIBE f/AMACK 10  
DAVE HOLLISTER

WKSJ/Greenville, NC\*  
PD/MD: B. K. Kirkland  
1 GINURINE  
MICHELLE JORDAN  
WYCLEF JEAN f/MISSY ELLIOTT

WJZZ/Greenville, SC\*  
OM: Tom Thomas  
PD/MD: Eric Kelley  
1 CHINGY f/SNOOP DOGG & LUDACRIS  
1 LIL' JON f/THOMAS YARROLD

WUPF/Huntsville, AL\*  
OM: Tony Jordan  
PD/MD: Steve Murry  
No Adds

WMMJ/Jackson, MS\*  
OM/PD: Stan Brason  
APD: Allen Dixon  
4 THREE 6 MAFIA  
DAVE HOLLISTER  
JAY-Z  
KELLS  
LOON f/MARCO WINANS

WRJH/Jackson, MS\*  
PD/MD: Steve Murry  
2 LOON f/MARCO WINANS  
1 THREE 6 MAFIA  
1 DAVE HOLLISTER

WJBT/Jacksonville, FL\*  
OM: Gail Austin  
PD: Mike Williams  
MD: C-Mac  
DAVE HOLLISTER

KPRS/Kansas City, MO\*  
OM: Andre Carson  
PD/MD: Myron Fears  
3 LJ  
DAVE HOLLISTER

KIZL/Killeen, TX  
OM: Tim Thomas  
JAY-Z  
MICHELLE JORDAN  
15 LOON f/MARCO WINANS  
THREE 6 MAFIA  
BIG TYMERS

KRRD/Lafayette, LA\*  
OM: John Keadle  
3 MICHELLE JORDAN  
2 RAY DUGGA  
DAVE HOLLISTER  
DRUG-ON  
THREE 6 MAFIA  
JAY-Z

WQWJ/Lansing, MI\*  
PD/MD: Brent Anderson  
JAY-Z  
THREE 6 MAFIA  
DAVE HOLLISTER  
MONICA

WBTB/Lexington, KY\*  
PD/MD: Scott Hinds  
JAY-Z  
THREE 6 MAFIA  
THREE 6 MAFIA  
800 YA TRIBE f/AMACK 10  
DAVE HOLLISTER

KIPR/Little Rock, AR\*  
OM/PD: Joe Bealder  
6 DRUG-ON  
1 DAVE HOLLISTER  
JAY-Z  
THREE 6 MAFIA  
DAVE HOLLISTER

KGBT/Los Angeles, CA\*  
SAC: Henry Lopez  
PD: Rob Scapino  
12 LOON f/MARCO WINANS

WGZL/Louisville, KY\*  
PD: Mark Gane  
MD: Gerald Harrison  
PD/MD: Angela Watson  
13 WYCLEF JEAN f/MISSY ELLIOTT  
2PAC  
JAY-Z  
BIG TYMERS

WFXM/Macon, GA  
OM/PD: Ralph McQuinn  
30 MPFA  
30 LIL' JON f/SHAWNNA  
30 DMX

WBRB/Macon, GA  
MD: Michael Saunders  
OM: Rick Humphrey  
PD/MD: Chris Williams  
3 JAY-Z  
JAY-Z  
800 YA TRIBE f/AMACK 10

WHRN/Memphis, TN\*  
PD: Mike Stal  
AP/MD: Davis Stal  
3 JAY-Z  
JAY-Z  
BLUQUE  
THREE 6 MAFIA

WEDR/Miami, FL\*  
PD/MD: Cedric Hollywood  
JAY-Z  
THREE 6 MAFIA  
DAVE HOLLISTER

WMBR/Miami, FL\*  
OM: Rob Roberts  
MD: Eric Brown  
2 CHINGY f/SNOOP DOGG & LUDACRIS

WKWK/Milwaukee, WI\*  
PD/MD: Doc Love  
JAY-Z  
DAVE HOLLISTER  
BIG TYMERS

WBLX/Mobile, AL\*  
OM: Kim Roberts  
PD/MD: Bryonda Reuben  
JAY-Z

WNFL/Nashville, TN\*  
PD: David Johnson  
APD: DJ Tazz  
MD: Mike Williams  
1 THREE 6 MAFIA  
BAP/BASH  
MICHELLE JORDAN

WUBT/Nashville, TN\*  
OM: Keith Kaufman  
PD/MD: Pamela Anise  
JAY-Z  
KELLS  
THREE 6 MAFIA  
DAVE HOLLISTER

KNOW/New Orleans, LA\*  
PD: Lamonda Williams  
No Adds

WQUC/New Orleans, LA\*  
OM: Carla Bealder  
PD: Angela Watson  
No Adds

WGLS/New York, NY\*  
PD: Viny Brown  
MD: Deanna Wessack  
No Adds

WPRP/New York, NY\*  
MD: Michael Saunders  
MD: Waba Motenwicz  
No Adds

WBWH/Norfolk, VA\*  
PD/MD: Heat Attack  
APD: D.J. Law  
7 CHINGY  
THREE 6 MAFIA

WOWV/Norfolk, VA\*  
OM/PD: Daley Davis  
5 RAY DUGGA  
1 SASHA  
JAY-Z

KVSP/Oklahoma City, OK\*  
PD: Terry Moody  
MD: Eddie Brown  
6 DRUG-ON  
5 DAVE HOLLISTER  
2 JAY-Z  
800 YA TRIBE f/AMACK 10  
THREE 6 MAFIA

WUSL/Philadelphia, PA\*  
PD: Theo Mitchell  
MD: Colin-Lost Klemmrough  
No Adds

WAHO/Pittsburgh, PA\*  
OM: George "Go" Cook  
PD: DJ Boogie  
MD: Mike Head  
SASHA  
DRUG-ON  
THREE 6 MAFIA  
DAVE HOLLISTER

WQOK/Raleigh, NC\*  
PD: Cy Young  
MD: Shawn Alexander  
26 MS. OYAMATE  
GRUWINE  
AVANT

WBTA/Richmond, VA\*  
PD: Aaron Maxwell  
MD: Mike Street  
3 CHINGY f/SNOOP DOGG & LUDACRIS  
1 AVANT

WCDW/Richmond, VA\*  
OM: Viny Brown  
1 WYCLEF JEAN f/MISSY ELLIOTT  
AVANT

WRNH/Richmond, VA\*  
PD: Reggie Baker  
WYCLEF JEAN f/MISSY ELLIOTT  
No Adds

WDRK/Rochester, NY\*  
PD: Austin Howard  
APD: Jim Jordan  
MD: Terry Spence  
JAY-Z  
BLUQUE  
DAVE HOLLISTER

WTLZ/Saginaw, MI\*  
PD/MD: Emma Brown  
OUTKAST  
MICHELLE JORDAN  
YING YANG THWIS  
JAY-Z

WEAS/Savannah, GA  
APD: D.J. Law  
7 CHINGY  
THREE 6 MAFIA  
MD: Jewel Carter  
2 JAY-Z  
1 DAVE BANNER  
DAVE HOLLISTER

KJMM/Tulsa, OK\*  
PD: Terry Moody  
AP/MD: Emma Brown  
12 DRUG-ON  
3 DAVE HOLLISTER  
4 JAY-Z  
800 YA TRIBE f/AMACK 10  
THREE 6 MAFIA

WESE/Tulsa, MS  
OM: Rick Slaves  
PD: Jeff Lee  
No Adds

WKYS/Washington, DC\*  
PD: Gary Heston  
MD: Jack Walker  
No Adds

WJWS/Wilmington, DE\*  
MD: Howard Moss  
JAY-Z  
DAVE HOLLISTER

WFUN/SLouis, MO\*  
PD/MD: Crazy Mack  
23 PRETTY WILLIE  
WYCLEF JEAN f/MISSY ELLIOTT

WPHR/Syracuse, NY\*  
PD: Rick Slaves  
AP/MD: Kaye Ocas  
1 DAVE HOLLISTER  
JAY-Z

WTMP/Tampa, FL  
OM/PD: Louis Muhammad  
OUTKAST  
MICHELLE JORDAN  
1 DAVE HOLLISTER  
JAY-Z

WJUC/Toledo, OH\*  
PD: Charlie Mack  
JAY-Z  
800 YA TRIBE f/AMACK 10  
THREE 6 MAFIA  
DAVE HOLLISTER

KJMM/Tulsa, OK\*  
PD: Terry Moody  
AP/MD: Emma Brown  
12 DRUG-ON  
3 DAVE HOLLISTER  
4 JAY-Z  
800 YA TRIBE f/AMACK 10  
THREE 6 MAFIA

WESE/Tulsa, MS  
OM: Rick Slaves  
PD: Jeff Lee  
No Adds

WKYS/Washington, DC\*  
PD: Gary Heston  
MD: Jack Walker  
No Adds

WJWS/Wilmington, DE\*  
MD: Howard Moss  
JAY-Z  
DAVE HOLLISTER

\* Monitored Reporters  
81 Total Reporters

70 Total Monitored

11 Total Indicator

Did Not Report, Playlist Frozen (1):  
WZHT/Montgomery, AL

R&R asks radio DJs for the hottest records jumping off that haven't charted yet.

# tha JUMP off



Raj Smoove

**Raj Smoove**  
Mixer, KNOU/New Orleans

**Teedra Moses** featuring **Jadakiss** "You'll Never Find" (TVT): She has a wonderful voice, the song concept is tight, the track is bangin', and Kiss rips it. It's just an all-around good song. • **Soulja Slim**'s "I'll Pay for It" (Koch): The song concept and hook put this one over the top. "I'll pay for it/If I want it." • **Lil Scrappy**'s "Head Bussa" (BME/Warner Bros.): It's a hard-core ATL krunk song produced by Lil Jon. Put your hand to your fist and the crowd gets bucked. • **Josephine Johnny**'s "Throwback Thong" (King's Entertainment): A local bounce club banger that took off at radio. Its catchy rhyme pattern is its major appeal, not to mention the popular thong underwear reference. "Thong-th-thong-thooooonnnnn!" • **Big Tymers**' "This Is How We Do It" (Cash Money/Universal): This is a no-brainer that took off in two weeks. It's the classic Big Tymers sound and an instant hit that should be at the top of the charts by the time this is printed.

**Tosha Love**  
Asst. PD/MD,  
WVEE (V103)/Atlanta



We just held our 12th annual For Sistars Only Weekend. Last year the weekend drew more than 70,000 attendees. We're still counting this year's tallies. It's by far the biggest event we do all year. We start planning it a year in advance and promoting it about three or four months out. It's an all-around family event. This year it was like a carnival, concert and shopping spree all rolled into one event. We don't forget the guys either. We have the Brother's Corner — with a big-screen TV and couches for watching the football game — a basketball court and more. • This year we had vendors ranging from home décor to insurance. We also ran seminars and workshops on topics like home buying, and we

had guest speakers such as authors Michael Baisden and E. Lynn Harris. Harris, who deals in topics related to the gay lifestyle, ran a workshop called "Brothers on the D.L.: What Every Woman Should Know." It was very educational! We also had television personality Judge Glenda Hatchett. She ran a mock courtroom where parents and kids could come in to resolve family issues. • I'm in charge of the national and local stages. This year we had performances by Ashanti, Anthony Hamilton, Dwele, Avant, Latosha Scott, JS, Ruben Studdard and Nappy Roots. On the Old School Stage we had Cameo. Admission to the event is only \$10, and listeners, vendors and the artists love it. Everyone wins in this event, and it's a great way to make NTR money. From a teamwork point of view, it's the one event the station does where everyone is involved in some way — from programming and sales to the receptionist, who plays the role of stage manager for the weekend.

**ARTIST:** Smokie Norful

**LABEL:** EMI/Gospel

**CURRENT PROJECT:** *I Need You Now*

**IN STORES:** NOW

**CURRENT SINGLE:** "I Need You Now"



Smokie Norful's music is, without doubt, gospel-inspired. But *I Need You Now* is an album that can be embraced by church and un-church alike. From songs like the jazz-tinged ballad and title track "I Need You Now" to the funk-heavy, stomp-your-feet groove of "The Least I Can Do" and the neo-soul flavored "Somethin' Somthin'," Norful gets his message across without being preachy. But for the diehard Sunday-morning churchgoers, there's also the hand-clapping, rocking, traditional gospel arrangement of "Praise Him."

**Hometown:** Pine Bluff, AK

**Personal stats:** The Reverend Smokie Norful is an accomplished writer, singer, musician, teacher and theologian. Norful began singing in the African Methodist Episcopal church where his father was pastor. He had learned to play the piano by age 4 and was singing not long after. He was writing and performing original compositions by his mid-teens. But instead of pursuing a music career, Norful set his sights on college and studied history, eventually becoming a junior and senior high school teacher. In 1998 he "felt God calling [him] to the ministry" and relocated to Chicago to attend Garrett Theological Seminary, where he is earning his Masters of Divinity degree.

**Influences:** In addition to gospel greats Daryl Coley and Vanessa Bell Armstrong, Norful says he's influenced musically by secular artists such as El DeBarge and Stevie Wonder.

**Past Success:** Norful has written songs for gospel artists ranging from the

traditional to what he calls "urban inspirational." These artists include Marvin Sapp, Dotie People, The Tommies and Shirley Murdock. He also appeared on a number of gospel choral albums prior to his solo debut, including his first recorded endeavor, at age 10, as a featured vocalist for his church in Muskogee, OK.

While a teacher, Norful formed a 100-voice community choir in his hometown. Many of the members were, or had been, his students. During his theological studies in Chicago, Norful accepted an assistant pastor job overseeing a large Chicago church's music and its youth and children's ministries. There he came to the attention of Joanne Brunson, leader of gospel's famed Rev. Milton Brunson's Thompson Community Singers. Norful was asked to be a featured singer on one of the group's albums. During a performance with the group, he was spotted by Walt Disney Co. Director/Urban Publishing Edwin Oliver, who was instrumental in signing Norful to EMI.

See him: Norful will begin a nationwide tour in December that will run through March 2004.

## Urban AC Reporters

Stations and their adds listed alphabetically by market

<b>WJVM/Baltimore, MD*</b> PD: Tim Weller AP/MD: Keith Fisher R KELLY	<b>WLXC/Columbia, SC*</b> PD: Doug Williams AP/MD: ? KALVIN BISHOP	<b>WFLM/Ft. Pierce, FL*</b> DC: Mike James PD/MD: Tony Bear No Adds	<b>KVSS/Las Vegas, NV*</b> PD/MD: Tony Pagan BIRCHM? ?	<b>WNCS/Wichitawee, WI</b> DC: Pamela Stewart DC: Steve Scott PD/MD: James Jackson 14 ARETHA FRANKLIN 10 WILL DOWNING 3 KALVIN BISHOP	<b>WSYV/Norfolk, VA*</b> DC: Danny Davis PD/MD: Heart Attack 2 WENDY BRIDGES 14 ARETHA FRANKLIN	<b>WLVA/Savannah, GA</b> DC: Brad Kelly PD/MD: Gary Young No Adds	<b>WHUR/Washington, DC*</b> DC: Edley Brown PD/MD: David A. Dickhouse EARTH, WIND & FIRE JIMMY SOMMERS WANDA PATTERSON R KELLY
<b>KQXL/Baton Rouge, LA*</b> PD/MD: Steve Young 1 EARTH, WIND & FIRE SILK	<b>WFDN/Columbia, SC*</b> PD: Mike Love No Adds	<b>WDMG/Greensboro, NC*</b> PD/MD: AC Stone 2 DWEL WILL DOWNING	<b>KORY/Little Rock, AR*</b> DC: Jim Butler PD: Mark Dyma MD: Jamal Dierkes No Adds	<b>WDLT/Mobile, AL*</b> PD: Steve Crowder MD: Kelly Karlov LITA & WENDY BRIDGES JIMMY SOMMERS WANDA PATTERSON	<b>WKVI/Merfolk, VA*</b> DC: Shil Lamb PD/MD: Don London No Adds	<b>KMLM/SL Louis, MO*</b> DC: Chuck Atkins PD: Eric McNeese DC: Taylor J No Adds	<b>WWRN/Washington, DC*</b> DC: Shil Lamb PD/MD: Kevin Gardner 14 ARETHA FRANKLIN 14 EARTH, WIND & FIRE R KELLY
<b>WBHM/Birmingham, AL*</b> PD: Jay Chase AP/MD: Darryl Johnson No Adds	<b>WAGH/Columbus, GA</b> DC: Brian Waters PD/MD: Damon Rushmore MD: Ed Lewis JEFF BRADSHAW KALL SCOTT	<b>KMAJ/Houston, TX*</b> PD: Carl Cosner MD: Sam Chason WYNN GREEN	<b>KHHT/Los Angeles, CA*</b> PD: Michelle Santocross MD: Rick Hahn No Adds	<b>WQOK/Roseville, TN*</b> PD/MD: Derrick Corbin EARTH, WIND & FIRE	<b>WCFB/Oriando, FL*</b> PD: Steve Holtzack MD: Joe Davis No Adds	<b>WMOX/Toledo, OH*</b> PD: Neely Love No Adds	
<b>WRGL/Charleston, SC*</b> DC/MD: Terry Rose AP/MD: Barbara Parker BIRCHM? ? KALVIN BISHOP	<b>KRMB/Dallas, TX*</b> DC/MD: Sam Weaver No Adds	<b>WTLC/Indianapolis, IN*</b> PD: Brian Wallace AP/MD: Gail Adams ARETHA FRANKLIN	<b>KJLV/Los Angeles, CA*</b> PD: ? 27 ASHANTI	<b>WYBC/New Haven, CT*</b> DC: Wayne Schmitt PD: Janet Collins AP: Angela Haleris 10 DWEL 2 BERNAL LEVET 4 BIRCHM? ? 2 WILL DOWNING	<b>WDAS/Philadelphia, PA*</b> DC: Theo Mitchell PD: Jon Tambore AP/MD: Jo Gennito No Adds		
<b>WBAN/Charlotte*</b> PD/MD: Terri Avery 11 JIMMY SILK PERCY BADDY	<b>WDDZ/Detroit, MI*</b> PD: Jennifer Robinson AP/DC: Doni Stevens MD: Sheila Little No Adds	<b>WSDJ/Jacksonville, FL*</b> PD: Mike Williams MD: KJ Brooks No Adds	<b>KJMS/Memphis, TN*</b> PD: Nate Bell AP/MD: Elisea Collier 7 JOKEE	<b>WYLD/New Orleans, LA*</b> DC: Carlo Butler PD: AJ Anderson 12 BERNAL LEVET 12 STEPHANIE MILLS 10 ANTHONY HAMILTON	<b>WFXC/Raleigh, NC*</b> PD: Cy Young AP/MD: Jodi Barry ARETHA FRANKLIN		
<b>WVAZ/Chicago, IL*</b> DC/MD: Evey Smith AP/MD: Armando Rivera 1 JOE R KELLY	<b>WUNCS/Fayetteville, NC*</b> DC: Calvin Pea KALVIN BISHOP	<b>KMAJ/Kansas City, MO*</b> PD: Greg Lee MD: Terry Mitchell EARTH, WIND & FIRE ARETHA FRANKLIN	<b>WHQT/Miami, FL*</b> PD: Derrick Brown AP/MD: Karen Vaughn No Adds	<b>WRKS/New York, NY*</b> DC: John Mallon PD: Tony Ossory MD: Julie Gattlines 12 EMI 11 ARETHA FRANKLIN 10 KALVIN BISHOP 8 PHARRELL DAVEY-2 4 WILL DOWNING 2 JARVIS	<b>WKJS/Richmond, VA*</b> DC/MD/MD: Kevin Gardner ARETHA FRANKLIN R KELLY		
<b>WZAK/Cleveland, OH*</b> DC/MD: Kim Johnson MD: Baby Face No Adds	<b>WDDZ/Fint, MI*</b> PD: Jerome Jackson No Adds	<b>KNEK/Lafayette, LA*</b> PD: John Kama 2 JIMMY SOMMERS WANDA PATTERSON 18 DWEL 1 DWEL	<b>WJMR/Milwaukee, WI*</b> PD/MD: Lurt Jones 18 DWEL 18 DWEL		<b>WVBE/Roanoke, VA*</b> PD/MD: Walt Ford No Adds		

**"Monitored Reporters"**  
49 Total Reporters  
45 Total Monitored  
4 Total Indicator



# R&R URBAN AC TOP 30

September 26, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	TAMIA Officially Missing You (Elektra/EEG)	1063	+71	94412	20	33/0
2	2	KEM Love Calls (Motown/Universal)	994	-7	112612	35	31/1
1	3	LUTHER VANDROSS Dance With My Father (J)	976	-75	111846	21	41/1
4	4	HEATHER HEADLEY I Wish I Wasn't (RCA)	963	-23	114762	28	36/0
5	5	R. KELLY Step In The Name Of Love (Jive)	801	-21	91516	21	16/4
6	6	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	708	-92	78915	29	29/0
7	7	JAVIER Crazy (Capitol)	695	-44	66943	19	33/0
11	8	GERALD LEVERT U Got That Love (Elektra/EEG)	647	+52	66837	5	38/2
10	9	DWELE Find A Way (Virgin)	617	-35	67267	12	36/3
9	10	RUBEN STUDDARD Superstar (J)	598	-65	59635	16	32/0
12	11	SMOKIE NORFUL I Need You Now (EMI Gospel)	565	+30	63313	25	30/0
8	12	ARETHA FRANKLIN Only Thing Missing Is You (Arista)	562	-162	56553	15	40/0
16	13	RHIAN BENSON Say How I Feel (DKG)	480	+77	40007	11	31/1
14	14	FLOETRY Say Yes (DreamWorks)	469	-19	48388	34	33/0
13	15	KINDRED Far Away (Epic)	465	-48	57161	29	29/0
17	16	FLOETRY Getting Late (DreamWorks)	415	+38	37262	7	27/2
15	17	CALVIN RICHARDSON Keep On Pushin' (Hollywood)	407	+2	29815	11	23/0
18	18	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	399	+38	38563	9	20/0
21	19	ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)	347	+43	27253	6	26/1
20	20	JAHEIM Backtigh (Divine Mill/Warner Bros.)	307	-28	21199	4	25/3
22	21	VIVIAN GREEN What Is Love? (Columbia)	298	0	24361	5	20/2
19	22	MONICA So Gone (J)	286	-52	36854	15	3/0
25	23	MANHATTANS Turn Out The Stars (Love-Lee)	193	+7	12686	3	12/0
Debut	24	WILL DOWNING A Million Ways (GRP/VMG)	185	+80	12668	1	22/3
23	25	ANN NESBY Make Me Better (UTR Music Group)	181	-14	7164	10	12/0
28	26	SYLEENA JOHNSON Faithful To You (Jive)	151	-1	13951	17	15/0
26	27	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	151	-34	25584	9	2/0
24	28	TYRESE Signs Of Love Makin' (J)	150	-39	12215	16	12/0
29	29	IMPROMP 2 Mocha Soul (Big3)	139	-7	10322	2	15/4
30	30	MARY J. BLIGE Ooh! (Geffen)	131	-7	11156	2	4/0

44 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/14-9/20. 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

ARETHA FRANKLIN Wonderful (Arista)  
Total Plays: 126, Total Stations: 27, Adds: 7

LJ Fortunately (Cool Joe)  
Total Plays: 113, Total Stations: 9, Adds: 0

JESSE POWELL By The Way (D-3/Liquid 8)  
Total Plays: 100, Total Stations: 9, Adds: 0

GOAPELE Even Closer (Skyblaz)  
Total Plays: 92, Total Stations: 7, Adds: 0

JEFF MAJORS Heard My Cry (Music One)  
Total Plays: 81, Total Stations: 7, Adds: 0

EARTH, WIND & FIRE Hold Me (Kalimba)  
Total Plays: 61, Total Stations: 18, Adds: 6

SILK Silktime (Liquid 8)  
Total Plays: 45, Total Stations: 8, Adds: 2

PERCY BADDY You Outta Been There (Gospa Centric)  
Total Plays: 13, Total Stations: 1, Adds: 1

Songs ranked by total plays

## Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
ARETHA FRANKLIN Wonderful (Arista)	7
EARTH, WIND & FIRE Hold Me (Kalimba)	6
R. KELLY Step In The Name Of Love (Jive)	4
IMPROMP 2 Mocha Soul (Big3)	4
DWELE Find A Way (Virgin)	3
JAHEIM Backtigh (Divine Mill/Warner Bros.)	3
WILL DOWNING A Million Ways (GRP/VMG)	3
J. SOMMERS f/R. PATTERSON What Am... (Gemini/Higher Octave)	3
KALVIN BISHOP Tell Me It's Alright (Mokah)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ARETHA FRANKLIN Wonderful (Arista)	+95
WILL DOWNING A Million Ways (GRP/VMG)	+80
RHIAN BENSON Say How I Feel (DKG)	+77
TAMIA Officially Missing You (Elektra/EEG)	+71
ANGIE STONE f/EDDIE LEVERT Rain Down (J)	+68
GINUWINE Sex (Epic)	+59
EARTH, WIND & FIRE Hold Me (Kalimba)	+58
LUTHER VANDROSS Take You Out (J)	+52
GERALD LEVERT U Got That Love (Elektra/EEG)	+52
A. HAMILTON Comin' From Where I'm From (So So Def/Arista)	+43

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
R. KELLY I'll Never Leave (Jive)	366
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	313
TYRESE How You Gonna Act Like That (J)	297
LUTHER VANDROSS Take You Out (J)	283
SYLEENA JOHNSON Guess What (Jive)	274
RON ISLEY f/R. KELLY What Would You Do? (DreamWorks)	269
JAHEIM Fabulous (Divine Mill/Warner Bros.)	254
MUSIQ Donchange (Def Soul/IDJMG)	242
VIVIAN GREEN Emotional Rollercoaster (Columbia)	234
E. BADU f/COMMON Love Of My Life (Magic Johnson/MCA)	200

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

# OWN YOUR EVENTS

If no one can see your signs, do they know who staged the event? Make sure you claim ownership at all your events with cost-effective, disposable plastic banners.



- We print your logo using up to four spot colors.
- Perfect for concerts, events and giveaways.
- Packaged on a roll and easy to use.
- Up to 3' High and 6' Wide
- Weather-resistant
- Durable

1-800-231-6074

P.O. Box 750250 Houston, Texas 77275-0250  
Tel 713/507-4200 Fax 713/507-4295  
ri@reefindustries.com www.reefindustries.com

ROLLASIGN  
PLASTIC BANNERS



# Remembering Johnny Cash

Radio and record pros mourn and celebrate the Man in Black

**S**uperlatives abound when people speak of the late Johnny Cash, and rightfully so. For all his accomplishments and accolades, however, Cash might best be remembered simply as an artist, one who plumbed the depths of his own soul and communicated those human triumphs and frailties to the world.

Cash was unflinchingly honest about the demons that consumed much of his adult life and about the faith that kept them at bay as he grew older. The love he shared with his late wife, June Carter Cash, was an inspiration to many, as was the love he showed as patriarch of his extended musical family. He is also remembered as someone with tremendous compassion, particularly for the working poor.

This week R&R honors the memory of Johnny Cash with recollections from some of those who knew and worked with the Man in Black.

## Star Power

*Cash was a natural entertainer with an aura that made a powerful impression on those around him. Merle Kilgore, co-writer of the Cash hit "Ring of Fire," remembers his friend's grace under pressure.*

I'd been on the road with Johnny off and on for two years and happened to be in New York City to see my publisher. This was about 1964. Johnny was up there to do the Johnny Carson show and called me in my hotel room to invite me over to the show.

The two of them were talking at rehearsals about Cash buying Carson's house in Encino, CA. Carson asked, "How'd you like the house?" And Cash said, "The basement leaks." And Carson said, "There's no basement in that house. Which house did you buy?" They were just jiving each other.

Anyway, the band was waiting for Johnny to rehearse "Ring of Fire." [Bandleader] Skitch Henderson said, "Mr. Cash, the arrangements?"



Johnny Cash

Johnny pointed at me and said, "He wrote it. He'll run it through for you." So Skitch said, "Oh, Mr. Kilgore, do you have the arrangements?" I said, "Yes I do. Da-da-da-da-da-da-da." The whole band just sat in their chairs and looked at me. Skitch called down Doc Severinsen, who said, "Oh, it's just a head arrangement."

I gave him the whole song that way, "Da-da-da-da," and Doc wrote it down. I sang it, and they charted it. When Johnny and I got back to the hotel before the show, he asked how I did the arrangement. I told him I did it just like the record. He asked what key, I said G, and he said, "That'll be fine." He was the coolest man. It came off perfectly.

## A Magnetic Personality

*Business manager Mary Ann McCready worked her way up to VP at CBS Records and says she wasn't star-struck when she started at the label — not until she met Johnny Cash, anyway.*

In 1974 I was 22 years old, fresh from Vanderbilt graduation. I was hired by CBS Records Nashville. One of my first assignments was to drive a *New York Times* reporter to the House of Cash to meet and interview Johnny. My counterpart in CBS's New York office suggested I handle this in a gracious and collected manner.

Everything was great until we walked into the studio and up walked Cash. I introduced myself, to which he replied, in his inimitable way, "Hello, I'm Johnny Cash." My

heart skipped, I stopped breathing, my vision blanked, and I started to tip. He reached out for my arm and, in a most compassionate manner, just smiled.

*Former CBS Records National Promotion Manager Gene Ferguson worked with Cash for a quarter-decade and says the star always had an effect on people, even when he wasn't trying.*

One incident that stands out is a hunting trip we took to Indian Creek Ranch in south Texas, near Kerrville. We flew down for a week, and Johnny was very comfortable, because there wasn't anybody there who was awed by him. In fact, he was so impressed that when John Jr. got old enough, we piled in Johnny's bus and went down again. The first trip was in the mid-'70s, the second in the '80s. Those were times I remember him having a really good time.

We went to breakfast one morning, about four or five of us at a table. When we got up to leave, John went to the counter on the way out. There was a man standing there, and he said, "Are you John Cash?" Johnny said, "Yes, I am." The man said, "Well, goddamn," and walked out the door. That's all he said. Didn't ask for an autograph, nothing. Just made the comment and left.

I also remember a couple of women peeking around the corner at the

## Artists Remember Cash

As news of Johnny Cash's death spread, recording artists in all corners paused to honor his inspirational legacy with a flood of words and emotions.

I am deeply saddened by the loss of my children's grandfather and my very dear friend. I loved big John with all my heart. The citizens of the world have lost one of their most enduring guiding lights. As a musical hero to millions, a trailblazing artist, a humanitarian, a spiritual leader, a social commentator and, most important, a patriarch to one of the most varied and colorful extended families imaginable, Johnny Cash will, like Will Rogers, stand forever as a symbol of intelligence, creativity, compassion and common sense. I'm thinking Mount Rushmore.

— Rodney Crowell

Since June passed away, we gathered around him and did a lot of recording. He sang a lot of songs about heaven and the afterlife. I believe in his last days, even as deeply as he missed June, his music and his faith sustained him. I believe he lived his last days in peace.

— Marty Stuart

Bigger than any musical genre was Johnny Cash. He was an American music icon who set the standard for how to make music on your own terms. We will miss him.

— Tim McGraw

Country music has never had a more powerful personality than Johnny Cash. So much can be said about this incredible man. Rock, country and gospel will be fighting to claim his music as their own — and, in the end, they all get to. He brought a Memphis rock 'n' roll attitude to country music, all things good about country to rock and married both of these to gospel music at the same time. There will never be anyone like him ever again.

— Brad Paisley

I can count on one hand the people I have ever met who actually gave me a chill when they entered the room. I met Elvis and John Wayne one time, and that was a thrill. Seeing Gregory Peck in a restaurant once in Vegas was cool. Meeting Gene Autry and Roy Rogers was pretty darn cool too. But I knew Johnny Cash. I had performed with him, backed him up on several records, sang at his wife, June's, funeral, as well as his mother-in-law's, Momma Maybelle Carter. We have been to his house. I have even run into him at Eckerd drugstore, for crying out loud. Yet still, a chill. "Whoa, man. There he is!"

That charisma, that voice, that magic, that charm, that confidence, the talent, the boyish grin. Yes, what a smile! I ran into him one day, and he hugged me. I actually cried; I couldn't help it!

I asked, "How are you, John?" He threw his head back as if onstage and said, "The demons keep nipping at my heels, Joe, but God is good. And if I can just keep on trusting him to help me, I'll be just fine."

Yes, John R. Cash had his demons, but he had two saviors. He was married to one of them, and the other now holds them both in his everlasting arms.

— Joe Bonsall, The Oak Ridge Boys

Continued on Page 66

grocery store. John was there buying stuff to make chili. He finally saw them and just walked over. He said, "Yes, I am Johnny Cash." They said they hadn't wanted to approach him because they didn't want to embarrass him. John said, "If it was that type of a business, I shouldn't be in it."

## Dealing With Demons

*Country DJ Hall of Famer Lee Arnold saw the Man in Black's personal struggles firsthand.*

My first encounter with Johnny Cash occurred in 1966. WJRH [Hack-

ensack/NJ] was sponsoring one of its Country Cavalcades, and Mr. Cash was the headliner. The custom back then was that the day before the show the artist showed up at the radio station to promote his or her appearance. I looked forward to meeting Johnny. To me, Johnny Cash personified what country music was all about.

The studio door swings open, and in comes Johnny; the CBS promotion man; Johnny's manager, Saul Hollif; and an entourage. He was just as I had imagined — bigger than life, dressed

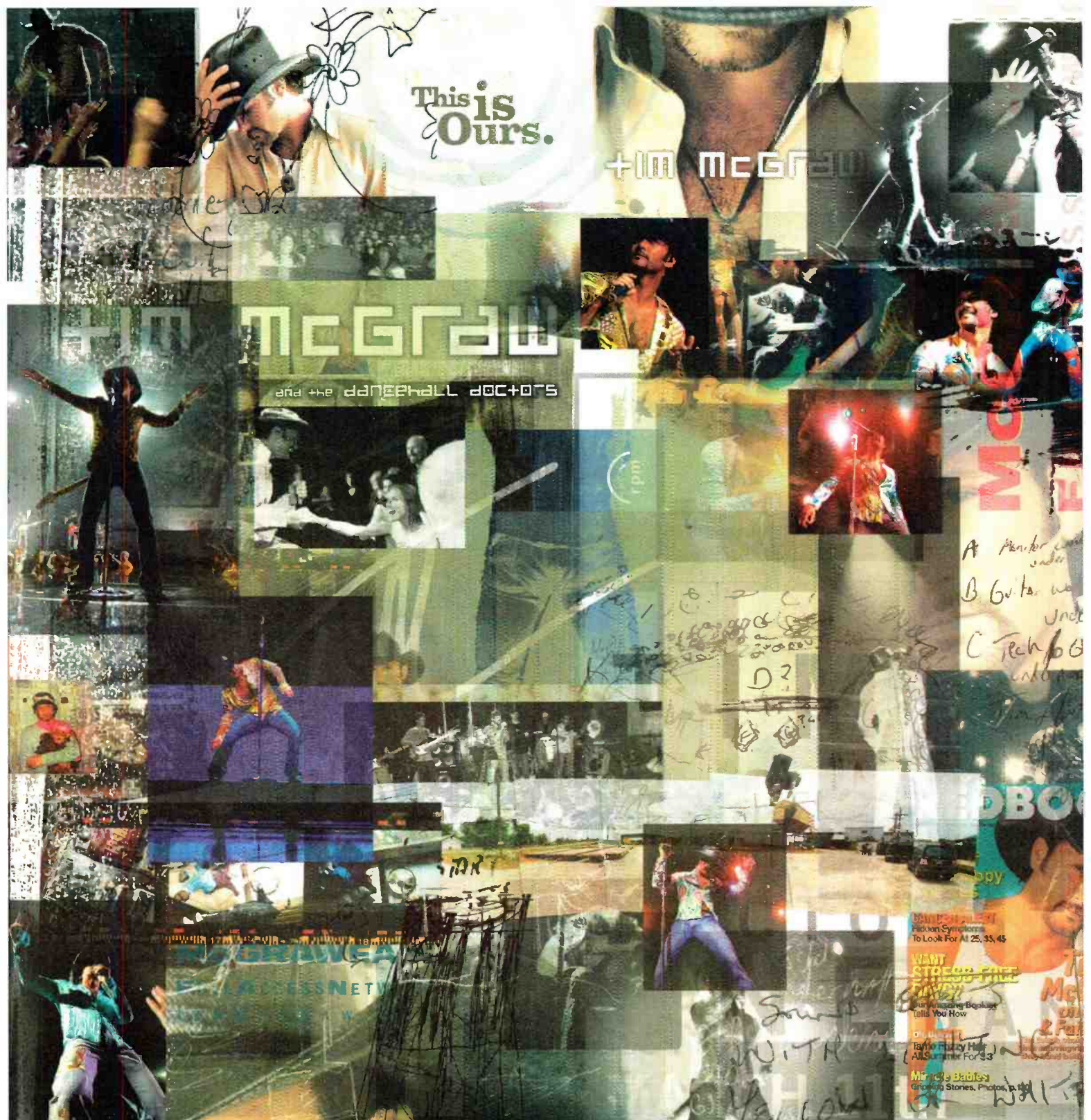
Continued on Page 66



**ON TONIGHT'S 60 MINUTES** Johnny Cash was interviewed by CBS newsmen Harry Reasoner for a 60 Minutes piece on country music in the early '80s. Pictured with Cash and Reasoner (c) are CBS Records executives (l-r) Roy Wunsch, Rick Blackburn, Jack Lameier, Paul Smith and Joe Casey.



**MEMPHIS MEMORIES** A show in Madison, WI was the setting for Cash's first interview with MTV. Pictured backstage are (l-r) Manager Lou Robin, Columbia Records VP/Artist Development Mary Ann McCready, Cash, Columbia VP/Media Hope Antman, Carl Perkins and Jerry Lee Lewis.



# CATEGORY NO. 1 ENTERTAINER OF THE YEAR

This award is for the act displaying the greatest competence in all aspects of the entertainment field. Voter should give consideration not only to recorded performance, but also to the in-person performance staging, public acceptance, attitude, leadership and overall contribution to the Country Music image.

Award to artist.

## Remembering Johnny Cash

Continued from Page 64

in black and carrying a black attaché case. I got him some coffee, and we began the interview.

The questions were good, but Johnny was acting a little weird. He answered me, but it was as though his body was there, but his mind wasn't. Not only did he twitch frequently, he kept wringing his hands.

It was no secret in those days that Mr. Cash and a myriad of substances kept constant company. We finished the interview and said our goodbyes. Johnny thanked me and said he looked forward to seeing me MC his concert that evening.

About one hour later the studio

ing all his demons. The man was a tower of strength and the cornerstone of country music as we know it today. He was bright, intelligent and caring, but also a troubled soul — especially in those early days, when I first met the Man in Black.

### Faith & Family

*Cash credited the love of his wife, June Carter Cash, with helping turn him away from drug dependency. Kilgore remembers their wedding, at which he was Cash's best man.*

The wedding was in Franklin, KY, and about 25 guests were invited. Johnny and June had been close since 1962, and this was 1968. Johnny and I were walking down the aisle, and June was already down by the preacher. He

house in a room overlooking a lake.

We met out there early one day, and he said, "Let me play you something." It was an album Roseanne Cash had recorded for A-Zola Records in Germany. I really liked a few songs on it, so I decided to sign her, which was not easy, because she was under contract to another label.

Anyway, we got a deal done and bought the masters. Her boyfriend at the time was Rodney Crowell, and she wanted him to produce. I gave a typical record-executive answer: "No, I want a marquee producer."

She brought Rodney in to meet me. He was a songwriter at the time, not a producer. I gave him \$500 to cut a few sides and told him not to blow the money. Of course, he came back with things like "Seven Year Ache." Roseanne's career, needless to say, took off in a hurry.

At the time Cash and I were talking on the phone a couple of times a week. The first thing he would ask was how Rosanne's project was going — even above his own. I'd update him, and it was always good news with her, for a while anyway.

Then he would say, "Don't let her know I'm looking after her. Don't let her know I know." He was so interested in his daughter — far above whatever he was working on at the time. I have a great deal of respect for him as a father.

### A Helping Hand

*Stories of Cash helping people in need abound. Former WHN/New York programmer Ed Salamon recalls the artist's interest in supporting the broader Country format.*

In 1980, Johnny spent about three hours with me recording the interview that was the basis of *The Johnny Cash Silver Anniversary Special*. That show was the first nationally syndicated interview special I ever produced, and it won an award for Network Radio Special of the Year. I used the same interview to write a cover story for *Country Music* the month of the broadcast.

My friend Paul Evans ("Seven Little Girls") lent me his Martin guitar, and Johnny used it to illustrate how his songs were created. Considering the thousands of interviews I did in later years, none were ever better in explaining the stories behind the songs.

I'll always appreciate Johnny's generosity to WHN. He was a superstar whose songs were being played on Top 40 radio by the time I became PD at WHN in the '70s, but he was never

## Artists Remember Cash

Continued from Page 64

He was the most patriotic Christian I've ever known. A true American he was.

— Billy Joe Shaver

Johnny Cash was a very giving man. I experienced that in 1991. He spoke at the memorial service for my seven bandmembers and my tour manager, whom we lost in a plane crash. His kind words and support comforted us at a time when we needed it most. He understood that need, because he had lost his mother the week before. But he was still willing to be there for us. We will miss him dearly.

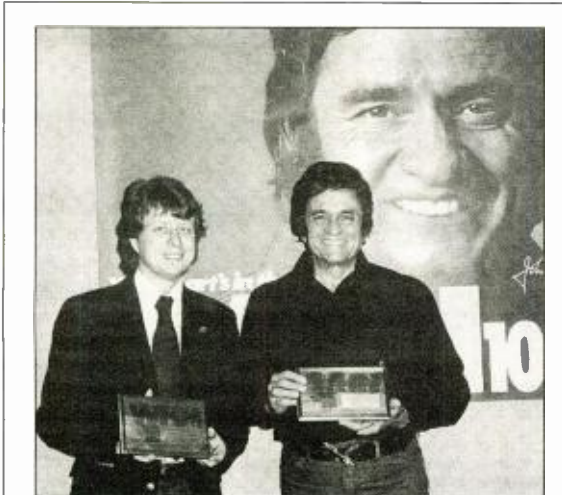
— Reba McEntire

John was a very dear friend. We had a long history together. We both went through a lot of messes in the old days but ended up realizing what was important in life and changed our ways. I just went out and visited him a few weeks ago, and he looked so good and was busy recording new material. I know that the angels will sing today and that heaven is a better place with the addition of Johnny Cash. I'm sure he is happier now that he is with his beloved June.

— George Jones

I'm shocked and saddened and still finding myself stunned by the news of his passing, but I am eternally grateful for having had the opportunity to know him and to share a friendship with him. I will be forever honored that John allowed me the privilege of his company.

— Dwight Yoakam



**LISTENER'S CHOICE** WHN/New York's Ed Salamon presents Cash with two Listener's Choice awards. The artist's likeness was featured in a station ad campaign and appears on the subway poster behind him.

phone rings. I pick it up, and who is it but Johnny Cash. "Lee," he says, "I hate to bother you, but I think I left my black attaché case in the studio. Will you see if it is there?" The studio was fairly large, and I went around checking. I hopped back on the phone and told him he must be mistaken. "Lee, it's got to be there," he said. "It's not in my hotel room or the limo. I have a lot of legal papers and important documents and phone numbers and vitamins in there. I'd appreciate it if you would try to look again." So look again I did.

On the other side of the console there was a door to a storage area. Lo and behold, in that little cubbyhole there was not one, but two identical black attaché cases. I opened the first and realized it belonged to someone at the station. It held announcers' schedules, a stopwatch, a couple of trade magazines and a rancid sandwich wrapped in waxed paper.

I then opened the second attaché case, and my eyes almost popped out of my head. It was filled with little vials of medication. Prescription drugs. There must have been 40 of them. It hit me why Johnny was so concerned. God forbid he lost his "vitamins" — he wouldn't be able to do his show that night. I ran back to the phone and told him I found his attaché case. "Thanks, pardner," he said. "I really appreciate it."

Through the years we saw him grow and become bigger after fight-

turns to me and says, "You know, she knocks me out." I thought, "Isn't that a beautiful thing to say?" If I met a girl for the first time and she overwhelmed me, I'd say, "She knocks me out," but to say that so many years later, that's how close they were.

*Journalist Hazel Smith was impressed by the obvious affection the couple had for each other.*

The one memory that stands out in my mind is a TV taping he did in Nashville. During a break Johnny was sitting in a chair, talking to the director. A makeup girl was trying to powder his face, but he kept pushing her away. Johnny was so focused on the director he couldn't be bothered with makeup, but this girl was just trying to do her job.

She went over to June, who took the powder puff and walked over to Johnny. She said something very quietly, and Johnny looked at her. He smiled and forgot all about that director. June powdered him a little bit, then handed the makeup back to the girl, who finally got to finish her job. It was so touching to see the tenderness between Johnny and June.

*Rick Blackburn, former head of CBS Records, says that tenderness extended to Cash's children.*

Cash was on CBS Records when I took over running the company. He was always a man of his word in an industry where that's sometimes not the case. We developed a relationship, and he would take meetings at his

too busy to stop by our Country station and be a guest DJ when he was in New York.

He believed that it was important to the industry to have a successful Country station in New York City and was a real partner with WHN in developing the country audience in the market by doing TV, subway and print campaigns and attending client parties without compensation.

### A Grateful Man

*Former Highwaymen tour manager and label staffer Bonnie Garner says Cash was her hero "as an artist and as a human being."*

I met John and June in the early '70s while working in New York doing A&R at Columbia Records. I had come to Nashville to see Eric Andersen, an artist of ours who was recording with Norbert Putnam. He had been on Cash's TV show and had been invited out to John and June's for dinner, and he asked if I wanted to go with him.

I was so nervous. They were gracious hosts, of course, making us both feel welcome. Eric asked June to pray for him. John suggested that he make sure he meant it, because when June put you on her prayer list, it could get intense. Sometimes, when you least expected it, you would feel the power and might want to plead for her to let up.

I also remember discussing the

Vietnam War with him backstage in Australia while waiting for the Highwaymen show to start. He had just been told that my brother had been killed during that war. He made it a point to spend time talking to me about his feelings about the war and helping me talk about it. That meant a lot to me.

*Jack Lameier, a longtime promotion executive with both CBS and Sony, says Cash's departure from the label revealed much about the man.*

After Johnny left Columbia, he, along with Marty Stuart, stopped by our Music Row office. He gave me a hug and made a statement I will never forget: "Thanks for all the hard work over the years. I would not be where I am without you being out there doing what you did for me."

He autographed a copy of his Sun Records greatest hits, which is still one of my prized possessions, and, with not a dry eye in sight and a handshake I can still feel, left the building and went on with his life.

That's the way he was. He did not forget the field reps who did the work on his music. He knew how hard we worked and was grateful for the efforts made on his behalf. I think his sister was right on at the funeral: "The Man in Black now wears a robe of white." Rest well, my friend, and say hey to June.

### The Music Lives On

*The greatest loss, of course, is felt by close friends and family. For the rest of us, Johnny Cash remains an enduring musical force whose artistic legacy will stand the test of time. The comments of producer Rick Rubin, who helped re-energize Cash's career over the last decade, seem fitting.*

It is a profound blessing to have Johnny occupy such a large place in my life. His tireless work ethic and devotion to his craft make us all the richer with the countless recordings he has graced us with over the last 50 years.

He was truly a great man, and he will live on in all of our hearts forever more. Our challenge is to listen to music with the same passion and emotion that he put into making it.



**ALL IN THE FAMILY** Johnny and Rosanne Cash celebrate the chart-topping success of "Tennessee Flat Top Box," which the elder Cash wrote and his daughter recorded.

# R&R COUNTRY TOP 50

September 26, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOTAL AQH (00)	± AQH (00)	WEEKS ON	TOTAL ADDS
2	1	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	16983	-1050	6072	-344	495670	-28706	16	153/0
1	2	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	16957	-1126	6196	-420	489623	-29921	25	153/0
3	3	TIM MCGRAW Real Good Man (Curb)	16406	804	6058	+256	474267	26220	21	153/0
4	4	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	16152	1395	6087	+493	448438	30061	20	152/0
6	5	GARY ALLAN Tough Little Boys (MCA)	13198	1173	4974	+406	358797	25423	15	152/0
7	6	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	12842	1160	4770	+511	343422	13672	16	152/0
5	7	MARTINA MCBRIDE This One's For The Girls (RCA)	12701	512	4724	+240	347590	16220	16	152/0
9	8	RASCAL FLATTS I Melt (Lyric Street)	11740	739	4399	+351	331965	22207	13	152/0
10	9	TOBY KEITH I Love This Bar (DreamWorks)	11460	713	4046	+230	322989	25435	6	153/0
8	10	CLAY WALKER A Few Questions (RCA)	11360	82	4326	+74	307981	-570	23	152/0
11	11	PAT GREEN Wave On Wave (Republic/Universal South)	9782	317	3444	+109	266509	12071	19	151/4
12	12	GEORGE STRAIT Cowboys Like Us (MCA)	8450	542	3018	+241	222314	10645	9	145/1
13	13	BILLY CURRINGTON Walk A Little Straighter (Mercury)	7919	276	3119	+106	205147	10667	22	143/2
14	14	PATTY LOVELESS Lovin' All Night (Epic)	7850	251	3053	+84	200472	9907	17	147/0
15	15	CHRIS CAGLE Chicks Dig It (Capitol)	7390	317	2846	+75	181408	8163	14	147/4
16	16	MONTGOMERY GENTRY Hell Yeah (Columbia)	7139	1008	2637	+366	174044	23940	11	148/1
17	17	REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	6556	490	2380	+185	173201	11004	5	146/2
18	18	RUSHLOW I Can't Be Your Friend (Lyric Street)	5986	497	2319	+154	147402	7006	21	140/4
19	19	RACHEL PROCTOR Days Like This (BNA)	5441	99	2061	+28	127306	-4430	21	141/0
20	20	ROONEY ATKINS Honesty (Write Me A List) (Curb)	5158	142	1907	+71	127498	3305	15	123/1
22	21	LONESTAR Walking In Memphis (BNA)	5083	923	1852	+344	130585	17903	8	127/5
21	22	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	4738	263	1859	+94	120537	1862	16	123/4
24	23	TRACY BYRD Drinkin' Bone (RCA)	4121	425	1326	+92	100254	8368	9	107/7
23	24	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	4039	316	1541	+93	94453	7576	13	119/3
25	25	JO DEE MESSINA I Wish (Curb)	3937	403	1502	+133	95568	6101	11	111/3
26	26	DARRYL WORLEY Tennessee River Run (DreamWorks)	3308	-37	1297	-19	86872	1953	12	86/2
27	27	MARK WILLS And The Crowd Goes Wild (Mercury)	3149	-152	1326	-63	73742	-7224	10	99/4
28	28	DIAMOND RIO Wrinkles (Arista)	3064	293	1257	+106	76514	9734	10	105/6
30	29	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	2879	566	955	+145	70491	17913	11	90/4
29	30	JOSH TURNER Long Black Train (MCA)	2686	71	1070	+27	61911	3014	16	91/4
Breaker	31	BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	2258	928	790	+328	67250	32014	2	98/28
Breaker	32	CRAIG MORGAN Every Friday Afternoon (BBR)	2123	105	792	+35	49569	2408	8	93/9
33	33	JIMMY WAYNE I Love You This Much (DreamWorks)	2121	159	795	+47	51853	5298	6	89/11
34	34	TERRI CLARK I Wanna Do It All (Mercury)	2011	358	680	+65	49293	7247	5	72/10
35	35	JENNIFER HANSON Half A Heart Tattoo (Capitol)	1662	58	629	-1	37697	1661	9	72/1
39	36	BRAD PAISLEY Little Moments (Arista)	1659	430	651	+137	42436	9486	3	68/11
36	37	RYAN TYLER Run, Run, Run (Arista)	1630	96	580	+26	32927	4235	5	76/1
37	38	RICK TREVINO In My Dreams (Warner Bros.)	1472	22	476	+4	32428	-1976	12	63/8
45	39	SARA EVANS Perfect (RCA)	1395	406	398	+127	38952	9948	3	44/6
41	40	HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)	1273	159	569	+64	25232	506	5	61/2
44	41	JOE NICHOLS Cool To Be A Fool (Universal South)	1083	101	226	+38	28445	-1228	3	29/6
40	42	JEFF BATES Rainbow Man (RCA)	1053	-80	409	-66	21444	-630	3	56/4
50	43	TRACE ADKINS Hot Mama (Capitol)	1047	469	396	+176	27701	12392	2	50/10
48	44	WYNNONNA Heaven Help Me (Asylum/Curb)	919	210	362	+83	17251	4439	2	52/8
46	45	AMY DALLEY I Think You're Beautiful (Curb)	907	56	387	+37	19345	1137	2	55/5
47	46	RANDY TRAVIS Pray For The Fish (Curb/Warner Bros.)	776	-5	348	+1	17637	-485	6	37/0
49	47	WARREN BROTHERS Sell A Lot Of Beer (BNA)	763	146	241	+29	17563	807	3	24/0
42	48	SAWYER BROWN I'll Be Around (Lyric Street)	707	-312	278	-97	13218	-7542	6	44/1
Debut	49	BILLY DEAN I'm In Love With You (View2)	612	84	205	+38	14281	741	1	22/0
Debut	50	KENNY CHESNEY Luckenbach, Texas (BNA)	523	63	63	+6	14345	-902	1	1/0

153 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 9/14-9/20. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons \* (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	28
KELLIE COFFEY Texas Plates (BNA)	25
VINCE GILL Young Man's Town (MCA)	20
JIMMY WAYNE I Love You This Much (DreamWorks)	11
BRAD PAISLEY Little Moments (Arista)	11
TERRI CLARK I Wanna Do It All (Mercury)	10
TRACE ADKINS Hot Mama (Capitol)	10
JAMES OTTO Days Of Our Lives (Mercury)	10
CRAIG MORGAN Every Friday Afternoon (BBR)	9
BRIAN MCCOMAS You're In My Head (Lyric Street)	9

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+1395
GARY ALLAN Tough Little Boys (MCA)	+1173
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	+1160
MONTGOMERY GENTRY Hell Yeah (Columbia)	+1008
LONESTAR Walking In Memphis (BNA)	+923
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+857
TIM MCGRAW Real Good Man (Curb)	+804
RASCAL FLATTS I Melt (Lyric Street)	+739
TOBY KEITH I Love This Bar (DreamWorks)	+713
SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	+560

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	+511
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+493
GARY ALLAN Tough Little Boys (MCA)	+406
MONTGOMERY GENTRY Hell Yeah (Columbia)	+366
RASCAL FLATTS I Melt (Lyric Street)	+351
LONESTAR Walking In Memphis (BNA)	+344
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+328
TIM MCGRAW Real Good Man (Curb)	+256
GEORGE STRAIT Cowboys Like Us (MCA)	+241
MARTINA MCBRIDE This One's For The Girls (RCA)	+240

## Breakers

<b>BROOKS &amp; DUNN</b> You Can't Take The Honky Tonk Out Of The Girl (Arista)	28 Adds • Moves 38-31
<b>CRAIG MORGAN</b> Every Friday Afternoon (BBR)	9 Adds • Moves 32-32

Songs ranked by total plays

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



Country Radio's #1 Overnight Program

# THANK YOU RADIO!

## 2003 NAB Marconi Award Nominee Network/Syndicated Personality of the Year.

September 26, 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. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	3575	-14	2797	-36	64011	-281	23	74/0
2	2	TIM MCGRAW Real Good Man (Curb)	3536	-34	2809	-26	62586	-725	18	74/0
4	3	MARTINA MCBRIDE This One's For The Girls (RCA)	3469	254	2727	+185	61358	3913	15	75/0
3	4	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	3442	37	2709	+26	61604	1084	18	73/0
6	5	GARY ALLAN Tough Little Boys (MCA)	3294	181	2601	+127	58478	3068	14	74/0
7	6	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	3229	153	2562	+119	57346	2662	15	75/0
8	7	CLAY WALKER A Few Questions (RCA)	2999	56	2363	+34	52504	768	21	72/0
10	8	TOBY KEITH I Love This Bar (DreamWorks)	2796	177	2235	+160	50798	3547	6	75/0
9	9	RASCAL FLATTS I Melt (Lyric Street)	2732	111	2157	+87	49577	2115	13	75/0
11	10	PAT GREEN Wave On Wave (Republic/Universal South)	2625	106	2093	+71	45816	1446	17	74/0
13	11	CHRIS CAGLE Chicks Dig It (Capitol)	2365	112	1894	+95	42347	1852	14	74/0
12	12	GEORGE STRAIT Cowboys Like Us (MCA)	2363	68	1873	+46	41189	1176	8	75/1
14	13	PATTY LOVELESS Lovin' All Night (Epic)	2294	99	1817	+81	40427	1303	15	72/1
15	14	BILLY CURRINGTON Walk A Little Straighter (Mercury)	2238	74	1773	+56	40221	1584	21	72/0
16	15	REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	1949	163	1544	+142	34600	2871	5	75/0
17	16	MONTGOMERY GENTRY Hell Yeah (Columbia)	1804	203	1424	+140	32047	3282	10	69/0
18	17	RUSHLOW I Can't Be Your Friend (Lyric Street)	1761	225	1376	+152	31653	3203	21	67/4
23	18	LONESTAR Walking In Memphis (BNA)	1577	296	1267	+209	28567	4850	9	68/6
19	19	DARRYL WORLEY Tennessee River Run (DreamWorks)	1444	-24	1183	-8	25640	-350	14	58/0
26	20	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	1437	259	1160	+169	25755	3905	14	61/7
25	21	DIAMOND RIO Wrinkles (Arista)	1363	111	1095	+71	24334	1404	11	61/5
21	22	TRACY BYRD Drinkin' Bone (RCA)	1352	54	1077	+34	23326	850	8	69/3
22	23	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	1311	12	1019	+14	23669	363	13	62/2
24	24	RODNEY ATKINS Honesty (Write Me A List) (Curb)	1266	6	995	+5	23405	197	13	57/1
20	25	RACHEL PROCTOR Days Like This (BNA)	1257	-171	1015	-119	21181	-3656	16	56/2
27	26	MARK WILLIS And The Crowd Goes Wild (Mercury)	1191	51	969	+39	21831	870	8	54/3
28	27	JO DEE MESSINA I Wish (Curb)	1084	18	865	+21	20224	314	10	59/4
30	28	BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	943	245	759	+210	17598	4750	3	55/14
29	29	JIMMY WAYNE I Love You This Much (DreamWorks)	849	103	701	+82	15916	1780	6	49/3
35	30	BRAD PAISLEY Little Moments (Arista)	840	253	684	+202	15271	4902	4	51/9
31	31	TERRI CLARK I Wanna Do It All (Mercury)	754	80	613	+68	14367	1339	5	46/4
32	32	JOSH TURNER Long Black Train (MCA)	750	90	600	+77	13589	1716	12	43/3
34	33	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	703	59	605	+54	12629	784	11	41/1
33	34	JENNIFER HANSON Half A Heart Tattoo (Capitol)	672	22	570	+26	11637	366	9	38/2
36	35	RANDY TRAVIS Pray For The Fish (Curb/Warner Bros.)	599	14	463	+10	11753	486	9	32/1
40	36	JOE NICHOLS Cool To Be A Fool (Universal South)	549	184	484	+152	10534	3354	3	37/9
37	37	CRAIG MORGAN Every Friday Afternoon (BBR)	545	29	456	+25	9731	738	8	37/2
43	38	TRACE ADKINS Hot Mama (Capitol)	514	236	426	+186	9719	4404	3	33/12
39	39	HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)	403	13	314	+11	7575	199	6	22/1
38	40	RICK TREVINO In My Dreams (Warner Bros.)	357	-45	299	-24	5431	-1081	11	21/1
46	41	SARA EVANS Perfect (RCA)	334	128	281	+98	6177	2441	2	25/9
44	42	RYAN TYLER Run, Run, Run (Arista)	314	50	246	+34	5531	938	5	21/2
45	43	JEFF BATES Rainbow Man (RCA)	228	12	203	+15	4059	152	4	15/0
42	44	SAWYER BROWN I'll Be Around (Lyric Street)	215	-97	175	-107	4164	-1270	6	15/1
49	45	SUSAN ASHTON She Is (Capitol)	162	49	128	+16	2931	666	2	10/0
Debut	46	WARREN BROTHERS Sell A Lot Of Beer (BNA)	158	37	134	+32	2965	603	1	13/4
Debut	47	BRIAN MCCOMAS You're In My Head (Lyric Street)	143	57	142	+63	2384	1012	1	14/5
47	48	DWIGHT YOAKAM The Late Great Golden State (Audiom)	142	-45	124	-35	2730	-816	8	11/0
48	49	JILL KING Hand Me Down Heartache (Blue Diamond)	139	0	128	0	2141	0	3	11/0
50	50	AMY DALLEY I Think You're Beautiful (Curb)	137	8	98	+7	2736	117	2	9/1

75 Country reporters. Songs ranked by total plays for the airplay week of Sunday 9/14 - Saturday 9/20.

© 2003 Radio & Records.

**Most Added®**

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	14
TRACE ADKINS Hot Mama (Capitol)	12
BRAD PAISLEY Little Moments (Arista)	9
JOE NICHOLS Cool To Be A Fool (Universal South)	9
SARA EVANS Perfect (RCA)	9
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	7
VINCE GILL Young Man's Town (MCA)	7
LONESTAR Walking In Memphis (BNA)	6
KELLIE COFFEY Texas Plates (BNA)	6

**Most Increased Points**

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
LONESTAR Walking In Memphis (BNA)	+296
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	+259
MARTINA MCBRIDE This One's For The Girls (RCA)	+254
BRAD PAISLEY Little Moments (Arista)	+253
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+251
TRACE ADKINS Hot Mama (Capitol)	+236
RUSHLOW I Can't Be Your Friend (Lyric Street)	+225
MONTGOMERY GENTRY Hell Yeah (Columbia)	+203
JOE NICHOLS Cool To Be A Fool (Universal South)	+184
GARY ALLAN Tough Little Boys (MCA)	+181

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+210
LONESTAR Walking In Memphis (BNA)	+209
BRAD PAISLEY Little Moments (Arista)	+202
TRACE ADKINS Hot Mama (Capitol)	+186
MARTINA MCBRIDE This One's For The Girls (RCA)	+185
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	+169
TOBY KEITH I Love This Bar (DreamWorks)	+160
RUSHLOW I Can't Be Your Friend (Lyric Street)	+152
JOE NICHOLS Cool To Be A Fool (Universal South)	+152
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+142

Complete



Classified Advertising

R&R Packages The Reach & Frequency You Need!

R&R Today: The leading management daily fax

radioandrecords.com: Radio's Premiere Web Site

R&R: The Industry's Newspaper with the largest help wanted section

Contact LISA LINARES at llinares@radioandrecords.com or 310.788.1622 for information.

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 26, 2003

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of September 1-7.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	42.4%	72.0%	15.2%	98.9%	5.6%	6.1%
GARY ALLAN Tough Little Boys (MCA)	35.2%	61.3%	21.9%	94.9%	8.3%	3.5%
BILLY CURRINGTON Walk A Little Straighter (Mercury)	33.3%	63.2%	22.4%	95.7%	8.7%	3.5%
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	32.0%	68.3%	16.8%	98.4%	8.3%	5.1%
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	31.5%	65.8%	20.0%	98.8%	7.5%	3.5%
TIM MCGRAW Real Good Man (Curb)	30.7%	57.3%	22.7%	96.5%	9.3%	7.2%
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	28.8%	68.8%	21.1%	97.1%	5.1%	4.0%
PAT GREEN Wave On Wave (Republic/Universal South)	26.4%	54.9%	24.5%	90.7%	8.0%	3.2%
MARTINA MCBRIDE This One's For The Girls (RCA)	26.4%	58.1%	23.5%	97.1%	8.8%	5.8%
TOBY KEITH I Love This Bar (DreamWorks)	24.8%	56.3%	24.3%	90.4%	6.4%	3.5%
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	24.5%	58.2%	23.7%	93.8%	8.5%	2.4%
PATTY LOVELESS Lovin' All Night (Epic)	24.0%	59.7%	23.5%	94.7%	8.3%	3.2%
TERRI CLARK I Wanna Do It All (Mercury)	23.5%	58.5%	21.0%	92.0%	10.5%	4.0%
TRACY BYRD Drinkin' Bone (RCA)	22.9%	53.6%	27.7%	91.5%	7.5%	2.7%
LONESTAR Walking In Memphis (BNA)	22.1%	58.4%	21.3%	92.5%	9.6%	3.2%
CLAY WALKER A Few Questions (RCA)	21.9%	58.4%	27.2%	95.2%	9.1%	0.5%
JIMMY WAYNE I Love You This Much (DreamWorks)	21.9%	52.5%	25.1%	87.7%	8.0%	2.1%
MONTGOMERY GENTRY Hell Yeah (Columbia)	21.3%	57.6%	21.9%	92.5%	8.5%	4.5%
GEORGE STRAIT Cowboys Like Us (MCA)	20.3%	48.8%	29.9%	91.7%	10.9%	2.1%
RODNEY ATKINS Honesty (Write Me A List) (Curb)	19.5%	52.8%	24.5%	87.5%	7.2%	2.9%
DARRYL WORLEY Tennessee River Run (DreamWorks)	18.9%	48.5%	24.5%	88.0%	9.6%	5.3%
RUSHLOW I Can't Be Your Friend (Lyric Street)	18.7%	54.4%	28.0%	90.4%	6.9%	1.1%
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	18.4%	53.9%	28.8%	94.1%	8.0%	3.5%
JOSH TURNER Long Black Train (MCA)	18.4%	50.1%	25.1%	85.1%	8.8%	1.1%
SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	18.1%	45.1%	29.1%	84.5%	7.5%	2.9%
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	17.3%	45.3%	26.9%	89.1%	15.2%	1.6%
JO DEE MESSINA I Wish (Curb)	17.1%	53.9%	24.8%	88.3%	5.9%	3.7%
RASCAL FLATTS I Melt (Lyric Street)	17.1%	45.9%	24.3%	92.8%	17.6%	5.1%
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	16.8%	49.1%	27.5%	91.2%	10.9%	3.7%
DIAMOND RIO Wrinkles (Arista)	16.5%	45.9%	27.5%	84.5%	7.7%	3.5%
CHRIS CAGLE Chicks Dig It (Capitol)	16.3%	47.7%	29.3%	90.4%	10.4%	2.9%
CRAIG MORGAN Every Friday Afternoon (BBR)	15.5%	44.3%	28.5%	85.6%	10.4%	2.4%
RACHEL PROCTOR Days Like This (BNA)	15.2%	46.4%	32.8%	92.0%	8.3%	4.5%
MARK WILLS And The Crowd Goes Wild (Mercury)	14.9%	38.1%	20.3%	81.6%	19.7%	3.5%
JENNIFER HANSON Half A Heart Tattoo (Capitol)	13.3%	38.9%	27.5%	80.5%	1.7%	2.4%

## CALLOUT AMERICA® HOT SCORES

**P**assword of the Week: *Switzer*.  
 Question of the Week: If it were up to you, which one of the following duos would you select as Duo of the Year at the 2003 CMA Awards?

**Total**  
 Brooks & Dunn: 48%  
 Montgomery Gentry: 42%  
 The Warren Brothers: 4%  
 Sons Of The Desert: 4%  
 The Bellamy Brothers: 2%

**P1**  
 Brooks & Dunn: 48%  
 Montgomery Gentry: 41%  
 The Warren Brothers: 5%  
 Sons Of The Desert: 4%  
 The Bellamy Brothers: 2%

**P2**  
 Brooks & Dunn: 47%  
 Montgomery Gentry: 43%  
 The Warren Brothers: 3%  
 Sons Of The Desert: 5%  
 The Bellamy Brothers: 2%

**Male**  
 Brooks & Dunn: 46%  
 Montgomery Gentry: 45%  
 The Warren Brothers: 3%  
 Sons Of The Desert: 4%  
 The Bellamy Brothers: 2%

**Female**  
 Brooks & Dunn: 49%  
 Montgomery Gentry: 38%  
 The Warren Brothers: 6%  
 Sons Of The Desert: 5%  
 The Bellamy Brothers: 2%

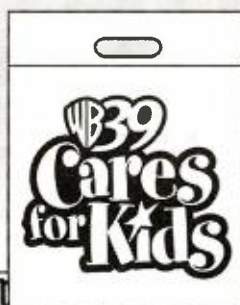
**25-34**  
 Brooks & Dunn: 40%  
 Montgomery Gentry: 48%  
 The Warren Brothers: 5%  
 Sons Of The Desert: 7%  
 The Bellamy Brothers: 0%

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..

# EXPOSE YOURSELF



- EventTape®
- BunchaBanners™
- FlashBags™
- BumperStickers
- Ponchos
- KeyTags
- StadiumCups



## FirstFlash! LINE®

6528 Constitution Drive • Fort Wayne, Indiana 46804

Fax: (260) 436-6739 • www.firstflash.com

# 1-800-21 FLASH

1-800-213-5274

KEAN/Abilene, TX
OH: James Cameron
PD/MD: Rudy Fernandez
APD: Shay Hill
1. SHANE DEAN
2. MARK WILLIAMS, JR.
3. BRYAN MCCASKEY
4. JAMES O'NEILL
5. WARREN BROTHERS

WOMX/Akron, OH
OH/MD: Kevin Mason
APD: Ken Steel
No Adds

WGNA/Albany, NY
PD: Buzz Brindle
MD: Bill Earley
No Adds

KBQI/Albuquerque, NM
PD: Tommy Carrera
MD: Sammy Cruise
APD/MD: James O'Neil
KELLY COFFEY

KRST/Albuquerque, NM
PD: John Richards
MD: Paul Bailey
BRAD PASLEY

KRRV/Alexandria, LA
OH: Scott Bryant
PD/APD/MD: Steve Casey
No Adds

WCTO/Albion, PA
PD: Dave Russell
APD/MD: Sam Malone
2. REBA MCCARTHY

KGNC/Amarillo, TX
OH: Don Gorman
PD: Tim Butler
APD/MD: Patrick Clark
1. BRAD PASLEY
2. BRYAN MCCASKEY
3. KELLY COFFEY

KBRJ/Anchorage, AK
PD: Matt Valley
MD: Justin Case
4. JOE MCKELLS

WWW/Ann Arbor, MI
MD: Tom Butler
1. BLAKE SHELTON
2. JOE DEE MESSINA
3. SARA EVANS

WNKY/Appleton, WI
OH: Jeff McCarthy
PD: Randy Shannon
MD: Harold Braun
2. JAMES OTTO
3. JAMES OTTO
4. BRYAN MCCASKEY
5. SARA EVANS

WFSF/Asheville, NC
SHE: Diane Angaro
PD: Jeff Davis
MD: Andy Woods
1. KEVIN HILL
2. MARK WILLIAMS
3. GEORGE JONES & GARY BROTHERS

WKHX/Atlanta, GA
PD: Bob James
MD: Johnny Gray
No Adds

WPUR/Atlantic City, NJ
PD/MD: Joe Kelly
1. VINCE GILL
2. KELLY COFFEY
3. MARK WILLIAMS, JR.

WKXC/Augusta, GA
PD: T. Gentry
MD: Zach Taylor
1. TERRY CLARK
2. BROOKS & DUNN
3. JAMES OTTO

KASE/Austin, TX
OH/MD: Jason Kane
APD/MD: Bob Pickett
1. BROOKS & DUNN
2. TRACY BYRD

KUZZ/Bakersfield, CA
PD: Evan Bridwell
MD: Adam Jelliffe
1. PAUL O'BRIEN
2. TRACY BYRD
3. JIMMY WAYNE

WPPY/Baton Rouge, LA
OH/MD: Randy Chazo
MD: Jay Bernard
1. SHAYNAUS
2. KELLY COFFEY

WZLX/Biloxi, MS\*
PD: Bryan Rhodes
MD: Gwen Wilson
PD/MD: Scotty Bernick
LEE GREENWOOD

WHWK/Birmingham, NY
OH: Bob Adams
PD/APD/MD: Ed Walker
24. SHERIE AUSTIN
16. JOSH TURNER
10. VINCE GILL
10. BROOKS & DUNN
10. JAMES TYPHER/BLAKE SHELTON

WOXB/Birmingham, AL\*
PD: Tom Hanahan
MD: Jay Cruze
7. VINCE GILL
8. TRACY BYRD
9. BROOKS & DUNN

WZZZ/Birmingham, AL\*
PD/MD: Brian Driver
TERRY CLARK

WPSK/Blacksburg, VA
OH/MD: Scott Swann
MD: Sean Samner
14. TRACE ADAMS

WBWN/Bloomington, IL
OH/MD: Dan Westhoff
APD/MD: Buck Stevens
10. JOE MCKELLS
10. TERRY CLARK
10. JOE DEE MESSINA
10. BRYAN MCCASKEY
10. BROOKS & DUNN
10. BRAD PASLEY
10. KELLY COFFEY

WHXC/Bluefield, WV
OH/MD/MD: Dave Crosser
10. TRACY BYRD

KZLN/Boise, ID\*
OH/MD: Rich Summers
APD/MD: Spencer Burke
1. CRAIG MORGAN
2. KELLY GILL

KDPC/Boise, ID\*
PD: Lance Tidwell
APD: Jim Miller
MD: Cory Michaels
1. BRYAN MCCASKEY
2. TRACE ADAMS

WKLB/Boston, MA\*
PD: Mike Brophy
APD/MD: Ginny Rogers
No Adds

KAGG/Bryan, TX
PD/MD: Jennifer Allen
20. TRACE ADAMS

WKOK/Burlington\*
PD: Steve Pelkey
MD: Margot St. John
No Adds

KHAK/Cedar Rapids, IA
OH: Dick Staden
PD: Bob James
MD: Dawn Johnson
5. SHERIE AUSTIN

WKYC/Champaign, IL
OH/MD/MD: R.W. Smith
14. TRACE BYRD

WZLZ/Charleston, SC\*
PD: Troy Coaler
MD: Gary Griffin
No Adds

WNKT/Charleston, SC\*
PD: Loyd Ford
APD/MD: Eric Chaney
MD: Greg Gorman
2. BROOKS & DUNN

WOBZ/Charleston, WV
OH: Jeff Whitehead
PD: Ed Roberts
MD: Bill Hays
12. SAMPSON BROWN
14. BRAD PASLEY
15. PAUL O'BRIEN
1. TRACY BYRD
2. JIMMY WAYNE

WPKT/Charlotte\*
OH: Bruce Logan
PD/MD: John Roberts
No Adds

WGAR/Cleveland, OH\*
PD: Meg Stevens
MD: Chuck Collier
2. TRACE BYRD

KCCY/Colorado Springs, CO\*
PD: Travis Daly
MD: Valerie Hart
BRYAN MCCASKEY

KCCS/Colorado Springs, CO\*
PD: Shannon Stone
MD: Sid Franklin
1. KELLY COFFEY

WCOS/Columbia, SC\*
PD: Ron Brooks
MD: Glen Garrett
No Adds

WGDL/Columbus, OH\*
PD: John Crenshaw
APD/MD: Dan E. Zuker
2. JAMES OTTO
1. SCOTTY BERNICK

WGSQ/Cookeville, TN
OH: Mary McFly
PD: Gater Harrison
APD: Philip Gibbons
1. BROOKS & DUNN
2. TRACE ADAMS

KRYS/Corpus Christi, TX\*
PD: Frank Edwards
MD: Louie Ramirez
VINCE GILL
KELLY COFFEY
JIMMY WAYNE

KPLX/Dallas, TX\*
PD: Paul Williams
APD: Smokay Rivers
MD: Coody Alan
5. SHERIE AUSTIN
4. KELLY COFFEY

KSCS/Dallas, TX\*
PD: Ted Stecker
MD: Chris Huff
1. JASON WAYNE

WGNE/Daytona Beach, FL\*
PD/MD: Jeff Davis
VINCE GILL
KELLY COFFEY

KYGD/Denver, CO\*
PD/MD: Joel Barke
4. JAMES OTTO
3. TERRY CLARK

KHVI/Des Moines, IA\*
OH: Jack O'Brien
PD/MD: Jimmy Olson
No Adds

WYCD/Detroit, MI\*
PD: Max Daniels
APD/MD: Ron Chatman
3. SARA EVANS
2. CHRIS CABLE
1. WYNONA

WKJR/Detroit, MI
OH: Jerry Broadway
PD/MD: Bret Mizan
APD: Freddie Mann
No Adds

WKCC/Duluth
PD: Tom Bishop
MD: Pat Puchalla
1. JIMMY WAYNE

WJAX/Eau Claire, WI
PD: George House
6. JIMMY WAYNE
5. JOSH TURNER

KHEY/E Paso, TX\*
PD/MD: Steve Gorman
APD/MD: Eric Chaney
MD: Greg Gorman
2. BROOKS & DUNN

WXTA/Erie, PA
OH: Gary Spurgeon
PD: Fred Horton
MD: Treylon Tom Woolstayer
4. JAMES OTTO
3. TRACY BYRD

WVFL/Florence, AL
PD/MD: Gary Murdoch
12. BROOKS & DUNN
5. JAMES OTTO
8. TRACE ADAMS
JAMES OTTO
SARA EVANS

KSXS/Fresno, CA\*
PD: Mike Peterson
MD: Steve Pleshe
3. TRACY BYRD

KUAD/Fl. Collins, CO\*
PD: Mark Callaghan
MD: Brian Gary
TRACE ADAMS

WCKT/Fl. Myers, FL\*
OH: Steve Amari
PD: Mark Phillips
APD/MD: Dave Logan
No Adds

WVGR/Fl. Myers, FL\*
PD: Mark Phillips
MD: Steve Hart
7. JIMMY WAYNE

WYZZ/Fl. Walton Beach, FL
OH: Scratch Malone
PD: Todd Nixon
MD: Cindy Babk
15. SHERIE AUSTIN

WQHK/Fl. Wayne, IM\*
PD/MD: Rob Kelley
11. BROOKS & DUNN
18. BLAKE SHELTON
3. BRAD PASLEY
1. SCOTTY BERNICK
JEFF BATES

WBGT/Grand Rapids, MI\*
PD: Doug Montgomery
MD: Dave Talt
1. SHANE DEAN
2. CHRIS CABLE
3. BROOKS & DUNN
4. WYNONA
JIMMY WAYNE
JULIE MCKELLS
VINCE GILL

WTRQ/Greensboro, NC\*
OH: Tim Satterfield
PD: Bill Dolson
APD/MD: Angie Ward
No Adds

WRNS/Greenville, NC\*
PD: Wayne Carley
MD: Boomer Lee
No Adds

WSSJ/Greenville, SC\*
OH/MD: Bruce Logan
APD/MD: John Landrum
No Adds

WVYZ/Hagerstown
OH/MD/MD: Don Brake
MD: Sean Riley
SAMPSON BROWN

WCAT/Harrisburg, PA\*
PD: Sam McGuire
No Adds

WRBT/Harrisburg, PA\*
OH: Chris Tyler
APD/MD: Shelby Easton
APD: Hennessee
12. J. JOE MESSINA
BROOKS & DUNN

WVYZ/Hartford, CT\*
PD: Jay Thomas
No Adds

KILT/Houston, TX\*
PD: John Marks
APD/MD: Brooks D'Orian
No Adds

KKBQ/Houston, TX\*
PD: Michael Cruise
MD: Christi Brooks
No Adds

WVLT/Lansing, MI\*
PD: Jay J. McCrae
APD/MD: Chris Tyler
LEE GREENWOOD

WUSJ/Jackson, MS\*
OH/MD/MD: Tom Freeman
BRYAN MCCASKEY
LEE GREENWOOD

WQJK/Jacksonville, FL\*
OH: Gail Austin
PD: Jay McCarthy
MD: John Scott
3. PAUL O'BRIEN
2. PAT GREEN
1. RICK CLARK

WPRD/Jacksonville, FL\*
OH: Gail Austin
PD: Jay McCarthy
MD: Dixie Jones
7. CHRIS CABLE

WXBQ/Johnson City\*
PD/MD: Bill Hays
12. BRAD PASLEY
11. SAMPSON BROWN
8. TERRY CLARK

WWTZ/Johnstown, PA
OH/MD: Steve Walker
MD: Lara Wisely
11. BRAD PASLEY
10. MARK WILLIAMS
13. JAMES OTTO

KDQJ/Joplin, MO
OH: Ralf Michaels
APD/MD: Cody Carlson
1. J. JOE MESSINA
12. BROOKS & DUNN
11. MARK WILLIAMS
13. SARA EVANS
3. TRACE ADAMS

WHWN/Kalamazoo, MI
PD: P.J. Lacey
APD/MD: Phil O'Reilly
No Adds

KBEQ/Kansas City, MO\*
PD: Mike Kennedy
BROOKS & DUNN
JAMES OTTO
TRACE ADAMS

KRFK/Kansas City, MO\*
OH/MD: Dale Carter
APD/MD: Tony Stevens
VINCE GILL
KELLY COFFEY

WDAF/Kansas City, MO\*
PD/MD: Ted Cramer
No Adds

WVXK/Knoxville, TN\*
OH/MD: Mike Hammond
MD: Colleen Adair
VINCE GILL
SCOTTY BERNICK
BRAD PASLEY
TRACE ADAMS

WRNS/Knoxville, NC\*
PD: Wayne Carley
MD: Boomer Lee
No Adds

WKOA/Lafayette, IN
PD: Mark Allen
MD: Bob Vizza
3. SAMPSON BROWN
3. TRACE ADAMS

KMDL/Lafayette, LA\*
PD: Mike James
MD: L.D. Smith
1. MARK WILLIAMS, JR.

KOKX/Lafayette, LA\*
PD: Renee Revett
MD: Sean Riley
SAMPSON BROWN

WVXJ/Lakeville, AL
OH: Dan Carson
PD/MD: Bill Black
1. DANNY WORTLEY

KJLO/Monroe, LA
PD: Mike Blazney
APD/MD: Carl Bamberg
11. WYNONA
12. BRAD PASLEY
13. KELLY COFFEY
14. LORRIE MORGAN
15. SAMPSON BROWN

WVWV/Montgomery, AL
OH/MD: Bill Jones
MD: Darlene Dixon
9. SAMPSON BROWN
10. DANNY WORTLEY

KZLA/Los Angeles, CA\*
OH/MD: R.J. Curtis
APD/MD: Tony Campos
No Adds

WAMZ/Louisville, KY\*
PD/MD: Coyote Calhoun
1. BROOKS & DUNN
2. TRACY BYRD
3. JIMMY WAYNE

KLLL/Lubbock, TX
OH/MD: Jay Richards
MD: Kelly Greene
No Adds

WJEA/Macon, GA
PD: Gerry Marshall
APD/MD: Laura Starling
No Adds

WVOM/Madison, WI\*
PD: Mark Grantin
MD: Mel McKenzie
JOE MCKELLS
VINCE GILL

KAAI/Mason City, IA
PD: Frank Edwards
12. TERRY CLARK
13. SAMPSON BROWN
14. BROOKS & DUNN
5. SARA EVANS

KTEX/McAllen, TX
OH: Billy Santiago
PD: AJ Garcia
APD: Frankie Dee
MD: Palabas
1. SCOTTY BERNICK

KRWQ/Medford, OR
OH: Keith Lolis
PD: Larry Neal
MD: Scott Schaller
JAMES HANCOCK

WVXQ/Memphis, TN\*
PD: Chip Miller
MD: Mark Billingsley
3. JIMMY WAYNE
4. KELLY COFFEY
LEE GREENWOOD

WVXK/Meridian, MS
OH/MD/MD: Scott Ray
23. PATTY GILLESPIE
8. TERRY CLARK

WKSI/Miami, FL\*
PD: Bob Barnett
MD: Darlene Evans
No Adds

WMLI/Milwaukee, WI\*
PD: Kerry Wolfe
APD: Scott Dolphin
MD: Mitch Morgan
2. HENRY ROGERS

WXTU/Philadelphia, PA\*
PD: Bob McKay
APD/MD: Cadillac Jack
5. TRACE ADAMS
RICK TREVOIR
TERRY CLARK

KMLE/Phoenix, AZ\*
PD: Tim Maranville
APD: Dave Collins
MD: Kevin Mammion
BRYAN MCCASKEY
BROOKS & DUNN

WVXJ/Phoenix, AZ\*
PD: Sharon Holly
MD: Owen Foster
No Adds

WDSY/Pittsburgh, PA\*
PD: Keith Clark
APD/MD: Stoney Richards
No Adds

KTOM/Monterey, CA\*
OH/MD: Jim Dorman
0. JIMMY WAYNE

WVLM/Montgomery, AL
OH/MD: Bill Jones
MD: Darlene Dixon
9. SAMPSON BROWN
10. DANNY WORTLEY

WNOE/New Orleans, LA\*
OH: Jim Owen
APD/MD: Casey Carter
MARK WILLIAMS

WGH/Norfolk, VA\*
OH/MD: John Shomby
MD: Mark Mickey
1. RICHARD
2. BRAD WOLF
3. JAMES OTTO
4. SARA EVANS
5. TRACE ADAMS
6. KELLY COFFEY
LEE GREENWOOD

KNFH/Odessa, TX
PD: John Moesch
MD: Dan Travis
23. LORRIE MORGAN
22. SHERIE AUSTIN

KTST/Oklahoma City, OK\*
PD: Crash Pothel
APD/MD: Anthony Allen
No Adds

KOXY/Oklahoma City, OK\*
PD: L.J. Smith
APD/MD: Bill Reed
10. TRACE ADAMS
1. LORRIE MORGAN

KOKT/Omaha, NE\*
PD: Tom Goodwin
MD: Craig Allen
No Adds

WVKA/Orlando, FL\*
OH: Len Shaddeford
MD: Shawnee Stevens
1. J. JOE MESSINA
2. JAMES OTTO
3. SARA EVANS
4. TRACE ADAMS

KHAY/Ozark, CA\*
SM: Eric Bingham
APD/MD: Mark Hill
No Adds

WVXQ/Rockford, IL
OH/MD: Jesse Garcia
MD: Kathy Hegg
1. BLAKE SHELTON
RICK PROCTOR
SHERIE AUSTIN

KNCI/Sacramento, CA\*
OH/MD: Paul Evans
APD: Greg Cole
MD: Jennifer Wood
1. LEE GREENWOOD

WVCN/Saginaw, MI\*
PD: Jim Johnson
MD: Keith Allen
1. TRACE ADAMS
2. KELLY COFFEY
RICK TREVOIR

WVXK/Saginaw, MI\*
OH/MD: Rick Walker
APD/MD: Dan Dermody
No Adds

WVCO/Salisbury, MD
OH: Joe Edwards
PD/MD: Ed Foux
9. VINCE GILL

KKAT/Salt Lake City, UT\*
OH: Bill Bates
MD: Eddie Haskell
MD: Justin Taylor
1. JOSH TURNER

KSDP/Salt Lake City, UT\*
PD: Don Hinton
APD/MD: Debby Turpin
1. ROSE DEAN
3. KEVIN DEERY

KUBL/Salt Lake City, UT\*
PD: Ed Hill
MD: Pat Garrett
1. BRAD PASLEY
2. BROOKS & DUNN
3. KELLY COFFEY

KKGL/San Angelo, TX
PD/MD: David Holtheke
12. BLAKE SHELTON
11. SAMPSON BROWN
8. HENRY ROGERS

WVPR/Portland, ME
PD: Rick Jordan
MD: Gert Hildebrand
1. GEORGE STRAIN

KBUJ/Reno, NV\*
OH/MD: Tom Jordan
APD: JJ Christy
MD: Chuck Reeves
1. RICHARD
2. BRAD WOLF
3. JAMES OTTO
4. SARA EVANS
5. TRACE ADAMS
6. KELLY COFFEY
LEE GREENWOOD

WVKK/Richmond, VA\*
PD/MD: Jim Tice
2. MONTYMOYRE GENTRY
KELLY COFFEY

KFRV/Riverside, CA\*
PD: Bob Rogers
APD/MD: Tony Michaels
3. BROOKS & DUNN
5. BRYAN MCCASKEY

WVSL/Roanoke, VA\*
PD: Brett Sharp
MD: Robbyn Jaymes
No Adds

WVYD/Roanoke, VA\*
PD/MD: Steve Cruz
No Adds

WBEE/Rochester, NY\*
OH: Dave Symonds
PD: Chris Keyzer
MD: Billy Kidd
4. JAMES OTTO
3. SARA EVANS
2. BROOKS & DUNN

WVXQ/Rockford, IL
OH/MD: Jesse Garcia
MD: Kathy Hegg
1. BLAKE SHELTON
RICK PROCTOR
SHERIE AUSTIN

KVCS/Sacramento, CA\*
OH/MD: Paul Evans
APD: Greg Cole
MD: Jennifer Wood
1. LEE GREENWOOD

WVXK/Saginaw, MI\*
PD: Jim Johnson
MD: Keith Allen
1. TRACE ADAMS
2. KELLY COFFEY
RICK TREVOIR

WVCO/Salisbury, MD
OH: Joe Edwards
PD/MD: Ed Foux
9. VINCE GILL

KKAT/Salt Lake City, UT\*
OH: Bill Bates
MD: Eddie Haskell
MD: Justin Taylor
1. JOSH TURNER

KSDP/Salt Lake City, UT\*
PD: Don Hinton
APD/MD: Debby Turpin
1. ROSE DEAN
3. KEVIN DEERY

KUBL/Salt Lake City, UT\*
PD: Ed Hill
MD: Pat Garrett
1. BRAD PASLEY
2. BROOKS & DUNN
3. KELLY COFFEY

KKGL/San Angelo, TX
PD/MD: David Holtheke
12. BLAKE SHELTON
11. SAMPSON BROWN
8. HENRY ROGERS

WVPR/Portland, ME
PD: Rick Jordan
MD: Gert Hildebrand
1. GEORGE STRAIN

KUPL/Portland, OR\*
PD: Cary Rolle
MD: Rick Taylor
4. BRAD PASLEY
BROOKS & DUNN

KVJJ/Portland, OR\*
PD: Robin Mitchell
MD: Craig Ledwood
1. DANNY WORTLEY
2. BROOKS & DUNN
3. KELLY COFFEY

WVCO/Portland, ME\*
OH/MD: Dave Kelly
MD: Eddie Foux
No Adds

KMPS/Seattle, WA\*
SM: Lisa Dester
PD: Becky Bruner
MD: Tony Thomas
2. DEPKS SEVILL

KRMD/Shreveport, LA\*
PD/MD: James Anthony
2. SHERIE AUSTIN

KOKS/Shreveport, LA\*
OH: Gary McCreary
PD: Russ Winston
1. JIMMY WAYNE
2. JAMES OTTO
3. SARA EVANS
4. TRACE ADAMS
5. KELLY COFFEY
LEE GREENWOOD

KSUX/Sioux City, IA
PD: Bob Rogers
APD/MD: Tony Michaels
3. BROOKS & DUNN
5. BRYAN MCCASKEY

KDRK/Spokane, WA\*
OH/MD: Tim Cotler
APD: Bob Castle
MD: Tony Trovato
2. JIMMY WAYNE

KDXZ/Spokane, WA\*
OH: Rob Harder
PD: Paul Neumann
APD: Lyn Daniels
MD: Jeremy McComb
3. BROOKS & DUNN
1. BRAD WOLF
1. AMY BROWN
KELLY COFFEY
JULIE MCKELLS

WTFM/Springfield, IL
PD: Dave Stepiel
MD: John Skandling
1. TRACE ADAMS
2. BROOKS & DUNN

WVXQ/Springfield, MA\*
APD: Nick Damon
MD: Jessica Tyler
1. SARA EVANS
1. KELLY COFFEY

KMTS/Springfield, MO
SM: George Demarco
OH/MD: Brad Hansen
APD: Cary Clark
No Adds

KSDI/St. Louis, MO\*
PD: Rick Wheeler
MD: Billy Christopher
11. BILLY CHRISTOPHER
AMY DALLER
KELLY COFFEY

WVLS/Louis, MO\*
PD: Greg Muziano
MD: Danny Montana
1. LORRIE MORGAN
3. SHERIE AUSTIN

KATM/Stocketon, CA\*
OH: Richard Perry
PD: Randy Baker
APD: DJ Walker
MD: Jan Roberts
1. KELLY COFFEY

WBSS/Syracuse, NY\*
PD: Rick Leach
APD/MD: Skip Clark
BRYAN MCCASKEY
KELLY COFFEY

WTTN/Tallahassee, FL
OH/MD: Kris Van Dyke
APD/MD: "Big Woody"
HAYNES
2. LORRIE MORGAN
1. JEFF CARROLL

WVYU/Tampa, FL\*
OH/MD: Mike Colotta
APD: Jay Robinson
MD: John Roberts
1. BROOKS & DUNN
2. BROOKS & DUNN
3. SHERIE AUSTIN

WTHH/Terre Haute, IN
OH/MD: Barry Kent
MD: Marty Parry
1. WYNONA
2. KELLY COFFEY

WBW/Tonopah, KS
OH: Ed Donnell
PD: Rich Powers
APD/MD: Stephanie Lynn
27. BRAD PASLEY
27. TRACE ADAMS

WVCO/Tulsa, OK\*
PD/MD: Wagon Mullins
1. BRAD PASLEY
2. DANNY WORTLEY

WTCM/Traverse City, MI
OH: Herb Cronin
PD: Jack O'Reilly
APD/MD: Ryan Dobry
11. SARA EVANS

KIIM/Tucson, AZ\*
OH: Trent Carson
PD: Buzz Jackson
MD: John Collins
VINCE GILL
KELLY COFFEY

KOYT/Tucson, AZ\*
PD/MD: Jeff Baird
No Adds

KVDD/Tulsa, OK\*
PD/MD: Wagon Mullins
1. DANNY WORTLEY
2. DANNY WORTLEY

KNUF/Tyler, TX
OH/MD: Dave Shreffel
No Adds

WFRQ/Utica, NY
OH/MD: Tom Jacobson
17. TRACE ADAMS

KJUC/Visalia, CA\*
PD/MD: Dave Daniels
VINCE GILL
KELLY COFFEY
LEE GREENWOOD

WVWK/Palm Beach, FL\*
PD: Mitch Mahan
MD: J.R. Jackson
No Adds

WVAC/Waco, TX
OH/MD/MD: Zack Owen
10. BRAD PASLEY
9. RICHARD

WVXQ/Washington, DC\*
OH: Jeff Wyatt
APD/MD: Jon Anthony
No Adds

WDEZ/Wausau, WI
PD: Steve Johnson
1. SAMPSON BROWN
2. BROOKS & DUNN
3. KEVIN DEERY
4. ROSEY WATKINS

WVWK/Wheeling, WV
PD/MD: Jim Elliott
AMY DALLER
KELLY COFFEY

KLUR/Wichita Falls, TX
OH/MD: Brent Warner
11. BRAD PASLEY
11. SHERIE AUSTIN

KFDI/Wichita, KS\*
OH/MD: Beverly Brannigan
APD/MD: Brad Pasley
2. BRAD PASLEY

KZSN/Wichita, KS\*
PD:





**America's Best Testing AC Songs 12 +  
For The Week Ending 9/26/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Women	Women	Women
					25-54	25-34	35-54
CLAY AIKEN This Is The Night (RCA)	4.23	4.28	90%	15%	4.29	4.27	4.30
MATCHBOX TWENTY Unwell (Atlantic)	4.17	4.15	95%	23%	4.20	4.22	4.19
TRAIN Calling All Angels (Columbia)	3.90	3.86	92%	26%	3.97	4.00	3.96
LUTHER VANDROSS Dance With My Father (J)	3.88	3.78	88%	25%	3.95	3.89	3.96
PHIL COLLINS Can't Stop Loving You (Atlantic)	3.87	3.87	98%	40%	3.92	3.88	3.93
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3.86	3.96	88%	23%	3.83	3.67	3.88
JIM BRICKMAN Peace (Where The Heart Is) (A&I)	3.80	3.71	60%	8%	3.87	3.71	3.92
CELINE DION Have You Ever Been In Love (Epic)	3.74	3.76	95%	36%	3.87	3.67	3.93
EAGLES Hole In The World (ERC)	3.72	3.78	89%	26%	3.78	3.43	3.86
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	3.64	3.65	92%	38%	3.67	3.61	3.68
UNCLE KRACKER (DOBIE GRAY) Drift Away (Lava)	3.62	3.54	98%	45%	3.64	3.58	3.66
SIMPLY RED Sunrise (simplyred.com)	3.62	3.73	60%	14%	3.52	3.28	3.58
SANTANA (MICHELLE BRANCH) The Game Of Love (Arista)	3.51	3.52	97%	54%	3.45	3.19	3.53
FLEETWOOD MAC Say You Will (Reprise)	3.48	3.46	87%	32%	3.42	3.00	3.52
LEANN RIMES We Can (Asylum/Curb)	3.38	3.43	76%	28%	3.33	3.43	3.31
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.37	3.39	98%	52%	3.50	3.27	3.56
DARYL HALL Cab Driver (Rhythm & Groove/Liquid B)	3.35	3.41	58%	20%	3.22	2.39	3.39
CHRISTINA AGUILERA Beautiful (RCA)	3.16	3.24	99%	60%	3.25	3.35	3.23

Total sample size is 345 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**

SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	
MERCYME I Can Only Imagine (INO/Curb)	
DIDD White Flag (Arista)	
JOHN MAYER Bigger Than My Body (Aware/Columbia)	
TIM MCGRAW Tiny Dancer (Curb)	
<b>Recurrents</b>	
PHIL COLLINS Can't Stop Loving You (Atlantic)	1356
ENRIQUE IGLESIAS Hero (Interscope)	1107
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1044
SHERYL CROW Soak Up The Sun (A&M/Interscope)	1038
LONESTAR I'm Already There (BNA)	882
FAITH HILL Cry (Warner Bros.)	870
TRAIN Drops Df Jupiter (Tell Me) (Columbia)	817
CELINE DION A New Day Has Come (Epic)	782
AVRIL LAVIGNE Complicated (Arista)	678
KELLY CLARKSON A Moment Like This (RCA)	629
CALLING Wherever You Will Go (RCA)	597
FAITH HILL One (Warner Bros.)	569

Songs ranked by total plays

**Please Send Your Photos**

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to:  
R&R, c/o Mike Davis  
10100 Santa Monica Blvd., 3rd Floor,  
Los Angeles, CA 90067  
Email: mdavis@radioandrecords.com

**Reporters**

<b>WJBY/Albany, NY*</b> PD: Chris Henderson MD: Chad D'Hours 1 SARAH MCCLACHLAN	<b>WHLX/Weston, MA*</b> PD: Bob Kelly MD: Larry J Terry MD: Mark Anderson 10 DIDD	<b>WJLT/Dayton, OH*</b> PD: Sam Collins No Accts	<b>WJHT/Grand Rapids, MI*</b> PD: Bill Bailey AP/MD: Mary Turner 1 TIM MCGRAW MICHAEL BUBLE	<b>WQLR/Madison, WI*</b> PD: Ken Lambert AP/MD: Brian Wertz 1 TIM MCGRAW 3 KENNY LOGGANS 1 JOHN MAYER	<b>WLRB/Madison, WI*</b> PD: Michael Lewis MD: Mandy Lory TIM MCGRAW	<b>KEFM/Omaha, NE*</b> PD: Steve Anderson MICHAEL BUBLE PHIL COLLINS	<b>WISL/Roanoke, VA*</b> PD: Dan Hernandez MD: Rich Daniels No Accts	<b>WOLX/Spartanburg, WA*</b> PD: Steve Reynolds MD: Bob Reynolds 1 MICHAEL MCDONALD	<b>WYAT/Palm Beach, FL*</b> PD: Rick Doolittle 3 SIMPLY RED
<b>KMG/Albuquerque, NM*</b> MD: Paul Adams 3 PHIL COLLINS	<b>WEBC/Bridgeport, CT*</b> MD: Danny Lyons DIDD	<b>KOSI/Denver, CO*</b> PD: Bob Anderson MD: Steve Hamilton 1 SARAH MCCLACHLAN	<b>WOOD/Grand Rapids, MI*</b> PD: John Taylor 2 CELINE DION 1 MERVYN	<b>KSRC/Kansas City, MO*</b> MD: Tom "Casper" Burton 2 CELINE DION 1 MANDY MCCRE SHERYL CROW	<b>WVVR/Memphis, TN*</b> MD: Jerry Dyer MD: Tom "Casper" Burton 2 CELINE DION 1 MANDY MCCRE SHERYL CROW	<b>KLTO/Omaha, NE*</b> MD: Paul Adams No Accts	<b>WRHM/Rochester, NY*</b> MD: Steve Anderson AP/MD: Tom Tyler TIM MCGRAW CELINE DION	<b>WNAS/Springfield, MA*</b> PD: Paul Adams MD: Bob Adams AP/MD: Dave Roberts DIDD	<b>WASH/Washington, DC*</b> PD: Steve Allen 6 MICHAEL BUBLE 2 DARYL HALL CELINE DION
<b>WLEW/Alencon, PA*</b> PD: Bob Taylor SHERYL CROW	<b>WEZN/Bridgeport, CT*</b> PD: Steve Horvath No Accts	<b>KLTI/Des Moines, IA*</b> PD: Tom White No Accts	<b>WMAG/Greensboro, NC*</b> PD: Bob Adams No Accts	<b>WVGO/Midwest, NJ*</b> PD: Tom White DIDD	<b>WMGQ/Oriando, FL*</b> PD: Steve Anderson AP/MD: Steve Anderson No Accts	<b>WVMEZ/Pensacola, FL*</b> PD: Steve Anderson AP/MD: Steve Anderson No Accts	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>KYMG/Anchorage, AK*</b> MD: Steve Anderson PD: Dave Farna 1 MERVYN	<b>WJNY/Buffalo, NY*</b> MD: Steve Anderson MD: Steve Anderson No Accts	<b>WNIC/Detroit, MI*</b> PD: Steve Anderson MD: Steve Anderson 11 TRAIN 10 MICHAEL MCDONALD ELTON JOHN	<b>WNYI/Greenville, SC*</b> PD: Steve Anderson MD: Steve Anderson 11 TRAIN 10 MICHAEL MCDONALD ELTON JOHN	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVGO/Midwest, NJ*</b> PD: Tom White DIDD	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>WLTN/Atlanta, GA*</b> MD: Steve Anderson AP/MD: Steve Anderson No Accts	<b>WJNY/Buffalo, NY*</b> MD: Steve Anderson MD: Steve Anderson No Accts	<b>WOOD/Dobson, AL*</b> PD: Steve Anderson MD: Steve Anderson 10 SHERYL CROW SARAH MCCLACHLAN ELTON JOHN	<b>WSPA/Greenville, SC*</b> PD: Steve Anderson MD: Steve Anderson No Accts	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WSWJ/Charleston, SC*</b> PD: Paul Ford AP/MD: Eric Cheney TRACY SARAH MCCLACHLAN TIM MCGRAW	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>WBBQ/Augusta, GA*</b> MD: Steve Anderson PD: Steve Anderson No Accts	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>KMUL/Austin, TX*</b> PD: Steve Anderson MD: Steve Anderson No Accts	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>KGFM/Bakersfield, CA*</b> MD: Steve Anderson AP/MD: Steve Anderson No Accts	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>KDJA/Bakersfield, CA*</b> MD: Steve Anderson AP/MD: Steve Anderson No Accts	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>WJLF/Baltimore, MD*</b> PD: Bill Paska No Accts	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>WBSE/Salt Lake City, UT*</b> MD: Steve Anderson AP/MD: Steve Anderson No Accts	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	<b>WHUD/Westchester, NY*</b> MD: Steve Allen AP/MD: Tom Ford TIM MCGRAW SHERYL CROW SARAH MCCLACHLAN
<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WVPC/Atlantic City, NJ*</b> PD: Gary Adams CHRIS IRERSON	<b>WRCH/Hartford, CT*</b> PD: Steve Anderson MD: Steve Anderson CLAY ARCH	<b>WVMT/Wisconsin, WI*</b> PD: Steve Anderson MD: Steve Anderson 5 KID ROCK SHERYL CROW	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WVTE/Minneapolis, MN*</b> PD: Steve Anderson MD: Steve Anderson 10 TRAIN	<b>WGBX/Rockford, IL*</b> PD: Dan Hernandez MD: Rich Daniels 20 MERVYN	<b>KGBY/Sacramento, CA*</b> PD: Brad White No Accts	



aperelli@radioandrecords.com

## PART ONE OF A TWO-PART SERIES

# KLSY/Seattle's Murdock Celebrates 20 Years

## Station readies china set for platinum anniversary

I have never heard *The Murdock, Hunter & Alice Show* on Sandusky AC KLSY/Seattle, but I heard that its host, Bruce Murdock, just celebrated 20 years at the station, on Aug. 29. Anyone who manages to last that long at a station deserves a little acknowledgment, so, after a quick phone call to KLSY PD Tony Coles to make sure Murdock wasn't wanted for child molestation, Murdock and I got to talking.

At a time when we all bemoan how radio has changed for the worse, Murdock reminds us that some things have changed for the better — and the most important things haven't changed at all.

**R&R:** First of all, is it weird to be on the other side of the interview?

**BM:** Yes. Be gentle with me.

**R&R:** I'll try. Congrats on 20 years at KLSY. Do you remember your first day?

**BM:** I worked for King Broadcasting for 13 years before I came to KLSY. King had tight Top 40s in Spokane; Portland, OR;

and Seattle. That was my background. I was in there playing Michael Jackson and Spandau Ballet and basically rolling the hits.

KLSY had been a soft AOR until just before I arrived. There were still walls and walls of albums in this funky old building. There were still "album people" roaming the halls. They had been disrupted and were trying to learn. I was sensitive to that.

**R&R:** Tony said you're respected by the staff and that you help to set the tone for the whole radio station.

**BM:** I hope that's the kind of morning show I've been for my PDs, that kind of force in the hall. I have a pretty decent work ethic, and I lead by example. I'm in the building early and out late. I try to take care of business.

**R&R:** In 20 years you must have been through a number of program directors.

**BM:** I've worked under five program directors and as many consultants: George Johns; that well-dressed one, Mike McVay; Pat Paxton; and now Guy Zapoleon and Steve Davis. One of the most exciting things about my job and working with Sandusky and with Tony is that he has exposed me to great teachers. I'm always learn-

ing. These last couple of years we've been working with Randy Lane.

**R&R:** With that heavy-hitting roster of help, you must have some specific things you've learned that you can pass along.

**BM:** One of the things I'm not good at is looking back to analyze a body of work. I try to stay focused on the moment. I believe that our best days are ahead of us and not behind us. I'm not a "good old days" kind of guy. What has helped me is to be observant and to keep my ears open.

I've been fortunate to be at a station whose target is the most interesting demographic to me personally, women 30-45. I spend a lot of time listening to what they're saying, watching what they watch, reading what they read. Then I try to find ways to bring that to life and speak their truth back to them.

**R&R:** How do you speak their truth? Do you focus on talking to one listener only — the perfect 38-year-old married working woman who shops at Target, has two kids and watches Friends?

**BM:** The old "you've got one listener" paradigm is helpful, but you can't overthink it. It breaks down when you try to get too deep in analyzing what she's doing and where she shops. There really are all kinds of people listening to the radio, and you don't want to exclude men or women of other ages if you can avoid it. It helps to have a multiperson show, because I can take a position and have someone else disagree. Everyone's viewpoint gets expressed on the radio.

**R&R:** What are you like on the air?

**BM:** I'm Dad. I'm the voice of reason. And that is absolutely who I am off the air too. I'm not one of those funny disc jockeys; I'm more of a storyteller. We have a funny guy on the show, but that's not me. I don't remember jokes very well. The wacky

people on the show go out and play, but they're on a leash. When they go out to the end of the leash, I tug them back to the middle, and we start over.

**R&R:** Who are your co-hosts, Hunter and Alice?

**BM:** Tim Hunter and Alice Porter have been with me at KLSY for 14 years. In 1989, after an unfortunate pairing with a partner that lasted under six months, the station moved Tim Hunter from afternoons, bought him an alarm clock, and we've been together ever since.

**R&R:** How do you feel about the music?

**BM:** To be honest, I don't listen to the music while we're on the air. When I'm off the air, I listen to a bunch of stations. I really like the music on our station right now. One of the reasons why it's been so easy for me to be here and do what I do all this time is that the adult AC demo is very compatible with me. I enjoy that music. I'm a 40-year-old woman in a 50-year-

**"One of the reasons why it's been so easy for me to be here and do what I do all this time is that the adult AC demo is very compatible with me. I enjoy that music. I'm a 40-year-old woman in a 50-year-old man's body."**

old man's body. I am pretty sick of "This Kiss" by Faith Hill though. I've heard that song more than any other.

**R&R:** What do you watch on TV to reflect your audience?

**BM:** I'm a reality-TV junkie. We were on the *Survivor* bandwagon ear-



**HEADMASTER BLACK SCHOOLS KDMX** Jack Black stopped by The Jeff & Anna Morning Show on KDMX (Mix 102.9)/Dallas to promote his movie *School of Rock*. Pictured here (l-r) are show co-host Anna de Haro, Black and show co-host Jeff Elliott.

ly. *Survivor* is huge on our show. We have the most recent castoff and Helen from *Survivor 5* on every week talking about the last episode. We're on our third *Survivor* "Go Where They Are" promotion. Every week you go to the website and pick who you think is going to get kicked off. If you're right, you get points. The winner gets a cruise to Panama. Our promotions department does an amazing job — along with our producer, Bryon — of getting this pulled together.

We also love *American Idol*. I love 24. And, obviously, this fall is going to be all about *Friends*. All in all, it's *People* magazine. It's pretty basic. I find it refreshing — almost old school — to sit down and read a magazine. One of the huge changes shaping everyday life, and certainly radio, is computers. I'm on the computer all the time.

**R&R:** How have the technological innovations changed how you do your show?

**BM:** I am an equipment weirdo. I have pictures of old studios, and I love those old consoles and microphones. But computers not only allow you to do what you used to do faster and better — and more of it in the same amount of time — you can also do things you couldn't even imagine before, like getting IMs while you're writing and even while you're on the air. You can instantly work them in to what you're saying while you're on the air. It's astounding.

I also love my high-tech headphones. They have a microphone attached to them, so I can move around the room and still be on the radio. That's why I love today — being able to walk around, work the phones, get on the computer and still be on mike the whole time. It's so cool.

With computers and what you can do with audio now with the [digital audio editor] VoxPro, one of the most amazing inventions of the decade, it is so much easier to do great radio than it was when you were dealing with a razor blade. I was forced to listen to old airchecks for my surprise 20th-anniversary retrospective show. You listen to that old tape, and you remember how hard it was just to get it to that level and think how easy it

**"While it's different, radio is still the same as it has always been. It's still about that person on the radio listeners can connect with, relate to and rely on."**

is now to take it way past that. It's an exciting time to be doing what we do.

**R&R:** So computers have changed everything?


**BM:** Well, while it's different, radio is still the same as it has always been. It's still about that person on the radio listeners can connect with, relate to and rely on to be something. I think it's important to be that person. Listeners know that if they tune in to your show you're not going to embarrass them in front of their children. You're not going to do something that is so shocking and out of character that they can't trust you anymore. It's important that you stand for something and you're consistent about it.

*Next week: How to make an emotional connection with your audience, how to deal with ratings fluctuations, and how it all began — Murdock on a radio-station tour with his Cub Scout troop.*

### TALK BACK TO R&R!

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

Call me at 310-788-1663  
or e-mail:  
aperelli@radioandrecords.com



**KATY  
ROSE**  
*OverDrive*

**The New Single**

From her debut album 'Because I Can'

In Stores OCT 7

[www.katyrose.net](http://www.katyrose.net)

©2003 V2Records, Inc.



**DEBUT!**  
**R&R HOT AC CHART**  
**37 288 (+151)**

**DEBUT!**  
**MODERN ADULT MONITOR**  
**32\* 210 (+96)**

New this week at  
KQMB/Salt Lake City and  
KKPN/Corpus Christi

September 26, 2003



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/DOBBIE GRAY Drift Away (Lava)	2445	-9	213428	30	107/0
2	2	CELINE DION Have You Ever Been In Love (Epic)	2161	+8	179482	23	118/0
3	3	MATCHBOX TWENTY Unwell (Atlantic)	2159	+8	194312	20	99/1
4	4	LUTHER VANDROSS Dance With My Father (J)	2115	+80	181524	16	108/0
5	5	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	2025	+62	167256	22	107/0
6	6	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	1740	-62	132015	25	106/0
7	7	EAGLES Hole In The World (ERC)	1645	-101	124007	18	105/0
8	8	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1622	-15	137571	21	90/1
9	9	SANTANA f/MICHELLE BRANCH The Game Of Love (Arista)	1559	-34	129762	50	107/0
10	10	MERCYME I Can Only Imagine (INO/Curb)	1410	+20	84289	21	90/2
15	11	TRAIN Calling All Angels (Columbia)	1240	+46	92997	13	96/7
14	12	SIMPLY RED Sunrise (simplyred.com)	1227	+34	76260	12	88/3
11	13	NORAH JONES Don't Know Why (Blue Note/Virgin)	1227	-82	108270	50	114/0
13	14	CHRISTINA AGUILERA Beautiful (RCA)	1141	-114	86190	40	92/0
17	15	LEANN RIMES We Can (Asylum/Curb)	885	-27	34130	13	91/0
18	16	JIM BRICKMAN Peace (Where The Heart Is) (A&L)	795	+46	31101	7	88/4
16	17	CLAY AIKEN This Is The Night (RCA)	785	-140	45504	15	67/0
24	18	PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)	670	+250	51914	2	77/13
19	19	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	601	-19	28866	11	72/2
21	20	MICHAEL BOLTON When I Fall In Love (Passion Group)	584	+43	21995	3	57/6
22	21	GLORIA ESTEFAN Wrapped (Epic)	497	+6	20713	7	65/0
20	22	FLEETWOOD MAC Say You Will (Reprise)	444	-135	21304	13	67/0
23	23	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	433	-36	17612	8	52/0
26	24	MICHAEL BUBLE How Can You Mend A Broken... (143/Reprise)	396	+47	31705	5	56/5
27	25	K. CARLSON f/B. MARDONES I Know You By Heart (Kataphonic)	379	+81	12712	9	53/2
25	26	KENNY LOGGINS With This Ring (All The Best)	337	-70	11814	8	55/2
28	27	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	297	+7	8487	9	45/2
29	28	SEAL Waiting For You (Warner Bros.)	278	+29	28167	5	34/3
Debut	29	CELINE DION Stand By Your Side (Epic)	224	+212	12304	1	28/11
30	30	ANNIE LENNOX Wonderful (J)	203	-4	8367	3	32/4

121 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 9/14-9/20. 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

**DIDO** White Flag (Arista)

Total Plays: 158, Total Stations: 14, Adds: 3

**SHERYL CROW** First Cut Is The Deepest (A&M/Interscope)

Total Plays: 126, Total Stations: 18, Adds: 10

**JOHN MAYER** Bigger Than My Body (Aware/Columbia)

Total Plays: 124, Total Stations: 12, Adds: 0

**CHRIS EMERSON** Baby's Gone (Monomay)

Total Plays: 120, Total Stations: 27, Adds: 2

**BURKE RONEY** Let It All Come Down (R World)

Total Plays: 92, Total Stations: 16, Adds: 1

**SARAH MCLACHLAN** Fallen (Arista)

Total Plays: 71, Total Stations: 13, Adds: 8

**TIM MCGRAW** Tiny Dancer (Curb)

Total Plays: 6, Total Stations: 16, Adds: 16

Songs ranked by total plays

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
TIM MCGRAW Tiny Dancer (Curb)	16
PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)	13
CELINE DION Stand By Your Side (Epic)	11
SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	10
SARAH MCLACHLAN Fallen (Arista)	8
TRAIN Calling All Angels (Columbia)	7
MICHAEL BOLTON When I Fall In Love (Passion Group)	6
MICHAEL BUBLE How Can You Mend A Broken... (143/Reprise)	5
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	5

**SEAL**  
"WAITING FOR YOU"

New This Week:

WBMX KYSR WLNK WLIT  
KYMX WQSM KTSM WAHR

R&R AC: 28  
MONITOR AC: 28\*

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)	+250
CELINE DION Stand By Your Side (Epic)	+212
SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	+100
JOSH GROBAN To Where You Are (143/Reprise)	+92
K. CARLSON f/B. MARDONES I Know You By Heart (Kataphonic)	+81
LUTHER VANDROSS Dance With My Father (J)	+80
MANDY MOORE Have A Little Faith In Me (Epic)	+77
DJ SAMMY & YANDU Heaven (Candlelight Mix) (Robbins)	+70
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	+62
S CLUB 7 Never Had A Dream Come True (A&M/Interscope)	+56

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

Music & Intelligence For Your Life

## AC's New Answer For Compelling Daily Programming

John Tesh Radio Show

Contact: Scott Meyers

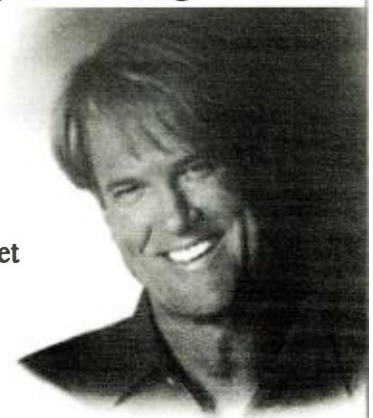
Toll Free: (888) 548-8637 or 516-829-0964

TheRadioSyndicator.com • scott@meyers.net

45 Daily Show Affiliates in Less Than 5 Months!!

We welcome our newest daily Tesh show affiliates:

WSPA-Greenville, KMXZ-Tucson, WDDV-Sarasota, WBBE-Baton Rouge, WBBQ-Augusta, WSLQ-Roanoke, WRSA-Huntsville, WMJY-Biloxi, CKLH-Hamilton/ONT, CHRE-St. Catharines/ONT



Weekend Show  
on over 150+ Affiliates!!

# R HOT AC TOP 40

September 26, 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	MATCHBOX TWENTY Unwell (Atlantic)	3743	-63	270080	33	95/0
1	2	TRAIN Calling All Angels (Columbia)	3684	-178	247303	25	92/0
3	3	SANTANA f/ALEX BAND Why Don't You & I (Arista)	3681	+92	242200	16	88/0
4	4	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2734	-59	177861	32	82/0
5	5	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	2632	-123	156932	19	86/0
6	6	LIVE Heaven (Radioactive/Geffen)	2608	+81	145829	20	85/0
10	7	JOHN MAYER Bigger Than My Body (Aware/Columbia)	2427	+165	152722	7	91/0
8	8	LIZ PHAIR Why Can't I? (Capitol)	2393	+107	134215	19	88/1
11	9	DIDO White Flag (Arista)	2334	+78	161043	11	84/0
7	10	UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	2292	-168	148220	36	84/0
9	11	JOSH KELLEY Amazing (Hollywood)	2286	+17	146248	25	83/0
14	12	MATCHBOX TWENTY Bright Lights (Atlantic)	2050	+154	129747	8	89/1
13	13	3 DOORS DOWN When I'm Gone (Republic/Universal)	1975	-73	144358	42	74/1
12	14	EVANESCENCE Bring Me To Life (Wind-up)	1948	-219	130790	28	73/0
15	15	3 DOORS DOWN Here Without You (Republic/Universal)	1872	+165	106112	8	75/4
16	16	KELLY CLARKSON Miss Independent (RCA)	1452	-92	93438	19	44/0
17	17	SALIVA Rest In Pieces (Island/IDJMG)	1233	-91	59046	11	56/0
19	18	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	1136	+30	49129	10	68/0
18	19	ATARIS The Boys Of Summer (Columbia)	1132	-159	58574	13	48/0
20	20	VERTICAL HORIZON I'm Still Here (RCA)	1051	+42	49934	9	55/2
26	21	BARENAKED LADIES Another Postcard (Chimps) (Reprise)	1008	+330	68793	3	65/10
27	22	SARAH MCLACHLAN Fallen (Arista)	920	+276	73369	3	67/23
21	23	WILSHIRE Special (Columbia)	910	-66	28413	12	58/0
25	24	STAIN'D So Far Away (Flip/Elektra/EEG)	815	+115	32671	7	42/2
23	25	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	805	-2	43329	11	40/2
24	26	MERCYME I Can Only Imagine (INO/Curb)	689	-70	30277	10	22/0
22	27	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	681	-164	48620	13	36/0
28	28	STING Send Your Love (A&M/Interscope)	551	+40	26992	5	40/1
Debut	29	SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	543	+329	44270	1	54/26
29	30	GAVIN DEGRAW Follow Through (J)	520	+24	17124	12	45/2
34	31	NICKELBACK Someday (Roadrunner/IDJMG)	511	+171	20393	2	41/7
32	32	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	430	+30	27246	6	28/2
33	33	SIMPLY RED Sunrise (simplyred.com)	409	+14	24919	6	22/0
31	34	BEYONCE f/JAY-Z Crazy In Love (Columbia)	379	-22	25215	7	7/0
36	35	SEAL Waiting For You (Warner Bros.)	353	+52	16275	5	30/4
35	36	UNCLE KRACKER Memphis Soul Song (Lava)	317	-19	10141	4	26/1
Debut	37	KATY ROSE Overdrive (V2)	288	+137	4656	1	20/2
37	38	BANGLES Something That You Said (Koch)	258	+2	8232	2	21/2
40	39	JEWEL Stand (Atlantic)	254	+26	11664	2	19/3
Debut	40	HOWIE DAY Perfect Time Of Day (Epic)	253	+166	11567	1	27/6

95 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/14-9/20. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

## Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	AOS
SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	26
SARAH MCLACHLAN Fallen (Arista)	23
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	19
JASON MRAZ You And I Both (Elektra/EEG)	12
BARENAKED LADIES Another Postcard (Chimps) (Reprise)	10
FUEL Falls On Me (Epic)	8
NICKELBACK Someday (Roadrunner/IDJMG)	7
HOWIE DAY Perfect Time Of Day (Epic)	6

**SEAL**  
**"WAITING FOR YOU"**  
 New This Week:  
**WBMX KYSR WLNK WLIT**  
**KYMX WQSM KTSM WAHR**  
**R&R HOT AC: 35**  
**MONITOR ADULT TOP 40: 33\***

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BARENAKED LADIES Another Postcard (Chimps) (Reprise)	+330
SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	+329
SARAH MCLACHLAN Fallen (Arista)	+276
NICKELBACK Someday (Roadrunner/IDJMG)	+171
HOWIE DAY Perfect Time Of Day (Epic)	+166
JOHN MAYER Bigger Than My Body (Aware/Columbia)	+165
3 DOORS DOWN Here Without You (Republic/Universal)	+165
MATCHBOX TWENTY Bright Lights (Atlantic)	+154
KATY ROSE Overdrive (V2)	+137
U2 Stuck In A Moment You Can't Get Out Of (Interscope)	+118

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



# MASHA

## broken hearted

**IMPACTING**  
**SEPTEMBER 29TH!!!**

[www.mashamusic.com](http://www.mashamusic.com)  
[www.paroli-records.com](http://www.paroli-records.com)



MVP Entertainment  
 Sam Kaiser  
 (805) 989-7095  
[sam@mvpent.com](mailto:sam@mvpent.com)



America's Best Testing Hot AC Songs 12 + For The Week Ending 9/26/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 18-34, Women 18-24, Women 25-34. Lists top songs like Santana's 'Here Without You' and Matchbox Twenty's 'Bright Lights'.

Total sample size is 325 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.

New & Active

- THIRD EYE BLIND Crystal Baller (Elektra/EEG)
Total Plays: 201, Total Stations: 19, Adds: 4
MARIA I Give You Take (DreamWorks)
Total Plays: 195, Total Stations: 18, Adds: 1

Songs ranked by total plays

Indicator

Most Added\*

- SARAH MCLACHLAN Fallen (Arista)
SHERYL CROW First Cut Is The Deepest (A&M/Interscope)
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)

Reporters

Grid of reporter information including station names, reporter names, and contact details for various markets across the US.

Monitored Reporters logo and text: 105 Total Reporters, 95 Total Monitored, 10 Total Indicator. Includes 'Did Not Report, Playlist Frozen (1): WNKV/Elmira-Corning, NY'.

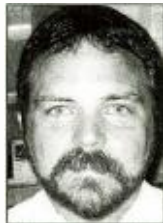


# The Secret To Smooth Sailing

## WSBZ's Mark Carter on how to do Smooth Jazz right

After he finished college in 1985, WSBZ/Destin, FL owner/GM Mark Carter and his wife, Renee, built their first radio station, Soft AC WWAZ/Destin, FL, with a little help from Carter's folks. Eventually, they sold the station to Tom Birch, of Birch Ratings fame.

Then Carter Broadcasting applied for another license and construction permit, built WSBZ from the ground up and signed on as Smooth Jazz in 1994. Since then WSBZ has consistently been top five 25-54 and top three 35-64. In the winter '03 book WSBZ surged two full shares 12+, exploding 1.6-3.6 into the top 10 in a market with 30 rated signals.



Mark Carter

I became aware of Carter some years ago, when a spate of stations, including WCCJ/Pittsburgh and KMGQ/Minneapolis, flipped away from Smooth Jazz. At the time he said of such corporate decisions, "They just don't get it." Over the years I've learned more about Carter's uncommon and fascinating views on a variety of subjects concerning Smooth Jazz, some of which follow here.

### Fewer Chairs At The Poker Game

The Destin market: "It's a mixture of a resort tourist-beach market with the largest Air Force base in the country. All the videos of bombing in Baghdad — a lot of that technology is from our area. We get people from the West Coast, even Seattle, because of Lockheed and those technologies.

"Destin is 18% black — not a large amount compared to some Southern cities. The tourist base comes from Atlanta, Birmingham, Nashville and Memphis, markets with active Smooth Jazz stations or jazz communities. Destin attracts people who do not want to be wrapped up in a huge city environment yet want culture and sophistication. We're in a perfect area for doing Smooth Jazz in a small market."

**Narrowcasting vs. mass appeal:** "We really can't believe anymore that we're in the business of broadcasting. That's history. We're not looking to reach everybody and not trying to be everything to all people, but to select a group of listeners that we can present to advertisers, do well with and super-serve. Obviously, they view this format as an alternative to everything else out there. It's been our whole approach for the last nine years."

Effects of deregulation on the radio landscape: "You can't find any other business that's successful in this country that's run like radio stations in a competitive market. Newspapers aren't run that way. The Federal Trade Commission will break up so-called monopolies — everything from people selling film vs. Wal-Mart to price-fixing on gas.

The things that we're seeing happening in the radio business, you couldn't do with a gas station on the corner.

"From the FCC on, we thought that this was going to be a better thing for everyone — the consumer, the public and, of course, the broadcast industry. It's the whole idea that we're all playing poker, and having far fewer people seated at the poker game is going to better serve the public interest. But the question is, how does it affect the programming offerings to the public? Can we see more diversity?"

"Radio's become a business model, something that accountants and bankers have all gone into. It's hard to find people now who can go into a radio station and cue up a cart or be able to say, 'There's a tornado warning.' Many wouldn't have the first clue. But then their angle is that radio is not what's running their business. They are part of a bigger picture. But a radio station's product is what goes out through the transmitter to the listeners, not its share point or its profit margin for the stockholders."

### A Passionate Connection

Radio's real competition: "Radio salespeople constantly beat each other up for advertising. They keep forgetting that the local newspaper gets the bulk of the budget. They keep thinking that the other radio station is their enemy, but it's TV, cable and newspapers. Many radio stations and groups haven't responded by trying to provide the public with a reason to listen. We want to keep people listening, but what are we giving them?"

**Engaging listeners and clients:** "We have our big event, the Sea

Breeze Jazz Festival, every April for 1,800 people in a small, intimate outdoor venue right along the white-sand beaches and emerald green waters — almost like Hawaii. We also do four or five concerts yearly.

"We haven't done mass marketing or auditorium tests, but we have 160,000 people in our two-county area, and we've sought their feedback via telephone, e-mail and face-to-face at events.

"We ask what the people moving here and building million-dollar houses are looking for, what they're missing, their likes and dislikes. I've tried to reach that clientele and present it to our advertisers. Plus, we've been able to sell advertisers just on the fact that they see this clientele at events."

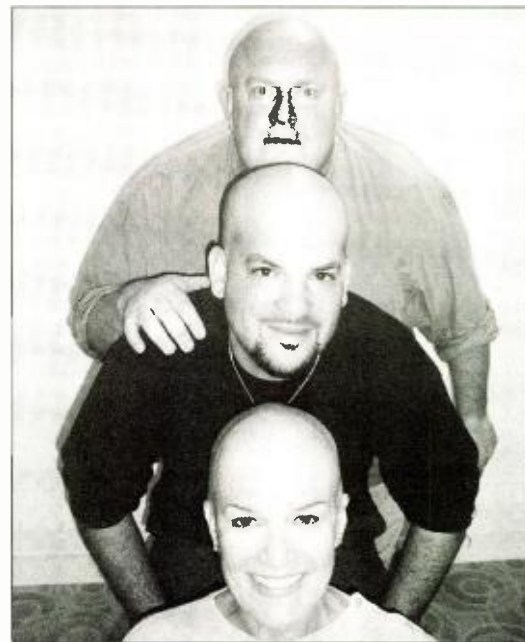
**"Cherry-pick clients, and let them know you're cherry-picking them. Make it exclusive, and say no. You have to walk away from business to get the best business."**

"I've never run across people so passionate about the music as Smooth Jazz listeners. If a station really caters to what they are looking for, they will stick with you, not jump around to a Soft AC — although they might go to public radio occasionally.

"This passionate connection to the music is a huge sales advantage from the advertising side. You can't put a Smooth Jazz station on with those cheesy screaming car-dealer ads. It's like having a beautiful wedding for your daughter and then inviting the Hells Angels to come and break it up after you paid for the cake and beautiful linens."

### A Dream Demo

**Carter's sales philosophy:** "We're not here to sell airtime; we're selling



**LIVE LONG AND PROSPER** For R&R Alternative Editor Max Talkoff, *Going For Adds* maven Mark "The Shark" Brower and Smooth Jazz Editor Carol Archer, beauty isn't hair deep. In fact, they say bald is beautiful. Archer's new look — "peloncita bonita" — has fueled speculation that she is actually Spock's daughter, an accusation she denies unequivocally.

an opportunity to be part of a bigger thing. The passionate group of listeners this format appeals to is the best group of consumers for almost any advertising category. We've got a dream demo to offer.

"We don't just approach every advertiser. We figure out who are the finest retailers, best restaurants, best car dealers — the best in every field. We approach them with the opportunity to present their message to our supreme demo.

"We have the *crème de la crème* of consumers: They dine out the most, drive the nicest cars and have the highest disposable income. We're all part of this family. We have a responsibility to the advertiser and to the listener that they be compatible. Cherry-pick clients, and let them know that you're cherry-picking them. Make it exclusive, and say no. You have to walk away from business to get the best business."

The role of programming in WSBZ's sales equation: "Our consultant, [WOJZ/Atlantic City, NJ] Mark Edwards, has been around enough to know that you can't have a successful Smooth Jazz station without the connection of the music to the advertising. He agrees that you've got to be consistent from start to finish."

**Profile of a typical WSBZ listener:** "He's 44 — we skew slightly more male than female — owns a business or is a professional, either corporate or a private contractor in the high-tech industry. For many, Destin is a second home; they may have a big house in Atlanta and a beach house here. They're not 9-to-5ers in our market.

"He owns a Lexus and loves imported beer. Many of our bank advertisers say that when they do a mortgage promotion on the station, people come in to inquire about paying cash for houses. This surprises the lenders,

who say, 'We got a great response, but we're really not quite up there on our projected quota on mortgage loans because we sold out Phase Two of the Hidden Dunes development, and they paid cash.'

"Our listeners have that type of money — deep pockets — but they're not just going to throw the money anywhere. Whether they make \$30,000 or \$520,000 a year, they all have that same drive and that same connection to the music. There's not another format anywhere that's got that diversity of P1 listeners who are the movers and shakers."

### People Create Results

The measure of success: "This isn't a format that should be No. 1 in a market. If it is, there's something wrong. You've got to go in with the idea that this is not for everyone. It's great to have ratings, but ratings do not create results. People create results, and the right people create results."

"If operators are just occupying a seat at the poker table, then this is truly a game. The real loser is going to be the public and the audience, because to them this is not a game. This is their spectrum, their airwaves. We don't own this as broadcasters."

"The whole idea is to connect the audience with the advertiser. As far as I'm concerned, that's success — to deliver."

### TALK BACK TO R&R!

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

Phone: 310-788-1665

E-mail: carcher@radioandrecords.com

Fax: 310-203-9763

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	PAUL JACKSON, JR. It's A Shame (Blue Note)	797	+34	81728	19	39/0
1	2	DAVID SANBORN Comin' Home Baby (GRP/VMG)	755	-91	94693	20	40/0
5	3	KENNY G. Malibu Dreams (Arista)	684	+54	94358	12	36/0
2	4	BRIAN CULBERTSON Say What? (Warner Bros.)	671	-113	86248	24	37/0
7	5	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	641	+51	79515	16	42/2
8	6	PRAFUL Sigh (Rendezvous/N-Coded)	616	+34	87966	11	41/0
4	7	URBAN KNIGHTS Got To Give It Up (Narada)	580	-65	57346	19	34/1
6	8	RICHARD ELLIOT Corner Pocket (GRP/VMG)	545	-55	58740	25	34/0
9	9	M. McDONALD I Heard It Through The Grapevine (Motown/Universal)	536	-35	48398	17	38/0
11	10	MINDI ABAIR Flirt (GRP/VMG)	529	+41	54960	11	36/1
10	11	LUTHER VANDROSS Dance With My Father (J)	524	+4	71047	18	37/1
12	12	DAVE KOZ Honey-Dipped (Capitol)	519	+27	65215	5	43/1
14	13	PAUL TAYLOR On The Move (Peak)	449	-15	54117	16	31/0
13	14	CHIELI MINUCCI Kickin' It Hard (Shanachie)	449	-58	39684	34	26/0
16	15	RICK BRAUN Green Tomatoes (Warner Bros.)	413	+36	38245	9	36/3
18	16	JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	383	+42	53066	7	34/1
20	17	CHUCK LOEB eBop (Shanachie)	337	+24	44249	9	30/2
19	18	ACOUSTIC ALCHEMY No Messin' (Higher Octave)	326	-18	15051	13	25/0
23	19	DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	308	+109	23167	2	28/8
25	20	CHRIS BOTTI Indian Summer (Columbia)	305	+121	30422	2	31/4
22	21	JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	273	+38	33705	6	23/0
21	22	SIMPLY RED Sunrise (simplyred.com)	271	+11	15616	7	19/1
26	23	STEVE OLIVER Positive Energy (Native Language)	183	+3	6052	5	18/3
24	24	JEFF GOLUB Boom Boom (GRP/VMG)	164	-15	14107	5	17/0
Debut	25	TWIST OF MOTOWN Inner City Blues (GRP/VMG)	160	+62	31393	1	16/0
30	26	BLAKE AARON She's So Fine (Innervation)	156	0	5174	3	12/0
28	27	RONNY JORDAN At Last (N-Coded)	153	-7	25235	9	14/0
-	28	MICHAEL LINGTON Off The Hook (3 Keys Music)	149	+6	14967	5	13/1
Debut	29	CHRIS STANDRING I Ain't Mad Atcha (Mesa Entertainment/Blue Moon)	133	-2	4758	1	12/0
Debut	30	HIROSHIMA Revelation (Heads Up International)	132	+1	15663	1	13/0

43 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 9/14-9/20. 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 capart on each station is assigned an ACH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

## New & Active

**GREGG KARUKAS** Riverside Drive (N-Coded)  
Total Plays: 131, Total Stations: 13, Adds: 2

**NICK COLIONNE** High Flyin' (3 Keys Music)  
Total Plays: 130, Total Stations: 16, Adds: 5

**PAMELA WILLIAMS** Afterglow (Shanachie)  
Total Plays: 124, Total Stations: 15, Adds: 2

**MARC ANTOINE** Funky Picante (Rendezvous)  
Total Plays: 118, Total Stations: 14, Adds: 3

**RIPPINGTONS** Bella Luna (Peak)  
Total Plays: 113, Total Stations: 9, Adds: 0

**STEVE COLE** Everyday (Warner Bros.)  
Total Plays: 86, Total Stations: 11, Adds: 3

**DAVID BENOIT** Watermelon Man (GRP/VMG)  
Total Plays: 83, Total Stations: 13, Adds: 3

**KIRK WHALUM** Another Beautiful Day (Warner Bros.)  
Total Plays: 80, Total Stations: 7, Adds: 0

**NORMAN BROWN** Night Drive (Warner Bros.)  
Total Plays: 74, Total Stations: 7, Adds: 0

**BASS X Vonni** (Liquid 8)  
Total Plays: 67, Total Stations: 7, Adds: 0

Songs ranked by total plays

## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	8
NICK COLIONNE High Flyin' (3 Keys Music)	5
SEAL Touch (Warner Bros.)	5
CHRIS BOTTI Indian Summer (Columbia)	4
KEN NAVARRO Bringing Down The House (Shanachie)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRIS BOTTI Indian Summer (Columbia)	+121
DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	+109
TWIST OF MOTOWN Inner City Blues (GRP/VMG)	+62
DAVID BENOIT Watermelon Man (GRP/VMG)	+58
KENNY G. Malibu Dreams (Arista)	+54
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	+51
SEAL Touch (Warner Bros.)	+44
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	+42
MINDI ABAIR Flirt (GRP/VMG)	+41
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	+38

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JEFF LORBER Gigabyte (Narada)	398
PHIL COLLINS Come With Me (Atlantic)	285
EUGE GRODVE Rewind (Warner Bros.)	271
SPYRO GYRA Getaway (Heads Up)	268
DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	250
WALTER BEASLEY Precious Moments (N-Coded)	233
PIECES OF A DREAM Love's Silhouette (Heads Up)	162
KIM WATERS Waterfall (Shanachie)	147
RICK DERRINGER Hot And Cool (Big3)	100
J. THOMPSON Tell Me The Truth (AMH)	76
BRIAN MCKNIGHT Shouda, Woulda, Coulda (Motown/Universal)	76
PETER WHITE Who's That Lady? (Columbia)	67
KENNY G. Paradise (Arista)	55
GREG ADAMS 'Sup With That (Ripa/Blue Note)	52
MINDI ABAIR Lucy's (GRP/VMG)	48
NDRAH JONES Don't Know Why (Blue Note/Virgin)	41
BDB BALDWIN The Way She Looked At Me (Narada)	40
STEVE OLIVER High Noon (Native Language)	40

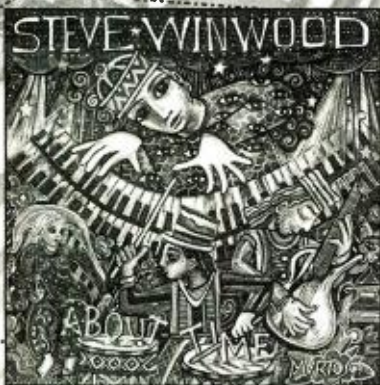
Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

a wincraft release

# STEVE WINWOOD

## ABOUT TIME

Steve Winwood's new album, ABOUT TIME, featuring the single, **Why Can't We Live Together** GOING FOR ADDS NOW ALREADY ON BOARD... WZMR WEIB KSBR WJZZ



www.stevewinwood.com

WINCRAFT MUSIC

SCI FIDELITY



## ON THE RECORD

With  
**Dianna Rose**  
MD, KWJZ/Seattle



Remember the good old days of radio, when the songs were from CDs (carts, albums), not a hard drive? Live segues? Playing album tracks? Well, every Sunday night from 8-10pm I get to go back in time and do all that on our specialty show *Traditions & Trends*. It showcases new music, including singles under consideration for regular rotation but too good to sit on, album cuts from new projects, and edgier artists and

songs that go beyond the boundaries of regular rotation.

- There's also an album highlight each week, where I pick tracks from a new release and those songs stay in the show's rotation for six months. We stretch in several directions — traditional/contemporary (Jane Monheit, Marcus Miller), Latin (Poncho Sanchez), neo-soul (Lizz Wright, Remy Shand) and Chill (Billy Paul Williams, St. Germain, Weekend Players).
- It's fun to find the hidden treasures. Here are some recent features and the tracks I picked. Candy Dulfer's *Right in My Soul*: "Valdez in the Country," perhaps the next single; "Finsbury Park Café 67," the album version; "December"; and "It's My Life." Lizz Wright's *Salt*: "Salt," "Eternity" and "Blue Rose," David Sanborn's *Timeagain*: "Harlem Nocturne," "Man From Mars" and "Sugar." Praful's *One Day Deep*: "One Day Deep," "Let the Chips Fall" and "Teardrop Butterfly." Michael McDonald's *Motown*: "I Want You" has my vote, along with "Too High." Jeff Golub's *Soul Sessions*: "Isn't That So" featuring Marc Cohn — yummy! — "Vibrolux" and "Back Home." Richard Elliot's *Ricochet*: "Seven Sacred Pools," "Ricochet," "So Good" and "Slam" are all smokin'!

After 11 weeks at No. 1, David Sanborn's incomparable "Comin' Home Baby" (GRP/VMG) cedes the top slot to Paul Jackson Jr.'s "It's a Shame" (Blue Note) ... KTWV (The Wave)/Los Angeles' Discovery Artist of the Year, Praful, catapults 8-6\* with "Sigh" (Rendezvous/N-Coded) ... Daryl Hall's heart-melting "She's Gone" (Liquid 8) explodes 23-19\*; is No. 1 Most Added once again with eight new adds, including WJZZ/Philadelphia, KYOT/Phoenix and KJCD/Denver; and is No. 1 Most Increased with a +109 play gain ... Last week's airplay recommendation from BA on Chris Botti's sumptuous "Indian Summer" (Columbia/Sony) resulted in Botti's debut at 25\*. Now the track moves to 20\* and picks up four adds, including WLVE/Miami ... Seal's "Touch" (Warner Bros.) earns five new adds, including KTWV and KJCD ... Nick Colonne's "High Flyin'" (3 Keys) also gets five adds, including WLVE and WNWV/Cleveland ... "A" stack recommendations: Ramsey Lewis' "Do What You Wanna" (Verve, on *Verve Remixed II* edits); Yutara's "City of Joy" (Higher Octave); Weekend Players' mesmerizing "Jericho" (ffrr); Ken Navarro's "Bringing Down the House" (Shanachie), which earns four new adds, including WQCD/New York; Richard Smith's sensational "Sing a Song" (A440).



— Carol Archer, Smooth Jazz Editor

## Reporters

WZMR/Albany, NY  
On: Mike Morgan  
PD: Kevin Callahan  
3 STEVE WINWOOD  
3 CHRIS BOTTI  
3 MARC ANTOINE  
DAVID BENZIT  
PAMELA WILLIAMS

KNKJ/Anchorage, AK  
On/MD: Aaron Wallender  
No Adds

WJZZ/Atlanta, GA  
PD/MD: Nick Francis  
No Adds

KSMJ/Bakersfield, CA  
On/MD: Chris Townsend  
APD: Matt Kelly  
DARYL HALL  
DAVID BENZIT

WNJL/Chicago, IL  
On: Bob Kania  
PD/MD: Steve Stiles  
CHUCK LOEB

WNWV/Cleveland, OH  
On/MD: Bernie Kimble  
11 SUE COLLINS  
10 PETER WHITE  
11 PAUL WARDCASTLE  
9 STEVE COLE  
9 NICK COLONNE

WJZ/Columbus, OH  
PD/MD: Bill Harman  
No Adds

KOAI/Dallas, TX  
On/MD: Kurt Johnson  
MD: Mark Sanford  
CANDY DULFER

KJCD/Denver, CO  
PD/MD: Michael Fischer  
3 SEAL  
7 SIMPLY RED  
JIMMO ABAR  
STEVE COLE  
DARYL HALL  
MARC ANTOINE  
KIRK WHALGOF

KVJZ/Des Moines, IA  
PD/MD: Bob Lawrence  
NICK BRUNA

WNW/Detroit, MI  
On/MD: Tom Slesner  
MD: Sandy Kevach  
CANDY DULFER

KEZL/Fresno, CA  
On: Scott Kaim  
PD/MD: J. Weidenheimer  
1 CHRIS BOTTI  
1 SEAL

WDRR/Ft. Myers, FL  
PD: Ron "Jamama" Shepard  
MD: Randi Bachman  
1 NICK COLONNE

KHJZ/Houston, TX  
PD: Maxine Todd  
APD/MD: Greg Morgan  
No Adds

WYJZ/Indianapolis, IN  
On/MD: Carl Frye  
No Adds

KOAS/Las Vegas, NV  
PD/MD: Eric Fox  
CHUCK LOEB

KSBR/Los Angeles, CA  
On/MD: Terry Wedel  
MD: Susan Keshbey  
STEVE WINWOOD  
WILEY PLAYERS  
KILARA

KTWV/Los Angeles, CA  
PD: Paul Goldstein  
APD/MD: Samantha Wiedmann  
7 SEAL  
1 RICHARD ELLIOT

WELW/Macon, GA  
PD/MD: Rich Smith  
11 CHRIS BOTTI

WCJZ/Madison, WI  
On/MD: Mike Piatts  
APD: Sybil McGuire  
17 JOAN OSBORNE  
NICK COLONNE  
DARYL HALL

WJZZ/Memphis, TN  
PD/MD: Norm Miller  
17 DARYL HALL  
12 KEN NAVARRO  
11 MICHAEL MANNON  
11 JEFF LORBER  
9 SPYRO GYRA  
9 STEVE COLE  
SEA

WLVE/Miami, FL  
On: Rob Roberts  
PD/MD: Rich McMillan  
NICK COLONNE  
CHUCK LOEB

WJZ/Milwaukee, WI  
On/MD: Steve Scott  
MD: Jeff Peterson  
20 SPYRO GYRA  
18 EUGEN GRUOD

KRVR/Modesto, CA  
On/MD: Doug Wain  
PD: Jan Bryan  
2 DARYL HALL  
2 DAVID BENZIT  
1 KEN NAVARRO

Jones Smooth Jazz/Network  
PD: Steve Hibbard  
MD: Cheryl Hargreaves  
1 JACZMISTERS  
1 STEVE COLE

WQCD/New York, NY  
On: Jesse Matias  
PD/MD: Charley Connolly  
KEN NAVARRO

WJCD/Norfolk, VA  
On/MD: Daisy Davis  
APD/MD: Larry Hollowell  
3 DAVE KOZ

WLOQ/Orlando, FL  
PD: Brian Morgan  
MD: Priscilla James  
STEVE OLIVER  
NICK BRUNA  
NICK COLONNE  
KEN NAVARRO

WJZZ/Philadelphia, PA  
PD: Michael Tozzi  
MD: Frank Childs  
5 DARYL HALL

KYOT/Phoenix, AZ  
PD: Shawn Holly  
APD/MD: Angie Handa  
DARYL HALL

KJZS/Reno, NV  
On: Rob Brooks  
PD: Harry Reynolds  
APD/MD: Doug Thomas  
No Adds

KSSJ/Sacramento, CA  
PD/MD: Les Hansen  
APD: Ken Jones  
MARC ANTOINE  
LEE BITEKOUR

KBZS/Salt Lake City, UT  
On/MD: Dan Jessop  
5 HAN MORRISON  
3 STEVE OLIVER  
3 LUKA KRIGITS  
3 SEAL

KIFM/San Diego, CA  
On: John Dimick  
PD: Mike Vasquez  
APD/MD: Kelly Cole  
No Adds

KKSF/San Francisco, CA  
On: Michael Martin  
PD/MD: Steve Williams  
1 LIZZ WRIGHT

KJZY/Santa Rosa, CA  
PD: Gordon Ziet  
APD: Rob Singleton  
MD: Pat Schaffer  
7 GREGG KARUKAS  
7 DARYL HALL  
7 PONCHO SANCHEZ

KWJZ/Seattle, WA  
PD: Carol Handley  
MD: Dianne Rapp  
14 LUTHER VANDROSS  
14 MICHAEL BUBLE  
11 JOE SAMPLE  
10 DAVID BENZIT  
9 PAUL WARDCASTLE  
9 BUBB  
9 MICHAEL LINDSTON  
9 BOB BALDWIN

WEIB/Springfield, MA  
PD: Carol Cutting  
MD: Jennifer Shavers  
9 KIRK WHALGOF  
9 STEVE WINWOOD  
VAN MORRISON

WSSM/St. Louis, MO  
PD: David Shyers  
No Adds

WSJT/Tampa, FL  
PD: Russ Block  
MD: Kathy Curtis  
GREGG KARUKAS  
NICK BRUNA

WJWZ/Washington, DC  
On: Xany King  
PD: Carl Anderson  
MD: Renee DeJoy  
No Adds

45 Total Reporters

Reported Frozen Playlist (1):  
WJWZ/Richmond, VA

No Longer A Reporter (2):  
KSEC/Fayetteville, AR  
KMGQ/Santa Barbara, CA

ADD A LITTLE "FUNKY PICANTE"

THE NEW SHORTER EDIT  
ON YOUR DESK NOW

ON TOUR WITH DAVE KOZ,  
CHRIS BOTTI AND JEFF LORBER

WWW.RENDEZVOUSMUSIC.COM





# Is Active Rock Too Narrow?

A dare to break out of the musical doldrums

**The members of the collective brain trust at Pollack Media Group — Chairman/CEO Jeff Pollack, President Tommy Hadges, Sr. VP Dave Brewer and VP/Music & New Media Pat Welsh — have raised a warning flag for the Active Rock format at large, and I agree with them.**

*Does the format realize that it's in danger of playing second fiddle to Alternative — again? After so many years of fighting for equal rights at record companies, is Rock ready to just let it all go down the drain? Is it stupid to ask questions of a collective entity that can't, or won't, answer back?*

*The consultants at Pollack Media picked up my challenge to address the format with regard to its musical position. Here's what they have to say.*

## The Questions

Many Active Rock programmers agree that we're currently experiencing the musical doldrums. There are some good new artists and songs, but there's been no new music movement to generate extra excitement for the format in quite some time.

**Isn't a slightly left-of-center hit worth more than a generic midchart song that's right down the middle?**

But we keep asking ourselves a number of questions. Is the format too narrow? Are stations limiting themselves by not playing certain songs or artists? Are we leaving numbers on the table? Are we letting chart positions and official release dates override the needs of our listeners?

Are we missing hits?

Our concern is that many stations in the format have an unnecessarily narrow definition of rock. We're talking specifically about selected songs and artists that are considered a little off the page at Active Rock but are doing well at other formats, especially Alternative.

Here are some recent examples. First, there was Evanescence's "Bring Me to Life," which peaked at No. 8 on the Active chart. This song did make it to power rotation for many Rockers, but some resisted playing it at all. A more recent example is The White Stripes' "Seven Nation Army," which is slowly climbing the Active chart as we write this. Or how about The Ataris' "Boys of Summer?"

These songs or artists might not be right for every station. Because of varying competitive situations, some stations, by definition, have a very narrow focus. Typically, newer stations need to stay hyper-focused to be successful.

But stations with heritage or those with dominant market positions often have more latitude to play something that, at first, seems slightly off the page. In other situations these songs may be appropriate for light or medium rotation, but they will never get to power. But how do you know until you've tried them?

## Create Passion

We believe that it's important to look for artists and songs that will create passion. Doesn't it make more sense to play something that's a little left or right of center that's a hit than to play a category full of up-and-comers who aren't moving the needle with your listeners?

In fact, if you go back a year and look at every song your station has added, upward of 80% of them never made it to recurrent. That being the case, doesn't it make sense to look for compatible, albeit slightly different, songs that are hits?

The Evanescence CD has already sold more than 2.3 million copies based on one multiformat single. The White Stripes are approaching platinum sales on one single at Alternative, and the song is unquestionably one of the year's best.

We want to emphasize that we're not recommending adding everything left-of-center or adding new

things right into power just because they're on the Alternative chart. But isn't a slightly left-of-center hit worth more than a generic midchart song that's right down the middle?

Besides, we believe that playing a few quality things, like the hits from The White Stripes or Evanescence, is a positive. It's good to have a fuller sound and broader appeal. This is a compelling argument when you consider that many Active Rock stations have narrowed their field of focus by eliminating much of, if not all, pre-'90s gold over the past few years.

**We need to look for songs wherever we can find them. For Active Rock, the logical place to start is the Alternative chart.**

Not playing a song that might be right for your audience just because the label isn't working it is not an excuse. We need to look for songs wherever we can find them. For Active Rock, the logical place to start is the Alternative chart. What's getting worked over there that's not being worked at Active Rock? Which songs are really the hits, and which are just hype?

## Chart Dynamics

Over the past few years there's been a great deal of discussion about the amount of musical sharing between Active Rock and Alternative. Depending on which station is winning the battle, sharing can be a good thing or a bad thing.

There are differences between the two formats in terms of both the charts and the expectations of each format's partisans. But overlooking what's really working at another for-

## Have You Really Considered....

To go along with Pollack Media Group's assertion that the Active Rock format needs to seriously consider hit songs from outside the format box, I compiled the following suggestions as a place to start exploring. Until the new Puddle Of Mudd arrives, open your minds and see what surprises lurk on the other side.

### The Strokes "12:51" (RCA)

Yes, there are some brave individuals who have already added this. Maybe they were fans of the last record. But, honestly, too many of you didn't play "Last Night." What were you thinking? I'll never forget when I went to Maui a couple of years ago and drove to the middle of the island — total nowhereville — for dinner. At the end of the night, after the restaurant closed, the busboy cranked up "Last Night" and nearly blew out the speakers while cleaning the tables. The new record is your chance for redemption, and fan anticipation is high to boot.

### Thrice "All That's Left" (Island/IDJMG)

Among the top-testing songs at Alternative RateTheMusic.com, with an uptempo hook that states, "We are the dead" — what could be more Rock? Thrice's third CD has sold more than 140,000 units since July. Give it a listen — you'll be amazed how hard it is. "All That's Left" is a great introduction to the band. Think Offspring or Green Day.

### Thursday "Signals Over the Air" (Island/IDJMG)

The hook contains the phrase "on the radio" over and over and over and over. Hmm, what could be so bad about getting that hook stuck in your head? The new CD, *War All the Time*, was just released, and their last record sold more than 248,000 copies. In fact, the band have three previous CDs under their belt. I could hear this next to Pearl Jam's "Evenflow" or Nirvana's "Come as You Are" without any trouble.

### Switchfoot "Meant to Live" (Red Ink/Columbia)

Among the top-testing songs at Alternative RateTheMusic.com. OK, maybe it's a little on the poppy side, but that hasn't stopped you before. Michael Fang from Red Ink must have mailed you two dozen singles like he did me. Dig.

### Dashboard Confessional "Hands Down" (Vagrant)

I admit this will be a tough sell for most of you, but this little exercise is all about s-t-r-e-t-c-h-i-n-g. It's among the top-testing songs at Alternative RateTheMusic.com. It's too late if you have an Alternative competitor that's already branded this band, and it won't work for the 100% bang-your-head metal stations, but if you already have a broader playlist, it's worth some test spins to see what comes of it.

### Rancid "Fall Back Down" (Helicat/Warner Bros.)

Among the top-testing songs at Alternative RateTheMusic.com — aw, never mind. You'll never go for it.

A band from the right side of the format whose single looks like it's turning the corner is Jet. Have you noticed that "Are You Gonna Be My Girl" (Elektra/EEG) is getting serious attention at Alternative? This sound will fit right in your back pocket. Are you going to let "Santa Monica" by Everclear happen to you again? Obviously, the 20-plus Active stations already on it don't intend to get scooped.

By the way, I had to steal some of the above CDs from Alternative Editor Max Toloff's office, and I suspect you may have to actually ask the label to send some of this stuff. But just because you weren't initially serviced doesn't mean you can't play it. Give them a whirl; I'm sure local schools and banks will remain open.

mat, especially one that's so close, means missing an opportunity to find hit songs

Keep in mind that chart positions — regardless of format — can be misleading, especially when everyone in the format is not on the same page. We maintain that the Evanescence song was a hit at Rock well before it cracked the top 10, and the charts ultimately showed we were right.

On the other hand, a song like "Stillborn" by Black Label Society never charted high because it peaked at different times for different stations, yet it tested great with the core.

The bottom line is that the Active Rock format needs to be ready to look for new things that can ener-

**Many stations in the format have an unnecessarily narrow definition of rock.**

gize the audience. Which songs create real passion with the listeners? Not everything that's a little off-center needs to be part of a trend. There's a hit or two or three every year that the format misses. At a time when we need to grab every opportunity to expand our cume, we can't afford to let that happen.

# R&R ROCK TOP 30

September 26, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	± PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	STAIN'D So Far Away (Flip/Elektra/EEG)	697	-16	38548	14	31/0
2	2	NICKELBACK Someday (Roadrunner/IDJMG)	652	-9	37273	8	29/0
3	3	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	555	-22	24527	15	28/0
4	4	LINKIN PARK Faint (Warner Bros.)	401	-16	23739	14	16/0
7	5	SHINEDOWN Fly From The Inside (Atlantic)	397	+20	17807	19	22/0
5	6	GODSMACK Serenity (Republic/Universal)	395	-2	17534	13	24/0
12	7	3 DOORS DOWN Here Without You (Republic/Universal)	369	+30	16366	7	25/0
8	8	BLACK LABEL SOCIETY Stillborn (Spitfire)	361	-16	18454	26	23/1
10	9	FUEL Falls On Me (Epic)	359	-5	14270	9	23/0
6	10	TRAPT Headstrong (Warner Bros.)	343	-35	25235	37	24/0
9	11	AUDIOSLAVE Like A Stone (Interscope/Epic)	340	-27	21101	35	29/0
11	12	A PERFECT CIRCLE Weak And Powerless (Virgin)	339	-6	11748	7	24/0
13	13	WHITE STRIPES Seven Nation Army (Third Man/V2)	258	-6	12524	7	15/0
14	14	FOO FIGHTERS Times Like These (Roswell/RCA)	238	-3	13622	35	22/0
17	15	SEETHER Gasoline (Wind-up)	236	+44	7809	4	24/1
15	16	DISTURBED Liberate (Reprise)	223	-9	10008	13	15/0
16	17	TRAPT Still Frame (Warner Bros.)	215	+14	7237	8	20/1
18	18	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	179	-3	6647	13	14/0
22	19	JET Are You Gonna Be My Girl (Elektra/EEG)	152	+13	4205	3	15/0
21	20	METALLICA Frantic (Elektra/EEG)	145	-11	5999	6	18/0
24	21	COLD Suffocate (Flip/Geffen/Interscope)	137	+21	6980	3	13/1
19	22	KORN Did My Time (Immortal/Epic)	128	-33	6634	11	11/0
20	23	JANE'S ADDICTION Just Because (Capitol)	121	-37	5681	16	15/0
23	24	QUEENSRYCHE Open (Sanctuary/SRG)	115	-20	3243	11	9/0
30	25	SEVENDUST Enemy (TVT)	114	+23	3364	3	12/0
25	26	LIMP BIZKIT Eat You Alive (Flip/Interscope)	105	-6	2562	5	10/0
27	27	AUDIOSLAVE I Am The Highway (Interscope/Epic)	104	+66	5130	1	17/3
28	28	MUDVAYNE World So Cold (Epic)	99	+3	3160	5	7/0
26	29	ZZ TOP Piece (RCA)	99	-4	4935	2	9/1
-	30	JIBE Yesterday's Gone (226)	91	+4	2966	7	7/0

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
P.O.D. Will You (Atlantic)	12
REVIS Seven (Epic)	4
LYNYRD SKYNYRD That's How I Like It (Sanctuary/SRG)	4
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3
BLACK LABEL SOCIETY The Blessed Hellride (Spitfire)	3
ALICE COOPER Novocaine (Spitfire)	2
SHINEDOWN 45 (Atlantic)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AUDIOSLAVE I Am The Highway (Interscope/Epic)	+66
SEETHER Gasoline (Wind-up)	+44
3 DOORS DOWN Here Without You (Republic/Universal)	+30
FOO FIGHTERS All My Life (Roswell/RCA)	+29
R.E.M. Bad Day (Warner Bros.)	+27
SEVENDUST Enemy (TVT)	+23
CHEVELLE Closure (Epic)	+22
COLD Suffocate (Flip/Geffen/Interscope)	+21
SHINEDOWN Fly From The Inside (Atlantic)	+20
SYSTEM OF A DOWN Aerials (American/Columbia)	+18

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
3 DOORS DOWN When I'm Gone (Republic/Universal)	204
CHEVELLE Send The Pain Below (Epic)	186
FOO FIGHTERS All My Life (Roswell/RCA)	178
SEETHER Fine Again (Wind-up)	174
MUDVAYNE Not Falling (Epic)	171
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	151
GODSMACK Straight Out Of Line (Republic/Universal)	142
SALIVA Always (Island/IDJMG)	138
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	131
QUEENS OF THE STONE AGE No One Knows (Interscope)	121

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

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 9/14-9/20. 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

- IRON MAIEN** Wildest Dreams (Columbia)  
Total Plays: 90, Total Stations: 8, Adds: 1
- CHEVELLE** Closure (Epic)  
Total Plays: 89, Total Stations: 8, Adds: 0
- POWERMAN 5000** Action (DreamWorks)  
Total Plays: 85, Total Stations: 8, Adds: 0
- EVANESCENCE** Going Under (Wind-up)  
Total Plays: 85, Total Stations: 7, Adds: 0
- THREE DAYS GRACE** (I Hate) Everything About You (Jive)  
Total Plays: 73, Total Stations: 6, Adds: 0

- BLACK LABEL SOCIETY** The Blessed Hellride (Spitfire)  
Total Plays: 55, Total Stations: 7, Adds: 3
- FINGER ELEVEN** One Thing (Wind-up)  
Total Plays: 47, Total Stations: 6, Adds: 0
- SLOTH** Someday (Hollywood)  
Total Plays: 47, Total Stations: 5, Adds: 0
- FINGERTIGHT** Guilt (Hold Down) (Columbia)  
Total Plays: 46, Total Stations: 6, Adds: 0
- PORCUPINE TREE** Blackest Eyes (Lava)  
Total Plays: 46, Total Stations: 4, Adds: 0

Songs ranked by total plays

## Reporters

<b>KZRR/Albuquerque, NM*</b> OAC: Bill Bray PD: Paul Robinson MSP: Paul Robinson No Adds	<b>WKGB/Singhramton, NY</b> OAC: Paul Fink MSP: The Ballant 1 THREE DAYS GRACE 1 SPINERHEAD 1 FINGERTIGHT 1 STAT'X 1 P.O.D.	<b>WVPR/Columbus, GA</b> OAC: Mike Vickers REVS	<b>WCLG/Morgantown, WV</b> OAC: Joe Miller MSP: Steve Hancock 1 FINGER ELEVEN 1 P.O.D. 1 LYNYRD SKYNYRD	<b>WMMR/Philadelphia, PA*</b> PD: Steve Hillman APM: Ken Spino No Adds	<b>KBER/Salt Lake City, UT*</b> OAC: Steve Jones PD: Kelly Hestler APM: Mike Powell SEETHER P.O.D.	<b>WKLT/Traverse City, MI</b> PD: Tom Ray 1 LYNYRD SKYNYRD 9 JET 9 R.E.M. 9 GODDOP 5 BLACK LABEL SOCIETY 1 WEST LOAF	<b>WROR/Wilmington, NC</b> OAC: John Stone MSP: Greg Stapp 1 LYNYRD SKYNYRD
<b>KZMZ/Alexandria, LA</b> OAC: Scott Bryant PD: Steve Carr MSP: Paul Chast 5 LYNYRD SKYNYRD	<b>WBUF/Buffalo, NY*</b> PD: John Fink APM: Joe Russo MSP: MACK	<b>KNCN/Corpus Christi, TX*</b> OAC: Mike Powell MSP: Mike Powell APM: Steve Stone AUDIOSLAVE REVS	<b>WDHA/Morrisstown, NJ*</b> PD: John Cooper 9 ALICE COOPER 1 LYNYRD SKYNYRD REVS	<b>KDKB/Phoenix, AZ*</b> PD: Joe Robinson MSP: Long Paul BLACK LABEL SOCIETY	<b>KSJQ/San Jose, CA*</b> MSP: John Tyler P.O.D.	<b>KLPX/Tucson, AZ*</b> PD: John Hestler APM: Chris ALICE COOPER	<b>KATZ/Yakima, WA</b> OAC: Mike Stone AUDIOSLAVE
<b>WZZQ/Allentown, PA*</b> PD: John Lee MSP: Kelly Meyer No Adds	<b>WRQK/Canton, OH*</b> OAC: Mike Roberts MSP: Kelly Day 2 P.O.D.	<b>KLAQ/EI Paso, TX*</b> OAC: Courtney Roberts MSP: Steve Stone AUDIOSLAVE REVS	<b>WBAB/Massau, NY*</b> PD: John Stone APM: John Parks No Adds	<b>WHBS/Portsmouth, NH*</b> PD: John Stone APM: John Stone 7 P.O.D.	<b>KZOZ/San Luis Obispo, CA</b> PD: Steve Hillman APM: Long Paul 1 LYNYRD SKYNYRD 1 MURKIN 1 LYNYRD SKYNYRD 1 SKID ROW 1 DEEP PURPLE	<b>KM0D/Tulsa, OK*</b> PD: John Stone AUDIOSLAVE	<b>WNCD/Youngstown, OH*</b> OAC: John Stone MSP: Chris Parks No Adds
<b>KWHL/Anchorage, AK</b> OAC: Kelly Stewart MSP: Kelly Stewart P.O.D.	<b>WPXC/Cape Cod, MA</b> OAC: Kelly Stewart MSP: Kelly Stewart No Adds	<b>WPHD/Eimira, NY</b> PD: George Vance MSP: Stephen Stone No Adds	<b>KFZX/Odessa, TX</b> OAC: Mike Powell MSP: Steve Stone 1 LYNYRD SKYNYRD 1 P.O.D.	<b>WHJY/Providence, RI*</b> OAC: Kelly Stewart MSP: Kelly Stewart 1 TRAPT	<b>KXFX/Santa Rosa, CA*</b> OAC: Kelly Stewart MSP: Kelly Stewart P.O.D.	<b>KISW/Seattle, WA*</b> PD: Steve Hillman MSP: Kelly Stewart No Adds	<b>WVVC/Peoria, IL</b> PD: Kelly Stewart MSP: Kelly Stewart AUDIOSLAVE 1 LYNYRD SKYNYRD
<b>KLBJ/Austin, TX*</b> OAC: Mike Carr MSP: Kelly Stewart BLACK LABEL SOCIETY	<b>WYBB/Charleston, SC*</b> PD: Mike Stone No Adds	<b>WRCO/Fayetteville, NC*</b> OAC: Kelly Stewart MSP: Kelly Stewart 1 LYNYRD SKYNYRD	<b>KEZQ/Omaha, NE*</b> PD: Kelly Stewart MSP: Kelly Stewart 1 P.O.D.	<b>KCAL/Riverside, CA*</b> PD: Steve Hillman MSP: Kelly Stewart No Adds	<b>WROV/Roanoke, VA*</b> PD: Kelly Stewart MSP: Kelly Stewart 1 R.E.M. 1 LYNYRD SKYNYRD	<b>KTUX/Shreveport, LA*</b> PD: Kelly Stewart MSP: Kelly Stewart 1 JET 1 LYNYRD SKYNYRD 1 DEEP PURPLE	<b>WRRX/Rockford, IL</b> PD: Kelly Stewart MSP: Kelly Stewart No Adds
<b>KOOJ/Baton Rouge, LA*</b> PD: Kelly Stewart MSP: Kelly Stewart BLACK LABEL SOCIETY P.O.D.	<b>WKLC/Charleston, WV</b> PD: Kelly Stewart MSP: Kelly Stewart 1 LYNYRD SKYNYRD REVS P.O.D. ROCKY HORROR	<b>WRKR/Kalamazoo, MI</b> OAC: Kelly Stewart MSP: Kelly Stewart P.O.D.	<b>WVVC/Peoria, IL</b> PD: Kelly Stewart MSP: Kelly Stewart AUDIOSLAVE 1 LYNYRD SKYNYRD	<b>WXRK/Rockford, IL</b> PD: Kelly Stewart MSP: Kelly Stewart No Adds	<b>KXUS/Springfield, MO</b> OAC: Kelly Stewart MSP: Kelly Stewart 1 LYNYRD SKYNYRD 1 DEEP PURPLE	<b>WVVC/Peoria, IL</b> PD: Kelly Stewart MSP: Kelly Stewart AUDIOSLAVE 1 LYNYRD SKYNYRD	<b>KXUS/Springfield, MO</b> OAC: Kelly Stewart MSP: Kelly Stewart 1 LYNYRD SKYNYRD 1 DEEP PURPLE
<b>KIOC/Beaumont, TX*</b> PD: Kelly Stewart MSP: Kelly Stewart BLACK LABEL SOCIETY 1 REVS 1 JANE'S ADDICTION P.O.D. 1 U2	<b>WEBN/Cincinnati, OH*</b> OAC: Kelly Stewart MSP: Kelly Stewart No Adds	<b>WOBZ/Macon, GA</b> PD: Kelly Stewart MSP: Kelly Stewart No Adds	<b>WVVC/Peoria, IL</b> PD: Kelly Stewart MSP: Kelly Stewart AUDIOSLAVE 1 LYNYRD SKYNYRD	<b>WXRK/Rockford, IL</b> PD: Kelly Stewart MSP: Kelly Stewart No Adds	<b>KXUS/Springfield, MO</b> OAC: Kelly Stewart MSP: Kelly Stewart 1 LYNYRD SKYNYRD 1 DEEP PURPLE	<b>WVVC/Peoria, IL</b> PD: Kelly Stewart MSP: Kelly Stewart AUDIOSLAVE 1 LYNYRD SKYNYRD	<b>KXUS/Springfield, MO</b> OAC: Kelly Stewart MSP: Kelly Stewart 1 LYNYRD SKYNYRD 1 DEEP PURPLE

### \*Monitored Reporters

51 Total Reporters

31 Total Monitored

20 Total Indicator

Did Not Report, Playlist Frozen (1):  
KCLB/Palm Springs, CA





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.)	2131	-24	126288	20	62/0
2	2	STAIN'D So Far Away (Flip/Elektra/EEG)	2079	-6	120181	15	63/0
4	3	NICKELBACK Someday (Roadrunner/IDJMG)	1743	-11	96547	8	62/0
3	4	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1736	-90	87484	26	62/0
5	5	DISTURBED Liberate (Reprise)	1713	+13	91080	17	61/0
7	6	A PERFECT CIRCLE Weak And Powerless (Virgin)	1615	+60	89357	8	63/0
6	7	SHINEDOWN Fly From The Inside (Atlantic)	1535	-69	80746	27	63/0
8	8	GODSMACK Serenity (Republic/Universal)	1494	+30	81722	15	60/0
9	9	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	1395	0	65685	25	62/1
11	10	TRAPT Still Frame (Warner Bros.)	1166	+76	49168	15	60/1
10	11	KORN Did My Time (Immortal/Epic)	1077	-59	47903	13	56/0
13	12	WHITE STRIPES Seven Nation Army (Third Man/V2)	1051	+40	42505	19	49/2
16	13	MUDVAYNE World So Cold (Epic)	936	-1	37922	20	52/0
12	14	TRAPT Headstrong (Warner Bros.)	924	-104	57328	50	59/0
15	15	LIMP BIZKIT Eat You Alive (Flip/Interscope)	903	-57	35214	7	57/0
17	16	FUEL Falls On Me (Epic)	884	+23	38889	9	49/0
18	17	SEETHER Gasoline (Wind-up)	843	+56	25799	7	56/2
14	18	CHEVELLE Send The Pain Below (Epic)	835	-131	40624	36	56/0
21	19	SEVENDUST Enemy (TVT)	796	+74	28885	6	56/1
22	20	COLD Suffocate (Flip/Geffen/Interscope)	775	+67	28048	7	55/1
33	21	STATIC-X The Only (Warner Bros.)	617	+215	17439	3	57/2
25	22	THREE DAYS GRACE (I Hate) Everything About You (Jive)	600	+32	17987	18	47/2
24	23	MOTOGRAFTER Down (No Name/EEG)	592	+21	17783	10	49/1
29	24	CHEVELLE Closure (Epic)	585	+105	22389	3	52/3
26	25	SLOTH Someday (Hollywood)	571	+24	16250	10	52/1
28	26	ILL NINO How Can I Live (Roadrunner/IDJMG)	559	+78	17995	8	44/0
23	27	METALLICA Frantic (Elektra/EEG)	557	-80	20477	12	52/0
30	28	POWERMAN 5000 Action (DreamWorks)	520	+45	15257	6	44/2
27	29	3 DOORS DOWN Here Without You (Republic/Universal)	510	-6	16412	8	30/0
31	30	EVANESCENCE Going Under (Wind-up)	502	+36	17408	10	26/0
45	31	AUDIOSLAVE I Am The Highway (Interscope/Epic)	362	+210	16300	2	42/4
35	32	FINGERTIGHT Guilt (Hold Down) (Columbia)	362	+4	6774	9	40/1
32	33	JANE'S ADDICTION Just Because (Capitol)	315	-101	16544	17	26/0
37	34	THRICE All That's Left (Island/IDJMG)	271	+5	4339	12	30/0
36	35	AFI The Leaving Song Part II (DreamWorks)	249	-73	7178	15	30/0
34	36	ADEMA Unstable (Arista)	227	-133	6292	14	30/0
40	37	JET Are You Gonna Be My Girl (Elektra/EEG)	225	+25	5706	4	24/2
38	38	PRESENCE Remember (Curb)	197	-50	2846	10	23/0
42	39	SPINESHANK Smothered (Roadrunner/IDJMG)	186	+23	3465	2	22/0
43	40	V SHAPE MIND Monsters (Republic/Universal)	183	+23	2784	5	17/0
Debut	41	P.O.D. Will You (Atlantic)	181	+181	12604	1	50/50
48	42	FINGER ELEVEN One Thing (Wind-up)	179	+56	3431	2	22/3
Debut	43	LINKIN PARK Numb (Warner Bros.)	163	+43	5642	1	13/8
39	44	ATARIS The Boys Of Summer (Columbia)	158	-72	3693	15	13/0
47	45	BLACK LABEL SOCIETY The Blessed Hellride (Spitfire)	142	+11	4989	3	13/1
44	46	DEFTONES Hexagram (Maverick/Reprise)	137	-18	2662	3	16/0
50	47	MUSHROOMHEAD Sun Doesn't Rise (Republic/Universal)	129	+6	3351	4	15/1
49	48	ENDO Simple Lies (DVB/Columbia)	128	+5	1279	2	17/1
Debut	49	MARILYN MANSON This Is The New S*** (Nothing/Interscope)	127	+21	7345	1	6/0
Debut	50	LACUNA COIL Heavens A Lie (Century Media)	110	+6	5616	1	13/1

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
P.O.D. Will You (Atlantic)	50
REVIS Seven (Epic)	21
JANE'S ADDICTION True Nature (Capitol)	17
ELEMENT EIGHTY Broken Promises (Universal)	10
LINKIN PARK Numb (Warner Bros.)	8
AUDIOSLAVE I Am The Highway (Interscope/Epic)	4
CHEVELLE Closure (Epic)	3
FINGER ELEVEN One Thing (Wind-up)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STATIC-X The Only (Warner Bros.)	+215
AUDIOSLAVE I Am The Highway (Interscope/Epic)	+210
P.O.D. Will You (Atlantic)	+181
CHEVELLE Closure (Epic)	+105
ILL NINO How Can I Live (Roadrunner/IDJMG)	+78
TRAPT Still Frame (Warner Bros.)	+76
SEVENDUST Enemy (TVT)	+74
COLD Suffocate (Flip/Geffen/Interscope)	+67
A PERFECT CIRCLE Weak And Powerless (Virgin)	+60

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AUDIOSLAVE Like A Stone (Interscope/Epic)	685
SEETHER Fine Again (Wind-up)	661
COLD Stupid Girl (Flip/Geffen/Interscope)	637
LINKIN PARK Somewhere I Belong (Warner Bros.)	590
MUDVAYNE Not Falling (Epic)	589
3 DOORS DOWN When I'm Gone (Republic/Universal)	546
DISTURBED Prayer (Reprise)	517
CHEVELLE The Red (Epic)	510
GODSMACK Straight Out Of Line (Republic/Universal)	506
SALIVA Always (Island/IDJMG)	493

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 9/14-9/20. 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.

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



# LACUNA COIL

"Heaven's A Lie"

R&R Active Rock Debut **50**

"What a great sound and look! We're getting an excellent response. 'Heaven's A Lie' is what Active Rock is all about."

Blake Patton/WJ30

Over 25,000 already Soundscanned!

WAAF 20+ plays per week! 2 dozen Active & Rock stations already on board!





America's Best Testing Active Rock Songs 12+  
For The Week Ending 9/26/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Men 18-34	Men 18-24	Men 25-34
MUDVAYNE World So Cold (Epic)	4.24	4.12	84%	10%	4.24	4.38	4.10
DISTURBED Liberate (Reprise)	4.18	4.21	95%	18%	4.17	4.25	4.10
KORN Did My Time (Immortal/Epic)	4.15	4.11	92%	14%	4.14	3.76	4.49
STAIN'D So Far Away (Flip/Elektra/EEG)	4.11	4.13	98%	28%	4.03	3.82	4.23
A PERFECT CIRCLE Weak And Powerless (Virgin)	4.10	4.01	75%	9%	3.93	4.00	3.87
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	4.06	3.92	94%	28%	4.08	3.96	4.19
AUDIOSLAVE Like A Stone (Interscope/Epic)	4.05	3.94	98%	38%	4.03	3.79	4.24
GODSMACK Serenity (Republic/Universal)	4.02	4.02	94%	21%	3.92	3.89	3.95
TRAPT Still Frame (Warner Bros.)	4.01	4.05	88%	19%	3.88	3.79	3.96
SHINEDOWN Fly From The Inside (Atlantic)	4.00	3.96	79%	16%	3.82	3.65	4.00
LINKIN PARK Faint (Warner Bros.)	3.98	3.99	98%	33%	3.87	3.98	3.77
SEVENDUST Enemy (TVT)	3.97	4.04	63%	9%	3.88	4.00	3.76
COLD Suffocate (Flip/Geffen/Interscope)	3.96	3.92	74%	9%	3.84	3.89	3.79
TRAPT Headstrong (Warner Bros.)	3.95	3.96	99%	44%	3.84	3.75	3.93
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	3.93	3.87	89%	26%	3.71	3.58	3.85
THREE DAYS GRACE (I Hate) Everything About You (Jive)	3.93	3.82	73%	13%	3.79	3.87	3.69
SEETHER Gasoline (Wind-up)	3.92	3.91	65%	9%	3.84	3.64	4.02
CHEVELLE Send The Pain Below (Epic)	3.89	3.84	96%	41%	3.83	3.74	3.93
COLD Stupid Girl (Flip/Geffen/Interscope)	3.88	3.81	98%	39%	3.61	3.69	3.53
POWERMAN 5000 Action (DreamWorks)	3.88	—	57%	10%	3.72	3.59	3.84
FUEL Falls On Me (Epic)	3.81	3.69	83%	20%	3.58	3.49	3.67
NICKELBACK Someday (Roadrunner/IDJMG)	3.76	3.71	92%	23%	3.78	3.73	3.83
CHEVELLE Closure (Epic)	3.70	—	64%	14%	3.69	3.63	3.76
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.65	3.44	93%	41%	3.61	3.31	3.91
SLOTH Someday (Hollywood)	3.60	3.43	50%	10%	3.36	3.50	3.21
3 DOORS DOWN Here Without You (Republic/Universal)	3.56	3.63	78%	24%	3.36	3.35	3.38
JANE'S ADDICTION Just Because (Capitol)	3.47	3.49	90%	31%	3.39	3.31	3.46
LIMP BIZKIT Eat You Alive (Flip/Interscope)	3.42	3.12	85%	25%	3.32	3.23	3.41
METALLICA Frantic (Elektra/EEG)	3.33	3.45	87%	33%	3.44	3.65	3.25

Total sample size is 352 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

**JANE'S ADDICTION** True Nature (Capitol)  
Total Plays: 70, Total Stations: 25, Adds: 17

**REVIS** Seven (Epic)  
Total Plays: 69, Total Stations: 26, Adds: 21

**ELEMENT EIGHTY** Broken Promises (Universal)  
Total Plays: 46, Total Stations: 11, Adds: 10

Songs ranked by total plays

## Indicator

### Most Added\*

P.O.D. Will You (Atlantic)

AUDIOSLAVE I Am The Highway (Interscope/Epic)

LINKIN PARK Numb (Warner Bros.)

JANE'S ADDICTION True Nature (Capitol)

ELEMENT EIGHTY Broken Promises (Universal)

STATIC-X The Only (Warner Bros.)

## Please Send Your Photos

R&R wants your best snapshots  
(color or black & white).

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

R&R, c/o Cyndee Maxwell:

10100 Santa Monica Blvd., 3rd Floor,  
Los Angeles, CA 90067

Email: cmawell@radioandrecords.com

## Reporters

<b>WOBK/Albany, NY*</b> PD: Chuck Walker 1 P.D. BILLY TALENT ELEMENT EIGHTY	<b>WRXV/Chattanooga, TN*</b> PD: Boomer MD: Dave Spain 1 P.D. CHEVELLE THREE DAYS GRACE	<b>WRIF/Detroit, MI*</b> OM/PO: Doug Podeski AP/MD: Mark Postema 1 P.D. REVIS ALICE COOPER	<b>WTFI/Greenville, SC*</b> PD: Mark Hendrix MD: Smack Taylor 1 P.D. REVIS ELEMENT EIGHTY P.D.	<b>WJXD/Lansing, MI*</b> PD: Bob Olson MD: Sarah Colston 2 P.D. WEIR STRIPES JANE'S ADDICTION	<b>WLRW/Milwaukee, WI*</b> OM/PO: Tom Sobotka 12 P.D. REVIS	<b>WYSP/Philadelphia, PA*</b> OM/PO: Tom Sobotka AP: Gil Schwartz MD: Nick DeStasio 6 P.D. SEVEN POWERMAN 5000 JET	<b>WSSS/San Antonio, TX*</b> OM: Vynyl Thompson PD: Kevin Vargas MD: C.J. One 6 P.D. SEVEN POWERMAN 5000 JET	<b>WLZX/Springfield, MA*</b> PD: Scott Lambert MD: Steve Peltucky MD: C.J. One 6 P.D. LO/HR AUDIOSLAVE
<b>KZRX/Amarillo, TX</b> PD: Eric Sawyer 7 LUNCH PAK 3 STATIC-X 1 P.D. 3 AUDIOSLAVE	<b>KRQR/Chicago, CA</b> OM: Ron Woodrow PD/MD: Dave Sandwell 10 JANE'S ADDICTION	<b>WGBF/Evansville, IN</b> OM: Mike Sanders PD: Falgout AP/MD: Slack Meck 1 P.D.	<b>WQXX/Harrisburg, PA*</b> PD: Claudine DeLorenzo MD: Wilson 6 P.D. REVIS JANE'S ADDICTION	<b>KOMP/Las Vegas, NV*</b> PD: John Grillo MD: Bob Marley 10 REVIS 1 P.D. JANE'S ADDICTION	<b>KQOR/Minneapolis, MN*</b> OM: Dave Hamilton PD: Wade Linder AP/MD: Pablo 1 P.D.	<b>KUPD/Phoenix, AZ*</b> PD: AJ Jettis MD: Matt McFalls No Adds	<b>KOZ/San Diego, CA*</b> OM: Brad Neale PD/MD: Shanna Maron-Beane 2 THREE DAYS GRACE JANE'S ADDICTION	<b>WAGX/Syracuse, NY*</b> OM/PO: Tom Sobotka 1 P.D.
<b>WWXX/Appleton, WI*</b> PD/MD: Gay Burt 1 FRIGOR ELEVEN AUDIOSLAVE	<b>WWMS/Cleveland, OH*</b> PD: Jim Trapp MD: Steve THAT WHITE STRIPES SMILE EMPTY SOUL	<b>WWMB/Flint, MI*</b> OM: Jay Francis PD: Brian DeLorenzo AP/MD: Tony Labrie 1 P.D.	<b>WCCZ/Hartford, CT*</b> PD: Michael Prosser AP/MD: Mike Kandyk 5 BLACK LABEL SOCIETY 1 P.D. 3 SHINEDOWN REVIS JANE'S ADDICTION	<b>WXZZ/Lexington, KY*</b> PD/MD: Jerome Fisher P.D.	<b>KMRQ/Madison, CA*</b> S/E: Gary Hattley OM: Matt Miller PD/MD: Josh Pappier AP: Matt Foley ELEMENT EIGHTY P.D.	<b>KUPD/Portland, OR*</b> PD: Mike Miller MD: LUNCH PAK 7 P.D.	<b>WXTB/Tampa, FL*</b> OM/PO: Brad Neale AP/MD: Brian Medina 1 P.D.	<b>KURQ/San Luis Obispo, CA</b> OM: Scott Roper PD: Adam Barnes MD: Shanna Maron-Beane LUNCH PAK
<b>WCHZ/Augusta, GA*</b> S/E: Scott Dine OM: Harley Drew PD/MD: Chuck Williams AUDIOSLAVE JANE'S ADDICTION P.D.	<b>KLO/Colorado Springs, CO*</b> OM: Rick Hawk PD/MD: Russ Ford AP: Matt Gentry 4 REVIS JANE'S ADDICTION	<b>WWRQ/Ft. Myers, FL*</b> PD: Dave Fife MD: Tim Savage 1 P.D. 1 JANE'S ADDICTION FRIGOR ELEVEN	<b>KIBZ/Lincoln, NE</b> OM: Jim Stael PD: E.J. Marshall AP/MD: Stanley Y SHAPE HAND LUNCH PAK P.D.	<b>WTFX/Louisville, KY*</b> PD: Michael Lee MD: Paul Webb 11 P.D. 6 LIMP BIZKIT 1 SEVEN 3 COLD 1 THREAT JANE'S ADDICTION LUNCH PAK	<b>WRAT/Monmouth, NJ*</b> OM/PO: Carl Craig AP/MD: Robby Lane No Adds	<b>KORS/Oak Ridge, TN*</b> OM: Darren Pira PD/MD: Dave Levens 1 P.D. SLUR	<b>WRBR/South Bend, IN</b> OM/PO/MD: Ben Skyles AUDIOSLAVE	<b>KRTD/Tulsa, OK*</b> OM/PO: Chris Gentry AP: Kelly Gentry LUNCH PAK REVIS P.D.
<b>KRAB/Bakersfield, CA*</b> OM: Don Criss PD/MD: Danny Sparks 2 P.D. 1 CHEVELLE	<b>WBZC/Columbus, OH*</b> PD: Neil Fish AP/MD: Renee Hunter 1 P.D. 1 LUNCH PAK REVIS JANE'S ADDICTION	<b>WYRF/Wayne, IN*</b> P.D.	<b>WCCZ/Hartford, CT*</b> OM: Mike Sanders PD: Falgout AP/MD: Slack Meck 1 P.D.	<b>WTFX/Louisville, KY*</b> PD: Michael Lee MD: Paul Webb 11 P.D. 6 LIMP BIZKIT 1 SEVEN 3 COLD 1 THREAT JANE'S ADDICTION LUNCH PAK	<b>WIZO/Myrtle Beach, SC</b> PD: Brian Robinson MD: Billy Talent 1 P.D.	<b>WBBB/Raleigh, NC*</b> PD: Drew Nichols No Adds	<b>KRTD/Spokane, WA*</b> OM: Drew Nichols PD: Ken Richards MD: Barry Bonnell 1 P.D. REVIS JANE'S ADDICTION SLUR ELEMENT EIGHTY	<b>KOCT/Michigan, KS*</b> OM: Ron Eric Taylor PD: D.C. Carter MD: Rick Thomas 2 LUNCH PAK 2 P.D.
<b>KRFR/Bakersfield, CA*</b> OM: Bob Lewis PD/MD: Alan DeLong No Adds	<b>KCCG/Corpus Christi, TX*</b> PD: Scott Hall MD: Steve Ross AUDIOSLAVE REVIS P.D.	<b>WRUF/Gainesville, FL*</b> OM/PO: Harry Conant AP: Brian Lee MD: Matt Beas FRIGOR ELEVEN P.D.	<b>KPOM/Honolulu, HI*</b> PD: Russ Soren AP/MD: FJ Shash 1 P.D. REVIS JANE'S ADDICTION	<b>WYOR/Monroeville, TX</b> OM/PO: Mike Neumann ELEMENT EIGHTY	<b>WVOR/Norfolk, VA*</b> OM: Jim McLean PD/MD: Tim Parker 5 P.D.	<b>KDOT/Reno, NV*</b> OM: Jim McLean PD/MD: Steve Patterson 13 P.D.	<b>WBSX/Wilkes Barre, PA*</b> PD: Chris Lloyd MD: Fogelino 1 LUNCH PAK JET	<b>WOLZ/Springfield, IL</b> PD: Ray Lyle MD: Steach 7 P.D.
<b>WYU/Baltimore, MD*</b> OM: Kary Plasmeyer PD: Dave Jett AP/MD: Rob Hochman No Adds	<b>KEGL/Dallas, TX*</b> PD: Neil Fish AP: Chris Ryan MD: Cindy Scall 6 STATIC-X 1 CHEVELLE	<b>WRUV/Winston-Salem, NC*</b> OM: Steve Albini PD: Hunter Scott MD: Craig Camble FRIGOR ELEVEN P.D.	<b>WRTT/Huntsville, AL*</b> OM: Bob Hunter PD/MD: Justin Wood AP: Joe Kauer 12 P.D. 3 ALICE COOPER 1 JANE'S ADDICTION ELEMENT EIGHTY REVIS	<b>WJQ/Madison, WI*</b> PD: Randy Thomas AP/MD: Justin Patten 8 REVIS 1 P.D.	<b>KATT/Oklahoma City, OK*</b> OM/PO: Chris Butler MD: Jim Swain POWERMAN 5000 P.D.	<b>WVVE/Rochester, NY*</b> PD: Eric Anderson MD: Mike Dittol REVIS JANE'S ADDICTION P.D.	<b>KRQX/Sacramento, CA*</b> PD: Paul Marshall MD: Paul Marshall 1 P.D. 3 MARY MCGHEE	<b>WVVO/Pasadena, FL*</b> PD: Joel Samson AP/MD: Mark The Shark 5 P.D.
<b>WCPB/Biloxi, MS*</b> OM: Jay Taylor PD: Scott Fox MD: Mike Coy 1 SEVENTEEN P.D.	<b>KBPI/Denver, CO*</b> PD: Bob Richards AP/MD: Willie B. 1 LUNCH PAK 1 MCDONALD	<b>WZOR/Green Bay, WI</b> PD/MD: Susanne Steels P.D.	<b>WYOR/Jackson, MS*</b> PD: Brother Sam AP/MD: Rob West 1 LUNCH PAK REVIS	<b>WGR/Manchester, NH</b> PD: Valerie Knight MD: Jason "J" Remont 15 P.D. 1 JANE'S ADDICTION 1 JANE'S ADDICTION 1 ELEMENT EIGHTY	<b>WVVO/Pasadena, FL*</b> PD: Joel Samson AP/MD: Mark The Shark 5 P.D.	<b>WKQZ/Saginaw, MI*</b> PD: Andy Tarrant AP/MD: Jay Remont 1 P.D. 1 ELEMENT EIGHTY BEO	<b>WVVO/Pasadena, FL*</b> PD: Joel Samson AP/MD: Mark The Shark 5 P.D.	<b>WZBH/Salisbury, MD</b> OM/PO: Steve Murphy AP/MD: Bill Hunter ELEMENT EIGHTY P.D.
<b>WAAP/Des Moines, IA*</b> PD: Steve Elliott MD: Jo Michelle 1 P.D. 1 JANE'S ADDICTION DOPE	<b>KAZR/Des Moines, IA*</b> PD: Steve Elliott MD: Jo Michelle 1 P.D. 1 JANE'S ADDICTION DOPE	<b>WXOR/Greenville, NC*</b> PD: Brian Redman MD: Matt Lee 3 REVIS 1 P.D. 1 ELEMENT EIGHTY ELEMENT EIGHTY	<b>KLFX/Gilsum, TX</b> PD/MD: Bob Fossie MD: Matt Lee 15 AUDIOSLAVE 15 JANE'S ADDICTION 10 STATIC-X	<b>KFRQ/Milwaukee, WI*</b> PD: Alex Duran MD: Stacy Taylor REVIS JANE'S ADDICTION ELEMENT EIGHTY DOPE	<b>WVVO/Pasadena, FL*</b> PD: Joel Samson AP/MD: Mark The Shark 5 P.D.	<b>WVVO/Pasadena, FL*</b> PD: Joel Samson AP/MD: Mark The Shark 5 P.D.	<b>WVVO/Pasadena, FL*</b> PD: Joel Samson AP/MD: Mark The Shark 5 P.D.	<b>WVVO/Pasadena, FL*</b> PD: Joel Samson AP/MD: Mark The Shark 5 P.D.

\* Monitored Reporters

79 Total Reporters

63 Total Monitored

16 Total Indicator

Did Not Report, Playlist Frozen (1):  
KZRR/Springfield, MO



## ON THE RECORD

WITH  
**Zakk Tyler**  
MD/Afternoons, KSJO/San Jose



After all the great press *The Zakk Tyler Show* has received — the Angelina Jolie look-alike prank at the *Tomb Raider* premiere, the “Zakk TV” glitches on the network news in San Francisco, etc. — the least I can do for R&R is go “on the record.” Thanks for noticing, guys! • So can a Steelers fan survive a football season in Raiders/49ers territory? We’ll see, but until then

here’s some music that’s really working for KSJO and my ears too. • Disturbed continue to kick ass. David Draiman is one of the top contemporary singer-songwriters in the format. For us, only James Hetfield and, maybe, Maynard James Keenan outrank him.

Unfortunately for the folks at Reprise, “Remember” is still the emphasis track, based on audience demand. Patience, guys, patience. • Also, Linkin Park and Seether are doing great. All these bands are researching and selling well, and all have recently done big and uniquely special promotions with the KSJO/San Jose audience. Coincidence? I don’t think so. • To Metallica, Staind, A Perfect Circle and Audioslave: Thank you for keeping rock alive and staying a rock band. Crossover bands can have great hits, but rock bands can have great careers. It’s too early to tell about the Limp Bizkit (is that how you spell it nowadays?), but I really like it. As for my interview with Fred Durst at Candlestick Park during Summer Sanitarium, let’s just say that sometimes people can be their own worst enemy. I thought he was an OK guy. He’s got talent, and he nailed Britney — what’s so wrong with that?

**F**inally, there’s a little chart disturbance as a few things move around and jostle for position in that ever-so-tight top 10. Actually, it’s not just the top 10 that’s tight. **Disturbed** have shown incredible staying power at the top of the RateTheMusic.com chart, and if “Liberate” were freed to more open dayparts, you’d see the equivalent on the Active Rock chart as well ... Spins are kicking in for **Static-X** on “The Only,” and it moves up from 33-21 with +215 ... **Audioslave** make some headway on “I Am the Highway” with a jump of 45-31 and an increase of +210 plays ... More good news for Cheryl Valentine and Adan Armandariz, with **Chevelle’s** “Closure” edging its way up the chart 29-24 ... “Still Frame” by **Trapt** breaks into the top 10 ... Some noteworthy adds for **Powerman 5000** with **KISS/San Antonio** and **KATT/OKlahoma City** coming in on “Action.” **PM5K** are on the road with **Mudvayne** these days ... **Zakk Wyld** is set to tear down the house on *The Jimmy Kimmel Live* show on Friday night. **MAX PIX: LINKIN PARK “Numb” (Warner Bros.)**

— Cyndee Maxwell, Active Rock/Rock Editor



## Record Of The Week

ARTIST: Iron Maiden  
TITLE: *Dance Of Death*  
LABEL: Columbia



After years of misguided albums with ill-suited vocalist Blaze Bailey, Iron Maiden got back on track with vocalist Bruce Dickinson and guitarist Adrian Smith returned to the group for 2000’s *Brave New World*. With *Dance of Death*, Maiden show a more triumphant return to form. Make no mistake, however, this is no *Number of the Beast*. Whereas Maiden used to gallop on the front lines with tracks like “Run to the Hills” or “The Trooper,” *Dance of Death* shows them as the wise generals that they’ve become, surveying the battle from behind the lines before launching strategic attacks. The solos are as crisp as ever, and there are plenty of Maiden’s trademark epics. “Wildest Dreams” is the lead single and charges out of the gate with amped riffage, but tracks like “Paschendale” and “Montesegur” show Maiden’s true colors best.

— Frank Correia, Rock Specialty Editor

# active INSIGHT

ARTIST: **Element Eighty**  
LABEL: **Republic/Universal**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



**I**f you’re reading this, chances are you weren’t a superstar in high school chemistry class. Oh, don’t get me wrong, I’m not calling you stupid or anything. I’m just saying that instead of memorizing the periodic table or the atomic weight of hydrogen, you probably spent your time drawing the latest Iron Maiden album cover on your notebook. Your commitment to music at that young age paid off with your current position. And what do scientists really make, anyway?

For **Element Eighty** guitarist Matt Woods, science class also held ulterior motivations. “I remembered that Metallica got their name from the periodic table, so I started scanning through it and saw that mercury was the eightieth element,” says the studious guitarist. “It’s obviously the heaviest liquid metal, which I thought was kind of cool and went along with the whole heavy metal vibe.”

While Woods’ study habits may have cost him a lucrative position at Dupont, his commitment to music has obviously paid off, as his group are set to drop their debut via Republic/Universal in late October. Formed in Tyler, TX, the band mix their metal with melody, synthesizing

tracks that can play right alongside hits from labelmates **Godsmack**.

Currently, the group — rounded out by vocalist Dave Galloway, drummer Ryan Carroll and bassist Roon — is hitting radio with lead single “Broken Promises,” an edgy hunk of nu-metal that sticks like wayward shrapnel. While the track fulfills the metal pledge of the group’s heavy-metal name, the heavyweight guitars here don’t suffocate the melody. “It feels like the entire album in one song,” says Woods. “It has both the heaviness and melodiousness we’re looking for.”

In the group’s neck of the woods, **KEGL/Dallas** is jamming the track over 30 times a week, and “Broken Promises” has recently picked up adds at other Active Rockers like **KAZR/Des Moines** and **WRTT/Huntsville, AL**, as well as Rock outlet **KIOC/Beaumont, TX**. Looks like **Element Eighty** learned a thing or two about chemistry after all.

## R&R TOP 20 SPECIALTY ARTISTS

1. **IRON MAIDEN** (Columbia) “Wildest Dreams”
2. **STATIC-X** (Warner Bros.) “Destroy All”
3. **SEPULTURA** (SPV) “Bullet The Blue Sky”
4. **SPINESHANK** (Roadrunner/IDJMG) “Violent Mood Swings”
5. **SIX FEET UNDER** (Metal Blade) “Amerika The Brutal”
6. **FREDDY VS. JASON** (Roadrunner/IDJMG) “The Waste”
7. **SUPERJOINT RITUAL** (Sanctuary/SRG) “Death Threat”
8. **DOPE** (Recon/Artemis) “Bitch”
9. **DIMMU BORGIR** (Nuclear Blast) “Lepers Among Us”
10. **AVENGED SEVENFOLD** (Hopeless) “Unholy Confessions”
11. **ARCH ENEMY** (Century Media) “Silent Wars”
12. **PISSING RAZORS** (Spitfire) “Hanging On The Cross”
13. **SKRAPE** (RCA) “Up The Dose”
14. **MOTOGRATER** (Elektra/EEG) “Down”
15. **CHILDREN OF BODOM** (Century Media) “Chokehold”
16. **GRIMFIST** (Candlelight) “Primal Aggression”
17. **INHUMAN** (A-F Records) “Uprising”
18. **UNDERWORLD SOUNDTRACK** (Lakeshore) “Throwing Punches”
19. **FROM AUTUMN TO ASHES** (Vagrant) “Milligram Smile”
20. **13 FACES** (Bandaloop) “These Bloody Hands”

Ranked by total number of shows reporting artist.



PART ONE OF A TWO-PART SERIES

# Blaspheming Luddite

## The case for the return of the card box

Remember the future? Robots and technology were to set us free — free to improve the quality of our lives and expand our consciousness. No need to spend as many hours dealing with the drudgery of work; the machinery of society would quietly and efficiently grant us unprecedented lives of leisure. Frankly, I think we're almost there. Except for the way music is rotated on the radio.

Don't get me wrong. There are many fine products out there for scheduling music: Selector, Music-Scan, SitOnItAndRotate, Rotate-This! and MyRotationsAreKillingMe. But I'm beginning to think we humans have ceded too much power to the robots. And I don't mean your music director.

This topic reared its ugly head a few weeks ago when I wrote a column about music flow (R&R 8/29). The hour-by-hour lists that I pulled from Mediabase for a wide range of stations looked insanely whacked, making me wonder who was in charge. Combine that with my pent-up secret love for the card box, and

a two-part column topic is born.

Actually, it's not so secret, as this comment from WDXD/Pittsburgh PD John Moschitta will attest: "You and the card box again! Jesus Christ!" He went on to point out, "Like when I used to do my shift at WRCN/Riverhead, NY, and I'd go through the first five cards in a category, and they'd all be Alarm songs because nobody wanted to play The Alarm? Yeah, that's a good system."

Yep, that's the extent of the commentary from programmers this week. Well, that and a statement from an anonymous source, who said, "You're in grave danger of becoming the Andy Rooney of R&R."

OK, so I'm the last dinosaur roaming the countryside. Big deal. But I have my reasons. Many of which we'll get to shortly.

### First, Some History

I remember my first encounter with music-scheduling software like it was yesterday. It was a sheet of lined notebook paper taped to the outside of an album cover. Ye olde 12x12 cardboard album cover containing pressed vinyl. (Unless you're a club DJ, you have absolutely no idea what I'm talking about, do you?) Each jock wrote down the day, date and time of airplay, along with their name. Then the album went to the back of the box. Those were the currents.

## Some of you are old enough to remember the 5x7 index cards printed with grids divided by dayparts, right?

Recurrent and gold were already nesting in the floor-to-ceiling racks that lined three of the four walls in most studios. This was at the end of the progressive era of Album Oriented Rock radio, when jocks still had to figure out what to play next or risk dead air.

After that, Rock radio got popular (I'm only talking Rock here — Top 40 had all this sussed out in the '60s with format clocks after the late Rick Sklar figured out how to turn WABC/New York into the most famous radio station in history), and we were treated to Lee Abram's Superstars format. That's when the card box and sequence sheet became the gold standard.

I suppose it could be reasonably argued that the format became popular because of the rotation mechanics employed by the Superstars format. Anyway, it seemed at the time

Computers had, in fact, already been hard at work figuring out where to place spots during the broadcast day. It wasn't really a stretch to imagine that these amazing devices might try their hand at rotating music.

that most AOR stations in the country were consulted by Abrams, so the card box-sequence sheet combo became ubiquitous and spread, in various forms, throughout the land.

Some of you are old enough to remember the 5x7 index cards printed with grids divided by dayparts, right? And the sequence sheets that told you what category to play next? I suspect some of this may have been borrowed from CHR, but who cares? It worked. Suddenly, the music sounded more consistent around the clock.

Did this lead to less individuality for airshifts? Yes, but ratings were now the name of the game, and we could no longer subject the audience to one jock who had a clue, followed by another who was still having acid flashbacks and insisted on playing 10 songs in a row that only people on other planets could appreciate. Those days were dead. Except at college radio.

### Marching Bravely To The Present

Radio happily toddled along with this system for years. At some point in the early '80s, after computers were declassified by the government and deemed safe for all U.S. citizens and we all thought that more technology had to be better, someone (I know who, but I'm not saying) had the genius idea to let machines do the scheduling.

Computers had, in fact, already been hard at work figuring out where to place spots during the broadcast day. It wasn't really a stretch to imagine that these amazing devices might try their hand at rotating music.

It was the chief engineer at a small station in Hastings, NE who first tried scheduling music with a computer. That computer was the infamous Omnivax 4000. About the size and weight of a Chevy Suburban, the Omnivax took three weeks at a blistering 24 mHz to schedule one day's worth of music.

This led to the first of two major problems: It would take a year to schedule a month. Secondly, the staff realized that they were at a Talk station and could not use the music log that was so laboriously printed out on their hot-wired mimeograph machine. Everyone at the station enjoyed sniffing the fresh printout, however.

### Are We Still In The Present?

Soon, self-proclaimed computer experts all over the country were taking a shot at writing programs for radio stations. Many companies sprang into existence, each believing it was the one with the definitive music-scheduling software for programmers.

## "You're in grave danger of becoming the Andy Rooney of R&R."

Anonymous

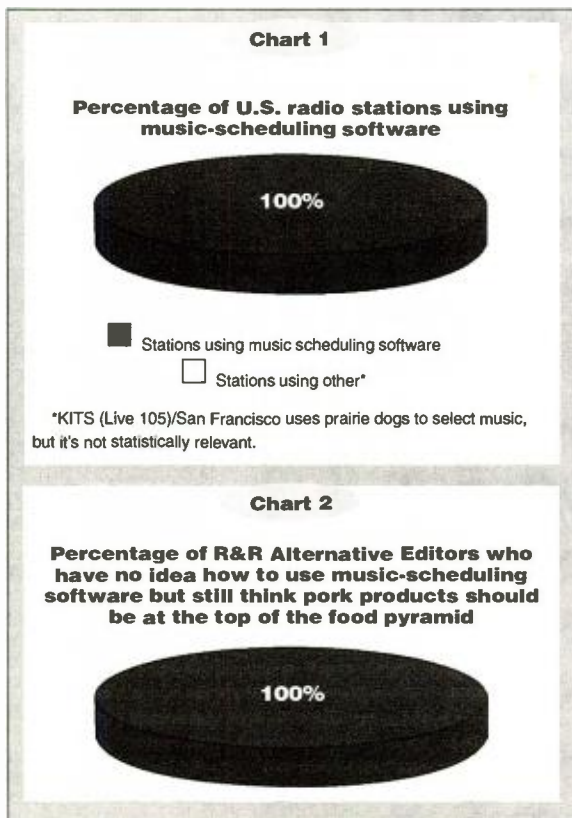
During this time many radio stations tried to create their own home-grown software. This was the path we followed at XTRA (91X)/San Diego. Actually, we hired an outside computer expert to develop a program for us. He began the process in 1985, and by the time I left in 1988, the station was still using the card box.

But I digress. Also, I'm running out of space. Let's cut to the chase. After a short period of time, say three weeks, radio stations all over America gave up trying to come up with their own systems and just went to Selector. All the other companies went out of business, or their owners went insane trying to figure out how to make this crazy idea work.

And that's where we are today. The founder of Selector bought a large island off the coast of France. He lives there now and does not own a radio or any other means of playing music. Visitors to the island are shot on sight.

The last station in America to go to music-scheduling software was WFNX/Boston. When I left in 1994 the station was still using the card box. It was also in the midst of its highest ratings ever. Within a year the station was rotating music by computer.

Next time we'll explore, and explode, some of the myths of music scheduling by machine. You don't want to miss next week's column.





LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	STAIN'D So Far Away (Flip/Elektra/EEG)	3035	-128	221273	15	78/0
2	2	LINKIN PARK Faint (Warner Bros.)	2889	-142	219515	26	80/0
3	3	A PERFECT CIRCLE Weak And Powerless (Virgin)	2507	+125	184386	8	82/1
4	4	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	2329	+75	192806	16	65/0
5	5	NICKELBACK Someday (Roadrunner/DJMG)	2270	+120	136613	8	78/0
6	6	EVANESCENCE Going Under (Wind-up)	2136	+37	149877	16	73/0
7	7	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	1924	-85	124465	24	66/0
9	8	WHITE STRIPES Seven Nation Army (Third Man/V2)	1910	+33	179560	32	76/0
11	9	DASHBOARD CONFESSIONAL Hands Down (Vagrant)	1610	+55	107705	12	70/1
8	10	311 Creatures (For A While) (Volcano)	1514	-432	92651	13	72/1
17	11	GODSMACK Serenity (Republic/Universal)	1511	+140	88009	14	61/3
15	12	TRAPT Still Frame (Warner Bros.)	1496	+133	86029	12	66/2
12	13	TRAPT Headstrong (Warner Bros.)	1493	-101	120138	47	74/0
10	14	ATARIS The Boys Of Summer (Columbia)	1489	-269	119501	19	62/0
14	15	WHITE STRIPES The Hardest Button To Button (Third Man/V2)	1448	+48	100036	14	72/6
18	16	FUEL Falls On Me (Epic)	1390	+48	81808	9	63/0
19	17	AFI The Leaving Song Part II (DreamWorks)	1384	+69	87093	15	60/0
20	18	THREE DAYS GRACE (I Hate) Everything About You (Live)	1361	+166	83746	15	65/6
13	19	CHEVELLE Send The Pain Below (Epic)	1305	-245	95841	35	73/0
16	20	RANCID Fall Back Down (Hellcat/Warner Bros.)	1087	-290	69510	10	66/0
29	21	JET Are You Gonna Be My Girl (Elektra/EEG)	1032	+190	76297	4	60/4
24	22	OISTURBED Liberate (Reprise)	1030	+29	60905	15	40/0
27	23	BILLY TALENT Try Honesty (Atlantic)	987	+74	51426	10	57/0
21	24	LIMP BIZKIT Eat You Alive (Flip/Interscope)	979	-216	43619	7	60/0
28	25	SWITCHFOOT Meant To Live (Red Ink/Columbia)	972	+135	45516	12	50/4
23	26	JANE'S ADDICTION Just Because (Capitol)	900	-140	75730	17	55/0
39	27	STROKES 12:51 (RCA)	825	+217	66375	3	50/4
26	28	THRICE All That's Left (Island/DJMG)	817	-95	38454	13	64/0
22	29	EVE 6 Think Twice (RCA)	813	-315	45608	18	41/0
32	30	3 DOORS DOWN Here Without You (Republic/Universal)	811	+108	46220	8	37/2
25	31	KORN Did My Time (Immortal/Epic)	801	-166	50164	13	43/0
30	32	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	773	+51	48953	6	35/1
31	33	YELLOWCARD Way Away (Capitol)	764	+34	32572	8	53/1
33	34	COLD Suffocate (Flip/Geffen/Interscope)	756	+70	25895	5	49/3
34	35	SEVENDUST Enemy (TVT)	733	+59	33504	5	40/0
36	36	BRAND NEW The Quiet Things That No One... (Razor & Tie)	646	+37	52297	7	34/0
35	37	RADIOHEAD Go To Sleep (Capitol)	645	+14	46789	5	44/0
38	38	DAVE MATTHEWS Gravedigger (RCA)	638	+26	56223	5	36/1
40	39	SEETHER Gasoline (Wind-up)	609	+18	27671	5	39/1
42	40	LINKIN PARK Numb (Warner Bros.)	600	+100	75816	4	27/7
46	41	HOT HOT HEAT Talk To Me, Dance With Me (Sub Pop/Reprise)	513	+67	40220	3	36/4
48	42	CHEVELLE Closure (Epic)	506	+146	36788	2	42/3
41	43	B.R.M.C. Stop (Virgin)	498	-4	25404	7	37/3
43	44	OUTKAST Hey Ya! (Arista)	490	+62	51883	4	24/1
44	45	THURSOAY Signals Over The Air (Island/DJMG)	471	+25	27816	4	41/3
47	46	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	444	+81	22748	4	35/3
Debut	47	AUDIOSLAVE I Am The Highway (Interscope/Epic)	415	+123	34751	1	37/1/0
45	48	METALLICA Frantic (Elektra/EEG)	387	-61	25132	6	30/0
Debut	49	STATIC-X The Only (Warner Bros.)	359	+97	16073	1	28/2
Debut	50	P.O.D. Will You (Atlantic)	352	+352	43428	1	65/65

83 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 9/14-9/20. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
P.O.D. Will You (Atlantic)	65
JANE'S ADDICTION True Nature (Capitol)	38
KINGS OF LEON Molly's Chamber (RCA)	12
AUDIOSLAVE I Am The Highway (Interscope/Epic)	10
SOMETHING CORPORATE Space (Drive-Thru/Geffen)	10
ATARIS The Saddest Song (Columbia)	10
LINKIN PARK Numb (Warner Bros.)	7
WHITE STRIPES The Hardest Button To Button (Third Man/V2)	6
THREE DAYS GRACE (I Hate) Everything About You (Live)	6
STEADMAN No Big Deal (Elektra/EEG)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
P.O.D. Will You (Atlantic)	+352
STROKES 12:51 (RCA)	+217
JET Are You Gonna Be My Girl (Elektra/EEG)	+190
THREE DAYS GRACE (I Hate) Everything About You (Live)	+166
CHEVELLE Closure (Epic)	+146
GODSMACK Serenity (Republic/Universal)	+140
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+135
TRAPT Still Frame (Warner Bros.)	+133
A PERFECT CIRCLE Weak And Powerless (Virgin)	+125
AUDIOSLAVE I Am The Highway (Interscope/Epic)	+123

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AUDIOSLAVE Like A Stone (Interscope/Epic)	1121
FOO FIGHTERS Times Like These (Roswell/RCA)	965
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	942
FOO FIGHTERS All My Life (Roswell/RCA)	920
QUEENS OF THE STONE AGE No One Knows (Interscope)	829
COLD Stupid Girl (Flip/Geffen/Interscope)	822
LINKIN PARK Somewhere I Belong (Warner Bros.)	762
EVANESCENCE Bring Me To Life (Wind-up)	684
CHEVELLE The Red (Epic)	636
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	560

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

### CUSTOM PRINTED T-SHIRTS

**in 10 DAYS or LESS!**

**300 WHITE T-SHIRTS**

-Heavy 100% or 50/50  
-Printed up to 3 Colors  
-No Setup Charges!  
-No Art Charges!

**\$3.49 ea.**

**500 WHITE T-SHIRTS**

-Heavy 100% or 50/50  
-Printed up to 3 Colors  
-No Setup Charges!  
-No Art Charges!

**\$2.99 ea.**

**1500 WHITE T-SHIRTS**

-Heavy 100% or 50/50  
-Printed up to 4 Colors  
-No Setup Charges!  
-No Art Charges!

**\$2.59 ea.**

**(800) 34-EMKAY**  
PHONE (631) 777-3175 FAX (631) 777-3168  
[www.emkaydesigns.com](http://www.emkaydesigns.com) [info@emkaydesigns.com](mailto:info@emkaydesigns.com)

**FREE CATALOG! CALL NOW!**



# ON THE RECORD

With **Howie Green**  
James Brown Management Team  
Intrigue Music Worldwide Management



Well, Max, I normally wouldn't have taken your call, but in the spirit of the High Holidays, I was forced to. • I've been spending a lot of time with The Godfather of Soul on the road, so I hope that the boys from Alien Ant Farm will forgive me for not focusing too much on their career. • When I'm not listening to *Star Time*, the greatest compilation in the history of PolyGram (remember them?), I've been

tuning into Channel 365 on Sirius in the Hertz car, and I'm still waiting for Chevelle to finally break out of the gate; maybe this time, with two on the big board. • Nice to see OutKast on the charts ... Audioslave is no Rage ... Do you like the way I write like Larry King? ... When did Jewel become a pop star? ... My stepson likes Staind's "So Far Away," so a big shout-out for him. • By the way, we've been seeing a lot of alternative rock kids at the James Brown shows. Note to record labels: The alterna-kids dig the groove, the funk, the innovation and the showmanship that Mr. Brown offers them. Having said that, gimme more AAF. They've got funk, they've got the groove, they've got the show, they've got balls — they've got plenty of Advil.

**S**taind hold on to the No. 1 slot again this week, and Linkin Park remain runners-up, as both songs are attacked by **A Perfect Circle** at No. 3, **Audioslave** at No. 4, **Nickelback** at No. 5 and **Evanescence** at No. 6. This promises to be an intense next couple of weeks as these usurpers claw their way to the top ... Interesting to note that "Seven Nation Army" from **The White Stripes** refuse to give up the top 10, going *back up* with a bullet to No. 8! ... Also, look how **Dashboard Confessional** has cracked the top 10, going 11-9. We knew it was only a matter of time ... In the teens, **Godsmack** go 17-11, **Trapt** move 15-12, The next **White Stripes** track holds at No. 15, **Fuel** have quietly claimed the No. 16 slot, and look at the formerly below-the-radar **Three Days Grace** making noise at No. 17, up from No. 20. Radio's really latched onto this, and it feels like a bona fide hit ... **AFI** continue their climb, now firmly in the top 20 at No. 18 ... And what about one of the biggest buzz bands of the late summer, **Jet**? They soar 29-21 this week. Watch for more huge jumps in the weeks to come ... What about some of the other surprise performers? **Switchfoot** (28-25), **Fountains Of Wayne** (holding their bullet at No. 32), **Seether** (40-39), **Hot Hot Heat** (46-41), **B.R.M.C.**, **OutKast** and **Thursday** ... New to the chart: **Audioslave** and **Static-X** ... Among the Most Added: **Jane's Addiction**, **Kings Of Leon**, **Audioslave**, **Something Corporate** (another fine week of adds), **Ataris** (Yes! More than a Don Henley cover band) ... Most Should Be Added: **Three Days Grace**, **OutKast**, **Motion City Soundtrack**, **Brand New**, **Jet**, **Hot Hot Heat**, **Imarobot** and **B.R.M.C.** (c'mon, dammit!).

— Max Talkoff, *Alternative Editor*



# COMING RIGHT UP

ARTIST: **Ima Robot**

LABEL: **Virgin**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



**R**emember Steve Austin? No, not the professional wrestler there, Cletus. I'm talking **Colonel Steve Austin**, the titular Six Million Dollar Man portrayed by Lee Majors. He was a U.S. astronaut who, after a near fatal crash test-flying a prototype, was put back together again. They had the technology. They rebuilt him. Better than he was before. Better ... stronger ... faster.

For the L.A.-based five-piece known as **Ima Robot**, modern day alt rock is the near-dead body in need of new circuitry. Pulling the best elements from modern rock's motherboard, Ima Robot combine glam, punk, new wave and good ol' fashioned pop to create a new hybrid. They have the technology (they're a band full of programming-savvy instrumentalists), and they've rebuilt the old model. Smarter ... sleeker ... sexier.

If you've been in the City of Angels for the past few years, you've probably heard the buzz or at least seen the group's distinctive graffiti at bus stops and such around town. For the unacquainted, **Robot** rolled off the assembly line back in '97, when vocalist Alex Ebert and guitarist Tim Anderson began collaborating. Keyboardist Oliver Goldstein soon joined the fold, and within the next few years the **Robot** started stomping around L.A., gaining a following. Bassist Justin Meldal-Johnsen, known for providing the low-end grooves for Beck, found himself

a full-time member after reluctantly agreeing to jam with the group, as did sought-after studio drummer **Joey Waronker** (Beck, **Badly Drawn Boy** and more).

With their self-titled debut for **Virgin**, **Ima Robot** are programmed to kill 'em on the dance floor at **New Wave Night**. "Something takes, and something holds, and something breaks the fuckin' mold," Ebert trills in "Song #1," suitably summing up his band's sound throughout this electromagnetic freakout. Picture **The Cars** colliding with "Cars," then punk it up a bit. Or witness these electric friends try to comprehend love in the airy "Scream" or just freak out to the pulsing "A Is for Action."

Then there's lead single "Dynamite," an explosive, happy-go-lucky romp of elastic bass lines, quirky guitar leads and electro blips where Ebert warbles like **Johnny Rotten** on Prozac. As if the song weren't fun enough, the video is an equal blast of colors and charisma. Spinning at the likes of **KHRO/El Paso**; **WWCD/Columbus, OH**; **KMBY/Monterey**; **KEDJ/Phoenix**; and more, "Dynamite" plays perfectly with artists like **Hot Hot Heat**. Rebuild it, and they will come.

WHY SHOULD YOU SWITCH TO BULLSEYE FOR MUSIC RESEARCH ?  
GOOD QUESTION .. BETTER ANSWER

ON TARGET • ON TIME • EVERYTIME

**NO EXCUSES**

Bullseye Marketing Research, inc.  
Contact Chuck Dees or John Hart 1-888-411-4395  
email us at [bullseye@bullsi.com](mailto:bullseye@bullsi.com)  
or visit our website at [www.Bullsi.com](http://www.Bullsi.com)



**America's Best Testing Alternative Songs 12 +  
For The Week Ending 9/26/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LINKIN PARK Faint (Warner Bros.)	4.23	4.25	97%	29%	4.27	4.23	4.30
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.15	4.10	65%	10%	4.05	3.97	4.14
TRAPT Still Frame (Warner Bros.)	4.04	4.03	87%	19%	3.99	3.98	4.01
EVANESCENCE Going Under (Wind-up)	3.97	3.77	98%	30%	4.10	4.08	4.12
THRICE All That's Left (Island/IDJMG)	3.97	4.06	59%	7%	3.81	3.90	3.73
FUEL Falls On Me (Epic)	3.95	4.03	73%	12%	3.94	3.85	4.04
THREE DAYS GRACE (I Hate) Everything About You (Live)	3.95	3.97	71%	12%	3.87	3.84	3.90
TRAPT Headstrong (Warner Bros.)	3.94	4.05	99%	46%	3.93	3.80	4.05
EVE 6 Think Twice (RCA)	3.93	4.00	87%	20%	3.81	3.84	3.98
ATARIS The Boys Of Summer (Columbia)	3.91	4.07	98%	41%	3.98	3.89	4.06
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	3.91	4.09	85%	20%	3.81	3.70	3.94
AFI The Leaving Song Part II (DreamWorks)	3.89	4.02	81%	15%	3.86	3.75	3.97
STAIN'D So Far Away (Flip/Elektra/EEG)	3.85	3.93	98%	33%	3.88	3.84	3.91
A PERFECT CIRCLE Weak And Powerless (Virgin)	3.82	3.75	69%	11%	3.82	3.81	3.83
CHEVELLE Send The Pain Below (Epic)	3.81	3.86	97%	45%	3.83	3.71	3.95
RANCID Fall Back Down (Hellcat/Warner Bros.)	3.77	3.86	74%	16%	3.72	3.70	3.73
DISTURBED Liberate (Reprise)	3.74	3.69	76%	18%	.70	3.69	3.69
NICKELBACK Someday (Roadrunner/IDJMG)	3.73	3.82	87%	20%	3.67	3.60	3.74
311 Creatures (For A While) (Volcano)	3.73	3.86	84%	23%	3.64	3.52	3.75
DASHBOARD CONFESSIONAL Hands Down (Vagrant)	3.73	3.88	78%	17%	3.65	3.49	3.82
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.61	3.68	96%	51%	3.68	3.67	3.65
JANE'S ADDICTION Just Because (Capitol)	3.60	3.67	91%	29%	3.55	3.35	3.76
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.59	3.62	96%	52%	3.61	3.69	3.54
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.53	3.63	86%	33%	3.62	3.72	3.52
GOODSMACK Serenity (Republic/Universal)	3.53	3.54	79%	23%	3.53	3.46	3.61
BILLY TALENT Try Honesty (Atlantic)	3.46	3.59	44%	12%	3.36	3.46	3.23
JET Are You Gonna Be My Girl (Elektra/EEG)	3.46	-	42%	10%	3.39	3.51	3.23
WHITE STRIPES The Hardest Button To Button (Third Man/V2)	3.38	3.41	65%	21%	3.37	3.36	3.37
KORN Did My Time (Immortal/Epic)	3.35	3.47	80%	27%	3.38	3.25	3.53
LIMP BIZKIT Eat You Alive (Flip/Interscope)	2.98	3.08	75%	27%	2.94	2.91	2.97

Total sample size is 371 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

**R&R TOP 20 SPECIALTY ARTISTS**

1. IGGY POP (Virgin) "Little Know It All"
2. SPIRITUALIZED (Sanctuary/SRG) "She Kissed Me (It Felt Like A Hit)"
3. FIRE THEFT (Rykodisc) "Chain"
4. KILL HANNAH (Atlantic) "Kennedy"
5. UNDERWORLD SOUNDTRACK (Lakeshore) "Worms Of The Earth"
6. THURSDAY (Island/IDJMG) "Signals Over The Air"
7. STORY OF THE YEAR (Maverick/Reprise) "Until The Day I Die"
8. STROKES (RCA) "12:51"
9. MXPX (A&M/Interscope) "Everything Sucks"
10. STEREOPHONICS (V2) "Maybe Tomorrow"
11. SAVES THE DAY (DreamWorks) "Anywhere With You"
12. RAPTURE (Universal) "House Of Jealous Lovers"
13. R.E.M. (Warner Bros.) "Bad Day"
14. WOGGLES (Telstar) "Johnny Come Lately"
15. LORDZ OF BROOKLYN (High Times) "Sucker MC"
16. JANE'S ADDICTION (Capitol) "True Nature"
17. JOHNNY CASH (American/IDJMG) "Hurt"
18. UNDERGROUND RADIO: VOLUME HIGH (MoRisen) "Katie"
19. LUCKY BOYS CONFUSION (Elektra/EEG) "Hey Driver"
20. JET (Elektra/EEG) "Are You Gonna Be My Girl"

Ranked by total number of shows reporting artist.

**Record Of The Week**

ARTIST: Various  
TITLE: Underworld soundtrack  
LABEL: Lakeshore



Not to be confused with Underworld the electronic act, Underworld the soundtrack is the aural accompaniment to the vampire/werewolf flick of the same name. And, like *The Crow* soundtracks before it, *Underworld* offers up both beauty and the beasts with haunting female ballads and ambient gloom alongside testosterone-fueled rockers. A Perfect Circle/Tool fans get a healthy dose of their favorite singer, as Maynard James Keenan appears on four tracks, including two APC remixes, David Bowie's "Bring Me the Disco King" remix and the Puscifer side project with Nine Inch Nails' Danny Lohrer. Tracks from the likes of Lisa Germano and Concrete Blonde's Johnette Napolitano sway alongside brutal offerings from Finch, Dillinger Escape Plan, Helmet's Page Hamilton and The Damning Well, featuring Lohrer, ex-Limp Biscuit axeman Wes Borland and Filter's Richard Patrick. And Skinny Puppy's "Optimised" is too cool to pass up. Whether you're pulling for the vampires or the werewolves, there's plenty to sink your teeth into here.

— Frank Correia, Rock Specialty Editor

WIL WKLX WLZR WMZQ WPGC WRUF WRVA WSNE WTPI WWDB WWWM CHOM KNIX WCSX WGST WHCN WTPA KTFM KBOS WSSL KSFO

**The Remote Booth™**

**THE Portable Display with Proven Remote Power!**

- Fast, Easy Set-Up & Take-Down
- Increase Remote Visibility
- Quick-Change Graphics
- Great Sponsorship Opportunity

**Inventory Reduction Sale Save \$750**

**BROADCAST PRODUCTS INCORPORATED**

6528 Constitution Street  
Fort Wayne, IN 46804 • USA  
(260) 459-1286

**1-800-433-8460**

WISH KKL T CIMX KLT Y WDVE KZLA WZTR KWJ J KWNZ

WIL WKLX WLZR WMZQ WPGC WRUF WRVA WSNE WTPI WWDB WWWM CHOM KNIX WCSX WGST WHCN WTPA KTFM KBOS WSSL KSFO





# The Year Of The Blues

A uniquely American genre turns 100

In 1903 African-American composer W.C. Handy encountered a man playing "the weirdest music [he] had ever heard" on a train platform in Tutweiler, MS. The music he heard that day was the blues, the mother of all other American musical forms, including jazz, R&B, rock 'n' roll, soul and hip-hop. Handy went on to become one of the most important supporters of the genre. One hundred years later the significance and influence of the blues are as strong as ever.

In September of 2002 the U.S. Congress proclaimed 2003 the Year of the Blues. The Blues Project — spearheaded by Robert Santelli, Director and CEO of the Experience Music Project in Seattle and the Memphis-based Blues Foundation — was formed to celebrate this musical form through a yearlong series of blues events, festivals, concerts, multimedia projects, art and photo exhibits and educational activities.

The advisory board for the Blues Project reads like a who's who of the blues world, including recording artists Bonnie Raitt, B.B. King and Shemekia Copeland; Alex Gibney, Exec. Producer of *The Blues* TV series; Alligator Records President Bruce Iglauer; and *The Living Blues* magazine Founding Editor Jim O'Neal.

In addition, more than 100 music organizations, music publications, foundations and record labels around the country and the world are involved in honoring and preserving the histo-



ry of what can only be called the oldest American popular music idiom.

## Yearlong Celebration

There has been an ongoing celebration of the blues on many different levels throughout this year. If you had made regular visits to the Blues

Project's official website ([www.yearoftheblues.org](http://www.yearoftheblues.org)), you would have been informed of concerts, tours and festivals officially tied into the Blues Project, beginning with a Feb. 7 Salute to the Blues benefit concert that featured more than 50 artists at Radio City Music Hall in New York. A film of this salute will soon be released to select theaters.

In addition, a different "essential" blues album has been added each week to a growing list that will ultimately reach 52 titles by year's end. The range of suggestions includes vintage recordings, important compilations and other key releases by artists from the well-known to the very obscure (see the sidebar on this page).

The site also directs visitors to information about a National Education Outreach Program, which promotes the idea of informing students about this important cultural cornerstone; a Year of the Blues online photo gallery; a touring Year of the Blues art gallery, which is making stops across the country for the entire year; a weekly Year of the Blues history feature; the Blues Riff of the Month; a Video of the Month archive; blues societies links; and information about the Sweet Home Chicago museum exhibit presented by the Experience Music Project, currently showing at the EMP Center in Seattle and relocating to Chicago in 2004 and other city museums in the future.

Furthermore, a special TV series, *The Blues*, has been produced under the guidance of Martin Scorsese and will air on PBS beginning at the end of this month. The series features seven films, each directed by a different person and expressing how the blues has touched their lives (see related story, this page). The series also includes a teachers' guide containing lesson plans, teaching strategies and other resources for high school teachers.

A companion boxed-set CD package based on the PBS series is being released by Universal Music Enterprises. An extensive collection of CD releases from Sony's Columbia/Legacy is also in the works. Furthermore, a book titled *Martin Scorsese Presents the Blues: A Musical Journey* is being published by Harper-Collins.

Finally, a 13-segment radio series, *The Blues*, is already airing on public radio. Hosted by Grammy Award-winner Keb' Mo' and presented by WGBH/Boston, the series explores how geographical locations were integral to the development of the blues (see the sidebar on this page).

## The Official Proclamation

On Sept. 5, 2002, the U.S. Congress proclaimed 2003 the Year of the Blues. Here is the official proclamation.

### RESOLUTION

Designating the year beginning Feb. 1, 2003 as the Year of the Blues. Whereas blues music is the most influential form of American roots music, with its impact heard around the world in rock 'n' roll, jazz, rhythm and blues, country and even classical music;

Whereas the blues is a national historic treasure, which needs to be preserved, studied and documented for future generations;

Whereas the blues is an important documentation of African-American culture in the 20th century;

Whereas the various forms of the blues document 20th-century American history during the Great Depression and in the areas of race relations, pop culture and the migration of the United States from a rural, agricultural society to an urban, industrialized nation;

Whereas the blues is the most celebrated form of American roots music, with hundreds of festivals held and millions of new or reissued blues albums released each year in the United States;

Whereas the blues and blues musicians from the United States, whether old or new, male or female, are recognized and revered worldwide as unique and important ambassadors of the United States and its music;

Whereas it is important to educate the young people of the United States to understand that the music that they listen to today has its roots and traditions in the blues;

Whereas there are many living legends of the blues in the United States who need to be recognized and to have their story captured and preserved for future generations; and

Whereas the year 2003 is the centennial anniversary of when W.C. Handy, a classically trained musician, heard the blues for the first time, in a train station in Mississippi, thus enabling him to compose the first blues music to distribute throughout the United States, which led to him being named "Father of the Blues";

Now, therefore, be it resolved that the Senate

1. Designates the year beginning Feb. 1, 2003 as the Year of the Blues.
2. Requests that the president issue a proclamation calling on the people of the United States to observe the Year of the Blues with appropriate ceremonies, activities and educational programs.

## The Blues: The Radio Series

Public Radio International, in conjunction with WGBH/Boston, made *The Blues* radio series available beginning this month to its affiliate stations nationwide. The 13 hourlong radio programs, each focused on a different city, are hosted by Grammy Award-winning bluesman Keb' Mo'. The series comprises:

- Episode one: *The Origins of the Blues*; locale: Ghana
- Episode two: *Goin' up the Country*; locale: Mississippi Delta
- Episode three: *T'aint Nobody's Business If I Do*; locale: Harlem, NY
- Episode four: *Standin' at the Crossroads*; locale: Mississippi Delta
- Episode five: *From Country to City*; locale: Memphis
- Episode six: *Sweet Home Chicago*; locale: Chicago
- Episode seven: *The Folk Revival*; locale: Newport, RI
- Episode eight: *Union Jack Blues*; locale: London
- Episode nine: *Blues Rock*; locale: San Francisco
- Episode 10: *The '70s: The Hard Years*; locale: Chicago
- Episode 11: *The Blues Revival*; locale: Austin
- Episode 12: *Celebrating the Blues Today*; locale: New Orleans
- Episode 13: *Future Blues*; locale: Seattle

## The Blues: The TV Series

In the TV series *The Blues*, seven directors, under the guiding vision of Executive Producer Martin Scorsese, explore the blues through their own personal styles and perspectives. The films are motivated by a central theme: how the blues evolved from parochial folk tunes into a universal language. Here are the details of the seven-part series, which airs on PBS beginning Sept. 28.

- *Feel Like Going Home*: Directed by Martin Scorsese, this episode pays homage to the Delta blues and explores the roots of the blues from Africa to America.
- *The Soul of a Man*: Director Wim Wenders explores the lives of his favorite blues artists — Skip James, Blind Willie Johnson and J.B. Lenoir.
- *The Road to Memphis*: Director Richard Pearce traces the musical journey of blues legend B.B. King and pays tribute to the city that gave birth to a new style of blues.
- *Warming by the Devil's Fire*: Charles Burnett directed this film, which looks into how the blues became part of the fabric of people's lives.
- *Godfathers and Sons*: Directed by Marc Levin, this film investigates how the blues came to Chicago and this style's lasting influence on today's modern music.
- *Red, White & Blues*: Directed by Mike Figgis, this film reveals the real stories behind the '60s British music invasion and the overwhelming influence the blues had on those musicians.
- *Piano Blues*: A piano player himself, director Clint Eastwood explores his lifelong passion for piano blues and the artists who have influenced him most.

## 52 Great Recordings

Each week a new "essential" blues album is being recommended by the Blues Project, reaching a total of 52 by year's end. Those already suggested include:

- PAUL BUTTERFIELD BLUES BAND *The Paul Butterfield Blues Band*
- ROBERT CRAY *Strong Persuader*
- BUDDY GUY *Sweet Tea*
- JOHN LEE HOOKER *The Legendary Modern Recordings 1948-1954*
- LIGHTNIN' HOPKINS *Complete Aladdin Recordings*
- HOWLIN' WOLF *The Rocking Chair Album*
- SKIP JAMES *The Complete Early Recordings Of Skip James*
- ROBERT JOHNSON *The Complete Recordings*
- KEB' MO' *KeB' Mo'*
- ALBERT KING *King Of The Blues Guitar*
- B.B. KING *Live At The Regal*
- FREDDIE KING *Hideaway: The Best Of Freddie King*
- JOHN MAYALL'S BLUESBREAKERS *Bluesbreakers With Eric Clapton*
- PROFESSOR LONGHAIR *Fess: The Professor Longhair Anthology*
- JIMMY REED *His Very Best*
- OTIS RUSH *The Essential Otis Rush*
- VARIOUS ARTISTS *Fathers And Sons*
- STEVIE RAY VAUGHAN & DOUBLE TROUBLE *Texas Flood*
- T-BONE WALKER *Complete Imperial Recordings*
- MUDDY WATERS *His Best 1947-1955*
- MUDDY WATERS *The Complete Plantation Recordings*
- JUNIOR WELLS *Hoodoo Man Blues*
- SONNY BOY WILLIAMSON *His Best*
- JOHNNY WINTER *Progressive Blues Experiment*

# R&R TRIPLE A TOP 30

September 26, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JOHN MAYER Bigger Than My Body (Aware/Columbia)	543	+36	32876	7	22/0
2	2	BEN HARPER Diamonds On The Inside (Virgin)	501	+4	28056	8	25/0
4	3	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	467	+7	23252	12	24/0
3	4	PETE YORN Crystal Village (Columbia)	436	-26	18022	12	22/0
6	5	EASTMOUNTAINSOUTH You Dance (DreamWorks)	420	-15	16573	12	24/0
7	6	STING Send Your Love (A&M/Interscope)	416	+2	27616	5	23/0
5	7	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	406	-46	21433	18	23/0
23	8	R.E.M. Bad Day (Warner Bros.)	390	+215	25056	2	26/2
9	9	JASON MRAZ You And I Both (Elektra/EEG)	341	-23	13432	13	21/0
11	10	JONNY LANG Red Light (A&M/Interscope)	330	+24	18739	4	21/0
8	11	DAVE MATTHEWS Gravedigger (RCA)	321	-57	14385	6	22/0
10	12	WALLFLOWERS Closer To You (Interscope)	304	-8	12771	13	21/0
16	13	HOWIE DAY Perfect Time Of Day (Epic)	282	+63	16137	6	22/0
20	14	SARAH MCLACHLAN Fallen (Arista)	279	+93	24391	2	17/6
13	15	TRAIN Calling All Angels (Columbia)	268	-7	20452	25	23/0
15	16	LOS LONELY BOYS Heaven (Or)	260	+21	8467	8	18/0
12	17	NICKEL CREEK Smoothie Song (Sugar Hill)	251	-26	12940	20	22/0
22	18	BARNAKED LADIES Another Postcard (Chimps) (Reprise)	207	+26	9464	2	17/1
19	19	ANNIE LENNOX Pavement Cracks (J)	190	-7	7105	16	15/0
17	20	COLDPLAY God Put A Smile Upon Your Face (Capitol)	190	-22	8138	4	7/0
18	21	DIDO White Flag (Arista)	181	-24	10154	9	10/0
21	22	GRANDDADDY Now It's On (V2)	174	-9	8768	9	13/0
25	23	TRAIN When I Look To The Sky (Columbia)	173	+21	6969	3	13/0
Debut	24	LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)	140	+37	8322	1	11/3
30	25	DAMIEN RICE Volcano (Vector Recordings)	138	+9	7984	3	14/0
26	26	SANTANA f/ALEX BAND Why Don't You & I (Arista)	125	-16	9031	7	6/0
Debut	27	SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	120	+75	8607	1	11/9
Debut	28	JOE FIRSTMAN Breaking All The Ground (Atlantic)	119	+20	2955	1	16/3
Debut	29	JOHN HIATT Circle Back (New West)	119	+2	4773	1	11/0
24	30	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	119	-50	2747	9	16/0

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 9/14-9/20. 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

**NORTH MISSISSIPPI ALLSTARS** Eyes (Tone-Cool/ATD)

Total Plays: 117, Total Stations: 11, Adds: 0

**L. WILLIAMS** Real Live Bleeding Fingers And Broken Guitar Strings (Lost Highway)

Total Plays: 117, Total Stations: 10, Adds: 0

**FOD FIGHTERS** Times Like These (Roswell/RCA)

Total Plays: 117, Total Stations: 4, Adds: 1

**RADIOHEAD** Go To Sleep (Capitol)

Total Plays: 112, Total Stations: 9, Adds: 0

**ROBERT RANDOLPH** Soul Refreshing (Warner Bros.)

Total Plays: 102, Total Stations: 10, Adds: 0

**MAVERICKS** I Want To Know (Sanctuary/SRG)

Total Plays: 100, Total Stations: 9, Adds: 1

**TRAVIS** Re-Offender (Epic)

Total Plays: 99, Total Stations: 9, Adds: 0

**LIVE** Heaven (Radioactive/Geffen)

Total Plays: 98, Total Stations: 5, Adds: 0

**MATCHBOX TWENTY** Bright Lights (Atlantic)

Total Plays: 93, Total Stations: 3, Adds: 0

**ZIGGY MARLEY** Dragonfly (Private Music/AAL)

Total Plays: 90, Total Stations: 12, Adds: 2

Songs ranked by total plays

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
VAN MORRISON Once In A Blue Moon (Blue Note/EMC)	10
SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	9
SARAH MCLACHLAN Fallen (Arista)	6
BRUCE COCKBURN Tried And Tested (True North/Rounder)	5
CRACKER Duty Free (iMusic)	4
JOE FIRSTMAN Breaking All The Ground (Atlantic)	3
LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)	3
THORNS Blue (Aware/Columbia)	3
S. WINWOOD Why Can't We Live Together (Wincraft/SCI-Fidelity)	3
EMMYLOU HARRIS Here I Am (Nonesuch)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R.E.M. Bad Day (Warner Bros.)	+215
SARAH MCLACHLAN Fallen (Arista)	+93
SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	+75
HOWIE DAY Perfect Time Of Day (Epic)	+63
VAN MORRISON Once In A Blue Moon (Blue Note/EMC)	+56
ZIGGY MARLEY Dragonfly (Private Music/AAL)	+49
U2 Stuck In A Moment You Can't Get Out Of (Interscope)	+40
LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)	+37
JOHN MAYER Bigger Than My Body (Aware/Columbia)	+36
THRILLS One Horse Town (Virgin)	+27

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
COLDPLAY Clocks (Capitol)	223
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	200
MATCHBOX TWENTY Unwell (Atlantic)	180
JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)	156
MAROON 5 Harder To Breathe (Octone/J)	154
COLDPLAY The Scientist (Capitol)	139
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	133
TORI AMOS A Sorta Fairytale (Epic)	128
DAVE MATTHEWS BAND Grace Is Gone (RCA)	122
ZIGGY MARLEY True To Myself (Private Music/AAL)	122

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



# SHERYL CROW

## The First Cut Is The Deepest

Add Week = Debut 27 Triple A  
Debut 29 Hot AC, R&R Tracks

Most added at both formats

KBCO WXRT KTCZ WBOS WXPB WYEP  
KBXR WXRV WNCB WCLZ WTTS WMMM  
WRLT WRNR WOKI KCTY KTBG & more

TV Includes: Prime Time Live (10/13)  
American Music Awards (11/16)  
Good Morning America (11/4 & 11/5)  
Lifetime Special (11/2)

The Very Best of Sheryl Crow  
in stores November 4th

FROM THE UPCOMING A&M RECORDS RELEASE  
THE VERY BEST OF SHERYL CROW  
PRODUCED BY JOHN STANKS. WRITTEN BY CAT STEVENS.  
[www.sherylcrow.com](http://www.sherylcrow.com) • [www.aamrecords.com](http://www.aamrecords.com) • © 2003 A&M RECORDS



**ON THE RECORD**

With **Brad Hockmeyer**  
PD, KTAO/Taos, NM



Quick! What's your favorite Neil Young song? "Cinnamon Girl"? "Down by the River"? "My My, Hey Hey"? His music is a part of your library because your listeners grew up with this guy. Young, as much as any core Triple A artist, epitomizes your core listeners. He's genuine. He's aware. He's open. He's consistently pushing the creative envelope. • I saw Crosby, Stills, Nash & Young in Boston in late May of

1970, when, just weeks after the Kent State shootings, Young played "Ohio" to a crowd of tearful and appreciative fans. "Let's Roll" raised goose bumps after 9/11, and the song made our radio stations sound current and aware. Neil Young has always been there when the shit hits the fan, and Triple A radio will always benefit from exposing its listeners to his newest music. • *Greendale* is an amazing example — his best in years. And while it may not be packed with pop hits, its rawness and authenticity will strike a chord with our listeners. *Greendale* has that Neil Young edge, yet there are so many touching and accessible tunes that I wonder, where does Young's music belong, if not on Triple A radio? • Play *Greendale* and show your listeners that, like them, your eyes are wide open, you're paying attention, and your radio station is the source for music that matters.

**John Mayer** holds at 1\* for the second week on the monitored airplay chart, **Ben Harper** remains at 2\*, **Jack Johnson** inches back up to 3\*, **Sting** increases to 6\*, **R.E.M.** take a quantum leap from 23\*-8\*, and **Jonny Lang** moves into the top 10 at 10\* ... Other projects doing well include **Howie Day**, **Sarah McLachlan**, **Los Lonely Boys**, **Barenaked Ladies**, **Damien Rice** and **Train** ... **Lyle Lovett**, **Sheryl Crow**, **Joe Firstman** and **John Hiatt** debut ... On the Indicator chart, Johnson still rules the roost, Harper is at 2\*, **Dave Matthews** holds at 3\*, **Sting** moves up to 4\*, and **John Mayer** is 5\* ... Gainers include **Lang**, **Michael Franti & Spearhead**, **North Mississippi Allstars**, **Keller Williams**, **The Mavericks** and **Shelby Lynne** ... **Coldplay**, **Train** and **Leona Naess** debut ... In the Most Added category, **Van Morrison** comes in as Most Added overall with 17 adds (No. 1 monitored panel, No. 2 Indicator), **Bruce Cockburn's** new song grabs 15 total adds (No. 1 Indicator, No. 4 monitored), **Crow** gets 11 new stations in addition to her eight early supporters, **Emmylou Harris** brings in 10 total for the first week, and **Steve Winwood** and **McLachlan** (in addition to her 13 early believers) garner nine adds each ... **David Bowie**, **Cracker** and **Mike Errico** are also off to a good start ... **The Thrills**, **The Mavericks**, **Steadman**, **The Thorns**, **Ziggy Marley**, **Josh Rouse**, **Robert Randolph**, **Travis**, **R.E.M.**, **Elvis Costello** and **Firstman** close some important holes.



— John Schoenberger, Triple A Editor

**AAA ARTIST OF THE WEEK**

ARTIST: **Jonny Lang**

LABEL: **A&M/Interscope**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Just 16 years old at the time of his 1997 A&M Records debut, *Lie to Me* (he was actually 13 when he first began to perform in public), Jonny Lang wowed both audiences and critics with his accomplished playing. The North Dakota native even went on to share the stage with groups like Aerosmith, The Rolling Stones, B.B. King and Blues Traveler, not to mention headlining shows worldwide. He also swept *Guitar* magazine's Readers Poll that year as Best New Guitarist.

With 1998's *Wander This World*, Lang expanded his blues style to include R&B, rock and ballads. He even got to show off his chops on the silver screen in *Blues Brothers 2000*, in which he performed "6345789" with Wilson Pickett and Eddie Floyd. When all was said and done, Lang had two Platinum albums and a Grammy nomination by the age of 19. Now, at the ripe old age of 22, Lang has recently finished recording a new album called *Long Time Coming*.

"I'm the happiest I have ever been," says Lang. "I've just finished recording an album I couldn't be more pleased with. This is the most complete thing I have ever done. On my other albums I felt I was kind of pigeonholed as doing what a blues guitar dude should do. This record is more rock than any of the others — there are a lot of different things going on in there."

Working with musician-songwriter-producer Marti Fredricksen on the project, Lang was able to focus on his songwriting, and the process gives some

insight into how this young man has matured. What we find is a passionate artist who has an amazing sensitivity to the nuances of life for someone his age. Says Lang, "The album is really a journal of my life for the past two years."

Lang also feels that Fredricksen was the right person to be involved with at this point in his career. Although he may have resisted at first, he soon realized that Fredricksen's direction and criticism were crucial in realizing the final product.

"It really humbled me working with Marti, because it was the first time anyone really critiqued my playing," Lang says. "After a while I really grew to love him for that, because I learned I'm the kind of person who should be produced."

Twelve of the songs are originals, and there's a heartfelt cover of "Red Light" and a bonus track, "Livin' for the City." "Give Me Up Again," "The One I Got," "If We Try" and the title track are all great examples of Lang's new musical voice.

"I used to feel when I would sing or play guitar that it would all go off into thin air and disappear somewhere," he says. "But now it feels like something is happening when I play music. It's not just to satisfy myself, but it's about giving with music. That makes all the difference."

Subscribe to the most comprehensive and up-to-the-minute coverage of radio business news...at a special VIP package rate!

**R&R's INDUSTRY VIP PACKAGE**



- R&R: The Industry's Newspaper
- R&R Today: The Industry's Leading Daily Fax
- R&R's Today's News
  - E-mail updates of breaking stories
- The R&R Directory
  - The most comprehensive resource guide available

**SAVE OVER 25%!**

**R&R'S INDUSTRY VIP PACKAGE IS \$445<sup>00</sup>**  
(Regular rate \$595.00)

e-mail R&R at: [moreinfo@radioandrecords.com](mailto:moreinfo@radioandrecords.com) FAX Credit Card Payments To: **310-203-8727**  
Call R&R at: **310-788-1625** Subscribe online: [www.radioandrecords.com](http://www.radioandrecords.com)



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	JOE ELY Streets Of Sin (Rounder)	704	-58	8230
4	2	RODNEY CROWELL Fate's Right Hand (Columbia)	696	+82	2816
3	3	TIM O BRIEN Traveler (Sugar Hill)	627	+12	4670
2	4	DWIGHT YOAKAM Population Me (Audiium)	608	-31	7431
5	5	WAYNE HANCOCK Swing Time (Bloodshot)	595	+16	3208
7	6	J. LAUDERDALE WIDONNA THE BUFFALO Wait... (Dualtone)	508	-14	6468
6	7	SCOTT MILLER Upside Downside (Sugar Hill)	503	-20	10560
8	8	JUNE CARTER CASH Wildwood Flower (Dualtone)	450	+11	2177
15	9	CHRIS KNIGHT The Jealous Kind (Dualtone)	445	+61	1221
16	10	DEL MCCOURY BAND It's Just The Night (McCoury Music)	414	+42	1567
9	11	CHRIS SMITHER Train Home (Hightone)	391	-38	4091
29	12	MAVERICKS The Mavericks (Sanctuary/SRG)	384	+123	822
14	13	DANNY BARNES Dirt On The Angel (Terminus)	373	-5	2413
17	14	DARRELL SCOTT Theatre Of The Unheard (Full Light)	373	+25	1481
27	15	C. TAYLOR & C. RODRIGUEZ The Trouble With Humans (Lonestar)	371	+98	765
13	16	SHELBY LYNNE Identity Crisis (Capitol)	370	-18	1502
12	17	GILLIAN WELCH Soul Journey (Acony)	362	-28	8706
10	18	E. SCRUGGS, D. WATSON, R. SKAGGS The Three... (Rounder)	355	-66	3815
11	19	JAY FARRAR Terror Blues (Act/Resist)	345	-53	3285
18	20	ALLISON MOORER Show (Universal South)	324	-17	4403
20	21	JOHN HIATT... Beneath This Gruff Exterior (New West)	312	+5	11063
22	22	YONDER MOUNTAIN... Old Hands (Frog Pad)	291	-14	4557
<i>Debut</i>	23	LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)	285	+148	422
<i>Debut</i>	24	ADRIENNE YOUNG Plow To The End Of The Row (Addie Belle)	284	+42	1004
25	25	KRIS KRISTOFFERSON Broken Freedom Song... (Oh Boy)	282	-6	1662
26	26	PAT GREEN Wave On Wave (Republic)	282	+1	3790
<i>Debut</i>	27	WARREN ZEVON The Wind (Artemis)	282	+48	1056
21	28	VARIOUS ARTISTS Johnny's Blues (NorthernBlues)	262	-45	2170
<i>Debut</i>	29	KATE CAMPBELL Twang On A Wire (Large River Music)	260	+12	1027
<i>Debut</i>	30	PO' GIRL Po' Girl (Hightone)	260	+24	1068

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit [www.americanamusic.org](http://www.americanamusic.org). © 2003 Americana Music Association.

### Americana Spotlight

by John Schoenberger

Artist: Darrell Scott

Label: Full Light



Mostly known as a songwriter, Darrel Scott has had more than 70 of his songs recorded by such artists as Garth Brooks and The Dixie Chicks. ASCAP named him Songwriter of the Year in 2002, and the same title had been bestowed upon him the previous year by the National Songwriters Association International. Scott is also known as a killer musician, having recorded and toured with artists including Steve Earle, Guy Clark and Sam Bush. Occasionally, he has recorded his own material, and he released two albums for Sugar Hill in the late '90s. Scott also recorded an album 12 years ago, but it never saw the light of day. Of his new album, *Theatre of the Unheard*, he says, "These songs were written in Boston between 1986 and 1990 — before I moved to Nashville. I found my voice as a writer in these songs." Sporting a much more ambitious production approach than his previous outings, this project allows Scott's skills on guitar, dobro and mandolin to shine. Add guest appearances by such artists as Rodney Crowell, John Cowan and Kathy Chiavola to his core band — drummer Kenny Malone, bassist Danny Thompson and steel-guitarist Dan Dugmore — and you have an album that touches upon rock, folk, jazz and country in an informed and honest way. Standout tracks include "East of Gary," "6 O'Clock in the Morning" and "River Take Me."

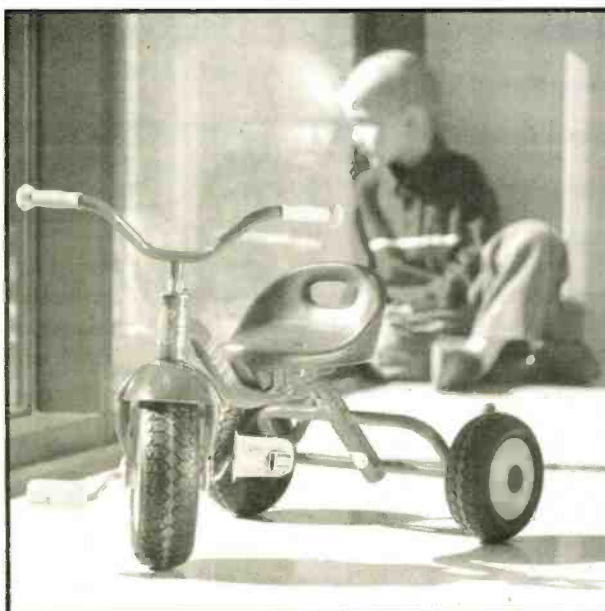
### Americana News

WGRX/Fredericksburg, VA has begun airing an alt country music hour on Monday nights, so they are requesting service on Americana music. Please ship to WGRX, 4414 Lafayette Blvd., Ste. 100, Fredericksburg, VA 22408 ... There's a new Americana-oriented radio show called *Are You Ready for the Country?* It's a weekly two-hour syndicated production featuring classic country, Americana, alt country and bluegrass. For more information about the show, call Jon Hensley at 270-338-4055 ... Nickel Creek's second album, *This Side*, has been certified Gold. The trio reached No. 1 on the R&R Triple A monitored chart with "Smoothie Song," the first time an instrumental has topped that chart. *This Side* won a Grammy for Best Contemporary Folk Album in 2002. Nickel Creek's first album is approaching Platinum status ... Sept. 1 was the 100th anniversary of Roy Acuff's birth. On Aug. 30 the United States Postal Service issued a stamp in his honor, and the Grand Ole Opry — his musical home for more than half a century — celebrated his musical legacy. Acuff died Nov. 23, 1992 ... Singer-songwriter Robbie Fulks is producing an album to honor the late Johnny Paycheck. Scheduled to be out before the summer of 2004, *Touch My Heart: The Johnny Paycheck Tribute* includes guest performances by Buck Owens, Jim Lauderdale, Dave Alvin, Hank Williams III, Bobby Bare Jr., Marshall Crenshaw, Neko Case, Jeff Tweedy, Rodney Foster and Fulks in a duet with Gail Davies.

Note: If you have Americana news, please forward it to [jschoenberger@radioandrecords.com](mailto:jschoenberger@radioandrecords.com).

### Most Added\*

ARTIST TITLE LABEL(S)	ADDS
Emmylou Harris Stumble Into Grace (Nonesuch)	20
Robert Earl Keen Farm Fresh Onions (Audiium)	11
Lyle Lovett My Baby Don't Tolerate (Curb/Lost Highway)	9
Chieftains Further Down The Old Plank Road (BMG Heritage)	7
Patty Loveless On Your Way Home (Epic)	6



Can you imagine...  
*a world without children?*

At St. Jude Children's Research Hospital, we can't.

That's why we are working every day to find cures for life-threatening diseases that strike children everywhere. Diseases like cancer, pediatric AIDS, and sickle cell. And we won't stop until every child is cured, and every disease is defeated.

Because we can't imagine a world without children...can you?

Call 1-800-996-4100 or log onto [www.stjude.org](http://www.stjude.org) to learn how you can help.



St. Jude Children's  
Research Hospital  
ALSAC • Danny Thomas, Founder





**RICK WELKE**  
 rwelke@radioandrecords.com

# And The Winners Are....

**First R&R Christian Industry Achievement Awards highlight great radio and labels**

**F**or the first time ever, R&R presents Industry Achievement Awards dedicated to the Christian-music side of the industry. A ceremony was held at ForeFront Records on Sept. 24 to announce the winners to the industry and to hand out the label awards to the big winners at Sparrow and INO Records. We'll have pictures of the event in next week's R&R.

R&R readers nominated their favorites in eight categories in the spring, with ballots hitting mailboxes in July. The independent accounting firm Miller, Kaplan, Arase & Co. tallied all of the votes, and here are the winners.

**Radio Station Of The Year (Commercial): KXOJ/Tulsa**

How does a station from a medium market make an impact on the industry so large that people from all over the country vote it in as Station of the Year? Ask KXOJ/Tulsa PD Bob Thornton, and he'll tell you his secret recipe.

"We are honored to be thought of as a leader for our industry," he says. "If there is any one principle that drives our company, it is the simple truth that Christ is enough. When we fully understand that, we are no longer weighed down by the expectations of a subculture or frozen in fear of failure. We are free to risk it all and do some things that are uncommon for our medium.

"I can honestly say that KXOJ is like no other radio station I have ever worked at. We are striving every day to throw out every preconceived notion about radio and start anew. One of the results is an airstaff with an uncommon ability to communicate on a personal level with tens of thousands of people. I would

take this staff, as is, into any major market and not change a thing. They deserve all of the credit for making the calling that KXOJ has become a reality."

**Radio Station Of The Year (Noncommercial): KSBJ/Houston**

Although a great number of quality stations were up for non-commercial Station of the Year, one seemed to stand out a bit above the rest. R&R readers obviously agreed, because they voted for KSBJ/Houston.

"It is a good thing that we are almost finished building our new 30,000-square-foot building," says KSBJ GM Tim McDermott. "We will finally have a place to put all of the awards that we have received this year. We receive this as an expression of encouragement from our peers. We've realized this year that through these awards, God is compelling us to greater levels of servanthood.

"Great radio stations do a great job of serving their listeners' needs. Although we appreciate the platform that these awards give us, we want to continue to keep our focus not on getting awards, but on the mission that God has called us to."

**Program Director Of The Year: Jon Hull, KSBJ/Houston**

KSBJ/Houston has received awards this year from the likes of the National Religious Broadcasters and the Gospel Music Association. Jon Hull is one of the main reasons the station has a huge impact in Houston and why its presence in Christian music reaches well beyond the local market.



**Jon Hull**

"With so many deserving programmers on the ballot, it's an extreme honor to be chosen as the R&R Christian Program Director of the Year," says Hull. "My thanks go to R&R and to the other finalists, who've served as an inspiration for me, as well as for hundreds of thousands of Christian-radio listeners. My hope and prayer is that Christian radio will continue to become a better reflection of God's grace, mercy and love — and in the process bring more people to the cross."

**Music Director Of The Year: Rob Dempsey, WLFJ/Greenville, SC**

One of the nicest guys you'll ever come across in radio — Christian or otherwise — is Rob Dempsey. One of the many who bear the dual titles of PD and MD, Dempsey seemed very surprised by the announcement of his award. "Words cannot describe how I feel about receiving such an honor," he tells R&R. "Wow. The R&R Christian Music Director of the Year award. It seems just like yesterday that I started this wonderful journey called Christian radio. The relationships built throughout these past 16 years are dear to me and will always be cherished.



**Rob Dempsey**

"I can't do what I do without saying thank you to Christ first, and to all of my wonderful friends at each record label. My thanks also go to my mentors: Jim Campbell at the Radio Training Network, Jeff MacFarlane at WJIS/Sarasota and my GM, Allen Henderson, here at the His Radio Network."

**STATION of the YEAR Christian**

<p><b>COMMERCIAL</b></p>	<p><b>NONCOMMERCIAL</b></p> <p style="font-size: 2em;"><b>God listens.</b></p> <p>89.3 FM KSBJ <i>Contemporary Christian Music</i></p>
--------------------------	--

**Personality/Show Of The Year: Kevin Avery & Taylor Scott, WFSH/Atlanta**

They've also won the Georgia Broadcasting Association's award for Best Radio Morning Show, so Kevin Avery and Taylor Scott seem to be doing a lot of the right things.

When the nominations were announced in R&R's Personality/Show of the Year category, they were there with a lot of other super talents. That made the announcement that they had won even more special.

"Both Taylor and I are very surprised," Avery says. "It's wild that you can have so much fun doing something you love and have people react to what you do so positively.



**Taylor Scott & Kevin Avery**

"Our show has been on the air for over five years now, and that would not have been possible without two of the most supportive spouses on the planet, Glenn and Tracy. We're also fortunate to have great leadership from our GM, Salem VP Allen Power. And our producer Shaun Kassy does everything he can to make us sound our best. Thanks to everyone who voted for us. We hope there weren't any hanging chads!"

**Platinum Label Of The Year: Sparrow**

**Label Executive Of The Year: Grant Hubbard, Sparrow**

When you talk to anyone about Christian-radio promotions, one name always comes up in the conversation: Grant Hubbard. He's been a stalwart at Sparrow Records for several years, weaving his magic through radio-driven opportuni-

ties for Sparrow artists and their music.

He was stunned to learn of his nod in this category, even with all the respect he has gained throughout the industry. "To be honored by R&R as the Label Executive of the Year is such a great honor, and very humbling," Hubbard says. "I have a great team here at Sparrow, and this accomplishment would not have been possible without them. The other candidates who were nominated for this award are very accomplished. I'm grateful to be included in the same ranks as them."



**Grant Hubbard**

Sparrow takes home the Platinum Label of the Year award. Hubbard, Rob Poznanski, Brian Dishon and their promotions team work wonders at all Christian formats. "The Christian format is growing by leaps and bounds every day," Hubbard says. "We still have a road ahead of us to forge, but with hard work and the great music that is hitting right now, we'll see more people program Christian radio as their main station on the dial. I'd like to thank R&R for believing in the Christian-music industry and taking a chance on this format."

**Gold Label Of The Year: INO**

The success of MercyMe at Christian and mainstream radio over the past several months has been an unexpected boon for INO/M2.0 President Jeff Moseley and his label team as they quickly grow this startup company that began just a few years ago.

"We are obviously excited and thrilled about receiving this honor and recognition from our peers," Moseley says. "As a company, as well as individuals, we've long viewed radio as our partner as we've pursued our callings together.

"At INO, we like to say we are known by the company we keep. This refers to the God we serve and the artists we are privileged to represent, and we also believe that it includes our good friends at radio. On behalf of the artists and staff of INO, I offer up a very heartfelt thank you."

**LABEL of the YEAR Christian**

<p><b>PLATINUM</b></p> <p>SPARROW LABEL GROUP</p>	<p><b>GOLD</b></p> <p>INO</p>
---	-------------------------------

# The CCM Update

Christian Retail, Radio & Records Newsweekly

The CCM Update

Editor  
Lizza Connor

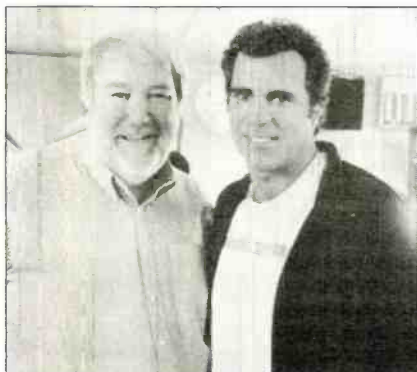
The CCM Update is published weekly in R&R by Salem Publishing, 104 Woodmont Blvd., Suite 300, Nashville, TN 37205. Ph: 615/386-3011 Fax: 615/386-3380

© 2003 Salem Publishing. Contents may not be reproduced without permission. Printed in the U.S.A.

## CCM UPDATE GALLERY



**MUSIC FOR THE TROOPS** Doxology recording artist Allen Asbury was recently invited to sing for troops and their families at the Ft. Campbell army base in Ft. Campbell, KY. With a large part of its force deployed to Iraq and Afghanistan, the base has been reduced from 20,000 soldiers to a little over 4,000. Pictured (l-r) are Staff Sgt. Tom Sims and Staff Sgt. Chris Goza. Allen and Heidi Asbury, Emily Turner and Chaplain Maj. Steven Turner.



**MASON & THE CHAMPION** Cross Driven Records artist Carman released his new project, House of Praise, earlier this month. On his first studio album in three years, the artist combines worship songs, praise songs and the anthems he is so well known for. Carman (r) recently joined WJXA/Nashville's Brian Mason for an on-air chat.



**FLEVO FUN** Essential Records artist Andrew Peterson recently traveled to Europe, where he entertained more than 10,000 youths at the 26th annual Flevo Festival. Before returning to U.S. soil, Peterson made an appearance at the Gospel Music International Music Partners Sales Conference in Arnhem, Holland, performing for distributors from nations all around the region, including Denmark, Norway, Germany, Bulgaria, Belarus and Switzerland. He's seen here singing for the Flevo crowd.



**PROGRAMMERS GET THE WORD** Word Label Group recently sponsored the Saturday lunch showcase during the Brad Burkhart PDA 2003 AC Radio Seminar, attended by programmers from more than 40 markets. The Word showcase featured a performance by award-winning Curb/Word Records artist Jonathan Pierce, whose highly anticipated For You was released nationwide on Sept. 23. Pictured (l-r) are Curb Sr. Director/Promotions John Butler; Word Label Group Sr. VP/Marketing & Artist Development Mark Lusk; KOFR/Lubbock, TX's Ryan Springer; Pierce; KTLN/Wichita's Todd Taylor; and Word Director/National Promotions Lori Cline.

## The Wire: Sept. 26, 2003

- Nominees for the American Music Awards have been announced, and Steven Curtis Chapman, MercyMe and Third Day make the cut in the Contemporary Inspirational Music category. Chapman will also serve as a presenter during the ABC telecast. The American Music Awards, hosted by Jimmy Kimmel, will be held on Nov. 16 from 8-11pm at the Shrine Auditorium in Los Angeles.

- 2003 Dove Award New Artist of the Year winners Paul Colman Trio are on the road for their first American headlining tour. The band's sophomore Essential project, *One*, was released Sept. 9. They'll be joined on the road by Gotee Records artist Sarah Kelly.

- Gotee has finalized a Christian-market distribution agreement with independent hip-hop favorites L.A. Symphony. Basement Records (distributed by RED) has reached a similar arrangement with the Los Angeles-based group for the general market. Symphony's *The End Is Now* will be released on Dec. 2.

- The ninth annual Christian Country Music Awards will be held at Nashville's historic Ryman Auditorium on Nov. 6. *The 700 Club's* Lisa Ryan and Columbia artist Buddy Jewell will co-host.

## INSPO SPOTLIGHT

### Jimmy Fedd

- **Back story:** Fedd has been playing piano since age 4. He grew up in a multiethnic New Jersey church and began leading worship as a teen.

- **Label debut:** *I Find You*, a piano pop album of 10 songs written or co-written by Fedd, was released last month on Doxology Records.

- **Producer's chair:** Pete Kipley (Rebecca St. James, MercyMe)

- **Sounds like:** R&B-influenced vocals and Bruce Hornsby-esque piano melodies.

- **If he weren't doing the artist thing:** Fedd spent six years as a worship leader for the thousand-plus congregation at Nashville's Christ Church.

- **Accolades:** Fedd was a grand-prize winner at the Gospel Music Association's prestigious Seminar in the Rockies talent competition a few years ago.

- **On signing his record deal:** Fedd says, "I was initially going to do a worship album for the church, and [a Doxology label head] came to the church where I was leading worship. He heard me, and as it slowly developed, he said, 'Why don't you do the artist thing?' I didn't think of doing it, but my wife always thought I should. God just dropped this in my lap, and I'm trying to walk in his footsteps."

- **Little-known fact:** Fedd married his church's interim pastor's daughter (and one of his own former piano students!), and the couple are expecting their first child soon.

- **Strategy:** "We arranged a meeting with the label head," Fedd says. "I told my wife, 'I'll get to the office 15 minutes late.' I hate selling myself, and she does that really well. So she went, and by the time I got in, they were ready to sign me!"

- **Intentions:** "I would love to make good albums and write good songs," Fedd says. "God expects us to be the best we can in the vocation we're in. My vocation is music. I think there's a special calling on the arts."

- **Life since signing the deal:** "It's been so gradual," notes the artist. "I've been away from my wife more, which has been hard, because she's pregnant. But, hopefully, we'll sell a lot of records so she can travel with me."

- **Artists he admires:** Phil Keaggy, Michael W. Smith, Wayne Kirkpatrick

- **Last words:** "I've learned about grace," Fedd says. "My pastor says if grace couldn't be abused, it wouldn't be grace. I want to try not to abuse it."



Jimmy Fedd

September 26, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	ZOEGIRL You Get Me (Sparrow)	1699	+42	12	60/0
4	2	SONICFLOOD Cry Holy (INO)	1444	-25	15	53/0
2	3	MERCYME Word Of God Speak (INO)	1440	-152	22	46/0
3	4	CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	1378	-109	20	49/0
5	5	AVALON New Day (Sparrow)	1285	+24	8	54/4
7	6	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	1241	+98	6	49/2
10	7	FFH Ready To Fly (Essential)	1151	+156	7	48/4
9	8	ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	1114	+97	10	42/1
8	9	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	1037	-32	13	41/0
12	10	NEWSONG Life In My Day (Reunion)	1016	+66	9	41/1
6	11	WARREN BARFIELD My Heart Goes Out (Creative Trust Workshop)	975	-173	19	35/0
16	12	MICHAEL W. SMITH Signs (Reunion)	968	+118	4	47/3
11	13	SHAUN GROVES See You (Rocketown)	962	-29	15	38/0
13	14	CAEDMON'S CALL Hands Of The Potter (Essential)	884	-10	12	35/0
14	15	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	878	+27	8	37/4
15	16	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	822	-29	10	32/0
17	17	THIRD DAY You Are So Good To Me (Essential)	790	-15	29	26/0
24	18	CASTING CROWNS If We Are The Body (Beach Street/Reunion)	752	+143	6	33/4
18	19	PHILLIPS, CRAIG & DEAN Hallelujah (Your Love Is Amazing) (Sparrow)	750	-46	14	31/0
22	20	BIG DADDY WEAVE Fields Of Grace (Fervent)	744	+108	5	37/5
19	21	JEREMY CAMP I Still Believe (BEC)	720	-40	27	25/0
20	22	JAMI SMITH Salt And Light (Integrity)	677	-21	9	27/0
23	23	TODD AGNEW This Fragile Breath (Ardent)	601	-10	8	25/0
21	24	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	540	-150	19	20/0
25	25	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	526	-20	25	18/0
26	26	NICHOLE NORDEMAN Legacy (Sparrow)	451	-67	28	18/1
28	27	JODY MCBRAYER & JADYN MARIA Never Alone (Nunca Solo) (Sparrow)	443	+28	2	24/2
29	28	R. ST. JAMES & C. TOMLIN Expressions Of Your Love (ForeFront/Sparrow)	435	+47	2	20/2
27	29	PAUL COLMAN TRIO I'll Be With You (Essential)	434	-15	6	20/0
Debut	30	4HIM Fill The Earth (Word/Curb/Warner Bros.)	431	+94	1	22/4

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 9/14 - Saturday 9/20.  
© 2003 Radio & Records.

## New & Active

**BY THE TREE** Root Of It All (Fervent)  
Total Plays: 400, Total Stations: 17, Adds: 0

**KRISTY STARLING** I Need You (Word/Curb/Warner Bros.)  
Total Plays: 392, Total Stations: 13, Adds: 1

**VARIOUS ARTISTS** The Gathering (Essential)  
Total Plays: 380, Total Stations: 20, Adds: 1

**DARLENE ZSCHECH** Pray (INO)  
Total Plays: 343, Total Stations: 21, Adds: 6

**SWIFT T&I** Met You (Flicker)  
Total Plays: 329, Total Stations: 15, Adds: 1

**MARK SCHULTZ** You Are A Child Of Mine (Word/Curb/Warner Bros.)  
Total Plays: 323, Total Stations: 21, Adds: 14

**CHRISTINE DENTE** Summer (Rocketown)  
Total Plays: 293, Total Stations: 12, Adds: 0

**JONATHAN PIERCE** Still The Love Of My Life (Word/Curb)  
Total Plays: 244, Total Stations: 11, Adds: 2

**TAIT** Lose This Life (ForeFront)  
Total Plays: 235, Total Stations: 11, Adds: 1

**AUDIO ADRENALINE** Pierced (ForeFront)  
Total Plays: 231, Total Stations: 6, Adds: 0

Songs ranked by total plays

## Most Added\*

[www.rindicator.com](http://www.rindicator.com)

ARTIST TITLE LABEL(S)	ADDS
MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	14
DARLENE ZSCHECH Pray (INO)	6
BIG DADDY WEAVE Fields Of Grace (Fervent)	5
AVALON New Day (Sparrow)	4
FFH Ready To Fly (Essential)	4
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	4
CASTING CROWNS If We Are The Body (Beach Street/Reunion)	4
4HIM Fill The Earth (Word/Curb/Warner Bros.)	4
JOY WILLIAMS I Wonder (Reunion)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	+262
FFH Ready To Fly (Essential)	+156
CASTING CROWNS If We Are The Body (Beach Street/Reunion)	+143
DARLENE ZSCHECH Pray (INO)	+122
MICHAEL W. SMITH Signs (Reunion)	+118
BIG DADDY WEAVE Fields Of Grace (Fervent)	+108
NEWSBOYS You Are My King (Amazing Love) (Sparrow)	+98
ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	+97
4HIM Fill The Earth (Word/Curb/Warner Bros.)	+94
NEWSONG Life In My Day (Reunion)	+66

## Christian Activity

by Rick Welke

## A Crowning Achievement

Newcomers Casting Crowns zip six places up the chart this week to gain their first top 20 tune with "If We Are the Body." The group hails from Georgia, and lead singer Mark Hall doubles as student pastor at the band's local church. With four station adds and a gain of 143 plays, expect this one to hit the top 10 in a few weeks.

In the top five, ZOEgirl lengthen their lead over all contenders by gliding up 42 plays, while the next three artists in line all lose their bullets. Sonicflood could make a move to the top, but their gains would have to be coupled with a severe decline in plays for the lady trio, which isn't likely. Look for the acts poised at Nos. 5 through 7 to make a move to the peak position, but not for a few weeks.

**MARK SCHULTZ**  
*"You Are a Child of Mine"*  
 The debut single from his forthcoming release, *Stories & Songs*

One listen and you'll know...  
 it's a **MUST ADD!**

For more information contact [christianradio@wbr.com](mailto:christianradio@wbr.com)  
[www.wordrecords.com](http://www.wordrecords.com) / [www.markschultzmusic.com](http://www.markschultzmusic.com)

©2003 Word Entertainment LLC, A Warner/Curb Company.

## CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SWITCHFOOT Gone (Sparrow)	1038	-2	13	26/1
3	2	STACIE ORRICO (There's Gotta Be)... (ForeFront/Virgin)	949	+68	10	26/0
2	3	TODD AGNEW This Fragile Breath (Ardent)	917	+5	18	22/0
4	4	ZOEGIRL You Get Me (Sparrow)	870	+1	12	25/0
5	5	JEREMY CAMP I Still Believe (BEC)	753	-86	21	18/0
6	6	EVERYDAY SUNDAY Hanging On (Flicker)	748	-34	20	19/0
8	7	SEVEN PLACES Everything (BEC)	715	+16	17	19/0
7	8	W. BARFIELD My Heart... (Creative Trust Workshop)	705	-40	15	18/0
9	9	NATE SALLIE All About You (Curb)	704	+59	8	20/0
10	10	MERCYME The Change Inside Of Me (INO)	644	+27	13	17/0
13	11	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	581	+53	6	18/0
12	12	TOBYMAC Love Is In The House (ForeFront)	554	-13	15	17/1
14	13	BIG DISMAL Remember (I.O.U.) (Wind-up)	508	+17	11	14/0
15	14	BY THE TREE Far Away (Fervent)	499	+39	10	15/2
11	15	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	477	-104	17	15/0
19	16	SHAUN GROVES See You (Rocketown)	424	+39	8	15/0
16	17	SIXPENCE NONE... Waiting... (Squint/Curb/Reprise)	416	-41	7	15/0
17	18	RELIENT K Getting Into You (Gotee/EMC)	399	-5	28	10/0
20	19	CASTING CROWNS If We... (Beach Street/Reunion)	377	+45	3	15/1
18	20	JEFF DEYO I Give You My Heart (Gotee)	358	-42	13	11/0
21	21	FM STATIC Crazy Mary (Tooth & Nail)	351	+24	4	14/3
22	22	LIFEHOUSE Take Me Away (Sparrow/DreamWorks)	347	+23	20	10/1
23	23	SONICFLOOD Cry Holy (INO)	306	-4	5	11/1
27	24	SWIFT 'Til I Met You (Flicker)	293	+34	3	13/2
Debut	25	SOULJAHZ Let Go (Squint/Curb/Warner Bros.)	287	+52	1	10/1
24	26	BEBO NORMAN Falling Down (Essential)	268	-7	26	7/0
28	27	CHRIS RICE Smile... (Rocketown)	266	+9	2	8/0
26	28	THIRD DAY You Are So Good To Me (Essential)	261	0	28	8/0
Debut	29	BIG DADDY WEAVE Fields Of Grace (Fervent)	255	+22	1	14/1
29	30	AUDIO ADRENALINE Strong (ForeFront)	249	+3	6	11/1

27 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 9/14 - Saturday 9/20.  
© 2003 Radio & Records.

## New & Active

**CAEDMON'S CALL** Hands Of The Potter (Essential)  
Total Plays: 231, Total Stations: 9, Adds: 0

**JUMP 5** Why Do I Do (Sparrow)  
Total Plays: 198, Total Stations: 9, Adds: 0

**MICHAEL W. SMITH** Signs (Reunion)  
Total Plays: 199, Total Stations: 8, Adds: 0

**PAUL WRIGHT** Your Love Never Changes (Gotee)  
Total Plays: 182, Total Stations: 9, Adds: 3

**ACROSS THE SKY** Found By You (Word/Curb/Warner Bros.)  
Total Plays: 161, Total Stations: 7, Adds: 1

**AVALON** New Day (Sparrow)  
Total Plays: 157, Total Stations: 7, Adds: 0

**FFH** Ready To Fly (Essential)  
Total Plays: 151, Total Stations: 8, Adds: 0

**DAKONA** Richest Man (Maverick/Warner Bros.)  
Total Plays: 142, Total Stations: 8, Adds: 1

**PAUL COLMAN TRIO** I'll Be With You (Essential)  
Total Plays: 140, Total Stations: 5, Adds: 0

**JILL PAQUETTE** Not The Only One (Reunion)  
Total Plays: 136, 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	FM STATIC Crazy Mary (Tooth & Nail)	441	+3	8	31/2
3	2	NATE SALLIE All About You (Curb)	413	+29	13	21/3
2	3	RELIENT K Forward Motion (Gotee)	411	-3	10	33/1
5	4	JEREMY CAMP Take My Life (BEC)	393	+31	8	35/0
4	5	SEVENTH DAY SLUMBER Innocence (Crown)	368	+2	10	31/0
11	6	BIG DISMAL Reality (Wind-up)	343	+59	6	30/1
7	7	SKY HARBOR In Stereo (Inpop)	341	+24	12	32/0
14	8	SUPERCHICK Me Against The World (Inpop)	322	+76	3	28/9
20	9	JONAH33 Faith Like That (Ardent)	285	+64	2	28/4
10	10	T-BONE, M. TAIT & D. LEWIS Raised In Harlem (Meaux)	283	-3	7	27/0
17	11	AUDIO ADRENALINE Worldwide: Two (ForeFront)	277	+42	8	31/1
27	12	DAKONA Richest Man (Maverick/Warner Bros.)	275	+98	4	22/5
8	13	38TH PARALLEL Turn... (Squint/Curb/Warner Bros.)	267	-29	15	24/0
19	14	THOUSAND FOOT... Phenomenon (Tooth & Nail)	265	+43	2	23/4
9	15	STEREO MOTION Rise (Flicker)	265	-25	8	24/0
6	16	EAST WEST For Every Wish (Floodgate)	265	-78	14	25/0
12	17	EVERYDAY SUNDAY Lose It Again (Flicker)	251	-14	7	23/2
18	18	ROCK 'N' ROLL WORSHIP... A Beautiful Glow (INO)	243	+9	5	32/2
16	19	SWITCHFOOT Ammunition (Red Ink/Columbia)	238	-3	5	30/0
15	20	PILLAR Indivisible (MCA)	237	-5	11	28/1
Debut	21	SPOKEN Promise (Tooth & Nail)	210	+61	1	11/2
29	22	KUTLESS Pride Away (BEC)	210	+35	2	19/3
25	23	DISCIPLE Wait (Slain)	210	+22	4	15/1
22	24	POOR MAN'S RICHES Motions (Independent)	204	+5	11	18/1
Debut	25	ANBERLIN Cadence (Tooth & Nail)	200	+44	1	20/4
23	26	RADIAL ANGEL Your Name (Squint/Curb/Warner Bros.)	194	0	4	17/1
21	27	OLD MAN SHATTERED Sentimental Time (Acoustic Live)	193	-12	4	12/0
24	28	FURTHER SEEMS... The Sound (Tooth & Nail/EMC)	179	-11	7	11/2
28	29	HANGNAIL I Aspire (Tooth & Nail)	175	-1	3	16/1
Debut	30	SLICK SHOES Now's The Time (SideOneDummy)	173	+29	1	16/1

42 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 9/14 - Saturday 9/20.  
© 2003 Radio & Records.

## New & Active

**SKILLET** Savior (Ardent)

Total Plays: 161, Total Stations: 17, Adds: 9

**COOL HAND LUKE** This Is Love (Floodgate)  
Total Plays: 153, Total Stations: 10, Adds: 1

**GRAND PRIZE I** Wait For The Lord (Independent)  
Total Plays: 125, Total Stations: 13, Adds: 3

**TAYLOR** Follow Me (Rocketown)  
Total Plays: 123, Total Stations: 16, Adds: 3

**RE:ZOUND** Hallelujah (Independent)  
Total Plays: 115, Total Stations: 6, Adds: 1

**BLEACH** Knocked Out (Tooth & Nail)

Total Plays: 81, Total Stations: 5, Adds: 0

**PLUMB** Unnoticed (Curb)  
Total Plays: 80, Total Stations: 4, Adds: 4

**SOULJAHZ** Jubilee (Squint/Curb/Warner Bros.)  
Total Plays: 67, Total Stations: 7, Adds: 0

**TREE63** All Hands (Inpop)  
Total Plays: 36, Total Stations: 6, Adds: 2

**EMISSARY** You Take My Breath Away (Independent)  
Total Plays: 36, Total Stations: 3, Adds: 1

# georgerowe

Rocketown's newest singer/songwriter

## "Everlasting"

the soaring debut single  
Impacting AC/INSP Radio NOW!!!

from the forthcoming debut album,  
THINK ABOUT THAT, (December 2nd, 2003)

## INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	JAMIE SLOCUM I Cannot Turn Away (Curb)	412	+35	9	22/0
	2	PHILLIPS, CRAIG & DEAN Hallelujah... (Sparrow)	361	-6	12	17/0
	3	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	347	+37	7	19/1
	4	CHRIS RICE Smile... (Rocketown)	335	-1	14	18/0
	5	TWILA PARIS God Of All (Sparrow)	333	+7	10	20/0
	6	NATALIE GRANT I Oesire (Curb)	331	-6	10	18/0
	7	SCOTT KRIPPAYNE You Are Still God (Spring Hill)	242	+25	4	16/0
	8	CAEDMON'S CALL Hands Of The Potter (Essential)	238	+40	4	15/2
	9	COREY EMERSON Sanctuary (Discovery House)	219	+19	6	15/1
	10	WATERMARK... There Is... (Creative Trust Workshop)	217	+17	3	18/1
	11	JIM WITTER You Are The Son (Curb)	211	-7	8	16/0
	12	CHARMAINE All In All (Elevate/Inpop)	211	-24	11	14/0
	13	RUSS LEE Satisfied In You (Discovery House)	205	+20	5	15/1
	14	NEWSBOYS He Reigns (Sparrow)	204	-7	2	11/0
	15	4HIM Fill The Earth (Word/Curb/Warner Bros.)	203	+37	2	18/1
	16	MERCYME Word Of God Speak (IND)	170	-59	20	11/0
	17	AL DENSON Trusting You Alone... (Spring Hill)	164	-55	17	10/0
Debut	18	FFH Ready To Fly (Essential)	160	+37	1	13/2
	19	JILL PHILLIPS Wrecking Ball (Fervent)	148	+14	2	8/0
Debut	20	SHANNON WEXELBERG In The Waiting (Doxology)	135	+15	1	11/0

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 9/14 - Saturday 9/20.  
© 2003 Radio & Records.

## Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	VERBS Live To The Music (Gotee)
2	KJ-52 f/JOHN REUBEN The Choice Is Yours (Uprok)
3	KJ-52 Dear Slim Pt. 2 (BEC/Uprok)
4	LPG Never Did I (Uprok)
5	JOHN REUBEN Run The Night (Gotee)
6	SOULJAHZ Jubilee (Squint/Curb/Warner Bros.)
7	CROSS MOVEMENT Forever (BEC)
8	OUT OF EDEN Showpiece (Gotee)
9	MARS ILL Breathe Slow (Gotee)
10	DJ MAJ The Ringleader (Gotee)

## CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JARS OF CLAY Show You Love (Essential)	6
JOY WILLIAMS By Surprise (Reunion)	4
FM STATIC Crazy Mary (Tooth & Nail)	3
PAUL WRIGHT Your Love Never Changes (Gotee)	3
SUPERCHICK I Belong To You (Inpop)	3
BY THE TREE Far Away (Fervent)	2
SWIFT 'Til I Met You (Flicker)	2
TELECAST The Way (BEC)	2
ROCK 'N' ROLL WORSHIP CIRCUS A Beautiful Glow (IND)	2
TREE63 All Because (Inpop)	2

## Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
SUPERCHICK Me Against The World (Inpop)	9
SKILLET Savior (Ardent)	9
DAKONA Richest Man (Maverick/Warner Bros.)	5
JONAH33 Faith Like That (Ardent)	4
THOUSAND FOOT KRUTCH Phenomenon (Tooth & Nail)	4
AMBERLIN Cadence (Tooth & Nail)	4
PLUMB Unnoticed (Curb)	4

## Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
DARLENE ZSCHECH Pray (IND)	4
RIVER Glorious (Ingrace)	3
CAEDMON'S CALL Hands Of The Potter (Essential)	2
FFH Ready To Fly (Essential)	2
VARIOUS ARTISTS The Gathering (Essential)	2
MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	2
RAY BOLTZ Never Let You Fall (Spindust)	2
KATINAS Changed (Gotee)	2
GO FISH Piece Of Heaven (Inpop)	2

# REPORTING STATION PLAYLISTS

www.radioandrecords.com





# Speaking Up In California

**PDs tell how their stations are handling the recall election and what the public is saying**

**A**lthough Hispanics now represent the largest minority in the U.S., that fact doesn't mean much if the community doesn't have political power and if Hispanics don't exercise their right to have their voices heard through their votes.

With the recall of California's Gov. Gray Davis, Hispanics will have a chance to voice their opinion. Let's remember that Los Angeles has the largest Mexican population outside of Mexico, and added to that are the other important Latin American communities who live in the state. For these communities, the new governor, if it turns out to be someone other than Davis, can have a massive impact, because not all the candidates have Hispanic interests on their agenda.

But Hispanics have few media outlets to keep up with the hundred or so candidates running for the governorship. When important events happen, Hispanics can turn to the Spanish-language television networks, which have newscasts only two or three times a day, or to music-based radio. On Sept. 11, 2001, and during the war with Iraq Spanish-language music radio took on the special role of keeping the Hispanic community informed, and, sure enough, music radio has stepped up again during the recall. I spoke with program directors



**Juan Carlos Hidalgo**

from all over the state of California to see what their stations have been doing to keep the Hispanic community informed about the election. Their candid answers give us a glimpse into what the community is thinking, what their worries are, and how they may cast their votes. Take a seat for an inside look.

**Juan Carlos Hidalgo**  
 PD, KLAX/Los Angeles

More than inform, what KLAX is doing during the morning show, *El Vacilón de la Mañana*, is talking about the recall and candidate issues with lots of humor. But we always emphasize how important it is that the public participate in the electoral process. Not only is this our chance to be represented by the first Hispanic governor in more than 100 years, it's a chance to impact the political parties and their campaigns with the Hispanic vote.

The show includes political parodies and jokes, and all the comments have some kind of political humor attached. Our station's format is music-based and our mission is to entertain, but we want to let our audience know where we stand and motivate them to go out and vote. We let our audience know which candidate will support the Hispanic community and which has the best political experience and skills to work toward fixing the economic crisis the state is going through.

These elections are very special because one of our own is running for governor, and that will have a large influence on the decisions the Hispanic community makes. Another thing that will influence their decisions is that in the last few years we have been the target of anti-im-

migrant attacks by some candidates.

*El Vacilón de la Mañana* is supporting Cruz Bustamante, primarily because of the Republican candidates' stand on the Hispanic community and undocumented workers. We're supporting Eustamante and the Democratic party because it is the party that has supported the Hispanic community through the years.

It's really incredible to listen to stations like KFI/Los Angeles and hear how much some of their hosts worry at the thought of Bustamante becoming governor. All they do is ridicule the Hispanic candidate. I'd say that some Californians are not only scared of having a Hispanic governor, they are terrified.

**Josué Villa**  
 PD, KLQV/San Diego

Since there isn't another outlet, music radio must become the vehicle to inform the Hispanic community on issues like the recall election while still keeping a balance between entertainment, music and information. That's what happened to us on Sept. 11, 2001.

We handle the recall issue during our morning show, which is very community-oriented. Our morning DJ, Mario Alberto, is very listener-driven. His No. 1 priority is to entertain and inform the listeners on everything from sexual abuse in the home to the war and the elections. The morning show is the vehicle we use to drive home the point to our listeners that they need to get out there and vote, that they are important, and that if they keep their mouths closed, it limits the growth opportunity that exists for the Latino community in San Diego.

The comments that we've heard are that the recall is a three-ring circus. There are many listeners who are upset at some of the candidates who are running, like Larry Flynt and all those other people. As a Hispanic community, we are doing our research to find the best candidate — the one who stands for what we believe in and the one we feel can



**Josué Villa**

**"We always emphasize how important it is that the public participate in the electoral process."**

**Juan Carlos Hidalgo**



**FOUR FOR FRESNO** Pop quartet Area 305 took over the KRNC/Fresno studio during a recent visit. They are seen with KRNC morning host Ricky "El Tiburón" Guevara (l) and singer Doris Mar.

rectify the situation in California.

From what we've heard from listeners, the No. 1 concern here is supporting the candidate who is going to support the Hispanic community — the ever-growing Hispanic community — especially in a city like San Diego. And then there are the economic concerns, which not only affect San Diego or California, but also have a direct correlation with and effect on Tijuana and its economy.

the comments that each candidate makes. We repeat the information that comes from the news — in our case, Univision's KMEX-TV, Channel 34, because we're affiliated with them.



**Nestor Rocha**

What we're hearing from our audience is that they want Gray Davis to remain governor or have Cruz Bustamante replace him. They're worried that we may end up with a governor who is not pro-Hispanic. They worry not only for their families' sake, but their own.

**Napoleón Sánchez**

PD, KIWI/Bakersfield

Our station is music-based, but we do inform the public of what each candidate says or what he or she stands for. And we ask the public to let us know what they think, what their opinions are, and whom they would vote for. That's as much as we do.

The Hispanic communities living here, for the most part, work in agriculture. They are people who will be affected by the outcome of the elections. They support Cruz Bustamante because they feel he has Hispanic interests at heart.

Although they may have liked Arnold Schwarzenegger at one time, they don't anymore, because they've heard he supported Pete Wilson during his term as governor and supports Proposition 187 [which limits social services, including schooling, to undocumented immigrants], and now Wilson is supporting him. They feel Schwarzenegger doesn't have Hispanic interests at heart.

**"What we're hearing from our audience is that they want Gray Davis to remain as governor or have Cruz Bustamante replace him."**

**Nestor Rocha**

**Nestor Rocha**

PD, KSSE/Los Angeles

Basically, our focus is to motivate people to go out and vote. We're not supporting one candidate or the other. We're doing a fun and entertaining promotion to motivate people to get out there and vote and let their voices be heard, something like what Rock the Vote does. We want our listeners to understand that election day is a crucial day.

Of course, we're not turning the station into a News outlet — we don't think people tune to KSSE for that — but we are trying to drive home the idea to our listeners that this will be an important date for all of us and that they should participate in the process.

During the morning show, and all our shows, we inform the public of

## TALK BACK TO R&R!

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

Phone: 310-788-1670

E-mail:

jmadrigal@radioandrecords.com

Fax: 310-203-9763

# RADIO MÚSICA®

## This Week In Spanish-Language Music

### Radio Y Música News

**Mario R. Zavala**  
PD, KGLA/New Orleans

On the weekend of Sept. 13-14 we participated in a local festival called InterFest 2003. This is the second year we've participated. The event is done by the Caribbean community in the area — Jamaicans, Haitians, etc. Our station promotes InterFest for weeks before it takes place, so we are the official station that targets the Hispanic community to attend.

KGLA was present at the event both days. The festival has two stages, one for reggae music only and the other one hosting different types of music, like dance and salsa. We had several local artists perform, and Latin Grammy winner Jorge Moreno closed the event. The festival also had lots of Caribbean food and arts and crafts. As part of the promotion, we also gave away \$2,000.

Our participation in this event is important because we want to unite all the Hispanic communities in the area and bring them together with the other communities living in New Orleans.



**LOS REYES DEL CAMINO IN THE STUDIO** Los Reyes Del Camino are seen here recording the tracks for their ninth album, due out in early 2004. The group recorded 15 songs, 12 of which will make the album. With this new production, the band expects to surpass the success of their current album, Para Olvidarme De Ti.



**MOLOTOV GET THE STAR TREATMENT** Mexico's premier metal band and 2003 Latin Grammy winners Molotov are seen here at Johnnie Walker Blue's Gentlemen's Suite. The suite was set up for nominees and special guests at this year's Latin Grammy week in Miami.

## See Them Live

### September

- 26 Maldita Vecindad, Gothic Theater, Englewood, CO
- 27-28 Maldita Vecindad, The Palace, Hollywood, CA
- 27 Julieta Venegas, Seaside Park, Ventura, CA
- 28 Julieta Venegas, JC Fandangos, Anaheim, CA
- 28 Pastilla, in-store at Tower Records, Monterey Park, CA
- 28 Lucybell, Knitting Factory, Los Angeles
- 30 Maldita Vecindad, La Cueva, Rialto, CA
- 30 Montéz De Durango, in-store at Kmart, Chicago



Maldita Vecindad

### October

- 1 Montéz De Durango, in-store at La Curacao, Los Angeles
- 2 Montéz De Durango, in-store at Ritmo Latino, Las Vegas
- 2 Maldita Vecindad, Texas A&M University Auditorium, Laredo, TX
- 3 Maldita Vecindad, Speaking Rock Casino, El Paso
- 3 Montéz De Durango, in-store at Wal-Mart, Dallas
- 5 Maldita Vecindad, JC Fandangos, Anaheim, CA
- 6 Montéz De Durango, in-store at Discolandia Mega Store, Atlanta
- 9 Pastilla and Volumen Cero, JC Fandangos, Anaheim, CA
- 10 Luis Miguel, Mandalay Bay Events Center, Las Vegas
- 11 Luis Miguel, Santa Barbara Bowl, Santa Barbara, CA
- 12 Luis Miguel, Selland Arena, Fresno
- 14 Jarabe De Palo, Anfiteatro Tipo Puente, Puerto Rico
- 15-18 Luis Miguel, Universal Amphitheater, Los Angeles
- 18 Juanes, Coliseo Roberto Clemente, Puerto Rico
- 20 Luis Miguel, Magness Arena, Denver
- 24 Luis Miguel, HP Pavilion, San Jose
- 25 Luis Miguel, Coors Amphitheater, San Diego
- 26 Luis Miguel, Dodge Theater, Phoenix
- 26 Alexandre Pires, James L. Knight Center, Miami
- 27 Luis Miguel, Don Haskins Center, El Paso
- 28 Raphael, James L. Knight Center, Miami



Luis Miguel



**VOCES DEL RANCHO SIGN WITH EMI LATIN** Voces Del Rancho recently signed with EMI Latin, which will be releasing the band's new album, De Un Rancho A Otro, in November. Seen here are (sitting, l-r) band legal representative Anthony López, bandmembers Mariano Fernández and Edgar Rodríguez, road manager Rafael Valdez and (standing, l-r) EMI Latin VP/GM Miguel Trujillo, President/CEO Jorge A. Pino and Marketing Director/A&R Nir Seroussi.

## CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JUANES & NELLY FURTADO Fotografía (Universal)	146
2	CHAYANNE Un Siglo Sin Ti (Sony Discos)	112
3	ALEJANDRO SANZ No Es Lo Mismo (Warner M.L.)	108
4	DBIE BERMUDEZ Antes (EMI Latin)	87
5	ALEXANDRE PIRES Quitémonos La Ropa (BMG)	86
6	MANA Mariposa Traicionera (Warner M.L.)	81
7	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	81
8	RICKY MARTIN Tal Vez (Sony Discos)	77
9	CRISTIAN No Hace Falta (BMG)	62
10	LUIS MIGUEL Te Necesito (Warner M.L.)	61
11	RICKY MARTIN Asignatura Pendiente (Sony Discos)	61
12	AREA 305 Vive La Vida (Univision)	54
13	RICARDO MONTANER Qué Ganas (Warner M.L.)	53
14	RICARDO ARJONA Minutos (Sony Discos)	50
15	SHALIM Se Me Olvidó Tu Nombre (Crescent Moon)	47
16	GLORIA ESTEFAN Hoy (Sony Discos)	47
17	CELIA CRUZ Rie Y Lloro (Sony Discos)	44
18	TEMERARIOS Te Regalo Mi Tristeza (Fonovisa)	43
19	PEPE AGUILAR Me Falta Valor (Univision)	43
20	TIZIANO FERRO Perdona (EMI Latin)	41
21	INSPECTOR Amargo Adiós (Universal)	36
22	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	35
23	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	35
24	TRANZAS Morí (Sony Discos)	33
25	MILLIE CORRETJER Suéltalo (BMG)	33

Data is compiled from the airplay week of September 14-20, and based on a point system.  
© 2003 Radio & Records.

### Going For Adds

BENNY (Llueve Luz (Warner M.L.)  
 IMPACTO MC Golosa (Balboa)  
 SORAYA Sólo Por Ti (EMI Latin)  
 RICARDO MONTANER Parado De Manos (Warner M.L.)  
 LORNA & EL CHOMBO Papi Chulo (Balboa)  
 ALEX UBAGO Qué Pides Tú (Warner M.L.)  
 REAL CHINO El Gusano (Balboa)  
 CABAS La Caderona (EMI Latin)  
 YAHIR Déjame (Warner M.L.)  
 4 EN DO Pirata (Balboa)  
 LA LEY Más Allá (Warner M.L.)  
 PUERTO RAICES Enamorados (Sony)  
 MYRIAM Sin Ti No Hay Nada (EMI Latin)  
 DUEÑOS DEL SOL Que Por Qué Te Quiero (Balboa)  
 BACILOS Odio El Silencio (Warner M.L.)  
 VILMA PALMA Los Besos Que Vendí (Balboa)

## TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CELIA CRUZ Rie Y Lloro (Sony Discos)	237
2	INDIA Soy Mujer (Sony Discos)	126
3	OBIE BERMUDEZ Antes (EMI Latin)	120
4	KEVIN CEBALLO Tú Volverás (Universal)	118
5	GLORIA ESTEFAN Hoy (Sony Discos)	112
6	ELVIS MARTINEZ Así Te Amo (Premium)	110
7	HUEY DUNBAR Sin Poderte Hablar (Sony Discos)	100
8	VICTOR MANUELLE Poco Hombre (Sony Discos)	96
9	CHAYANNE Un Siglo Sin Ti (Sony Discos)	93
10	SON DE CALI Son De Cali (Univision)	92
11	AREA 305 Vive La Vida (Univision)	80
12	EDDIE DAVIS La Buena Vida (Silva Line)	78
13	ORO SOLIDO Tu Mamá Y Tu Papá (24K)	77
14	OLGA TAÑÓN Cuando Tú No Estás (Warner M.L.)	77
15	ALEJANDRO SANZ No Es Lo Mismo (Warner M.L.)	75
16	GILBERTO S. ROSA Un Amor Para La Historia (Sony Discos)	63
17	ANTHONY RIOS El Bolsillo Izquierdo (Premium)	61
18	SOPHY Cuéntale A Ella (Premium)	58
19	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	56
20	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	55
21	THALIA f/FAT JOE Me Pones Sexy (EMI Latin)	54
22	MONCHY & ALEXANDRA Polo Dpuesto (J&N)	48
23	ISMAEL MIRANDA Te Soité La Rienda (Universal)	48
24	SON CALLEJERO No Sé (Cutting)	48
25	JUANES & NELLY FURTADO Fotografía (Universal)	47

Data is compiled from the airplay week of September 14-20, and based on a point system.  
© 2003 Radio & Records.

### Going For Adds

ANDY ANDY Voy A Tener Que Olvidarte (Sony Discos)  
 CHARLIE CRUZ Te Voy A Dar (Warner M.L.)

# Own Your Events

If no one can see your signs, do they know who staged the event? Make sure you claim ownership at all your events with cost-effective, disposable plastic banners.

- We print your logo using up to four spot colors.
- Perfect for concerts, events and giveaways.
- Packaged on a roll and easy to use.
- Up to 3' High and 6' Wide
- Durable
- Weather-resistant



## 1-800-231-6074

P.O. Box 750250 Houston, Texas 77275-0250

713/507-4200 713/507-4295 FAX

ri@reefindustries.com www.reefindustries.com

**ROLL A SIGN**  
PLASTIC BANNERS



## REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa)	324
2	INTOCABLE Eso Duele (EMI Latin)	306
3	CONJUNTO PRIMAVERA Ave Cautiva (Fonovisa)	241
4	MONTEZ DE DURANGO Hoy Empieza Mi Tristeza (Disa)	208
5	JOAN SEBASTIAN Así Te Quiero (Balboa)	176
6	TIGRES DEL NORTE Cásame La Muerte (Fonovisa)	162
7	HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	149
8	ADOLFO URIAS Amor Bésame (Fonovisa)	130
9	TEMERARIOS Te Regalo Mi Tristeza (Fonovisa)	128
10	LIBERACION Cuánto Me Apuestas (Disa)	104
11	CONJUNTO PRIMAVERA Actos De Un Tonto (Fonovisa)	104
12	CUISILLOS Corazón (Balboa)	102
13	NINEL CONDE Callados (Universal)	96
14	TUCANES DE TIJUANA El Aguila Blanca (Universal)	88
15	ANGELES DE CHARLY Déjenme Si Estoy Llorando (Fonovisa)	81
16	LA ORIGINAL BANDA EL LIMON Ya No Te Vayas (Universal)	79
17	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	70
18	COYOTE Y SU BANDA TIERRA SANTA El Rancho Grande (EMI Latin)	70
19	PALOMO Te Metiste En Mi Cama (Disa)	69
20	ARROLLADORA BANDA EL LIMON En Los Puritos Huesos (Disa)	67
21	CONTROL Pequeña Y Frágil (EMI Latin)	64
22	PEPE AGUILAR Yo La Amo (Univision)	63
23	TRINY Y LA LEYENDA Dile (Universal)	61
24	ORIGINALES DE SAN JUAN La Motosierra (EMI Latin)	57
25	LIMITE Soy Así (Universal)	56

Data is compiled from the airplay week of September 14-20, and based on a point system.  
© 2003 Radio & Records.

### Going For Adds

KUMBIA KINGS f/OZOMATLI Mi Gente (EMI Latin)  
TIGRILLOS Todo Me Sale Mal (Warner M.L.)  
LOS CAPIROS Copa Tras Copa (BMG)  
ADAN CUEN "EL GRANDE" Las Mulas De Moreno (Balboa)  
VOCES DEL RANCHO De Un Rancho A Otro (EMI Latin)  
AREA 305 Vive La Vida (Univision)  
JULIO PRECIADO Te Reto A Que Me Olvides (BMG)  
BANDA ALAMEDA Error Humano (Balboa)  
COCOORILLOS Para Qué Me Haces Llorar (EMI Latin)  
LA CONTRA Ya Tengo Mi Vida (Univision)  
CELSO PIÑA Oye Cantinero (Warner M.L.)  
CABALLO NEGRO Eres Lo Que Más Quiero (Balboa)  
NICO FLORES Para Morir Iguales (BMG)  
OUEÑOS DEL SOL Pobre Rogón (Univision)  
CALIFORNIA SHOW Sírveme Un Tequila (Balboa)  
BANDA MACHOS Las Isabeles (Warner M.L.)

## TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	INTOCABLE Eso Duele (EMI Latin)	237
2	BIG CIRCO La Endiablada (EMI Latin)	152
3	DUELO Desde Hoy (Univision)	132
4	JIMMY GONZALEZ & GRUPO MAZZ Junto A Ti (Freddie)	112
5	ELIDA REYNA Te Voy A Olvidar (Tejas)	108
6	FRIJOLES ROMANTICOS & BDBBY PULIDO Dónde Está Mi Raza (Universal)	106
7	SOLIDO Contando Los Segundos (Freddie)	92
8	JAY PEREZ No Me Dejes (Sony Discos)	86
9	RUBEN RAMOS Quiero Una Cita (Revolution)	81
10	KUMBIA KINGS Insomnio (EMI Latin)	79
11	CONTROL Me Quiero Casar (EMI Latin)	72
12	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	69
13	MARCOS OROZCO Rio Rebelde (Catalina)	67
14	COSTUMBRE Cuánto Te Amo (Warner M.L.)	64
15	PALOMINOS Tócame (Fonovisa)	62
16	KUMBIA KINGS f/OZOMATLI Mi Gente (EMI Latin)	61
17	LA CONTRA Ya Tengo Mi Vida (Univision)	60
18	JAIME Y LOS CHAMACOS f/BOBBY PULIDO Conjunto No Morirá (Freddie)	59
19	FRANKIE J. Ya No Es Igual (Sony Discos)	59
20	IMAN Amor De Dos Caras (Univision)	52
21	VICTOR GARCIA Otra Vez (Sony Discos)	43
22	ALAZZAN Cómo Olvidarte (Freddie)	40
23	JIMMY GONZALEZ & GRUPO MAZZ Dame Un Minuto (Freddie)	36
24	BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa)	34
25	PALOMO Te Metiste En Mi Cama (Disa)	32

Data is compiled from the airplay week of September 14-20, and based on a point system.  
© 2003 Radio & Records.

### Going For Adds

LA ONDA Mi Cucu (EMI Latin)  
CELSO PIÑA Oye Cantinero (Warner M.L.)  
FLACO JIMENEZ En El Cielo No Hay Cerveza (Seven Rivers)  
VARONIL Y Lloré (Univision)  
TIGRILLOS Todo Me Sale Mal (Warner M.L.)  
SIGGNO Prefiero (Crown)  
LIDIA SAN MIGUEL Tal Vez (Seven Rivers)  
JESSE MARROQUIN Preciosa Y Bonita (JLM)  
ORIGINALES DE SAN JUAN La Motosierra (EMI Latin)  
LOS HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)  
PAUL VIDAL & DYAMANTE Boom Boom Boom (Seven Rivers)  
PESADO Mátame (Warner M.L.)  
AKWID No Hay Manera (Univision)

## Rock/Alternative

TW	ARTIST Title Label(s)
1	PLASTILINA MOSH Peligroso Pop (EMI Latin)
2	MOLOTOV Here We Kum (Universal)
3	CAFE TACUBA ED (MCA)
4	PANTEON ROCOCO Tu Recuerdo Y Yo (BMG)
5	CIRCO La Sospecha (Universal)
6	LA LEY Más Allá (Warner M.L.)
7	FASE Tania (Universal)
8	LA MOSCA TSE TSE Muchachos, Esta Noche Me Emborracho (EMI Latin)
9	T.E.T.A.S. Tómalá (Universal)
10	GUSTAVO CERATI Karaoke (BMG)
11	LA LEY Amate Y Sálvate (Warner M.L.)
12	MUNDO APARTE Jamás (Access Denied Productions)
13	MODERATTO El Rey (BMG)
14	LA OREJA DE VAN GOGH Puedes Contar Conmigo (Sony Discos)
15	EL GRAN SILENCIO Super Riddim Internacional (EMI Latin)

Songs ranked by total number of points. 18 Rock/Alternative reporters.

## Record Pool

TW	ARTIST Title Label(s)
1	CELIA CRUZ Ríe Y Llorá (Sony Discos)
2	SONORA CARRUSELES La Comay (Fuentes)
3	FRUKO Y SUS TESOS Gringo Rumbero Pachanguero (Fuentes)
4	JOHNNY VENTURA Allá Se Quedó (MP)
5	DON DINERO Ahí Parí (Universal)
6	ORQUESTA GUAYACAN Vas A Llorar (MP)
7	INDIA Soy Mujer (Sony Discos)
8	OBIE BERMUDEZ Antes (EMI Latin)
9	NICHE Salao (PPM)
10	GLORIA ESTEFAN Hoy (Sony Discos)
11	TITO ROJAS Cuidala (MP)
12	EL GRINGO DE LA BACHATA Cómo Duele (Mock & Roll)
13	OLGA TAÑON Cuando Tú No Estás (Warner M.L.)
14	FASE Tania (Universal)
15	SON DE CALI Son De Cali (Univision)

Songs ranked by total number of points. 21 Record Pool reporters.

**FEATURES**

Hand Copies Available Free Shipping/Delivery

*RADIO = LINKS*

**"School Of Rock"**  
Interviews with Jack Black

[www.radiolinkshollywood.com](http://www.radiolinkshollywood.com)

Contact Lori Lerner at (310)457-5358  
(310)457-9869(Fax) radiolinks@aol.com (e-mail)

Free Shipping/Delivery Hand Copies Available

**VOICEOVER SERVICES**

**JOHN DRISCOLL**  
**VOICE OVER**

[www.johndriscoll.com](http://www.johndriscoll.com)

US 888.766.2049 415.388.8701

ISDN & MP3 inet delivery

**VOICEOVER SERVICES**

**SAMO'NEIL**  
VOICE IMAGING  
"THE VOICE HEARD ABOVE THE REST"

As Heard In...  
Toronto,  
Washington D.C.,  
Las Vegas  
and Planet-Wide

DEMO: [www.samoneil.com](http://www.samoneil.com) **1-877-4-YOURVO**  
(877-498-8786)

**GET REAL!** **DAVE PACKER**  
VOICEOVERS

Imaging that brings out your station's personality!  
Your sound on your budget.

[www.davepacker.com](http://www.davepacker.com) 609-290-3333

**MARKETING & PROMOTION**

**PUBLICITY PRINTS**

Lithographed On Heavy, Semi-Gloss Paper

★ REQUEST FREE CATALOG AND SAMPLES!



B/W - 8x10's  
500 - \$90.00  
1000 - \$120.00

5x7 - JOCK CARDS  
B&W 1000 - \$100.00  
Color 2000 - \$408.00

★ PRICES INCLUDE  
TYPESETTING & FREIGHT  
★ FAST PROCESSING  
★ OTHER SIZES AVAILABLE

PRICES SUBJECT TO  
CHANGE WITHOUT NOTICE



Send 8x10 photo, check/M.O. Visa/MC, instructions to:  
1867 E. Florida Street, Dept. R Springfield, MO 65803  
**TOLL FREE: 1-888-526-5336**  
[www.abcpictures.com](http://www.abcpictures.com)

**MITCH CRAIG**

Listen Now! [www.mitchcraig.com](http://www.mitchcraig.com) **AOR/CLASSIC ROCK IMAGING WITH ATTITUDE!** Call! **901.861.4876**

**NEW IMAGING VOICES**

[www.JonShults.com](http://www.JonShults.com) **Download all 3 DEMOS NOW!**

[www.MattRawlings.com](http://www.MattRawlings.com)

[www.ThatVoiceGuy.com](http://www.ThatVoiceGuy.com)

**Dunsworth**

radio image voice  
[bobdunsworth.com](http://bobdunsworth.com)

**CARTER DAVIS**

Look into the voice... that cuts through!

[www.CarterDavis.com](http://www.CarterDavis.com) **901.681.0650**

Instant Delivery  
Zephyr • MP3 • CD

[www.radioandrecords.com](http://www.radioandrecords.com)

**Mark McKay Media**

• MALE & FEMALE VOICES AVAILABLE  
• ALL FORMATS & MARKET SIZES  
• CLUSTER & GROUP RATES

**DRY TRAX or PRODUCED**

**AFFORDABLE!**

PHONE DEMO: 913-345-2381  
FAX 345-2351  
WEB DEMO: [mckaymedia.net](http://mckaymedia.net)

CD or MP3

**PRODUCTION SERVICES**

**BANNERS ON A ROLL**

1 Line Reporter  
2 Line Reporter  
3 Line Reporter

4 Line Reporter  
5 Line Reporter  
6 Line Reporter

7 Line Reporter  
8 Line Reporter  
9 Line Reporter

**BRAND BUILDER** It's working for KLOS (LA) • WRKS (KISS/NY) • WBCN (Boston) • WSM AM/FM (Nashville) • Microsoft • Time Warner • Perrier, and many, many more. Affordable rolls of plastic that repeat your message over and over again. For event planning help, call Susan V.

**1-800-786-7411** [rr@bannersonaroll.com](mailto:rr@bannersonaroll.com)

[www.radioandrecords.com](http://www.radioandrecords.com)

Imagine your Image - We'll bring it to life

**PURE RADIO**

1-866-478-PURE (7873)

CHECK OUT THE DEMO  
[WWW.PURE-RADIO.COM](http://WWW.PURE-RADIO.COM)

• AAA  
• AOR  
• ALT/MOD  
• AC/NOT AC  
• CLASSIC ROCK



**MARKETPLACE ADVERTISING**

Payable in advance. Order must be typewritten and accompanied by payment. Visa/MC/AMEX/Discover accepted. One inch minimum, additional space up to six inches available in increments of one-inch.

Rates for R&R marketplace (per inch):	<b>1 time</b>	<b>\$95.00</b>
	<b>6 insertions</b>	<b>90.00</b>
	<b>13 insertions</b>	<b>85.00</b>
	<b>26 insertions</b>	<b>75.00</b>
	<b>51 insertions</b>	<b>70.00</b>

Marketplace  
(310) 788-1622  
Fax: (310) 203-8727  
e-mail: [llinares@radioandrecords.com](mailto:llinares@radioandrecords.com)

**VOICEOVER SERVICES**

You know the name.

**JEFF DAVIS**

Imaging great Radio Stations in all market sizes, all formats

ID'S-LINERS-PROMOS

[www.jeffdavis.com](http://www.jeffdavis.com)

**323-464-3500**

Email: [jeffdavis@jeffdavis.com](mailto:jeffdavis@jeffdavis.com)

"A truly brilliant idea"  
"Groundbreaking"  
"It works"

Any Station. Any Market.  
Any Budget.

[www.PromoVoice.com](http://www.PromoVoice.com)  
Where talent meets technology

**Mike Carta**  
VO IMAGING FOR ALL FORMATS  
865-691-8989  
[www.supersweepers.com](http://www.supersweepers.com)

**SOUTH**

MARKET LEADING CLUSTER IN NORTH CAROLINA IS SEARCHING FOR ON-AIR TALENT FOR MULTIPLE PROPERTIES. RUSH PACKAGE, INCLUDING PHOTO TO: RADIO & RECORDS @ 10100 SANTA MONICA BLVD. #1108, 3<sup>RD</sup> FLOOR, LOS ANGELES, CA 90067. EOE.

**EAST**

**MORNING TALENT**

Northeast company looking for CHR/Hot AC morning talent for future openings. If you are currently doing a morning show or if you are looking for an opportunity to move to mornings, rush your tape, resume and anything else that will help convince us you will excel in mornings to: Radio & Records @ 10100 Santa Monica Blvd., #1107 3<sup>rd</sup> Floor, Los Angeles, CA 90067. EOE.

**WBAL**  
AM 1090

**SPORTS TALK SHOW HOST**

50kw WBAL is seeking a CREATIVE, aggressive personality with a SENSE of HUMOR and SHOWMANSHIP who can conduct a compelling, entertaining, high-energy and fun sports talk show.

This individual must be able to develop great topics, schedule interesting guests and have a sense of production.

Candidates should have talk show experience and must think outside of the box. Traditional "scoreboard readers" and sports reporters need not apply. *Show us you are not*

afraid to color outside the lines! Let us hear your BEST work.

WBAL is the flagship station for Orioles baseball and U of M football & basketball.

Send air-check and resume to:  
Jeffrey Beauchamp  
WBAL Radio  
3800 Hooper Avenue  
Baltimore, Maryland 21211  
Hearst Radio Inc. is an Equal Opportunity Employer

**Morning Drive & Afternoon Drive Talents**

FNX Radio Network. We have two (2) key on-air positions available on our Boston, MA and Providence, RI alternative rock stations. You must have at least 3 years of large or major market on-air experience and be knowledgeable and passionate about alternative music and able to relate this lifestyle to our listeners. Please send your T&R to: FNX Radio Network, Attn: HR 126 Brookline Ave. Boston, MA 02215 jobs@fnxradio.com fax: 617-425-2615 EOE

**EAST**

MORNING SHOW CO-HOST/NEWS, NEW YORK. This is a rare opening at STAR 99.1. WAWZ FM. We're looking for a family friendly person to co-host and do news updates. A passion for the contemporary Christian music format is desired. 5+ years on-air experience required. A background in promotions and/or production is a plus. Send mp3 and resume to johnnystone123@aol.com, or send tapes and resume to Johnny Stone, Program Director, PO Box 9058, Zarephath, NJ 08890. EOE.

**Program Director  
FNX Radio Network.**

We're looking for a PD to oversee our heritage alternative rock station, WFNX-FM (101.7 FNX) in the BOSTON market as well as our Portsmouth, NH station, WPHX-FM (92.1 FNX). FNX - one of the lost independently owned major market radio stations in America - needs a creative, musically knowledgeable programming leader with strong management skills that can thrive within a multi-media environment (FNX is part of the Phoenix Media Communications Group). You must have at least 5 years of PD experience. Please send your resume to:

FNX Radio Network, Attn: HR  
126 Brookline Ave. Boston, MA 02215  
jobs@fnxradio.com  
fax: 617-425-2615  
EOE

**WEST**



Mapleton Communications one of the fastest growing radio broadcasters in California is looking for qualified Directors of Sales, Local Sales Managers, and Account Managers to be a part of our successful sales organization. Mapleton has the latest tools and technology and knowledgeable management. Mapleton pays high commissions and is known for offering the best radio properties in the market to sell radio advertising. Mapleton Communications operates radio stations on the beautiful Coast of California in San Luis Obispo, Monterey, Santa Cruz, and Santa Barbara County. You will have autonomy with professional accountability. Rush your resume today!

Send to:  
humanresources@mapletoncommunications.com  
Mapleton Communications is an equal opportunity employer.

**WEST**

**8 Simple Rules for  
programming KGBY,  
Sacramento!**

- 1.) Understands research and how to use it
  - 2.) Familiar with A/C format and lifestyle
  - 3.) Knows Selector, Linker and Prophet
  - 4.) Images a station to stand out in a crowd
  - 5.) Can market a station with limited resources
  - 6.) Works well with sales
  - 7.) Builds and maintains a budget
  - 8.) Not afraid to develop talent and relates to major morning personalities
- If this is you and you have the competitive drive to win in a tough market, apply in confidence by sending a resume and a cassette of your station to:

Ms. Kelly Kalembo  
HR Manager  
1440 Ethan Way, Suite #200  
Sacramento, CA 95825  
kellykalembo@clearchannel.com

Top Jazz Station urgently seeks M-F overnight announcer. Must have jazz knowledge, on-air experience in Medium/Large markets and a flexible schedule. Send resume and demo tape by 10/10/03 to: KKJZ, Attn: Payal Kumar, 1288 N. Bellflower Blvd. Long Beach, CA 90815. EEO. Women and minorities are highly encouraged to apply.

**MIDWEST**

news/talker wspd/toledo needs a pd. minimum 2 years programming experience. must be detailed person who can work well with sales and coach talent. resumes to bill michael, ops/mgr. 125 s. superior st. toledo, oh, 43602. eoe.

heritage top 40 wvks/toledo needs the next superstar night jock.. must have production skills, able to work the phones and wants to be all over toledo. t & rs to bill michael ops/mgr. clear channel toledo. 125 s. superior st. toledo, oh. 43602. eoe.

**R&R Opportunities  
Free Advertising**

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

**Deadline**

To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: [llinares@radioandrecords.com](mailto:llinares@radioandrecords.com) Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

**R&R Opportunities  
Advertising**

**1x \$175/inch**      **2x \$150/inch**

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$50 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. ([www.radioandrecords.com](http://www.radioandrecords.com)).

**Blind Box: add \$50**

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

**Positions Sought: \$50/inch**

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

**Payable In Advance**

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310-203-8727) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

**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.

© Radio & Records, Inc. 2003.

POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., Third Floor, Los Angeles, California 90067.

**HOW TO REACH US**

RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., THIRD FLOOR, LOS ANGELES, CA 90067

WEBSITE: [www.radioandrecords.com](http://www.radioandrecords.com)

	Phone	Fax	E-mail
<b>CIRCULATION:</b>	310-788-1625	310-203-8727	moreinfo@radioandrecords.com
<b>NEWS DESK:</b>	310-788-1699	310-203-9763	newsroom@radioandrecords.com
<b>R&amp;R ONLINE SERVICES:</b>	310-788-1635	310-553-4056	kmccabe@radioandrecords.com
<b>ADVERTISING/SALES:</b>	310-553-4330	310-203-8450	hmowry@radioandrecords.com

	Phone	Fax	E-mail
<b>OPPORTUNITIES/MARKETPLACE:</b>	310-788-1622	310-203-8727	llinares@radioandrecords.com
<b>EDITORIAL, OTHER DEPTS:</b>	310-553-4330	310-203-9763	mailroom@radioandrecords.com
<b>WASHINGTON, DC BUREAU:</b>	301-951-9050	301-951-9051	rrdc@radioandrecords.com
<b>NASHVILLE BUREAU:</b>	615-244-8822	615-248-6655	lhelton@radioandrecords.com



**CHR/POP**

LW	TW	ARTIST	SON	Label
2	1	NELLY ft. DIDDY & MURPHY LEE	Shake Ya... (Bad Boy/Universal)	
1	2	BLACK EYED PEAS	Where Is The Love? (A&M/Interscope)	
3	3	CHRISTINA AGUILERA ft. LIL' KIM	Can't Hold Us Down (RCA)	
4	3	3 DOORS DOWN	Here Without You (Republic/Universal)	
4	5	BEYONCÉ	ft. JAY-Z Crazy In Love (Columbia)	
11	6	MAROON 5	Harder To Breathe (Octone/LJ)	
5	7	JUSTIN TIMBERLAKE	Senorita (Jive)	
9	8	SANTANA ft. ALEX BAND	Why Don't You & I (Arista)	
6	9	CHINGY	Right Thurr (DTP/Capitol)	
12	10	MYA	My Love Is Like...Whoa (A&M/Interscope)	
7	11	JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	
16	12	BEYONCÉ	ft. SEAN PAUL Baby Boy (Columbia)	
10	13	ATARIS	The Boys Of Summer (Columbia)	
14	14	50 CENT P.I.M.P.	(Shady/Aftermath/Interscope)	
15	15	MATCHBOX TWENTY	Unwell (Atlantic)	
17	16	FABLOUS ft. AMIA	Into You (Desert Storm/Elektra/EEG)	
13	17	MICHELLE BRANCH	Are You Happy Now? (Maverick/Warner Bros.)	
21	18	KELLY CLARKSON	Low (RCA)	
24	19	TRAPT	Headstrong (Warner Bros.)	
19	20	EVANESCENCE	Bring Me To Life (Wind-up)	
25	21	STACIE ORRICO	(There's Gotta Be) More To Life (ForeFront/Virgin)	
20	22	GOOD CHARLOTTE	Girls & Boys (Daylight/Epic)	
31	23	LIL' JON & THE EASTSIDE BOYZ	Get Low (TVT)	
30	24	HILARY DUFF	So Yesterday (Buena Vista/Hollywood)	
23	25	ASHANTI	Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	
28	26	JENNIFER LOPEZ	Baby I Love U (Epic)	
33	27	JOHN MAYER	Bigger Than My Body (Aware/Columbia)	
27	28	LUMIDEE	Never Leave You - Uh Ooh, Uh Oooh! (Universal)	
35	29	LIZ PHAIR	Why Can't I? (Capitol)	
26	30	LIL' KIM	ft. 50 CENT Magic Stick (Queen Bee/Atlantic)	

**#1 MOST ADDED**

MICHELLE BRANCH *Breathe (Maverick/Warner Bros.)*

**#1 MOST INCREASED PLAYS**

PINK *Trouble (Arista)*

**TOP 5 NEW & ACTIVE**

- BLACK EYED PEAS *Shut Up (A&M/Interscope)*
- SALIVA *Rest In Pieces (Island/DJMG)*
- EVANESCENCE *Going Under (Wind-up)*
- GAVIN DEGRAW *Follow Through (LJ)*
- BT *Simply Being Loved (Sonnambulist) (Nettwerk)*

CHR/POP begins on Page 21.

**AC**

LW	TW	ARTIST	SON	Label
1	1	UNCLE KRACKER ft. DOBBIE GRAY	Drift Away (Lava)	
2	2	CELINE DION	Have You Ever Been In Love (Epic)	
3	3	MATCHBOX TWENTY	Unwell (Atlantic)	
4	4	LUTHER VANDROSS	Dance With My Father (LJ)	
5	5	SHANIA TWAIN	Forever And For Always (Mercury/DJMG)	
6	6	DANIEL BEDINGFIELD	If You're Not The One (Island/DJMG)	
7	7	EAGLES	Hole In The World (ERC)	
8	8	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	
9	9	SANTANA ft. MICHELLE BRANCH	The Game Of Love (Arista)	
10	10	MERCYME	I Can Only Imagine (INO/Curb)	
15	11	TRAIN	Calling All Angels (Columbia)	
14	12	SIMPLY RED	Sunrise (SimplyRed.com)	
11	13	NORAH JONES	Don't Know Why (Blue Note/Virgin)	
13	14	CHRISTINA AGUILERA	Beautiful (RCA)	
17	15	LEANN RIMES	We Can (Asylum/Curb)	
18	16	JIM BRICKMAN	Peace (Where The Heart Is) (AAL)	
16	17	CLAY AIKEN	This Is The Night (RCA)	
24	18	PHIL COLLINS	Look Through My Eyes (Walt Disney/Hollywood)	
19	19	DARYL HALL	Cab Driver (Rhythm & Groove/Liquid 8)	
21	20	MICHAEL BOLTON	When I Fall In Love (Passion Group)	
22	21	GLORIA ESTEFAN	Wrapped (Epic)	
20	22	FLEETWOOD MAC	Say You Will (Reprise)	
23	23	AMY GRANT	Simple Things (Word/Curb/A&M/Interscope)	
26	24	MICHAEL BUBLE	How Can You Mend A Broken... (143/Reprise)	
27	25	K. CARLSON ft. MARDONES	I Know You By Heart (Kataphonic)	
25	26	KENNY LOGGINS	With This Ring (All The Best)	
28	27	STEVEN CURTIS CHAPMAN	How Do I Love Her (Sparrow)	
29	28	SEAL	Waiting For You (Warner Bros.)	
29	29	CELINE DION	Stand By Your Side (Epic)	
30	30	ANNIE LENNOX	Wonderful (LJ)	

**#1 MOST ADDED**

TIM MCGRAW *Tiny Dancer (Curb)*

**#1 MOST INCREASED PLAYS**

PHIL COLLINS *Look Through My Eyes (Walt Disney/Hollywood)*

**TOP 5 NEW & ACTIVE**

- DIDDY *White Flag (Arista)*
- SHERYL CROW *First Cut Is The Deepest (A&M/Interscope)*
- JOHN MAYER *Bigger Than My Body (Aware/Columbia)*
- CHRIS EMERSON *Baby's Gone (Mononoy)*
- BURKE RONEY *Let It All Come Down (R World)*

AC begins on Page 71.

**CHR/RHYTHMIC**

LW	TW	ARTIST	SON	Label
1	1	BEYONCÉ	ft. SEAN PAUL Baby Boy (Columbia)	
3	2	LIL' JON & THE EASTSIDE BOYZ	Get Low (TVT)	
2	3	NELLY ft. DIDDY & MURPHY LEE	Shake Ya... (Bad Boy/Universal)	
4	4	CHINGY	Right Thurr (DTP/Capitol)	
5	5	PHARRELL ft. JAY-Z	Frontin' (Star Trak/Arista)	
6	6	50 CENT P.I.M.P.	(Shady/Aftermath/Interscope)	
8	7	BABY BASH	Suga Suga (Universal)	
7	8	BOW WOW	Let's Get Down (Columbia)	
10	9	YOUNGBLOODZ ft. LIL' JON	Damn! (Arista)	
11	10	YOUNG GUNZ	Can't Stop, Won't Stop (Def Jam/DJMG)	
14	11	LUDACRIS ft. SHAWNNA	Stand Up (Def Jam South/DJMG)	
9	12	FABLOUS ft. AMIA	Into You (Desert Storm/Elektra/EEG)	
15	13	CHINGY ft. SNOOOP DOGG & LUDACRIS	Holiday In (DTP/Capitol)	
18	14	OBIE TRICE	Got Some Teeth (Shady/Aftermath/Interscope)	
13	15	MYA	My Love Is Like...Whoa (A&M/Interscope)	
19	16	BUBBA SPARXXX	Deliverance (Beatclub/Interscope)	
12	17	GINUWINE	In Those Jeans (Epic)	
16	18	BEYONCÉ	ft. JAY-Z Crazy In Love (Columbia)	
26	19	OUTKAST	The Way You Move (Arista)	
24	20	50 CENT	ft. I Can't (Shady/Aftermath/Interscope)	
17	21	LUMIDEE	Never Leave You - Uh Ooh, Uh Oooh! (Universal)	
21	22	DMX	Where The Hood At? (Ruff Ryders/DJMG)	
25	23	ASHANTI	Rain On Me (Murder Inc./DJJMG)	
20	24	BLACK EYED PEAS	Where Is The Love? (A&M/Interscope)	
23	25	R. KELLY	Thoea Thoea (Jive)	
29	26	M. LEE ft. DUPRI	Wat Da Hook Gon Be (Fo' Real/Universal)	
27	27	T.I.	24's (Grand Hustle/Atlantic)	
30	28	MARY J. BLIGE	Ooh! (Geffen)	
22	29	CHRISTINA AGUILERA ft. LIL' KIM	Can't Hold Us Down (RCA)	
28	30	FAT JOE & P. DIDDY ft. DRE	Girl I'm A Bad Boy (Bad Boy/Universal)	

**#1 MOST ADDED**

LIMP BIZKIT *Rec Light - Green Light (Flip/Interscope)*

**#1 MOST INCREASED PLAYS**

BEYONCÉ ft. SEAN PAUL *Baby Boy (Columbia)*

**TOP 5 NEW & ACTIVE**

- WYCLEF JEAN ft. MISSY ELLIOTT *Party To Damascus (LJ)*
- ELEPHANT MAN *Pon De River (VP/Atlantic)*
- RAH DIGGA *Party &... (Flipmode/LJ)*
- HI-C ft. DJ QUIK *Let Me Know (Hi-Life)*
- BAD BOY'S DA BAND *Bed Boy This Bad Boy That (Bad Boy/Universal)*

CHR/RHYTHMIC begins on Page 55.

**HOT AC**

LW	TW	ARTIST	SON	Label
2	1	MATCHBOX TWENTY	Unwell (Atlantic)	
1	2	TRAIN	Calling All Angels (Columbia)	
3	3	SANTANA ft. ALEX BAND	Why Don't You & I (Arista)	
4	4	JASON MRAZ	The Remedy (I Won't Worry) (Elektra/EEG)	
5	5	MICHELLE BRANCH	Are You Happy Now? (Maverick/Warner Bros.)	
6	6	LIVE	Heaven (Radioactive/Geffen)	
10	7	JOHN MAYER	Bigger Than My Body (Aware/Columbia)	
8	8	LIZ PHAIR	Why Can't I? (Capitol)	
11	9	DIDDY	White Flag (Arista)	
7	10	UNCLE KRACKER ft. DOBBIE GRAY	Drift Away (Lava)	
9	11	JOSH KELLEY	Amazing (Hollywood)	
14	12	MATCHBOX TWENTY	Bright Lights (Atlantic)	
13	13	3 DOORS DOWN	When I'm Gone (Republic/Universal)	
12	14	EVANESCENCE	Bring Me To Life (Wind-up)	
15	15	3 DOORS DOWN	Here Without You (Republic/Universal)	
16	16	KELLY CLARKSON	Miss Independent (RCA)	
17	17	CLAY AIKEN	This Is The Night (RCA)	
19	18	GUSTER	Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	
18	19	ATARIS	The Boys Of Summer (Columbia)	
20	20	VERTICAL HORIZON	I'm Still Here (RCA)	
26	21	BARENAKED LADIES	Another Postcard (Chimps) (Reprise)	
22	22	SARAH McLACHLAN	Fallen (Arista)	
21	23	WILSHIRE	Special (Columbia)	
25	24	STAIN'D	So Far Away (Flip/Elektra/EEG)	
23	25	FOUNTAINS OF WAYNE	Stacy's Mom (S-Curve/EMC)	
24	26	MERCYME	I Can Only Imagine (INO/Curb)	
22	27	SUGAR RAY	Is She Really Got With Him? (Atlantic)	
28	28	STING	Send Your Love (A&M/Interscope)	
29	29	SHERYL CROW	First Cut Is The Deepest (A&M/Interscope)	
28	30	GAVIN DEGRAW	Follow Through (LJ)	

**#1 MOST ADDED**

SHERYL CROW *First Cut Is The Deepest (A&M/Interscope)*

**#1 MOST INCREASED PLAYS**

BARENAKED LADIES *Another Postcard (Chimps) (Reprise)*

**TOP 5 NEW & ACTIVE**

- THIRD EYE BLIND *Crystal Baller (Elektra/EEG)*
- MARIA *I Give, You Take (DreamWorks)*
- HOOTIE & THE BLOWFISH *Space (Atlantic)*
- EVANESCENCE *Going Under (Wind-up)*
- BLUE OCTOBER *Calling You (Universal)*

AC begins on Page 71.

**URBAN**

LW	TW	ARTIST	SON	Label
2	1	YOUNGBLOODZ ft. LIL' JON	Damn! (Arista)	
3	2	BEYONCÉ	ft. SEAN PAUL Baby Boy (Columbia)	
1	3	NELLY ft. DIDDY & MURPHY LEE	Shake Ya... (Bad Boy/Universal)	
4	4	PHARRELL ft. JAY-Z	Frontin' (Star Trak/Arista)	
5	5	FABLOUS ft. AMIA	Into You (Desert Storm/Elektra/EEG)	
8	6	R. KELLY	Thoea Thoea (Jive)	
7	7	LIL' JON & THE EASTSIDE BOYZ	Get Low (TVT)	
6	8	CHINGY	Right Thurr (DTP/Capitol)	
12	9	ASHANTI	Rain On Me (Murder Inc./DJJMG)	
9	10	YOUNG GUNZ	Can't Stop, Won't Stop (Def Jam/DJMG)	
15	11	LUDACRIS ft. SHAWNNA	Stand Up (Def Jam South/DJMG)	
14	12	M. HOUSTON ft. J. BUDDEN & P. PIPER	Clubbin' (T.U.G./EEG)	
10	13	50 CENT P.I.M.P.	(Shady/Aftermath/Interscope)	
17	14	JAGGED EDGE	Walked Outta Heaven (Columbia)	
16	15	MARY J. BLIGE	Ooh! (Geffen)	
11	16	BOW WOW	Let's Get Down (Columbia)	
13	17	AALIYAH ft. TANK	Come Over (Blackground/Universal)	
21	18	MONICA	Knock Knock (LJ)	
23	19	AVANT	Read Your Mind (Geffen)	
19	20	ERYKAH BADU	Danger...Black On Lock (Motown/Universal)	
26	21	R. KELLY	Step In The Name Of Love (Jive)	
31	22	CHINGY ft. SNOOOP DOGG & LUDACRIS	Holiday In (DTP/Capitol)	
30	23	OUTKAST	The Way You Move (Arista)	
25	24	T.I.	24's (Grand Hustle/Atlantic)	
22	25	SEAN PAUL	Like Glue (VP/Atlantic)	
28	26	DMX	Where The Hood At? (Ruff Ryders/DJMG)	
32	27	YING YANG TWINS	Naggin' (TVT)	
28	28	TYRESE	Signs Of Love Makin' (LJ)	
34	29	M. LEE ft. DUPRI	Wat Da Hook Gon Be (Fo' Real/Universal)	
29	30	NAPPY ROOTS	Roun'The Globe (Atlantic)	

**#1 MOST ADDED**

DAVE HOLLISTER *Never Gonna Change (Doo Rag) (DreamWorks)*

**#1 MOST INCREASED PLAYS**

BAD BOY'S DA BAND *Bed Boy This Bad Boy That (Bad Boy/Universal)*

**TOP 5 NEW & ACTIVE**

- WYCLEF JEAN ft. MISSY ELLIOTT *Party To Damascus (LJ)*
- DAVID BANNER *Cadillac On 22's (Universal)*
- MS. DYNAMITE *Dy-na-mi-te (Interscope)*
- RAH DIGGA *Party &... (Flipmode/LJ)*
- KEM *Love Calls (Motown/Universal)*

URBAN begins on Page 59.

**ROCK**

LW	TW	ARTIST	SON	Label
1	1	STAIN'D	So Far Away (Flip/Elektra/EEG)	
2	2	NICKELBACK	Someday (Roadrunner/DJMG)	
3	3	AUDIOLAVE	Show Me How To Live (Interscope/Epic)	
4	4	LINKIN PARK	Faint (Warner Bros.)	
5	5	SHINEDOWN	Fly From The Inside (Atlantic)	
7	6	GOODSMACK	Serenity (Republic/Universal)	
12	7	3 DOORS DOWN	Here Without You (Republic/Universal)	
8	8	BLACK LABEL SOCIETY	Stillborn (Spitfire)	
10	9	FUEL	Falls On Me (Epic)	
6	10	TRAPT	Headstrong (Warner Bros.)	
9	11	AUDIOLAVE	Like A Stone (Interscope/Epic)	
11	12	A PERFECT CIRCLE	Weak And Powerless (Virgin)	
13	13	WHITE STRIPES	Seven Nation Army (Third Man/V2)	
14	14	FOD FIGHTERS	Times Like These (Roswell/RCA)	
17	15	SEETHER	Gasoline (Wind-up)	
16	16	DISTURBED	Liberate (Reprise)	
15	17	TRAPT	Still Frame (Warner Bros.)	
18	18	SMILE EMPTY SOUL	Bottom Of A Bottle (Lava)	
22	19	JET	Are You Gonna Be My Girl (Elektra/EEG)	
21	20	METALLICA	Frantic (Elektra/EEG)	
24	21	COLD	Suffocate (Flip/Geffen/Interscope)	
19	22	KORN	Did My Time (Immortal/Epic)	
20	23	JANE'S ADDICTION	Just Because (Capitol)	
23	24	QUEENSRYCHE	Open (Sanctuary/SRG)	
30	25	SEVENDUST	Enemy (TVT)	
25	26	LIMP BIZKIT	Eat You Alive (Flip/Interscope)	
26	27	AUDIOLAVE	I Am The Highway (Interscope/Epic)	
28	28	MUOVAYNE	World So Cold (Epic)	
26	29	ZZ TOP	Piece (RCA)	
29	30	JIBE	Yesterday's Gone (226)	

**#1 MOST ADDED**

P.D.D. *Will You (Atlantic)*

**#1 MOST INCREASED PLAYS**

AUDIOLAVE *I Am The Highway (Interscope/Epic)*

**TOP 5 NEW & ACTIVE**

- IRON MAIDEN *Widest Dreams (Columbia)*
- CHEVELLE *Closure (Epic)*
- POWERMAN 5000 *Action (DreamWorks)*
- EVANESCENCE *Going Under (Wind-up)*
- THREE DAYS GRACE *(I Hate) Everything About You (Jive)*

ROCK begins on Page 80.

## URBAN AC

LW	TW	
3	1	TAMIA Officially Missing You (Elektra/EEG)
2	2	KEM Love Calls (Motown/Universal)
1	3	LUTHER VANDROSS Dance With My Father (J)
4	4	HEATHER HEADLEY I Wish I Wasn't (RCA)
5	5	R. KELLY Step In The Name Of Love (Jive)
6	6	JANEHEIM Put That Woman First (Divine Mill/Warner Bros.)
7	7	JAVIER Crazy (Capitol)
11	8	GERALD LEVERT U Got That Love (Elektra/EEG)
10	9	DWELE Find A Way (Virgin)
9	10	RUBEN STUDDARD Superstar (J)
12	11	SMOKIE NDRFUL I Need You Now (EMI Gospel)
8	12	ARETHA FRANKLIN Only Thing Missing Is You (Arista)
16	13	RHIAN BENSON Say How I Feel (DKG)
14	14	FLOETRY Say Yes (DreamWorks)
13	15	KINDRED Far Away (Epic)
17	16	FLOETRY Getting Late (DreamWorks)
15	17	CALVIN RICHARDSON Keep On Pushin' (Hollywood)
18	18	ISLEY BROTHERS fRON ISLEY Busted (DreamWorks)
21	19	ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)
20	20	JANEHEIM Backlight (Divine Mill/Warner Bros.)
22	21	VIVIAN GREEN What Is Love? (Columbia)
19	22	MONICA So Gone (J)
25	23	MANHATTANS Turn Out The Stars (Love-Lee)
-	24	WILL DOWNING A Million Ways (GRP/VMG)
23	25	ANN NESBY Make Me Better (UTR Music Group)
28	26	SYLEENA JOHNSON Faithful To You (Jive)
26	27	BEYONCÉ #JAY-Z Crazy In Love (Columbia)
24	28	TYRESE Signs Of Love Makin' (J)
29	29	IMPROMPTU 2 Mocha Soul (Big3)
30	30	MARY J. BLIGE Ooh! (Geffen)

### #1 MOST ADDED

ARETHA FRANKLIN Wonderful (Arista)

### #1 MOST INCREASED PLAYS

ARETHA FRANKLIN Wonderful (Arista)

### TOP 5 NEW & ACTIVE

ARETHA FRANKLIN Wonderful (Arista)

LJ Fortunately (Cool Joe)

JESSE POWELL By The Way (D-3/Liquid B)

GOAPELE Even Closer (Skyblaz)

JEFF MAJORS Heard My Cry (Music One)

URBAN begins on Page 59.

## ACTIVE ROCK

LW	TW	
1	1	LINKIN PARK Faint (Warner Bros.)
2	2	STAINED So Far Away (Flip/Elektra/EEG)
3	3	NICKELBACK Someday (Roadrunner/DJMG)
3	4	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
5	5	DISTURBED Liberate (Reprise)
7	6	A PERFECT CIRCLE Weak And Powerless (Virgin)
6	7	SHINEDOWN Fly From The Inside (Atlantic)
8	8	GODSMACK Serenity (Republic/Universal)
9	9	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
11	10	TRAPT Still Frame (Warner Bros.)
10	11	KORN Old My Time (Immortal/Epic)
13	12	WHITE STRIPES Seven Nation Army (Third Man/V2)
16	13	MUDVAYNE World So Cold (Epic)
12	14	TRAPT Headstrong (Warner Bros.)
15	15	LIMP BIZKIT Eat You Alive (Flip/Interscope)
17	16	FUEL Falls On Me (Epic)
18	17	SEETHER Gasoline (Wind-up)
14	18	CHEVELLE Send The Pain Below (Epic)
21	19	SEVENDUST Enemy (TVT)
22	20	COLD Suffocate (Flip/Coffin/Interscope)
33	21	STATIC-X The Only (Warner Bros.)
25	22	THREE DAYS GRACE (I Hate) Everything About You (Jive)
24	23	MOTOGRAFTER Down (No Name/EEG)
29	24	CHEVELLE Closure (Epic)
26	25	SLOTH Someday (Hollywood)
28	26	ILL NINO How Can I Live (Roadrunner/DJMG)
23	27	METALLICA Frantic (Elektra/EEG)
30	28	POWERMAN 5000 Action (DreamWorks)
27	29	3 DOORS DOWN Here Without You (Republic/Universal)
31	30	EVANESCENCE Going Under (Wind-up)

### #1 MOST ADDED

P.O.D. Will You (Atlantic)

### #1 MOST INCREASED PLAYS

STATIC-X The Only (Warner Bros.)

### TOP NEW & ACTIVE

JANE'S ADDICTION True Nature (Capitol)

REVIS Seven (Epic)

ELEMENT EIGHTY Broken Promises (Universal)

ROCK begins on Page 80.

## COUNTRY

LW	TW	
2	1	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)
1	2	DIERKS BENTLEY What Was I Thinkin'? (Capitol)
3	3	TIM MCGRAW Real Good Man (Curb)
4	4	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)
6	5	GARY ALLAN Tough Little Boys (MCA)
7	6	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)
5	7	MARTINA MCBRIDE This One's For The Girls (RCA)
9	8	RASCAL FLATTS I Melt (Lyric Street)
10	9	TOBY KEITH I Love This Bar (DreamWorks)
8	10	CLAY WALKER A Few Questions (RCA)
11	11	PAT GREEN Wave On Wave (Republic/Universal South)
12	12	GEORGE STRAIT Cowboys Like Us (MCA)
13	13	BILLY CURRINGTON Walk A Little Straighter (Mercury)
14	14	PATTY LOVELESS Lovin' All Night (Epic)
15	15	CHRIS CAGLE Chicks Dig It (Capitol)
16	16	MONTGOMERY GENTRY Hell Yeah (Columbia)
17	17	REBA MCGENTIRE I'm Gonna Take That Mountain (MCA)
18	18	RUSHLOW I Can't Be Your Friend (Lyric Street)
19	19	RACHEL PROCTOR Days Like This (BNA)
20	20	RODNEY ATKINS Honesty (Write Me A List) (Curb)
22	21	LONESTAR Walking In Memphis (BNA)
21	22	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)
24	23	TRACY BYRD Drinkin' Bone (RCA)
23	24	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)
25	25	JO DEE MESSINA I Wish (Curb)
26	26	DARRYL WORLEY Tennessee River Run (DreamWorks)
27	27	MARK WILLIS And The Crowd Goes Wild (Mercury)
28	28	DIAMOND RID Wrinkles (Arista)
30	29	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)
29	30	JOSH TURNER Long Black Train (MCA)

### #1 MOST ADDED

BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista)

### #1 MOST INCREASED PLAYS

KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)

### TOP 5 NEW & ACTIVE

BRAD WOLF Strictly Business (Warner Bros.)

JAMES OTTO Days Of Our Lives (Mercury)

SUSAN ASHTON She Is (Capitol)

BRIAN MCCOMAS You're In My Head (Lyric Street)

VINCE GILL Young Man's Town (MCA)

COUNTRY begins on Page 64.

## ALTERNATIVE

LW	TW	
1	1	STAINED So Far Away (Flip/Elektra/EEG)
2	2	LINKIN PARK Faint (Warner Bros.)
3	3	A PERFECT CIRCLE Weak And Powerless (Virgin)
4	4	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
5	5	NICKELBACK Someday (Roadrunner/DJMG)
6	6	EVANESCENCE Going Under (Wind-up)
7	7	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
9	8	WHITE STRIPES Seven Nation Army (Third Man/V2)
11	9	DASHBOARD CONFSSIONAL Hands Down (Vagrant)
8	10	311 Creatures (For A While) (Volcano)
17	11	GODSMACK Serenity (Republic/Universal)
15	12	TRAPT Still Frame (Warner Bros.)
12	13	TRAPT Headstrong (Warner Bros.)
10	14	ATARIS The Boys Of Summer (Columbia)
14	15	WHITE STRIPES The Hardest Button To Button (Third Man/V2)
18	16	FUEL Falls On Me (Epic)
19	17	AFI The Leaving Song Part II (DreamWorks)
20	18	THREE DAYS GRACE (I Hate) Everything About You (Jive)
13	19	CHEVELLE Send The Pain Below (Epic)
16	20	RANCID Fall Back Down (Hellcat/Warner Bros.)
29	21	JET Are You Gonna Be My Girl (Elektra/EEG)
24	22	DISTURBED Liberate (Reprise)
27	23	BILLY TALENT Try Honesty (Atlantic)
21	24	LIMP BIZKIT Eat You Alive (Flip/Interscope)
28	25	SWITCHFOOT Meant To Live (Red Ink/Columbia)
23	26	SANTANA JALEX BAND Why Don't You & I (Arista)
39	27	STROKES 12.51 (RCA)
26	28	THRICE All That's Left (Island/DJMG)
22	29	EVE 6 Think Twice (RCA)
32	30	3 DOORS DOWN Here Without You (Republic/Universal)

### #1 MOST ADDED

P.O.D. Will You (Atlantic)

### #1 MOST INCREASED PLAYS

P.O.D. Will You (Atlantic)

### TOP 5 NEW & ACTIVE

KILL HANNAH Kennedy (Atlantic)

ALIEN ANT FARM Glow (DreamWorks)

ILL NINO How Can I Live (Roadrunner/DJMG)

R.E.M. Bad Day (Warner Bros.)

ATARIS The Saddest Song (Columbia)

ALTERNATIVE begins on Page 85.

## SMOOTH JAZZ

LW	TW	
3	1	PAUL JACKSON, JR. It's A Shame (Blue Note)
1	2	DAVID SANBORN Comin' Home Baby (GRP/VMG)
5	3	KENNY G. Malibu Dreams (Arista)
2	4	BRIAN CULBERTSON Say What? (Warner Bros.)
7	5	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)
4	6	PRAFUL Sigh (Rendezvous/N-Coded)
8	7	URBAN KNIGHTS Got To Give It Up (Narada)
6	8	RICHARD ELLIOT Corner Pocket (GRP/VMG)
9	9	M. MCCONALD I Heard It Through The Grapevine (Motown/Universal)
11	10	MINDI ABAIR Firt (GRP/VMG)
10	11	LUTHER VANDROSS Dance With My Father (J)
12	12	DAVEKIDZ Honey-Dipped (Capitol)
14	13	PAUL TAYLOR On The Move (Peak)
13	14	CHIELI MINUCCI Kickin' It Hard (Shanachie)
16	15	RICK BRAUN Green Tomatoes (Warner Bros.)
18	16	JAZZMASTERS Puerto Bonus (Trippin' N' Rhythm)
20	17	CHUCK LOEB eBop (Shanachie)
19	18	ACOUSTIC ALCHEMY No Messin' (Higher Octave)
23	19	DARYL HALL She's Gone (Rhythm & Groove/Liquid B)
25	20	CHRIS BOTTI Indian Summer (Columbia)
22	21	JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)
21	22	SIMPLY RED Sunrise (Simplyred.com)
26	23	STEVE OLIVER Positive Energy (Native Language)
24	24	JEFF GOLUB Boom Boom (GRP/VMG)
-	25	TWIST OF MOTOWN Inner City Blues (GRP/VMG)
30	26	BLAKE AARON She's So Fine (Innervision)
28	27	RONNY JORDAN At Last (N-Coded)
-	28	MICHAEL LINGTON Off The Hook (3 Keys Music)
-	29	C. STANDING I Ain't Mad Atcha (Mesa Entertainment/Blue Moon)
-	30	HIRDOSHIMA Revelation (Heads Up International)

### #1 MOST ADDED

DARYL HALL She's Gone (Rhythm & Groove/Liquid B)

### #1 MOST INCREASED PLAYS

CHRIS BOTTI Indian Summer (Columbia)

### TOP 5 NEW & ACTIVE

GREGG KARUKAS Riverside Drive (N-Coded)

NICK COLIARNE High Flyin' (3 Keys Music)

PAMELA WILLIAMS Afterglow (Shanachie)

MARC ANTOINE Funky Picante (Rendezvous)

RIPPINGTONS Bella Luna (Peak)

Smooth Jazz begins on Page 77.

## TRIPLE A

LW	TW	
1	1	JOHN MAYER Bigger Than My Body (Aware/Columbia)
2	2	BEN HARPER Diamonds On The Inside (Virgin)
4	3	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)
3	4	PETE YORN Crystal Village (Columbia)
6	5	EASTMOUNTAINSOUTH You Dance (DreamWorks)
7	6	STING Send Your Love (A&M/Interscope)
5	7	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)
23	8	R.E.M. Bad Day (Warner Bros.)
9	9	JASON MRAZ You And I Both (Elektra/EEG)
11	10	JONNY LANG Red Light (A&M/Interscope)
8	11	DAVE MATTHEWS Gravedigger (RCA)
10	12	WALLFLOWERS Closer To You (Interscope)
16	13	HOWIE DAY Perfect Time Of Day (Epic)
20	14	SARAH MCCLACHLAN Fallen (Arista)
13	15	TRAIN Calling All Angels (Columbia)
15	16	LOS LOVELY BOYS Heaven (Dr)
12	17	NICKEL CREEK Smoothie Song (Sugar Hill)
22	18	BARENAKED LADIES Another Postcard (Chimps) (Reprise)
19	19	ANNIE LENNOX Pavement Cracks (J)
17	20	COLDPLAY Got Put A Smile Upon Your Face (Capitol)
18	21	DIDD White Flag (Arista)
21	22	GRANDDADDY Now It's On (V2)
25	23	TRAIN When I Look To The Sky (Columbia)
-	24	LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)
30	25	DAMIEN RICE Volcano (Vector Recordings)
26	26	SANTANA JALEX BAND Why Don't You & I (Arista)
-	27	SHERYL CROW First Cut Is The Deepest (A&M/Interscope)
-	28	JOE FIRSTMAN Breaking All The Ground (Atlantic)
-	29	JOHN HATT Circle Back (New West)
24	30	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)

### #1 MOST ADDED

VAN MORRISON Once In A Blue Moon (Blue Note/EMC)

### #1 MOST INCREASED PLAYS

R.E.M. Bad Day (Warner Bros.)

### TOP 5 NEW & ACTIVE

NORTH MISSISSIPPI ALLSTARS Eyes (Tone-Cool/ATO)

L. WILLIAMS Real Live Bleeding Fingers And Broken Guitar Strings (Lost Highway)

FOO FIGHTERS Times Like These (Roswell/RCA)

RADIOHEAD Go To Sleep (Capitol)

ROBERT RANDOLPH Soul Refreshing (Warner Bros.)

TRIPLE A begins on Page 90.

# Publisher's Profile

By Erica Farber



## BOB LIND

Sr. VP/Radiothon, Children's Miracle Network

**B**ob Lind is a successful broadcaster who chooses to use his skills to help raise money for children. During his career he has worked for many great radio companies. In 1997 Lind was VP/Radio Group for Capitol Broadcasting. Feeling that it was time for a change, he took a sabbatical to plan his next move. That's when he hooked up with the Children's Miracle Network.

As Sr. VP/Radiothon for the Children's Miracle Network, Lind is now responsible for growing a concept he created while managing WWMX-FM/Baltimore back in the mid-'80s.

**Getting into the business:** "I began working for a small station near my hometown in Wausau, WI. I was on the air initially, for a very short period of time. The PD came in one day and said, 'I don't think this is going to work.' meaning, 'You're not any good.' I tried sales, and that's the rest of the story. I grew up thinking I really wanted to be on the air, but what did I know? I got into sales and really enjoyed that part of the business. I dropped out of college because I wanted to do it so badly. I was the only one in my family who didn't graduate from college.

"I pursued sales for about a year or so and decided to try to get into a really big station with a big sales department. The biggest station in the state was WTMJ-AM/Milwaukee. I applied for an entry-level sales position. When the call came from the sales manager, he said they'd never hired someone my age, but that he was going to go with me. I don't think he ever regretted it."

**Joining the Children's Miracle Network:** "I'd been with Capitol Broadcasting for a number of years. I rose as far as I could overseeing their stations and several other divisions. Consolidation was just starting, and we were looking at all the changes occurring in the industry. I decided the company probably wouldn't be growing a great deal, so I could either stay there for the remainder of my career, which I certainly could have, or I could go out and try something new. I decided to take a sabbatical to think things through.

"I'd always thought about doing something that combined the industry I knew something about and raising money for children's hospitals. My wife and I have a disabled child who has been in and out of several of these hospitals during his lifetime. Nicholas was the inspiration, but I really wanted to do something like this later on. We had some meetings with Children's Miracle Network, though, and we jointly came to the conclusion that we ought to do this now."

**Goals of the CMN:** "The Children's Miracle Network is about 20 years old. It was one of the first charities to go nationwide with a television organization. Before we started this program it was raising close to \$200 million. The only area of media it really wasn't impacting was radio. When I was in radio we had some local success doing radiothons for Johns Hopkins Children's Center in Baltimore and Duke Children's Center in Raleigh-Durham, NC. The CMN was

aware of these programs and knew of my interest in doing them and that I was taking a sabbatical.

"One thing led to another, and we decided we would launch a program and I would help get it off the ground. We've had double-digit growth every single year. The goal was to use radio as a means to raise money for the 170 hospitals affiliated with the CMN. Almost every children's hospital in this country is part of the network, and 11 in Canada. The radio side has brought in millions of new donors who are part of the hospitals' donor base now. I think we're sitting at about 205 radio stations."

**How the program works:** "It works differently than the television part of our business in that we don't do a single national broadcast. We create all our own programming, and the stations create local programming at a time of year that suits them. We do radiothons almost every week throughout the year. They vary between three and four days. Our goal was to do this in such a way that we would not disrupt programming like the television does. We integrate stories about children and how these hospitals impact their lives in between normal programming elements. We tell the story over the course of several days so we can reach all of the cume.

"The CMN is a unique charity in that whatever money is raised in the local marketplace stays in the local marketplace. Our hospitals pay some modest fees to be part of our network, but in most cases they receive a couple times that back in funding. We can assure listeners of any station that whatever we raise, whether it's \$100,000 or \$1 million, goes to their local children's hospital.

"All of our underwriting is paid for by an international title sponsor called Foresters, a financial services company headquartered in Toronto with offices in the U.S. and Canada. They underwrite me, all the people who work for me and our travel, and we brand them at events. By underwriting all the associated costs that come with radiothons, we can guarantee all money stays in the local hospitals."

**Biggest challenge:** "Continuing to grow the program. We'll finish this year at \$30 million. Our very first year, five years ago, was \$5 million. This has grown beyond our wildest dreams. We think we could probably get to \$50 million in a couple of years, but it's going to require keeping stations motivated and bringing them new opportunities within the radiothon initiative itself — and maybe even outside the initiative — that will keep them focused on the hospitals and, therefore, hopefully, raising more money."

**State of the industry:** "Radio certainly has changed. From my standpoint, this program could not have grown as big as it has if many talented people had not been out working with me on behalf of the organization to get this done. We've had very willing broadcasters wanting to become part of the success of it in markets of all sizes. The radiothon sounds different in every market, but there are similarities. They produce it locally, and we give them guidelines and training and coach them through the process. Once they're up and running, we're there to advise them from year to year if they need it."

**Radio's support of public service:** "I expected to be so disappointed. I figured we were never going to get anywhere with this. It's been the opposite. Every decision on community service is made locally. We have found stations to be very willing. I'm asking them to go on the air and give me three or four days, but I'm promising them a huge result, a win they've never had before. There are broadcasters who said no to us only to call us a year or two into it asking if we would like to switch stations. We promise a partnership with the stations we sign on with for as long as the stations want to participate. There are GMs who say that this is the unifying force behind their stations as far as teamwork and being able to distinguish themselves in ways they hadn't been able to before with respect to community service."

**Something about the CMN radiothons that might surprise our readers:** "This small team of ours. We

couldn't do it without the leadership of Mick Shannon, the founder and President of CMN. Karen Profita joined me early in the process. She came out of sales and had also done some hospital work. Without the team Karen has helped me build and the support of Mick, we could not raise \$30 million on less than a \$1 million budget. I don't know of many organizations where 100% of what you raise gets turned over to the hospitals. Six people are able to operate on a budget of under \$1 million, even with all of our travel."

**Most influential individual:** "First, Jon Coleman of Coleman Research. He was the first person, when I became a GM, who taught me the serious stuff about radio programming, research and how you build an image for a station. He taught me to appreciate it and understand it and to be able to see when it's off the mark and when it's being done right and to be able to gauge whether it's on track or not. The other person is a guy named John Waugaman. When I was in Pittsburgh at Group W, John was always a rock. I would call him up in arms about something, and by the time the conversation was over he had a way of getting that emotion down to where I could come up with a plan."

**Career highlight:** "Certainly, this effort. As a broadcaster, being able to launch WWMX on my own. We flipped format, hired a staff and went out and did it. The company invested a lot of money; we paid a then-record price for that station. When we sold it 10 years later, we sold it for another record price. Building that was really fun."

**Career disappointment:** "I always wanted to be President of Capitol Broadcasting. It's a privately held company. Jim Goodman has been President since he was in his 20s and still is to this day.

"Every broadcaster I've ever chatted with has these horror stories. I always feel like I'm left out of the conversation. I don't have any! When I launched this thing I was reading all the stories about the industry and what was going to happen under deregulation. None of that came about. We have our hand out asking for an awful lot from stations, and deregulation has only had a positive impact."

**Favorite radio format:** "Oldies, and I love News/Talk."  
**Favorite television show:** "Aaron Brown's 10pm newscast on CNN."

**Favorite song:** "Elusive Butterfly" by Bob Lind. I can't tell you the number of stations where I walk in and they see my card and ask if I'm the "Elusive Butterfly" guy."

**Favorite movie:** "Moonstruck, with Cher."

**Favorite book:** "First, Break All the Rules" by Marcus Buckingham. It differentiates between the terms *leadership* and *manager*, and it reminds you that when you hire people, you're not going to change them very much. You'd better like what you're about to hire. The other book is by James Carville and Paul Begala, *Buck Up, Suck Up ... and Come Back When You Foul Up: 12 Winning Secrets From the War Room*. A lot of it is about Clinton and the Clinton years."

**Favorite restaurant:** "The 42nd St. Oyster Bar in Raleigh."

**Beverage of choice:** "I've always got a bottle of water."

**Hobbies:** "I love to read. I love to fish. During the summers I live on a big lake in Wisconsin. I get so little time with my family. My children are mostly grown, and my wife is a nurse."

**E-mail address:** "blind@nmx.net."

**Advice for broadcasters:** "Do great radio. Make people listening to your station feel something. If they feel something, they'll respond. When we motivate someone to feel something, we win. Radio is the greatest medium for making people feel, whether it's laughing or crying. If radio did more of that, it would ultimately win. It's a phenomenal industry. People who still long for the good old days better get over it, because they're not coming back. There are still great people going on the air every day and making something happen. It sounds trite and overly simplistic, but at the end of the day, every one of us who got into radio got into it to make a difference. That's why radio is so powerful."

PHOTO CREDITS—KURT ANDERSEN: BRIGITTE LACROIX; LAURA CANTRELL: BEGG HAINES FORK; AMY GOODMAN: CHET GORDON; GLEN JONES: JEFF TUNNEY; DON K. REED: NICK S. WILK; EDWARDS: MARGIE LAMONT; PHIL BOYCE: GLEN JONES



# RADIO FESTIVAL

October 2003

*Devoted to the Creativity and  
the Community of Radio!*

★ SEMINARS ★ LIVE RADIO DRAMA ★

★ LIVE BROADCASTS FROM THE MUSEUM ★

**The Rock with Carol Miller**  
SIRIUS SATELLITE RADIO

**Coco, Celines, and Boriqua Kid**  
WCAA-FM LATINO MIX, NEW YORK, 105.9 FM

**U-Pop - XM 29**  
XM SATELLITE RADIO

**The Family Friendly Afternoon Show  
with Keith Stevens**  
WAWZ-FM, NEW JERSEY, 99.1 FM

**Studio 360 with Kurt Andersen**  
WNYC-AM/FM'S NATIONALLY SYNDICATED,  
NEW YORK, 820 AM/93.9 FM

**Morning Show**  
WVRI-AM, NEW YORK, 1600 AM

**John Gambling**  
WABC-AM, NEW YORK, 770 AM

**The Treatment with Elvis Mitchell**  
KCRW-FM'S NATIONALLY SYNDICATED,  
SANTA MONICA, 89.9 FM

**All Mixed Up with Peter Bochan**  
WBAL-FM, NEW YORK, 99.5 FM

**John in the Morning**  
KEXP-FM, SEATTLE, KEXP.ORG—These broadcasts are  
held in conjunction with the CMJ Music Marathon

**The Global Village with Dahved & Ann**  
WLJL-AM, NEW YORK, 1190 AM

**KEXP in the Afternoon**  
KEXP-FM, SEATTLE, KEXP.ORG—These broadcasts are  
held in conjunction with the CMJ Music Marathon

**Morning Becomes Eclectic**  
KCRW-FM, SANTA MONICA, 89.9 FM—These broadcasts  
are held in conjunction with the CMJ Music Marathon

**The Whole Wide World with Rita Houston**  
WFUV-FM/NEW YORK, 90.7 FM

**Radio Thrift Shop**  
WPJU-FM, JERSEY CITY, 91.1 FM

**Hal Jackson's Sunday Classics  
20th Anniversary**  
WBLS-FM, NEW YORK, 107.5 FM

Funding for this Festival is generously provided by



**The Mel Karmazin Foundation**

Additional support provided by



Special thanks to the Festival's media partners for their in-kind support

BROADCASTING CABLE



Radio World

## THE MUSEUM OF TELEVISION & RADIO

25 WEST 52 STREET, NEW YORK, NY 10019 • Festival Hotline 212/621-6709 • Complete schedule: [www.mtr.org](http://www.mtr.org)